

A-Level Photography



Elliot Erwitt " Photography is simply the function of noticing things."



Martin Parr "I think the ordinary is a very under-exploited aspect of our lives because it is so familiar."

Videos to watch:

YouTube
Making a Camera Obscura -The Genius of Photography- BBC Four
Everybody Street - Full Movie
Entering New Worlds Through Photography
Vivian Maier, Photographer
Imagine | The Colourful Mr Eggleston
Henri Cartier Bresson – Life and work and other videos on The school of Photography
Black and White from the Masters of Photography
Picture Perfect: James Mollison
Picture Perfect: Chloe Dewe Mathews

Websites to check out:

<https://www.studentartguide.com/articles/creative-photography-ideas>
British Journal of Photography – The latest photography news ...www.bjp-online.com
<https://petapixel.com/>
Photography | TIME time.com/photography
The Photographers Gallery <https://thephotographersgallery.org.uk/>
Magnum Photos • News, Arts & Culture, and Photography <https://www.magnumphotos.com>
www.thephotoargus.com

Follow photographers on Instagram

- Task 2:** Shoot your own photograph for each genre that you have researched.
- 1: Look back at your moodboard for each genre.
 - 2: Choose a photograph with a style and subject that you can respond to.
 - 3: Shoot at least 10 images for you photographic concept .
 - 4: Carefully look through these and select your favourite image.
 - 5: Using any software on your computer or phone edit the image to create your final shot for each genre.
 - 6: Create your own gallery of your images, at least one from each genre. Add this your Photography Headstart PowerPoint/Keynote/Google slides.

Share your gallery with us: richarday@richuish.ac.uk

PHOTOGRAPHY CHEAT SHEET
RELOADED!

WHITE BALANCE

	AWB	AUTO
	DAYLIGHT	
	CLOUDY	
	SHADE	
	TUNGSTEN	
	FLUORESCENT	
	FLASH	
	CUSTOM	

CAMERA MODES

M	MANUAL	M
Av	APERTURE PRIORITY	A
Tv	SHUTTER PRIORITY	S
P	PROGRAM	P
	AUTOMATIC	AUTO

APERTURE
↑ REGULATES THE FILM'S OR IMAGE SENSOR'S DEGREE OF EXPOSURE TO LIGHT

WIDE NARROW

F/1.6 F/2.8 F/4 F/5.6 F/8 F/11 F/16

BRIGHTER DARKER

DEPTH OF FIELD SHALLOW DEPTH

SHUTTER SPEED
↑ THE EFFECTIVE LENGTH OF TIME A CAMERA'S SHUTTER IS OPEN

FAST SLOW...

1/1000S 1/600S 1/250S 1/125S 1/60S 1/30S 1/15S 1/8S 1/4S 1/2S 1S 2S 15S 30S 60S 125S 250S 500S 1000S

BARKER BRIGHTER

SLOW SHUTTER FAST SHUTTER

ISO
↑ FILM SPEED/MEASURE OF SENSITIVITY TO LIGHT

LOW FAST

100 200 400 800 1600 3200

BARKER BRIGHTER

OUTDOORS INDOORS NIGHT

MIGUEL GANTIOQUI. 2012.

ESSENTIAL RULES
for

BASIC PHOTOGRAPHY

Photography is less about what you capture than how you capture it. With these four photo composition techniques, you can transform something mundane into a visual masterpiece.

Rule of Thirds

HOW TO DO IT: From the settings menu, turn on the grid that divides your camera's frame into thirds — nine equal segments with two vertical and two horizontal lines — and position key objects at the points where the lines intersect.

TIP: Frame your image with the subject off-center — it's more pleasing to the eye and appears more natural than placing the subject in the center.

Spacing

HOW TO DO IT: Create a sense of movement by adding active space (the area your subject is facing) and eliminating dead space (the area behind your subject).

TIP: Leave ample space in the direction your subject is looking, otherwise the photo could feel uncomfortable and confined.

Simplicity

HOW TO DO IT: Exclude the background, zoom in tight to minimize background "noise", or change your angle so your subject remains the focus of the image.

TIP: Offset a plain subject with textures, patterns, and other "busy" backgrounds to emphasize its simplicity.

Leading Lines

HOW TO DO IT: Use architectural lines — walls, fences, roads, telephone wires — to lead the eye through the photograph and draw attention toward the main subject.

TIP: Use lines to tell a story, place emphasis on a subject, or draw a connection between two elements.

Here is a glossary of subject specific terms

What to look for and talk about in a photographic image.

Genre/type - Documentary? Portrait? Still life? Landscape? Fashion? Fine art? Minimal?

Leading lines - Where is your eye led through the image?

Geometry - What geometric shapes are made by positive and negative shapes?

Rule of thirds - Can the image be segmented vertically, horizontally, or both?

Scale - How large is the image? How is scale suggested in the image?

Cropping - Either through the lens or post production/editing.

Editing - Any clear enhancement?

Depth of field - Use of background, foreground, middle ground.

Focus - Which areas of the image are in focus and why?

Focal Points - How has the photographer highlighted the subject.

Grain/Noise - How clean or crisp is the image?

Tonal values (colour or monochrome) - What is the range of light to dark?

Use of colour - What is the palette used in the image?

Saturation - Intensity of colours. natural, faded, artificial (oversaturated).

Use of light - Natural? Artificial? Harsh? Soft? Subdued? Coloured?

Sense of narrative - Does the image suggest a story?

Social commentary - Is the image trying to make a point?

Context - Is the time or place that the image was taken significant.



Task 3: How to write interestingly about photographs. Select your favourite image from the genres you have researched.

1: Describe the image in these two sections -

OBJECTIVE (descriptive fact)

- Name of photographer
- Title of photo/date
- Format (eg shape, monochrome?)
- Editing and cropping?
- Lighting – natural or artificial? Both?
- Tonal values
- Composition – geometry etc, rule of thirds
- Framing – any frames within the photo's edges?



Vivien Meier

SUBJECTIVE (opinions and feelings)

- Where is your eye led in the composition? Any leading lines?
- Point of view – where are we as a viewer?
- Do you feel any empathy towards the subject of the photo?
- How does framing and composition affect our understanding/empathy?
- Any symbolic elements? (things which suggest other meanings)
- Any narrative thread to the image – does it suggest a story?

Eg: 'When I look at ----- by ----- (19??) I am drawn to the central figure of the child in the street playing with a ball. I think ----- has deliberately cropped his/her original image to emphasise this figure and to generate a feeling of isolation as the child seems lost in her own world while the rest of the composition is filled with activity.....'

Add these to your Headstart Powerpoint!

Visit: petapixel.com/2016/09/14/20-composition-techniques-will-improve-photos/
Read their guide to how understanding composition can take your photography to the next level!

Task 4: Composition Challenge: Shoot an image for each of the following.

- 1: Rule of thirds.
- 2: Symmetry
- 3: Leading Lines
- 4: Negative Space
- 5: Framing (Frame within a frame)
- 6: Colour Combinations
- 7: Perspective
- 8: Minimal

Create your own gallery of your images, at least one from each technique. Add this your Photography Headstart PowerPoint/Keynote

Share your gallery with us:
richardday@richuish.ac.uk

CANON RULE OF ODDS vs RULE OF SYMMETRY IN ARCHITECTURAL PHOTOGRAPHY

While taking photos of buildings may seem easy, framing a large structure with repetitive features in an interesting way could prove to be a challenge. Without the right techniques, your composition could be drowned out by a busy surrounding. Discover how using the Rule of Odds and Rule of Symmetry can help you to capture aesthetically balanced and visually exciting architectural photos.

RULE OF ODDS

RULE OF SYMMETRY

WHAT IS IT?



The human eye is naturally drawn to odd-numbered groups as they allow our gaze to flow between objects without splitting them in two. Small groups of 3 or 5 work best without being dismissed as a collective mass.



Symmetry is all about finding harmony. Unlike other composition techniques, the aim is to minimize contrast between the shape, colour, tone, and texture, to create a strong connection about your subject.

WHY YOU SHOULD USE IT IN YOUR PHOTOGRAPHY

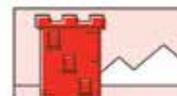


Buildings often have repeated structures, such as rows of pillars or towers, which could be visually repetitive. By focusing your subject into a group of 3 or 5 points, this draws your viewer's eye into the image.



Geometric shapes form the foundation of any architecture. Learning to take advantage of these linear structures is vital in creating a balanced and powerful composition that instantly catches your viewer's eye.

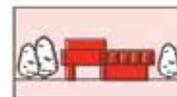
HOW TO COMPOSE YOUR SHOTS



Look for repeated patterns within a building, such as arches, windows, pillars, and doors. Use these to anchor your composition by cropping the frame to include only 3 of these objects.



Stand directly in the middle of or facing the building so one side of the frame mirrors the other to capture a perfectly symmetrical photo. Keep your camera parallel to the building and use lines within the structure to help you align the shot.



Add dynamism and a sense of scale to minimalist architecture by including 3 or 5 natural elements such as people or trees within the frame.



Symmetry in reflections can create surreal images that catch your viewer's eye. When shooting, look for where the water line is and align it to emphasize symmetry. Flip the image to get your viewer guessing which is the real subject and which is the reflection.

WITH THESE TWO RULES AS GUIDELINES, GET OUT THERE AND PRACTISE SO YOU CAN CAPTURE CLEAN AND VISUALLY STRIKING ARCHITECTURE PHOTOS.

www.petapixel.com/2016/09/14/



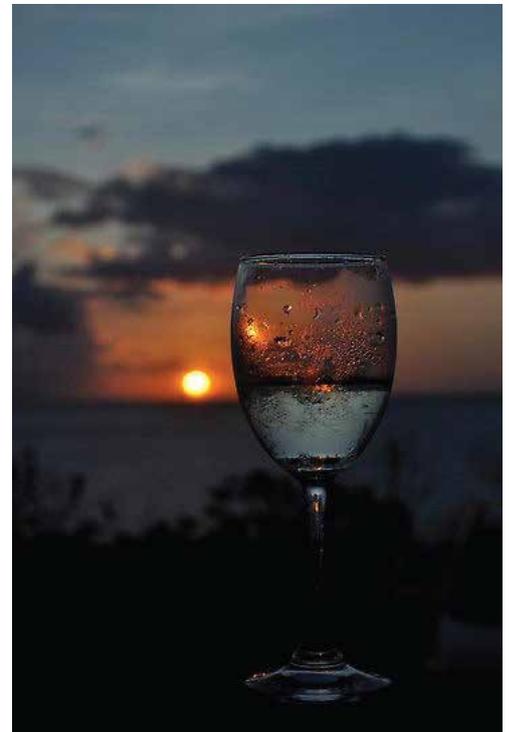
HEADSTART
richuish



Task 5: EXPERIMENTING WITH YOUR LENS. DIY PHOTO FILTERS

Place translucent objects in front of your camera lens and shoot through this surface recording the distortions.

1. Cling film
2. A glass
3. Water on glass.
- 4..Bubble wrap
5. A plastic wrapper that you can crease. Try coloured plastic from quality street etc!
6. place a relective surface parralel to the bottom of your camera lense.
7. Point a torch at the lens while shooting.



Task 6: Record a narrative on your phone.

1. Plan the shoot using the grid below. Decide on a brief story to tell or activity to record. Sketch a rough idea for each shot that tells the narrative.
2. Shoot several images for each of the shot ideas in your plan.
3. Select the best images for each shot and arrange like a cartoon narrative.
4. Add this set of narrative images to your Headstart PowerPoint



10 easy tips for taking great smartphone photos

- 1. Take a few seconds to double-check your phone**
Check the camera lens and make sure it's clean and free of smudges.
- 2. Composition, composition, composition**
Think about what you're going to take the picture of and how you're going to take it. Use the rule of thirds to help you decide where to place the subject of your photos.
- 3. Forget about zooming - Crop**
Instead of zooming in on your subject, take a wider shot and crop it in later. This gives you more flexibility when you're editing your photos.
- 4. Turn off your flash**
The flash on your phone is often very bright and can wash out your photos. It's better to use natural light or a soft light source.
- 5. Use your phone's camera**
Your phone's camera is often better than you think it is. Use it to take photos of things you're interested in.
- 6. Play with perspective**
Try taking photos from different angles. This can make your photos more interesting.
- 7. Find the right angle for your photos**
Mainstream photos are either taken from above or from the front. Shooting from a different angle will bring originality to your photos.
- 8. Get close**
Close-up photos can be very powerful. They can show details that you might not notice otherwise.
- 9. Don't be afraid to use image editing apps**
Image editing apps can help you make your photos look better. Use them to crop, rotate, and adjust the colors of your photos.
- 10. Take a lot of shots**
Don't expect to get perfect from the first try. Take as many photos as you can. Chances are you'll find the perfect shot when you're looking through the camera.

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SUMMER TASK 2020

Richard Huish College Colour Palette



RHC GREEN C 84 M 3 Y 95 K 0	RHC LIME C 49 M 0 Y 89 K 0	RHC YELLOW 1 C 0 M 15 Y 100 K 0	RHC YELLOW 2 C 0 M 20 Y 100 K 0	RHC YELLOW 3 C 0 M 30 Y 100 K 0	RHC ORANGE 1 C 0 M 50 Y 100 K 0	RHC ORANGE 2 C 0 M 60 Y 100 K 0	RHC ORANGE 3 C 0 M 70 Y 100 K 0	RHC RED 1 C 0 M 100 Y 100 K 0	RHC RED 2 C 20 M 100 Y 100 K 0	RHC RED 3 C 0 M 95 Y 75 K 0
R 0 G 170 B 82	R 142 G 200 B 0	R 255 G 212 B 0	R 255 G 203 B 5	R 253 G 185 B 19	R 247 G 148 B 29	R 245 G 130 B 32	R 243 G 112 B 33	R 237 G 28 B 36	R 201 G 37 B 44	R 238 G 48 B 66



RHC PURPLE 1 C 78 M 100 Y 0 K 0	RHC PURPLE 2 C 55 M 100 Y 0 K 0	RHC PURPLE 3 C 55 M 60 Y 0 K 0	RHC TURQUOISE 1 C 100 M 10 Y 40 K 0	RHC TURQUOISE 2 C 100 M 0 Y 30 K 0	RHC PINK 1 C 0 M 100 Y 0 K 0	RHC PINK 2 C 30 M 100 Y 0 K 0	RHC BLUE 1 C 100 M 0 Y 0 K 0	RHC BLUE 2 C 100 M 20 Y 0 K 0	RHC BLUE 4 C 100 M 100 Y 0 K 40	RHC SIGNAGE GREY C 20 M 0 Y 10 K 80
R 96 G 45 B 145	R 137 G 113 B 144	R 128 G 113 B 180	R 0 G 157 B 165	R 0 G 171 B 189	R 236 G 0 B 140	R 180 G 30 B 142	R 0 G 174 B 239	R 0 G 149 B 218	R 27 G 20 B 100	R 67 G 81 B 82

Your task:

1. Shoot a set of images that contain each of these colours (or as similar as possible!). At least 1 image per colour. Include an image that is predominantly WHITE in your collection.
2. Compose each image so that the relevant colour is a significant part of the image.
3. Organise your images into a sequence similar to A SECTION OF the college branding below.

Extension Task:

1. Crop your photographs to a narrow, tall rectangle with the area of colour as the dominant shape or area of the image.
2. Each image can be of a varied width to allow different objects and subjects to be recognisable
3. Arrange your bands in the colour order shown in the college branding below. You can select different sections of the same image or repeat images to make up the set of stripes. This should be done digitally using Photoshop or any of the desktop apps on your computer, such as PowerPoint or Keynote.

Bring your collection of images and any edited versions with you to the first lesson. These should be digital, on an SD card or memory stick/pen drive. You will be using these images in the first few lessons.



The extension task should be completed by ALL students who will be studying 2 visual arts subjects, Art, Graphics, Photography.

ADVANCED PHOTOGRAPHY TECHNIQUES TO TRY



REMBRANDT WITH A SOFTBOX



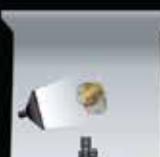

KIT: One strobe, one lightstand, one 20-inch softbox
Position the softbox high and to the side to create a triangle on the model's cheek. The shadow of the nose should point towards the edge of the lips. The softbox creates a soft directional effect.

REMBRANDT THROUGH A BROLLY




KIT: One strobe, one lightstand, one white shoot-through brolly
Position the light high and to the side to create a triangle on the model's cheek. The shadow of the nose should point towards the edge of the lips. Shooting through a brolly creates a similar effect to a softbox.

REMBRANDT SHORT




KIT: One strobe, one lightstand, one 20-inch softbox
Use the principles of Rembrandt lighting to create the triangle of light on the face. Position the model's head at an angle and light it from the opposite side, so the side of the face closer to the camera falls into shade.

REMBRANDT BROAD




KIT: One strobe, one lightstand, one 20-inch softbox
Use the principles of Rembrandt lighting to create the triangle of light on the face. Position the model's head at an angle, and light it from the opposite side, so the side of the face closer to the camera is lit.

HOW TO

TAKE PHOTOS IN LOW LIGHT



APERTURE SLIT

- Mount your aperture slit on the front of your lens.
- Choose using a rubber to mount the front element.

ISO

- Camera with sensor ISO
- High ISO
- Use a shooting assistant
- Ability to shoot in RAW

LENS

- You can choose an aperture slit for your lens.
- Lens for aperture slit
- Lens for aperture slit
- Lens for aperture slit

REAR SHUTTER RELEASE

- You can choose an aperture slit for your lens.
- Lens for aperture slit
- Lens for aperture slit

TRIPOD

- To mount your camera on a tripod.
- Tripod for aperture slit
- Tripod for aperture slit

HOW TO GUIDE:

- **Put your camera in aperture priority mode.** This will ensure that your camera will use the aperture you set.
- **Choose ISO.** This may result in images with additional noise, but this can be fixed with post-processing (noise in RAW if available).
- **Use a large aperture.** Larger apertures let in more light.
- **Use a slow shutter speed.** The longer your shutter is open the more light that will get in.
- **Use an off-camera flash.** Try to direct the light so that it doesn't hit your subject or light up any distracting light in the scene.
- **Use your camera's exposure compensation capability.** The built-in meter of your camera will allow you to adjust the exposure compensation to your liking.

SETTING'S FOR YOUR CAMERA

Mode	ISO	Aperture	Shutter	White Balance	Focus Mode
Aperture Priority	100	f/2.8	1/125	Auto	Single Frame
Shutter Priority	100	f/2.8	1/125	Auto	Single Frame
Manual	100	f/2.8	1/125	Auto	Single Frame
Aperture Priority	100	f/2.8	1/125	Auto	Single Frame

QUICK TIPS:

- **Shine a light on your subject and use focus mode.** This will ensure that your camera will use the aperture you set.
- **Use a large aperture.** Larger apertures let in more light.
- **Use a slow shutter speed.** The longer your shutter is open the more light that will get in.
- **Use an off-camera flash.** Try to direct the light so that it doesn't hit your subject or light up any distracting light in the scene.
- **Use your camera's exposure compensation capability.** The built-in meter of your camera will allow you to adjust the exposure compensation to your liking.

WHAT IS ISO? How sensitive the camera sensor is to light.

WHAT IS SHUTTER SPEED (EXPOSURE)? How long your shutter is open, allowing light to reach the sensor.

WHAT IS APERTURE? The diameter of the lens opening, which controls how much light gets to the sensor.

LIGHT GRAFFITI AND PRINTING WITH LIGHT:

- Wear dark clothing.
- Use a dark background.
- Use a slow shutter speed to create a long exposure. Use a tripod or a remote control.
- Use your camera's light meter.
- Print your photos.
- Print your photos with your favorite printer.
- Experiment with aperture, ISO and shutter speed to create your own light graffiti.
- Check your work and try to create your own light graffiti.

TAKE PHOTOS LIKE A SNIPER:

- **Be patient and wait for your camera to focus.** This will ensure that your camera will use the aperture you set.
- **Use a tripod.** This will ensure that your camera will use the aperture you set.
- **Use a slow shutter speed.** The longer your shutter is open the more light that will get in.
- **Use an off-camera flash.** Try to direct the light so that it doesn't hit your subject or light up any distracting light in the scene.
- **Use your camera's exposure compensation capability.** The built-in meter of your camera will allow you to adjust the exposure compensation to your liking.

snapsoft

ABSTRACT PHOTOGRAPHY CHEAT SHEET



LIGHTSTALKING

APERTURE

f/2.8 f/4 f/5.6 f/8 f/11 f/14 f/22

Wide apertures give a shallow depth of field, which can create a stunning bokeh and make the image more abstract.

ISO

100 200 400 640 800 1600 3200

Use the low ISO setting to ensure noise-free images (in case you want some noise, do the very opposite).

SHUTTER SPEED

1/4 1/8 1/15 1/30 1/60 1/125 1/250 1/500 1/1000 1/2000

Slower shutter speed can make your abstract shots more interesting if you're shooting moving objects. You can start with 1/250th of a second.

1 LINES & SHAPES

Lines and shapes are the basic element of design, and their uses are the crucial element of any artistic image, including abstract photography. Shapes and lines can be found everywhere in nature.



Think like an artist and consider using various types of lines - intersecting, curved, negative and diagonal ones. The same goes for shapes - use circles, triangles, squares and spirals.

TIP: It's very important that shapes and lines in abstract photography create an emotional response from the viewer - a sense of wonder, peace, chaos, etc.

2 ABSTRACT BLURS

Using a slow shutter speed to capture objects in motion can create some very interesting abstract blurs. Experiment with the shutter speed of your camera to find the best result.



You can either move your camera to follow the lines of your subject or choose to shoot a moving subject - both techniques can work great! Far-off subjects require a slower shutter speed than closer ones to get the blurred effect.

TIP: You need to use a neutral density filter if you're shooting in bright conditions. For this technique, you need a shutter speed of 1-2 sec.

3 THE ESSENTIALS

3 COLORS & LIGHT

Abstract photography allows a lot of freedom. This means that you don't have to stick to any typical rules when it comes to lighting!



You can play with color saturation and look for creative uses of natural and artificial light for very unusual effects.

TIP: Experiment with your white balance as well - you are free to choose any white balance you want in order to create interesting colors.

Year 1 A Level PHOTOGRAPHY Skills and Concepts Road Map



Creative composition: Students will visit a location and develop their composition skills, such as framing, leading lines and symmetry. Camera skills will focus on depth of field and manual focusing. Essential Photoshop skills: Digital image management skills.

Colour: Students will learn about colour theory and how this is used by photographers across a range of genres. You will then choose a genre, landscape, portrait, commercial, still life, to explore with a focus on the relationship between colours. Technical skills: Use of RAW images. Creating digital colour palettes. Controlling and developing colour in Photoshop.

Photographs as contemporary art: Students will plan photoshoots inspired by music. From these images will be digitally montaged into short piece of conceptual film. Advanced Photoshop skills will be developed through this process.

Still life with a narrative: Students will choose 3 object and shoot a classic black and white image in the studio. Students will shoot 35mm film photographs alongside digital images. Technical skills: Exposure settings, tripods, studio lighting. 35 mm film developing and darkroom techniques. Photoshop adjustment layers.

The message: Students will choose an issue relevant to contemporary society, plan and shoot photographs to be used as a public image, conveying a strong visual message. Technical skills: Studio lighting for portraits. Camera controls for dramatic use of light and shadow.

Year 1 *INTERNAL* formally assessed project: Students will choose from a range of themes and over a period of 8 weeks develop a completely personal project. Working to your strengths you will choose the style of photography and develop a deep understanding of this. You will produce a large scale final piece for exhibition.

Capturing movement: Athletes and lighting. In the studio students will capture fleeting moments in time and blurred figures with controlled lighting. Camera skills: Shutter/exposure settings/priority and use of studio flash/lighting.

People and places: Students will choose a location that they know well, scout the location to choose a vantage point. Over several visits you will record the people and their interactions with the chosen location. Camera skills: Managing exposure and depth of field on location.

Students will use an element of particular interest from their formally assessed project as the starting point for their Year 2 coursework unit. You will be able to creatively explore your new ideas towards the end of Year 1.