



Photography Sketchbook Guide

Going Digital...

Aperture

Aperture refers to the lens diaphragm opening inside a photographic lens. The size of the diaphragm opening in a lens REGULATES amount of light passes through onto the film inside the camera the moment when the shutter opens on camera opens during an exposure process. The size of an aperture in a lens can be either a fixed or the most popular form is an adjustable type (like an SLR camera). Aperture size is usually calibrated in f-numbers or f/stops. For these little numbers engraved on the lens barrel like f/22, f/16, f/11, f/8, f/5.6, f/4, f/2.8, f/2, f/1.8 etc. Each of these values represents one time the amount of light either more or less in quantity. Meaning to say, f/16 will let in 1X the amount of light than a diaphragm opening of f/22 and on other side on the other hand, an aperture of f/4 will let in 1X more than that of f/2.8 etc.

The smaller the f numbers the larger the opening. This makes it tricky to remember but if you remember small equals lots of light then you can select the appropriate aperture quite easily.

The aperture can compensate for low or lots of light scenes. If a fast shutter speed is required, but the light is poor then a small aperture can be selected to allow in the correct amount of light for your exposure. It is all about balancing the light allowed into the lens and that ultimately hits on the film.



This image is very blurry. It's not sharp.

Creating a digital sketchbook does not mean you have to compromise on creativity.



f/16 - Image has all over crispness foreground and background, focused.



f/2 - Very narrow depth of field. Small section in focus. Everything else blurred.

You can still use creative backgrounds...

... just make them relevant to your topic/subject/theme. Think about how to make text boxes stand out with a 'stroke' or a drop shadow.

You could use a monotone photo with a lowered opacity for your background. For an interesting effect you can also reduce the opacity on the boxes behind your text, just make sure you maintain legibility.

STATEMENT OF INTENT

In my previous project, I studied fashion with the theme 'Past, Present and/or Future'. With my new project, 'Fragments', I intend on developing my understanding through the subjects of **Identity and Image**. Being 16, identity and image are very prominent issues I see around me. Therefore I think they are an **important and personal subject** which I'd like to explore through my project. I've seen a lot of art which uses **distortion with glass, water and mirrors** and I think this could link nicely with fragments. I'm interested in experimenting with distortion as this could also represent an unclear view of identity.



I'm familiar with the artist **Chuck Close** as I see many of his works posted on 'Pinterest'. He creates large scale portraits of his friends, colleagues and family members to portray the theme of identity. After doing some research, I discovered that he is **paralysed and also suffers from a condition called Prosopagnosia** - disabling him from recognising and processing faces. The context behind his works gives them a whole new meaning. Each painting is **made up of small fragments of the face** which you may not notice until you look closely. This could show his attempt to recognise and piece together the identities of the people. Every artwork is titled with the name of the individual he's painting, implying his desire to remember and make a mental note of each of his friends/relatives. His work links with my theme of Identity and Image and I hope to further explore some of his artworks and learn/experiment with some

You can still add an interesting title...

DIANE ARBUS ARTIST RESEARCH



Arbus did a lot of her work around the idea of twins and dolls in her photos. Not all of which are close to being a great background, making her black and white images stand out more. Her work has a great feel of spontaneity in it, as if she's taking the idea of things being random, even when it's black and white, giving her a sense of reality, despite her posing her subjects.



After being many generations together in her work, it made me feel like I was seeing something that was so familiar, but also so different. It's like she's taking the idea of things being random, even when it's black and white, giving her a sense of reality, despite her posing her subjects.



I really love Diane Arbus' style of photography as it is so quite dark and gives a sense of mystery, but also a sense of reality. It's like she's taking the idea of things being random, even when it's black and white, giving her a sense of reality, despite her posing her subjects.

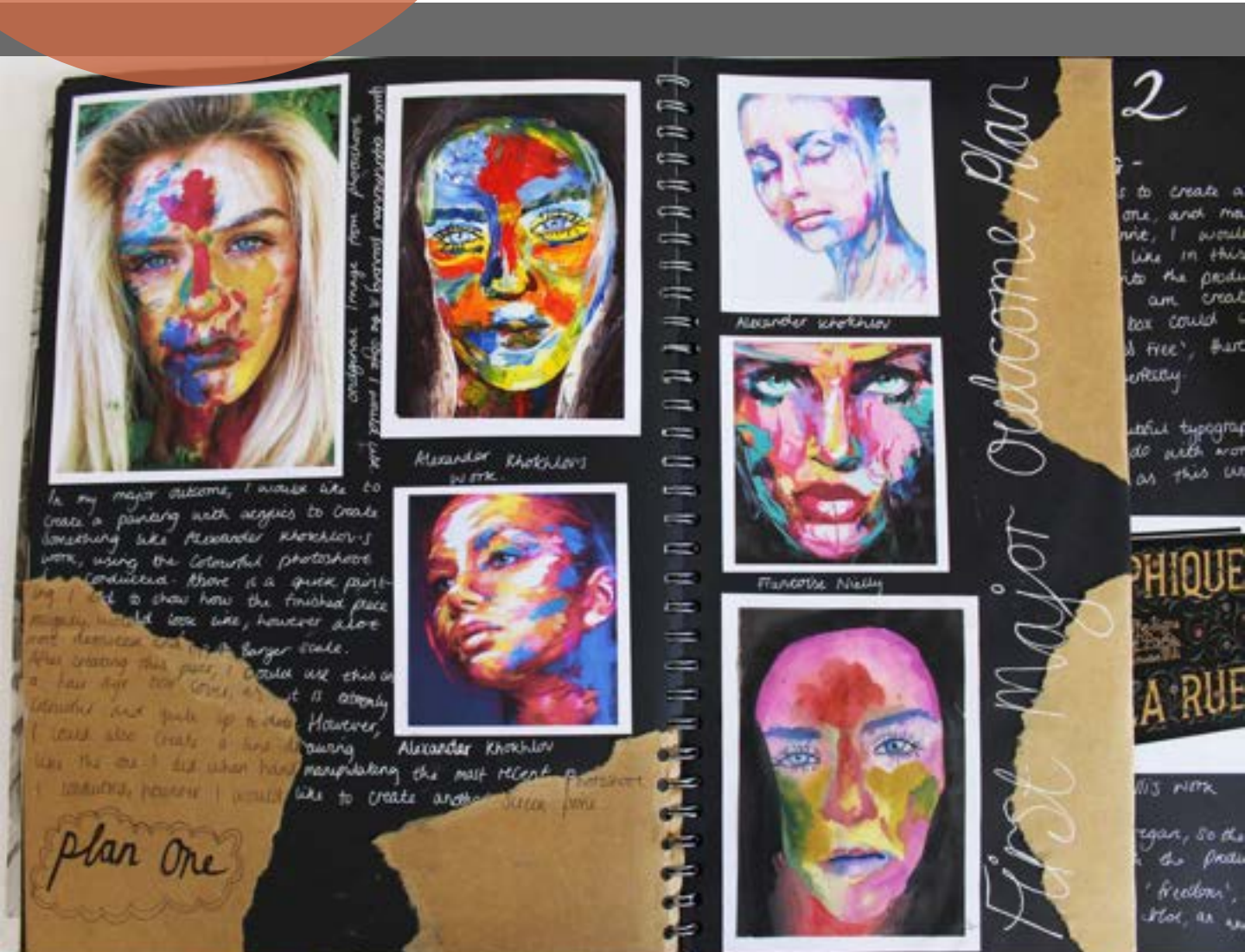


The work of Diane Arbus makes me feel extremely uncomfortable, as she's taking the idea of things being random, even when it's black and white, giving her a sense of reality, despite her posing her subjects.

...or torn edges to backgrounds or text boxes. You can mount on found images or ones you scan in yourself.

Layout Inspiration

It is okay to take inspiration from others when we are considering presentation, in the same way we do for our photography.



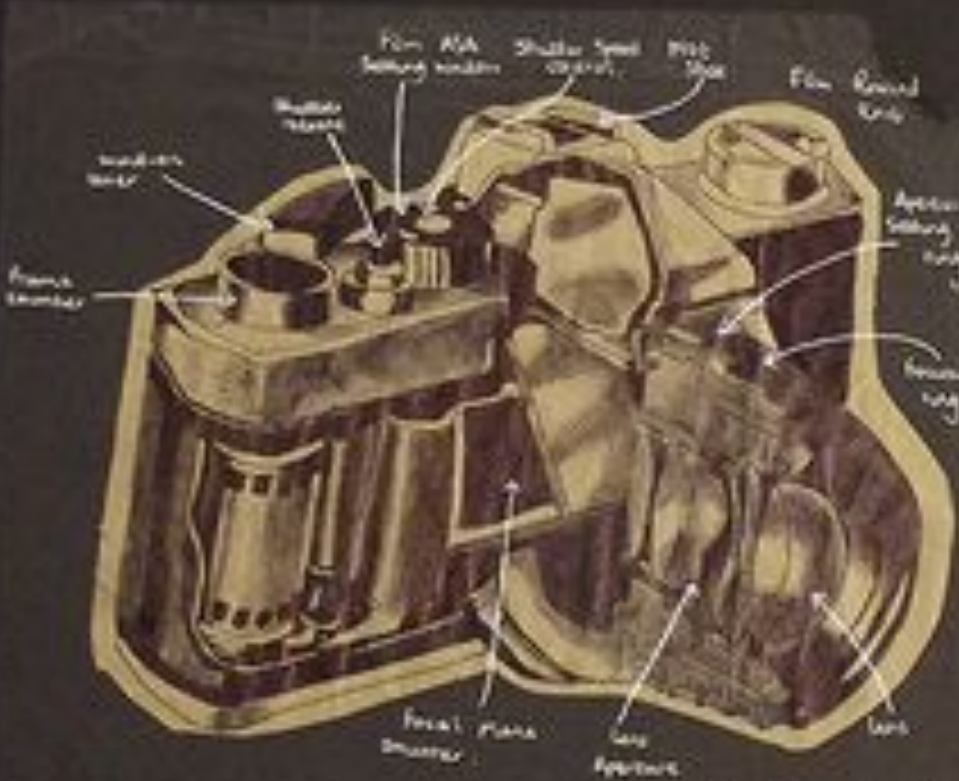
You can search 'GSCE Photography sketchbook' to find many examples of student work from around the world. YouTube also has videos of physical sketchbooks being flipped through.

As with any source of inspiration, it is most **important that you make your work your own**. You must not directly copy the layout, photographs, annotation, or text of others – this is **plagiarism** and could potentially result in you being disqualified.

WHAT IS

You can add scanned illustrations but try to type your text.

When light rays pass through a lens, they are refracted. This means that the light rays are bent towards the center of the lens. This is why a lens can focus light on a surface, such as a piece of paper. The light rays that pass through a lens are called light rays. The light rays that pass through a lens are called light rays. The light rays that pass through a lens are called light rays.



HISTORY OF SLR...





Personally I feel that the props used in this image make the photo. There is a story to tell in the photograph and character is key to any good story, the excessive amount of props on the chest of drawers give an insight into the character without having to even see her; the viewer can get a better understanding of the happenings in this photo as she can associate with the person presented.



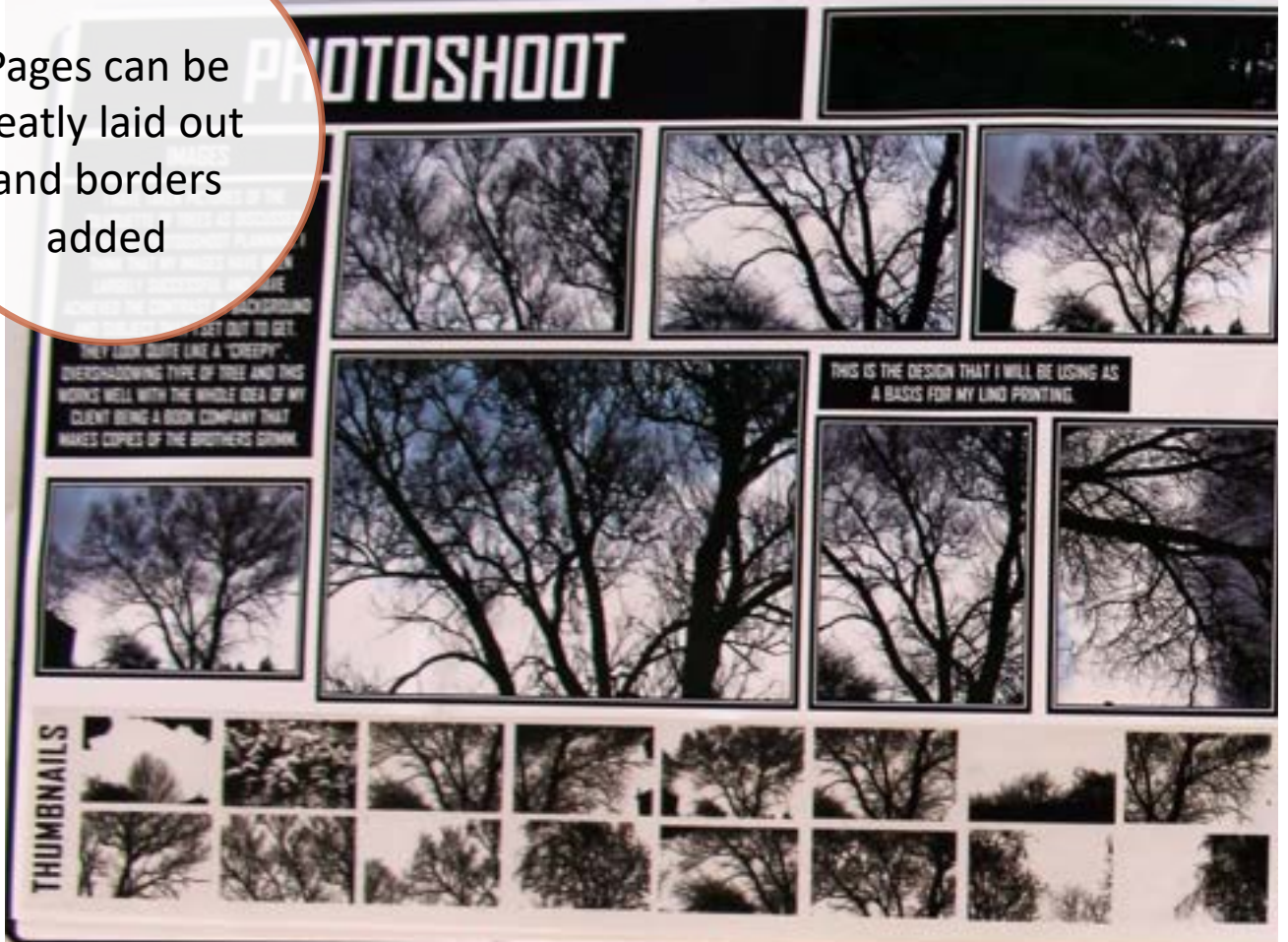
This is my favourite image of Susan Lipper mostly because of the stillness this image brings. The misty trees provide an atmosphere of mystery whilst the lack of people lean to the feeling of the place being a ghost town. The obvious deer hanging, yes, is visually exciting but it is the proportion that excites me the most. The angle in which it is taken intrigues me, it gives a estimation height to the viewer.



There is not much going on in terms of background in this image but sometimes simplicity speaks volumes. The man is crooked, bent over, says so much about the environment which brings ideas about the featured character which the viewers can interact with and start to manifest conclusions about the presented scenario to them in this image.

Annotation can be aligned and easily edited.

Pages can be neatly laid out and borders added



Contact sheets can be annotated neatly and changes easily made after feedback

The camera was set to F2 to get a shallow depth of field.



A simple composition using rule of thirds.

Out of focus due to camera movement.

I like that the soldier is the only spot of colour, which leads the eye and makes him the main area of focus.



Some elements can still be added after printing, such as mark ups.

Assessment Objectives

AO1

Assessment Objective 1



AO1 is about developing ideas from a starting point to a final piece. This is done through A-mapping, sketches and studies related to the work of other artists, designers and craftspeople. You need to analyse and understand these contextual sources, and develop your ideas in a personal way.

You can begin to develop your ideas once you have collected your source materials. You might have some general concepts about what you want to do, but your ideas will change and develop as you investigate your source material. You'll need to do more research and find new source materials as your work develops.

Annotations



Artist Research

Primary Drawings & Observations

Assessment Objective 2 is about refining your ideas through selecting and experimenting with appropriate resources, media, materials, techniques and processes. There are various ways of using these to develop ideas and create a personal response.

AO2

Assessment Objective 2

Experimenting with media



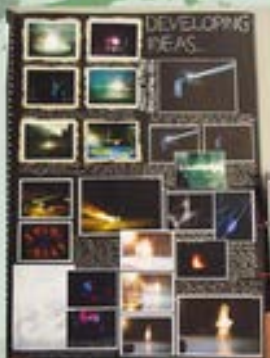
Cut, layer and experiment with photographs and papers.

Using artists inspiration

Experiments, practical samples and studies in different media demonstrate that you have developed and communicated your ideas through practical investigation. This will equip you with a working vocabulary of resources, practical knowledge and technical skills and enable you to make an informed choice when selecting materials and approaches for your theme.

A03

Assessment Objective 3 is about recording your ideas, observations and insights, which can be in visual, written and other forms. You should work from a range of experiences and stimulus materials, as each of these could lead you to different ways of developing your ideas. You should reflect upon your work, and consider what you have achieved at each stage and what you will do next.



You need to demonstrate that you understand how artists and designers work, and relate this to the ideas that you record. This may be done using images, different media, sketches, diagrams and studies.

You should demonstrate connections between your own recordings and the work of other artists and designers by carefully organising these observations in your sketchbook.

Assessment Objective 4 is about presenting a personal, informed and meaningful response, from your initial research through to the final piece. You need to demonstrate analytical and critical understanding as you respond to your theme. By practising your skills in using different media and processes you are able to develop the ways in which you convey your ideas and responses - your personal visual language.



You must show that you have understood the theme, and that you have an understanding of the way artists, designers or craftspeople work. You need to demonstrate this understanding in your research and development studies, as well as in your final piece.

A04

Photoshoot Plan



A photoshoot plan is a graphic representation of how your photoshoot will unfold, shot by shot. It is made up of a number of squares with illustrations representing each shot and notes about what is going on in the scene, including the technical aspects required for capture.

Best way to share your vision

A visual aid makes it much easier for you to share and explain your vision for the photoshoot with others. We've all had experiences where we were trying to explain something and the other person just couldn't see our vision.

With a photoshoot plan, you can show people exactly how your shoot is going to be mapped out and what you want the end result to look like. This makes it infinitely easier for other people to understand your idea. This is especially important when you have to work with others, whether that be models, assistants or clients.

Makes production much easier

A photoshoot plan is your intention for production, including all the shots you'll need and the order that they will be laid out. The plan is a starting point where you can detail your coverage (all the angles you will shoot of a scene).

This is a useful tool when you are taking your photographs, as it ensures you won't miss a shot vital to your outcome and it helps you piece together your vision. It also means that props, lighting, techniques and visual elements are considered and planned for – making your shoot more likely to be successful.



Creating a Photoshoot Plan

Very occasionally a perfect photo opportunity presents itself through happenstance; however, great photography doesn't usually happen accidentally. Heading into a shoot having considered all the aspects and elements will prepare you for success.

To create a photoshoot plan, be sure to consider and include your intentions for the following aspects:

Creative framing: Where will you hold your camera and place your shot?

Viewpoint: What angles will you use to take your shot and how will you experiment with different views?

Composition: What is the arrangement of objects? How will you set up your shot so that it is aesthetically pleasing?

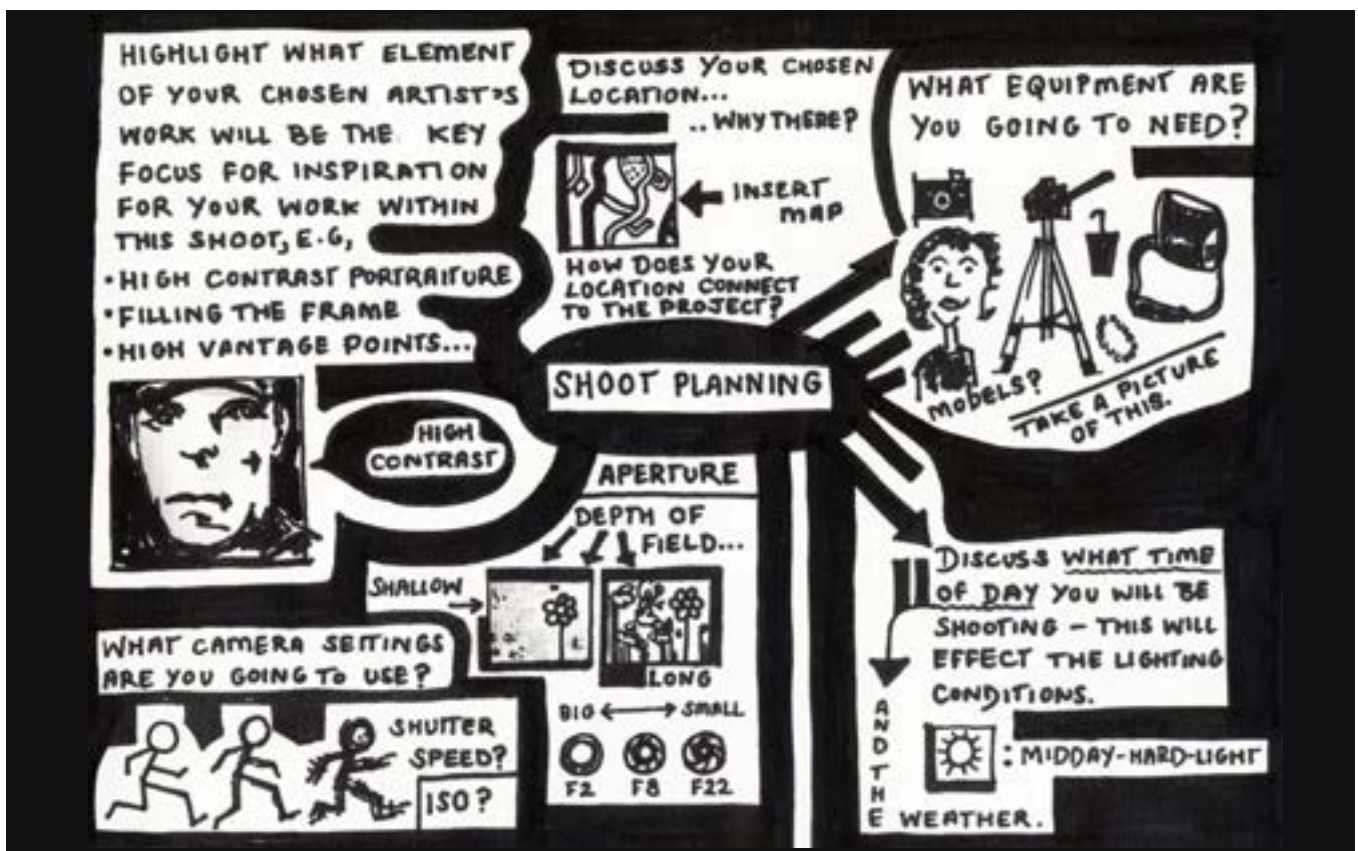
Lighting: Using either natural or artificial light, describe how will you

use lighting to create depth and shadows within your shot?

Visual Elements: Discuss how you will employ visual elements, such as focus, line, space, value, etc.

Make sure you also include any information about the:

- Subject
- Location
- Equipment
- Props/models
- Time/weather
- Inspiration (artist/ photographer/ techniques/ etc.)



Contact Sheets



Once you have taken your photographs, as outlined in your photoshoot plan, you will have many photos to assess – some will be successful, and some won't.

A contact sheet provides a thumbnail reference for all the photographs you've taken and allows you to explain your evaluation thoughts through annotation and marking up (usually with a coloured pen).

Ensure you indicate the following on your contact sheets:

Your Opinions

Circle or highlight your favourite images on your contact sheet and cross out the unsuccessful ones.

Crop Lines

Draw on to your contact sheet to show where you would like to crop your subject matter/composition.

Photographs

On your circled and crossed photos explain why you have identified these as the most/least successful.

Techniques

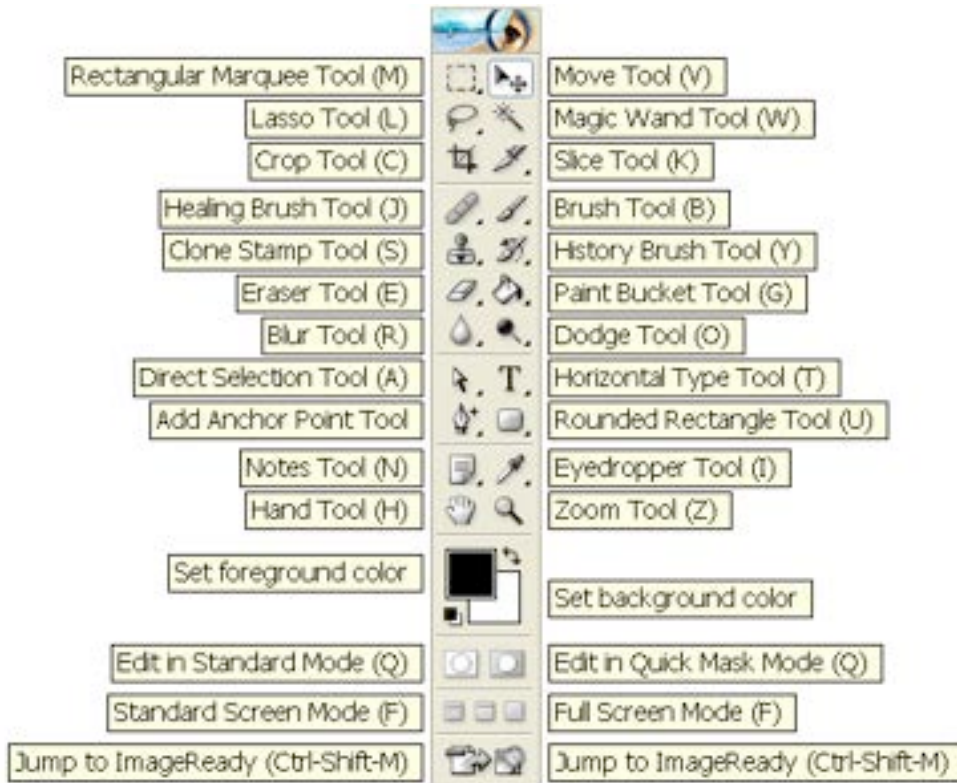
Note down any composition rules, effects and lighting methods used in capturing your images.

Camera Settings

Using the right click and 'get info' method to find out the shutter speed, F stop, ISO, white balance... Note these next to your thumbnails and say why these settings were used. Say what the impact was on the images.

There are several ways to create contact sheets, depending on the software you are using. Ask your teacher or use a web search to find the best solution for your circumstances.

Photoshop Tools



Marquee tool (M): This tool is used to select/cut different parts of an image.

Move tool (V): Used to move images or selected pieces of an image.

Lasso tool (L): Used to select specific parts of an image.

Magic wand tool (W): Used to select specific parts of an image.

Brush tool (B): Used for painting in Photoshop. Also, can be used to add color to the old pictures/images.

History Brush Tool (Y): Basically works like undo in Word.

Eraser tool (E): Used to erase part of an images.

Paint Bucket Tool (G): Used to fill image/selection with any color.

Blur Tool (R): Used to blur an image or a small part of an image.

Dodge Tool (O): Dodge tool used to modify pictures/images.

Direct Selection Tool (A): Used to direct select a specific part of a shape.

Type Tool (T): Used to add text to your image.

Add Anchor Point Tool: Used when editing a shape.

Rounded Rectangle Tool (U): Used to draw shapes.

Eyedropper Tool (I): Used to select any color from an image just by clicking on it.

Zoom Tool (Z): Used to zoom in and out.

Edit in Standard Mode (Q): Goes to standard mode.

Edit in Quick Mask Mode (Q): Goes to quick mask mode.

Standard Screen Mode (F): Goes to standard screen mode.

Full Screen Mode (F): Goes to full screen mode.

Jump to ImageReady (Ctrl-Shift-M): Used to transform work created in Photoshop to ImageReady.

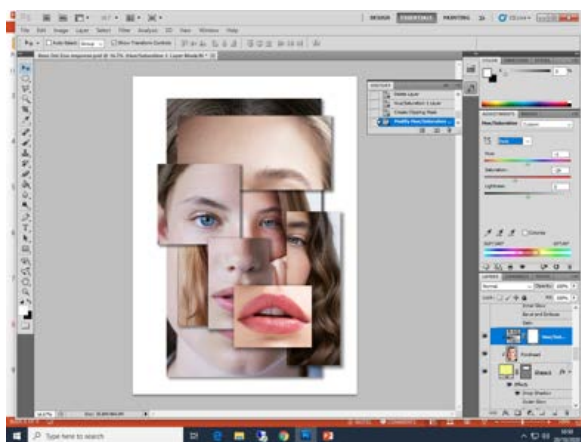
Documenting your Process

- As you work and create new layers and adjustments to your image, make sure you are recording the process at each stage. Create a power point to document your process as you go.

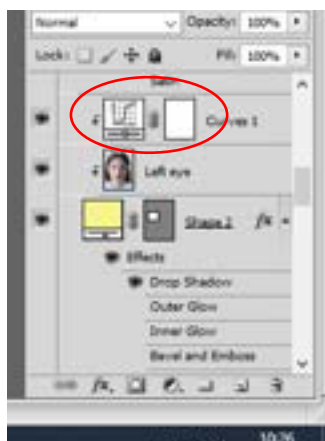
Insert your selected images as JPGs to maintain quality and prevent pixilation.



- As you are working on each new step, take a screen shot to evidence your process - paste the screen shot onto your Power point and annotate to demonstrate your understanding.
- Be sure to show your image/whole screen as well as close ups of the tools you have used. Examples below and on next page:



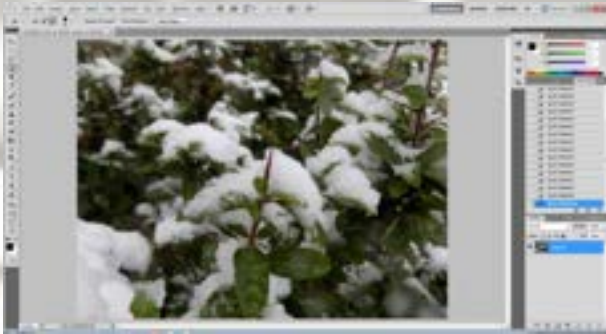
- To make the tone and intensity more even across my photo sculpture composition I added a hue and saturation adjustment layer to the 'forehead' image. I clipped the adjustment layer to just this picture, to allow me to affect this image specifically. I altered just the red colourway, as I felt this image had more red tones than the other images did. I did this by decreasing the red saturation slightly.



- I added a curves adjustment layer to the 'left eye' image to affect the tone and contrast, making them more even throughout my photo sculpture composition. I clipped this adjustment layer to just this picture, to allow me to affect this image specifically. I pulled the curves line until I felt the tone and contrast were closer to the other images to make this adjustment.

Student Example

Digital Enhancement 1 - Process



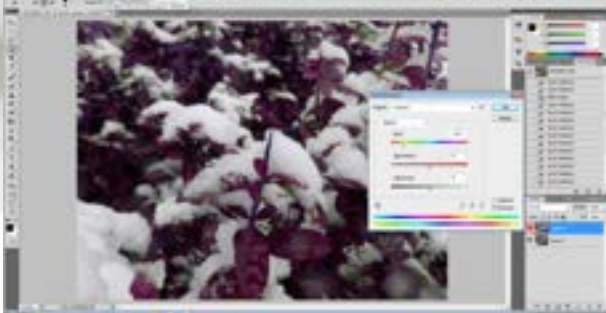
1 – I started by cropping and rotating my image like Jonathon Cohen, I then began selecting the green leaves in my image so I could alter the colour of them, to create a cold mood.

What cropping criteria does Cohen use? How did you select the green leaves (tool/ process)?



2 – I then pasted my selection on a new layer after I used the refine edge tool to get a more accurate selection.

These screen shots look identical – show clear progress steps.



3 – I changed the hue and saturation of my image to begin creating the cold mood of my image. I made the leaves a tone of purple.

Did you change the hue and saturation of the whole image or just the leaf selection? Be specific.



4 – I then added light blue rays of light in the background. My image represents winter and could be used on a calendar.

What tools did you use to add the blue rays? Say why it represents winter better now it has been edited. Take the opportunity to make links with your researched photographer.

Annotation

DO

- Analyse your work. Write in detail about your successes and things that didn't go to plan.
- Talk about formal elements and how they affect the piece of work.
- Refer to your intentions and ideas - say why you created this work in the first place.
- Talk about your inspiration and how your work links to your researched photographer/artist.
- Talk about emotion and how the piece makes you feel – be sure to say how and why.
- Conduct in depth research and use this to support your analysis when looking at the work of other photographers/artists.
- Write a rough draft first and always proofread your writing, checking your spelling and punctuation. Ask someone else to do this if necessary.

DO NOT

- Do not write that you 'like' or 'dislike' a photograph or your outcome without expressing why – be specific.
- Do not say that your work is successful and not explain why and how it is.
- Do not say that you enjoyed creating your work and not explain what you learnt from the process. Remember you are always trying to show your knowledge in annotation.
- Do not write in slang. You should know how to write formally for a piece of work that will be assessed. Always use correct terminology.
- Do not just point out the obvious or say what can clearly be seen. Explain your thoughts, understanding, methods, etc. ...the things that may not be obvious to an assessor.

Level 1-4

Annotation of your own work



Here I have taken a photograph of a monster in a town. I **enjoyed** this process and I really **like** the result. If I was to do this again I would change the composition.

Rather than just “I **like** the result”, say **WHY** a final piece is successful.

Instead of saying I “**enjoyed**”, talk about what you have learnt from this process, what and how you achieved your outcome.

HOW would you change the **composition**? What specifically would you do differently and how would this affect the result?

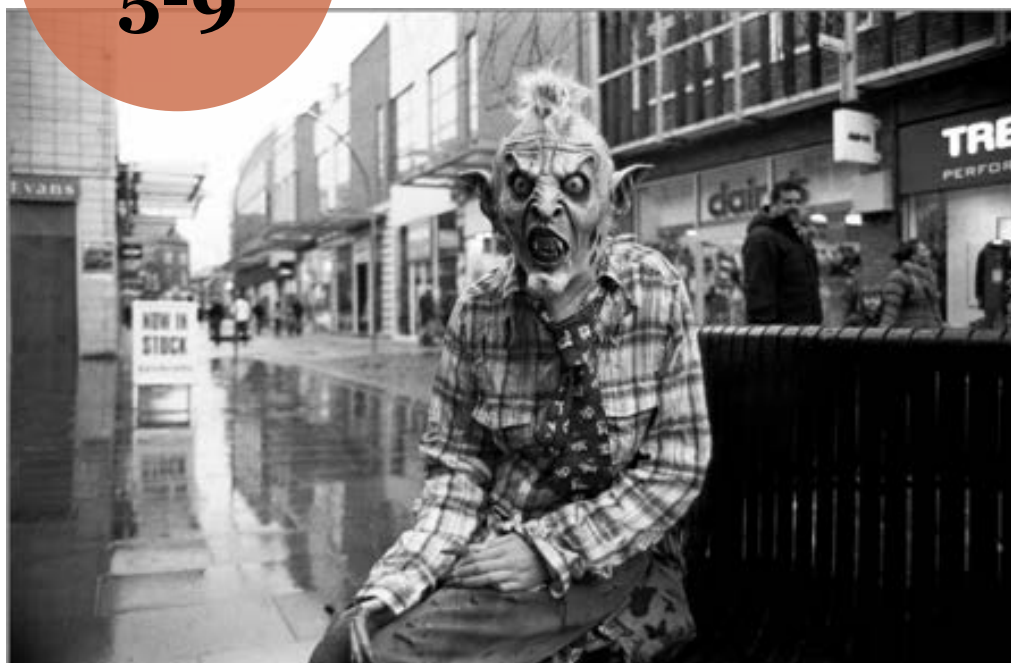
What formal elements have you considered? Why did you choose a town? How does the location affect the work?

Overall Assessment:

There is not enough depth or detail in this annotation – it does not tell us anything about what has been learnt or observed. There is also no reflection or evaluation of the process or outcome.

Level 5-9

Annotation of your own work



S. Peach,
Untitled, 2013

Here I have taken a photograph of a monster in a town, as I wanted to portray the idea of normality and suggest that everyone has their own inner monsters. Having people in the background links to this concept too. I feel the weather had a positive impact, as it allowed for reflections and created a dreary feeling in the photograph. Making the photograph black and white prevented the buildings in the near background from dominating the scene and taking attention away from the main subject – the monster.

I used a tripod and a 35mm camera to capture this photograph. I was nervous from the attention of people passing by and I feel this had an impact on the care I took whilst taking the photograph. If I was to take this photograph again, I would change the composition by positioning the monster further to the right to get more of the background into the photograph. I would also change the

angle to be slightly more upwards by moving the camera closer to the ground in order to add a sense of power and importance.

The rationale for choice of location is explained and a clear concept provided. The impact of outside factors, such as the weather and background, is addressed. Equipment and techniques were touched upon; however, more could have been said about this. Formal elements, such as the leading lines could have been commented on to evidence knowledge.

Overall Assessment:

Good amount of depth and includes explanation of what was successful/unsuccessful. Intention, processes and learning was made clear.

Sentence Starters

WHAT

A brief description about what you have made and how you have made it.

- In this piece I ...
- Using ____ I attempted to ...
- In developing my use of ____ I created the effect of...
- Employing techniques such as ____ allowed me to...
- I chose to capture an image of ____ because...
- In this image I used ____ as my subject because...

THINK

Explain why you have used/selected visual elements to create an image.

- Through focusing on my use of ____, I was able to...
- I created ____ by altering my process/material through...
- My choice of ____ allowed me to portray clearer...
- I chose to emphasise ____ in my image, as it...
- The techniques I have used include...

- I think that the ____ technique/process I used was effective because...
- I like/ dislike the way that I have used ____ because...
- The technique(s) I found most challenging was ____ because...

LINK

Link your work to your theme and photographers/artists you have studied. Reflect on success and what steps you will take to progress.

- The most successful element of this work is ____ because...
- The significance of ____ was...
- This image successfully conveys my theme by...
- I have been influenced/ inspired by ____ due to ...
- The similarities between my work and ____ are apparent because...
- To further develop this piece of work I could...

Connectives:

for example; on the other hand; this is useful because; such as; I combined; therefore; however; while; moreover; furthermore; as a result; consequently; for this reason.

Evaluating your Work

the image (right). The image is by an unknown artist but was taken for a band called Crystal Castles. It was created by first taking a picture of a plain background and then, keeping the camera completely still, taking a picture of the same background but with someone in front of it. After loading the pictures onto the computer, layer them and then sub



out the top layer to reveal the bottom one. If they don't match up the stamp tool on photoshop always helps. I think this photo reflects barriers well because it is hiding these faces causing a confusion as to what these identity is.



these are my final pictures. I would like to see how they would be taken on the same day, but each one is wearing a different colored shirt. The reason for this is because on photoshop I changed the hair and color of the shirt to give it a different color. I feel that some of the photos are quite similar, but it's a difference between them.

Sources of Inspiration and Research to mention...

- Artists
- Photographs
- Articles, magazines, newspaper, online news
- Forums
- Gallery websites
- TV programs
- Artist Talk
- Videos
- Animations
- Fashion
- Gallery or museum visits (virtual or in person).
- Objects that are relevant to project.

Questions to Ask Yourself

- What did you create and why? (Link back to concept / intentions).
- Have you achieved the result you wanted? How?
- Does your work reflect the theme you are trying to communicate in your work? How?
- What have you been inspired by and have you incorporated this in your work? How?
- What effects did you achieve? (Talk about formal elements). Has this improved your work? How and why?
- What do you think a viewer would see in your work? Would they be able to understand the theme or message you are trying to convey?
- What didn't go to plan? Any trouble shoots, weather issues, material issues? How did you overcome your issues and what have you learnt from them?
- What will you change or do different next time? Why?

Key Words & Phrases

These are some words and phrases to help you evaluate your work. Evaluation is simply the process of explaining:

- ❑ Your **research** about other artists' work and the ideas you have had.
- ❑ Your **experiments** and the way you have **refined** them.
- ❑ The **decisions** you made and how you have **recorded** your learning
- ❑ What **you made**, how you chose to **display** it and **what it means**

Explaining is more interesting than just describing. It involves giving **clear reasons** for your **creative decisions** and communicating in detail **what** you have done and **why**.

Research & Ideas

▪ researched ▪ selected ▪ chose ▪ reviewed ▪ compared ▪ contrasted ▪ a range of ▪ a variety of ▪ decided ▪ responded ▪ appreciated ▪ imagined ▪ wondered ▪ considered ▪ explored ▪ discovered ▪ viewpoint ▪ concepts ▪ intentions

Experimenting, refining & developing

▪ experimented ▪ played with ▪ media ▪ learned how to... ▪ developed my skills in... ▪ watched demos of... ▪ formal elements ▪ refined ▪ revised ▪ thought ▪ selected ▪ examined ▪ processes ▪ techniques

Resolving, presenting & evaluating

▪ presented ▪ mounted ▪ displayed ▪ resolved ▪ personal ▪ meaningful ▪ satisfied/pleased with ▪ reflected ▪ reviewed ▪ audience ▪ viewed ▪ understanding ▪ represented ▪ outcomes

I began by researching a variety of artists and photographers whose work expressed the theme of ...

I particularly responded to the work of _____. His/Her images are imaginative and skilful and I was keen to explore how to...

The photograph that had the most affect on my own work was _____. This is because...

I have explored a range of media, processes and techniques including...

I selected the technique of _____ because...

I chose to work digitally/in the darkroom because...

Throughout this project my work developed in a number of ways. For example...

I have learned a number of new skills. These include...

I have chosen to display them in a particular way because...

If I had more time I would like to explore the theme of _____ in even more detail by...

My photographs are meaningful because...

I hope that viewers of my final photographs will understand that...

I am pleased with the way...

Annotation Summary



Annotation, evaluation and analysis are as important to your grade as the outcomes you produce are.

Quality: Detail and depth in your annotation is vital; however, it is quality not quantity that is important.

Knowledge: Your annotations explain your thoughts and processes to the assessor – why you created the work, your inspirations, and what you have learnt. You are making your understanding clear.

Analysis: You analyse the work of others to observe their work in depth –

to detail what your thoughts about the artist's intentions, to note symbolism and elements used, and to recognise how the work is constructed. You must show the assessor you can analyse using keywords.

Research: We use research to support our own ideas and gain inspiration – not to copy from others. Research guides you in formulating ideas and approaches and helps refine your own intentions.

Evaluation: You need to be able to objectively evaluate your own work, and the work of others, using your knowledge of photographic elements to guide your judgement and express how the work could be improved.

Analysing Images

To analyse photographs, consider the following:

Initial Reaction:

- What captures your attention first? Why?
- How does the photograph make you feel? Does it impact your mood? If so, in what way?
- What message or story is the image trying to convey?
- What do you like/ dislike about this image? Use photographic terms to justify your opinions.

Description:

- What is the subject/ content of the image – what is happening?
- What is in the foreground/ background?
- What is the setting? What impact does it have on the photograph?
- What do you see that provides clues about the subject?
- Does the image evoke any of the senses – can you imagine smells or sounds?

Form:

- What is the composition and how is it framed (balance, rule of thirds, golden mean, etc.)?

- What elements of photography have been used and how? Focus, Line, Light, Repetition, Shape, Space, Texture, Value (use the formal elements guide to comment on each element employed).
- What impact does the image being colour or B&W have on the overall effect of the photo?
- What techniques has the photographer used to create meaning or convey a message?

Process:

- Can you comment on possible settings used, such as aperture, shutter speed, depth of field, etc.?
- What is the focus in the work and what effect does this create?
- Has the image been manipulated or distorted in any way? If so, how and for what reason?

Evaluation:

- Why has this image inspired you?
- Is this an effective piece of work – why or why not?
- If you were to create this photograph yourself, would you change anything? (angle of the photograph, positioning of subjects, etc.) Why?
- Which aspects of this image will you use as inspiration in your own work? How will it influence your photo plans and shoots?

You will also need to label the image with the photographer's name, the title (in italics), and date the image was taken.

Example

This example shows some of the analysis required; however, please ensure as much criteria as possible is covered.

A low F Number is used, as there is just one thing in focus in the photograph, meaning there is no depth of field. This has been designed, as McCurry wants the viewer to concentrate on the single person and his expression. It is considered a wide aperture, as the background is not in focus.

The Rule of thirds has been considered when this photograph was taken as there is a Foreground, middle ground and background to the image.

The Light in the image is that of a Natural one as the Photographer does not want to take anything away from what is an eye-catching photograph. Therefore the post production on this image is very little as McCurry wants to expression from the Indian Herdsman.

A low ISO has been used as you can see that the image is letting in enough light into the lens but not too much to add to the background.



The colours used a simplistic. Such as white and grey, however the turban is enhanced red, and the reason the camera has just been focused on the turban is to details of the man.

The photograph is that of a portrait and from an observational technique.

The photograph has been taken with a fast shutter speed due to the image having the right amount of light needed to show the facial features on the man and missing the rest of the subjects in the background.

The photograph contains some minimal leading lines. That of the background flowing from the foreground. This is created in a manipulated way as McCurry has told the Indian Herdsman to stand in that certain position to create the best effect.

Plan how to present your analysis. Some information could be presented alongside the photograph, while other information could be written in a longer text block.

Level 1-4

Analysis of an image



I **like** this this photograph. It has used black and white colours, this makes it look **creepy**. The blurred person looks like **a ghost**. It reminds me of a **nightmare**.

Instead of saying “**I like**”, talk about the photograph itself – how is it effective, what message is it portraying, etc.?

Why does the black and white effect make it look “**creepy**”?

Why does the image look like a **ghost** and how is the image like a **nightmare**? Talk about the formal elements and how they were used to create these effects.

Overall Assessment:

There is a lack of detail and depth. No keywords are used to support the analysis. Opinions have not been explained or expanded on and formal elements have not been used to support these thoughts or show understanding. The work is not labelled.

Level 5-9

Analysis of an image



Untitled, Ralph Meatyrd, 1960

The photograph by Ralph Meatyrd has a very unnerving feeling – this is because a slow shutter speed has been used to create a ghostly effect of a person jumping out of a window. Shapes are used within the photograph to create an impression of a gravestone, which also supports this supernatural theory, as it gives the impression of the person ‘rising from the grave’.

From the photograph I have a sense of what the photographer was trying to portray. It could be linked to death and the rising of the spirit. It seems this child is looking at someone's grave and watching a spirit rise. I feel it is a

very clever way of creating the impression of a person ‘rising’. I think that many stories could be interpreted from this photograph, which may mean viewers having different interpretations of the work.

The use of monochrome colour choice plays an important part in the emotion that is created within the photograph and the basic black and white colours allows the subjects to be the main focus. It also makes the photograph almost timeless, as it removes features that could identify a place in time.

Overall Assessment:

The title of the image is labeled correctly, using italic, to support the analysis.

There is a good amount of detail that shows research has been done prior to writing.

Understanding of camera settings and formal elements has been evidenced to support the opinions of the work.

Note: this is not an example of all the information set out in the image analysis criteria provided.

Formal Elements



FOCUS

What appears clearest or sharpest in the photograph? What doesn't? Why do you think the photographer made these decisions regarding the point of focus/non-focus? What effects have been achieved by varying the focus?



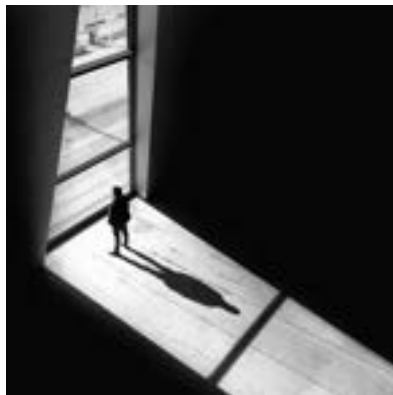
VALUE

Is there different shades of light and dark in the image – a range of tones? Has contrast been used to highlight a subject/object or draw the eye? What effect does this have on the overall image?



REPETITION

Are there any objects, shapes or lines that repeat and perhaps create a pattern? What effect has this had on the image?



LIGHT

What areas of the photograph are most highlighted? Are there any shadows? Does the image allow you to assume the time of day? Is the light natural or artificial? Hard or Soft? Directed or reflected? What effect has the photographer achieved with the choice of lighting?



LINE

Are there objects in the photograph that act as lines? Are they straight, curvy, thin, thick? Do the lines create direction in the image? Do they outline? Do they show movement or energy? What effect does the use of lines have on the image?



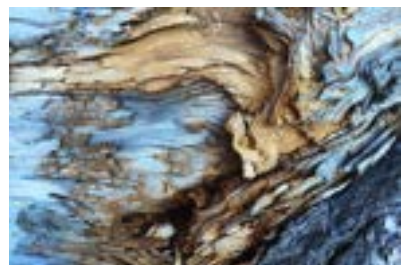
SPACE

Is there depth to the photograph or does it seem shallow in terms of space used? What creates this appearance? Are there important negative spaces in addition to positive spaces? Is there depth created through spatial illusion?



SHAPE



Do you see geometric or organic shapes? What are they? How do they relate to one another and the theme of the photograph?



TEXTURE

If you could touch the surface of the objects in the image, how would they feel? Is there a sense of texture portrayed? How has this been achieved?

Rules of Composition

	<p>Rule of Thirds</p> <p>Position subject on the crosshairs</p>		<p>Framing</p> <p>Frame subject with surrounding objects - buildings, people, trees</p>
	<p>Repetition</p> <p>Look for repeating objects - pile of fruit, row of poles etc</p>		<p>Leading Lines</p> <p>Road, rails, lines of lampposts, buildings etc leading to subject</p>
	<p>Negative Space</p> <p>Leave space for subject to move into</p>		<p>Colour</p> <p>Use complimentary or opposing colours in background</p>
	<p>Balancing Elements</p> <p>Balance background interest with foreground subject</p>		<p>Differential Focus</p> <p>Subject in sharp focus to guide the eye</p>
	<p>Symmetry</p> <p>Half of the image is a mirror of the other half</p>		<p>Patterns</p> <p>Look for naturally occurring & constructed patterns</p>
	<p>Depth (layers)</p> <p>Position subject in front of and behind objects to create 3D depth</p>		<p>Depth of Field</p> <p>Blur background &/or foreground to separate your subject</p>
	<p>Viewpoint</p> <p>Photograph from different angles - get low, get high</p>		<p>Triangles & Diagonals</p> <p>Look for diagonals in a scene, create triangles</p>
	<p>Fill the Frame</p> <p>Get in close and fill the frame with your subject</p>		<p>Simplicity</p> <p>Cut out distractions - get close, blur background, darken background</p>
	<p>Left to Right Rule</p> <p>Moving subjects should go from left of frame to right of frame</p>		<p>Rule of Space</p> <p>Leave space around your subject</p>
	<p>Rule of Odds</p> <p>Look for odd numbered design elements - 3 arches, 5 windows etc</p>	<p>Learn the rules, use them, combine them... then learn to break them for effect.</p>	

Camera Settings

EXPOSURE

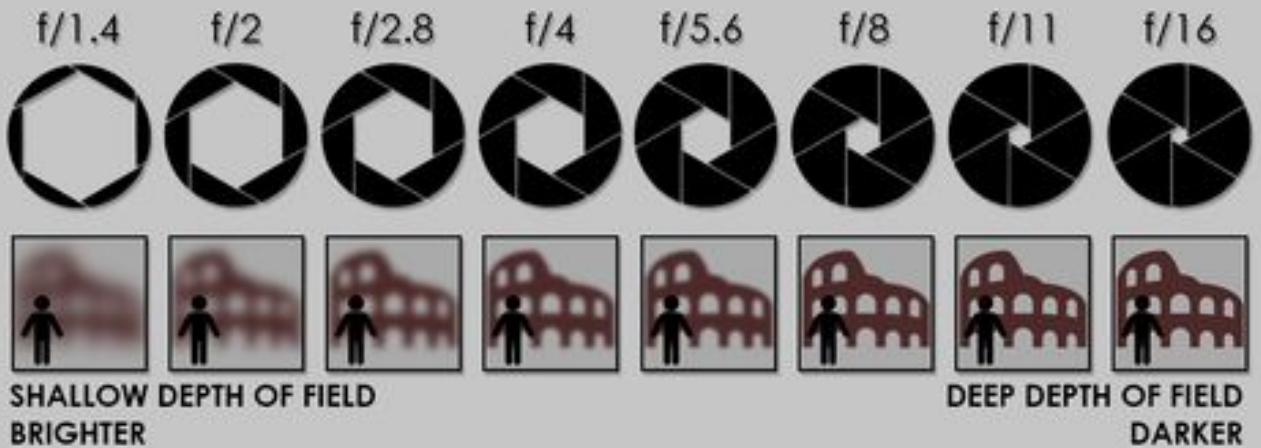


KEEP THE LIGHT METER AT "0" FOR A BALANCED EXPOSURE
EXPOSE FOR THE LIGHTS TO NOT BLOWN OUT THE WHITES



APERTURE

SMALLER f/STOPS REPRESENT LARGER APERTURES, MORE LIGHT THROUGH THE LENS AND SHALLOWER DOF



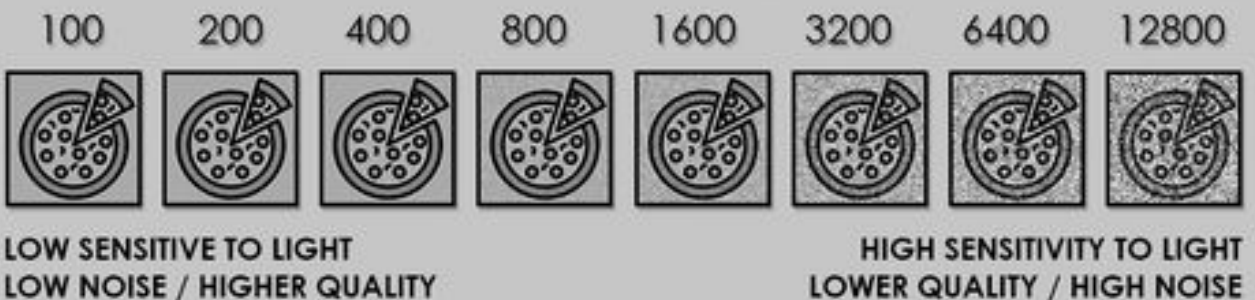
SHUTTER SPEED

THE LENGTH OF TIME WHEN THE DIGITAL SENSOR INSIDE THE CAMERA IS EXPOSED TO LIGHT



ISO

THE SENSITIVITY OF THE IMAGE SENSOR OR THE FILM TO THE LIGHT
LOW ISO TO USE DURING DAY TIME - HIGH ISO DURING NIGHT TIME



Word Bank

Use rich visual language to improve your photography annotation and analysis...

Composition

Arrangement	Framing	Middle ground	Setting
Angle	Focal point	Movement	Space
Background	Focus	Near	Shape
Blurred	Foreground	Pattern	Subject
Balance	Form	Perspective	Symmetry
Complex	Imbalance	Proportion	Tryptic
Cropped	Layout	Placement	Thumbnail
Distance	Leading lines	Rhythm	Viewpoint
Eye Line	Line	Scale	Visual tension

Colour

Bleached	Deep	Intense	Pure
Brash	Delicate	Luminous	Saturation
Bright	Dull	Mellow	Subtle
Clashing	Glowing	Monochrome	Tonal
Cold	Grayscale	Muted	Transparent
Contrasting	Harmonious	Opaque	Vibrant
Dappled	Hue	Pale	Warm

Technique

Altered	Cropping	Layered	Pixelisation
Aperture	Cyanotype	Mode	Resolution
Aspect ratio	Depth of field	Mosaic	Rule of thirds
Bokeh	Digital	Panorama	Solarisation
Bracket	Film	Photogram	Shutter speed
Calibration	F-Stop	Pin hole	Texture

Mood

Alive	Emotive	Humorous	Reflective
Anxious	Euphoric	Imposing	Romantic
Atmospheric	Exciting	Intriguing	Somber
Calm	Expressive	Light-hearted	Sentimental
Delicate	Exuberant	Lonely	Suspenseful
Depressing	Fresh	Melancholic	Tense
Dignified	Flamboyant	Nostalgic	Thoughtful
Disturbing	Gloomy	Ominous	Tranquil
Dreary	Hopeful	Provocative	Uplifting

Word Bank

Be sure to look up definitions of words you don't know so you use them in the correct context...

Light

Aperture	Dull	Harsh	Radiance
Artificial	Evening	Hazy	Sensor
Backlit	Exposure	ISO	Shade
Balance	Focus	Intense	Shadow
Bright	Filter	Luminosity	Soft
Contrast	Flash	Lustre	Warm
Chroma	Fierce	Lens	White balance
Dark	Gentle	Meter	
Develop	Golden hour	Natural	

Style

Abstract	Documentary	Impressionistic	Realistic
Architectural	Editorial	Minimalistic	Repetitive
Characteristic	Emotional	Modern	Representational
Contextual	Exaggerated	Motif	Romantic
Deceptive	Fantasy	Landscape	Still life
Derivative	Figurative	Photojournalism	Surreal
Digital	Futuristic	Portrait	Symbolic
Distorted	Genre	Religious	Thematic

Positive

Appealing	Efficient	Imaginative	Powerful
Attractive	Electrifying	Innovative	Phenomenal
Beautiful	Expansive	Joyful	Remarkable
Brilliant	Harmonious	Lively	Successful
Charming	Illuminating	Masterful	Thrilling
Delightful	Impressive	Moving	Wondrous

Negative

Alarming	Disappointing	Jarring	Questionable
Banal	Dreary	Misshapen	Repulsive
Broken	Grim	Nonsensical	Shocking
Confused	Grotesque	Offensive	Unsightly
Contrary	Insipid	Oppressive	Woeful
Contradicting	Imperfect	Plain	

Word Bank



PRINCIPLES

Balance
Contrast
Emphasis
Harmony
Pattern
Repetition
Rhythm
Unity
Variety

-tone

Black
Blended
Contrast
Dark
Depth
Grayscale
Gradient
Harsh
Highlight
Intense
Light
Medium

Mid-tone
Range
Reflection
Shade
Shadow
Shine
Solid
Subtle
Tint
Translucent
White
Value

PATTERN

Checked
Dappled
Directional
Even
Formal
Geometric
Intricate
Linear
Mark
Motif

Mosaic
Optical
Organised
Ornate
Plain
Repeat
Stripes
Stencil

SPACE

Background
Crowded
Deep
Distance
Empty
Enclosed
Flat
Full
Foreground
Illusion
Squeezed
Middle-ground
Minimalist

Negative
Open
Placement
Positive
Point of view
Shallow
Tight
Wide

LINE

Blurred
Broken
Controlled
Curved
Diagonal
Distorted
Flowing
Geometric
Graceful
Horizontal
Interrupted
Jagged
Meandering
Parallel

Ruled
Short
Straight
Thick
Thin
Vertical
Wide

TEXTURE

Barbed
Corrugated
Coarse
Etched
Embossed
Flat
Inscribed
Leathery
Metallic
Prickly
Rough
Simulated
Smooth
Uneven
Velvet

Wet

FORM

Abstract
Angular
Asymmetry
Circular
Closed
Dense
Disk
Domed
Distorted
Flat
Geometric
Irregular
Massive
Nebulous
Negative
Open
Organic
Symmetry
Tessellated
Triangular

Glossary

PHOTOGRAPHY SPEAK FOR BEGINNERS

APERTURE

CONTROLS THE AMOUNT OF LIGHT HITTING THE SENSOR. MEASURED IN F-STOPS

BOKEH

THE BLURRED PART OF AN IMAGE NOT IN FOCUS. USUALLY THE BACKGROUND

BRACKET

TAKE A SERIES OF FRAMES OF THE SAME SCENE AT DIFFERENT EXPOSURES

BULB

"B" SETTING FOR LONG EXPOSURES, KEEPING THE SHUTTER OPEN

CROP

CUT OFF PART OF A SCENE FOR BETTER COMPOSITION

DEPTH OF FIELD

DISTANCE BETWEEN NEAREST & FARTHEST SHARP OBJECTS IN A SCENE

DSLR

DIGITAL SINGLE LENS REFLEX CAMERA

EV

EXPOSURE VALUE IS THE BRIGHTNESS OF A SCENE. MEASURED IN STOPS

EXPOSURE TRIANGLE

EXPOSURE SETTINGS OF ISO, APERTURE & SHUTTER SPEED

FILE FORMAT

THE TYPE OF FILE A CAMERA USES TO SAVE AN IMAGE: TIFF, JPEG OR RAW

FLASH

CREATES A QUICK BURST OF LIGHT, ALSO KNOWN AS A SPEEDLIGHT

F-STOP

THE FOCAL RATIO. DESCRIBES THE APERTURE SETTING

GOLDEN HOUR

THE HOUR AFTER SUNRISE AND THE HOUR BEFORE SUNSET

HDR

HIGH DYNAMIC RANGE. BRACKET & COMPOSITE FOR DETAILS IN DARK & LIGHT AREAS

ISO

MEASURES THE LIGHT SENSITIVITY OF THE SENSOR

KELVIN

UNIT OF MEASUREMENT FOR COLOUR TEMPERATURE OF LIGHT SOURCES

METER

MEASURE THE LIGHT TO DETERMINE THE EXPOSURE

MODE

METHOD OF OPERATION E.G. MANUAL MODE, APERTURE OR SHUTTER PRIORITY

RESOLUTION

NUMBER OF PIXELS IN AN IMAGE. HIGH RESOLUTION = MORE IMAGE DETAIL

RULE OF THIRDS

COMPOSITION GUIDE TO CREATE INTERESTING PHOTOGRAPHS

SENSOR

CAPTURES LIGHT & CONVERTS TO AN IMAGE. DIGITAL EQUIVALENT OF FILM

SHUTTER SPEED

CONTROLS HOW LONG LIGHT HITS THE SENSOR. MEASURED IN SECONDS

TTL

THROUGH THE LENS METERING CAN BE USED TO MEASURE REFLECTED LIGHT OUTPUT BY A FLASH

WHITE BALANCE

ADJUSTS COLOUR TEMPERATURE OF LIGHT SOURCE TO MAKE AN IMAGE WARM OR COOL



balance, contrast, emphasis, harmony



light, form, value



shape, form, value, unity



line, contrast, space, shape



light, harmony, balance



line, light, shape, form, balance



light, emphasis, shape



texture, pattern, emphasis, line



Photography Guide
Art & Design Department
Northgate High School and
Dereham Sixth Form College