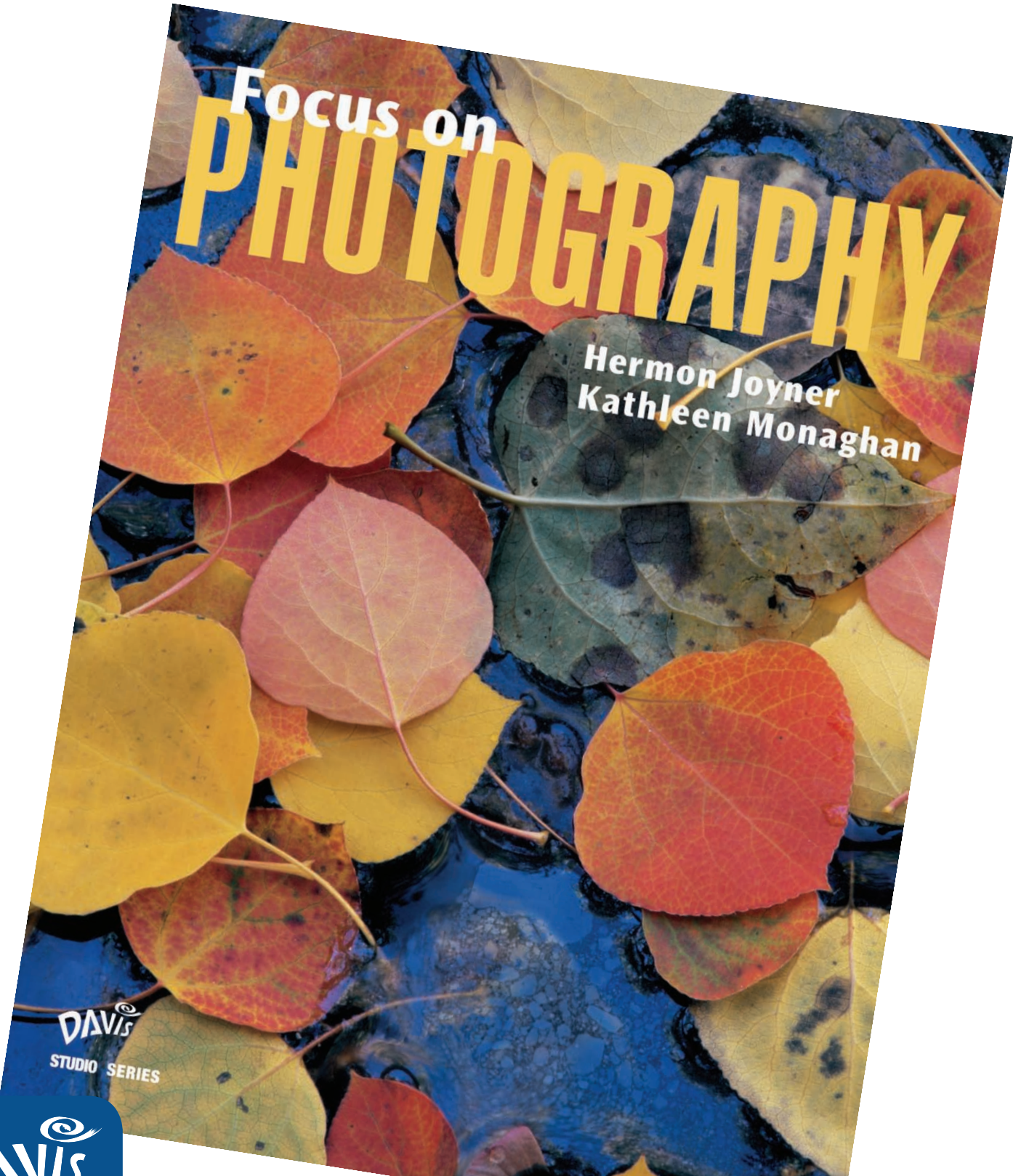
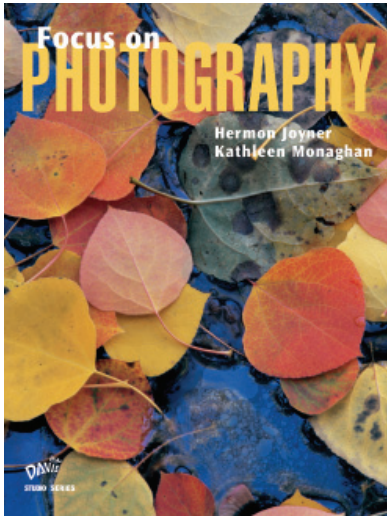


Perfect for all students, including those  
seeking careers in photography



# Traditional and Digital Processes in one dynamic text



By Hermon Joyner and Kathleen Monaghan

*Focus on Photography* takes teachers and their students into the 21st century with both **traditional and digital photography** and step-by-step explanations of darkroom-based and computer-based processes. This one-of-a-kind photography textbook is written in a clear, friendly style and is designed to be used flexibly to reach students at a **range of ability levels**. Each chapter in the Student Book includes:

- Step-by-step how to's, photography **career profiles**, **assessment rubrics**, features on the history of photography, elements and principles, hands-on student projects or studio experiences, Tips, Try-Its, and **Chapter Reviews**.
- Outstanding examples of both **student and professional photography**.
- The work of important **historical figures in photography**, as well as **dynamic contemporary** examples
- Great teacher support in the Teacher's Edition, with **clear objectives**, support for assessment, background information, and helpful **teaching tips**.

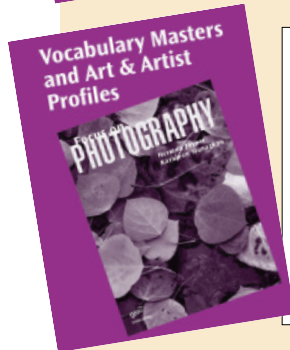
There is a Student Handbook in the back of the Student Edition that provides clear instructions for technical processes, including troubleshooting.

See last page for digital image and transparency information.



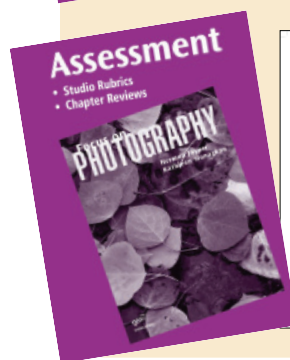
## Studio Support Masters

- Sequential photos and illustrations teach techniques and processes in a practical, easy-to-reproduce format.
- Portfolio Tips and Exhibition Tips address the unique demands of the photography classroom.



## Vocabulary Masters & Art & Artist Profiles

- Age-appropriate profiles highlight the accomplishments of master photographers and significant works of art.
- Vocabulary masters reinforce development through stimulating word games, including crossword puzzles and matching exercises.



## Assessment Masters

- Detailed studio rubrics reinforce and extend the concise rubrics in the Student Book.
- Chapter review questions reinforce key ideas and concepts.

# A dynamic Student Book & Correlated, point-of-use Teacher's Edition

## Student Book

These headings, which divide large ideas into **manageable, easy-to-follow concepts**, are ideal for quick reference and review.

These illustrated, **step-by-step how to's** will help your students master fundamental techniques and skills.

**Higher Order Thinking** discussion prompts and questions encourage students to describe, analyze, interpret, and judge works of art.

### How To...

#### Shoot a Formal Portrait

The time and effort you spend on setting up for a formal portrait shoot is critical to the success of the final image. Prepare in advance by making a list of all the equipment and supplies you will need, so that you don't forget anything. It's a good idea to practice your set-up routine ahead of time, so you aren't struggling with positioning the background and lights or loading film in your camera while your subject is ready to be photographed. You want to be relaxed so your subject is relaxed, too. You'll want to have a friend assist you; he or she can adjust the location of lights and hold the reflector so you can concentrate on positioning your subject and composing your shot.

1 Place the background for the photograph close to a wall. There should be about 10 to 20 feet of clear space in front of the background, plus some room to the sides. The background can be a roll of paper, a background cloth, or the wall itself. Put a stool in front of the background about 4 to 6 feet in front of the background. Now ask your subject to sit on the stool.



2 Place the light about 45 degrees to the right side of the subject. Have an assistant hold the reflector on the subject's left side, about 3 to 4 feet from the subject. The assistant will have to adjust the angle and position of the reflector for the best effect.



3 Set the camera directly in front of the subject, anywhere from 6 to 10 feet away, depending on what kind of lens you are using. You are going to frame a head-and-shoulders portrait for this image. The more telephoto the lens is, the further away you'll have to be. Talk to the subject, guide them in how they should pose, and photograph them.



Fig. 5-14. Notice how much darker the shadows are on the subject's face. How does this affect the mood of the photograph?



Fig. 5-15. The lighter shadows on the subject's face create a softer look and mood. Which style of lighting would be better for different kinds of subjects and moods?



Fig. 5-16. The previous color portrait was converted to black and white on the computer. How does the mood change as a result?

Student work, Samantha Rain, Marion

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Chapter 5

Portraits

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## 5 Portraits

*Humanity must always be the principle subject of art.*  
— Robert Stone, writer

There is nothing more distinctively human than our faces. They show the world who we are. As infants, we recognize and respond to the faces of our parents. We learn to smile at other people when we see their faces, so they will smile back at us.

People are, by far, the most popular subject for photography. Most of the photographs taken every day all over the world are of people. We record the milestones and events of our lives—births, school, birthdays, holidays, weddings, anniversaries, and vacations—to tell the story of our lives.

We are revealed through portraits and self-portraits. Portraits demonstrate the similarities and differences between the subject and us, the viewer. We can even see ourselves in the face of another person. Self-portraits can be a way to explore who we are to ourselves and to other people, and who we want to be. In photographs, we can reveal the truth about ourselves or other people, or we can tell a fictional story—a photo fiction.

Formal portraits emphasize only the person who is the subject of the photograph. Candid portraits capture a person going about everyday activities. Environmental portraits show the subject in a setting that says something about him or her. Self-portraits feature you, the photographer, as your own subject.

In this chapter, you will learn:

- a variety of portrait styles,
- which lenses are appropriate for each portrait style,
- what types of accessories make creating portraits easier,
- how to retouch portraits digitally.



environmental



candid



formal

### Objectives

Students will:

- demonstrate an understanding of four different portrait categories
- create a variety of portraits that show an understanding of visual balance
- explore creative approaches to self-portraits
- learn how to retouch portraits digitally

### Tips on Using the Opening Image

Photographer Martha Burns photographed prominent artist, such as Jacob Lawrence, in this straightforward, formal style. Ask students what qualities of the subject came through in this portrait. What do his clothes and his expression convey to the viewer? Have students research the artwork of Lawrence and compare and contrast the painter's work with this portrait.

**Internet Connection**  
Learn more about the artist Jacob Lawrence at: [www.phillipcollection.org/lawrence/](http://www.phillipcollection.org/lawrence/)

## Teacher's Edition

**Key Terms**  
Vocabulary-building strategies help students master new terminology.

**Tips for Using the Opening Image**  
Observation-oriented activities introduce the chapter and jumpstart the learning process.

**National Standards**  
See how chapter objectives and lesson content correlate to the National Visual Arts Standards.

### Key Terms

tripod  
cable release  
reflector  
formal portrait  
candid portrait  
environmental portrait  
self-portrait

**National Standards**  
1A, 1B, 1C, 1D, 2B, 2C, 2D, 3A, 3B, 3C, 3D, 4A, 4B, 4C, 4D, 5A, 5B, 5C, 5D

**Resources**  
States: MA-2010, CA-2012, CT-2016, PA-1489, 2016A, MP-802  
Digital Portraits: In-3  
How to Retouch a Digital Portrait: Vocabulary Masters/Art Practice: p. 8, 17  
Study Support Masters: pp. 14, 15, 32  
Assessment Masters: pp. 12, 13, 34

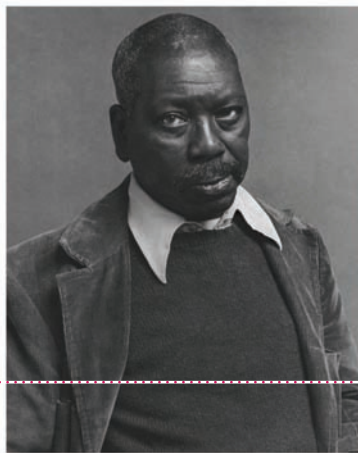


Fig. 5-1. The tight framing and simple background make us confront the person in this photograph. What do his posture and expression say about his personality?  
Martha Burns, Jacob Lawrence.

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Chapter 5

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Also in every unit:  
Vocabulary-building strategies,  
chapter reviews, portfolio tips, and  
interviews with professional  
photographers.



visit [davisart.com](http://davisart.com)  
for more information

# Hands-on studios, from basic to advanced levels

## Take a look at the Table of Contents.

Chapter 1	<b>What is Photography?</b>
Chapter 2	<b>The Art of Photography</b>
Chapter 3	<b>Black and White</b>
Chapter 4	<b>Digital Photography</b>
Chapter 5	<b>Portraits</b>
Chapter 6	<b>Action Photography</b>
Chapter 7	<b>Photojournalism</b>
Chapter 8	<b>Architecture and Urban Landscapes</b>
Chapter 9	<b>Landscapes</b>
Chapter 10	<b>Animals</b>
Chapter 11	<b>Still Life</b>
Student Handbook	<b>Darkroom and Enlarger Basics</b> <b>General Darkroom Safety</b> <b>Film Development Basics</b> <b>Enlarging Papers</b> <b>Making Enlargements</b>

## COMPONENTS

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<b>Slides</b>	
Set A: <i>Images from the Student Book</i> (Set of 43)	753-8
Set B: <i>Elements and Principles</i> (Set of 25)	754-8

### Overhead Transparencies

- Set of 12 transparencies
- How-to features on each transparency
- Examples of student artwork enhance instruction



### Digital Image Set

- These 20 digital images can be used to enhance instruction in both photography and social studies.
- Supplement the images in the Student Book with these master works of early photography.



### Slides

- **Slide Set A:** Images from the Student Book (Set of 43)  
These slides facilitate in-depth classroom discussions of selected artworks in the Student Book.
- **Slide Set B:** Elements and Principles (Set of 25)  
Reinforce the elements and principles with this set of 25 slides of photographs chosen for their strength in exemplifying each element and principle.

