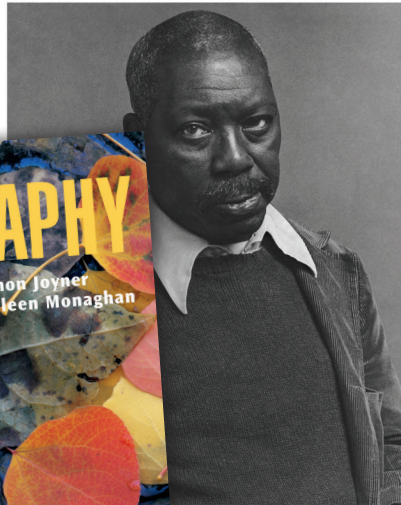
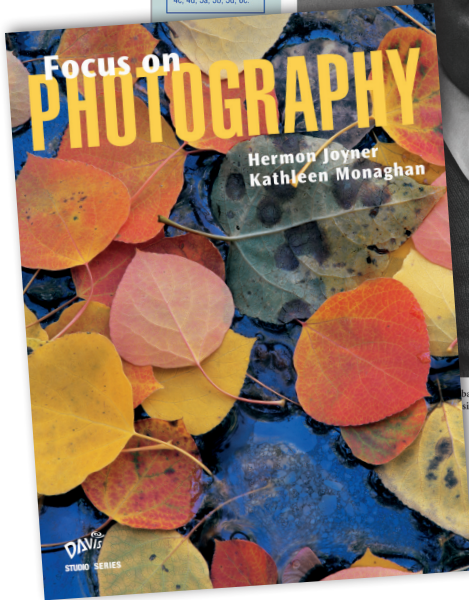


**Key Terms**

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

**National Standards**

1a, 1b, 1c, 1d, 2b, 2c,  
2e, 3a, 3c, 3d, 4a, 4b,  
4c, 4d, 5a, 5b, 5d, 6c.



Background make us confront the person in this photograph say about his personality?

# 5 Portraits

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

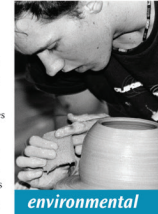
There is nothing more distinctively human than our faces. They show the world who we are. As infants, we recognize and respond to the faces of our parents. We learn to smile at other people when we see their faces, so they will smile back at us.

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 place the person in a setting that says something about him or her. Self-portraits feature you, the photographer, as your own subject.

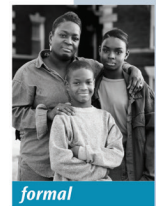
- In this chapter, you will learn:
- a variety of portrait styles.
  - which lenses are appropriate for each portrait style.
  - what types of accessories make creating portraits easier.
  - how to retouch portraits digitally.



environmental



candid



formal

**Objectives**

Students will:

- demonstrate an understanding of four different portrait categories.
- learn about camera accessories that make creating portraits easier.
- 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 Marsha Burns photographed prominent artists, such as Jacob Lawrence, in this straightforward, formal style. Ask students what qualities of the subject come 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.phillipscollection.org/lawrence/](http://www.phillipscollection.org/lawrence/)

# Focus on Photography

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**.

**Highlights include:**

- Step-by-step support for traditional and digital photography.
- Instruction on photographing a variety of subjects, including landscapes, portraits, animals, action, and still life.
- A wealth of examples from important historical figures in photography, such as Ansel Adams and dynamic contemporary photographers, such as Jerry Uelsmann.
- Outstanding student photography examples that encourage peer sharing.
- Contemporary careers in photography.



Inspiring Creativity Since 1901

For more information, visit **DavisArt.com**, call 800.533.2847, or email [ContactUs@DavisArt.com](mailto:ContactUs@DavisArt.com).

### Teaching Tip

You can create very effective backdrops with simple materials in your photography classroom.

Paper: If the butcher paper in your school is less than 48 inches, use two pieces to create the background. The paper should be long enough to go from the floor to at least 24 inches above the subject's head. Canvas will often make the heavy paper used for milk cartons available to schools and artists. This is wide, durable, and comes in rolls.

Fabric: Nearly any type of neutral-colored fabric can be used for backdrops. When not in use, roll it around a target tube to keep it from wrinkling or creasing. This can be organized as often as necessary. Roll up the canvas with the painted surface inside when not in use.

Make painted backdrops with a roll of canvas and acrylic paints. Students can paint it using sponges and eggs in three or four tones of the same color. Wipe up the sponges and dab on the paint in layers and create a layered look. This can be organized as often as necessary. Roll up the canvas with the painted surface inside when not in use.

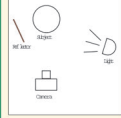
### How To . . .

## 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. The more telephoto the lens is, the further away you'll have to be. Talk to the subject, guide him or her in how they should pose, and take the photograph.



Fig. 5-13. Notice how much darker the shadows are on the subject's face without a reflector. How does this affect the mood of the photograph?



Fig. 5-14. The lighter shadows on the subject's face create a softer look and mood when using a reflector. Which style of lighting would be better for different kinds of subjects and moods?

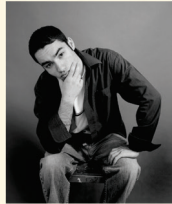


Fig. 5-15. The previous color portrait was converted to black and white on the computer. How does the mood change as a result?

Student work, Samantha Rain, Marissa

### Computer Connection

See pages 98-99 for complete details on converting a color image to black and white.

Design Extensions After the photo is taken and printed, have the photographer work with the subject to add text to the image. This might be a favorite quote or original writing by the subject, who could describe his or her feelings during the shoot, events in personal life, or opinions about the world at this time in his or her life.

For examples of portraits and text, see Jim Goldberg's work "Rich and Poor." Examples of this and other bodies of Goldberg's work can be seen at [www.magnaphotos.com](http://www.magnaphotos.com), under Jim Goldberg. For examples of photos and text, check out Barbara Kruger's post-modern work at [www.barbarakruger.com](http://www.barbarakruger.com).

## Table of Contents

- Chapter 1: What Is Photography?
- Chapter 2: The Art of Photography
- Chapter 3: Black and White
- Chapter 4: Digital Photography
- Chapter 5: Portraits
- Chapter 6: Action Photography
- Chapter 7: Photojournalism
- Chapter 8: Architecture and Urban Landscapes
- Chapter 9: Landscapes
- Chapter 10: Animals
- Chapter 11: Still Life Handbook

## Digital Fine Art Images

Extend the fine art in the book with images from around the globe and across time correlated to each lesson. Low-cost subscriptions to more than 30,000 images are available. Learn more online at [DavisArt.com](http://DavisArt.com).

## Studio Support Masters

Sequential photos and illustrations teach techniques and processes in a practical format. Portfolio Tips and Exhibition Tips address the unique demands of the art classroom.

## Assessment Masters

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

## Vocabulary Masters and Art & Artist Profiles

Profiles highlight the accomplishments of artists and works of art. Vocabulary masters reinforce vocabulary development through stimulating word games.



Fig. 6-27. For this image, the photographer used a slow shutter speed and moved the camera to follow the runners during the shot. What did this do to the background? Jerry Lodrigos, iStock.

### Teaching Tip

Have students practice panning by working in pairs. One student will be the photographer and the other will be the model. The model will walk or run in front of the photographer or her or she practices focusing on the moving subject. Now the photographer uses a monopod, if available, but shooting handheld also works. Once the photographer is able to hold the focus on the subject and pan the camera, then students can switch roles.

Students do not need to use film for this exercise. It is easier for them to practice if they do not need to worry about taking bad shots. If they are using digital cameras, they can review the shots, if desired.

## Panning

When you use slower shutter speeds, the subject can become so blurred that it is unrecognizable. Avoid this by **panning** the camera, using a slower shutter speed while moving the camera to follow the subject. When a person runs, the body moves at a certain speed while the arms and legs move faster. A panned photograph of a runner shows the head and body fairly motionless, the arms and legs quite blurred, and the surrounding scene very blurred.

Of the three types of action photography, panning gives the softest, most blurred results. Contact print images from a 35mm will be too small to see the subtleties of the blurred portions of the images. But your photos will come alive when you make 8 x 10 prints.

### Try It!

Photograph a moving person or an object with some parts of the main subject sharply focused and others blurred, along with the background. As described in the discussion of blurring, use a slower shutter speed with a closed-down F-stop. But this time, instead of keeping the camera motionless, pan it to follow the subject's movement across the scene.

### Discuss It!

Freezing, blurring, and panning result in different types of images. Freezing captures the most detail and is a record of what actually happened. Blurring captures the motion of the event as a record of what you felt. Panning combines both and provides enough detail to see the action, but obscures other details to provide a sense of energy and emotion. When photographing action, first decide what to emphasize, the event or its emotion. Then decide which technique to use.



Fig. 6-28. Panning almost freezes the cowboys and the steer. How does this separate the moving subjects from the rest of the picture? Hermon Boyer, iStockphoto.com.



Fig. 6-29. The exposure for this image was 1/11 at 1/8 of a second, and shot handheld without a tripod. How would using a tripod have changed this image? Student work, Tom Brooks, iStockphoto.com.

## CORE COMPONENTS

Student Book 721-7

Teacher Edition 744-6

## ANCILLARIES

Digital Fine Art Images Visit [DavisArt.com](http://DavisArt.com) for more information.

Studio Support Masters 750-7

Assessment Masters 751-4

Vocabulary Masters and Art & Artist Profiles 752-1



Inspiring Creativity Since 1901

For more information, visit [DavisArt.com](http://DavisArt.com), call 800.533.2847, or email [ContactUs@DavisArt.com](mailto:ContactUs@DavisArt.com).