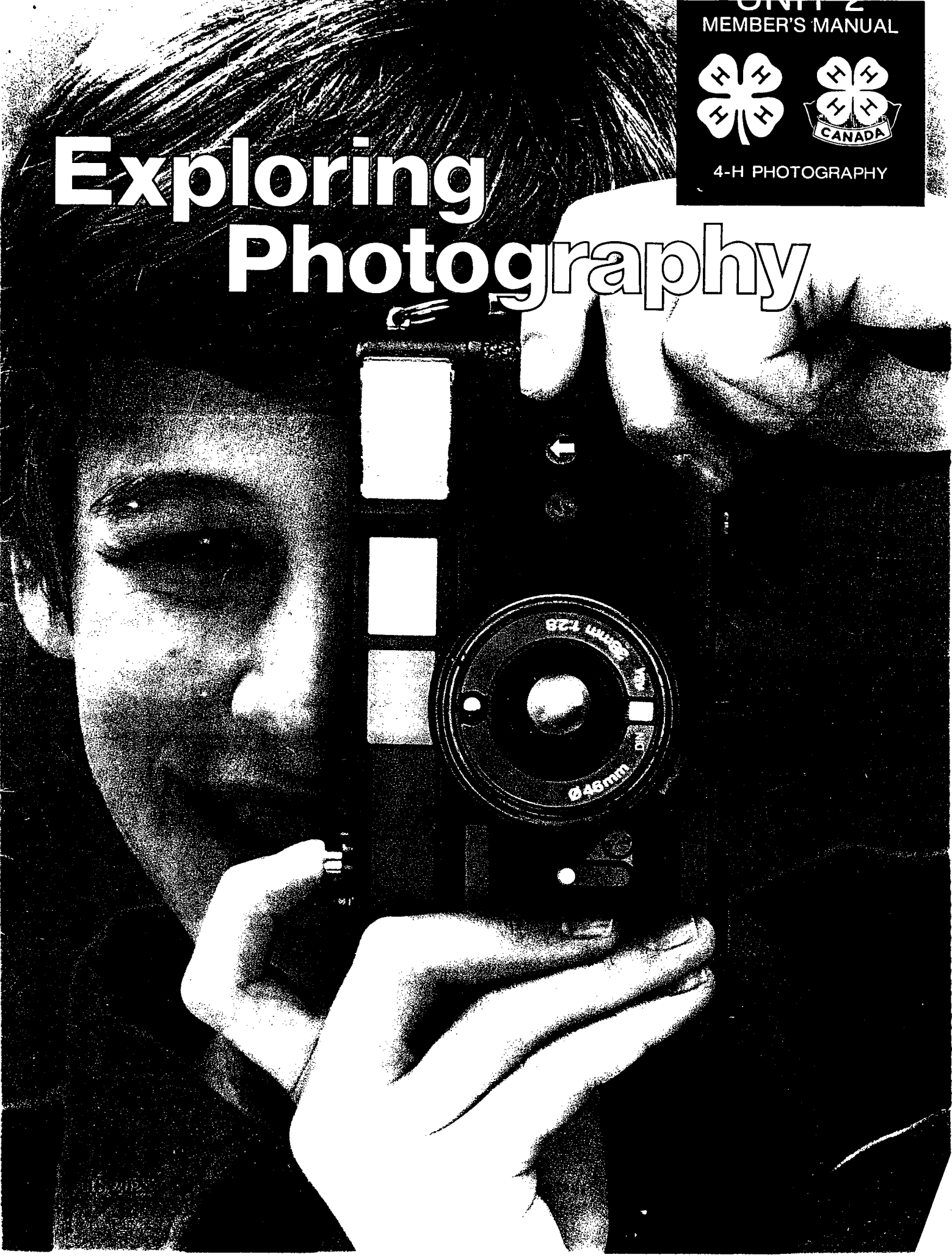


UNIT 2
MEMBER'S MANUAL



4-H PHOTOGRAPHY

Exploring Photography



The 4-H Photography Program

The 4-H photography program centers around five manuals. Three manuals take you from beginning photography to intermediate photography to advanced photography. A fourth manual leads you into the darkroom where you learn how to process and print your own film. And a fifth manual introduces you to moviemaking. For your special interests, there are several four-page skill sheets. The skill sheets examine topics like news photography and careers in photography. Here's a list of all the 4-H photography publications.

Unit 1: *Adventures with Your Camera*

(for the beginning photographer)

Unit 2: *Exploring Photography*

(for the intermediate photographer)

Unit 3: *Mastering Photography*

(for the advanced photographer)

Darkroom Techniques

(for the person who wants to process and print his own film)

Exploring Moviemaking

(for the person who wants to make movies)

Advanced Skill Sheets

(self-determined projects)

Awards Available in 4-H Photography

County:

Four gold medals of honor in photography

State:

An expense-paid trip to National 4-H Congress

National:

Six educational scholarships of \$1000 each. In addition, a scholar incentive grant of \$500 is given to those national winners whose grades rank in the upper half of their class during the semester they use the \$1000 scholarship.

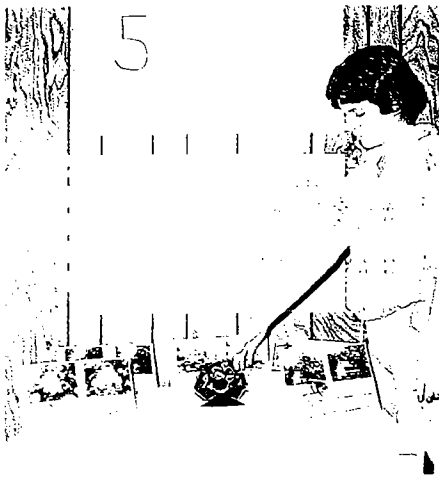


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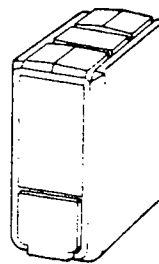
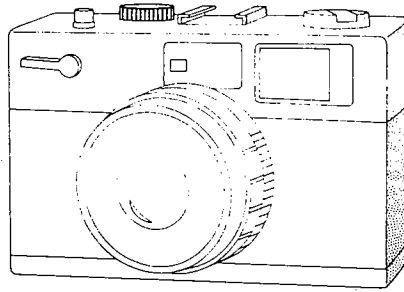
In teaching photography, 4-H'er Sheila Looper of Mansfield, Arkansas, stressed the fundamentals covered in Unit 1. From time to time you, too, may want to review Unit 1.

INTRODUCTION

Unit 2 is where the action really starts. In Unit 1 we covered basics like getting close, keeping people busy, and using a simple camera and flash. Now you can tackle some of the fundamental principles of photography — the principles that allow you to start experimenting and allow you to start expressing yourself through photography.

The subjects in this unit are critical to an understanding of making pictures. We'll first talk about making a picture look right — how to get the best picture possible by studying your surroundings and by using simple guidelines that artists have used over the centuries. Then we'll discuss light and how it works with film and a camera to make a picture. We'll show you how to set an adjustable camera for different lighting conditions and for different subject situations. We'll also explore action photography and learn how to stop fast-moving subjects.

If you're unsure about working your adjustable camera you can learn about its controls by starting on page 21. Come back to page 1 later. If you have a simple camera, you can still do the first half of this book. For the second half you might be able to borrow an adjustable camera or work with somebody who has one, or you can just read and learn about how an adjustable camera works.



Things You'll Need

1. A camera that takes still pictures. Any camera will be OK, but we recommend an adjustable or automatic camera with aperture and shutter speed controls as some sections of this manual discuss using aperture and shutter speed controls.
2. Two rolls of 36-exposure film or four rolls of 20-exposure film. One of the rolls should be 36-exposure color slide film for assignments 6 and 7.
3. Photogram materials — see page 17.
4. A large piece of white cardboard to use as a reflector.
5. A flash unit for your camera.

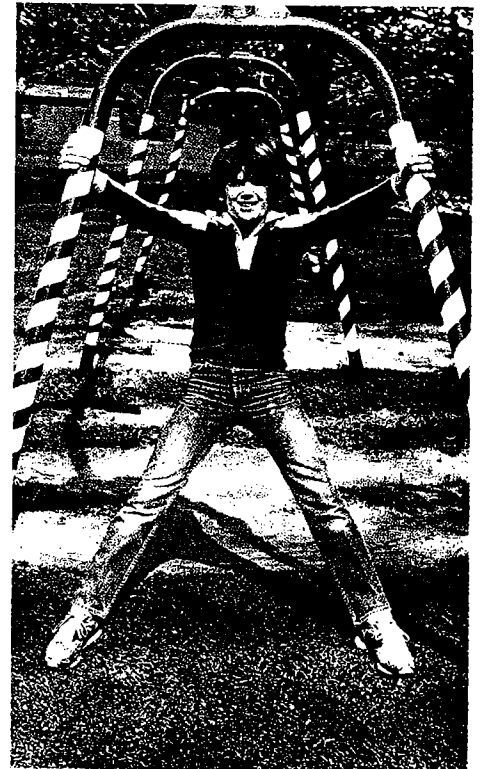
If you have trouble obtaining what you need, ask your photo dealer for help. He or she can give you advice about which materials to buy and how to stay within a budget. If there's no photo dealer nearby, ask one of these people for help:

County Extension Agent
Professional photographer
Photography teacher

COMPOSITION

Composition is the arrangement or position of subjects within a photograph. More simply, it's where the subject looks best in a picture. Photographs of the same subject can have many different compositions (arrangements). Look at the photos on this page. The composition changes from picture to picture. In one picture, the boy is in the top left corner, in another he's in the top right corner. In the other two pictures he's in the center of the picture, but he's much bigger in one than in the other.

You can change composition in many ways. Move close to make the subject appear larger. Move away to make the subject appear smaller. Climb onto something or crouch to change the angle of viewing the subject. Walk around the subject for a back or side view. Slightly shift the camera to move the subject from right to left within the picture area. Before you take a picture consider the many possible compositions, then choose the one that best suits your subject. Composition is like a jigsaw puzzle scattered across a table. All the pieces are there, but you have to sort, separate, and match them to make the picture.





Here's a picture with good composition. The photograph tells a complete story — a successful day of fishing — with no extra subjects. The photographer used a low angle to isolate the fishermen and canoe against the sky.

Seeing — You and Your Camera

To learn composition you must learn to see as your camera sees. Look at the bottom picture. Now close your eyes (no peeking) and list everything you saw in the picture. Did you remember the window? How about the signs and car? Like the photographer who took this picture you probably saw the girl and nothing else. But the camera saw and recorded everything. It saw the signs, the car, the sidewalk, the wall, the window, the door, and oh yes, the girl.





The camera sees everything. It always does. But often you see only what interests you. If you're thirsty, you open a cupboard and remove a glass. Although you looked in the cupboard, do you remember everything you saw in there? Not likely. A camera would have. You must see everything in the picture you're about to take. When you learn to see everything, you'll be able to rid your photographs of trivial things.

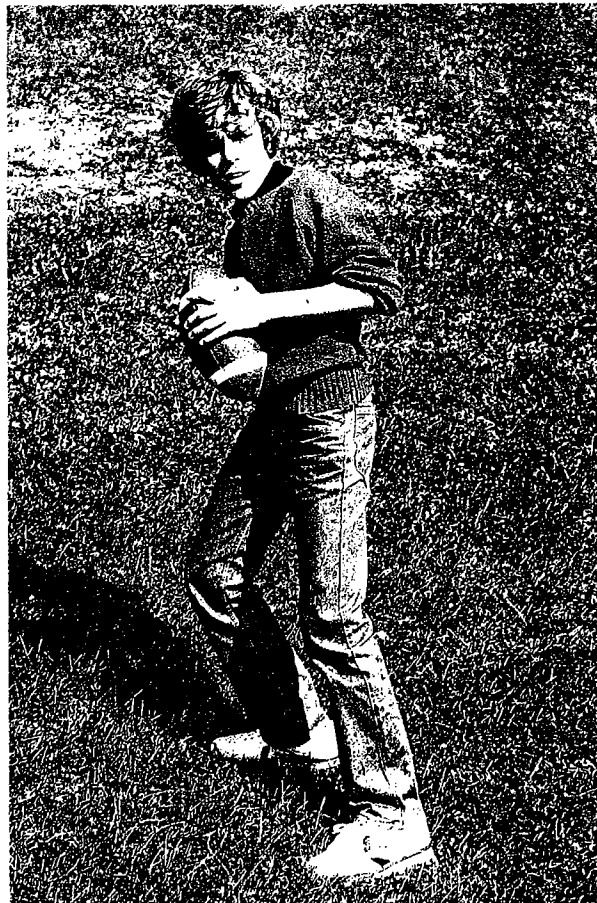


Isolate the subject

Let's compare these two photos of the same boy. In the top photo you see the boy and at least ten other things. In the bottom photo you see the boy and only a few other things. Which photo would you say directs more attention to the boy?

Certainly not the top photo — it's too cluttered. The bottom photo directs more attention to the boy. He's practically the only thing to look at. If you look at the picture, you have to look at the boy. That's good composition. And it works by isolating the boy.

How do you isolate a subject? First you have to realize it's not isolated. Remember, when you're looking through the viewfinder, you often forget to see all of what's going to be in the picture. You must be aware that your subject is not isolated. Once you know that, try to isolate your subject with one of the four ideas on the next page.



1. Remove the extra things from the picture area.
2. Move your subject to an uncluttered area.
3. Move yourself. Bend down for a low angle so the sky forms a plain background or climb up onto something so the ground forms a plain background. Walk around your subject to find a viewpoint that isolates it.
4. Move close until the subject fills the viewfinder.

Project 1

Take five pictures of different subjects. Let each picture show no more than three things in it. This means that as you look through the viewfinder you will have to count each thing you see. Get rid of those extra things by:

Removing them

Moving the subject

Moving yourself

