THE GLASGOW ART CLUB

GLASGOW ART CLUB – EDUCATION PACKS

Introduction

The education resources for Glasgow Art Club have been created by a small group of talented teachers passionate about art; about teaching; and about making the cultural resources of Glasgow Art Club accessible to educational groups.

There is a section with information on how to book an educational visit, some guidance on risks and potential hazards, to help teachers or others bringing educational groups, assess and plan their visits.

Then there are the resources for each sector: early years, primary, secondary art and design students, and resources for using with National Progression Award students at level 4.

The last page of the pack is a feedback form. If you could fill in a form, and hand it or email it to the Club after your visit, it would be of great help to the Club in monitoring visits, and assess their value to teachers and students.

This pack was produced by Jackie Marno, Laura Bernstein, Eileen Campbell and Rhona Black, with co-ordination by Emma Griffiths, Building Learning. The pack was funded by Heritage Lottery Fund, part of a wider repair, conservation and engagement project to allow more people to access and appreciate the cultural heritage of the Glasgow Art Club.

We hope you enjoy your visit.

Booking your visit

Glasgow Art Club has produced these resources for teachers to encourage self-led visits by education groups.

The Club is busy a lot of the time, with members, diners, events and functions. Staff of Glasgow Art Club may be available when groups visit, and will do their best to assist if there is capacity. The resources have been designed for teachers to lead their own visits, and the assistance of Club staff should not be depended upon. A teacher pre-visit is essential.

Visits are particularly welcome on Mondays and Tuesdays, between 11am and 12 noon, and in the afternoon between 2pm and 3pm.

Please email the manager at **dan@glasgowartclub.co.uk** or call **0141 248 5210** and speak to a member of staff to arrange your visit, which will require a reasonable amount of notice, and dates offered that do not clash with other events or bookings. Please also look at the Planning Your Visit suggestions on the following page, which teachers may wish to use to create a visit risk assessment which complies with the requirements of their own establishment.

Planning your visit

This document is for guidance – teachers should carry out and use their own assessment.
School staff are responsible for their pupils at all times.

- For large self-led groups, staff and children should be divided into smaller groups
- Each group must have an appointed leader (teacher or responsible adult).
- All staff and group leaders should carry a list of the children in their group.

The recommended adult/pupil ratio is:
- For early years 3, a minimum of 1 adult to every 5 children.
- For primary groups, a minimum of 1 adult to 10 children.
- For secondary groups, a minimum of 1 adult to 15 students.

Risks and Potential Hazards

Area	Hazard	Action
Arrival at Glasgow Art Club	Traffic on the Bath Street and busy pavements. Trips, slips and falls on steps and at entrance. Visitors with disabilities	• Group under supervision of accompanying adults. • Children could gather next to railings outside the club, away from kerbside. • Pause before proceeding calmly inside, reminded pupils to walk, as it is safer, and please don't run or climb inside. • Please discuss requirements with Manager before booking visit.
Inside Glasgow Art Club	Trips, slips and falls Pupils wandering away from their group Lost children, abductions Damage to exhibits Fire	• Group under close supervision of accompanying adults and behaving appropriately (i.e., please walk, no running, climbing, or shouting). • Group leaders should be aware of the children's whereabouts at all times, regularly head count, and are responsible for ensuring adequate provision of responsible adults to supervise the children (see recommended adult/pupil ratio above). • All accompanying adults to be aware the venue is a semi-public building and of the possible hazards. All accompanying adults to check their groups regularly. • All accompanying adults to be aware that works of art are not to be touched, unless specifically identified as a handling object. No chewing gum in the Club. • Club staff will advise on fire procedures, escape routes all clearly marked.
Toilets	Need for adult assistance Misbehaviour, including smoking. Unable to unlock/lock the toilet door	• Children to be supervised by school staff when using the toilets. • No smoking anywhere in the building. • Locks on the Ladies, and Accessible toilet doors can be opened from outside by GAC staff – but please note, not the Gents cubicles.

RESOURCE FOR PHOTOGRAPHY STUDENTS

NPA LEVEL 4

THE GLASGOW ART CLUB

INTRODUCTION TO GAC PHOTOGRAPHY

The Glasgow Art Club offers students of photography an opportunity to access a building of significant historical and architectural importance while experiencing the dynamics of a working club environment for artists and lay members. The building is an excellent resource to support the Expressive Arts curriculum. The information below is a sample of how NPA Level 4 Photography may be explored within the club, focusing on the first unit only.

1. Photography Level 4 Unit Information
The NPA Level 4 in Photography consists of **four** units. There are various **outcomes** within each unit which must be completed to meet the standards at this Level. Each outcome has a number of **performance criteria.** P.C's can be rolled together with one outcome being used to fulfil several performance criteria. Each Outcome has **evidence** requirements.

2. Photography Unit(s) Assessment Check
Overview / checklist of the units required to achieve NPA Level 4.

3. Understanding Photography Outcome 1 & 2 Student Check List
Overview of what is required to complete "Understanding Photography" unit.
Areas of this may be explored and supported using the building as a resource.

4. Understanding Photography – Styles
List of Styles, some of which could be interpreted using the building as a resource.

5. Understanding Photography – Common Photography Terms
Supporting information that may be useful when discussing with pupils how they could approach the composition/ subject of their photographs.

6. Photographing the Visual Elements.
A task that could be given to pupils as a warm up exercise, photographing areas of the building looking at shape, form texture etc.

7. Photography at Glasgow Art Club
Examples of work taken by visiting students from S3 to S6.

GLASGOW ART CLUB PHOTOGRAPHY VISIT

AGENDA

Introduction to the art club, brief overview of the history of the club focusing specifically on the architecture and interior of the building.

Tour of the building highlighting areas where students should focus when taking photographs.

When taking photos consider the visual elements as a guide to structure the folio of work you are about to put together.
- Look at **line** – look at areas of the building where **line** stands out to you
- Look at **shape** – look at areas of the building where **shape** stands out to you
- Look at **texture** –look at areas of the building where **texture** stands out to you.
- Look at **colour** – look at areas of the building where you feel **colour** stands out to you.
- **Reflections** – look for areas where **reflections** are evident. Look at how they may distort / abstract the images you are photographing.

You should also consider **composition** and **layout**. You should also consider some of the styles / genres of photography that you have already researched:
- **Macro** photography
- **Still Life** photography
- **Architectural** photography
- **Interiors**
- **Portraiture** – If you wanted to include your colleagues within the interior, reflections of someone's image you could do so, only with their permission.
- **Candid** – Interesting way of looking at an interior space filled with people and how their presence can change the dynamic / feel of that space. Any images used should be with the permission of those in the photographs.

Outwith the Art Club Building:
You will have an opportunity to take some shots of the architecture surrounding the Art Club and also in Sauchiehall Street. Please be careful of other pedestrians when doing so and do not be separated from the group.

PHOTOGRAPHY NPA LEVEL 4

1.0 UNIT INFORMATION

The NPA Level 4 in Photography consists of **four** units. There are various **outcomes** within each unit which must be completed to meet the standards at this Level. Each outcome has a number of **performance criteria.** Performance criterias can be rolled together with one outcome being used to fulfil several performance criteria. Each Outcome has **evidence** requirements.

Unit One | **Understanding Photography**

OUTCOME 1	PERFORMANCE CRITERIA		EVIDENCE REQUIREMENTS
Evaluate different types of photography.	(a) Identify a range of photographic categories.	☐	Evidence will include:
	(b) Select a range of images relating to the photographic categories.	☐	Identification of six photographic categories, (to include still life, portraiture, landscape, and three others).
	(c) Compile and present the images.	☐	Presentation of six images illustrating each category selected.
	(d) Evaluate chosen images.	☐	A selection of two of these images with a simple evaluation of their composition, colour and impact.

OUTCOME 2	PERFORMANCE CRITERIA		EVIDENCE REQUIREMENTS
Evaluate simple photographic approaches and styles.	(a) Identify a range of simple photographic styles.	☐	Evidence will include:
	(b) Select images relating to the photographic styles.	☐	Identification of six photographic styles (to include close-up, movement and head and shoulders, plus three others).
	(c) Compile and then present images.	☐	Presentation of six images, illustrating each style selected and the related research from which the images were taken.
	(d) Evaluate chosen images.	☐	A selection of two of the images with a simple evaluation of their composition, colour and impact.
			Evidence may be presented electronically or in print.

OUTCOME 1	PERFORMANCE CRITERIA		EVIDENCE REQUIREMENTS
Plan photography sessions based on a selection of images of people taken outdoors.	a) Choose images of people, taken outdoors.	☐	Candidates must select three diverse images of people taken outdoors. For each image, candidates must explain why the images were selected and describe the photographic approach in terms of:
	(b) Explain why the images were selected.	☐	
	(c) Describe the style and photographic approach of each chosen image.	☐	• The style • The mood/feel • The location • The lighting • The viewpoint • The facial expression of the subject(s)
	(d) Create a plan for photographing people.	☐	Candidates must create a practical plan for photography sessions, identifying a minimum of two ideas/concepts arising from images they have seen. This must be based on the images selected in this Outcome. The plan must include: • details about the location • travel information to the locations. • a description of the style of people photography planned.

OUTCOME 2	PERFORMANCE CRITERIA		EVIDENCE REQUIREMENTS
Take a range of controlled and composed photographs of people outdoors.	(a) Select appropriate imaging equipment.	☐	Using appropriate imaging equipment, candidates must take a minimum of 30 photographs of people on location in a controlled manner, including the use of appropriate lighting conditions. Complex camera settings are not assessed and simple automatic functions of cameras can be used. Images must be stored safely using appropriate file format for retrieval and viewing.
	(b) Photograph people in a controlled and considered manner.	☐	
	(c) Safely store all of the images taken.	☐	

OUTCOME 3	PERFORMANCE CRITERIA		EVIDENCE REQUIREMENTS
Present selected photographs of people.	(a) Select appropriate photographs of people.	☐	Candidates must select two of the images taken in Outcome 2 for presentation and explain reasons why these images have been selected. Candidates must present prints of two images – minimum size 6″ x 4″ (15.24 cm x 10.16 cm). The physical prints do not have to be produced by candidates.
	(b) Explain why the photographs were selected.	☐	
	(c) Present the photographs.	☐	

Unit Three | **Photographing Places**

OUTCOME 1	PERFORMANCE CRITERIA		EVIDENCE REQUIREMENTS
Plan photography sessions based on a selection of images of outdoor places.	(a) Choose images of outdoor places.	☐	Candidates must select three diverse images of places taken outdoors, with an explanation for their choices. For each image, candidates must explain why the images were selected and describe the photographic approach in terms of:
	(b) Explain why the images were selected.	☐	• The choice of location
	(c) Describe the style and photographic approach for each chosen image.	☐	• The framing • The viewpoint • The time of day
	(d) Create a plan for photography sessions of outdoor places.	☐	Candidates must show they have considered the choice of place and vantage points to photograph either using creativity in their choice, or their photographic approach. Candidates must create a practical plan identifying a minimum of two ideas/concepts arising from images they have seen. The plan must include details of possible locations, ideas for framing and a range of potential viewpoints. This must be based on the images selected in this Outcome.

OUTCOME 2	PERFORMANCE CRITERIA		EVIDENCE REQUIREMENTS
Take a range of controlled and composed photographs of outdoor places.	(a) Select appropriate imaging equipment.	☐	Candidates must take a minimum of 30 photographs in a minimum of four outdoor places and must select appropriate imaging equipment. Complex camera settings are not assessed and simple automatic functions of cameras can be used. Candidates must demonstrate that they can choose appropriate lighting conditions (time of day, direction of light, weather conditions) to show a location or place to its best advantage. Images must be stored safely using easily retrievable names.
	(b) Produce well composed and exposed photographs of outdoor places.	☐	
	(c) Safely store all images taken.	☐	

OUTCOME 3	PERFORMANCE CRITERIA		EVIDENCE REQUIREMENTS
Present selected photographs of outdoor places.	(a) Select photographs of outdoor places.	☐	Candidates must select two of the images taken in Outcome 2 for presentation and explain reasons why these images have been selected.
	(b) Explain why the photographs were selected.	☐	
	(c) Present the photographs.	☐	Candidates must present prints of two images – minimum size 6″ x 4″ (15.24 cm x 10.16 cm). The physical prints do not have to be produced by candidates.

Unit Four | **Working with Photographs**

OUTCOME 1	PERFORMANCE CRITERIA		EVIDENCE REQUIREMENTS
Provide a simple evaluation of a range of chosen images.	(a) Identify strengths and weaknesses of chosen images.	☐	Candidates must select three existing images and identify three strengths and three weaknesses in each image.
	(b) Choose one image from your selection and identify its key components.	☐	Candidates must then choose one of the images and describe in simple terms how it could be enhanced in terms of content composition and lighting for a desired effect.
	(c) Suggest improvements to the image.	☐	

OUTCOME 2	PERFORMANCE CRITERIA		EVIDENCE REQUIREMENTS
Make simple enhancements to an image.	(a) Choose an area of the selected image to enhance.	☐	Using the image selected in Outcome 1, candidates must make a minimum of one appropriate enhancement.
	(b) Make a simple enhancement to the image.	☐	Candidates must also resize the image for presentation according to the presentation format they have chosen.
	(c) Explain how the enhancements were made.	☐	

OUTCOME 3	PERFORMANCE CRITERIA		EVIDENCE REQUIREMENTS
Store and handle images safely.	(a) Select an appropriate format to store the image.	☐	Using an appropriate method, candidates must store the final image created in Outcome 2. They must label the image in a manner which makes it easy to retrieve. They must also give two reasons for their choice of storage and a simple explanation of the importance of handling and storing images safely.
	(b) Store the image in a secure and accessible manner.	☐	
	(c) Explain the importance of appropriate storage and handling.	☐	

PHOTOGRAPHY NPA LEVEL 4

2.0 CHECKLIST

Unit One | **Understanding Photography**

OUTCOME 1 Evaluate different types of photography.	1. Selected six different categories	☐
	2. Selected six pictures within each category	☐
	3. Select min two images – evaluate composition, colour and impact	☐
OUTCOME 2 Evaluate simple photographic approaches and styles.	1. Identify six photographic styles	☐
	2. Present the six images with research info	☐
	3. Select min two images – evaluate composition, colour and impact	☐

Unit Two | **Photographing People**

OUTCOME 1 Photography sessions based on a selection of images of people taken outdoors.	1. Select a min three different photo images people outdoors	☐
	2. Explain the style, the mood/feel, the location, the lighting, the Viewpoint, the facial expression of the subject(s)	☐
	3. Prepare plan – practical written and visual	☐
OUTCOME 2 Take a range of controlled and composed photographs of people outdoors.	1. Select appropriate equipment for shoot – see plan	☐
	2. Pose photo compositions min of six photos	☐
	3. Edit and store images safely and securely	☐
OUTCOME 3 Present selected photographs of people.	1. Select appropriate equipment for shoot – see plan	☐
	2.	☐

Notes:

Unit Three | **Photographing Places**

OUTCOME 1 Plan photography sessions based on a selection of images of outdoor places.	1. Select a min three different photo images outdoors - Landscape	☐
	2. Explain the choice of location, the framing, the location, the time of day / lighting, the viewpoint	☐
	3. Prepare plan – Practical written and visual	☐
OUTCOME 2 Take a range of controlled and composed photographs of outdoor places.	1. Select appropriate equipment for shoot – see plan	☐
	2. Pose photo compositions min of six photos	☐
	3. Edit and store images safely and securely	☐
OUTCOME 3 Present selected photographs of outdoor places.	1. Select two images and explain why they were selected	☐
	2.	☐

Unit Four | **Working with Photographs**

OUTCOME 1 Provide a simple evaluation of a range of chosen images.	1. Select three existing images identifying 3 strengths and three weaknesses	☐
	2. One of the images describe in simple terms how it could be enhanced in terms of content composition and lighting for a desired effect	☐
OUTCOME 2 Make simple enhancements to an image.	1. From selected image above enhance (edit) and re size	☐
	2. Explain what you did to enhance image	☐
OUTCOME 3 Store and handle images safely.	1. Select an appropriate format to store the image – from outcome two – label clearly for access	☐
	2. Give two reasons for choice of storage	☐
	3. Explain the importance of handling and storing images safely	☐

Notes:

3.0 UNDERSTANDING PHOTOGRAPHY CHECKLIST

Name _____   Class _____

Outcome 1: Evaluate different types of photography

Select **six** different photographic **categories**

CATEGORIES		PHOTOGRAPHERS		IMAGES (Minimum)	
1. STILL LIFE	☐	1.	☐	six images	☐
		2.	☐	six images	☐
2. LANDSCAPE	☐	1.	☐	six images	☐
		2.	☐	six images	☐
3. PORTRAITURE	☐	1.	☐	six images	☐
		2.	☐	six images	☐
4. FASHION	☐	1.	☐	six images	☐
		2.	☐	six images	☐
5. SPORT/WILDLIFE	☐	1.	☐	six images	☐
		2.	☐	six images	☐
6. ARCHITECTURE	☐	1.	☐	six images	☐
		2.	☐	six images	☐

Select **two** photographs from each **category** above and give a brief evaluation of the:

1.	**Composition**	Discuss the composition of the image, looking at focal point, arrangement of objects/people, depth, distance, movement, where applicable. See hand out for additional information.	☐
2.	**Colour**	How much colour is in the image? Is it low key? Is it high key? Is it limited, warm, cold, bright? See hand out for additional information.	☐
3.	**Impact**	What impact do you think the image creates? How does it make you / the viewer feel? What kind of impression has it made? Does the image influence your/ the viewer's feelings, thoughts or opinions on the subject matter? Has the colour and or composition contributed to the impact of the image?	☐

Ensure you include the image you are evaluating. You may use bullet points if you wish.
Referring to the hand out sheets would help with a more in depth answer.

Name _____ Class _____

Outcome 2: Evaluate simple photographic approaches and styles

Select **six** different photographic **styles,** you may select the styles of photography from the list.
To include close up (Macro), Movement (Time lapse/ Motion Blur) and head and shoulders (make sure the shoulders, waist, and hips are never squared off, this style of posing reflects power).

CATEGORIES		PHOTOGRAPHERS		IMAGES (Minimum)	
1. MACRO	☐	1.	☐	three images	☐
		2.	☐	three images	☐
2. HEAD AND SHOULDERS	☐	1.	☐	three images	☐
		2.	☐	three images	☐
3. TIME LAPSE / MOTION BLUR	☐	1.	☐	three images	☐
		2.	☐	three images	☐
4.	☐	1.	☐	three images	☐
		2.	☐	three images	☐
5.	☐	1.	☐	three images	☐
		2.	☐	three images	☐
6.	☐	1.	☐	three images	☐
		2.	☐	three images	☐

Each **style** researched should have a written definition – please see hand out sheet

Select **two** styles from above and give a brief evaluation of:

1. **Composition**	Discuss the composition of the image, looking at focal point, arrangement of objects/people, depth, distance, movement, where applicable. See hand out for additional information.	☐
2. **Colour**	How much colour is in the image? Is it low key? Is it high key? Is it limited, warm, cold, bright? See hand out for additional information.	☐
3. **Impact**	What impact do you think the image creates? How does it make you / the viewer feel? What kind of impression has it made? Does the image influence your/ the viewer's feelings, thoughts or opinions on the subject matter? Has the colour and or composition contributed to the impact of the image?	☐

Ensure you include the image you are evaluating. You may use bullet points if you wish.
Referring to the hand out sheets would help with a more in depth answer.

Notes:- EXAMPLE OF HOW TO ANSWER EVALUATION

Composition
The composition is simple, as there is only one figure in a vast space. It shows perspective where you see the tunnel going into the distance. The focal point is the figure to the right. I am drawn to this because of the light of the tunnel surrounding the figure.

Colour
There is no colour as the image has been taken in black and white. It is also low key in style which creates an isolated atmosphere. It is quite dark in tone giving a feeling of danger.

Impact
The image creates a strong impact on the viewer. The low key style is very dramatic as it creates a feeling of fear, danger and isolation of the single figure to the right of the photograph. The graffiti gives the impression of a rundown area which supports the atmosphere of fear and danger. This has influenced my opinion of the image/place where the photograph was taken. The composition has contributed to the impact of the image seen in the photographer's use of an isolated figure in a dark tunnel along with the graffiti and derelict appearance of the area surrounding the man.

4.0 UNDERSTANDING PHOTOGRAPHY - STYLES

1. Black & White
Black and white photography existed for a long time before the advent of colour photography. These days photographers may choose to reproduce their images in black and white for artistic reasons, one of these being the creation of mood and atmosphere within an image.

2. High Dynamic Range (HDR)
High Dynamic Range (HDR) is a process which tries to match more closely what our eyes see. Three images are taken of the same object but with three different exposures. One dark, one light and another somewhere in between. These three images are then combined into a single image. The final single image will have a much better balanced exposure.

3. Time Lapse/Motion Blur/Long Exposure
Time lapse and motion blur photography can be used to capture any type of movement. Usually cameras need to be set on a tripod and the shutter speed open for a long interval of time.

4. Macro
Macro is extreme close up photography. These images aim to create large close ups of something which is normally very small. Many cameras have a macro mode identified by a flower symbol. More advanced macro work can be done through the use of specific macro lenses.

5. Candid
Candid photography is one of the least intrusive forms of photography and is usually captured without the subject (person) knowing.

6. Pictorialism
Pictorialism is an approach to photography that emphasizes the beauty of subject matter, tonality, and composition rather than the documentation of reality. This type of photography applies many principles of fine art (drawing and painting) and is

its modern equivalent is often referred to as Fine Art Photography. Many Fine Art photographers refer to themselves as artists rather than photographers.

7. Tilt Shift
Tilt–shift photography is the use of camera movements on small and medium-format cameras, and sometimes specifically refers to the use of tilt for selective focus, often for simulating a miniature scene.

8. Romanticism
An artistic and intellectual movement originating in Europe in the late 1700s and characterized by a heightened interest in nature, emphasis on the individual's expression of emotion and imagination, departure from the attitudes and forms of classicism, and rebellion against established social rules.

9. Photomontage
Photomontage is the process of making a new photograph by cutting and joining two or more photographs together. The resulting composite image is often created in a way so that it appears as a seamless photographic print. Today's technology allows us to create photo montage pieces quickly and easily by using programmes such as Photoshop.

10. Photo Collage
Photo collage is the creation of a larger image using lots of smaller ones sometimes using a different angle. In this technique the photographer does not try to hide the joining edges often making the final image look disjointed.

11. Conceptualism
Conceptual photography means the photographer is trying to write a story in your head with a single image. A lot of the time the message is conveyed in a very abstract way using random objects and props. Although the image may be shot to tell

one story, it can very easily be interpreted many different ways by each person who sees it.

12. Monochromatic
Monochromatic images do not always have to be black and white. Colour can be used to create interesting monochrome images. Monochrome means tones of a single colour.

13. Abstraction
Using unique camera angles which show only a section of an object can sometimes create stunning abstract images. These often crop out any contextual clues as to what the object is or where is may be situated. They can focus on capturing changes of tone, line, pattern, shape or texture.

14. Selective Colouring
Selective colouring is a Photoshop process which can create a direct focal point by keeping one area in colour while the rest remains in black and white.

15. Photo Surrealism
Photo surrealism is the creation of odd, strange, dream-like and sometimes impossible scenes and images. Today these photographs rely heavily on the use of photo manipulation software such as Photoshop. This style of photography takes much technical skill and patience making it difficult for beginners to recreate successfully.

16. High Key
High key images are created by the use of lighting and are the opposite of low key. They often create a light, bright atmosphere in an image. This type of overexposed (too much light) image can applied to a variety of different genres however it is most commonly found in portraiture.

17. Low Key
Low key images are created by the use of lighting. They often create a dark and moody atmosphere in an image. This type of dark image can applied to a variety of different genres however it is most commonly found in portraiture.

18. Panoramic
Many cameras have panoramic modes built in which will automatically stitch images together to create these wide images. Photoshop can be used to do this when working from multiple images too but there are many free websites/apps/software which can take the pain out of putting these images together.

5.0 COMMON PHOTOGRAPHY TERMS

1. Depth of Field

Depth of field is a photography term that refers to how much of the image is in focus. The camera will focus on one distance, but there's a range of distance in front and behind that point that stays sharp – that's depth of field. Portraits often have a soft, unfocused background – this is a shallow depth of field. Landscapes, on the other hand, often have more of the image in focus – this is a large depth of field, with a big range of distance that stays sharp.

2. Aperture

This is the first common photography term you should learn. Simply put, aperture is the size of the opening in the lens. Think of the lens as a window – large windows let in more light, while small windows let in less light. A wide open aperture will let more light into the image for a brighter photo, while a smaller aperture lets in less light. Aperture is measured in f-stops; a small f-stop like f/1.8 is a wide opening, a large f-stop like f/22 is a very narrow one. Aperture is one of three camera settings that determine an image's exposure, or how light or dark it is. Aperture also affects how much of the image is in focus – wide apertures result in that creamy, unfocused background while narrow apertures keep more of the image sharp.

3. Exposure

Exposure is how light or dark an image is. An image is created when the camera sensor (or film strip) is exposed to light – that's where the term originates. A dark photo is considered underexposed, or it wasn't exposed to enough light; a light photo is overexposed or exposed to too much light. Exposure is controlled through aperture, shutter speed and ISO (more on those last two in a bit). Exposure is also subjective – there is no "right" exposure.

4. Exposure Compensation

Exposure compensation is a way to tell the camera that you'd like the exposure to be lighter or darker. Exposure compensation can be used on some automated modes and semi-automated modes like aperture priority. It's measured in stops of light, with negative numbers resulting in a darker image and positive ones creating a brighter shot.

5. Focus

When your eyes focus on an object that's close to you, the objects far away will appear blurry. The common photography term "focus" has the same meaning. Something that is in focus is sharp, while an object that is out-of-focus isn't sharp. Different focus areas determine if the camera is focusing on multiple points or one user-selected point.

6. ISO

The ISO determines how sensitive the camera is to light. For example, an ISO of 100 means the camera isn't very sensitive – great for shooting in the daylight. An ISO 3200 means the camera is very sensitive to light, so you can use that higher ISO for getting shots in low light. The trade off is that images at high ISOs appear to be grainy and have less detail. ISO is balanced with aperture and shutter speed to get a proper exposure.

7. Long Exposure

A long exposure is an image that has been exposed for a long time, or uses a long shutter speed. This technique is useful for shooting still objects in low light, or rendering moving objects into an artistic blur. Long exposure night photography can produce some pretty incredible results. For example, this is the technique often used for capturing star trail photography.

8. Manual

Manual mode allows the photographer to set the exposure instead of having the camera do it automatically. In manual, you choose the aperture, shutter speed and ISO, and those choices affect how light or dark the image is. Semi-manual modes include aperture priority (where you only choose the aperture), shutter priority (where you only choose the shutter speed) and programed auto (where you choose a combination of aperture and shutter speed together instead of setting them individually). Manual can also refer to manual focus, or focusing yourself instead of using the autofocus.

9. Metering

Using manual mode isn't all guesswork – a light meter built into the camera helps guide those decisions, indicating if the camera thinks the image is over or under exposed. Metering is actually based on a middle grey, so having lighter or darker objects in the image can throw the metering off a little bit. Metering modes indicate how the meter is reading the light. Matrix metering means the camera is reading the light from the entire scene. Centre-weighted metering considers only what's at the centre of the frame and spot metering measures the light based on where your focus point is.

10. Noise

Noise is simply little flecks in an image, also sometimes called grain. Images taken at high ISOs have a lot of noise, so it's best to use the lowest ISO you can for the amount of light in the scene.

11. RAW

RAW is a file type that gives the photographer more control over photo editing. RAW is considered a digital negative, where the default JPEG file type has already been processed a bit. RAW requires special software to open, however, while JPEG is more universal.

12. Rule Of Thirds

This compositional rule suggests imagining the image has been divided into three parts both horizontally and vertically. Often the most interesting compositions result in placing the subject on one of the intersections of those imaginary lines, instead of in the centre of the photo.

13. Shutter Speed

The shutter is the part of the camera that opens and closes to let light in and take a picture. The shutter speed is how long that shutter stays open, written in seconds or fractions of a second, like 1/200 s. or 1″ with the ″ symbol often used to designate an entire second. The longer the shutter stays open, the more light that is let in. But, anything that moves while the shutter is open will become a blur, and if the entire camera moves while the shutter is open the whole image will be blurry – that's why tripods are necessary for longer shutter speeds.

14. Shutter Release

That's the button you press to take the picture.

15. Time Lapse

A time lapse is a video created from stitching several photos together taken of the same thing at different times. Don't confuse a time lapse with a long exposure, which is a single image with a long shutter speed.

6.0 PHOTGRAPHING THE VISUAL ELEMENTS

Name _____ Class _____

Using **Macro photography,** find small compositions **illustrate** your idea of what the **Visual Elements** are.

VISUAL ELEMENTS	OBJECTS/COMPOSITIONS/AREAS EXEMPLIFYING ELEMENT
Line	
Shape	
Texture	
Colour	
Pattern	
Form	
Tone	

Additional research and observation

## **7.0** EXAMPLES OF BLACK AND WHITE PHOTOGRAPHY

Some images taken by pupils for different projects when visiting the Glasgow Art Club. The architecture and content of the building has much to offer the photography student.

PHOTOGRAPHY NPA LEVEL 4

7.0 EXAMPLES OF MACRO/ABSTRACT PHOTOGRAPHY

Some images taken by pupils in different areas of the Club. Looking at abstracting the image and experimenting with the style of Macro. Pupils were using camera phones when taking these images.
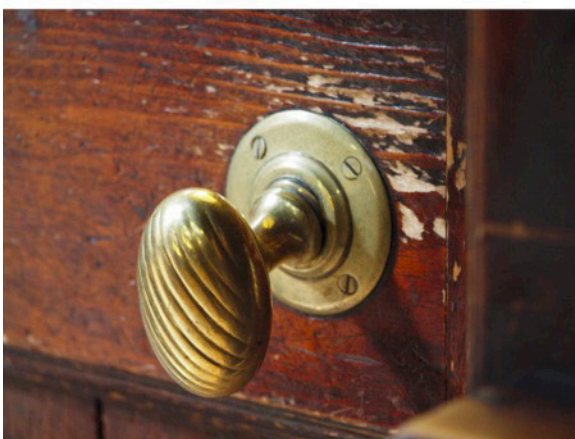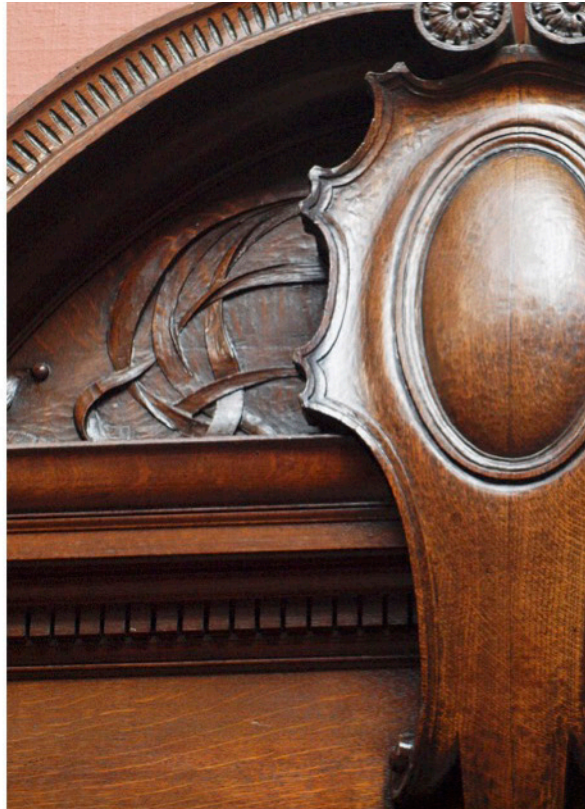
FEEDBACK FORM

Completing this form will help Glasgow Art Club monitor visits, and the effectiveness of our resources. Please complete and hand to a member of staff at the end of your visit or email it to **marketing@glasgowartclub.co.uk**

Name of educational institution _____

Name and contact details of group organiser _____

_____

Date of visit _____

What were the objectives of your visit? Do you feel you achieved the objective?_____

_____

_____

What aspects of your visit did you enjoy most?_____

_____

_____

Do you think that the pupils or students enjoyed their visit?_____

_____

_____

Is there anything that could have been improved?_____

_____

_____

Any other comments or suggestions?_____

_____

_____

_____

Thank you very much for completing this form.

Glasgow Art Club really hopes that you enjoyed your visit!