

LEARNING RESOURCE

SPA - MEDIA ARTS



ADVANCED PHOTOGRAPHY

QUARTER 2 - MODULE 1

LEARNING RESOURCE for Media Arts

Media & Communication

Advanced Photography

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FOREWORD

Welcome to this Learning Resource for Media Arts.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all, activities will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

OBJECTIVES

Good morning!!! In this Learning Resource we will continue our journey through Philippine Art and understanding Media Arts; this time we are looking into pushing our skills and talents in photography even further.

Through this Learning Resource we will make review the basic principles and techniques in photography we learned in the previous quarter; it's important that you gain a mastery of these techniques. We will take a look at advanced photographic techniques where you can really make your photos unique. We will then explore color and the qualities of color that help make a photograph look amazing. We will discuss the basics of photographic lighting so that you can get the best effect out of your pictures. Lastly we'll go through some basics of photo manipulation settings that you can use on almost all software or mobile app.

At the end of this Learning Resource, you will be able to:

1. Identify the techniques, processes, and principles of advanced photography
2. Use simple lighting to illustrate the different effects of light on a subject
3. Demonstrate color, tone and temperature through photographs
4. Identify ways to improve the quality of the photo
5. Utilize photo manipulation software to enhance photos

This Learning Resource may be used for, and is applicable to, the following DepEd Codes:

- SPA_MA-AP8-IIa-b-1
- SPA_MA-AP8-IIc-2
- SPA_MA-AP8-IId-e-3
- SPA_MA-AP8-IIf-4
- SPA_MA-AP8-IIg-j5

So, if you are ready, we are definitely ready! Let's begin!!!

INTRODUCTION

Now that you have learned the basics of framing and composition, let's move on to a deeper topic as we explore Advance Photography.

In this learning resource we will cover the following topics and give you exercises that will allow you to apply the following. Because there is nothing better learning than through application.

- Utilize Long exposures and light tracking to explore and create new skills.
- Incorporate Applied photo techniques to further enhance photography skills.
- Demonstrate 3-point lighting set-up to show different effects of photography through the use of different lighting setup.
- Incorporate the use of Color tone in photography (cool colors, warm colors, earth tones) to create better stories out of photos.
- Demonstrate and utilize key postproduction techniques and postproduction (brightness, contrast, saturation, sharpness) to create better photography



Figure a Image from pickpik.com

There is nothing better than taking the photo and getting that great shot every single time but that is not the case all the time. This is more to understand the process of how everything affects a photograph from lighting, adjusting saturation, contrast, etc.

This learning resource is hopeful that more than the skills aspect, you will be able understand the foundations and master the exposure triangle and learn more than just to light but really know what it means to how things affect a photograph. From color, tone setting and lighting. For instance, you don't just set-up a 3-light setup because you know how to, instead you get to ask questions, analyze, experiment and fail, design again your own set-up and make your very own signature in Photography.

Now, this is not about relying on post-prod or photo-editing software. It is about applying the practices, understanding the process and remembering how a photograph is comprised of many aspects. We do not simply rely on editing apps or software to create better photos. In this learning resource we will try to hone and equip you as the user with better understanding how things work. By simply having the knowledge and understanding how these all come together allows you as a student to explore possibilities and probably discover new combination techniques that will allow you to grow in this field of art.

Let's dive deep into Advance Photography!

PRE-TEST

1. Subject is in focus while the rest of the foreground is blurred.
 - a. Shallow depth of field
 - b. Great depth of field
 - c. ISO
 - d. Shutter
2. The total amount of light that is captured.
 - a. Exposure
 - b. Focus
 - c. Apperture
 - d. Light
3. An automatic light to help illuminate a dark scene.
 - a. Zoom lens
 - b. Flash
 - c. Tripod
 - d. Diffuser
4. An adjustable opening in a camera that limits amount of light; also known as f-stop.
 - a. Shutter speed
 - b. Aperture
 - c. ISO
 - d. Manual Setting
5. The part of the camera that indicates the field of view that is seen by the camera lens.
 - a. LCD display
 - b. Viewfinder
 - c. Lens
 - d. Shutter Release
6. 3-point lighting setup allows you to have to key light, backlight and
 - a. Motivated light
 - b. Right light
 - c. Left light
 - d. Front light
7. The key essential to post editing a photo are adjusting brightness, contrast, sharpness and
 - a. Crop
 - b. Novae filter
 - c. Saturation
 - d. Rotate
8. A Diffuser is used to soften the _____ on the subject.
 - a. Background
 - b. Light
 - c. Foreground
 - d. Area
9. This technique allows you to enhance your photo and create a better impression of your image.
 - a. Photoshop
 - b. Snapseed
 - c. Photo Editing
 - d. Adobe Spark
10. This is a form of illumination of a scene to be photographed.
 - a. Lighting
 - b. Brightness
 - c. Contrast
 - d. Sharpness



*Figure b Sample of Shallow Depth of Field.
Photo by Imee Ramos-Garcia*

In the last quarter we were able to explore the exposure triangle and how natural lighting or the time of day affects your photograph. In this quarter we will delve more on composition, and not just how the Principles and Elements of Art and Design should be implemented in your photograph. It is more of thinking the “bigger picture.” Every composition you create, or design does not just involve a subject. You must think of Lighting, Composure, Color, and more, as this will set the mood and style of your photograph.

Let’s do a quick review of the Exposure Triangle.

Last quarter we have taken up the Aperture, ISO and Shutter Speed, these three are often called as Exposure Triangle. Hopefully by now, you have already practiced numerous times these three as a single unit. But a way to better achieve a good photo, one must know how to balance all three in one setting and one shot. It does not only affect the exposure but the whole picture itself – appearance, mastery of technique and composition.

We know that **Aperture** is the measurement of the opening of the lens of iris. The wider the opening of the lens (the lower the number f-stop) more light comes in the camera. The smaller the opening of the lens (the higher the number of the f-stop) allows more light into the sensor. So basically, what this means – the wider the lens’ opening (lower number of f-stop) creates a narrow depth of field or better known as shallow depth of field. This is great for making your subjects pop and isolating from the other details. And vis-à-vis, the smaller the opening of the lens (higher number of f-stop) creates greater depth of field, where everything is seen in the photo.

Next is **Shutter Speed**, this is the measurement of how long the shutter stays open or how long the sensor is exposed to light. Faster shutter speed gives the sensor less time to collect light.



Figure c Sample of Great Depth of Field. Photo by Imee Ramos-Garcia

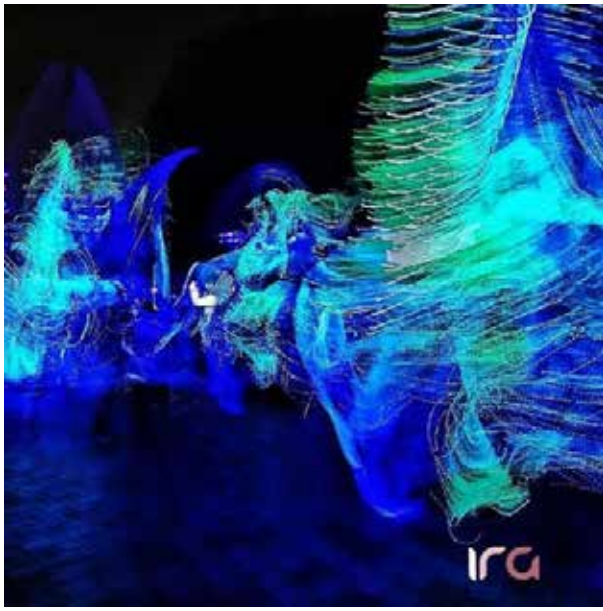


Figure d Sample of Slow Shutter Speed. Photo by Imee Ramos-Garcia

This is the setting you want if you need to capture movement and freeze it. The slower the shutter speed of course gives the sensor more exposure to light thus creating a more blurred effect. As long as the shutter is open, the camera is recording the elements of the placement in the frame; so, if one of the elements moves the result would be blurry.

A faster **Shutter Speed** means sharper image, giving you more crisp, high quality photos. A lot of professional photographers make a faster Shutter Speed a very important feature compared to Aperture and ISO.

An increased **ISO** allows you to work with less light, although by doing this, expect a lot of noise and grainy quality, sacrificing a lot of the details. The noise and grain are the result of fluctuating electric signal. What is the point of using increased ISO? Normally you use this setting when you have a wider aperture and slow shutter speed. Of course, sacrificing the sharpness is less advisable but sometimes you just need to do it, especially if you want a well-defined subject rather than a smooth image but blurred subject.



Figure e Sample of High Shutter Speed. Photo by Melvin Vito



Figure f Sample of High ISO. Photo from Pixabay.com.

Image Stabilization allows you to use narrower aperture for a shallower depth of field or lower ISO for more details. Do not mistake this for not using a tripod or having shaky hands. Image Stabilization is a series of adjustment exposure techniques to reduce blurring motion.

ACTIVITY 1

1. Open your camera and set to manual or pro setting on your mobile. If your own phone camera does not have the Pro setting go to Google PlayStore and download any of these apps Camera Pro, Open Camera, Footej Camera
2. Choose a subject indoor or within your surroundings.
3. Using the same subject, take six (6) photos showing different Aperture, ISO and Shutter Speed setting.
4. Arrange and Label each photo with the setting you manually adjusted.

ACTIVITY 2

In the space provided below explain the way you understand how the Exposure Triangle comes together to produce a good photo. How does it differ from just staying to auto-setting?



Figure g Sample of Long Exposure. Photo by Ioannis Ioannidis

Now that you are getting the hang of mixing the aperture, ISO and shutter speed manually, It is time to learn and understand **Long Exposure**. See the photo above? A lot of people who are not familiar with this technique thought that these kinds of photos were heavily “Photoshop” or manipulated. Know that the term long exposure is not an exclusive photographers’ language. It only means you are holding the shutter open longer than usual. This technique

takes a lot of patience, practice, and a tripod or even a cellphone holder, the idea being, it holds your cellphone steady.

This style of photography requires long shutter speed to capture moving elements and blur them, making the still subject stand out. In figure f above, you will see the water becomes silky smooth and the clouds look like blurred fog, while the dead tree on the foreground stood out.

Another use of long exposure could be in the roads and all the moving lights become floating lines along the road. This term is called **Light Trails or Light Tracking**. This is a good exercise to practice the setting on manual mode.

The basic principle in Light Tracking is finding a spot where you will see lights are being created, whether by car lights or light writing. Setting your camera to long exposure setting at a time when



Figure h Sample of Light Tracking. Photo by Allan Anova.

cars be going by or where the light writing will be going by to create that trail of light. The good thing about this whole thing is that there is no right or wrong. As long you have got the foundation and elements down, you just need to trust the timing. Experiment and practice are key to learning good Photography, so do not be afraid to take multiple shots until you achieve the shot you want.

The best way to practice this technique is landscape photography, now because of COVID19, we cannot exactly go out, but you can still do this lesson safely at home. Look into the following guide and try to keep them in mind before you shoot.

1. Study the weather. You cannot exactly shoot clouds if it is cloudless or less clouds. The more the clouds, the happier your shoot will be.
2. Tripod or Cellphone stand or anything that will keep your equipment. The steady your camera, the better quality you will have.
3. If you are a beginner, stay away from the sun. Try not to include them in your shot because the movement of the sun might ruin your shot.
4. Compose your image and lock in that shot by setting your camera to manual and your desired setting. The setting will be dependent to time of day and the environment, so you just do test shots.
5. Set your exposure to AV or Aperture priority. For clouds or landscape photography try setting it to f/8 to f/11 anywhere between these values on a regular day. It should give you an idea of how you want your photo to look like.
6. This is not a requirement but if you have DSLR and ND (neutral density) filters, you can play around using filters. If you happen to have strong ND filters, do not be surprise if you cannot see anything but do not worry, your camera will see everything. Now do not worry, if you followed the steps above and lock in the focus properly, trust your camera to work, even if you do not see anything in the live view.

Additional Activities

- <https://bit.ly/30XvAVy>
- <https://bit.ly/3iUGYHI>
- <https://bit.ly/2SMjTwn>

Now you have a guide on how to do it. What better way to just do it! We have exercises below for you to get you started.

What Can I Do?

ACTIVITY 3

1. Between 8am-9am go out into an open space, garden, or backyard. Stay within the grounds of your home. Look at your skyline, make sure the sun is not within your sight.
2. Position your camera where in you can see the clouds together with your garden space.
3. You can get creative with this by using props e.g. flowing or moving water in a “planggana.” You can ask someone to make the water move for you.
Set your camera. Make sure your camera is in steady position. Lock in focus and do not forget to shoot.

ACTIVITY 4

In the space provided below explain the process you went through while doing Activity 3. How did you go about preparing your space, subject, camera etc.? What did you do when the weather or time of day affected your shoot?

Now there are at least a hundred methods and techniques to Photography. There is no satisfying a photographer than mastering a technique or different techniques and making a signature out of it. All these application and technique requires practice. Learning new technique can provide new potential inspirations and open-up new possibilities. In this part of the learning resource we will explore different **Applied Photography Techniques** that you can experiment safely at home.

I encourage you as the user to explore and think out of the box. Again, there is no right or wrong in Photography only a creative way of doing these techniques to perfect your own shots. I placed links as additional activities, they are extra reading and video materials that you can read and watch on your own time to find out more about these techniques.

In this section, I will name a few different types of Photography, just to give you an idea that photography has its own specialization and might help you direct your interests and skill mastery.

1. **Architecture Photography** is all about showing lines, shapes, structure, and color of buildings, cityscapes, bridges, and as well as other structures. Both interior and exterior shots are included. Anything that shows and defines architecture can be photographed and labeled as Architecture Photography.



Figure i Christmas inside the Shangri-La, Makati 2019. Photo by Imee Ramos-Garcia



Figure j National Museum of Natural History, Manila 2019. Photo by Imee Ramos-Garcia



Figure k Makati Cityscapes 2017. Photo by Imee Ramos-Garcia

Additional Activities

- <https://bit.ly/3iReXkw>
- <https://bit.ly/36YlhTL>



Figure l Mayon Volcano from the Airplane 2018. Photo by Imee Ramos-Garcia.



Figure m Roxas' Fishing Raft 2019. Photo by Imee Ramos-Garcia.

2. Landscape Photography focuses on showing the outdoor space, showing unending green spaces, hills, mountains, and anything that is about the environment. It can also be man-made features or disturbances.

Additional Activities

- <https://bit.ly/3k019Wk>
- <https://on.natgeo.com/3dmhoKx>
- <https://bit.ly/34VJXuu>



Figure n Mayon Volcano Alert Level 2 2018. Photo by Imee Ramos-Garcia.



Figure o Samples of Portrait Photography. Photos by Tim Rone Villanueva and King Anderson Photography.

3. Portraiture is not just taking selfie! It is an art that can cover painting, photography, or other artistic representation of the face and its expression. So do take note that the expression is also a factor in doing portraits. It is not necessarily “smile” all the time. It can show different emotions, mood or even show a personality.

Additional Activities

- <https://bit.ly/33TawBy>
- <https://bit.ly/2SPSQ3q>
- <https://bit.ly/3domS7J>



Figure p Samples of Macro Photography. Photos by Miriam Fischer, Kalea Jerielle, and Pixabay.com.

4. Macro Photography is extreme close up subjects. Usually of very small objects or living things, such as flowers, leaf patterns, bugs, insects, etc. Using this technique makes your subject look bigger than in real life. Making all the details crisper clear. It usually requires an additional macro lens to achieve a real good macro shot.

Additional Activities

- <https://bit.ly/3iQfAe9>
- <https://bit.ly/3dqBBin>
- <https://bit.ly/33QFaew>
- <https://bit.ly/310paVG>



Figure q Samples of Black and White Photography. Photos by King Anderson Photography.

5. Black and White Photography is one of the most inspirational and dramatic technique there is. It uses different tones of grey, going from black to white. That simple black and white makes an image powerful because of how minimalist the approach of the photographer.

Additional Activities

- <https://bit.ly/3jTT5Gr>
- <https://bit.ly/30YF9TW>

There are more types of photography that you can explore beyond this learning resource. I'm listing down the others below just to give you a guide what to look for, what to expect and how to differentiate the techniques and styles. Now, do not get intimidated or overwhelmed, these types helps categorize the kind photography practice and will give you specialization to master when you found your passion for a particular style of Photography. When you do have the time to research or search you can look up others such as:

- | | |
|--------------------------|--|
| 1. Sports Photography | 9. Fine Art Photography |
| 2. Fashion Photography | 10. Travel Photography |
| 3. Tilt Photography | 11. Advertising or Lifestyle Photography |
| 4. Photojournalism | 12. Pet Photography |
| 5. Editorial Photography | 13. Aerial Photography |
| 6. Wedding Photography | 14. Scientific Photography |
| 7. Event Photography | 15. Stock Photography |
| 8. Product Photography | |

ACTIVITY 6

1. Take 1 photo for Black and White and 1 photo for Portrait.
2. Get creative! You can use backgrounds, bokeh or do depth of field.
3. Label or put a word caption that defines your image.

This part of the learning resource is about understanding how lights works. We are all familiar with using flash and pointing light directly to your subject. But there are ways to make your photos look properly lit. Let us learn about 3-point Lighting. This style is basically setting up three distinct light sources to making your subject well-lit. This method is used in both photography



and video. This formula is not a standard but rather a guide, to help you position your lights according to the mood you want to set.

The idea of lighting is to help your image “come to life.” Your photos cannot communicate what it wants if you do not know how to light it. Lights help us correct color registration on camera without heavily editing or manipulating the photo.

Figure m 3 Point lighting Chart. Image from No Film School.com.

1. Key Light this is your main source of light. This is usually found in the center and this is the brightest among the three. Of course, this can be set off-center too or on the side, the idea being it is the main light and the brightest. You just have to remember, how you decide to position your key light sets the mood of your image and depending on how far or near you set it to your subject you might end up with high or low key image.
 - a. High Key light is intense lighting.
 - Dominated by white tones from bright lights
 - Minimal use of blacks and mid-range tones
 - Tone can be optimistic or hopeful
 - Used in a lot of pop music video lighting setups
 - b. Low Key is the exact opposite of high key. It generates dark tones and shadows. Note that this does not create its own shadow rather it highlights the existing shadow.
 - Dark tones, blacks, shadows
 - Striking contrast images
 - Used in noir or thrillers for ominous warnings
2. Fill Light is literally your “filler” it fills in light to the shadows that is created by the key light. This is dimmer than the main source. Fill light does not always have to be an actual light. It could be a reflector, or anything that will bounce back some light onto the subject to fill in the shadows.
3. Back Light is used behind the subject, to separate the subject from the background so that it does not disappear, or your subject does not look flat. With proper placement of back light, helps create highlight to the whole image.

Achieving the three-point lighting is basically arranging the Key and Fill light 45 degrees away from each other and roughly 45 degrees from the subject. The backlight is then placed opposite the key light at the back of the subject to create separation.

Remember

Back Light is different from Background Lighting. Background Lighting is essentially lighting the background itself – giving highlight to the background or the scene itself and not the subject.

ACTIVITY 7

1. Take a photo with regular house light.
2. Take a photo with a desk lamp in front of you. Let's pretend this is your key light.
3. Take a photo with a desk lamp in front of you and a lampshade roughly 45 degrees away from the desk lamp and you.
4. Take a photo with a desk lamp in front of you, a lampshade and another desk lamp set up in the back.

ACTIVITY 8

1. Narrate and describe per image, what happened to your photo as you change lighting setup?
2. Describe how lighting affected your photo according to the lighting you set up.
3. After doing this exercise, why do you think lighting plays a big role enhancing your photos?

Now that you have a better understanding of how the three-point lighting set-up works. There are different other types and kinds of lighting for indoor photography because there is no other source of light coming in unlike the natural light from the outside.

Note though that a more extensive light setup is usually required in moving or video setup because of the need to illuminate the whole scene.

There are three types of continuous lighting: tungsten, fluorescent and LED. Fluorescent is generally easier to find and cheap, although the power consumption of this is far expensive than the LED. It does not overheat. LED is a safer option to tungsten because they tend to not overheat as much. Regardless of which color balanced bulbs you use, remember to set your camera's white balance to Auto, you can do this manually also by placing a white paper on the camera to adopt to white balance.



Figure n The Rembrandt Christ healing the sick. Photo from Britannica.com

Let us talk about the art of light and dark or in Italian term Chiaroscuro (pronounced “kiya-roh-sku-roh”). From Italian chiaro, “light,” and scuro, “dark”), this is a technique in visual arts representing light and shadow as they define three-dimensional objects.

Chiaroscuro is the most dramatic form of bringing light and dark together. Imagine dramatic light can encapsulate the subject and making the subject outstanding away

from the dark. The use of Chiaroscuro lighting brings a lot of bold contrasts and emotions. By combining the strong light and dark shadow you can create striking, dramatic photos.



Figure o Samples of Chiaroscuro Photography. Photos by cottonbro, Sharon McCutcheon, and Alessandro Sacchi.

ACTIVITY 9

1. Create bokeh effect light using candles as your light source. Please be careful when doing this, have candle holders properly placed to avoid fire. (Tip: use a mirror and something silver to reflect or bounce back the candlelight.)
2. In a dark room, have a subject hold two candles and play around with the angle. Take around six shots with different angles.
3. Alternately, if you do not have a candle available. You can also use a desk lamp with white bulb but you might need to position the desk lamp to achieve a Chiaroscuro effect.

Time to learn about Tones in Color.

In black and white photography, the tones are obvious since it changes to sephia or white. However, even though it is subtle and less powerful, it is still less obvious than the colored version. Although you can still create a certain “look and feel” by adjusting the dark, neutrals or adding lightest to darkest while leaving the highlights alone makes for a better photo impact. With color photography, it all comes down to enhancing the mood and meaning of the image. For every color you adopt in your photo, it will affect the mood of the audience and the meaning of your photographs.

Think about warm, reds, oranges, yellows and browns, these colors can lend a variety of feelings towards the images that carry these colors, from range to welcoming warmth. On the other hand, cool colors such as blue, green, and purple tend to be refreshing, mellow and relaxing. Although blue and purple can be used to set the mood for sadness.

Let me give you an idea how color and tones define your photographs.



Figure a Sample of Red Color & Tone in Photography. Photo from Pixabay.com.

Red gives a warm and energy color images. It can convey dangerous, something about war and blood, or it can show strength.



Figure b Sample of Yellow Color & Tone in Photography. Photo by Mark Felix Pisan Jr

Yellow is a commonly used tone, that you see in the most common photographs such as sunrise, sunset shots. The rich and golden color of yellow allows your photos to be more uplifting or cheerful and it gives a sense of new beginning or “bagong simula.”



Figure c Sample of Orange Color & Tone in Photography. Photo by Nabil Boukala.



Figure d Sample of Green Color & Tone in Photography. Photo by John Renzo Aledia.

Orange makes your images comforting. It is normally used in food styling photography because the tone makes you think of “good food.” In some instances it gives your images that sense of security.



Figure e Sample of Blue Color & Tone in Photography. Photo by Farhan Sharief.



Figure f Sample of Violet/Purple Color & Tone in Photography. Photo by Timo Wagner.

Green is clean and “malumanay.” It makes your photograph fresh and relaxing because this color has been associated with the environment.

Blue is one of the most versatile colors. This tone can make your images look sad or gloomy or it can even show happiness.

Violet or Purple is always regal or luxurious. It’s rich, vibrant tone makes the feeling of “yayamanin.” This color is always synonymous to royal, majestic or something grand.



Figure g Sample of Sepia Color & Tone in Photography. Photo by King Anderson Photography.

These are just some of the most popular colors and tones used in photography. You must take note that gradient colors and mixed tones, such as yellow-green, blue-green or reddish-brown these all give different meaning and send different emotions to your photos.

Sepia on the other hand is another set of tone. It is reddish-brown in nature, derived from the Latin word which means “cuttlefish.” Not only it sends a feeling of “going back-in-time” or old photo feels it also softens or calms the image and gives a warmer tone.

These tones and colors make the photograph not just come to life but let you help tell your story without saying anything about your images. Knowing how these tones work and how they help your photos surely you’ll make use of them responsibly and wisely.

Additional Activities

- <https://bit.ly/3iMzeaU>
- <https://bit.ly/3dofSYz>
- <https://bit.ly/2GYE4Vm>
- <https://bit.ly/2STHl5C>
- <https://bit.ly/2SZmSS1>

ACTIVITY 10

1. Take a photo at home with a dominant color of choice. It could be red, blue, green etc.
2. Think about the composition of this photo. It has to match the definition of the color.

ACTIVITY 11

1. Explain how you designed your composition will work with your chosen color.
2. Without saying anything about your photo, ask three people in your house, how do they feel about seeing the photo? Please ask specifically for their feelings. E.g. How does the photo made them feel? Answer should be: "Nakakalungkot or Masaya." "Maganda or nagandahan sa litrato" is not a feeling.
3. Write down how your audience felt about your photo. Upon reading their response. Answer: Do you feel you have met your goal with your photo?

In this part of the learning resource, let us discuss about adjusting Brightness, Contrast, and Saturation. Truth be told, you do not actually get crisp color and brightness all the time. That is why even professionals use photo editing software or apps to help achieve the brightness and contrast they want for the image.

Newbies think that the functionality of contrast, brightness, and saturation is not as crucial or important in creating compelling photos. Some might even say that the controls are quite simple to use and understand. Still, these functions are correlated and knowing these very basic will help you understand that the power of a good photo is not how good you are manipulating them. It is still your eyes and the technique you apply that matters. Adjusting brightness, contrast and saturation will enhance what you have already. In this last part of the learning resource, it is very important to know their differences. In addition, it is also important to know how to use and when to use each to achieve the best results effectively.

Let's begin!



Figure p Sample of Contrast in Photography. Photo by King Anderson Photography.

Contrast is the separation of brightest and darkest areas of the photo or image. Increasing the contrast level will result in brighter highlights and darker shadows. While decreasing the contrast will bring the highlights down and the shadows up. If you want the image to come to life and look more real, then the contrast should be increased. While doing the opposite will result in a pale or dull-looking image.

Additional Activity

<https://bit.ly/354vsEK>

Brightness is actually paired with adjusting contrast more often than not. You might find adjusting brightness a very simple task. But there is more to it than just increasing or decreasing the brightness. It is more on brightening the whole image. You adjust the highlights and the shadows of an image on equal terms to achieve a clear photo. This is the most used tool in giving the photo the right vibrant it needs.



Figure q Sample of Brightness in Photography. Photo by King Anderson Photography.

Additional Activity

<https://bit.ly/2lzHSgr>

Saturation is often mistaken the same as Contrast, they are somewhat similar. But, instead of adjusting the separation between highlights and shadows, it separates the colors. It helps increase the tones of the image when you increase the number,



Figure r Sample of Saturation in Photography. Photo by Tirachard Kumtanom.

decreasing it of course, will make subtle tones. Be careful using this tool, you don't want to overuse this as it tends to make your images too intense. Changing the color levels will result in a more noticeable effect on the image colors. It will especially affect the vibrant hues.

Additional Activity

<https://bit.ly/3k6ekow>



Figure s Sample of Cropping Photo. Photo from Breathing Color.com.

Cropping is a different tool among the three but of course, is one very helpful tool. It takes out parts of the image you do not want in the frame or adjust it to lean towards Rule of thirds or you want your subject to be the "real center".

By learning how to toggle and adjust the following according to what your image needs will enhance your photography skills.

Balance is key to adjusting brightness, contrast and saturation and sometimes, you don't need all three altogether.

There are two kinds of contrasts, namely: color and tonal contrast. And it is very important to know how to combine both or to balance them when you use them separately. A lot of the Apps available though do not have a separate color and tonal contrast, which means, they have been preset for you. Keep in mind that the contrast feature is used to point the attention subject. Every time you toggle the bar to adjust, the entire image goes sharper or duller. To

keep it even, every time you toggle the contrast bar, you also have to adjust the brightness.

In other apps that do not have a saturation adjustment, it only uses a color contrast. If you use that, it means that you should toggle the brightness to balance the adjustment.

Go back to the color wheel to make sure that the image colors will complement each other and will not be “baduy.” Remember to keep things simple.

Activity 12

1. You may download apps such as Snapseed, Adobe Lightroom, VSCO
2. With your existing photos from the previous. Play around with Contrast, Brightness, and Saturation.
3. Show three edits using different variation or combination of the contrast, brightness, and saturation.
4. Label the photos with the combination or variation adjustment you did.

Activity 13

1. Analyze your photos from previous activities by answering the following questions:
2. What makes your photos from the beginning until the very end of this learning resource different from each other?
3. Reviewing your photos, do you feel like you have grown and improve? In what way?
4. Attach your top 1 best photo and your top 1 bad photo.
5. What makes your good photo good and what makes your bad photo bad?

Now was in it fun? As we close this quarter, let us try to remember back, both quarters in Photography and reflect on it as we move on to a new chapter in media.

1. Remember to practice by continuing to shoot even if you are at home.
2. Get close to your subject – practice via objects found at home. Mind of course quarantine and social distancing practices.
3. Check your backgrounds. Make sure you are happy with everything you will see in the frame.
4. Find a Point of Interest that will help you tell something about the photo.
5. Practice on manual settings is key to harnessing your advance photography skills.
6. Remember a photograph tells a story while a snapshot is “just taking the moment.” Do not settle for a snapshot all the time.
7. Listen, Watch, or read to experienced photographers or your teachers. You will still learn more and sometimes they will provide more valuable lessons and will be based on their experience.
8. Take LOTS AND LOTS of pictures! You are in the digital world. Shoot. Delete. Shoot again!
9. Experiment. You might just discover another trick or technique.
10. Have Fun Shooting!

Time to put up your own photo exhibit by making photo essay! This last exercise will help you collate your best works as part of your journey in the last two quarters that we have been doing Photography.

If you feel like the photos that you currently have does not capture the project, it calls for. Go ahead and shoot to fill in whatever gap you think it is missing. But do remember to things simple and curate them accordingly.

Activity 14

One more for the road. A Photo Essay!

1. Arrange and curate your photos from previous (if you still have quarter 1 photos, you can add them in your curation.
2. In PowerPoint. Choose photos that will encapsulate your title: “Journey at Home”
3. Label them describing your journey from the beginning, your work, the struggles, the ups and downs of each project until the very end.
4. You can add titles in between chapters of your journey help define your photo experiences.
5. Using the PowerPoint Audio add music, mind the copyright please.

RUBRICS

	Excellent 94-100	Very Good 87-93	Acceptable 79-86	For Improvement 70-78
Exploration Degree to which the user “reaches out” and tries to experience and create art within his/ her surroundings	The user showed that art and the production of art can have no limits; the user found ways to create, experience, perceive, or see art in unexpected places or from unexpected sources. The user he/she is not limited by “what I have” but rather thinks “what else can I do?”	The user showed that art and the production of art can have no limits; the user found ways to create, experience, perceive, or see art in unexpected places or from unexpected sources. There was some evidence of “thinking out of the box”	The user showed that art and the production of art can happen but that limitations will hinder the results. The user produces the required outputs but does not find new or novel ways to execute the works.	The user is hindered greatly by what he/she perceives as limitations. The works produced are ordinary, cliché, and poorly-thought. The user does not find new or novel ways to execute the works and barely produces the required outputs
Insight Degree to which the user sees, extracts, or perceives deeper and complex meanings in an artwork	The user makes surprising insights. He/ she sees or perceives meanings that indicate his/ her deeper reading and appreciation of the works analyzed	The user makes very good insights as far as meanings and messages in the artwork. He/ she shows an ability to perceive more than what is physically visible in an artwork	The user can interpret art and make inferences on possible meanings from the work. He/ she can perceive some deeper meanings, but most insights are shallow and superficial.	The user makes shallow, superficial, or silly interpretations. There is no significant evidence of an attempt to derive or perceive meanings from the artworks analyzed
Reflexivity Degree to which the user is able to reflect within his or her experience and to articulate this in the context of analyzing artworks	The user makes perceptive or wise inferences about his or herself in the context of the artwork. The user expands his or her reflection beyond the context of the artwork to make a statement on the human condition.	The user makes perceptive or wise inferences about his or herself in the context of the artwork. The user attempts to expand his or her reflection beyond the context of the artwork to make a statement on the human condition.	The user makes shallow or expected inferences about his or herself in the context of the artwork. There is no statement or comment made about these inferences in the context of the human condition.	The user makes shallow inferences about how a work affects him or her. No attempt is made to reflect beyond the self.

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