


art & man[®]

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CREATING WITH LIGHT

SPECIAL PHOTOGRAPHY EDITION

 SCHOLASTIC

 Canon



CREATING WITH LIGHT

EACH OF THE IMAGES ON THESE PAGES
HAS CHANGED THE WAY WE SEE THE WORLD

BY MARGARET HOWLETT

The first photograph was taken in 1836. The “camera” was just a closed box with a lens on one side. The resulting picture was faint, not much more than a dark shadow on a small square of metal. But it was the first time that *light* had been used to re-create a scene, and with this obscure image, a whole new art form was born.

Photography has come a long way in 150 years, as the camera has evolved from a simple box to a sophisticated instrument like today’s 35mm models. In this issue, you’ll see some of photography’s famous images. You’ll also find out about photography careers and how to use your camera more effectively. Finally, you’ll get ideas for your own unusual “hands-on” photo projects.



 **MATTHEW
BRADY**

Civil War photographer Matthew Brady took some of the first **documentary** photos more than 100 years ago. Brady’s studio recorded more

than 7,000 images like the one above. That Brady managed to get any pictures at all is amazing, since he had to work with huge cameras and glass plates requiring long exposures. The plates had to be developed immedi-

ately, so Brady brought his darkroom with him and processed many of his pictures right in the middle of a battle.

Matthew Brady (1823-1896).
Soldiers Playing Cards, c. 1861-5.
Library of Congress.

**art &
man**

Maurice R. Robinson, founder of
Scholastic Inc., 1895-1982

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ALFRED STIEGLITZ
 Alfred Stieglitz used a hand-held camera and glass plates to capture *The Steerage* in 1907. Stieglitz took this picture while on a ship going

from America to Europe. The first-class passengers traveled in luxury while the poor stayed below the water line, in "steerage." How has Stieglitz visually emphasized the contrasting social conditions? The chaotic

shapes at the bottom contrast with the orderly figures on top. The **soft lighting, tilted frame, diagonals** on the left and right, **dark verticals** versus **light horizontals** all emphasize the conditions of the two

classes. The gangplank in the center further divides the rich from the poor.

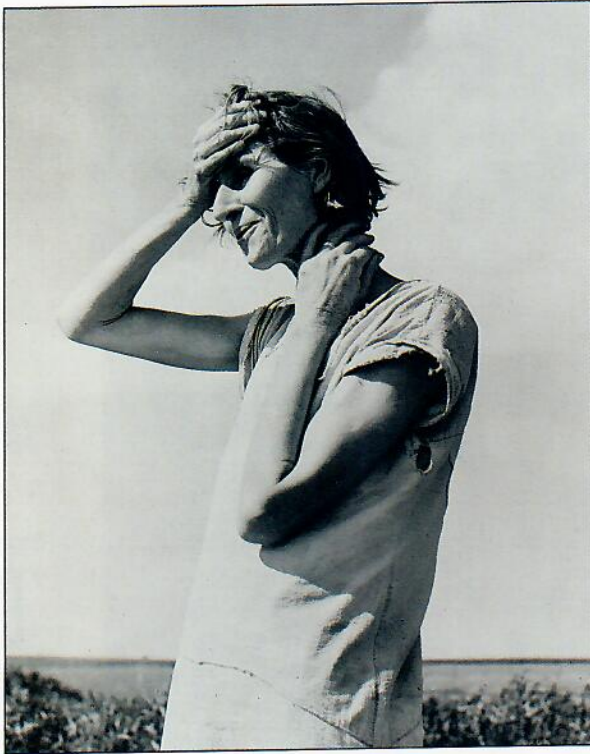
Alfred Stieglitz (1864-1946).
The Steerage, 1907. The Museum of Modern Art, N.Y., N.Y.

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CREATING WITH LIGHT



DOROTHEA LANGE

Miniature cameras with good, fast roll-film made it possible for Dorothea Lange to document the lives of American farmers during the Depression years of the 1930s. The *Woman of the High Plains* (1938), above, looks poor and worried, but does she look as if she is giving up? Lange expressed

the "pride, strength, and spirit" of this farm woman through the **composition** of her photograph. The **low angle** of the camera, the **low horizon line** and the **positioning of the woman against the sky** gives her a **heroic** appearance.

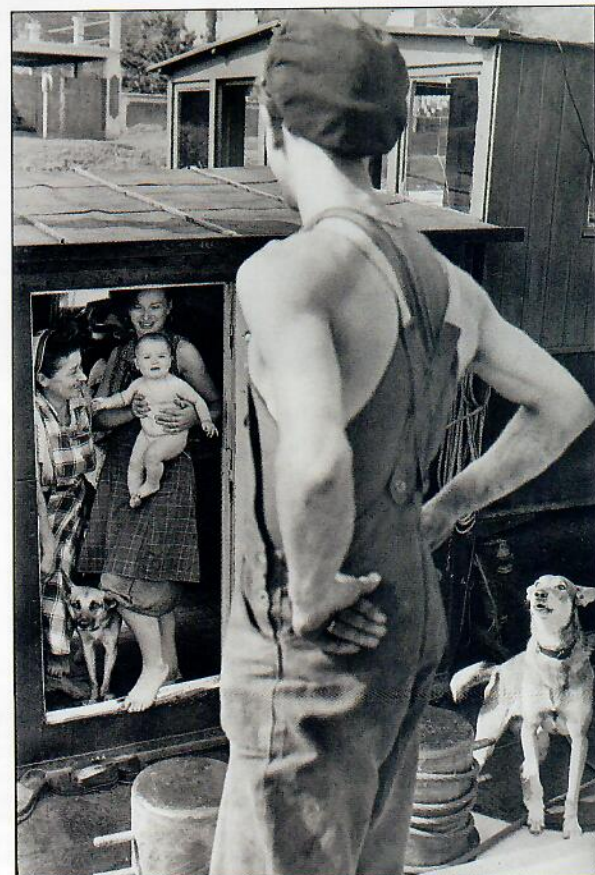
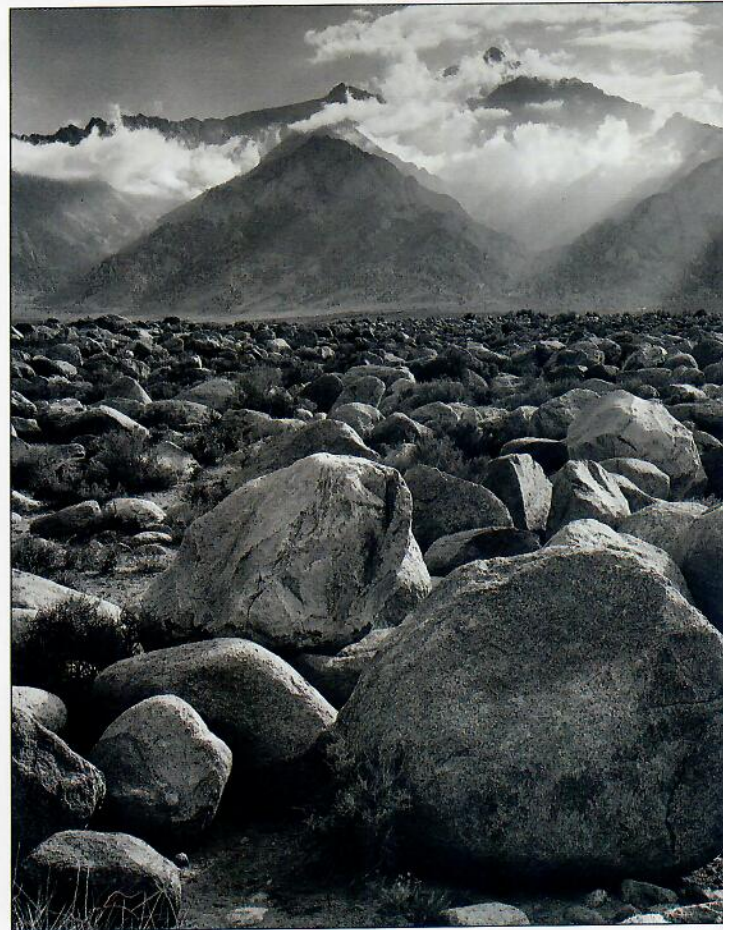
Dorothea Lange (1895-1965). *Woman of the High Plains, Texas Panhandle*, 1938. The Oakland Museum.

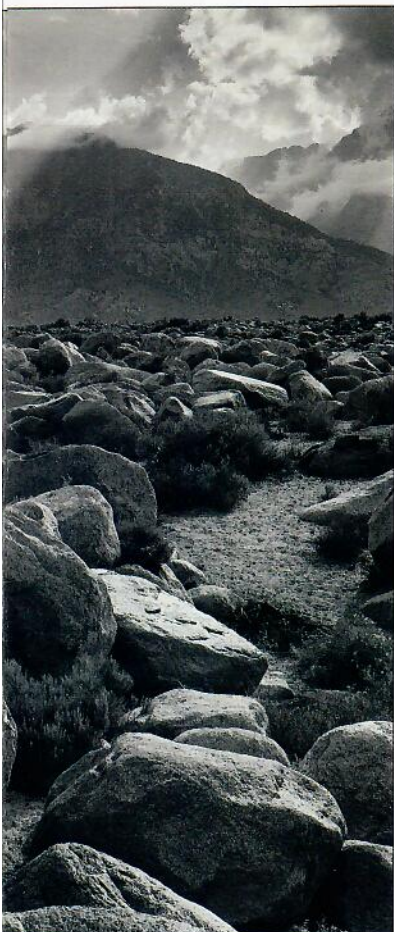
HENRI CARTIER-BRESSON

Contemporary French photographer Henri Cartier-Bresson uses a miniature camera to record what he calls the "decisive moment"—the split second in which a subject reveals its essence. Cartier-Bresson composes his photographs through the camera viewfinder before he takes

the photo. For example, the picture on the right was taken from **above**, from the man's **point-of-view**. He is **framed** by his wife, child and dogs. Can you find the three **focal points** that lead the viewer's eye around the composition?

Henri Cartier-Bresson (b. 1908). *Bargeman and Family*, c. 1948. Magnum.

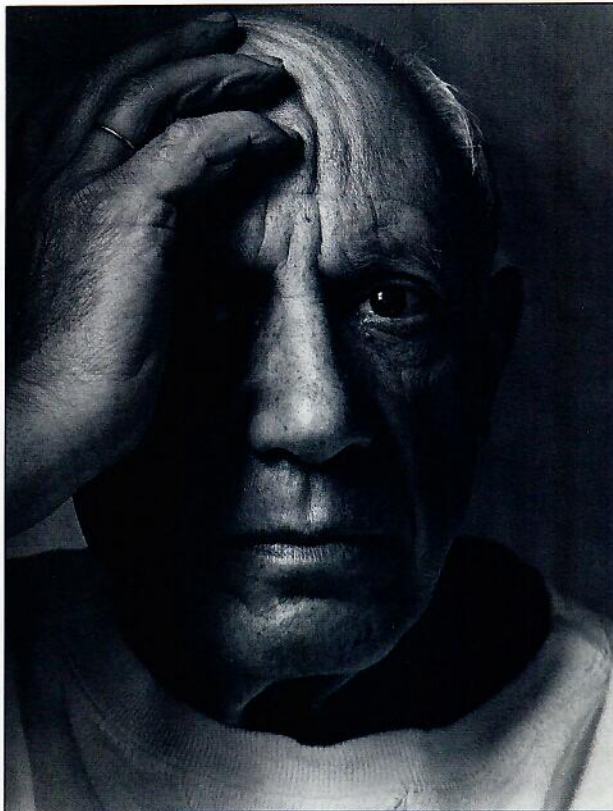




■ ■ ■ ANSEL
■ ■ ■ ADAMS

Landscape photographer Ansel Adams expressed his love of nature in this 1944 photo of *Mount Williamson*, left. Adams worked with a large camera and 8" x 10" plates, so both the foreground and background of the scene would be in focus. He wanted to convey a sense of vast **space** and yet be able to include every **detail**. The photo was taken at **eye-level** and composed so the rocks in the foreground **frame** the majestic, cloud-covered mountain range in back. The ray of light in the center is the **focal point** of the picture. The photographer waited for the most **dramatic** moment in order to capture the timeless mystery of nature.

Ansel Adams (1902-1988). *Mount Williamson*, 1944. © 1990 by the Trustees of the Ansel Adams Publishing Rights Trust. All rights reserved.



■ ■ ■ ARNOLD
■ ■ ■ NEWMAN

How has **portrait** photographer Arnold Newman captured the character of famous artist Pablo Picasso in the photo above? The **tight cropping** of Picasso's face visually echoes the intensity of the artist's personality and his art. The **harsh highlights, shadows** and **textures** give the artist's face the sculptural qualities of one of his works. Newman has also emphasized Picasso's most compelling feature—his eyes—by making the eye that stares out at the viewer the **focal point** of the photograph.

Arnold Newman (b. 1918).
Pablo Picasso, 1954.



■ ■ ■ CINDY
■ ■ ■ SHERMAN

Artists today are using photography in new ways—creating fantastic photographic environments; drawing on prints; reconstructing scenes using many small photos.

Sheila Metzner has photographed actress Molly Ringwald (see cover) in an elaborate, old-fashioned floral background. Cindy Sherman also takes portraits—but only of herself. Sherman uses makeup, costumes, and lighting to comment on women's

roles. Here she has shot herself from **below**, using garish **spotlighting**, to "become" a nightclub singer.

Cindy Sherman (b. 1954). *Untitled*, 1983. Metro Pictures, N.Y., N.Y.

Cover: Sheila Metzner (b. 1939). *Molly Ringwald*, 1984. This photograph was originally published in *Vanity Fair*.



BY NANCY MADLIN

SHOOTERS

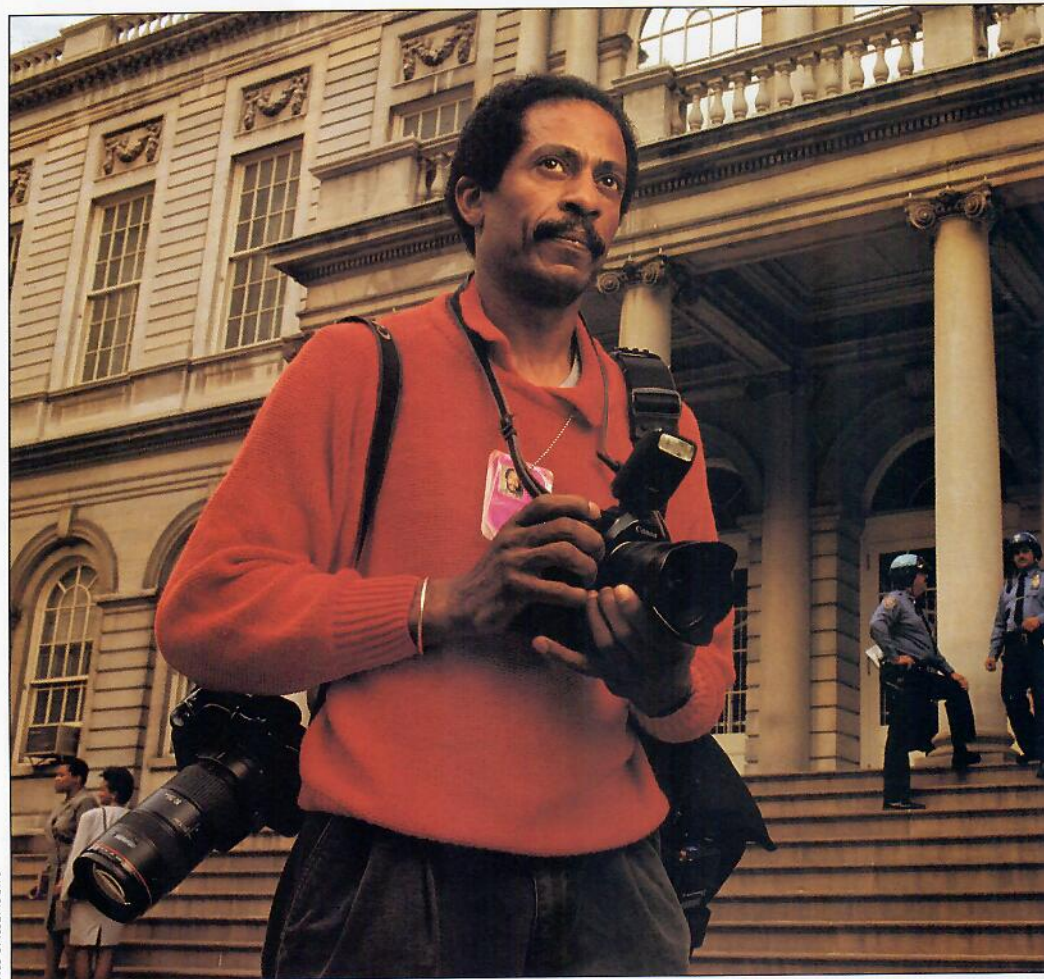
PORTRAITS OF WORKING PHOTOGRAPHERS

Hit the streets with a working daily newspaper photographer—and find out about some other routes your photography career could take.

When Jim Cummins goes to work each day, he never knows quite what to expect. He might witness a fire in the morning, attend a diplomatic reception in the afternoon, and spend the evening at a hockey game. Cummins, 46, is a daily newspaper photographer in New York City, and diversity is the hallmark of his trade. “Working on a newspaper,” he says, “you really get to see it all.”

Cummins is a staff photographer for *New York Newsday*. His is one of many exciting career paths in photography (see next page)—and one of the most varied. In fact, that’s what Cummins likes most about his job. “I never wanted to get typecast into doing just one thing,” he says.

Although he has been working in the news business for 15 years, Cummins didn’t come to this field of photography right away. “As a young person, I was very much into art,” he says. “I started going to art school when I was eight—painting and sketching, mostly—and continued for the next 10 years.”



BILL BALLEBERG

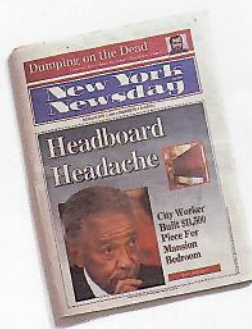
But he also had an early introduction to photography. “My father was very interested in photography, and took a lot of pictures,” Cummins recalls. “When I was 13, he bought me a simple Brownie Hawkeye camera and 20 rolls of film.”

When it came time to make his first career moves, Cummins went with art, working as a magazine designer for several years. But at age 23 he switched

gears and decided to pursue photography instead.

When Cummins set up shop as a full-time freelance photographer, his first assignments came from record companies who hired him to follow bands on tour, creating pictures for their album covers and for promotional purposes.

Being a music business photographer had its own special demands and benefits, Cummins recalls: “I’d be on the road with the



Top: Cummins covering a story at City Hall, New York. Above: Cummins’s *Newsday* cover photo of Mayor David Dinkins.



band, doing a tour of seven cities in 15 days, and then I'd come home, do five days of editing the pictures, and then be out on the road again," he says. "But I was working for myself and doing well—able to support a family." By the time he left the music field eight years later, Cummins had produced more than 600 record album cover photographs, and photographed a wide variety of musical talents, from Led Zeppelin to Guy Lombardo, from

The Rolling Stones to Crosby, Stills, Nash & Young.

Cummins's next challenge was sports. He became a regular at basketball, football, tennis and hockey events, selling the resulting pictures to magazines and book companies. He also began doing occasional freelance assignments for *The New York Times*, whose staff he soon joined full-time.

At the *Times*, Cummins worked on news and features, but sports was his main beat. "One time I suspended myself from the ceiling at a basketball game," he says. "Another time, I stood behind the net at a hockey game—anything to get a new angle on the situation."

In 1984, *Newsday* lured Cummins away from the *Times* with the opportunity to work in color as well as black-and-white. He's been at *Newsday* ever since, shooting news, features and sports. On the job he uses a 35mm camera with "auto-everything" and two interchangeable zoom lenses. "It's all about saving time," he says. "The bottom line is: Get the picture. You don't want to miss the moment."

To young people interested in photography careers, Cummins offers this advice: "Go out there and shoot as often as possible....Film is like a sketch pad—you just keep on working with it until the finished image is as good as you want it to be."

OTHER CAREER ANGLES

Photography careers don't begin and end with photojournalism. Here are some other options, as seen through the eyes of working professionals. —BY DENISE WILLI



JILL LEVINE

COMMERCIAL PHOTOGRAPHY

■ NANA WATANABE
Advertising and fashion photographer based in New York City; clients include major magazines, advertis-

ing agencies, and record companies.

"I work with other people's ideas to create an image for their product. They give me the bones of an animal. I add the creative skin and meat. I find that challenge exciting."

FINE ART PHOTOGRAPHY

■ DIANNE BLELL
Art photographer based in New York City; exhibits in art galleries throughout the U.S.

"I use my camera as an art tool. My photographs are like paintings. I bend reality to reach the viewer. In my world you have a lot of power with the camera. It's the best."



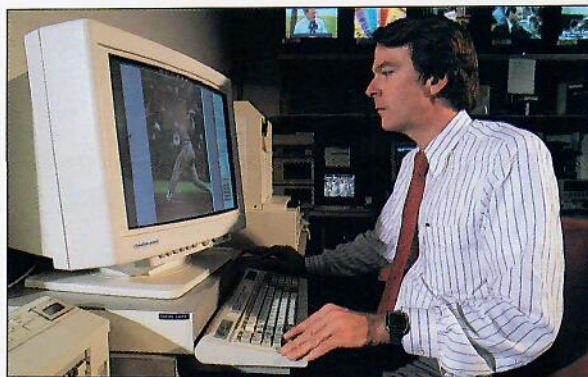
JODI BUREN

PHOTO DIRECTION

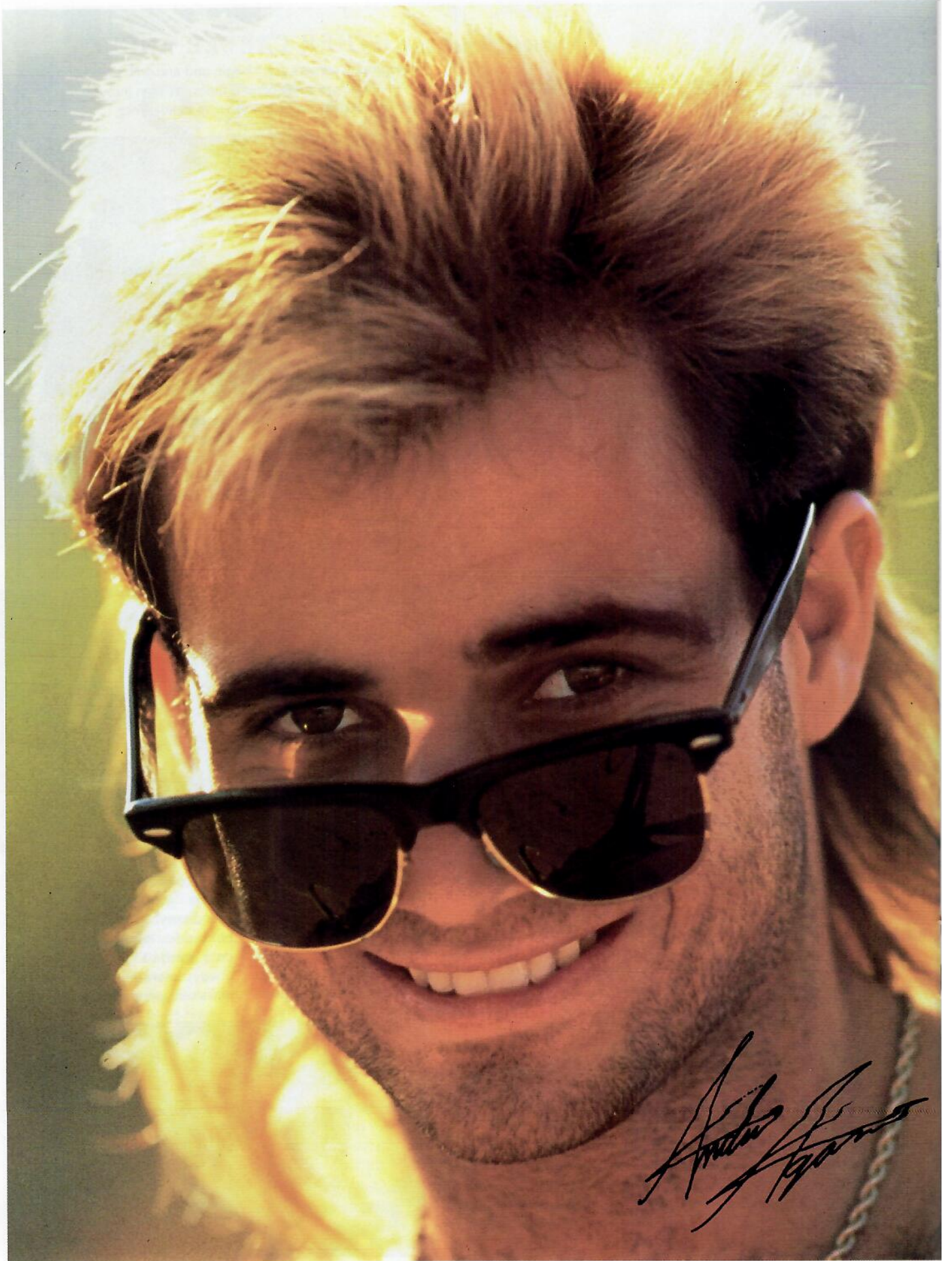
■ FRANK FOLWELL
Assistant Director of Photography at *USA Today*; based in Arlington, VA.

"A picture editor plans

photo coverage and looks for just the right picture to go with a story. That picture may be a sad or happy emotion on a person's face. It's always interesting since news changes every day."



WALTER P. CALAHAN



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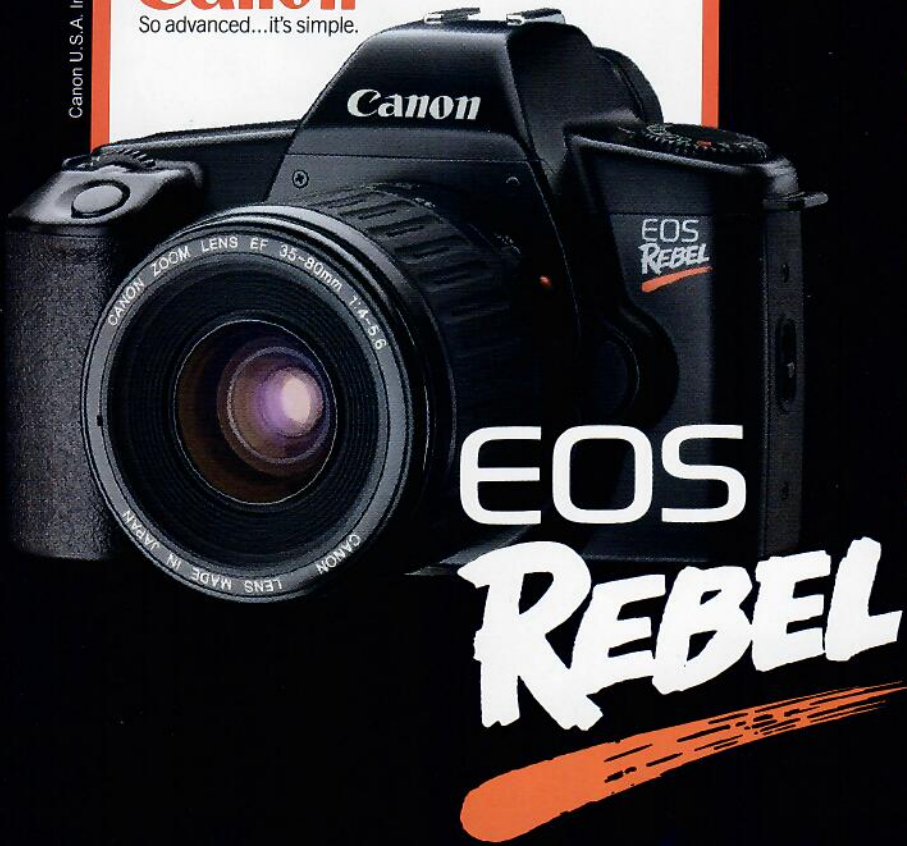
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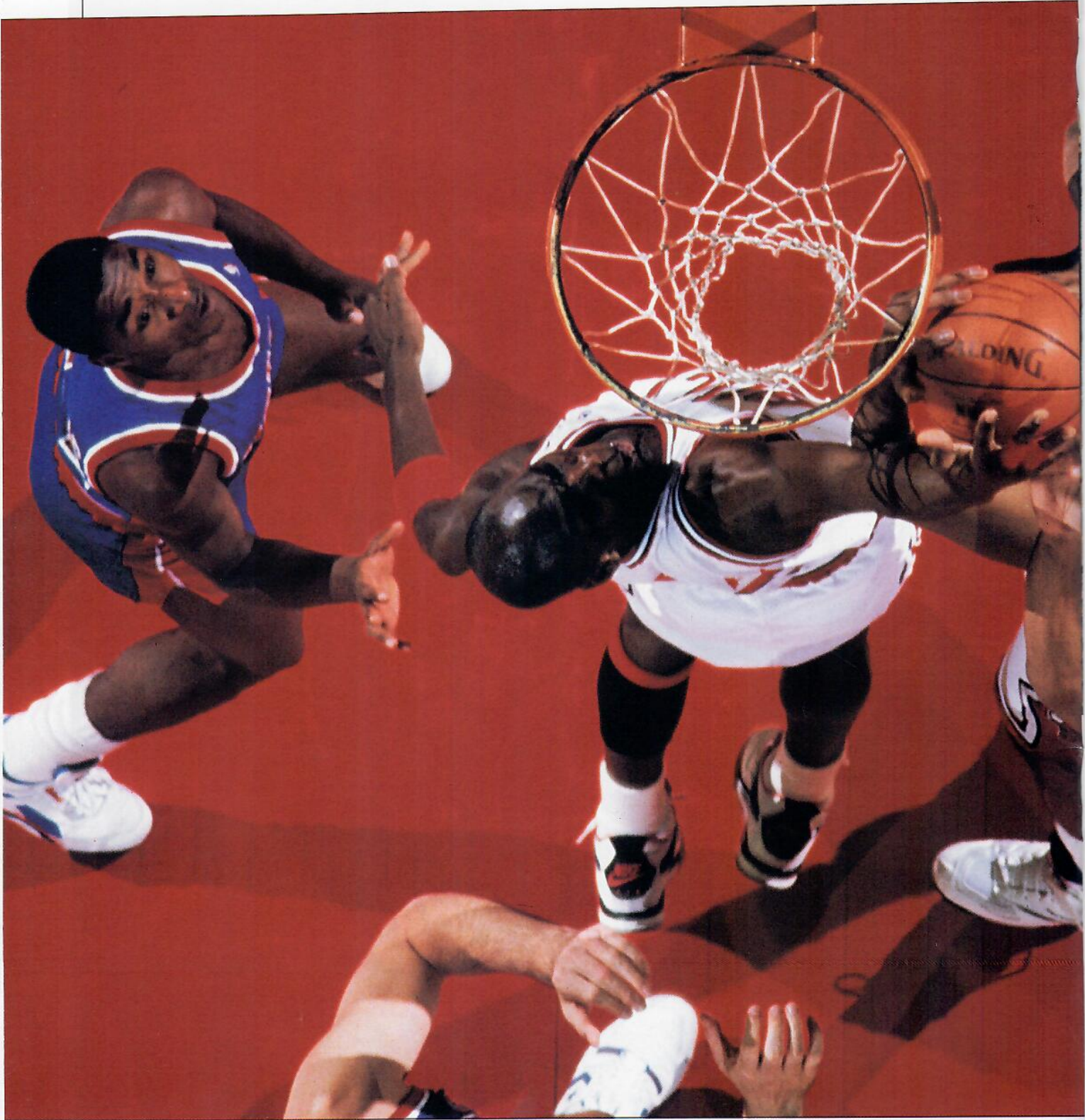
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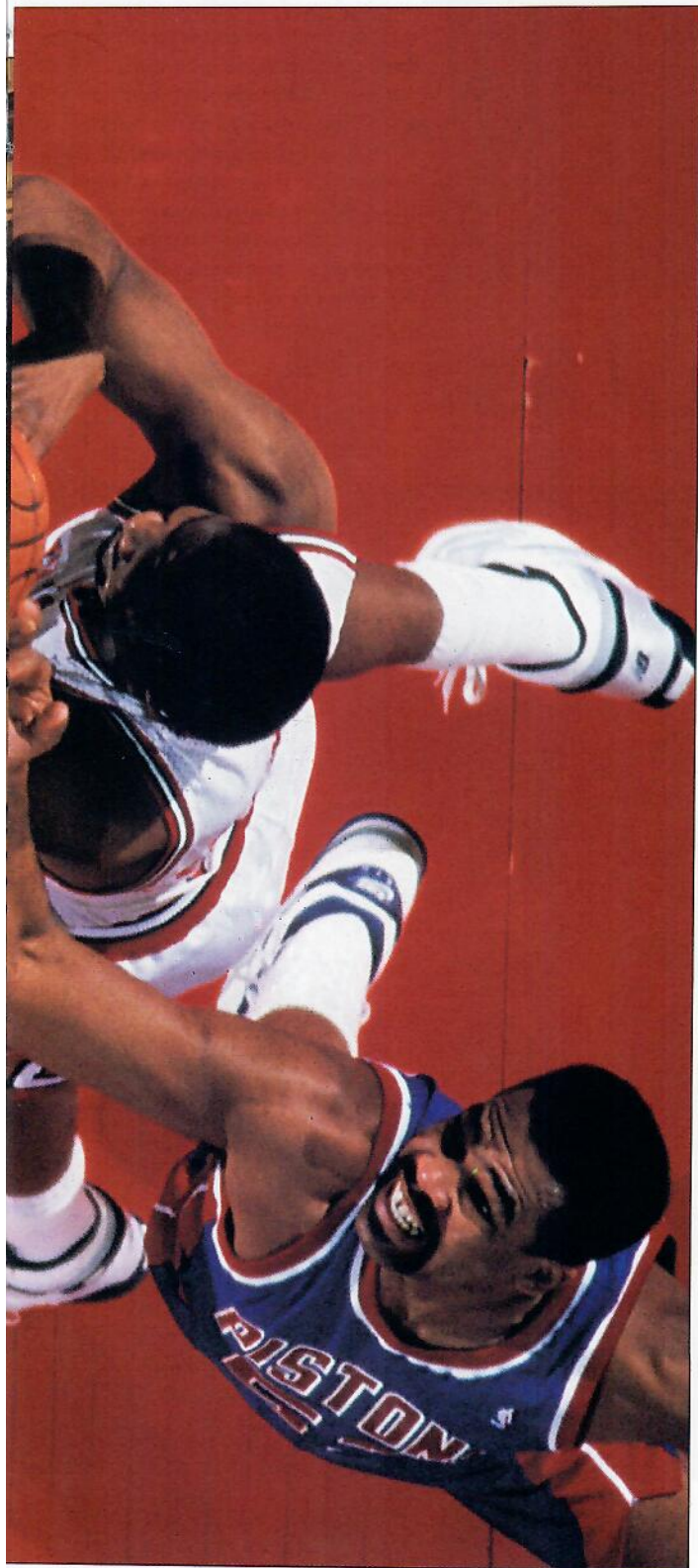
IN THIS PHOTOGRAPHY WORKSHOP, A PRO SHOWS YOU

TALKING P



HOW TO MAKE PICTURES THAT "SPEAK WITHOUT WORDS."

PICTURES



BY KATE STUART

For photographers, a picture really is "worth one thousand words." Like writers, photographers also tell stories or convey ideas and feelings, and they use the techniques of photography's *visual language* to do this. No matter what subject they choose to photograph—whether it's sports or nature, people or places—they use these techniques to help communicate what they want to say.

Bill Smith is the team photographer for the Chicago Bulls, White Sox, and Bears, and his photographs regularly appear in *Sports Illustrated* magazine. In this Photography Workshop, Smith's exciting shots of basketball star Michael Jordan will show you some of photography's visual language techniques in action. (For all of the photographs on the next few pages, by the way, Bill used a 35mm camera with interchangeable lenses. The specific lens type is noted after each description.)

■ ■ ■ NET'S
■ ■ ■ EYE VIEW

Where you stand with your camera is very important to what you communicate in your photograph. Here, Smith used an **extreme high angle** to dramatize the difficulty involved in making a basket. For this shot, Smith's camera was mounted above the net. Aiming almost straight down makes the basket look larger than the players, so it

appears to dominate the scene. The **radial** (round) **composition** echoes the basket's round shape and emphasizes the basket's role as the "center" of activity. The very high angle flattens the space and makes the players' bodies look distorted and abstracted. The **freeze frame** allows us to stop the action.

Lens used: 400mm



TALKING PICTURES



THE BIG PICTURE

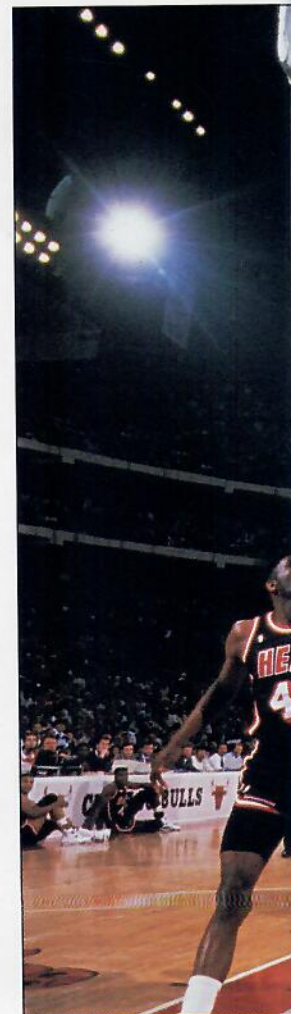
Even a **long shot** needs a **focal point**. In this photograph, shot at a high angle from the spectator's point of view, the **center of attention** is the action at the end of the court. Everything directs our eye toward it. The arena is **cropped** at the bottom to draw us in. Lights **frame** the top of the composition, the scoreboard brings our attention downward, and the yellow court pulls our eye back to where the action is.

Lens used: 20mm

IN THE SPOTLIGHT

Tight cropping can make a photo more expressive, as the crop marks drawn on this photograph illustrate. In the full frame, the **focal point** is Michael Jordan, who leaps over the other players. Overhead lighting creates a **contrast of light and shadow** throughout the scene. The camera is held at **eye level** and aimed slightly upward, emphasizing Jordan's heroic stature from the other players' point of view. Cropping enhances each of these elements: Jordan, the focal point, is **isolated and spotlighted against a dark background**; his figure almost fills the frame. All but two other players have been cropped out, and only their heads and shoulders remain positioned at the bottom of the composition. Jordan stands alone, towering above the other players.

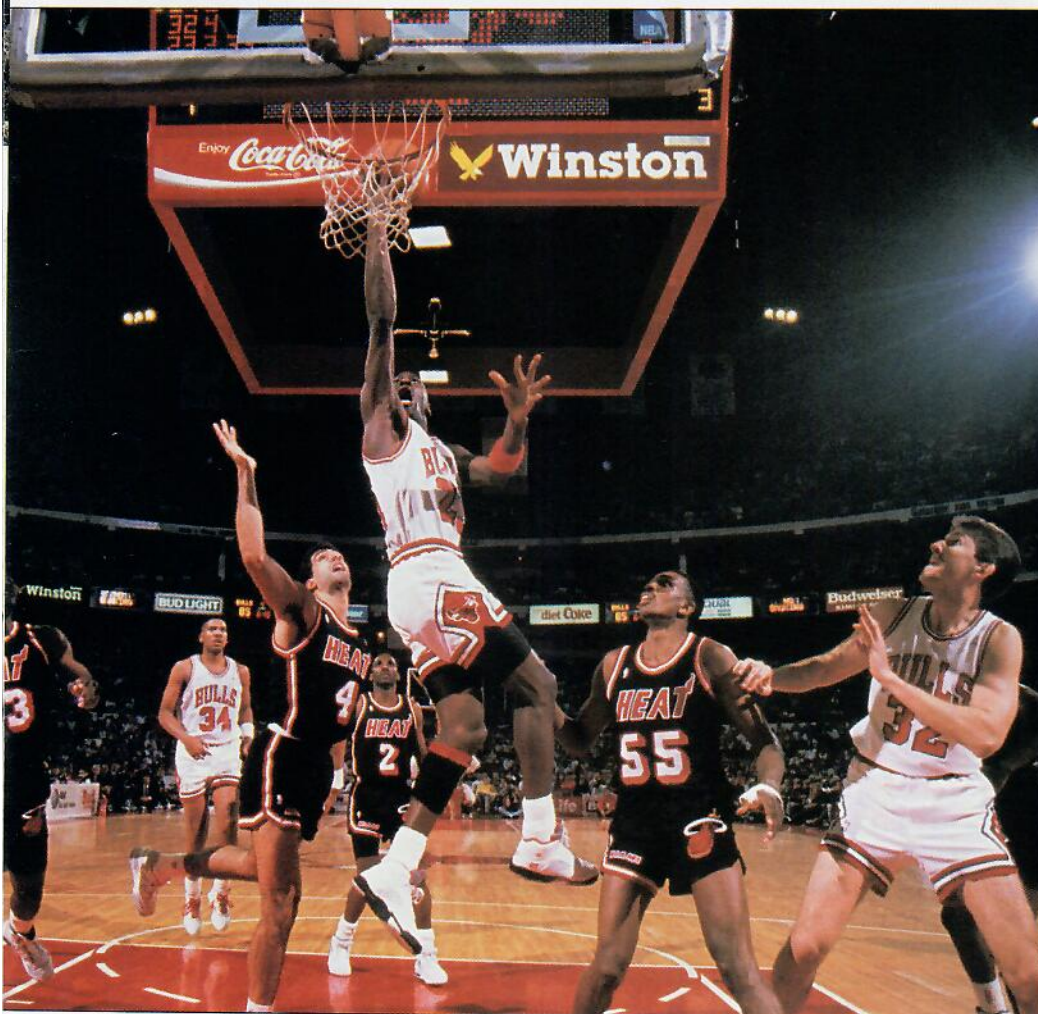
Lens used: 100mm



THE POWER
OF SIMPLICITY

Sometimes less is more. The elements in this photo are simple—the body of one player, the head of another, and the area of dark background, “negative space,” between them. Michael Jordan dominates the **asymmetrical composition**, and the negative space **balances** his positive shape while emphasizing his superiority.

Lens used: 100mm



STOP ACTION
SYMMETRY

Even a fast-moving basketball game can provide opportunities for careful photo composition. This photo, for example, was taken from the **point of view** of a player or the coach. The camera angle is **medium low**. The balanced, nearly **symmetrical composition** (the same on both sides) focuses the viewer's eye in the middle, on the **vertical line** created by Michael Jordan. The **triangular composition** leads your eye to the **focal point** of the composition—the ball going into the net. The **curving horizontals** of the balconies encircle the composition, which is also framed by the two spotlights on either side.

Lens used: 50mm



BY KAREN ROMANO YOUNG

PERSONAL PROJECTS

MANY ARTISTS TODAY ADD SPECIAL EFFECTS TO THEIR PHOTOGRAPHS. THESE STUDENTS WON 1990 SCHOLASTIC AWARDS FOR THE "PERSONAL TOUCH" THEY BROUGHT TO THEIR PHOTOGRAPHIC WORK.



■ ■ ■ OMAR
■ ■ ■ DELAROSA

Omar DelaRosa, 19, took his photo (right) as a high school student at St. Mary's Hall in San Antonio, Texas. He's now at El Paso Community College in El Paso, Texas.

Where was this photograph taken?

At an abandoned house in Austin, Texas. My friend was inside, I was outside. It was a really cloudy day, good for creating lots of contrasts. Inside the house were lots of shapes and shadows to make the picture deeper. I took a long time to set it up, to choose how much of the doorway and the screen I wanted in it. When I took the picture the only thing I concentrated on was his face.



How did you achieve the collage effect—the little squares?

It's a weave, not a collage. We had a class assignment to weave a photograph. When I looked through my pictures, the screen in this picture caught my eye, because a screen is another kind of weave. I thought it would add feeling to the photograph.

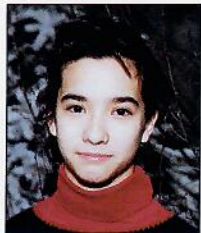
How do you weave a photograph?

First you make two prints exactly the same. You cut one print in horizontal strips, the other in vertical strips. My strips were all one centimeter wide. Starting from the top left corner, you weave it: one strip over, one strip under. Then you put a big X

in tape in the back to hold it, and glue it to a mat.

What kind of film did you use to take this picture?

Because the grain in the photo is really fine, people have asked me if I used 100 ASA film, but it was 400 ASA film. One person told me, "I don't know how you did this, but it's good." It just happened.



**FELICIA
ZIMMERMAN**

Felicia Zimmerman, 15, whose winning photograph appears at right, is a student at the School of the Arts in Rochester, New York.

Who are the people in this photograph?

They are my friends, Jessica and Willa. This one came out so well because they look so alike. It has a mood to it that I haven't really grasped yet. When my photography teacher wanted us to experiment with transparencies, I chose this photograph.

How does a transparency work?

In a regular photo you see blacks and whites and grays in all the values, from zero to nine. With a transparency, special chemicals allow you to print your photograph on a clear sheet, without most of the grays. The places with no color are clear. You can put something underneath the transparency to show through it.

How did you choose what to put underneath?

I found this picture in a very old magazine. I tried it under the transparency, and something was missing. The bottom looked kind of bland and beige, so I cut out green and red lips. I glued the magazine pic-



tures to a piece of paper. Then I put the transparency over it, matching up the lips carefully. I taped it all down and framed it.

What is photography's appeal for you?

Photography is very hands-on. You take your picture, develop it, mix your own

chemicals, print your own picture, and then work with the picture to make it better. If I were a potter, that would be like digging my own clay, wedging it, sculpting it, and so on. Every part of it is my own. I love it!



**MISTY
DRAY**

Misty Dray, whose prize photograph is at left, is 17 years old and goes to Elmwood High School in Elmwood, Illinois.

Where was this picture taken?

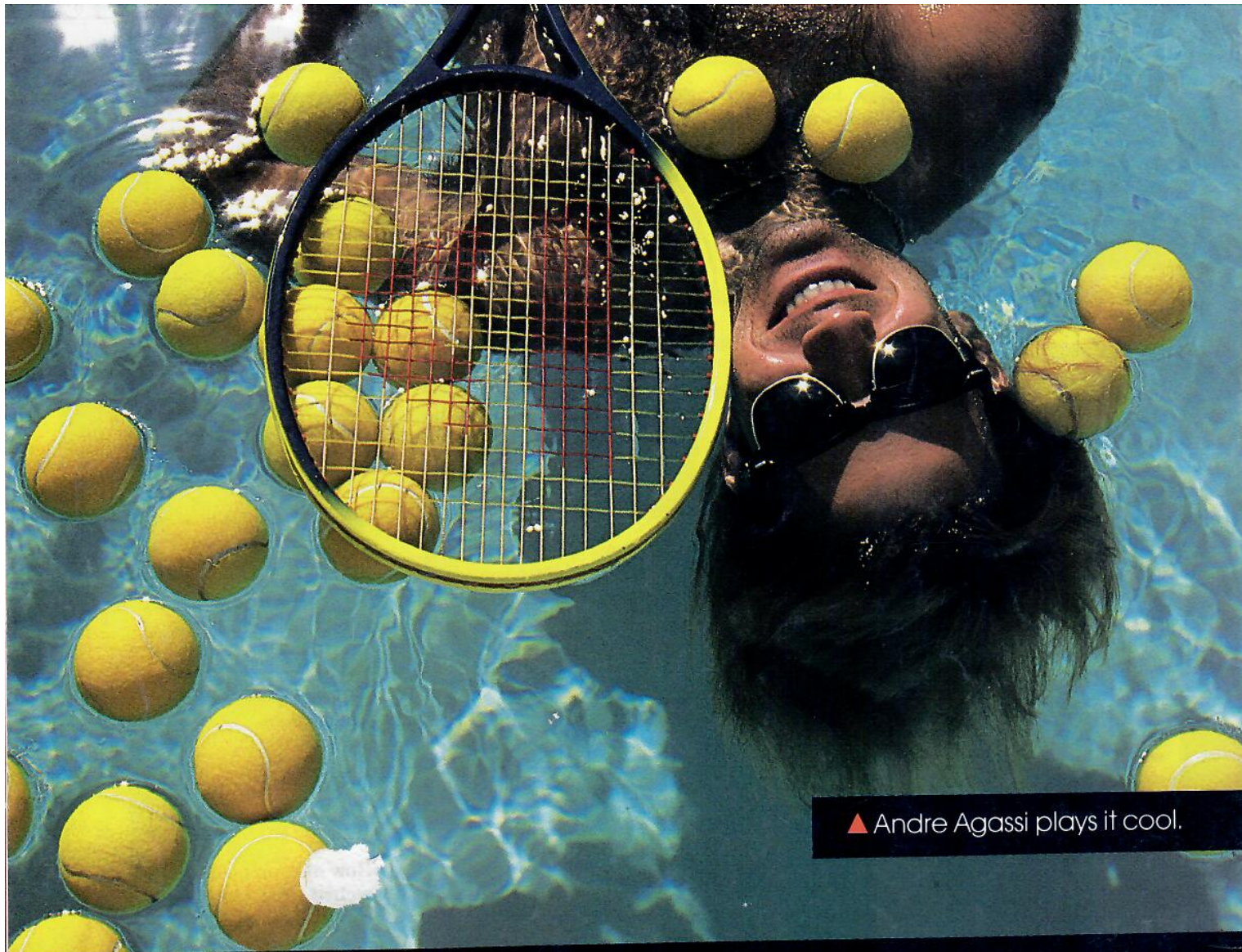
This is the "Never-Ending Hall" at the Museum on the Rock in Wisconsin. It looks like there's a vanishing point, but that's because the hall really does come to a point. The hall has windows on either side. The things in the picture were there in the hall: the chair, the globe, books, and real stuffed lions.

How did you achieve the etched effect along the sides and the top?

I remembered once using scratch tools in art class. So I tried it here. The tools are shaped like sharp fountain pens. I scratched right onto the photograph, around the chair and along the windows, and I thought it looked really nice. Then I took crayons and colored over the chair—it was greenish-beige, and needed something.

This is a real mixed-media approach to photography. What other media do you work in?

I do all different kinds of art, including painting, drawing and sculpture. I'm going to go to art school and do whatever I seem to do best. I'd like to make a career out of commercial art, but also do studio art, to show my own work.



▲ Andre Agassi plays it cool.

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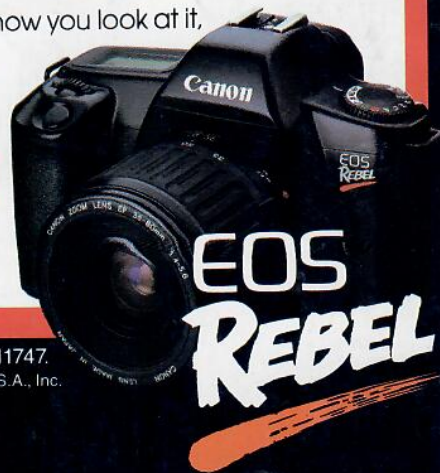
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