Basics of Photography and Visual Communication

BA - Journalism & Mass Communication

I Year

Paper Code: BAJM 1914

Pondicherry University
(A Central University)
Directorate of Distance Education
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Printed and Published by:

Mrs. Meena Pandey

Himalaya Publishing House Pvt. Ltd.,

"Ramdoot", Dr. Bhalerao Marg, Girgaon, Mumbai - 400 004.

Phone: 022-23860170, 23863863; **Fax:** 022-23877178

E-mail: himpub@bharatmail.co.in; **Website:** www.himpub.com

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SYLLABUS – BOOK MAPPING TABLE

Basics of Photography and Visual Communication

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Unit I:	Introduction to Photography – The science of photography – Image formation (Properties of light and how a camera functions) – Brief history of photography – The transition from film to digital.	**Unit I:** Introduction and Science of Photography **(Pages 1 – 32)**
Unit II:	Understanding light – Correct, under- and over-exposure – The exposure triangle – Shutter speed – Aperture – ISO – Depth of field (DOF).	**Unit II:** Light **(Pages 33 – 72)**
Unit III:	Taking pictures in-focus – Different types of lens and their perspective/angle of view – Basic camera shots: sizes and angles – File types (RAW, JPG, TIFF, etc.) – Digital workflow and to download, organize and backup files for easy retrieval.	**Unit III:** Focus, Lens, File Types and Digital Workflow **(Pages 73 – 99)**
Unit IV:	Composition: Making a picture with visual elements of design, colour, texture, tone, line, shape, symmetry, asymmetry, perspective, negative space, pattern and visual weight to create visually stimulating and storytelling frames – Understanding the relationship between form and content – Shooting with output in mind – Horizontal and vertical formats/frames.	**Unit IV:** Composition, Visual Elements, Form and Content **(Pages 100 – 127)**
Unit V:	Designing skills – Using online tools such as Canva – Processing images, creating the desired illustrations and photo editing – Tools for editing and saving images with high resolution for printing, uploading on the web and e-mailing effectively – Creating slideshows, multimedia presentations using PowerPoint presentations/Google Slides – Aesthetics of using text fonts, colours, images, templates, embedded video and animation for effective communication – Why consistency and "Less is More" important – Basic digital workflow from organization and file management to output – Testing and saving your presentation.	**Unit V:** Design, Canva, Slideshows, MS PPT and Consistency **(Pages 128 – 178)**

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Unit I Introduction and Science of Photography

Learning Objectives:

By the end of this unit, the learners would be able to:

- Understand more about Photography.
- Know the History of Photography.
- Learn the camera functions.
- Know the detailed information on Camera Movements.
- Understand the Science of Photography.

Structure:

1.1 Introduction to Photography
1.2 The Science of Photography
1.3 Image Formation Properties of Light and How a Camera Functions
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1.5 The Transition from Film to Digital
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1.1 INTRODUCTION TO PHOTOGRAPHY



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ZENIT-E
BEST WISHES
PARIS




Camera
CAMERA LENS EF 50mm 1:1.8 II
SOΘ
Ø52mm
CANON INC.
400D
DIGITAL



Definition: The art and science of replicating a picture with light through some sensitive material using a camera, lens, and accessories, as well as the chemical process necessary to create a photograph.

Almost everyone has taken up photography as a pastime. Over the last century, photography has influenced virtually every aspect of our lives. Nearly everyone nowadays owns a mobile phone with a camera, and images are taken with the phone regularly. We are continuously presented with visual imagery on our mechanical devices, in the news, and in advertising.

It is challenging to characterize photography precisely because of how omnipresent it has become, even though many people still believe that photography is an art form. This exhibition will look at how photography became popular and how it is being used in everyday life as well as artistic work. Photography includes several components and may be used for a variety of purposes. Photography may tell a story, record a second of time, tell a story, and be a work of art. Photography encompasses a wide range of specializations as well as user-friendly and creative applications. The way we use and pull in with photography is extremely personal, and it will differ from one person to the next.

Although photography is a craft medium, not all photographs are intended to be show-stoppers or expressions of imaginative expression. It took the better part of

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a day for photography to be accepted as a legitimate work of art. Visual works of art, on the other hand, are now on show in a variety of exhibition halls and exhibitions. Simply put, photography is the technique of using a camera to capture light in order to produce an image.

In terms of subject, the photo isn't really impressive. It is, in any event, a significant aspect of photography since it is the most well-known and enduring image. This image, as simple as it appears, brilliantly depicts the specialized path of photography. Photography is more than simply taking photographs; it is a science, an art form, a passion, and a way of life that involves capturing powerful images by recording light or other electromagnetic waves. 'The most frequent means of presenting a still picture by recording light radiation' it is usually explained with other phrases.

Congratulations if you're new to photography yet interested in taking it up as a hobby. Photography is a really appealing diversion that one may enjoy and share with others till the day they pass away. Photography is the art, science, and practice of preserving images by the electrical or synthetic capture of electromagnetic radiation using a picture sensor or a light-sensitive film like visual film. It has a wide range of uses in research, manufacturing (like photolithography), and business, as well as more fundamental ones in mass communication, handicraft, film and video creation, sports, and hobbies.

A focus point is frequently employed during a planned opening to direct the light created or reflected by objects onto the light-sensitive surface of a camera, creating a genuine picture. An electrical charge is received by each pixel in an electronic image sensor, which is then processed and stored electronically in an advanced picture text for further display or manipulation. According to the use of the visual material and the handling method, visual emulsion produces an inactive invisible image that is then artificially "moulded" into an apparent image, either negative or positive. The process of making a print, also known as a positive image on paper from a negative film image, can be done manually or with an enlarger.

New developments in cameras, optics, and lighting management facilitate logical progress and revelation. A new example of this dynamic is provided by modern cameras. Modernized cameras with charge-coupled devices (CCDs), which were developed in the middle of the 1980s, allowed light frequencies to be converted into electronic charges rather than oxidized silver grains, enabling more precise control over exposure times. Researchers soon realized that CCD cameras may be used to record shapes and constructions somewhere inside living tissue or under a magnifying equipment focal point since they can capture images in extremely low light.

Today, researchers and architects keep on cooperating to foster all the more remarkable logical imaging advancements, for example, practical, attractive reverberation imaging or nuclear force microscopy or atomic force microscopy (AFM), which employs reflected laser pillars to plan the tiny, erratic surfaces of connected carbon iotas in nanomaterials. fMRI estimates the attracted fields of

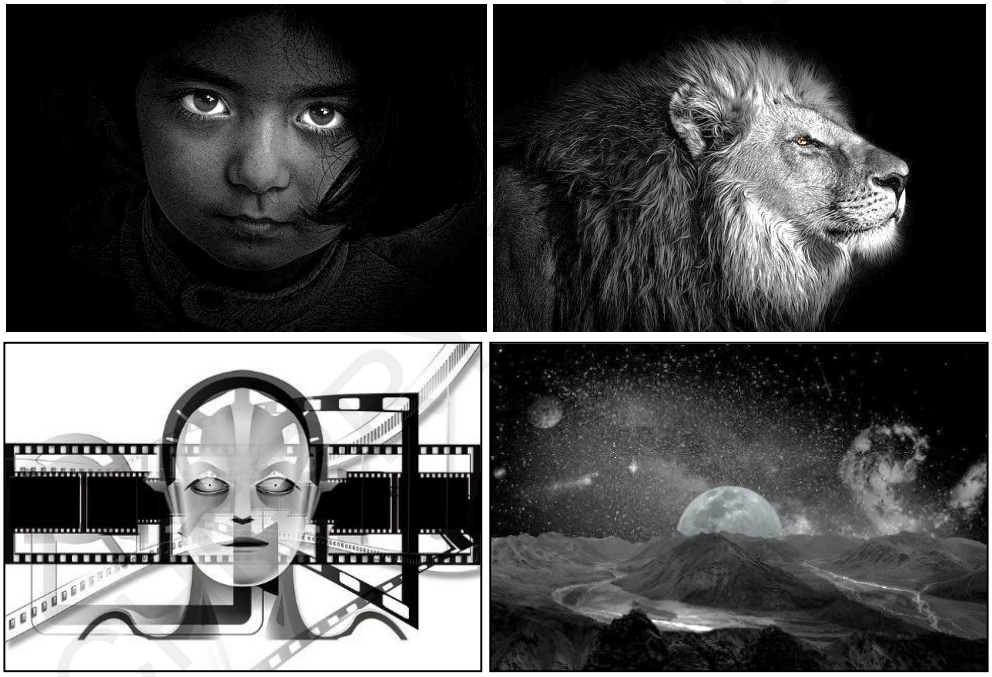
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oxygen particles somewhere inside mind tissue to track cerebrum motion. During the twenty-first century, there will undoubtedly be a connection between the stories of science and photography. We invite you to learn more about the kinds of photography that contribute to modern logical development in this Spotlight.

Check Your Progress

1. What do you mean by Photography?
2. Who invented Photography?

1.2 THE SCIENCE OF PHOTOGRAPHY



Photography is craftsmanship, just like a science. That is the reason this course dives into both. It begins with the fundamentals, addresses the high level, and cleans the subtleties. In total, it will transform the camera and photography ideas into augmentations of your body and psyche. Along these lines, matters of openness, centering and metering don't hinder you when you wish to catch a novel second. Or, on the other hand, interpret your sublime vision into an extraordinary picture. 'You don't snap a picture, you make it. Ansel Adams broadly said, and those very words are assimilated in my ordinary photography practice and through this course, I will likely assist you with making works of art.

Photographic artists produce and preserve images that tell a story, depict an image, or document an event. Photographic artists need specific knowledge, creativity, and the use of expert equipment to produce images of a professional calibre. Picking and presenting a topic to achieve a certain impact as well as selecting the appropriate cameras and other visual enhancing tools are necessary for delivering a successful picture. For instance, photographers may enhance the subject's appearance with natural or artificial light, shoot the subject from an interesting angle, draw attention to a particular area of the subject by hiding the

background, or use various focal points to create the desired levels of detail at various good distances from the subject.

Today, most photographers use digital cameras rather than the more common silver-halide film cameras, while some photographers mix the two depending on their own preferences and the work at hand. Regardless of the camera they use, photographers also use a variety of other equipment to improve the quality of their work. This equipment ranges from lenses, channels, and mounts to streak connections and specially designed lighting equipment.

Computerized cameras take photographs electronically, allowing for PC editing. Photos can be stored on practical memory devices such flash drives, memory cards, and traditional discs. Photographic artists can use handling software to edit or change the raw image after it has been sent to a computer. This allows them to improve the image through color rectification and other specific effects. When a photographer is finished editing a photo, they can send it via the Internet to everyone on the planet.

In order to directly reach their intended clients, photographers can also create electronic arrangements of their work and display them on their own website page. Moreover, computer technology enables the creation of larger, brighter, and more accurate prints or photos to publicize visual workmanship and logical examination. Photographic artists who process their own computerized pictures should be capable of changing programming, using PCs, and excellent printers.

Silver-halide film-using photographers frequently submit their developed film to labs for processing. For the proper handling and printing of shading film, expensive equipment is needed. Different picture takers, particularly those utilizing highly contrasting film or making embellishments, they may both edit and print their own images with their own, fully equipped darkrooms. Photographers who produce their own films should invest in additional generating and printing equipment and acquire the specialist skills needed to operate it.

Business photographers and contemporary photographers capture images of a variety of objects, including buildings, models, goods, artifacts, and settings. These images are used in a variety of media, including books, reports, ads, and lists. Modern photographic artists frequently take pictures of the tools, machinery, objects, workers, and friends and officials. The images are used for a variety of tasks, such as research into design projects, publicity, or keeping track of organizational or hardware development. This photography oftentimes is done on the spot.

Photographs of a variety of themes are taken by logical photographers to document logical or clinical information or peculiarities, utilizing information on logical methodology. They regularly have extra information in areas like design, medication, science and technology.

News photographers, sometimes known as photojournalists and noteworthy subjects, portray political and regional events for newspapers, diaries, magazines,

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or television. Photographers that use expressive techniques offer their images as fine art. Yet, photographers who specialize in the expressive arts require creativity and originality.

Independently working or contracting photographers usually have a lot of experience in one of the industries listed above. Companies can sell their products directly to the public or permit the use of their photographs through stock photography agencies in addition to performing jobs under direct arrangements with customers. Stock photography companies allow the use of images in magazines and other products in exchange for a fee paid to the photographer. These offices demand a photographic artist's application as well as a large collection of photographs. Photographers are typically required to show numerous fresh photographs every year once they have been recognized. To protect their work, self-employed photographers should have a thorough understanding of intellectual property regulations.

Most photographers only devote a small portion of their schedule to taking actual images. If they use a computerized camera, their most common activities include editing photos on a PC and looking for new clients if they work independently.

Work Environment

Photographic artists work in a variety of environments. A few photographers might put in a forty-hour, five-day workweek. In any case, news photographers frequently put in long, irregular hours and need to be prepared to shoot quickly. Many photographers work on a part-time or low-maintenance basis.

Photographers that specialize in representation work primarily in their own studios but occasionally travel to the client's location, such as a private residence, business office, or school. Photographers for news and business frequently travel locally and stay for the time being on tasks, or travel to far-off places for extensive stretches.

A few photographers, notably news photographers documenting disasters, tragic occurrences, common unrest, or military battles, operate in inconvenient or even dangerous environments. Many photographers must wait for long lengths of time in a variety of weather conditions for an opportunity to present itself, as well as to standing or walking for extended periods of time while carrying large equipment. Photographers for the news are usually forced to operate under tight deadlines.

Independent work considers more noteworthy independence, the opportunity for articulation, and adaptable planning. In any case, the remuneration may be questionable, and the relentless, tiresome search for new clients may be unpleasant. A few photographers who work independently hire assistants who assist look for with trip new business.

Photographers operate in a wide range of settings. The typical work week for photographers employed by governmental and commercial agencies is five days

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and forty hours. On the other hand, news photographers must be ready to shoot on short notice and work long unpredictable hours. Many photographers have sporadic or part-time jobs.

Portrait photographers can travel to the client's site, which could be a private home, a corporate office, or a school, or they can work out of their own studios. Photographers for news organizations and businesses frequently travel locally, spend the night while on assignment, or spend extended amounts of time in remote locations.

Some photographers, particularly news photographers reporting accidents, natural catastrophes, political unrest, or military engagements, operate in uneasy or even dangerous conditions. Many photographers must stand or walk for extended amounts of time while lugging heavy equipment and waiting for events in all types of weather. News photographers are frequently pressed for time.

Self-employment provides more autonomy, freedom of speech, and schedule flexibility. The never-ending, time-consuming search for new clients may also be exhausting. Many independent photographers utilize them in finding new clients.

Education and Training Required

Photography, for the most part, require significant training in photography or a discipline related to the industry where the photographer is looking for job. Independent or professional photographers require particular skills, advanced education or professional preparation programs.

Beginning their careers as assistants to more seasoned photographers is a possibility for photographers. Colleagues acquire the specialized expertise necessary to succeed as a photographer, as well as the many skills required to operate a representation or business photography firm.

Individuals who are interested in a career in photography can make an effort to develop relationships in the industry by favoring visual publications, joining camera clubs, and looking for seasonal or low-maintenance jobs in camera shops, publications, or photo studios.

Different Skills Required

Picture takers need great vision, creative capacity, and great dexterity. They ought to show restraint, exactness, and thoroughness and ought to have the option to cooperate with other people, as they much of the time manage customers, visual originators, and publicizing and distributing subject matter experts. Picture takers need to know how to utilize PC programming projects and applications that permit them to get ready and alter pictures, and those who directly market to consumers should be able to use the Internet to display their work.

Artists who create photographs must be able to assist individuals with unwinding before the camera. Business and expressive arts picture takers should be creative and unique. News photographic artists should not exclusively be great with a camera, yet in addition, understand the context of an event, so their images

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correspond to the narrative. They should be quick to react when they spot an opportunity for a potentially good photo.

Numerous photographic artists have sites with an internet-based portfolio that they use to draw in work from magazines or publicizing organizations. For independent photographic artists, keeping up with their site is fundamental.

Photographers who run their own businesses or are self-employed require both technical and business skills. These individuals should be able to create a strategy, submit offers, write contracts, maintain financial records, market their work, if necessary, hire models, get consent to take pictures in locations that are typically off-limits to the general public, get permission to use other people's photos, get deliveries for those photos, permit and value photos, and get copyright assurance for their work. Freelance photographers need to have a fundamental understanding of intellectual property and licencing rules, as well as knowledge of agreements and arrangement processes, to protect their interests and their work

With high-resolution cameras on smartphones, it may appear that hiring a photographer is no longer necessary. However, as photography has grown in popularity, so requires higher-quality photos and professional photographers. Weddings, engagements, newborn photography, family lifestyle shots, and even military reunions have given the professional photography business a fresh lease of life.

Photography can be considered as a hobby, an art form, or simply a way to document one's own life. For some people, photography is a profession. Photographers work in a variety of fields, including journalism and advertising. Also, they have the option of working on their own, creating exhibition prints or doing portraits. Photography is a pastime for some individuals, while it is a profession for others. It is, after all, a career. If photographers fall into the second group, certain talents are always demanded of them if they want to earn a respectable living and work in some of the greatest professions in the field. These are the following:

1. **A keen sense of observation**

   A gifted photographer can notice what others can't. They can recognize the unseen and hidden beauty qualities in various locales and photograph them. They can also employ the environment so that the main subject is highlighted uniquely and engagingly.

2. **Technical Capabilities**

   Taking amazing images necessitates much technical knowledge. Photographers must be knowledgeable in lighting, composition, and exposure management, among other things. Professional photography software packages such as Adobe Lightroom and Photoshop must also be learned.

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3. Ingenuity

Photography is a form of art, yet it may be difficult to master professionally. This is because it is the photographer's obligation to make simple scenes more intriguing and distinctive to satisfy your clientele. A photographer must be creative to excel in this endeavour. Remember that there will be obstacles to overcome, such as your subjects' tantrums, inclement weather, inadequate lighting, and so on. However, if the photographer is imaginative, he or she will be able to deliver in any situation.

1.3 IMAGE FORMATION PROPERTIES OF LIGHT AND HOW A CAMERA FUNCTIONS

Light is a vital component in the creation of an image. When light passes through a lens and strikes a camera sensor, it forms an image. The properties of light play a crucial role in how the final image will look. In this article, we will explore the properties of light that impact image formation and how a camera functions to capture an image.

Refraction: Light travels through different mediums such as air and glass at different speeds. When light passes from one medium to another, it bends, which is known as refraction. This bending of light is essential for the functioning of a camera lens. The lens focuses light onto the camera sensor, allowing it to form an image.

Wavelength and Color: Light consists of photons with different wavelengths. Each wavelength corresponds to a specific color, which creates the colors that we see in an image. Light with shorter wavelengths appears as blue or violet, while light with longer wavelengths appears as red or orange. When light passes through a lens, it forms a spectrum, which can be seen in a rainbow. The camera sensor is sensitive to this spectrum and captures the colors present in an image.

Brightness: The brightness of an image is determined by the amount of light that strikes the camera sensor. If there is a lot of light, the image will appear bright, and if there is little light, the image will appear dark. A camera's aperture controls the amount of light that enters the lens and strikes the sensor. A larger aperture lets in more light, which brightens the image; a narrower aperture lets in less light, which darkens the image.

Shutter Speed: The length of time the camera sensor is exposed to light is determined by the shutter speed. A brighter image is produced when the shutter speed is slower because the sensor may be exposed to light for a longer time. An image will be darker if the shutter speed is increased because less light will reach the sensor. Shutter speed also has an impact on the appearance of movement in an image. A slow shutter speed can create a blurred effect for moving objects, while a fast shutter speed can freeze motion.

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Focal Length: The angle of view and magnification of an image are both governed by the focal length of a lens. While a shorter focal length offers a wider angle of view and a lower magnification, a longer focal length produces a narrower field of view. The depth of field, or the portion of an image that is in focus, is also influenced by the focal length of a lens. A deeper depth of field is produced by a shorter focal length, whereas a shallower depth of field is produced by a longer focal length.

In conclusion, an image is formed in large part as a result of the characteristics of light. When light passes through a lens and strikes a camera sensor, it forms an image that is captured by the camera. The properties of light, such as refraction, wavelength, brightness, shutter speed, and focal length, all impact the final image captured by a camera. Understanding these properties and how a camera functions to capture an image is essential for creating high-quality images.

A photo, often known as a photograph, is a picture created by light striking a light-sensitive surface, either photographic film or an electronic image, such as a CCD or CMOS chip. The majority of photographs are taken with a camera, which uses a focal point (lens) to magnify what the human eye would perceive by reflecting the scene's perceptible light frequencies. The cycle and practice of making photos are called photography. "Photo" was authored in 1839 by Sir John Herschel and depends on the Greek symbols signifying 'light', signifying "drawing, composing", together signifying "drawing with light".

While this course pays close attention to little details and innovative discussions, as well as delving further into the study of how cameras operate, we must never forget the goal – which may be to provide art. Someone may be tinkering with the camera for an extended period without understanding something important. Someone who just purchased a DSLR last week could be working on a high-level aspect after learning about it on YouTube.

Properties of Light

Introduction: We can locate in the dark, thanks to light. But many aspects of our lives depend on the characteristics of light. We are protected by how we seem in car rear-view mirror reflections. Refraction via the eyes of some people can see better with eyeglasses or contact lenses. Electromagnetic waves (of which visible light is one type) are sent to our radios, allowing us to listen to music. Infrared light pulses are delivered as signals, allowing us to communicate with our televisions. This backgrounder discusses how humans interact with perceived light. Glow-in-the-dark things emit light, which is a form of energy. The sun, bulb, candle, and other similar items are fantastic. Non-glowing items refer to a variety of objects that do not emit light. Simple materials can let light pass through them. Simple materials such as glass, water, transparent plastic, and air exist. Clear materials are impervious to light.

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Properties of light are:

(a) Light is an electromagnetic wave.

(b) Light goes in an orderly fashion.

(c) As light is a transverse wave, it can go through any material. A vacuum can pass through light. It moves at a speed of 3×10^8 m/s through a vacuum.

(d) When light travels from one medium to another after starting with one, its speed changes.

(e) When light travels through various mediums, its wavelength (λ) varies.

(f) In all media, the light wave's frequency (f) remains unchanged.

(g) Mirrors, metal surfaces that have been cleaned, and other such surfaces reflect light.

(h) Light goes through refraction (bowing) when it goes starting with one straightforward medium and then onto the next.

(i) Light can move across a vacuum since it doesn't require a physical medium to do so. The speed of light in a vacuum has been assigned a value of 299,792,458 metres per second (m/s).

(j) Current logical theories claim that no material molecule can move faster than light does in a vacuum.

Electromagnetic waves that act like extra waves make up visible light. Many of the properties of light that are crucial to microscopy can therefore be explained in terms of its wavelike structure. One key characteristic of light waves is their wavelength, which is the distance between one wave peak and the next. The height of each peak is referred to as the amplitude (or the depth of each dip). On the other hand, a wave's frequency is its rate of vibration or the number of wavelengths it has at any one time. Light waves can reflect, absorb, or transmit through many types of materials. When a wave hits a surface and bounces back, reflection happens. For instance, a red piece of clothing might absorb other colors of light while reflecting red light to our eyes. When a substance absorbs the energy of a light wave, this is known as absorption. In the case of polymers that glow in the dark, light energy can be captured and later released in the form of another type of phosphorescence. As a wave passes through a substance, like light through glass, transmission happens (the process of transmission is called transmittance). A material may be thinner or more transparent (having more transparency and less opacity), exhibiting the difference between transparency and opacity, when it permits a significant amount of light to pass through.

The refractive index of a substance refers to how much it slows down transmission speed as compared to void space. When light travels from one substance to the next, there will be a great deal of refraction due to enormous disparities between the refractive lists of the two materials. For instance, light entering water from the air might drastically change path since light travels through water much more leisurely than it does through air.

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When light passes through a limit and enters a substance with a greater refractive list, its direction changes to be closer to the opposite of the limit. This is the principle that governs focus points (lenses). A focus point is a bowed-limit item (or group of crystals) that gathers all the light that reaches it and refracts it into a single point known as the image point (centre). Because it can concentrate at a closer distance than the human eye and produce a larger image, a curved focal point can be utilized to magnify. In a magnifying lens, inward focus points and mirrors can also be used to deflect light.

The focal point of the natural eye allows us to view images. The outer layer of the retina, which is located nearer the back of the eye and resembles a screen, receives the light reflected off of objects in front of the eye from this focal point. Fake focal points set before the eye-to-eye correction (focal points, glasses, or tiny focal points) shine light before it is centred (once more) by the focal point of the eye, controlling the picture that winds up on the retina (e.g., by causing it to seem bigger).

The dimensions of the object, the focal point, and the screen, as well as the focal point's curvature, are routinely regulated in pictures. When an item is closer to the focal point for a given amount of ebb and flow, the core focuses are farther from the focal point. As a result, it is widely assumed that controlling these distances is critical in achieving a zeroed-in image on a screen. Furthermore, when the picture is in the centre, a greater form causes the picture to direct closer to the focus point and creates a larger picture. This property is frequently represented by the central distance, also known as the distance to the point of convergence.

When the wavelength of a light wave deals with the separation between adjacent pinnacles, the better definition of recurrence deals with the rate of wavering. Higher frequency waves have more constrained frequencies and, as a result, move more objects in a given amount of time than waves with lower recurrence. In addition, higher-recurrence waves have greater energy than lower-recurrence waves. Photons are elementary particles that carry this energy. More eager photons are transmitted by higher-recurrence waves than by lower-recurrence waves.

Different photon energy interact differently with the retina. Each tone compares to a certain repetition and frequency within the range of perceived light. The most minimal recurrence of apparent light shows up as red, while the most noteworthy shows up as violet. At the point when the retina gets noticeable light of a wide range of frequencies, it is seen as white light.

An image depicts a large cell in the front and many cells further back in the background. Every cell has a random form in the centre with a large blue circle. Green lines surround the blue circle and extend out to the cell's boundaries. The rest of the cell is crimson, with a bright red border. The picture's base is dark. When activated by intense light using a fluorescence magnifying lens, the fluorescent hues ingested by these cow-like pneumonic supply route endothelial

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cells emit magnificent tones. Colors are ingested differently by different cell structures.

Notwithstanding, refraction can be used to separate white light into its component colors. If we pass white light through a crystal, different colors will be refracted in different directions, creating a rainbow-like pattern on a screen behind the crystal. This division of shades is known as scattering, and it occurs because the refractive index for a particular material is unique for different light frequencies.

Non-visible forms of EMR can be refracted by some materials, which transforms them into apparent light. For instance, some fluorescent colors absorb strong or blue light and then use the energy to create photons of a different color, radiating light rather than just vibrating. This occurs as a result of the electrons' ability to jump to higher energy levels and then quickly return to their ground states, emitting precise amounts of energy as photons as they do so. The discharged photons will have lesser energy and, hence, lower recurrence than the absorbed ones since not all of the energy is conveyed in a given photon.

This capacity to 'see' an issue, to get a handle on its significance, is vital to track down an answer. Photos can assist us with seeing a reality that is undetectable to the unaided eye. The historical backdrop of photography and the historical backdrop of science are bound together. They face comparative moral issues. Researchers and picture-takers have power, and they have not dependably utilized this power capably.

What follows is a couple of thoughts, prompts, ideas and exercises intended to urge you to ponder the study of photography and the science of photography. Life moves quickly. Such a large amount in our years is neglected, and for an extraordinary piece of us, the most productive and compelling method for recollecting any snapshot of importance is by snapping a picture.

On the off chance that a newbie to photography, before we begin, look over the list of words connected to photography below. They might prove useful as we learn more about this topic.

Photography: the art or practice of taking and processing photographs

A photograph is an image created with a camera in which a picture is projected onto film or another light-sensitive material and afterwards rendered visible and durable through artificial means or properly stored.

- **Lens:** A simple object with spherical sides, such as a pane of glass, that may focus or scatter light beams and be used to shine light onto a scene in order to take pictures.
- **Film:** A thin, adjustable object made of plastic or another material that has been coated with a light-sensitive emulsion for use in cameras.
- **Exposure Time:** How long the camera or film is exposed to light for.
- **Exposure:** A single image on the screen or one pattern.

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- **Shutter Release:** a button that, by lifting the shade and exposing the film or sensor, causes the camera to take a picture.
- **Negative:** A visual film image, from which the final image is printed, in which dark areas are displayed as dark and light areas as light.
- **Image Sensor:** An apparatus that converts an optical image into an electric signal.
- **Photon:** A molecule that interacts with a photon or other type of electromagnetic particle.
- **Autofocusing System:** To naturally or deliberately focus on a physically selected point or region, a control framework and an engine or tunable optical component is used.

Cameras have not been 100% of the time around. In the grand scheme of things, photography is a relatively recent form of craftsmanship. To see how a modern camera works, we should initially figure out the way in which it worked at its origination. Film photography was first imagined in the mid-1800s. In those days, the interaction to get exposure was long (at times requiring several days) and regularly ineffective because of inconsistent and unsound movies, which checks out as it was another craftsmanship as of now. The film camera finally reached the level of efficiency that we are familiar with today after multiple protracted periods of development in the cutting-edge sector of film and camera equipment. The film camera's most straightforward structure is as follows:

1. A glass focal point used for centring is attached to a metal box with a spring-stacked mirror that reflects the scene into the picture-taker's eye.
2. The camera holds a stack of "film," a light-sensitive piece of plastic that is covered in ultra-thin gelatin and tiny silver halide jewels (the element that makes film sensitive to light).
3. The photographer chooses the exposure period, which is the length of time—measured in fractions of a second—that light is allowed to hit the film, and ensures the clarity and distinctiveness of the image by focusing the lens (the camera's "eye").
4. The photographer presses the screen discharge to move the mirror far away, expose the film to the light of the scene being photographed, and permanently copy the negative—the precise opposite of the photographed scene—of that scene onto the film. The negative is there to protect the photographed scene with artificial substances in the film.

Although film-based photography is still widely used today, a prominent competitor has emerged since the mid-1970s: digital photography, in which the camera functions even more like a computer by storing, taking, and managing pictures electronically.

Digital Photography

Similar to film photography, a photographer chooses the settings they want to utilize, focuses (done automatically by their camera's self-adjusting framework),

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and hits the screen release button to take a picture (the button that advises the camera to open the screen and snap a photo). The biggest difference between modern photography and film photography is that there was no use of film in the former.

LED

A computerized camera sensor: Advanced cameras have an image sensor that is exposed to light instead of a light-sensitive sheet of film. According to the most fundamental laws of physics, the image sensor stores a variety of shaded photons—the smallest form of light energy—in tiny holds on its outer layer. While the camera shade shuts again, the captured photons are converted into mathematical data based on the voltage they generate when striking the sensor, which changes with the brightness and shade of the photon. This data is accumulated by the computerized camera, and presto! You possess a digital snapshot.

The options are endless when you are in this stage of the interaction. The ability to quickly view and shoot as many photos as you want is dynamic, which was not feasible when photography was first invented. Camera and Computer technology have advanced significantly, empowering clients to take, alter and impart pictures to total surrender (however, ideally not excessively wild). In this way, get out there and put your new information to practice!

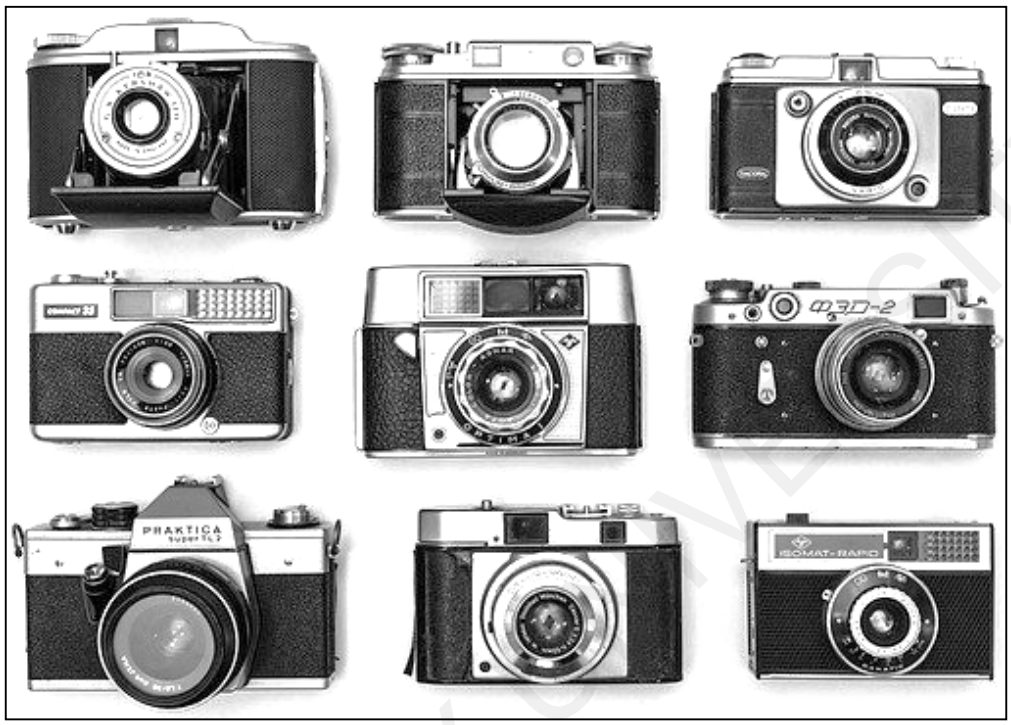
Using electrical and computational technologies, digital photography is the process of taking, editing, and sharing digital photos and images. It's a general word that covers a wide range of technology used to provide digital or computer-based photography services; the majority of computers and/or the Internet to make, publish, and consume digital photos.

A bitmap (BMP) format is commonly used to store digital photographs which result from digital photography. However, it varies depending on the device/technology and the user's needs. It replaces the standard microfilm used in traditional photography with storage cards or computer storage devices to store/access a captured/scanned/copied image.

Camera Functions

Using modern cameras has become the most common thing on the earth for paper photographers, and there is an entire generation who has never worked with a film camera. Obviously, it is not only the camera's feasibility but the complete work process that goes with it; editing on a PC and the ability to submit photos from virtually anywhere on the earth. Clearly, this was done when film cameras were used, but it was rarely as natural or as quick. Furthermore, without forgetting that back-of-the-camera screen and the "shoot – really look at the screen – reshoot" thing, this indicates (apart from the self-evident "did I have the chance") that I can go down multiple paths, regarding more unsafe lighting situations than I could with film.

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Changing settings transforms a photographer into a generally quick student, makes them ready to face more challenges as far as the actual photograph, and conceivably above all, permits them to get on the camera, a nearer estimate of what's to the eye.

Photography initially went along, it was accepted that film photography would shrink and pass on. In the course of recent years, be that as it may, the film has been making a colossal rebound. Film producers are revealing expansions sought after, and organizations like Kodak, and Alaris are, in any event, bringing back film stocks that were once stopped!

Picture takers of all kinds are exchanging their computerized gear for film cameras, and I'm glad to share that film photography, once discounted as a perishing craftsmanship, is fit as a fiddle. I'm only one of the numerous picture-takers who settled on the choice to get back to film and utilize it solely for both individual and expert work.

DSLR

Through the wonders of the DSLR, computerized cameras developed, and their sensors began to give photographs with some liveliness in them. The time criticism from the rear screen, the "shot – actually look at the screen – reshoot" that has become the business as normal of both rookie and experienced photographers all over the world, has now become overpowering.

This camera was used to shoot the last episode of Fox's House this season, as well as full component films and infinite soundtrack recordings. Cost is another huge factor to consider. DSLRs are extremely inexpensive when compared to film cameras, and they rely on certain tax breaks, which appeals to filmmakers!

Photography bridges the gap between the worlds of science and art. The 'introduction to the world' of photography in the nineteenth century was a collaborative effort between researchers eager to discover a reliable compound interaction for fixing a light on a flat surface and photographers. The craftsmen are looking for better approaches to check out and catch the apparent world. At times, the researcher and craftsman could be found in a similar exceptional person.

The present cell phones and mirrorless computerized cameras are, in fact, modern. They give us great pictures, yet they likewise make the specialized and logical cycles of making these pictures generally imperceptible. We may be enticed to fail to remember how logical our photographs are. The present worldwide difficulties – environmental change, Artificial Intelligence, the Internet, destitution and pandemics, for instance – are Huge, and it is frequently hard to see them. Savant and ecologist Timothy Morton portray them as hyper articles.

Why?

The manner in which film understands light, the tones, and the whole course of shooting is simply not the same as working with computerized cameras. It's very, truly fun, and the outcomes are lovely.

To check it out, the following are five things you want to know before shooting your first roll.

1. **Shooting with film is more straightforward than you might suspect.**

   There are numerous photographic artists who are keen on film; however, are apprehensive with regard to checking it out. Not having the option to check out the back of your camera and being stuck at a set ISO (the film's container speed) appears to be more enthusiastic than shooting carefully, and it is also somewhat frightening.

   In any case, to begin, simply load it into your camera and set your ISO to the number that is on the crate and meter for your shadows. You'll need to analyze shooting an assortment of lighting situations to perceive how the film gets under various conditions.

2. **The exposure scope of the film is stunning.**

   Something that makes working with film so natural is its exposure scope. With an advanced camera, the exposure range is restricted, and you can undoubtedly lose detail in the features if you don't watch out.

   With most film stocks, nonetheless, it is really difficult to lose detail in the features, in any event, when overexposed. Truth be told, film photos frequently decide in favor of one to two stops of overexposure to guarantee detail in the shadows without blowing their features or losing any detail.

   This sort of exposure scope makes film unbelievably lenient.

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3. Not all film stocks are made equivalent.

There is no general norm for the film. Each stock is marginally unique, with its own shading profile and its own degree of difference and grain. I consider this the film stock's "character."

When you know its character, you can pick a stock dependent on what you like with regard to it. Along these lines, the film stock turns into your inventive accomplice and can assist you with building a mark look that is explicit to your work and style. How fun is that?

4. Observing film is more straightforward than you might suspect.

The major question I typically get asked is where I acquire my film when I tell people I take film photos. There are still a tonne of great places to shoot movies, in fact.

My neighborhood in Seattle has a fantastic store named Glazer's that sells professional-grade film stocks. If there isn't a good camera shop in your city, you can order film online. Just make sure you are making your request from a reputable provider. B&H, Adorama, Film Supply Club, Richard Photo Lab, and The Find Lab are good places to start your search.

Additionally, to keep your movie fresh, store it in a cold, dark place. Mine is in the refrigerator.

5. Depend on an expert lab to process and scan your film.

The last thing you really want to be familiar with shooting film is that picking an expert lab is vital.

Film advancement and examining is a fine art all by itself, so search for a lab that has experience working with film to guarantee that yours is handled with new synthetics on great hardware by an all-around prepared staff.

An expert film lab can likewise assist you with examining the negatives, issue address when you have inquiries concerning results and help manual for improving as a film photographic artist.

Check Your Progress

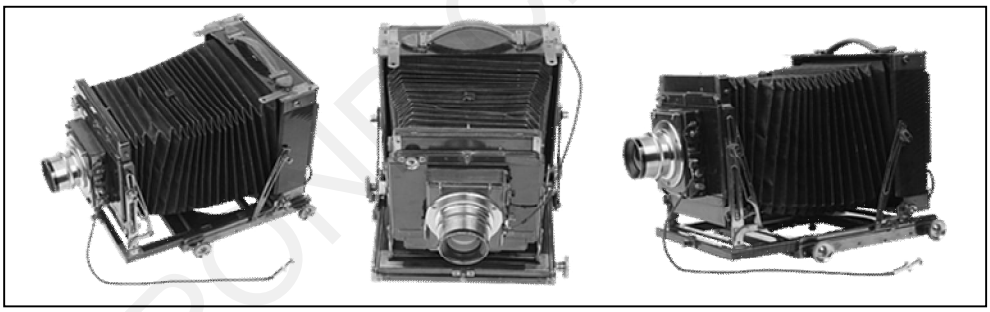
3. What is Digital Photography?

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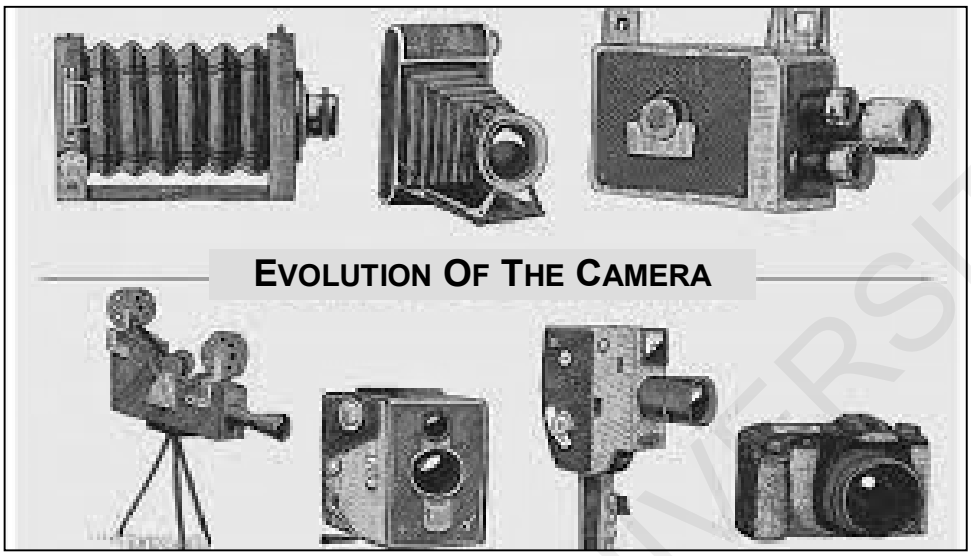
1.4 BRIEF HISTORY OF PHOTOGRAPHY







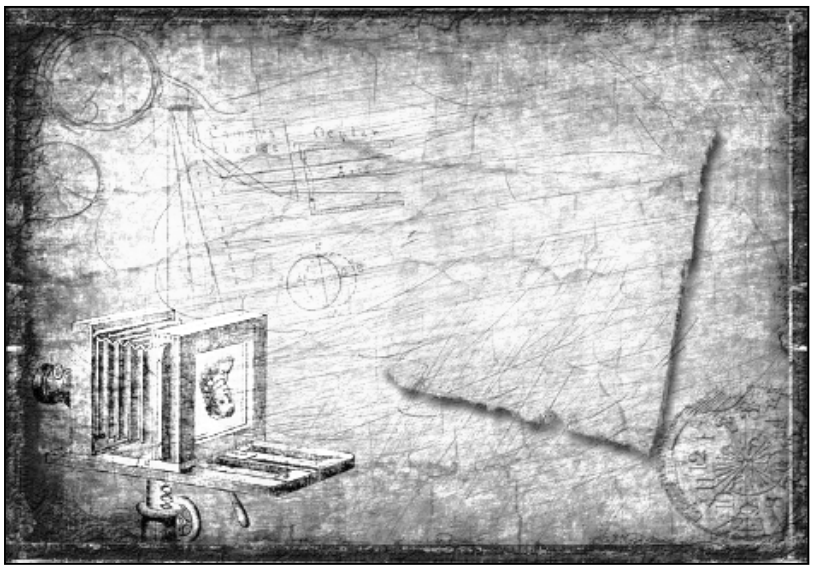




The main 'cameras' were utilized not to make pictures but to concentrate on optics. The Arab researcher Ibn Al-Haytham (945-1040), otherwise called Alhazen, is for the most part attributed just like the primary individual to concentrate on the way that we see. In order to demonstrate how light could be used to project a picture onto a flat surface, he invented the camera obscura, the precursor to the pinhole camera. Aristotle's writings from approximately 330 B.C. and Chinese manuscripts from around 400 B.C. both contain references to the camera obscura.

The History of Photography

Around the middle of the 1600s, when highly crafted lenses were developed, craftspeople began using the camera obscura to help them draw and paint intricate certifiable pictures. Sorcery lights, the precursor of the advanced projector, likewise started to show up right now. Involving similar optical standards as the camera obscura, the enchanted lamp permitted individuals to project pictures, generally painted on glass slides, onto huge surfaces. They long before turned into a famous type of mass amusement.



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German researcher Johann Heinrich Schulze directed the principal explores different avenues regarding photograph-sensitive synthetic compounds in 1727, proving that silver salts were sensitive to light. Schulze, however, avoided exploring different avenues regarding delivering a super durable picture utilizing his revelation. That would need to delay until the following century.

The first visible image was produced by French researcher Joseph Nicephore Niepce using a camera obscura on a midsummer day in 1827. On a metal plate with a bitumen coating, Niepce made an etching and then exposed it to light. The white portions of the etching allowed light to interact with the synthetic materials on the plate, whilst the darkest areas of the etching inhibited light.

Niepce created an image on the metal plate by submerging it in a dissolvable solution. These heliographs, also known as sun prints, are thought to be the most significant visual records. Engagement, however, required eight hours of light exposure to produce a picture that would soon disappear. Later, the ability to "repair" or greatly increase the durability of a photograph appeared.

The downside to daguerreotypes is that they can't be duplicated; everyone is a novel picture. The invention of Henry Fox Talbot, an English botanist, mathematician, and Daguerre's contemporaries, allowed for the production of innumerable prints. Talbot used a silver-salt solution to sharpen paper to light. At that time, he brought the paper to light.

The subject was conveyed in varying degrees of darkness as the foundation grew darker. This was a depressing image. Talbot created contact prints from the paper negative, reversing the light and shadows to create an itemized image. He completed this paper-negative cycle in 1841, calling the final product a calotype, which is Greek for "delightful picture."

Photographer and businessman George Eastman invented film in 1889 with a base that was flexible, robust, and rollable. The effectively produced box camera was made possible by emulsions coated on cellulose nitrate film, like Eastman's. A variety of medium-design film standards, including 120, 135, 127, and 220, were used by the early cameras. These arrangements, which were around 6 cm wide, produced square-to-rectangular images.

Many people today are aware that Kodak created the 35 mm film in 1913 for the fledgling motion picture industry. This discovery was used by the German camera manufacturer Leica in the 1920s to create the first still camera to make use of the 35 mm format. During this time, other film formats were also improved, such as medium-design roll film with a paper backing for easy handling in the light. Moreover, sheet film in sizes of 4 by 5 and 8 by 10 inches became common, particularly for business photography, eliminating the need for delicate glass plates.

The nitrate-based film's drawbacks included its flammability and general tendency to degrade over time. In the 1920s, Kodak and other producers started moving to a celluloid basis because it was more durable and flame resistant. Triacetate film arrived later and was more stable and versatile while still being

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flame resistant. Until the 1970s, most movies relied on this invention. Since the 1960s, polyester polymers have been utilized in gelatin-based films. There is no denying that the plastic film foundation is more stable than cellulose and does not present a fire risk.

Kodak, Agfa, and other film companies introduced industrially reasonable shading films to the market in the mid-1940s. These movies utilized the advanced innovation of color coupled tones in which a synthetic cycle interfaces the three color layers together to make an evident shading picture.

In most cases, cloth papers were used as the foundation for creating visual prints. When treated properly, prints on this fiber-based paper covered in a gelatin emulsion are exceptionally stable. Their soundness is upgraded on the off chance that the print is conditioned with one or the other sepia (earthy colored tone) or selenium (light, shiny tone).

Under poor, persistent conditions, the paper would dry up and tear. High levels of humidity can also cause a picture to be lost, but compound buildup left over from the visual fixer, a synthetic solution used to remove handling-related grain from films and prints, is the real enemy of paper. Moreover, contaminants in the water used for washing and handling can be harmful. If a print isn't thoroughly cleaned to remove all traces of fixer, the result will be discoloration and picture failure.

Tar coating or water-safe paper was the next development in visual papers. The idea was to use common paper with a textile fibre base and coat it with a plastic (polyethylene) substance to make the paper waterproof. The emulsion is then placed on a foundation paper with plastic covering. The problem with tar-covered sheets is that the image slides along the plastic coating and is therefore vulnerable to blurring.

From the beginning, shading prints were not steady since natural colors were utilized to make the shading picture. As the colors faded, the image would essentially disappear from the film or paper backing. The first color film to produce prints that could last 50 years was Kodachrome, which first appeared in the first third of the 20th century. Presently, new methods are making extremely durable shading prints that are most recent 200 years or more. New printing techniques utilizing PC produced computerized pictures, and profoundly stable shades offer permanency for shading photos.

Early Cameras

A camera is, by definition, a light-proof object with a lens that records incoming light and directs it towards film (for an optical camera) or an imaging device (computerized camera). Opticians, equipment manufacturers, and in some cases the picture-takers themselves made the earliest cameras used in the daguerreotype process.

Sliding-box design was utilized by the most well-known cameras. The front box received the lens. A second, marginally smaller box slid into the back of the

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first one. By moving the rear box forward or backward, the focusing was done. A horizontally turned around picture would be gotten unless a mirror or crystal was installed in the camera to mitigate this effect. The lens cap would be removed to start the exposure after the sharpened plate had been placed in the camera.

Modern Cameras

Having consummated roll film, George Eastman additionally designed the container-formed camera—which became known as a "Brownie,"—that was simple enough for customers to use. A beginner could purchase a camera with 100 shots of film. As the film was used up, the photographer delivered the camera with the remaining film to the Kodak production facility, where the film was removed, handled, and printed. The film was reloaded into the camera, and it was handed back. In advertisements from that era, the Eastman Kodak Corporation promised, "You press the button, we will wrap up."

Significant manufacturers like Kodak in the US, Leica in Germany, and Canon and Nikon in Japan would all present or foster the important camera systems that are still in use today during the course of the ensuing very long time. While a different German company, Zeiss-Ikon, unveiled the first single-focal point reflex camera in 1949, Leica produced the first still camera to use 35 mm film in 1925. Nikon and Canon would popularize the interchangeable lens and the built-in light metre.

Digital and Smartphone Cameras

Bell Labs' improvement of the primary charged-coupled devices (CCD) in 1969 laid the groundwork for enhanced photography, which would shake up the industry. The CCD is still at the heart of modern high-tech devices and converts light into an electrical indication. Kodak engineers developed the very first camera capable of taking a computerized picture in 1975. It took more than 20 seconds to take a picture and used a tape recorder to store information.

A few companies were working on improved cameras by the mid-1980s. Canon was one of the first to present a respectable model in 1984, even though it was never mass-produced and commercialized. The Dycam Model 1, the first sophisticated camera available in the United States, debuted in 1990 and cost $600. The first computerized SLR appeared the following year, with a Nikon F3 body attached to a Kodak storage unit. By 2004, digital cameras had surpassed film cameras.

Apple later produced the first iPhone in 2007, which has a camera on the back. Soon after, other businesses did as well, such as Google, which unveiled the Google Pixel smartphone in April 2014. High-end cameras were outsold by smartphones with cameras by a rate of more than ten to one by 2013. In 2019, more than 1.5 billion cell phones (the greater part of which have camera abilities) were offered to purchasers, contrasted by around 550,000 computerized cameras over the same period.

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1.5 THE TRANSITION FROM FILM TO DIGITAL

The improvement of the film has brought many changes in day-to-day existence as well as in changing the perspective of the people who witness it. The vintage films that are currently being produced had numerous cycles and were associated with celluloid film. The current innovation in the movie has altered many things, especially the social environment. The public sphere and the film can be supposed to be near one another because with practically no friendly or recorded issues that happen; then the subsequent film additionally doesn't exist.

The first is a technique for keeping film components that requires adjusting the room temperature in accordance with the film's components. The second factor is a country's atmosphere, which may also affect film tapes. Therefore, film materials should be stored as per the current celluloid film tape quality. During the 1970s, the growth of PC innovation ushered in changes not just in the manufacturing industry, but in virtually every aspect of the global economy. Bit is also a term used in the development of television transmission. Initially, television had to be conveyed using recurrence flags, but now it can be communicated with computerized waves.

The current innovative improvements tackle the issue of putting away celluloid film tapes. On August 11, 2010, the movie "Tiga Dara" was digitized using the most popular method (1956). The parasite mushrooms, shrinkage, and tearing of the film tape occurred while the "Tiga Dara" film tape material was being collected. The "Tiga Dara" movie reclamation procedure took as long as 17 months and expenses as much as 260 euros for the rebuilding system, from material safeguarding to computerized rebuilding.

Through this information, the analyst needs to clarify how a simple and advanced cycle can likewise run on the process of digitizing a movie, which is then broadcast on pay TV through computerized waves. The digitization interaction is otherwise called the film reclamation process. This interaction is additionally as per past research clarifying changes in simple and advanced movies, just as the benefits and burdens of simple and computerized changes.

Making the transition from Film to Digital Photography turned into a reality during the 1840s. During this time, pictures were recorded on the film of pre-owned particles of silver salts inserted in an actual substrate, like acetic acid derivatives or gelatin.

Computerized cameras began as a CCD (charge-coupled device) - an improved image device that was first manufactured for equipment in the late 1960s, but the technology would eventually be employed for camcorders, the large kind used in broadcast television. Furthermore, much like the earliest mobile phones, computerized cameras were enormous and unwieldy to carry around; it was only through experimenting that improved cameras evolved over time into products that could fit into one's pocket. Some now appear to be actual cameras, while others do not.

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The more with computerized cameras is that they are now found in elective products, as reasonable telephones and PDAs, turning them very helpful for spike-of-the-moment shots. Anyway, extra elaborate computerized single lens reflex cameras, as resistance focus and shoot cameras, are a square measure typically utilized by talented photographic artists, as they need bigger capacities and are extra flexible. However menace, this square measure the guilty parties for having genuinely supplanted the quality film camera and making it pretty much out of date.

The motive behind advanced has now grown so pervasive in shoot culture that even people who used to work in organizations that used film have completely forgotten that there was a serious strategy involved in repairing a photograph. Each person must envision lighting and develop a method for capturing photographs. Advanced goes for indistinguishable, but its rather basic application should have eradicated the sentimentalism associated with photography at some point.

Film cameras were surpassed by computerized cameras starting about 2003. The price of 35 mm conventional cameras has decreased as production has moved to countries like China. In January 2004, Kodak announced that they will no longer offer Kodak-branded film cameras in the developed world. Fujifilm FinePix S1 Pro from 2000.

The introduction of digital cameras and cell phones has elevated photography to a norm. Over the past twenty years, a medium that is nearly two centuries old has seen a radical transformation. As technology advances, people are using photography to capture and share moments of joy, celebration, and love in the age of internet media. From the original 1975 Kodak computerized camera model to the iPhone, the computerized camera has improved.

Eventually, it comes directly down to inclination. As of late, it will be more straightforward to show a photography novice the technique in computerized, as it's extra advantageous for what it's worth.

Filmmaking is a series of acts involving both internal and external stakeholders. Because a film is made up of so many people and processes, there are a lot of unknowns. In truth, big-budget films in India are renowned for releasing months beyond their original release date. Insurance enables the producer to mitigate some of the risks connected with the film's production. Film insurance is a fresh notion for the Indian film business, which is still getting used to the idea of a corporatized environment. Many films are insured from the start since it is easier to fund a film if it is covered.

(https://indianexpress.com/article/technology/gadgets/the-evolution-of-digital-cameras-from-kodaks-1975-digital-camera-prototype-to-iphone-5727036/)

What is Digital Media?

The term "digital media" describes content and marketing that is disseminated through digital channels such electronic media, cell phones, computers, podcasts, and applications. Digital media are used by businesses and people for a range of

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purposes, including information collecting, entertainment, gaming, and commerce. From a business perspective, it is a highly useful platform.

Digital media is akin to conventional media in terms of its ability to provide content and value to audiences or potential customers, but differs in that it is fully digital, its effectiveness can be easily monitored, and it is extremely interactive and shareable.

Our interaction with machines and the significance of digital media in everyone's life increase as technology develops and our reliance on machines increases. Digital sources contribute fresh content every minute, and the number of people who want to learn more about it is rising. Over the past ten years, businesses based on digital platforms have seen significant expansion. Examples include upcoming radio stations, e-commerce websites, logistics companies, search engines, and more. Also, the use of marketing on digital platforms is growing.

Because it gives them access to so many customers, digital media is extremely profitable for marketers. Like social media marketing, the pace with which material is supplied is swift and incredibly customizable, yet it is still available to the general audience through television advertising. Email marketing and SMS services are two more ways to provide marketing information to clients. In traditional media like print and television, measuring efficacy and interactivity was limited to sampling or surveys, but in digital media, effectiveness can be analysed and viewed in real-time. Subscribers to a video channel or podcast listeners may be tracked in real-time, allowing publishers to update their content immediately. Marketers profit immensely from digital media since it gives them access to many customers. Like social media marketing, the pace with which material is supplied is swift and incredibly customizable, nonetheless, television advertising allows the entire public to still access it. Two additional ways to give customers marketing information are through SMS services and email marketing. Digital media allow for the real-time analysis and monitoring of effectiveness, unlike conventional media like print and television, when assessing effectiveness and engagement was only possible through sample or surveys. Real-time tracking of podcast or video channel subscribers enables content providers to update their offerings right away. Digital media must be used by businesses in addition to conventional channels because of their interactivity and social media components.

Digital Media Types

Digital media includes things like software, digital photographs, digital video, video games, websites, social media, digital data and databases, digital music like MP3, electronic papers, and electronic books. Digital media are commonly contrasted with print media, such as books, newspapers, and magazines, as well as other traditional or analogue media, such photographic film, audio cassettes, or video tapes.

Digital media has emerged as the industry leader in marketing platforms due to the variety of its products, as well as the fact that it is very cost effective and has a relatively high consumer turnover ratio compared to other platforms. It is also

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incredibly successful since, in today's world, internet and multimedia sources on various platforms have a significant impact on consumers' shopping decisions. Starting with a very small but crucial component of the user's life is the foundation of a successful digital media marketing approach. The different digital media channels include the ones listed below:

1. **Television and radio**

   Typically, primary advertisements are broadcast on television or radio, shown through search engine adverts, in-video campaigns, in-application campaigns, and other channels, with the marketer delivering succinct material that includes a link to a more in-depth description of the service.

2. **Social media and websites**

   The second most important component of digital media marketing is the website. Interactive websites are possible, which are both content-rich and user-friendly. This helps to ensure that the user or visitor is confident using the information, that it is easily comprehensible, and that the product provides value. A respectable pricing material is also made available to the visitor, along with any differentiating factors that may exist.

3. **Email and text messages**

   Among the digital media marketing tools are email and SMS services. Email and SMS services are regularly used by marketers to either tempt or remind customers about the website they visited in order to make a purchase or actually did so from. Emails and text messages have the potential to be extremely personalized, economical, and instructive.

4. **Blogs are number four.**

   The fourth category of digital media marketing is interactive blogs or review panels. Before making a purchasing decision, most customers want to hear from a current client of the good or service. However, some misconceptions can be explained by businesses or existing clients via blogging sites with a high rate of question-and-response transmission.

5. **Apps for mobile devices**

   Mobile applications have become an essential digital media alternative for organizations to deal with as the number of smartphones has grown. Interactive applications aid in the development of a strong relationship with clients by providing simplicity of use and real-time information.

6. **Contemporary Formats (AR, 3D)**

   Customers may connect even better with a company and experience the product or service at far more complete and engaging levels by employing 3D (three-dimensional), Podcasts, and Stories, which are digital media categories and are more recent and growing in the ecosystem. Digital media has proven to be a very successful medium for business and consumer communication. People's reliance on technology

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will definitely grow in the future, and the usage of digital media will skyrocket. Marketers may take advantage of this chance and reap the benefits of the approaches are effectively applied.

Examples of Digital Media

A good example of digital media is a podcast. Companies may use podcasts to discuss anything pertinent to a subject, fashion, or commodity. Clients and audiences have unlimited access to them at any time, and if they find them enjoyable, they can spread the word about them, increasing their reach. In addition, videos are a type of digital media. There are new digital media formats on the horizon, like 3D and augmented reality, that allow potential buyers to not only see but also engage with and perceive a product.

Another example is augmented reality. Consider a car company that employs an augmented reality 3D model of the vehicle to show the entire vehicle and its features. Because many purchasers search for things online, phone companies are using similar technology to display smartphones to customers before they buy them. Digital media gradually displaces traditional media due to its form, flexibility, engagement, and nature.

Examples of digital media include

- Photographs taken on a computer
- Digital books (e-books)
- Virtual Reality Glasses, Social Media (Facebook, Twitter), and Mobile Phone Apps.
- Holograms

Other examples include:

- Audio might be in the form of a music file or a streaming music service.
- Video is defined as digitally captured, stored, and transmitted video.

Devices for the general public:

- Books, periodicals, and newspapers are examples of digital publishing.
- Information is the electronic publication of knowledge, information, and data.
- The success of Wikipedia, the growth of literary websites, and the introduction of e-readers like the Kindle all highlight the importance of written material in digital media.

Check Your Progress

4. What does lens mean in Photography?
5. What is meant by Exposure?

1.6 ANSWERS TO 'CHECK YOUR PROGRESS'

1. Using a camera to create a picture is called photography. A photographer is a person who uses a camera to take photos. A photograph, often known

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as a photo, is a picture taken with a camera. Daguerreotype, a form of photography, gained popularity in the middle of the 19th century.

2. Instead of using exposure on photographic film, digital photography employs cameras with arrays of electronic photodetectors to produce images focussed by a lens. The acquired photographs are converted to digital form and saved as a computer file that can then be processed, viewed, published electronically, or printed digitally.
3. In France, photography as we know it now first appeared in the late 1830s. Using a handheld camera obscura, Joseph Nicéphore Niépce exposed a bitumen-coated pewter plate to light. This is the first known instance of an image that did not rapidly fade.
4. The lens is an apparatus that concentrates light from the scene in the viewfinder into a small (usually 35 mm) area on the back of your film, DSLR, or mirrorless camera.
5. (i) the quality of being exposed, such as the state of being made known or placed for public view; "a politician seeks a lot of exposure."

   (ii) unprotectedness, especially in the face of extreme weather; "died of exposure."

1.7 SUMMARY

Photography is the art of using a camera to capture light in order to generate an image, typically using a digital sensor or film. Even light waves like UV, infrared, and radio that are undetectable to the human eye can be captured on camera with the correct tools. Since then, a lot has changed.

Photography is significant because it allows us to capture moments in time and preserve them. Through photography, we can observe things that might otherwise go unnoticed. Through photography, you can make your ideas visible to others. It is impossible to deny how quickly time passes. A photograph has the power to educate and motivate others to take action, shift someone's perspective, and shake their values. They may arouse the deepest feelings of natural species, such as fear, anxiety, etc. Photographs have an impact on people's personal life in addition to the general public.

1.8 KEY TERMS

- **Line:** Lines may substantially boost the impact of photos when applied properly. There are two ways that lines influence the composition of photographs. They do this by first setting a mood. Lines provide visuals emotional content by influencing mood. They maintain the viewer's attention on the image by guiding the viewer's eye.
- **Shape:** Shape photography is the two-dimensional representation of an object as it is photographed. For instance, if you examine a picture of a ball, you will notice that it has a circular for a shape. Similarly, if you

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look at a photo of a cube-shaped suitcase, you'll see that it has a square shape.

- **Form:** Light and shape interact in form in photography to produce images with depth and what I like to think of as touch ability. The way an image is presented gives it life, making it stand out since the spectator feels as though they could reach out and touch the subject.
- **Texture:** The visual representation of variations in the color, shape, and depth of an object's surface is known as texture in photography.
- **Color:** Photography in color refers to the use of media that can both capture and reproduce color. Contrarily, black-and-white (monochrome) photography uses media only capable of displaying shades of grey and records only a single channel of luminance (brightness).
- **Size:** The phrase "image size" is used to define a picture's height and breadth in pixels. A specific camera's megapixel count will define the maximum image size; for instance, a 10-megapixel camera will produce images no larger than 2592 by 3872 pixels.
- **Depth:** The percentage of the image that is genuinely in focus is known as depth of field. The distance between the closest and farthest things that appear in a photograph's strong focus. In other words, the depth of field is inversely proportional to the size of the hole through which light enters the lens.

1.9 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. What is photography?
2. What are the types of photography?
3. Give tips on image formation.

Long Answer Questions

1. What is the science behind photography and the evolution of photography?
2. How does the light work and what impact it has on photos?
3. Write about the transition from film to digital in photography.

1.10 REFERENCES

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Unit II Light

Learning Objectives:

By the end of this unit, the learners would be able to:

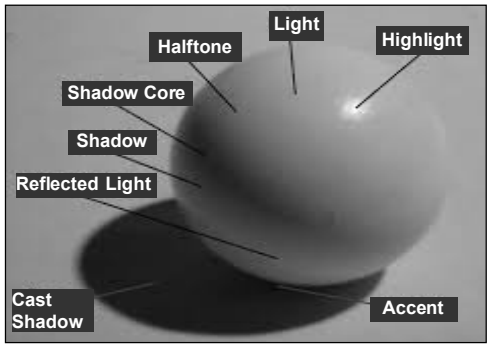
- Understand the importance of Light in photography.
- Know the meaning of Aperture.
- Know what is meant by Shutter speed.
- Understand the meaning of Depth of Field (DoF).
- Know the importance of ISO in photography.

Structure:

2.1 Understanding Light
2.2 Correct, Overexposure and Underexposure
2.3 Understanding Exposure: The Exposure Triangle
2.4 Shutter Speed
2.5 Aperture
2.6 ISO
2.7 Depth of Field
2.8 Answers to 'Check Yor Progress'
2.9 Summary
2.10 Key Terms
2.11 Self-Assessment Questions and Exercises
2.12 References

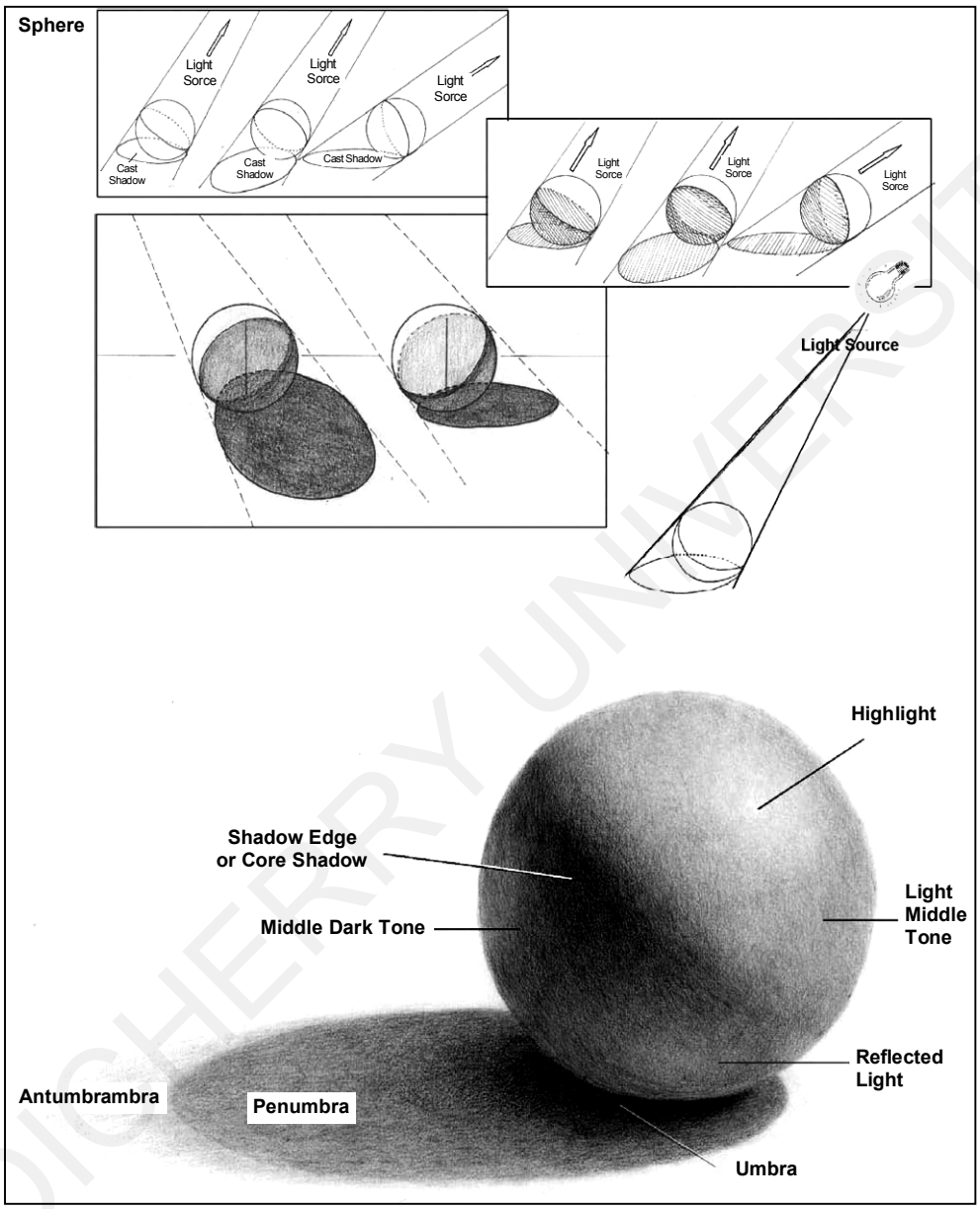
2.1 UNDERSTANDING LIGHT

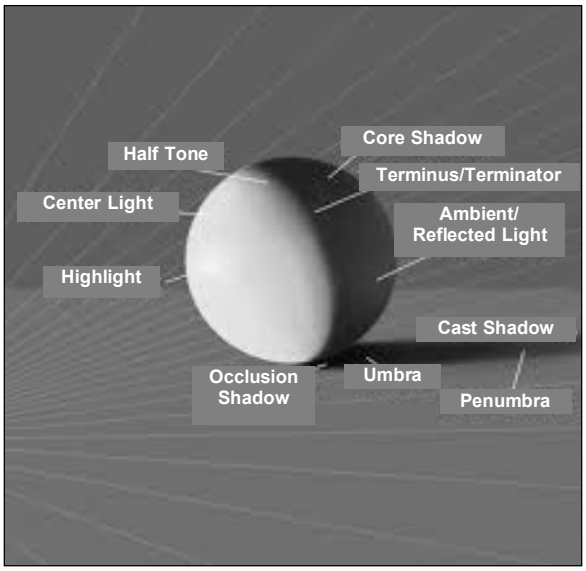
Bright or dull, harsh or soft, bright or foggy, dawn or midday; all of these light attributes have to be exploited in the best way possible to produce the most outstanding photos.



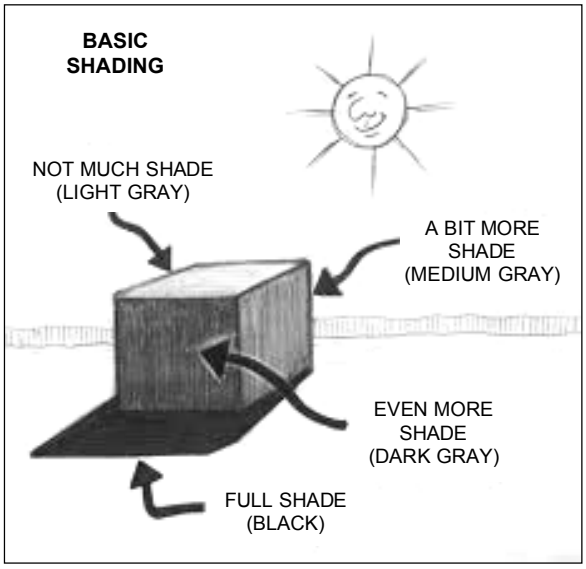
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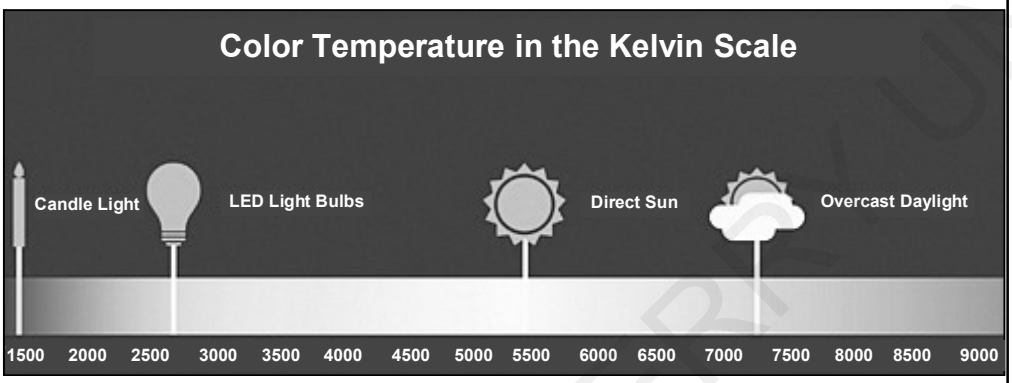
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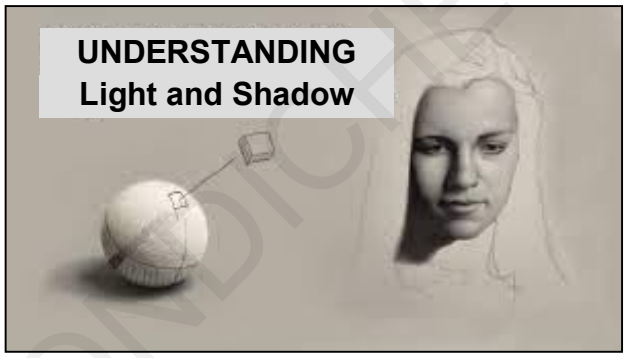


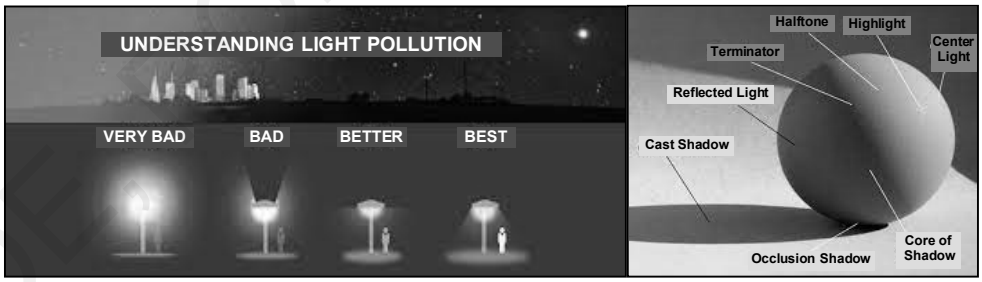


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Light

The visible light spectrum, which is the little section of the electromagnetic spectrum that human eyes can see, resides in the centre of this enormous electromagnetic spectrum. Infrared light, which is just beyond or vision at the

opposite, low-energy red end of the visible spectrum, and ultraviolet light, which is just beyond or eyesight at the high-energy violet end, are two other well-known forms of electromagnetic radiation.

A color triangle with each complimentary positioned in the middle of each side, opposite the appropriate primary, can be used to represent these connections. Alternately, each apex of a color hexagon might be used to symbolize one of the six colors. Understanding this is crucial for film photography because filters are frequently used to correct for color imbalances in the light. But, with digital photography, the camera is frequently configured to complete this task automatically, allowing the photographer to focus on other things. Understanding it nonetheless helps since it makes it easier to grasp how to use the white balance settings on the camera.

However, studio lighting and in-computer photo editing, which both call for fine-tuning color balances, still require an awareness of primary and complementary colors. Simplified versions of the color triangle and color hexagon are shown.

Regardless of whether it originates from the sun, another artificial light sorce, or both, everything in the universe either absorbs or reflects light of various hues to variable degrees. When we see the color of anything, we see the light that has gone through the object rather than being absorbed by it. Instead, it was reflected or – in the case of transparent items – transmitted through them. For instance, a white shirt reflects all colors since it doesn't absorb any light, creating the illusion of white clothes. In contrast, a black item absorbs all light and reflects none, giving it the illusion of being black. Except for green, which is reflected for us to see, vegetation absorbs all light colors quite effectively, but red clothing reflects red light. Typically, a pane of glass lets all light colors to pass through, giving the impression that it is completely transparent.

Contrarily, colored glass has a substance that absorbs all colors but the one(s) that are intended to be visible. For instance, red glass absorbs all light except red, which passes through and gives the impression of being red to humans. Whether the glass is a huge window or a tiny lens filter, this is true. Because it reflects green light while absorbing other light hues, a plant leaf looks green to humans.

As previously stated, the energy levels of various light colors differ — At one end of the visible spectrum, blue and violet light has far more energy than orange or red light at the other. The items all around us, which can range from airborne dust to large structures, are affected by how much they absorb or reflect them as a result. The reason a clear daytime sky appears blue is because blue light, which travels from the sun to us via the atmosphere and eventually reaches us (which is why we can see it), does so by a roundabout path.

At dawn and sunset, the sun is at its lowest point in the sky. In contrast to the middle of the day, when sunlight strikes or atmosphere at an angle much closer to 90 degrees and thus passes through the least amount of atmosphere, at these times

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the sun's light is almost parallel to the Earth's surface, grazing along the surface and passing through a large portion of the atmosphere.

The only light reaching the camera directly via the atmosphere is the crimson glow of dawn. When the sun lies below the horizon at dawn and dusk (i.e., just before sunrise and just after sunset) no direct sunlight from the sun reaches us during these times. Blue light is the only sorce of illumination at the moment, and it only indirectly reaches us since it reflects off the atmosphere before falling to the ground. The end result is a blue/violet lighting akin to twilight.

At this time, sunlight shining "up" into the sky is responsible for any red in the sky right above the horizon from below or horizon, as it bounces off the bottoms of high-level clouds and is just slightly altered by atmospheric water vapor or dust to reach us. Only highly indirect, deflected light is available at this hor, resulting in a violet sky at sunset. As a result, photos taken at the start and end of the day frequently have a "warming" rich red tone that is both sombre and pleasing to the eye. As a result, the majority of or best images, especially landscapes, are shot around this time of day.

On a cloudy day as well as a bright day, the light in the shadow will tend to be not completely white but rather rich in blue, which will make photographs appear less appealing until rectified. On a sunny day, a waterfall captured in shadow will significantly lean towards blue light.

Photography Lighting Basics: Soft Light vs. Hard Light

The terms "hard light" and "soft light" are well understood by everyone who owns a camera. Although the definitions of these terms are self-explanatory, in a nutshell, hard light produces hard shadows, and soft light produces soft shadows. A small, pointed light sorce, like the sun, emits hard light. On the other side, soft light is produced by a big or filtered light sorce. The sun's strong light sorce is filtered by the clouds during a cloudy day, resulting in soothing light. It's also gentle if the light is reflected off a large surface like a wall or one of the portable reflectors.

You've probably been told to use soft lighting wherever possible and to steer clear of bright lighting. This is, for the most part, correct. Soft lighting allows for a wider variety of tones and more definition in the shadows. In pictures, hard light can produce blown-out highlights and deep shadows due to the greater contrast it produces. If you wish to highlight anything harsh or depressing in a scene, shooting it around midday on a clear day, for example, would be the best option.

If you're photographing a model and want to get a classic Hollywood look, utilize bright light. Hard light is a fantastic option if you want to emphasize the roughness of a surface you are photographing. For the rest of the day, use soft light, such as the light right after sunrise and just before sunset. Soft light brings out the intricacies in any subject being taken, and it is also significantly more flattering to people. As was already said, it also provides a wider variety of tones and improved shadow and highlight detail.

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Where the shadows fall on the topic is altered by moving the light sorce, but how brilliant or black are those shadows? At this point, the light sorce and any light modifiers are relevant. The smallest possible transition between the bright and dark areas of the image is produced by a strong light sorce when creating shadows.

Hard light has a negative implication because, when used poorly, it may generate heavy shadows beneath the eyes in a photograph. Hard light, on the other hand, tends to make a photograph more contrasty. Harsh light mixed with the placement of the light can be used to avoid sad eyes and add drama to a photo. On the other hand, soft light offers a considerably more seamless transition between the image's bright and dark regions. By using soft lighting for photography, the softer shadows keep the image's details from being lost in the shadows. When taking a portrait, bear the following tips in mind. While soft light helps to cover skin imperfections, hard light has a tendency to call attention to them. In terms of light direction, soft light is comparable to front lighting, and because it is simpler to work with, it is an excellent place to start for beginners.

So what makes a light sorce harsh or soft? Smaller light sorces produce sharp shadows, whereas larger light sorces provide the soft light. The eerie contrast of light and dark areas with no transition is similar to holding a flashlight beneath yor face while sharing scary tales around a campfire. Because camera flashes are tiny light sorces, they produce harsh light when used without a modifier.

However, distance plays a part as well. Close light sorces generate a gentler transition between light and dark, but distant light sorces create a sharper transition. Shooting close to a window when taking a picture will produce soft light, but moving the subject to the other side of the room would produce stronger shadows.

The sun is a powerful sorce of light, yet it is difficult to see since it is so far away. Heavy, sharp shadows develop while taking pictures under a clear sky in the middle of the day. But, on a gloomy day, the same sun casts a soft glow. The light is spread out by the clouds, covering a broader region. Making a light bigger makes it softer. Several photographers prefer dark days because the soft light is easier to work with. Diffusers don't only work with clouds; flashes and studio strobes can also benefit from them.

The light is softened with a shoot-through umbrella, which is a white umbrella positioned in front of the subject and behind the light. Softboxes are a type of diffuser that may be used with an on-camera flash. The light sorce is softened by a hot shot flash that bounces off the ceiling or a white wall.

Photographers can soften a tiny, harsh light sorce either with the aid of a flash softbox or by removing the flash from the camera, mounting it on a pedestal, and adding an umbrella. The combination of light direction and softness, may be utilized to generate a variety of effects and emotions in an image. A soft front light provides a gentler ambience, while hard side lighting adds a lot of drama.

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Color Temperature: Understanding the Kelvin Scale

Despite the fact that a light bulb seems white to or eyes, light actually comes in a variety of colors. During nightfall, the sun emits an orange light. Compared to an incandescent light bulb, a fluorescent light bulb produces a different color of light. A camera's white balance automatically adjusts the image so that white objects appear white in pictures taken in a variety of lighting conditions. The majority of cameras have options for incandescent and shaded lighting in addition to an automatic white-balancing mode. By taking a photo of a white item and using that image as the basis for the camera's white balance determination, you can use manual white balance.

The Kelvin scale gives you more control than manual white balance does. As changing the white balance gives photographers complete control over the white balance, doing so is akin to shooting in manual exposure mode. Normal shade temperature is set at 7500K, whereas daylight is at 5500K and sunset is roughly 2500K. Although accurate white balance indicates that objects that are white in real life and the image are both white, this isn't always the greatest approach for the shot.

An image can have a warm appearance similar to when taking pictures at sunset by using the Kelvin scale to skew the white balance to be more orange. On the other side, shifting the white balance towards the blue end creates a cooler appearance, which is sometimes used to give an image a depressing tone. Warming and cooling filters are frequently employed by film photographers to get comparable effects, but with digital photography, the white balance in the camera can be easily changed through settings.

The ease with which a RAW file's white balance may be changed in Lightroom is another reason why many photographers prefer RAW files to JPEGs. While getting the white balance right in camera is preferable, problems with white balance can easily be resolved in post-production by using a RAW file. Moreover, removing a green or purple tint is simple with RAW data.

In addition to using the white balance feature of their camera to produce a balanced, warm, or cool image, photographers can get creative with their light sorce by employing flash gels. The colored lights produced by these colored pieces, which are attached to the flash and mimic dance floor lights, are visible. Because color enhances the mood of a shot, using gels is a fascinating method to experiment with light color. Without light, there is no photography, therefore it is impossible to develop into a great photographer without comprehending light. Start by becoming familiar with soft light and front and side lighting, which are simple to use and excellent for beginners. Try experimenting with bright light and backlighting as you develop experience and understanding of light manipulation; although they are a little trickier to master, they could produce some extremely dramatic images.

Or, more precisely, the photographer's proper use of light results in excellent photographs. A competent photographer understands how to construct an image, how to tilt his camera so that the spectator sees an item from a completely different

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viewpoint, how to record an event excitingly and unexpectedly, and even how to capture an emotion. All of this is done in the proper light by a brilliant photographer.

Natural vs. Artificial Light

Photographers are concerned with two forms of light: natural and artificial light. Both categories are made up of subsets of light with distinct qualities. The sun, for example, produces natural light, however it can also result from candle flames or even forest fires. Natural light also includes moonlight. These many kinds of light have a wide range of different characteristics despite all coming from natural sorces. Candlelight, for example, casts an orange hue, but the noon sun casts a much bluer hue. Even the properties of sunlight change depending on the time of day: for example, morning sunlight is diffuse and produces softer shadows, whereas noon sunlight is direct and produces harsher shadows, and produces deeper shadows.

Artificial light, of corse, refers to any light created by humans. This might be anything from a set of loud fluorescent in a modern studio setup in a historic office building. Several types of artificial lighting will have various characteristics. In comparison to a naked bulb, a soft box provides light with a totally different quality. Moreover, the color is different: ordinary illumination is yellowish, but photography lighting is generally adjusted to mimic sunshine. All of these variances in light have a science behind them, and learning the foundations of light's qualities and properties can improve yor photography.

Color Temperature

A light sorce's color temperature is determined by how hot an ideal black-body radiator would be if it were to emit light with the same hue as the light sorce. Color temperature is a visible light attribute used in lighting, photography, videography, publishing, manufacturing, astronomy, gardening, and a variety of other fields. It is useless to discuss the color temperature of, say, green or purple light since, in actuality, color temperature only applies to light sorces that closely resemble the radiation of a black body, i.e., light in the range of red to orange to yellow to white to bluish white. Kelvins, a unit of absolute temperature represented by the symbol K, are frequently used to express the temperature of a color.

Warm colors are those with color temperatures between 2700 and 3000 K, whereas cool colors (bluish) are those with color temperatures beyond 5000 K. (yellowish). In this application, "warm" refers to the heat flux radiated by typical incandescent lighting rather than temperature. The majority of naturally occurring warm-colored light sorces emit a significant amount of infrared radiation, and warm-colored light has a spectral peak that is closer to infrared. The fact that "warm" lighting, in this sense, has a "lower" color temperature sometimes causes misunderstanding.

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The surface temperature in kelvin or micro reciprocal degrees of an ideal black body, which emits electromagnetic radiation, describes the color temperature of that radiation (mired).

This allows for establishing a standard against which light sorces may be evaluated. Thermal radiation is produced by a heated surface, although it is not a perfect black-body radiator. As a result, the surface's true temperature is not represented by the light's color temperature. An incandescent light looks exactly like a black-body radiator, its color temperature is effectively the filament's temperature. As a result, low temperatures generate a dull red, while high temperatures provide the standard incandescent light bulb's almost-white hue. For metal workers, the color of a metal, which can range from dark red to orange-white to white, may indicate how hot it is (see red heat).

Numerous alternate lighting options, including light-emitting diodes and fluorescent bulbs (LEDs), use methods other than heat radiation to create light. This signifies that the radiation emitted does not have a black-body spectrum. A linked color temperature is given to these sorces. The color temperature of a black-body radiator that most closely matches the light from the lamp in terms of human color perception is referred to as correlated color temperature (CCT). As incandescent light doesn't require a close approximation, its uncorrected temperature serves as the CCT, calculated by comparing it to a black-body radiator.

The sun casts a chilly bluish cast, whereas light bulbs create a warm yellowish or orangish cast. The kelvin scale is used to measure color temperature; in comparison, a clear day is 10,000 K, which is close to the blue end of the scale, and a candle flame is 1200 K, which is at the orange end of the spectrum. There's no need to know much more than that with contemporary DSLRs because the white balance option can compensate for color temperature. This option is often left on 'auto' by many enthusiasts. If you need more precision, you can take a snapshot of a completely white object, and the camera will use that picture to determine the color temperature of the surrounding area. While most photography doesn't require one, certain cameras let you alter the setting by kelvin value, which is a step further than most.

The Sun is quite similar to a black-body radiator. The effective temperature is around 5780 K, as measured by total radiative power per square unit. Above the atmosphere, the color temperature of sunlight is around 5900 K.

From Earth; the Sun might seem red, orange, yellow, or white depending on its position in the sky. Sunlight scattering, rather than fluctuations in black-body radiation, is responsible for the Sun's changing color throughout the day. Rayleigh's scattering of sunlight by the Earth's atmosphere, which scatters blue light more than red light, gives the sky its blue color. In the early morning and late afternoon, there is some daylight. A lower ("warmer") color temperature is present during (the golden hors) as a result of increased scattering of shorter-wavelength sunlight by air particles (an optical phenomenon known as the Tyndall effect).

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With an associated color temperature of 6500 K (D65 viewing standard) or 5500 K, daylight has a spectrum comparable to that of a black body (daylight-balanced photographic film standard). Nature is often referred to as the natural world, physical world, or material world. The word "nature" refers to both natural events and life in general. It spans a broad range of scales, from the subatomic to the cosmic.

Examples of nature include living organisms like plants and animals, geological phenomena, weather, and physical concepts like matter and energy. The expression is widely used to refer to the "natural environment" or wilderness, which includes wild animals, rocks, woods, beaches, and other areas that have either not been extensively impacted by people or have survived despite their presence. For instance, unless they are described as "human nature" or "the entirety of nature," manufactured goods and human interaction are frequently not considered to be a part of nature. This older meaning of "nature" places emphasis on the distinction between the natural and artificial components of the planet, with the artificial category including anything produced by the mind or intellect of a human.

In practice, testability is frequently used to identify what is natural. Natural objects operate in predictable ways with visible effects, even if we don't completely comprehend them. Because of this regularity, we may use observations to evaluate ideas about natural entities. Ghosts, for example, are supernatural beings that have no connection to physical reality and hence are not subject to its rules. As a result, ghosts fall outside the purview of science, and we are unable to investigate their existence (or absence) using this approach. On the other hand, if we think of ghosts as being natural beings composed of matter and energy that are governed by the laws of the universe, we may research them using scientific methods and we'll have to accept the results of or tests showing that they don't exist as natural beings.

Direction

We've all gathered around a campfire with a spotlight beaming down on or faces, telling terrifying stories. Because we are not accustomed to viewing light from that direction, light from below appears frightening. It is not a natural occurrence. Knowing this should provide a rudimentary understanding of why the light direction is crucial. Simply shifting the direction of the light may give the photographs a distinct impression. Long shadows and side lighting from dawn and sunset, for example, may be dramatic, yet backlighting can be enchanting or otherworldly.

Of corse, the direction of light conveys more than simply mood. When different light orientations are employed, it may make a huge difference in how a portrait looks. Using frontal light (also known as beauty light) can make a person look slimmer. Any mode's eyes will shine with side light from below the jawline. Natural light will be simulated by the incoming light from above.

Light quality and intensity are diametrically opposed. Hard light is produced by high-intensity light sorces, whereas soft light is produced by low-intensity light sorces. However, for practical reasons, light intensity is mostly related to the

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aperture, shutter speed, and ISO that must be selected for a given scene. When there is a low amount of light in a situation, for instance, to get a higher shutter speed, one could have to give some depth of field.

Under conditions of intense lighting, a noticeably narrower aperture may be necessary to slow the shutter speed. And the ISO will be determined by the intensity of the light; if the ISO is too low, it might not be possible to hand-hold the camera in a low-intensity situation. Of corse, in a studio scenario, one has control over light intensity and, therefore, the option to set up the lighting so that any shutter/aperture/ISO combination that one believes is good may be used. Natural light is more difficult, yet expert photographers may compensate by using additional equipment such as neutral density filters, reflectors, and other accessories.

Understanding in Depth about Light

Light has three properties: absorption, reflection, and transmission.

When light strikes different objects, it behaves differently. Some objects reflect light, while others absorb it, and yet others transmit it (that is, it passes through them). Color works like this: anything that seems red really reflects red while absorbing other hues. In pure white, all colors are reflected, while in true black, all hues are absorbed. Light is absorbed by the vast majority of things. This includes, among other things, the majority of dogs, cats, brick walls, and potatoes.

Foil, polished metal surfaces, and newly fallen snow are all examples of glossy objects that reflect light. Light can also be reflected by non-shiny things. A smooth surface, like the chrome bumper of an automobile, will reflect light directly, whereas a textured surface will spread the light, such as one of those popcorn ceilings from 1972. The light produced by a diffused reflection is softer than that produced by a straight reflection. Light-transmitting objects are often transparent, like crystal-clear glass or water. Glass has little impact on the quality of light since it is so transparent; this is known as “direct transmission” in technical terminology. Tinted glass, such as the kind seen in bathrooms, transmits light just as well but softens it through diffusion. Then, when tinted glass is employed, selective transmission happens. Only light of the same hue will pass through an item that selectively transmits light, while all other light will be reflected. As a result, all other colors are lost when light passes through a green piece of glass.

A Photographer’s Tip

This suggests that these concepts might be utilized to improve photographs by altering light. If you’re photographing a subject on a bright sunny day, you don’t have to accept that you’ll have to shoot in harsh light, for example. Instead, a portable reflector may be used to highlight additional features by reflecting light into the shadows of the subject’s face. A diffuser, which is a partially translucent surface positioned between the light sorce and the model, can be used to soften the light. The light is kept soft and even by using a diffuser, like a soft-box, between the light sorce and the subject.

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Conclusion

How many amateur photographers don't understand light is surprising, and how many simply don't give a damn is even more astounding. Or DSLRs' automatic settings are both a blessing and a curse: on the one hand, they remove most of the guessing from photography, which is fantastic while shooting on the run but maybe a hindrance when more control is needed. Yor images will be significantly improved just by considering light each time you take a shot. Whether it is being adjusted, balanced, or used as the focal point, light is always the most important factor in a shot. Yor photographs will suffer if you neglect it. If you embrace it, you'll end up with incredible pictures.

2.2 CORRECT, OVEREXPOSURE AND UNDEREXPOSURE

An image is said to be overexposed when the key bright features are "washed out" or almost all white, also known as blown-out highlights or clipped whites. An image is said to be underexposed if major dark areas appear "muddy" or difficult to discern from black, referred to as "blocked-up shadows" (or sporadically "crushed shadows," "crushed blacks," or "clipped blacks," especially in video).





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One of the fundamental aspects of photography is exposure. Yet, a lot of novices struggle with the concepts of underexposure vs. overexposure and how to deal with them. The distinction between overexposed and underexposed images must be understood for more than just knowing how to get the right exposure. Technical precision may not always be more significant than artistic expression. It's not always a problem to have blown-out highlights or no detail in yor shadows.





These phrases are technical rather than artistic judgements, as the following image demonstrates; it is possible to "correct" an overexposed or underexposed image such that it conveys the message that the photographer intended. When an image is purposely overexposed or underexposed (in comparison to a standard exposure or the camera's automatic exposure), the histogram of the image is shifted to the right or left, correspondingly.



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Controlling the exposure. At the Royal Botanic Gardens at Kew, a 1/30 s exposure shows motion blur on the fountain. Individual drips on the fountain in the Royal Botanic Gardens, Kew, exposed at 1/320 s. The sensitivity of the medium employed determines the proper exposure for an image. Film speed is the term used for the sensitivity of the photographic film, and it is measured by a scale created by the International Organization for Standardization (ISO). Faster film, or film with a higher ISO rating, requires less exposure time to produce a picture that can be read. Variable ISO settings are standard on digital cameras, allowing you more versatility.



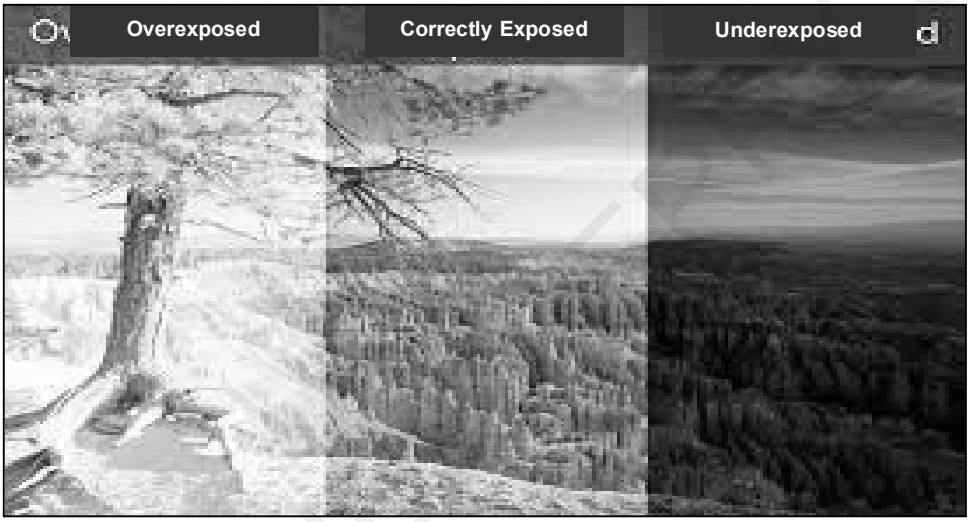
The length of time and the illuminance of the photosensitive substance are used to calculate exposure. Shutter speed controls exposure time in a camera, while illuminance is determined by lens aperture and scene brightness. More significant exposures are created by using slower shutter speeds, which expose the medium for longer periods of time, larger lens apertures, which admit more light, and lighting conditions with higher levels of illumination.

On a sunny day, ISO 100 film, an aperture of f/16, and a shutter speed of 1/100 of a second will provide an almost accurate exposure. This is known as the sunny 16 rule: on a sunny day with an aperture of f/16, a shutter speed that is appropriate will be higher than the film speed (or closest equivalent). Depending on the impression a photographer wants to achieve, a scene can be exposed in a variety of ways.

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Exposure

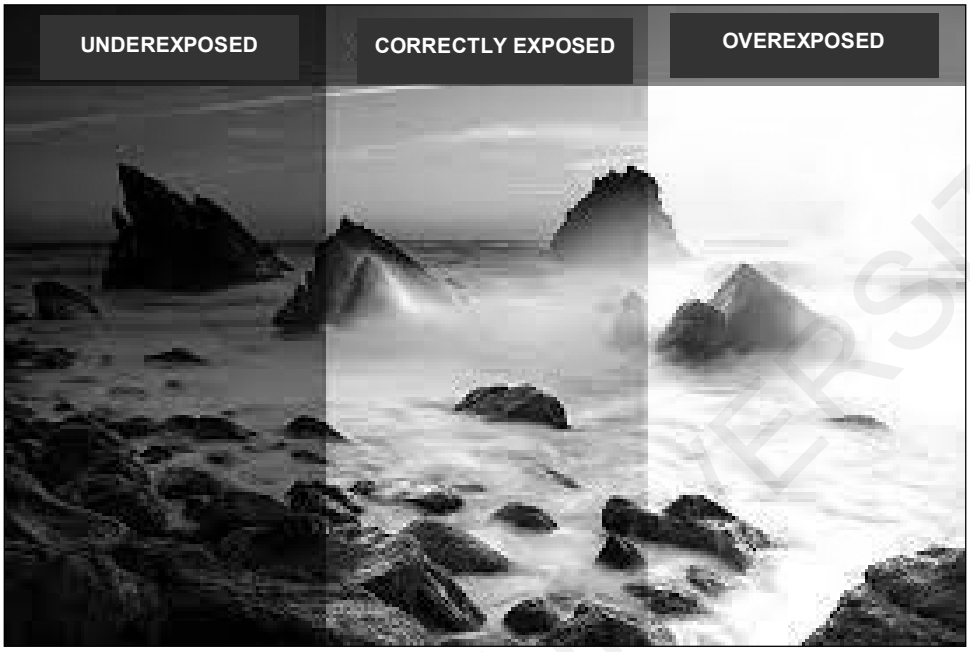


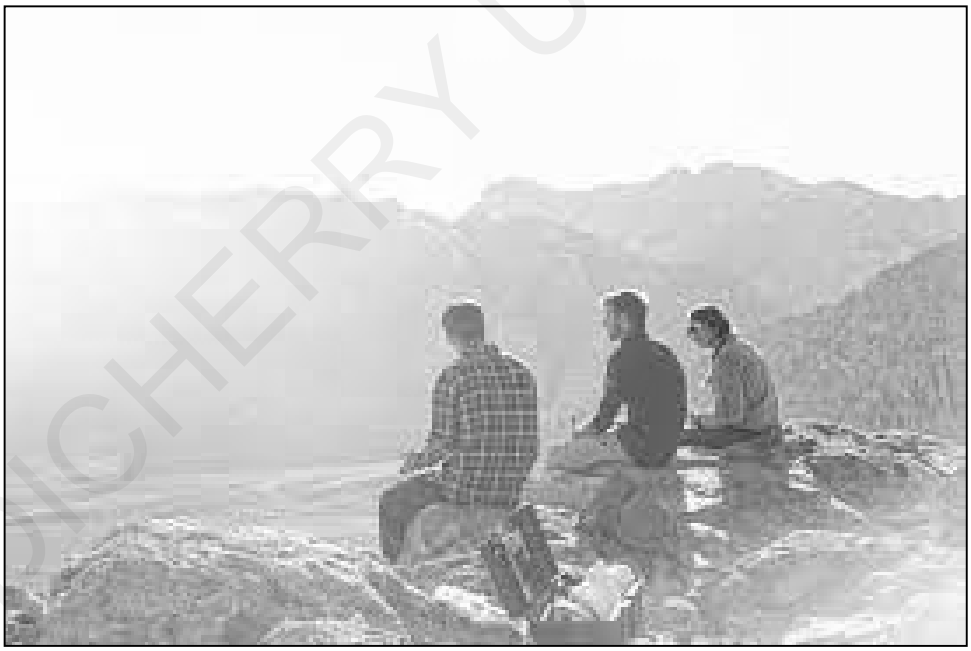




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In photography, the amount of light per unit area (picture plane illuminance times the exposure time) that reaches a frame of photographic film or the surface of an electronic image sensor is controlled by the shutter speed, lens aperture, and scene luminance. The exposure value (EV) and scene brightness in a certain area can be used to compute exposure, which is expressed in lux seconds.

One shutter cycle is referred described as an "exposure". In contrast to multiple exposures, which employ a number of shutter cycles to integrate many images into one image, a long exposure, for example, is a single, lengthy shutter cycle used to gather sufficient poor light. As long as the overall exposure time is the same, the cumulative photometric exposure (Hv) is the same. An exposure that achieves the photographer's desired effect might be considered 'correct.'

A more technical approach admits that a photographic film's (or sensor's) practical exposure range, often known as dynamic range, is physically constrained. If the actual exposure for any section of the image falls outside of this range, the film will not be able to adequately record it. In a very simplistic model, for instance, out-of-range values might be recorded as "black" (underexposed) or "white" (overexposed) instead of the finely graded shades of color and tone required to portray "detail."

To ensure that "substantial" sections of shadow and highlight detail do not exceed the film's useful exposure range, the purpose of exposure (and/or lighting) is to restrict the quantity of light that is permitted to fall on the film from the

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subject. As a result, there will be no "substantial" data loss during the capture procedure. The goal of exposure (and/or lighting) is to limit the amount of light that is allowed to fall on the film from the subject in order to ensure that "substantial" portions of shadow and highlight detail do not exceed the film's useful exposure range. There won't be any "significant" data loss throughout the collection process as a result.

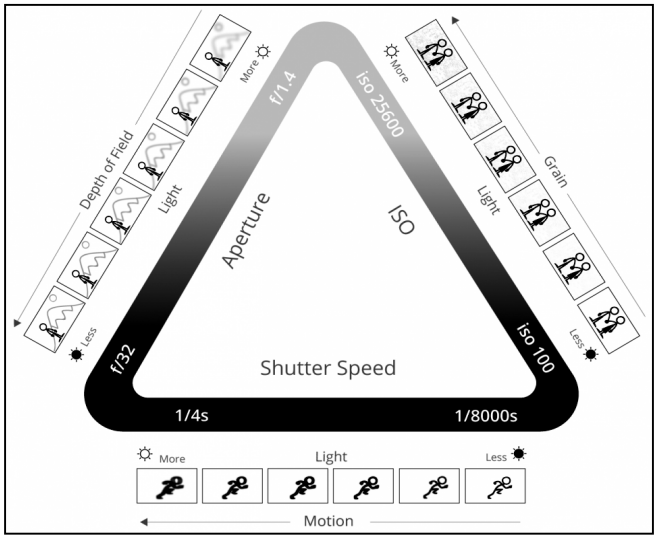
However, rejecting recorded data during post-processing is significantly easier than attempting to "generate" undocumented data. The ratio between the brightness values of the highlights and shadows can easily exceed the ratio between the maximum and minimum useful exposure values for the film in conditions of harsh or intense illumination. The photographer can now select between underexposed shadows and overexposed highlights by modifying the camera's exposure settings, which influence the entire image rather than just certain areas of it. It is not possible to get both within the usable exposure range at the same time.

Using a graduated neutral-density filter, flag, scrim, or gobo to reduce illumination falling upon areas deemed too bright; using fill lighting to increase illumination in shadow areas; or varying the exposure between multiple, otherwise identical photographs (exposure bracketing) and then combining them in an HDRI process. The main point of an HDRI is to provide a 3D scene with accurate lighting and reflections. To do so, one cannot just accept the Camera's default output as an accurate reflection of reality. Color accuracy is also greatly influenced by the software and settings used to process the photos.

Check Yor Progress

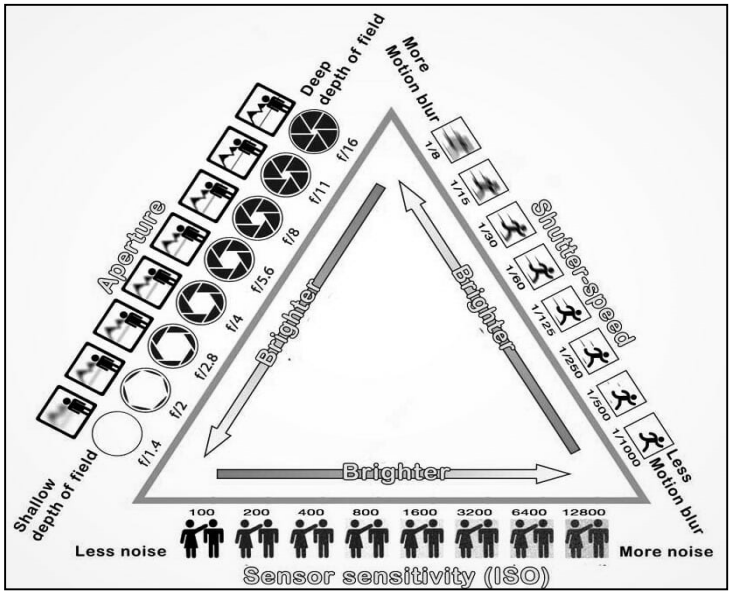
1. What are the 4 types of light in Photography?
2. What type of lighting is best for portraits?

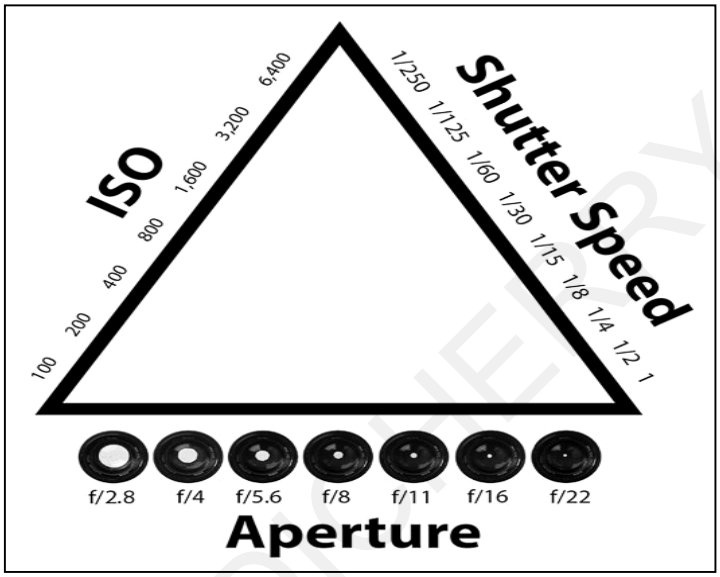
2.3 UNDERSTANDING EXPOSURE: THE EXPOSURE TRIANGLE

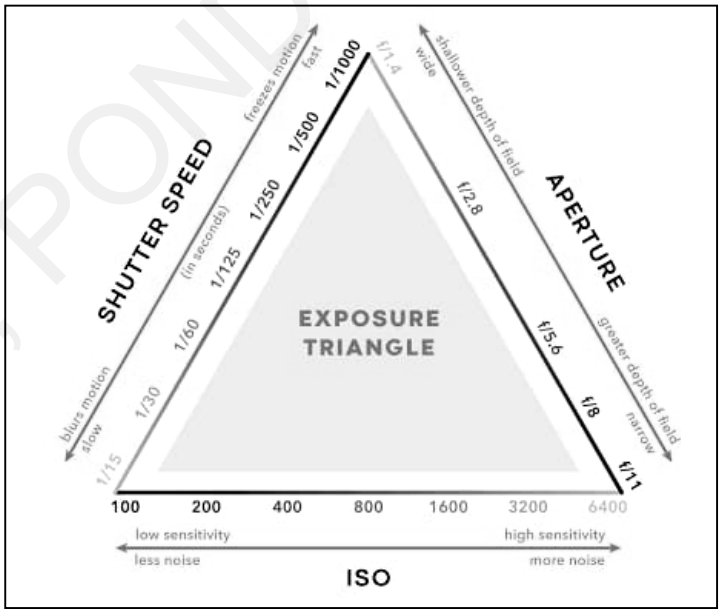


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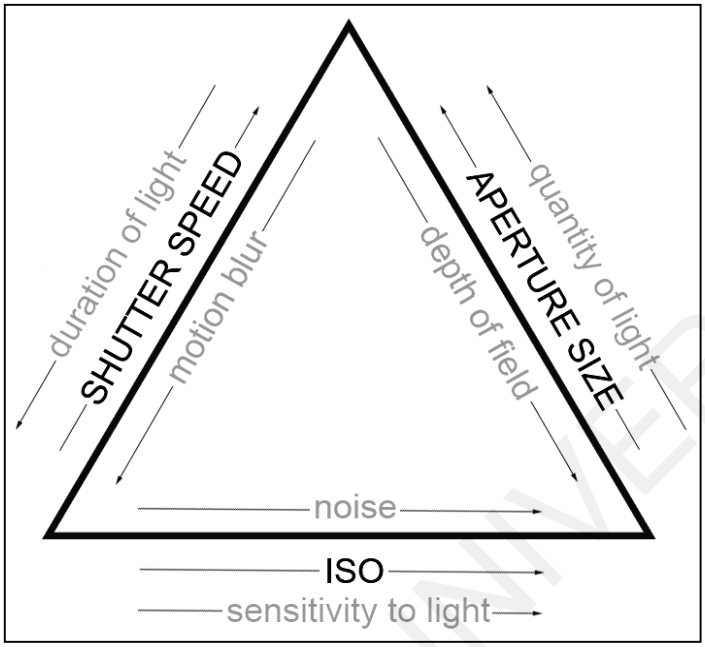


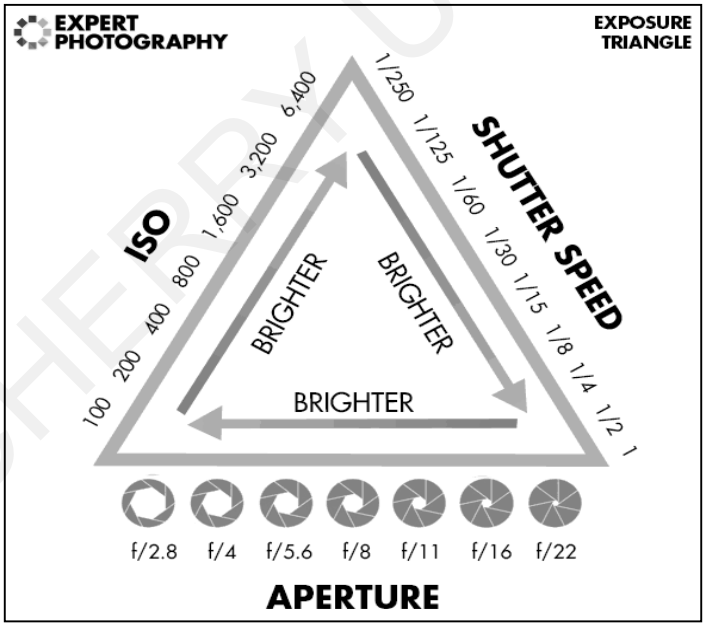


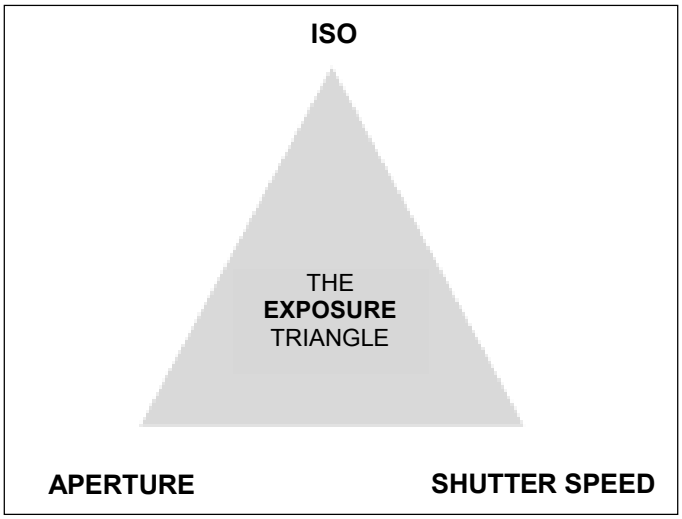


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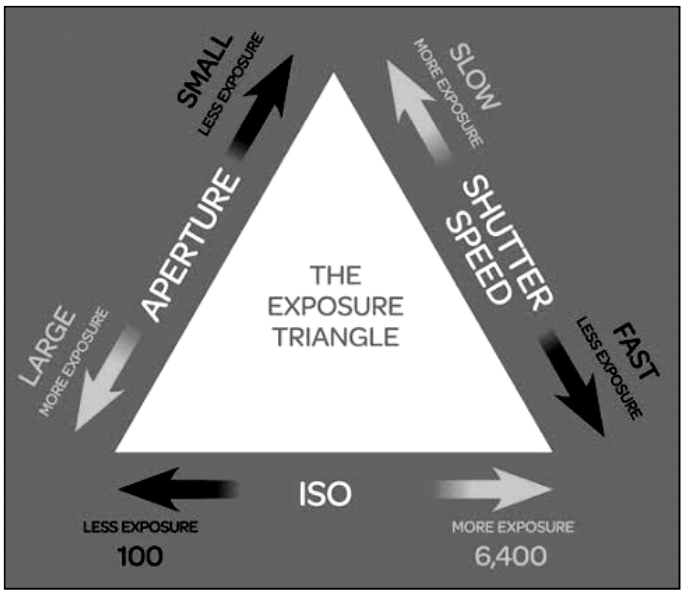
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With photography, catching light is everything. In actuality, the term "light sketch" is the root of the word "photograph." We must control both the amount of light exposed to a photosensitive surface—whether film or a digital sensor—and the sensitivity of that surface to the light in order to create a visible image. The physics and characteristics of light will be covered in this series before we look at how a camera and lens work together to calculate exposure using the "Exposure Triangle."

The Exposure Triangle is comprised of aperture, shutter speed, and ISO. Together, these three camera and lens settings control both the amount of light (aperture and shutter speed) and sensitivity of the light-sensitive surface (film or digital ISO). These three tweaks not only change the lighting of a photo, but they also have special side effects. The aperture determines the depth of field, the shutter speed can freeze or blur motion, and the ISO can add or remove film grain or digital noise from a photo. Before going on to the three sides of this virtual polygon, we must first build a photographic foundation using light and exposure. Each leg of the exposure triangle will be covered in its own essay.

Light

Exposure is the measurement of the amount of light incident on the light-sensitive surface of the camera. Regardless of whether natural or artificial light is being emitted, there is a measured amount of light that illuminates "the issue" in each specific setting. The amount of light available is influenced by the brightness, duration, separation between the light sorce and the subject, and light modification.

Light is fascinating because it possesses characteristics shared by both energy waves and particles. This wave-particle duality has an impact on how light interacts both within and outside of a camera and lens. Let's examine the brightness or intensity of the light, duration, range, and modification of the light. A light sorce emits photons, and the more photons an object emits or reflects, the brighter it is. A sensor or piece of film exposed to more photons than a darker one will give a

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brighter image. A darker image was subjected to fewer photons than a brighter image.

Although being a constant sorce of light, the sun can be avoided by riding the Earth as it revolves away from it—or by simply going inside! Artificial light can be turned on and off, and some of it can flash briefly. By lengthening the time a given light is released from a light sorce, more photons will be captured by the camera.

Distance: For some of us, photography requires the use of mathematics, which is unfortunate. A camera is closer to the light sorce the more photons it can capture. The farther away one is, the less photons one may capture. What if there is a twofold increase in the separation between the light sorce and the observer?

Light modifiers: There are a plethora of light modifiers available to help control and sculpt both natural and artificial light. Clouds can certainly be dampened, but the sun cannot. You can also move the subject into the shadows or make them yorself. A few tools that can be used to control light are reflectors, diffusers, and gels.

Measuring Light

Now that we understand how to control the amount of light, we must give it a numerical value in order to quantify its intensity, change or camera's settings, and then make even more adjustments to brighten or darken a picture. This visual change is where the mathematical idea of "exposure value," or EV, sometimes known as "stops," originates. The luminance of light is its intensity, but even with a numerical value assigned to it, no one is interested in defining it because cameras can record images in all lighting conditions, including total darkness. We're interested in creating a baseline to observe how changes in camera settings influence us. Modifications will affect the exposure and the best way to compensate, if any.

Simply put, EV 0 is the starting point for a "fully exposed" image. When something on the camera is changed to make the image darker, a negative EV is reached. Positive EVs are more visible. This is where the previously discussed quantitative value is useful. We give EVs numbers so that we can contrast them with the reference EV.

The purpose of exposure is to allow a specific quantity of light to enter the camera's lens and record the subject in a way that is consistent with the artist's intent. If you wish to change the brightness (overexposure) or darkness (underexposure) of the image to better convey yor creative vision, don't believe that every frame you take must adhere to the standard of "correct exposure".

As a result, the goal is to position the camera and lens so that the appropriate quantity of light enters the system to produce the desired image. The Exposure Triangle is a set of three internal camera settings that may be modified to control light. The amount of light that gets into the camera, and exposes the photosensitive surface (aperture and shutter speed) may be controlled in two ways, and the sensitivity of that surface can be controlled in one method (ISO). One method to

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simplify these changes is to make comparisons between the camera and certain features of the human eye.

Similar to how the iris of the eye changes the diameter of its opening to regulate how much light enters the eye, the aperture also opens and closes. Or eyelids are usually open when we are awake. Shutter speed is comparable to blinking, then. The shutter on a camera is analogous to the eyelids opening for a brief moment to capture a single image before closing. Last but not least, the rods and cones in the back of the eye have sensitivity similar to ISO.

It is critical to realize that almost every camera that has a variable aperture, shutter speed, or ISO provides a method for controlling these settings manually. Of corse, older SLR cameras and lenses include shutter-speed controls and adjustable aperture rings, but point-and-shoot cameras are likely to include aperture, shutter speed, and ISO controls as well. By providing you more control over yor photos, learning how to change these settings and when to do so will improve yor photography.

Effects of Light Exposure

Visible light, a narrow band of the electromagnetic spectrum, is the only range to which the eye is sensitive. It is necessary for the most satisfying impression of almost all artistic mediums. Light-sensitive things, on the other hand, can be permanently damaged by exposure to light. Low light levels over time can induce deterioration that is comparable to or even higher than bright light for a short period of time. Because light is radiant energy, it causes harm. Either through photochemical reaction or radiative heating, this energy creates irreversible alteration.

Radiant heat may create reactions on an object's surface, including cracking, lifting, and discoloration. The most important result of exposure to light is photochemical activity, which is a molecular-level chemical change. The most powerful sorces of this damaging energy are ultraviolet (UV) and infrared (IR) radiation, which exist just beyond the limitations of visible light. Infrared radiation, which has a longer wavelength, is a typical cause of radiant damage.

Because of their shorter wavelength, ultraviolet photons can be a substantial sorce of photochemical damage. These wavelengths should be filtered and diminished as much as possible to prevent injury. Visible light contributes to item degradation and destruction but is vital for understanding and appreciating art. Color fading and yellowing are examples of irreversible light damage. Because all harm is cumulative and permanent, light exposure should be carefully monitored and minimized in time and intensity.

To restrict and manage light exposure, the Galleries of Art employ a variety of equipment, techniques, and materials. Several types of light metres are used for monitoring, measuring both foot candles (a measure of light intensity) and microwatts per lumen (a measure of visible light emitted). Several types of coatings and filters are also used to drastically reduce the UV portion of the spectrum. We

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pay close attention to the types of lighting used for art exhibitions and work with the lighting crew at the Gallery to cut down on light exposure while keeping the aesthetic value of the artwork. Please visit the websites listed below for more information, including suggestions for taking care of yor personal collection.

The rate at which the shutter closes is exactly what a camera's shutter speed means. Shorter exposures—the amount of light the camera records—are the result of faster shutter speeds, whereas longer exposures are the result of slower shutter speeds. Shutter speed has two advantages.

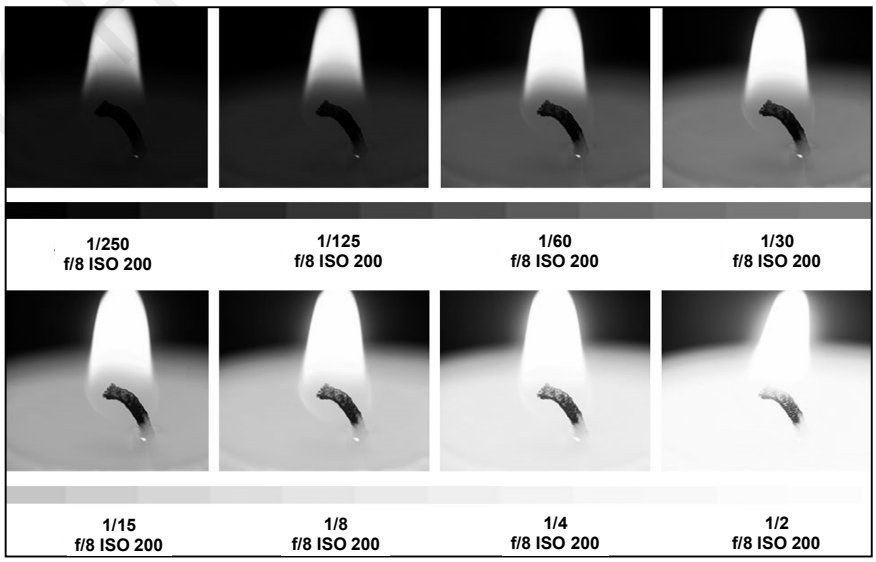
Together with Aperture and ISO, shutter speed is one of the three key factors in photography. Shutter speed is in charge of changing the brightness of the image and creating dramatic effects by either stopping or blurring motion.

Shutter speed is determined by the camera shutter, which is a covering in front of the camera sensor that stays closed until the camera fires. When the shutter opens, all of the light that has passed through the lens is fully exposed to the camera sensor. Soon after the sensor has completed collecting light, the shutter closes, blocking more light from reaching the sensor. The button that starts the camera is also referred to as the "shutter" or "shutter button" since it opens and closes the shutter.

Check Yor Progress

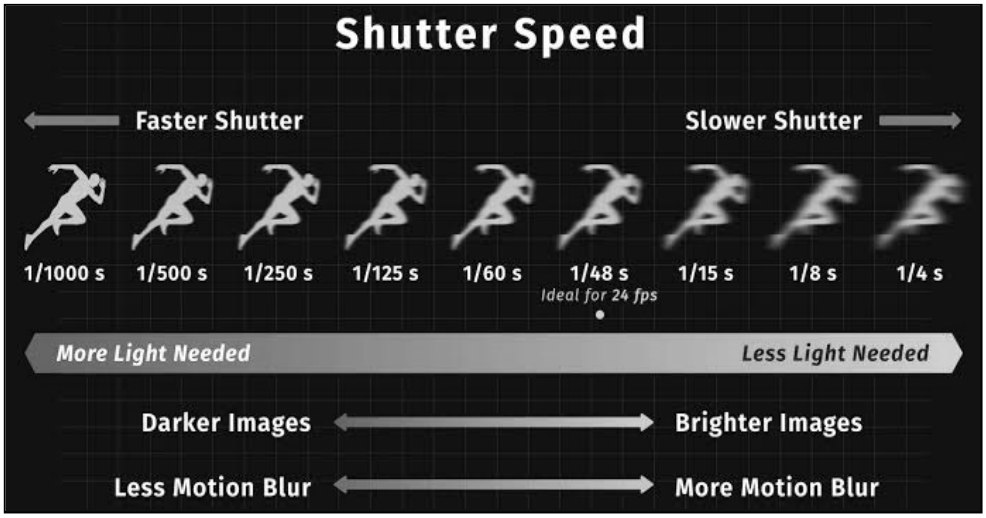
3. Why is Exposure important in Photography?
4. What is the measurement of light?

2.4 SHUTTER SPEED



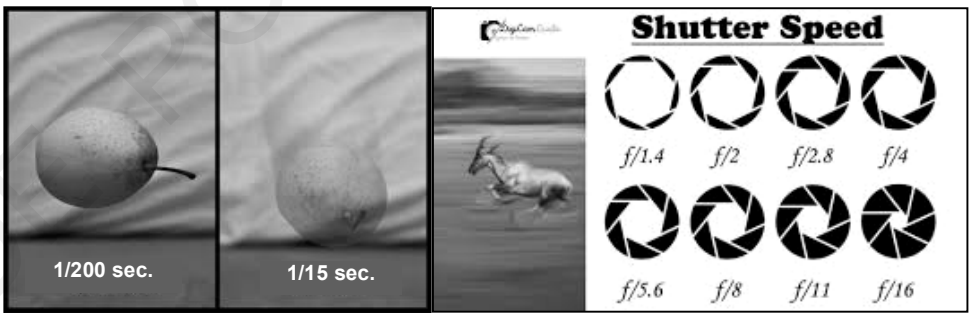
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The amount of time it takes for the shutter to open and let light into the sensor is known as the shutter speed of a camera. It essentially refers to how long it takes the camera to take a picture. This has some important ramifications for how the

images look. The sensor is exposed for a long duration while employing a slow shutter speed, sometimes known as a long shutter speed. Motion blur is the primary negative effect.

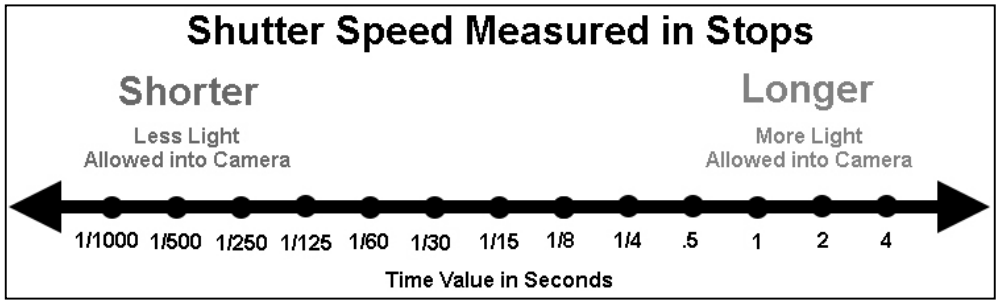
If the shutter speed is adjusted too slowly, moving objects in photographs will seem blurred in the direction of motion. This method is widely used in automobile and motorbike advertisements to intentionally blur the moving wheels in order to give the viewer a sense of speed and momentum. To photograph the Milky Way or other objects at night or in poor light, slow shutter speeds are also used in conjunction with a tripod.

Long shutter speeds are used by landscape photographers to give rivers and waterfalls the appearance of motion while maintaining sharpness throughout the shot. On the other hand, shutter speed can be utilized to do the exact opposite: motion freezing. Even quickly moving objects, like flying birds or fast cars, can be avoided by using a fast shutter speed. Each drop will hang acutely in the air while photographing water with a fast shutter speed, which may not be seen to the human eye. All of the aforementioned effects may be achieved simply by changing the shutter speed. Fast shutter rates effectively freeze activity, but long shutter speeds provide the appearance of motion when several shots are exhibited for a moving subject.

Shutter speed, which is measured in seconds or fractions of seconds (1 second, 1/2 second, 1/4 second, 1/250 second, 1/2500 second, etc.), is the length of time the shutter is open. When the shutter speed is faster, the image sensor is exposed to light for a shorter amount of time; when the shutter speed is slower, the image sensor is exposed to light for a longer amount of time. If you're capturing a moving subject, different shutter speeds will provide varied results. Slow shutter speeds introduce blur from two sorces: camera movement (camera shaking), and subject movement (for more information on this topic, see "Camera Blur and Motion Blur"). Rapid shutter speeds stop motion, whereas slow shutter rates introduce blur from both sorces.

In other words, the easier it is to capture the scene without blur and to "freeze" motion, and the less camera shake there is, the greater the shutter speed. Slower shutter speeds, on the other hand, are more effective at conveying motion, such as that of moving pictures or water that is flowing. You can choose whether you want the image to "freeze" or show motion by adjusting the shutter speed.

Shutter Speed Measurement



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Shutter speeds are often expressed in fractions of a second when they are less than a second. For instance, 1/4 denotes a quarter of a second, whereas 1/250 denotes one-two hundred and fiftieth of a second (or for milliseconds). The majority of modern DSLRs and mirrorless cameras can capture images with shutter speeds as quick as 1/4000th of a second, and some can go as fast as 1/8000th. On the other hand, the majority of DSLRs and mirrorless cameras typically have the slowest shutter speed of 30 seconds. If necessary, external remote triggers can be used to achieve a faster shutter speed.

Shutter Speed and Exposure

Shutter speed also has an impact on exposure, which affects how bright a photo appears. When a lengthy shutter speed is used, the camera sensor captures a lot of light, producing a brilliant image. The image is darker when utilizing a quick shutter speed because the camera sensor only receives a very small amount of light exposure. Shutter speed has an impact on brightness, but it's not the only factor. Aperture, ISO, and scene brightness are other factors to take into account.

So, while choosing a shutter speed, there is some leeway, but other variables must be carefully chosen. While trying to get the ideal level of brightness in a photo, shutter speed is a crucial consideration. A quick shutter speed may be necessary on a sunny day to prevent the picture from being overexposed. Or, if it's dark outdoors, a slow shutter speed can be necessary to prevent a picture that's too dark (which, in turn, could require a tripod due to motion blur from handholding the camera). For many individuals, the major purpose of adjusting shutter speed is to ensure that the images are bright enough. Motion blur problems, on the other hand, are crucial and should not be neglected.

Fast, Slow and Long Shutter Speeds

When it comes to freezing movement, a fast shutter speed is typically necessary. This may be as fast as 1/1000th second for photographing birds. For routine photography of slower-moving scenes, however, shutter speeds of 1/200th second, 1/100th second, or even longer may be achievable without causing motion blur. Long shutter speeds, frequently exceeding one second, necessitate the use of a tripod to create clean images...

For several types of low-light/night photography as well as to specifically capture movement, long shutter speeds are used. Everything moving in the shot may appear extremely blurry when utilizing slow shutter speeds. Shutter speeds of 1/100th second to 1 second are still regarded as sluggish in the middle. It is possible that you won't be able to control them without adding camera shake, especially at the one-second point. This is also very dependent on the lens. Some lenses, like the Nikon 70-200 mm f/2.8, offer image stabilization. Within the lens, stabilization (also known as 'vibration reduction') technology can let photographers shoot photographs at very slow shutter rates while hand-holding cameras without adding camera shaking. Other lenses lack vibration mitigation. Thus, the reciprocal rule must be used to calculate the recommended shutter speed without introducing blur from camera shake. Also, understanding how to use a camera properly is essential.

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How to Set Shutter Speed

Most cameras automatically control shutter speeds by default. When the camera is set on "Auto," it chooses the shutter speed on its own without consulting the user (and so are the aperture and ISO). The shutter speed may, however, be altered manually if necessary: You can choose the shutter speed when the camera is set to "Shutter Priority" while the camera chooses the aperture. The shutter speed and aperture are selected manually when the camera is set to 'Manual' mode.

You may opt to set ISO manually or automatically in both of these modes. Still, keep an eye on the shot to ensure that the motion blur is not excessive (or freezing motion that one wants to get blurred). The shutter speed is calculated automatically by the camera in 'Aperture Priority' mode, which is used by some professionals 95% of the time.

How to Find Shutter Speed?

The shutter speed is often found in the top left corner of cameras with a top panel, as seen in the arrow below:

The shutter speed can be viewed on the bottom-left side of the viewfinder if the camera lacks a top LCD, as several entry-level DSLRs do. If the camera lacks a top LCD or viewfinder, as many mirrorless cameras do, the shutter speed can be calculated by looking at the back screen. On most cameras, the shutter speed is shown as a normal number rather than a fraction of a second. Anything in the range of 1' or 5' is apparent when the shutter speed is larger than or equal to one second (with the quotation sign to indicate a full second). Switch to 'Aperture Priority' mode if the shutter speed is still not displayed. Make sure that 'AUTO ISO' is switched off. Then begin pointing from dark to bright places surrounding the camera. The shutter speed is the variable that will change.

The aperture of a lens is the opening in the diaphragm through which light passes. It is expressed by the numbers 1.4, 2, 2.8, 4, 5.6, 8, 11, and 16 and is measured in f/stops.

The most crucial of the three photographic fundamentals—the others being shutter speed and ISO—is aperture.

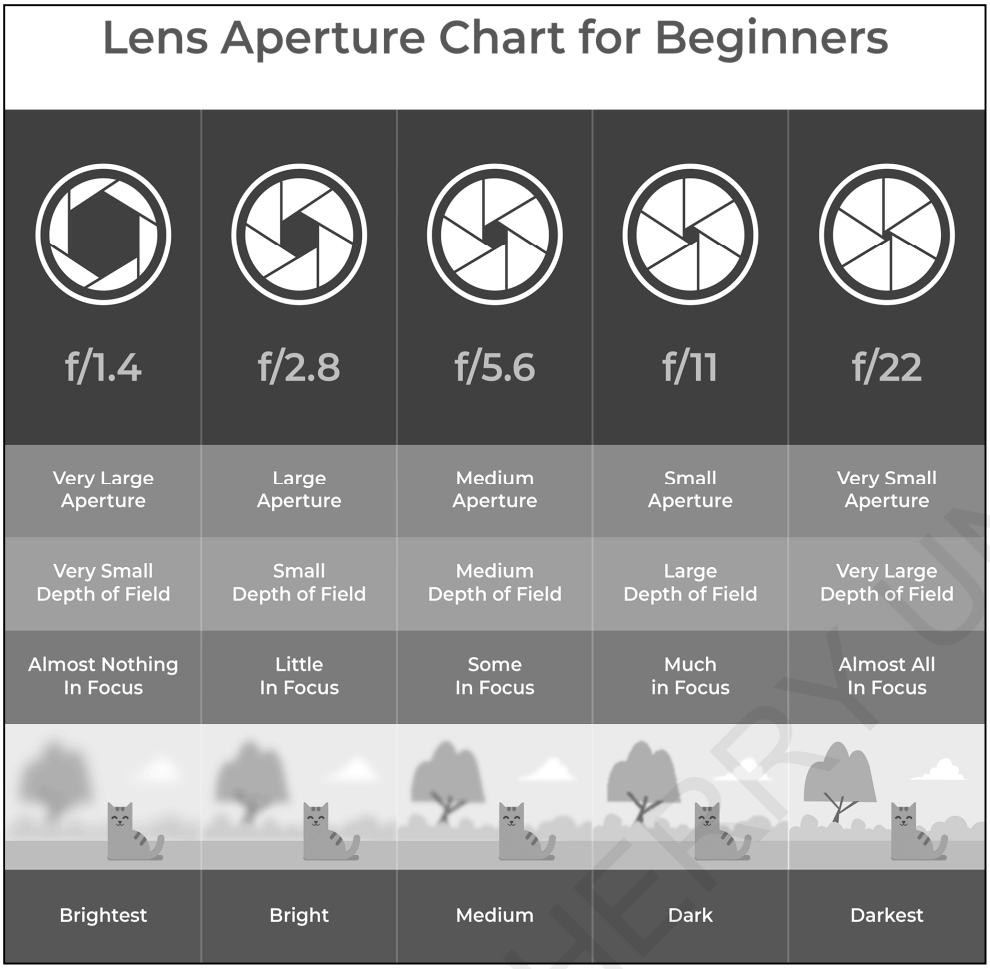
Check Yor Progress

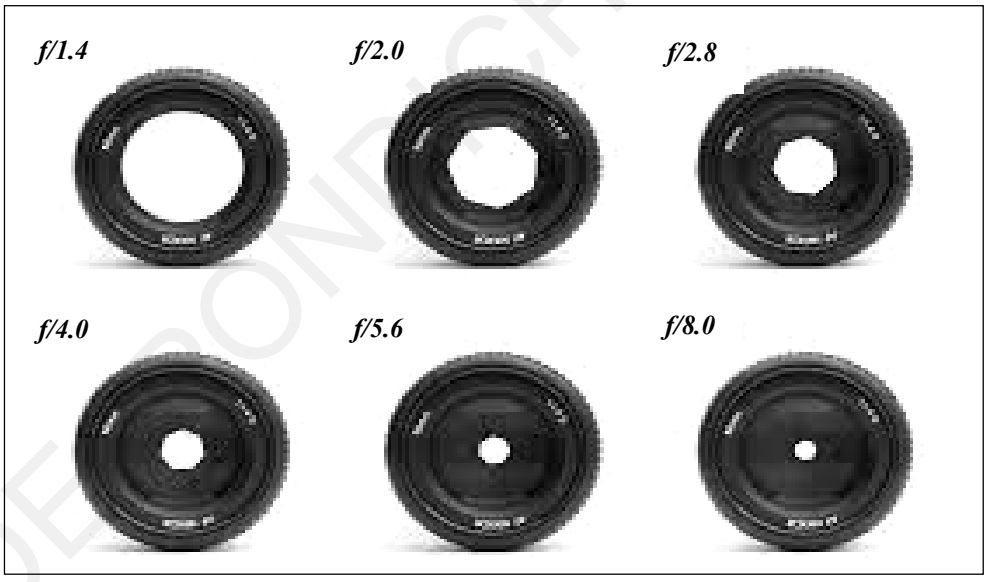
5. What is the best shutter speed for still photography?
6. How does shutter speed work?

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2.5 APERTURE

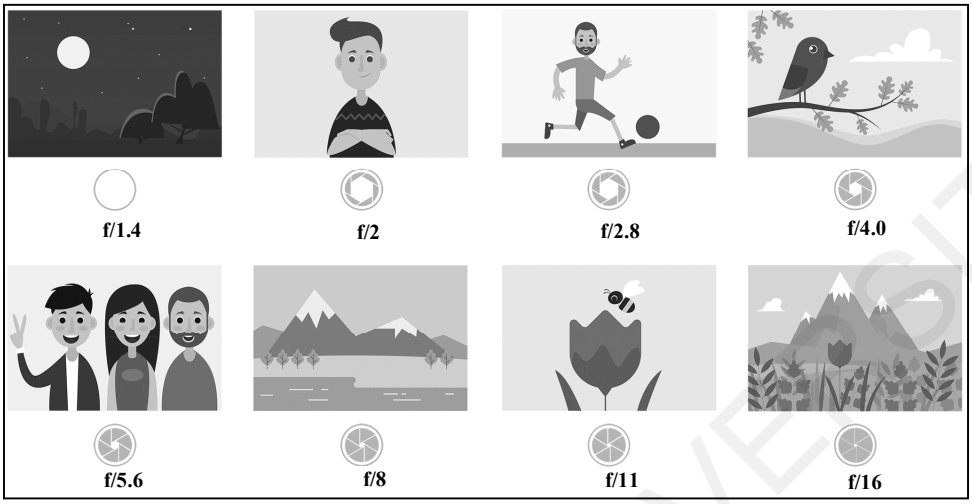
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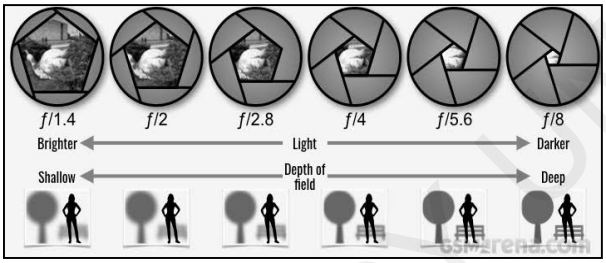




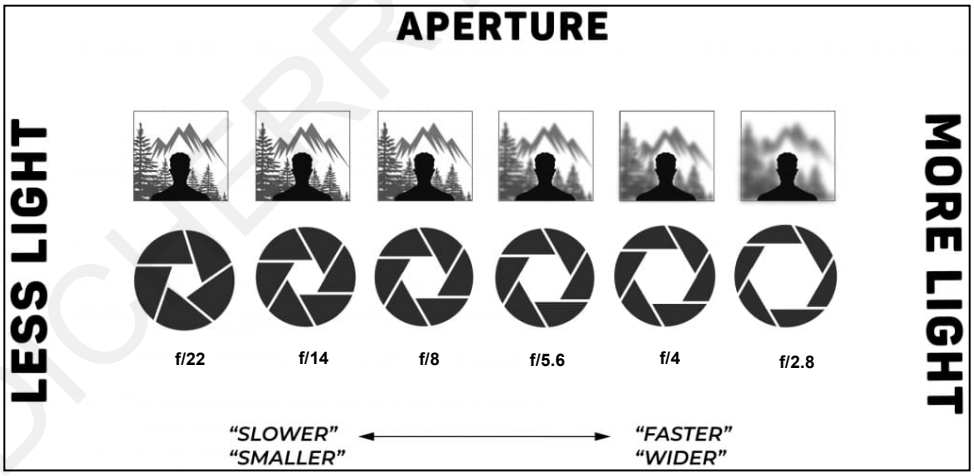
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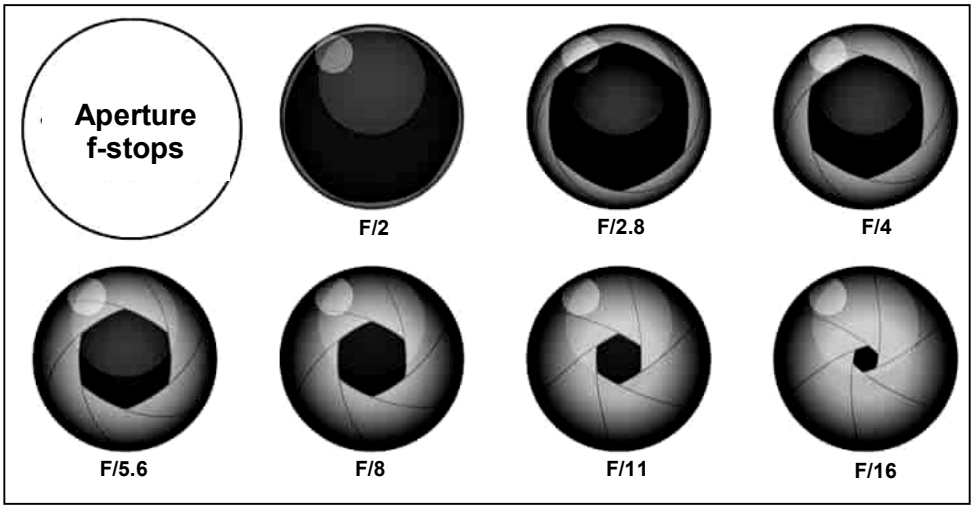
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f/1.4
f/2
f/2.8
f/4.0
f/5.6
f/8
f/11
f/16


ƒ/1.4
ƒ/2
ƒ/2.8
ƒ/4
ƒ/5.6
ƒ/8
Brighter
Light
Darker
Shallow
Depth of field
Deep


f5.6
f1.8


APERTURE
LESS LIGHT
MORE LIGHT
f/22
f/14
f/8
f/5.6
f/4
f/2.8
"SLOWER"
"SMALLER"
"FASTER"
"WIDER"


Aperture
f-stops
F/2
F/2.8
F/4
F/5.6
F/8
F/11
F/16

The aperture is the portion of a lens through which light enters the camera. That is an easy concept to understand if one thinks about how the eyes work. When one transitions between bright and dark environments, the iris in the eyes expands or contracts, changing the size of the pupil. In photography, the term "aperture" refers to the lens' "pupil". The aperture can be shrunk or expanded to enable more or less light to reach the camera sensor. An aperture in a lens is depicted in the figure below: Controlling depth of field with an aperture may add dimension to pictures. Aperture, on the one hand, produces a hazy image. With a lovely shallow focus effect in the backdrop. It will, however, deliver clear visuals from the foreground to the horizon. Also, by brightening or darkening images, it modifies their exposure.

Exposure is affected by Aperture

Aperture can be used to give photographs a variety of effects. The brightness, or exposure, of an image is among its most crucial elements. The amount of light that enters the camera sensor and, consequently, the brightness of the image, changes as the aperture widens. A big aperture (broad opening) allows more light to enter, producing a brighter image. A small aperture, on the other hand, darkens an image. Take a look at the diagram below to see what I'm talking about. To demonstrate how exposure is influenced: The aperture effect impacts the brightness. A large aperture would usually be desirable in a gloomy location, such as indoors or at night, to catch as much light as possible. When it becomes dark, the pupils dilate for the same reason.

Aperture influences Depth of Field

Aperture is a term that refers to the size (i.e., f-stop). One of the simplest methods to modify yor depth of field is to use an aperture.

Camera distance is a consideration. The shallower the depth of field, the closer yor camera is to yor subject.

Lens Focal Length

The focal length of yor lens also has an impact on the depth of field.

Dimensions of the Camera Sensor

Depth of field is influenced by the size of the camera sensor. Depth of field is another crucial aspect of the aperture. Depth of field is the term for the area of the image that appears clear from front to back. In some photographs taken with a "thin" or "shallow" depth of field, the background is completely out of focus. Other photographs feature a 'big' or 'deep' DOF with crisp foreground and backdrop. The girl is in focus and seems crisp in the photograph above, but the surrounding is entirely out of focus. Both the foreground and background are blurred significantly with a large aperture. When the subject needs to be isolated for portraits or general photos of something, this is helpful.

As shown in the image below, it is possible to occasionally frame the subject with foreground objects that are also blurry in relation to the subject. Contrarily, a small amount of background blur is produced by a narrow aperture, which is

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appropriate for various types of photography, including landscape and architectural photography. Here is a quick comparison of how the subject's position in respect to the foreground and background is affected by using a large or small aperture.

F-Stop and F-Number

Thus far, we have only discussed aperture in general terms, such as large and small. It can alternatively be expressed as a 'f-number' or 'f-stop,' with the letter 'f' appearing before the number, such as f/8. Almost certainly, someone has seen this previously on the webcam. The aperture will appear as f/2, f/3.5, f/8, and so forth on the LCD screen or viewfinder. Some cameras omit the slash and write the f-stops as f2, f3.5, f8, and so forth. F-stops are a way to specify the size of the aperture for a certain shot.

Large vs. Small Aperture

There's a catch, though, and it's one element of aperture that novices struggle with the most. This is something that has to be carefully considered and perfected: Apertures with big apertures are represented by small numbers, whereas huge numbers are used to symbolize apertures with small apertures. That is not a mistake. For instance, f/2.8 is substantially larger than f/4 and f/11. Larger numbers denote higher values, which most individuals find uncomfortable.

This is a fundamental fact of photography, though. Consider the graph below: This generates a great deal of consternation among photographers since it is exactly the opposite of what one would expect. However, as bizarre as that may appear, there is a logical and straightforward explanation that should clear things up considerably: Aperture is a fraction of a second.

Consider the fraction 1/16th when working with an f-stop of, say, f/16. One should know that a fraction like 1/16 is obviously smaller than 1/4. An aperture of f/16 is hence smaller than an aperture of f/4. This is what one sees while looking through the front of the camera lens: So, if photographers recommend a vast opening. They recommend using an aperture of f/1.4, f/2, or f/2.8 for a specific sort of photography. If they propose a tiny aperture for one of the images, it's something like f/8, f/11, or f/16.

In many photographic scenarios, the aperture is plainly significant. In the sections below, we'll go through each of these features and how they work in practice. Wide apertures, such as f/1.4 or f/2, are used by portrait photographers to separate their subjects from the backdrop and foreground. By obscuring distracting factors, they can keep the issue at the forefront of the viewer's consciousness. For instance, portrait photography tends to favor dreamy images, and for good cause. This isn't true for all photographs, though. On the opposite end of the aperture spectrum, landscape and architecture photographers prefer using tiny apertures like f/8 and f/11. Their objective is to simultaneously bring the foreground and background features into sharp focus.

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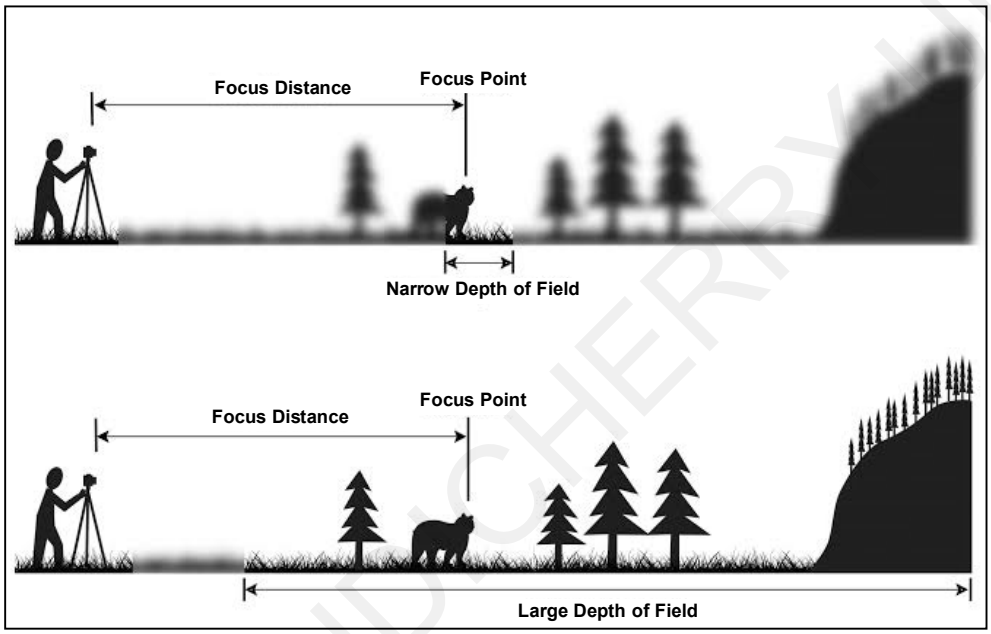
Check Yor Progress

7. Which Aperture is best for Photography?
8. How do photographers use aperture?

2.6 ISO

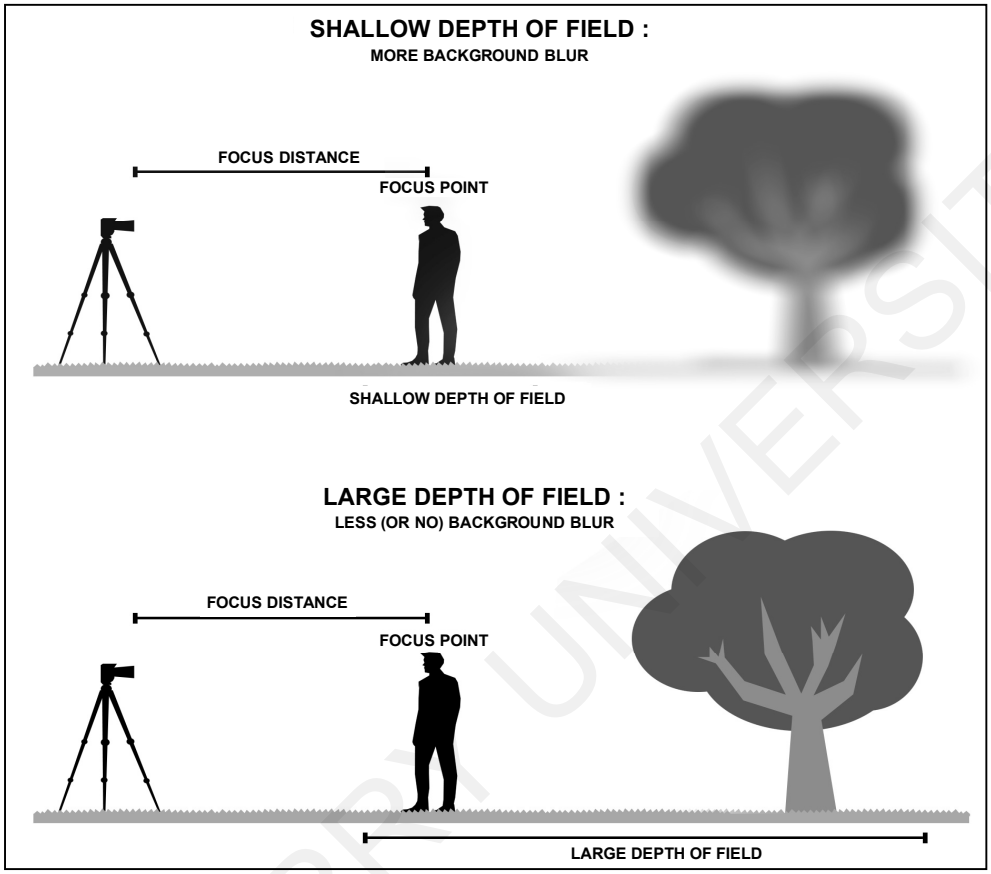
International Organization for Standardization

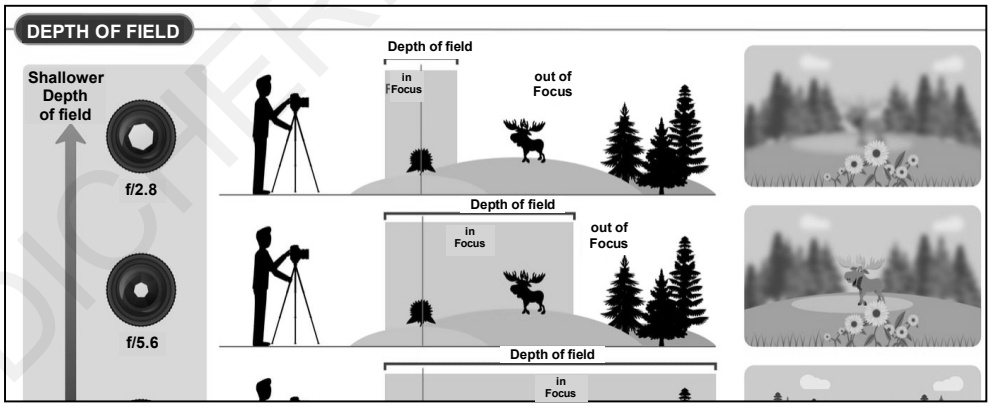
2.7 DEPTH OF FIELD





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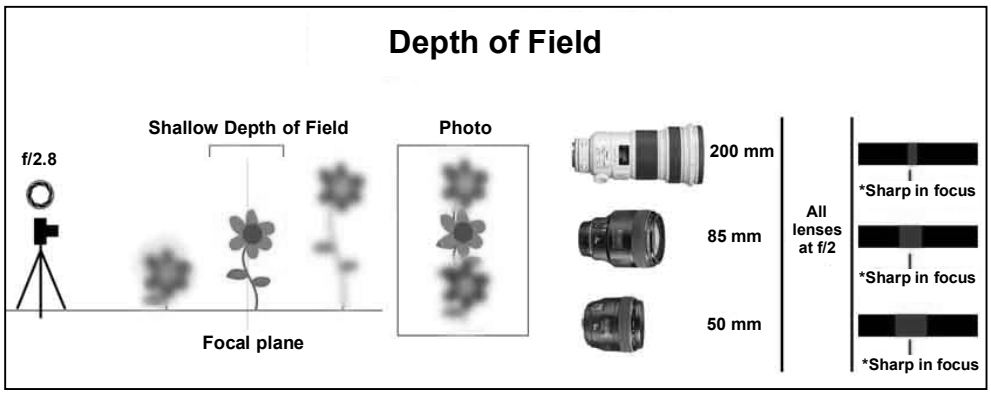








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1. Sharpness loss due to diffraction
2. Sharpness loss due to lens quality
3. Starburst effects on bright lights
4. Visibility of camera sensor dust specks
5. The quality of background highlights (bokeh)
6. The focus shift on some lenses
7. Ability to focus in low light (under some conditions)
8. Control the amount of light from flash

Lens Aberrations Impacts Sharpness Adversely

Everyone wants to take crisp shots for some reason! One method to do this is to reduce the visibility of lens aberrations. What precisely are lens aberrations? Simply said, these are problems with the lens's ability to capture good images. Although most photographic issues are caused by operator mistakes, such as missing focus, poor exposure or distracting compositions, lens aberrations are entirely equipment-related. If one looks closely enough, they are basic optical faults that may be detected in every lens, but some lenses are better than others.

Consider the following illustration: With this crop, the majority of the lights look smeared rather than perfectly round. Furthermore, the crop isn't particularly

crisp. The lights did not appear to be as hazy in real life. Aberrations can manifest themselves in a variety of ways. For example, the lenses are likely to be blurrier at various apertures or in the image's corner. Lens aberrations are also to blame.

The distance between the nearest and farthest objects in an image that are in acceptable, clear focus for many cameras is known as depth of field (DoF). The focal length, subject distance, allowable circle of confusion size, and aperture can all be used to calculate the depth of field.

The depth of field (DoF) is one of the most essential concepts in photography. Every photographer should be capable of comprehending DoF and the factors that affect it. Many photographers are aware that they can change the depth of field by changing the aperture.

Depth of field is the distance between well defined nearest and distant objects in an image. Now, the camera can only sharply focus on one area. The phrase "acceptably sharp" is a bit of a misnomer, though, as the transition from sharp to unsharp is gradual. Without getting too scientific, two factors that affect how sharp an image is acceptable are how it will be viewed and at what scale it will be viewed.

It is based on the circle of confusion, a scientific concept. This needs the application of additional physics. Spencer covers it in his piece 'Hyperfocal Distance Explained.' So, if you want to understand more about the technical elements, get over there. I tried to show the difference between a narrow and a large depth of focus in these two sketches. Only a small portion of the image is in focus in a picture with a small depth of field. With a large depth of field, on the other hand, far more of the picture seems sharp.

Camera-Subject Distance

The distance between the camera and the subject is another crucial aspect that affects depth of field. The depth of field decreases as the distance between the camera and the subject decreases. Have you ever tried photographing a flower or bug up close and discovered that, even with a small aperture, you can't get the entire thing in focus? This is due to the fact that the depth of field gets narrower the closer you get to the subject. In the first set of photos, the camera-subject distance is 1.5m.

The focus distance for the second set is a little under half a metre. The DoF grows as the aperture narrows in each pair of images. Furthermore, for each pair of images taken, when the camera-subject distance is greater, there is more depth of field at the same aperture. On the internet, you may find many depth-of-field calculators. DoF applications may also be downloaded to the phone. The programme easy DoF Calculator for iPhone was used to compute all of the DoF values stated in this post.

Focal Length of the Lens

More information on this may be found in my post 'What is Lens Compression and How to Use it in the Photos.' Hence, changing the camera-subject

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distance so that the subject's magnification is the same has no impact on the depth of field.

Sensor Size

Depth of the field is also influenced by sensor size. This issue is covered in depth in the article 'Sensor Size, Perspective, and Depth of Field.' In a nutshell, smaller sensors provide greater depths of field. However, one must be cautious in making the analogy. To ensure that the fields of view are the same, it is necessary to check cameras with lenses with the same effective focal length. The larger sensors have a deeper depth of field while shooting at the same apertures and distances from the camera to the subject.

Because of this, a lot of seasoned portrait photographers opt for full-frame gear. As an illustration, think about the following: An APS-C camera with an 80 mm lens, a Micro 4/3 camera with a 60 mm lens, and a full-frame camera with a 120 mm lens are all set to f/9 with a camera-subject distance of 5.0 metres. The depth of field in each photograph is depicted in this table diagram.

However, a recurrent topic is whether equivalent photos with similar DoFs can be captured with cameras having differing sensor sizes. Yes, it is correct. To obtain a similar result, however, divide the crop factor by the apertures, area of vision. One will obtain images with a comparable field of view and depth of focus by using the same cameras and lenses as in the previous example, but with an aperture of f/18 on the full-frame camera, f/12** on the APS-C sized sensor, and f/9 on the Micro 4/3 camera.

Determining Depth of Field

A depth of field preview button can be found on several DSLRs. When this button is pressed while using the viewfinder, the camera stops down the lens, allowing the user to see how the final image will appear. Nevertheless, the Viewfinder will become very dark at small apertures, making it difficult to see the preview. For some camera models, live view can be utilized to see how the depth of field will appear. Mirrorless photographers may have an edge over DSLR photographers since what they see in the LCD or digital viewfinder is often how the image will appear.

Check Yor Progress

9. What does ISO mean in Photography?
10. How does ISO affect a photo?

2.8 ANSWERS TO 'CHECK YOR PROGRESS'

1. Every prospective photographer should be aware of the following for types of light, according to Sudhakaran in the video: **hard, soft, specular, and diffused.** Differentiating between the for can be tough for the untutored eye.

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2. **Catchlights** — Any truly great portrait must have the subject's eyes reflecting the light sorce. Without catchlights, eyes tend to appear somewhat lifeless and dull.
3. The primary result of exposure in photography is **to capture the image with a determined brightness.** When you photograph a well exposed photo, you capture all the details in the highlights and the shadows. On the other hand, overexposure refers to the exposure effect that occurs when the sensor captures too much light.
4. Based on the brightness seen by the human eye, light can be personally measured. Units include **candles, lumens, footcandles and lux.** If the output of a sorce of light resembles that of a "standard candle," then that sorce has a luminosity of one candle.
5. Choose a slower shutter speed if you need a brighter picture. Moreover, it is not need to be exactly 30 seconds. Even something like **1/100 second or 1/25 second** works properly the majority of the time and will produce a sufficiently bright image.
6. Yor camera should have a dial or arrows someplace. Depending on the shutter speeds you want, turn the dial left, right, or up or down. The shutter speed is typically expressed in units of **1/1000, 1/250,** 1/30, 1/2, etc. The shutter speed increases as the bottom number decreases.
7. **f/2 to f/2.8** is the ideal aperture range for taking individual portraits. Use f/4 when photographing two people. Shoot at f/5.6 when there are more than two people.
8. Aperture is all about **controlling yor camera using accessible light.** While utilizing aperture priority, you can modify the ISO, aperture (f-stop), and exposure settings, which all affect how yor camera analyses the environment and determines how much light to let in when you press the shutter.
9. ISO is the camera's **sensitivity to light** as it relates to a digital sensor or a film. More sensitivity to light is indicated by a higher ISO value than by a lower ISO number.
10. For photography, adjusting the ISO will either make the image brighter or darker. Typically, **the lower the ISO, the better.** This is due to the fact that yor photos will have less noise and grain the lower the ISO.

2.9 SUMMARY

In photography, "light" refers to the position of the light sorce, which could be artificial or natural, in relation to yor subject. The final image's clarity, tone, emotion, and a host of other factors can all be impacted by the location and quality of the light. A photograph simply records patterns of light, color, and shade; lighting plays a crucial role in shaping the final image. To accurately portray the

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scene, illumination is desired. In other instances, light's hue, intensity, and direction are changed to provide a certain effect.

2.10 KEY TERMS

- **Aperture:** Aperture is the opening through which light passes through the lens to enter the camera. Its size can be modified to control how much light reaches the sensor or negative film. The diameter of the aperture, also known as the F-stop, affects the exposure and depth of the field.
- **Exposure:** Exposure is the amount of light that reaches the camera sensor, and it determines how light or dark an image is. The exposure of an image is determined by the aperture, shutter speed, and ISO.
- **ISO:** ISO, International Organization for Standardization, represents the sensor's sensitivity to light. The higher the number, the most information will be captured. Higher ISO numbers are used in low-light situations such as astrophotography. Digital cameras allow photographers to easily change the ISO, while each film roll has a predefined number.
- **Overexposure:** Overexposure occurs when the exposure value is higher than it should be, resulting in a loss of information over highlight areas.
- **Shutter Speed:** Shutter speed is the length of time a camera sensor is exposed to light when taking a photo. Slow shutter speeds capture the blur of subjects in motion, making it highly valuable for night and landscape photographers. On the other hand, high speeds allow photographers to freeze a single millisecond in time, which is usually an absolute must in fields such as sports and pet photography.
- **Underexposure:** Underexposure means that the exposure value was having less light than necessary, resulting in a photo that is too dark to produce normal contrast.

2.11 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. Explain the importance of light in photography.
2. What is the exposure triangle?
3. What is the shutter speed?

Long Answer Questions

1. What is the correct amount of exposure as per the different sizes of the photos?
2. What are aperture and ISO in photography?
3. Explain in detail the depth of field (DoF).

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Unit III Focus, Lens, File Types and Digital Workflow

Learning Objectives:

By the end of this unit, the learners would be able to:

- Differentiate between the Types of File formats.
- Understand the Camera shots.
- Know the Angle of view.
- Explain the various types of Camera Lenses.
- Understand the Digital Workflow.

Structure:

3.1 Taking Pictures in Focus
3.2 (A) Different Types of Camera Lenses
3.2 (B) Angle of View
3.3 Basic Camera Shots: Size and Angles
3.4 File Types (RAW, JPG, TIFF, etc.)
3.5 Digital Workflow
3.6 Answers to 'Check Your Progress'
3.7 Summary
3.8 Key Terms
3.9 Self-Assessment Questions and Exercises
3.10 References

3.1 TAKING PICTURES IN FOCUS





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For the majority of amateur photographers, the world is one of point-and-shoot devices, yet for those who are tired of hazy photos, a little more focus is necessary. This crucial phase in the photography process ensures that the subject is properly illuminated and the composition is balanced. The clearest two-dimensional plane in each shot is in the front, middle ground, or backdrop. This line, parallel to the sensor, is the focal plane of the camera. One can adjust the location of this plane of focus by either manually or automatically changing the camera's focus. Adjusting the focus may generate more explicit images or, if done correctly, depth of field, which highlights only one section of the image, a portion of a shot, while blurring everything else.

Since the first time, a camera was used to take a photograph. We could talk for days about composition, settings, HDR, bracketing, and other photographic methods, but until you grasp focus, none of it will make sense. Photographers may take a long time to properly comprehend focus and have a complete comprehension of it. In technical terms, the lens aperture and light work together to determine focus. Consider it this way to make things simple: Different parts of the image will be in focus depending on how light rays converge into the lens and what type of aperture is used in focus.

Lower apertures, such f/8 to f/16, 'push' all of the outside light to flow through a tiny hole and focus on the camera sensor. As a result, a larger percentage of the time will be spent with the image in focus. On the other hand, wider apertures, such as f/1.4 to f/4, will disperse all light rays across a larger area of the picture sensor. Because the hole indicated a few paragraphs before will now be significantly more prominent, the image will have a reduced 'depth of field.' In practice, the sharpness of a photograph may be used to determine whether it is in focus or not. The sharper it seems, the more in focus it will be. However, keep in mind that photographers occasionally employ focus to accentuate or hide certain areas of the image. As a result, certain out-of-focus portions may be expected, as they visually highlight more of the sharp sections.

Focus in Photography



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It is tough to produce the images we want without understanding how focus works. We need to stay concentrated in order to take pictures that move others and convey the emotions we feel when working on a subject. To help you get the most of your camera's focus points for photography, we'll go over how to do so in our guide to focusing.

Breaking down the many ways to achieve focus with the lens and camera is the first step in understanding focus in photography. This course covers all you need to know about focusing in photography, from understanding how to use manual and auto-focus inside your camera to applying the best focus techniques to get the focus just right!

Working of Focus



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The majority of cameras will focus inside the lens, which distorts light onto the sensor and records a tiny representation of the real picture in front of it. The subject of the image is in the plane of focus when all of the subject's correctly converged reflected light enters the sensor at a single location. As the subject moves outside the plane of focus, the light converges somewhere in front of or behind the sensor, creating a blur. Focusing a camera involves altering the distance between the object of the image, the lens, and the sensor. You can do this by adjusting the camera's settings or by merely moving nearer or farther away from the subject.

Automatic vs. Manual Focus

Manually rotating the lens barrel of the camera is an antiquated method of focusing the lens. The majority of digital cameras have auto-focus mechanisms, which are frequently quicker and more precise than manual mechanisms. When the photographer presses the shutter button halfway down, they use the camera's motor to focus on the object of their choice. On the other hand, the manual focus has a role. If the camera is having problems focusing in auto mode, which might be due to low light conditions, having a manual override is beneficial.

Photography Tips for Focused Images



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1. **Recognize the focal points:** When looking through the viewfinder, one will see many squares and rectangles, possibly auto-focusing focus locations. Some of the most recent cameras have upwards of 70. Vertical rectangles focus on horizontal lines, whereas horizontal rectangles focus on vertical lines (think: trees and doors). Cross points are represented as squares, which lock onto lines that go in either direction. A cross point is the central focus point of any camera, and some contemporary cameras show every focus point digitally.
2. **Focus first, then recompose:** The easiest and fastest approach is typically using the core focus point. Set this point over the area you want to be sharpest, halfway push the shutter, and then recompose the image. Keep in mind that any camera movement at this time will produce blurry pictures. One of the other focus points might be utilized in its place if the centre focus point is not in the composition's centre.
3. **Find a line:** For auto-focus to select the ideal plane of focus, it needs an area with contrasting characteristics. It may not be able to latch onto anything if it is exposed to the elements, such as naked skin, white sand, or a blank wall. As a result, the best approach is to choose a line; for portrait photography, the eye is a great region to focus on, while the horizon is a nice spot to focus on for landscape photography.
4. **Select the appropriate focus mode for the circumstance:** Use the "One Shot" (Canon) or "Single Servo" (Nikon) modes, which lock on to a focus region, for stationary targets. When the subject is moving, "AI Servo" (Canon) or "Continuous Servo" (Nikon) will continually alter the focus without locking. This feature is useful for sports, wildlife, and other types of photography.
5. **If in doubt, concentrate on the front subject:** People naturally view objects that are closer to them as sharper than those that are farther away. If that strategy is replicated by highlighting a foreground item, the shot will most likely appear natural and attractive.
6. **Set your camera to aperture priority mode:** This mode is popular among beginner and professional photographers since it eliminates the need to re-adjust all of the camera settings. The shutter speed is automatically adjusted by the camera for clear photos when the proper depth of focus and ISO are chosen.
7. **Shooting in poor light is a no-no:** Natural light or professional studio lighting ensures that your images are sharper and better.
8. **Keep an eye on how one stands:** The shutter must remain open for a longer period of time to let adequate light to flow through when taking pictures with a shallow depth of focus (and consequently a small aperture). The quick shutter speed means that any movement will be recorded as motion blur. Practice a steady stance with the arms locked to the side or, even better, set up a tripod to prevent camera shake.

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9. **Be mindful of the limits of the hand if shooting at a slower shutter speed:** Many people can take a focused picture while holding the camera at a shutter speed of 1/30th to 1/60th of a second when using a kit lens or wide-angle. A telephoto lens, which brings distant things closer to the camera, will be more sensitive. Hence, a shutter speed of 1/200th of a second would be adequate. Lenses with image stabilization could give you an advantage.
10. **For a moving subject, use a quicker shutter speed:** This is the moment to put the depth of field aside, or you'll wind up with fuzzy images.
11. **To assist with manual focusing, use live view:** A live view mode through a tiny screen is available on many modern DSLRs. When manual focusing, it is a good idea to utilize it because it'll show you when the image is in acceptable focus.
12. **Consider post-processing:** If you have raw files with high image quality, you may make modifications after your shoot. Focusing and sharpening are not the same processes, yet they both aim to bring out features in an image. Another choice is focus stacking, which produces a collaged image from many images of the same composition focused at various points.
13. **Make the sharpest aperture possible:** At a certain aperture, camera lenses can only take the sharpest photographs. This is often 2 to 3 stops smaller than the widest aperture on most lenses, or roughly f/8. Other factors (such as reaching an appropriate shutter speed and depth of field) should come first when choosing an aperture but aim to keep as near to this ideal aperture as possible.
14. **Change to a single-point auto-focus mode:** During focusing, the majority of cameras try to keep as much of the scene as sharp as they can. This is advantageous if you want to notice every little detail, but no single thing will be razor-sharp.



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Set the camera to a single point of focus. This instructs the camera to focus on a single spot (typically in the centre of the frame). Before framing the shot, focus by aiming this point at the subject and halfway pressing the shutter. As a result, the subject will be as clear as feasible.

15. **Reduce the ISO:** The higher the ISO, the more digital noise there will be in the image. Sharp details become hazy as a result, diminishing the image's overall sharpness. Where possible, use the camera's lowest ISO setting (often ISO 100 or 200), as long as it has no impact on other parameters like shutter speed.
16. **Invest in a higher-quality lens:** The sharpness of your images is greatly influenced by the calibre of your lenses; generally speaking, more expensive lenses are sharper than less expensive ones. Changing lenses is obviously expensive, but consider it an investment in better images.
17. **Remove lens filters:** Filters reduce the sharpness of the lens, lowering the image quality. Remove them when they aren't in use to increase visibility.
18. **Examine the LCD screen for sharpness:** The major benefit of using digital over film is the ability to look at photographs right away. After you've taken a picture, use the replay function of the camera to 100% zoom in and check the sharpness. If there's any haziness, it should be reported so that one can reshoot it there and then.
19. **Build a sturdy tripod:** Because the goal of a tripod is to keep the camera as still as possible, it should be of high quality and built to last. It is not suggested to extend the tripod's centre column and legs beyond what is necessary. The higher the tripod, the more it wobbles, making it more difficult to obtain razor-sharp photos. To provide stability, hang anything using the hook on the tripod's base. In order to give the tripod a solid, significant weight that will keep it steady in severe winds, many pros carry an empty "rock bag" that they may load with stones.
20. **Make use of a cable release that may be controlled from a distance:** The camera may shake somewhat when you press the shutter button. Although this may appear to be minor, it may be seen in the final image. A cheap approach to avoid this problem is to use a cable release or remote control. Instead, use the self-timer on your camera; two seconds is long enough for any vibrations brought on by hitting the shutter button to disappear.
21. **Disable vibration reduction:** A built-in vibration reduction mechanism is found in many cameras and lenses, which helps to stabilize the image while the camera is held in the hand. Sadly, when the camera is set up on a tripod, the absence of movement might cause this device to malfunction As it wanders about looking for some, it really causes minor vibrations. This is particularly valid for earlier picture stabilization technologies.

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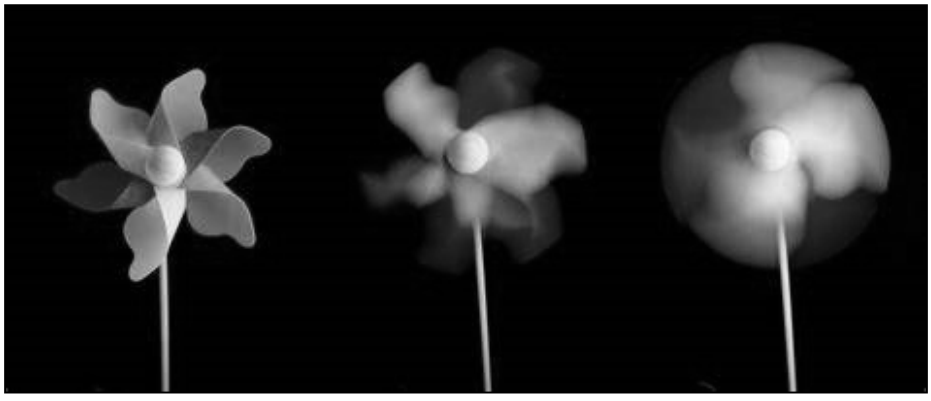
Thus, it is better to completely turn them off while shooting with a tripod to optimize image clarity.

22. **Make use of the mirror lock-up:** The mirror in front of the sensor is another factor that causes camera shake. This mirror lifts out of the way when the shutter button is pressed, generating a tiny movement of the camera. The mirror is kept in its retracted position by mirror lock-up (MLU) throughout the photo shoot, preventing it from moving. This is a feature that most digital SLR cameras have, and it can significantly affect how clear your photos are.

23. **Make a temporary tripod:** Objects and surfaces all around us serve as great natural tripods. Wedging the lens between the wires of a fence or resting the camera against a wall will provide a little bit more stability, keeping the camera steady and reducing blur in the pictures.



24. **Increase the shutter speed to 24:** Increase the shutter speed as much as possible since a greater shutter speed is less susceptible to movement. At the very least, one should follow the rule of thumb of using a minimum shutter speed of "1/focal length." A shutter speed of 1/100 of a second or quicker is advised for a 100 mm lens.



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25. **Use burst mode to take pictures:** Use the camera's continuous shooting (burst) mode to take multiple pictures at once as opposed to one at a time. When firing ten rounds at once, one or two will generally be crisp. Because of how much space is used throughout this process, bring a big memory card.
26. **Activate image stabilization:** When the camera is placed on a tripod, vibration reduction solutions can be problematic, but they perform miracles when the camera is held in one's hands. They may offer you up to three more stops of exposure in ideal settings, which might be the difference between a fuzzy shot and a crisp one as a tack.
27. **Maintaining one's calm:** The body is the main source of vibration and movement when hand-holding the camera, thus make an effort to maintain it steadily. Put your arms at your sides or lean against a tree or wall for additional support. Try to breathe slowly and gently, and press the shutter button between breaths when you're completely still, as even breathing can cause very minor camera movements when you're shooting.
28. **Squeeze the shutter button:** Try to press the shutter button with as little pressure as possible. To start, make sure your finger is in contact with the button (rather than resting over it) and slowly press down on it as opposed to pressing it firmly. Hold the finger where the button is pressed until the camera has completed taking the picture.

Focus Settings on the Camera

Now that you understand what focus is, it is time to put your newfound knowledge to use by taking up your camera and going exploring! In this chapter, we'll look at how different concentration tactics work and which one is better for particular conditions. Almost every camera model on the market should include at least three focusing methods: AF-S, AF-C, and manual focus. The photographer's ultimate guide to understanding focus, 'The Photographer's Ultimate Guide to Understanding Focus,' describes the many ways of camera focusing. For certain settings, different camera focus modes are appropriate.

1. **AF-S (Single Shot):** AF-S is an auto-focus option that allows you to lock the focus on a specific target. The photo may then be moved and recomposed as desired. Single-shot auto-focus is suitable for capturing both stationary and slow-moving subjects. It allows you to focus on a topic more quickly, making it easier to shoot a photo. Street photography, portraiture, and event photography, to mention a few genres, all benefit from AF-S. It is a wonderful choice for settings when you have the opportunity to refocus between shots.

   It is not, however, suitable for fast-moving subjects, which is where AF-C comes in.
2. **AF-C (Continuous Auto-focus):** Between single-shot auto-focus and continuous auto-focus, AF-C bridges the gap. If continuous auto-focus is

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enabled, the camera will refocus on the subject whenever it moves as long as the shutter button is held halfway down. This concentration technique works well with fast-moving subjects. The subject may be watched and followed without having to refocus every time a shot is taken since it will never lose focus. In sports photography, action photography, and wildlife photography, to mention a few categories, the continuous mode is a popular choice for focusing. It might have a big impact on the clarity of the final photos.

3. **Manual Focus:** The manual focus approach is the final and oldest of the focusing methods on our list. In this condition, there are no camera processors, auto-focusing motors, or other external help. There's just one, and it is the ability to get the right focus to shoot a perfectly sharp subject. The finest possibilities for manual focus are usually still-life scenes. If you have access to a tripod, that's even better. Landscape, studio, and macro photography, to mention a few, all benefit from manual focus. These are all photography genres in which you will have the ability to double-check your focus and, if necessary, re-focus.
4. **Auto-focus Area Modes:** Now that we've gone over the various focusing methods, it is time to discuss the various locations that may be selected when utilizing auto-focus. Regarding auto-focus areas, all of the most contemporary cameras in the market will provide you with at least three options: single-point auto-focus, dynamic area auto-focus, and auto-area auto-focus.
5. **Single-Point Auto-focus:** Take a look through the viewfinder to see what's on the other side. When the single-point option is selected, just one small rectangle from the many that exist inside the focus zone can be selected. This is the most precise method for focusing on the subject, especially if it only occupies a small area of the frame or if a particular component of it has to be stressed (for example, the eyes). The Ultimate Guide to Understanding Focus in Photography Single-point auto-focus is excellent when you just want to focus on a small section of the image.
6. **Dynamic-Area Auto-focus:** When viewing the scene through the viewfinder, select the dynamic area mode instead of the single-point option to see many focus points selected at the same time – not just one. The number of picked spots is mostly determined by the focusing capability of the camera. Some cameras have many options for determining the region's size, ranging from eight to twenty-one focus points, and so on.

   When photographing large subjects or wanting to have large sections of the picture in focus, this AF setting is ideal. When accuracy is essential, it is not the greatest solution. In certain cases, single-point AF will be more effective.
7. **Auto-area Auto-focus:** As the name implies, this is the most automated kind of auto-focusing, as the camera will not only focus but will also pick

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where to peak the focus! This may appear to be incredibly cool and simple, but it does have a few drawbacks.

In low-light situations, the Camera's Auto-focus will deteriorate. When it must also choose the region on which to focus, it may not be able to select a focal point at all. When the principal subject merges in with the background in low-contrast settings, the camera may have trouble identifying the right focus. I'd recommend using auto-area focusing only with fast-moving subjects in good lighting conditions when you won't have time to manually select the focal point (or area) and will have to rely on the camera instead.

3.2 (A) DIFFERENT TYPES OF CAMERA LENSES



When it comes to the various types of lenses available, entering the world of photography may be a minefield. Even the most seasoned photographer will struggle to articulate the precise distinctions and functions of each lens, but understanding the functioning, focal lengths, and applications of a lens may help one use it in the correct scenario. Knowing when to use the right lens is only one step on the road to becoming a great photographer. We'll look at the many sorts of camera lenses and when they should be used in this post.

Types of Camera Lens

When learning about the many types of camera lenses available, it may be somewhat intimidating in the early stages of learning about photography. Fortunately, there are two sorts of camera lenses: zoom lenses and prime lenses. Below, we'll go through the definitions of these two camera lenses.

Lens with a Zoom

One of the most popular types of lenses in the photography equipment is the zoom lens, allowing photographers to capture anything from people on the street to wildlife on the African savanna. Zoom lenses are the lenses that allow you to zoom

in and out with great flexibility. The most common zoom lens is the 70-200 mm lens, which wedding photographers usually use. Variable focal lengths are seen in zoom lenses. Thus, a 70-200 mm lens may be used to zoom from 70 mm to 200 mm, for example. If you're travelling light, though, consider purchasing a zoom lens with a much wider focal range, such an 18-270 mm, so you can take pictures up close and far away.

For beginning photographers or anyone who needs to take pictures in a variety of situations or environments, nothing compares to a good zoom range in terms of quality and versatility. Everyone needs an all-purpose lens like this one.

Prime Lens

A prime lens has a timeless design that dates back to the beginning of photography. Because prime lenses have a fixed focal range, they cannot be zoomed in or out. Prime lenses provide the benefit of focusing on a single focal length. In other words, unlike a zoom lens, which may be used in a variety of situations, they are highly tuned to deliver one specific sort of photography. As a result, prime lenses create much better photographs than zoom lenses in general, but they must be used in the right situations. Given that its focal length is as close to the human eye as feasible, the 50 mm prime lens, also referred to as the Nifty Fifty, is a good example of portraiture.

Landscape Telephoto Lens

A telephoto lens is a next step up if a conventional zoom lens isn't powerful enough for your needs. These large lenses range in size from 100 mm to 600 mm, and occasionally much longer. Telephoto lenses are much less helpful than standard zoom lenses because they are heavy and may need to be supported by a tripod. Whether you are a professional wildlife or sports photographer, or if you photograph the night sky and stars, a telephoto lens might come in handy. However, for novices, it may be out of their price range.

Wide-angle Lenses

If you're a landscape photographer looking to improve your skills, wide-angle lenses are a must-have. Wide-angle lenses have a larger focus field than zoom lenses, allowing them to capture more of the scene in front of them. As a result, wide angles are ideal for photographing landscapes since they allow you to catch more of the surroundings and generate a more colorful image. They're also wonderful for shooting architecture since they allow you to catch the entire structure in front of you. The focal length of wide-angle lenses is usually between 16 and 35 mm.

Fisheye Lens

A fisheye lens will be required if capturing an even wider field of view is required. These provide a unique 'fisheye' look comparable to that of a GoPro picture. A fisheye lens is a type of ultra-wide-angle lens that has a huge field of vision. These are highly specialized lenses that most photographers do not require. If you're photographing indoors or utilizing the camera for design work, they'll

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come in handy. The focal length of an ultra-wide-angle lens can be as little as 8 mm. Finally, there are numerous types of camera lenses for practically any condition a photographer could encounter. Knowing which lens is suitable for whatever situation can help you become a lot better photographer.

Check Your Progress

1. What are the three types of Lenses?
2. Which lens is used in a photographic camera?

3.2 (B) ANGLE OF VIEW



The angle of view of a lens refers to how much of a scene or topic it can capture. The angle of view, which is expressed in degrees, can be measured horizontally, vertically, or diagonally across a picture. The focal length is crucial: lenses with shorter focal lengths can catch more of a scene in a single image, whilst lenses with more extraordinary focal lengths provide a considerably narrower perspective. Of course, one may move the camera further away to include more of a scene in the frame or closer to get a tighter shot – or stay there and vary the zoom lens setting – but the angle of view for the chosen focal length remains constant.

When one physically travels closer or further away from an object in the picture, the connection between the things in the picture changes. If you move forward with a wide lens, you'll continue to capture more of the backdrop in relation to the photo's subject. As one moves away from the subject, a long lens will continue to take in a significantly smaller percentage of the backdrop. When photographers discuss the focal length of a lens, they are essentially talking about the angle of vision. This is because how a scene may be framed and arranged is determined by the angle of view. Long lenses with focal lengths of 200 mm, 300

mm, 400 mm, and beyond provide narrow angles of vision, making it ideal for macro photography easier to isolate objects into a broader scene.

It is easy to become lost in the realm of photography, especially when there are so many words to master. The angle of view controls how much of the interior is revealed by the lens. 180 degrees to the left and 180 degrees to the right are included in a 360-degree perspective of a room. Furthermore, a 50 mm lens in full-frame and APS-C cameras will have different angles of vision. The emotional appeal of a photograph is influenced by the scene's location; therefore, the angle of view may help add interest to a shot.

Types of Angle of Views in Photography



A home with a single photograph spends an average of 70 days on the market, but a home with at least 20 images spends only 31 days on the market. However, to attract consumers, the photographs must have good compositions and perspectives. While the angle of view in real estate photography is often limited, different angles may still be used to create intriguing and enticing impressions of a property or community.

1. **Wide-angle:** Because it gives a broad perspective on the subject, wide-angle is the most frequent angle of view for landscape, street, and real estate photography.
2. **Eye-level:** Also known as a straight-on picture, eye-level photography is a popular viewpoint in general photography. One can form a flat angle by placing the camera at the same height as the subject.
3. **Bird's eye perspective:** From a higher vantage point, this is another standard angle in real estate photography since it gives the appearance of ample space. A bird's eye view is frequently the outcome of drone photography.

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4. **High angle:** A high angle creates a low impression of the topic by positioning the camera above it. This can also aid in the creation of a broader view of properties.
5. **Low angle:** A low perspective gives a sense of elegance and sturdiness. Thus, it is a standard view in commercial real estate photography.
6. **Frog angle:** In this angle, the camera is placed parallel to the ground. It can be challenging to capture, especially if the camera does not have a flipping LCD, but the results can be breathtaking.

Check Your Progress

3. How do you find the angle of the field of view?
4. What field of view is 24 mm?

3.3 BASIC CAMERA SHOTS: SIZE AND ANGLES



A shot size is the ratio of the frame's size to the object in the frame. Is the person visible, or is he or she so far away as to be practically invisible? What else is seen in the picture? There are a lot of characters. Landscapes or Objects?

Let's examine the five most popular shot sizes and their functions:

Up Close and Personal – Close Up (CU)

One of the most popular shot types in movies is the close-up. When there are no other distractions in the scenario, it is utilized to emphasize the character's facial characteristics. The character's face can be seen in a standard close-up from the forehead to the chin. Yet, there is some space for creativity. In certain instances, an extreme close-up goes even deeper, showing only the character's eyes. Think of a traditional Western where two characters are pitted against each other before a duel.

Face traits and expressions that could otherwise be overlooked in a large image are called to the viewer's notice.

Quite a Shot – Long Shot (LS)

A long shot resembles the complete opposite of a close-up in several ways. It includes every part of the character's body, from head to toe. This gives the subject's surroundings a more glamorous vibe and shows details that a close-up might otherwise overlook.

Long shots are typically used in action situations when it's important to depict how the subject travels through his or her surroundings. To give the spectator a better understanding of the situation, go from the intense close-up of the two at odds characters to a long shot that shows just how far apart they are standing.

One type of this image is an extreme long shot, in which the subject is rendered virtually invisible in the frame or obscured by the background. Imagine a figure riding off into the distance, getting smaller the farther they are from the camera.

Medium Shot (MS)

A medium shot, often known as a mid-shot, is one that falls somewhere in the middle between a close-up and a long shot. The subject is visible from the top of their head to the bottom of their waist in a traditional medium image. You can see their face and understand their body language because they are close enough. When a character is holding something or pointing a gun, this shot can be used. Instead of wasting screen real estate on their feet or knees, you may show them writing in a book if they're seated at a desk. It is also useful when a character goes across the screen without confusing the viewer because it gives appropriate background information. Another method of categorizing a snapshot is the number of people in the frame. Depending on the number of participants, it is referred to as a single shot, two-shot, or three-shot.

This is typically combined with another shot size that we've already covered. A kissing scenario between two people might utilize a two-shot close-up, for instance. For three characters at an office, a medium three-shot may be appropriate.

POV

Finally, there is the POV (point-of-view) picture. When a viewer wishes to know what a character is doing, this is used. What they want to see or feel is what they want to see or feel. It can be a static photo or a combination of static and another camera movement that we'll examine later.

Camera Positions

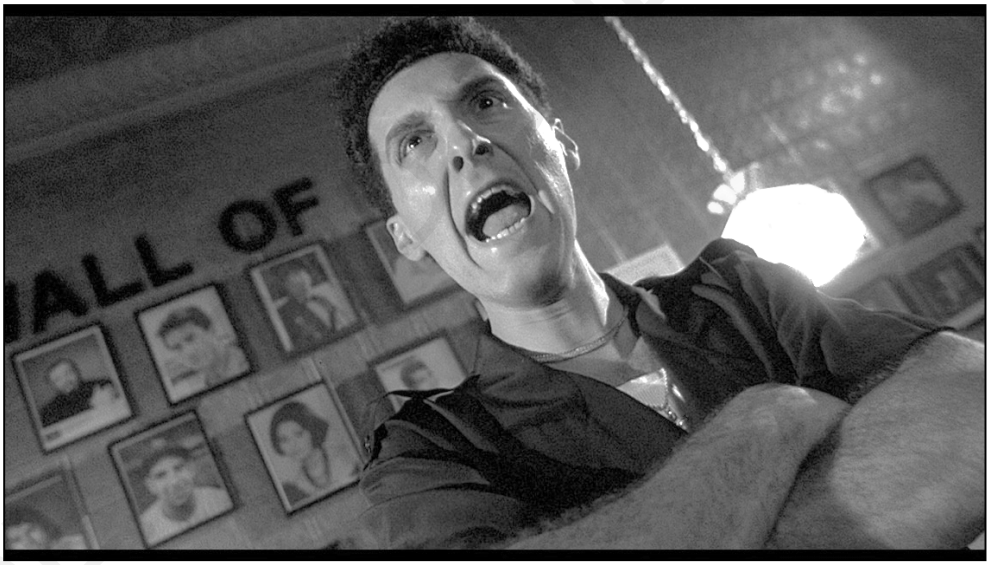
The category we'll look at next is the camera angle. After deciding on a picture size, an angle may be used to offer a bit more perspective to the photo. The camera angle can be used to elicit feelings of terror, empathy, or confusion in the audience.

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The Level of the Eyes

The camera angle that is the most impartial is a shot taken at eye level. The camera is level with the subject's face and points straight forward. If you wanted to retain neutrality in an interview situation, you'd shoot it like this. The idea is for the audience to be able to follow the action without having their emotions manipulated. It is not necessary to show the character's face in the image, because it is termed 'eye level.' Maintaining a neutral camera angle allows for an eye level shot of an object.





Low Vantage Point

The scenario is more subjective with a low-angle view. Instead of looking straight ahead, the camera takes a low angle and glances up at the subject. This might give the impression that the character is menacing in a position of dominance or authority over another character.

It, like several of the other pictures, may be adjusted in intensity. A modest low angle, such as a teacher gazing down at a student, might be utilized to create a sense of authority. An extremely low-angle view could be used to depict a monster like Godzilla or King Kong advancing on other characters.

High Vantage Point

The high-angle photograph is the polar opposite of the low-angle photograph, creating the impression that the camera's subject is small. A shot taken from King Kong's perspective, for example, from a higher vantage point, may be utilized to underscore the protagonist's helplessness in relation to him. To take things to the next level, employ a top viewpoint or bird's eye view. This photograph, which may be used both indoors and out, looks down from above at the actor. When entering a church or a stadium, for example, one would look down on the topic. This may also be used to depict a character escaping from a helicopter, in which case it would be an excellent choice.

One of the most popular methods to communicate confusion is via a Dutch angle. Simply tilt the camera for this image. It is tilted to one side, so it is not parallel to the horizon. This picture might be used to portray the point of view of an intoxicated character staggering along the street or to create the feeling that the walls of a haunted home are closing in on them in a horror film.

Over-the-Shoulder is a term used to describe a garment that is worn over (OTS).

An over-the-shoulder photograph is another viewpoint that might alter a viewer's perception of a scene. In an OTS shot, tension or conflict is depicted by a close-up of another character's face taken from "over the shoulder" of another character. An OTS wide shot can be used to show a character looking out over a landscape or travelling through an action sequence when a POV is not necessary.

Movement of the Camera

Camera motion or movement is the third category that is examined. The majority of the evaluated shot sizes and angles can be used for either static or moving shots. You may easily switch between camera angles when you add motion to a scenario, even inside the same image.

Tilt or Pan

A pan or tilt is the most basic camera movement. When the camera is maintained in one place and rotated to the side for a huge circular view, it is called a pan. When it is tilted up or down, it is referred to as a tilt. To gain a different viewpoint of the scene when using a tripod, simply tilt the tripod head to one side. If you tilt the camera up as a person rises, you might get a low-angle perspective. It is also a good idea to play around with the speed when panning or tilting. You may either pan from left to right for a whole minute to show off a room or a landscape, or you can execute a whip pan, where the movement is so quick that it blurs.

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Tracking Shot, Dolly Shot, or Crane Shot

The key to a pan or tilt is that the camera stays still, creating the illusion that the viewer is a spectator. You can utilize a tracking shot, a dolly shot, or a crane shot to follow a subject and immerse the spectator in the action. A dolly shot moves forward or backward, a crane shot up or down, and a tracking shot frequently moves horizontally. These motions can be used alone or in combination, depending on the equipment, to move simultaneously on several axes.

Zoom



In a zoom shot, the zoom lens is used to move into or out of the frame rather than moving the camera. Changing a medium shot into a close-up may be accomplished by gradually zooming in on a subject's face as they deliver an emotional monologue. Alternately, you can expand the view to reveal a character or item that was previously hidden. A zoom might be subtle and progressive so the viewer is unaware of it, or it can be dramatic and obvious, giving the shot a cinematic atmosphere.

Random Motion

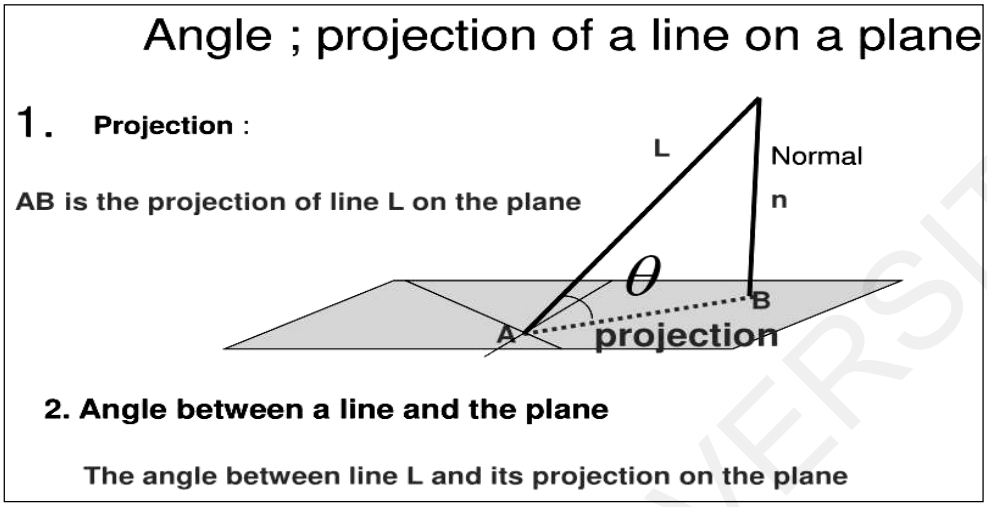
Random movement gives a scene life and excitement, especially in action situations. Think of the movie The Bourne Identity, where the action happens so quickly that the subject of the scene isn't constantly in the frame. While random movement may contribute to the feeling of disorientation, it can also be strong and leave viewers feeling lightheaded and confused.

Motion in All Directions

The last type of motion we'll examine is 360-degree motion, in which the camera completely circles the object of the picture. In the era of Steadicams and CGI, these images are becoming more and more common, but as they require concealing humans and equipment from view, they may be challenging to produce on large film sets.

For the 360-degree battle sequences in The Matrix, a sophisticated camera system was required, although a handheld camera or a drone may also be used.

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Motion that is Compounded

The beauty of camera motion is that more than one axis can be used at once. Mixing motions enables movement in many dimensions at once, producing visuals with greater complexity. Let's take a look at two of the most popular compound shots:

Zooming with a Dolly

The dolly zoom is performed to produce a feeling of dizziness or unease. It was used, among other movies, in Vertigo by Alfred Hitchcock and Jaws by Steven Spielberg. In this photograph, the lens is zooming in one direction while the camera is moving either forward or backward.

A Single Shot

A long shot with numerous moves, shot sizes, and views is referred as a single take. The camera could follow, zoom, pan, and tilt between several viewpoints rather than changing from a broad angle to a close-up. As demonstrated in the opening sequence of Goodfellas, this is one of the trickiest tactics to master but a powerful approach to introduce viewers to a new environment. It may also lend a theatrical feel to a film, like in Birdman, which is shot in one long shot.

Dimensions and Angle

Two parameters that have a significant influence on the final output of the images are position and angle. Because they have such a significant impact, changing them ensures that different effects may be created in photos. In the following sections, we'll go through three topics related to position and angle (This article was co-written by Tomoko Suzuki). The height at which the camera is held in relation to the ground is referred to as the position. The terms 'eye-level position,' 'high position,' and 'low position,' respectively, refer to holding the camera at an average level to the eye, 'high position,' and 'low position,' respectively, imply holding the camera at a low angle, like while knelt.

The degree to which the camera points towards the subject is referred to as the angle. A "low angle" is when the camera is held facing upward, a "high angle" is when the camera is held horizontally in relation to the subject, and a "level angle"

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is when the camera is held at eye level. When shooting, do a comprehensive examination of the topic before settling on a firing stance. Next, consider an angle. By significantly altering the shooting location and angle, one may create a composition that is unlike any other. To bring out the subject's most appealing aspects, one must approach it from various perspectives and change the posture and angle of photography.

1. **A prominent position:** To hold the camera in a high position, raise the arms above eye level, or use a footstool or platform to get in a higher position. This shooting position allows you to see more of your surroundings. Combining this with a high angle results in a bold perspective.
2. **Placement at eye level:** A normal shooting position involves standing and looking through the viewfinder. Since it only captures what one can see, it provides the most accurate representation of the subject being photographed. When all of the photographs are shot from this vantage point, though, it might get tedious.
3. **A low vantage point:** A lower level than eye level is used to hold the camera in this position. Due to the fact that it captures an angle that is distinct from what is often seen, it could produce dramatic photographs. The result is enhanced when this is coupled with a low angle.
4. **Aerial view:** This viewpoint, also referred to as a bird's eye view, has the camera angled downward to face the subject. This covers the subject completely, creating a descriptive visual that accurately depicts the surroundings as seen. Because the earth tends to create the picture's backdrop, the background option may need to be tweaked.
5. **Angle at eye level:** This is a basic shooting position when the camera is held straight up at eye level with the subject. Since the output was captured at the same eye level as the subject, which is the same level as normal human vision, it appears natural, familiar, and stable.
6. **Low vantage point:** The camera is aimed upwards at the subject at this angle. A sensation of depth and dread is evoked when photographing a tall or lofty subject from a low perspective, allowing the subject's presence and intensity to be depicted. Because the sky is frequently the background, adjusting the shot composition is simple.

Check Your Progress

5. What are camera shot sizes?
6. What is a wide angle camera shot?

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3.4 FILE TYPES (RAW, JPG, TIFF, ETC.)



A RAW file is a digital picture file saved on the memory card of a camera or smartphone. It is frequently uncompressed and has had minimal processing. Each camera maker has a unique RAW file format, such Canon's CR2 or CR3 or Nikon's NEF. Most Android smartphones that support RAW shooting capture images in DNG, a common RAW file format. Apple has a new format called ProRAW.

JPG (or JPEG) and RAW are the two basic photo formats accessible when using a camera. The default setting on a digital camera or smartphone is for the images to be saved in a compressed format to the camera's memory card. JPEG is the standard format used by most cameras and devices. The organisation that created the format, the Joint Photographic Experts Group, is known by the initials JPEG. In a nod to the days when file extensions were limited to three letters, this is frequently abbreviated to JPG. On a hard disc, a JPG file would be named 'Image.JPG.'

The sole distinction between a JPG and a JPEG is that both photos are compressed. JPG is a photo format that is widely used and can be read by practically any device. So, all you have to do is upload a JPG photo file to a friend through email or upload it to a social networking site like Facebook, and they will be able to view it without having to edit or modify it in any way. We use it to post photographs on our websites as well. Compressed files are advantageous. They imply that we don't have to wait for a webpage's entire collection of photos to load and that we don't fill up our friends' inboxes when we email photos to them.

However, employing a compressed file format like JPG or HEIF has drawbacks. While editing, a compressed image is far less versatile in reducing file size; most of the important picture data that image editors work with has been

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removed. When saving an image in a compressed format, the camera makes a variety of adjustments to the image, including changing the saturation, contrast, and sharpness. If you don't like the alterations, it is tough to reverse them.

A RAW file, on the other hand, is an image file that has not been compressed. Essentially, the camera receives raw and uncompressed image data from the sensor and captures it on the memory card. This takes up a lot of memory card capacity, yet, there is plenty of room. A RAW photo file often has the same size as the camera's megapixel count; for instance, a 20-megapixel camera can store a RAW file that is about 20 gigabytes in size. This is five times lower when compared to a high-quality JPG file from the same camera, which would typically be around 4 gigabytes! CR2 files are used with Canon RAW data. NEF files are the name given to Nikon RAW files. 'Image.CR2' or 'Image.NEF' would be used instead of 'Image.JPG'.

JPG

For digital images, JPG is a popular image compression format. In digital cameras, operating systems, and the Internet, it is the most extensively used picture format. A 10:1 ratio can be used to tighten JPG photographs without losing significant information. As a result, file sizes are less, making it easier to share and save photos. The compression level of a JPG file can be changed. In other words, image data can be preserved at a range of compression settings, from minimal to maximal, depending on the user's preferences. Realistic paintings and photography both benefit from JPG images. With PaintShop Pro, JPG photographs also provide a lot of editing options.

TIFF

A Tiff (sometimes spelt Tif) is a file format for images. A Jpg, or compressed picture, is the most prevalent format. Tiffs differ from JPGs, GIFs, and PNGs, in that they are not compressed. It is possible to purchase a TIFF. Use a Stock Picture or Stock Vector rather than a compressed Jpg. While some stock agencies offer TIFF files together with EPS files, others allow you buy any upgraded TIFF that has been converted from a JPEG file.

Tiffs (and PSD pictures) have the following advantages:

1. They don't lose photo quality after saving and editing it several times.
2. They can be used to store layers (so one can come back and edit them later)

Tiff pictures have the following drawbacks:

1. They may be rather large (up to 4GB). On a standard computer, they load slowly.
2. Special software is frequently required to open and edit them.
3. Tiffs are far too large to be utilized on websites and the like.
4. Professional designers and photographers typically employ tiff files to create the finished product. When they're done, they save and export the

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tiff file into a more user-friendly format, such jpg, png, or gif. The programme that is most frequently used to open and edit tiff files is Adobe Photoshop.

Check Your Progress

7. Is TIFF the same as RAW?
8. What is the difference between JPEG and RAW?

3.5 DIGITAL WORKFLOW

Digital workflow processes are the specific steps required to carry out an action utilizing the programme. It involves a system of rules, responsibilities, information, and technology that enables the routing and delivery of information and documents to the appropriate department or person while being tracked at every stage. The functions that make up a digital workflow are known as digital workflows. Almost any repeated activity, series of steps, or process can be automated using digital workflows, including the following:

- Benefits: When implemented properly, adopting a digital workflow can provide organizations with a number of benefits for both their personnel and customers, including manual processes are eliminated Automation of approval processes, process auditing, and process standardization Increased responsibility, Increased productivity, Increased insight into end-to-end procedures Reduced paper transactions; reduced human errors; fewer duplications; simplification of business operations; creation of process efficiency; time and cost savings
- Implementing digital workflows can occasionally be difficult, especially when working with intricate activities. These goals can be challenging to accomplish. Identifying the root causes of problems by thoroughly auditing and creating a methodology. Getting the support of the executive level for the implementation. Convincing teams that digital processes are beneficial. Getting full engagement from process owners. Overcoming regulatory or legal barriers. Choosing the right technology for the business, onboarding new employees, processing customer service claims, managing the supply chain, managing IT support issues, and managing marketing campaigns.

Implement a Digital Workflow

Finding gaps or problems in the currently manual workflow is the first step in constructing a digital workflow, which also include creating an action plan for implementing and converting to digital solutions.

- The Application
- Arrange and evaluate the current procedure.
- Recognize any shortcomings or issues.
- Needs and gaps for the new workflow ought to be logged.

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- Make the process diagram that you desire.
- Choose the technologies that will be needed to automate the workflow.
- Create a schedule and success criteria
- Make a plan for workflow automation and receive approval for it.
- Launch the workflow strategy.
- Workflow modifications should be put into place and closely watched.
- Examine the new process in detail.
- Turn on the new workflow.
- Inform teams about the new workflow

Check Your Progress

9. What is digital workflow in Photography?
10. What is the purpose of workflow?

3.6 ANSWERS TO 'CHECK YOUR PROGRESS'

1. **Concave lens:** The concave lens's centre is thinner than its corners. **Convex lens:** The convex lens's centre is thicker than its edges. **Plano-concave or plano-convex lens:** The Plano lens has a concave or convex surface on one side and a flat side on the other.
2. In a photographic camera, it makes use of a convex lens with a longer focal length.
3. Add the crop factor to the focal length of the lens mounted on sensor A. The sensor B lens will have the same FOV as a result.
4. A reasonably large angle of view, 84 degrees, is covered by 24 mm (16 mm). When capturing vast vistas, this focal length might aid in maintaining a feeling of space.
5. In general, there are three basic shot sizes to consider: Long, Mid, and Close. Although close shots focus on the specifics of the topic and emphasize a character's emotions, long shots, also known as wide shots, show the subject from a distance, emphasizing place and location.
6. A broad shot, also known as a long shot or a full shot, depicts the subject as part of their surroundings. A wide view informs the audience of the people involved, the setting, and the time and date of the scenario.
7. TIFF and RAW are both uncompressed but RAW is more like the digital version of a film negative. A RAW file must first be produced or processed with an Image Data Converter or other appropriate software, unlike a TIFF file.
8. A digital camera records raw data when it captures an image. This raw data is treated and compressed before being saved in the JPEG format if the camera's format is set to JPEG. When the camera is set to raw, no

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processing is done, therefore the file contains more tone and color information.

9. A digital photography workflow is a capture to delivery end-to-end working system with digital photographs. It consists of a set of related actions created by photographers to standardize and streamline their job.
10. By eliminating pointless actions (and the expenses associated with doing those jobs) and automating the process's remaining duties, workflow management aims to streamline the components of various office systems.

3.7 SUMMARY

A lens is a device that directs light towards a focused area. The lens of a film camera provides light to the film strip, whereas the lens of a digital camera (such as a DSLR or mirrorless camera) sends light to the digital sensor. Any lens system will have a certain amount of aberrations. The lens designer's task is to strike a balance between these and create a design that is appropriate for photographic use and perhaps large manufacture.

3.8 KEY TERMS

- **Prime Lenses:** Primes are quicker and sharper since they have a set lens focal length. Due to their set focal length, prime lenses are less adaptable, but they are also quick and light, making them portable.
- **Zoom Lenses:** Zooms are more flexible but slower since they use a number of lenses to provide varying focal lengths from a single lens. They tend to be bigger and heavier than prime lenses since they have more glass within, which helps with their flexibility.
- **Macro Lenses:** Using this kind of lens, macro photography at an extreme close-up is possible. They have a unique design that makes it possible for them to capture excellent photographs at very close range. These lenses are excellent for wildlife photography since they let you include a tonne of information in a single picture.
- **Angle of View:** Very wide 35 mm Lens.
- **Angle of View:** Wide 85 mm Lens.
- **Angle of view:** Medium telephoto 200 mm Lens.
- **Angle of View:** Telephoto.

3.9 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. How to take pictures in focus?
2. Explain different types of lens and perceptive angles of view.
3. Describe the basic camera shots.

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Long Answer Questions

1. What are the sizes and angles when it comes to photography?
2. What are the files type (RAW, JPG, TIFF, etc.) according to you?
3. How to organize backup files for easy retrieval?

3.10 REFERENCES

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2. http://www.canonoutsideofauto.ca/play/
3. https://camerasim.com/camerasim-free-web-app/
4. https://www.adorama.com/alc/10-online-camera-simulators-to-improve-your-photographyskill

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Unit IV Composition, Visual Elements, Form and Content

Learning Objectives:

By the end of this unit, the learners would be able to:

- Understand the Point of View.
- Know about Formats/Frames.
- Explain the aspects of Design.
- Understand the meaning of Tone.

Structure:

4.1 Composition: Making a Picture with Visual Elements

4.2 Understanding the Relationship between Form and Content

4.3 Shooting in View of Result

4.4 Horizontal and Vertical Formats/Frames

4.5 Answers to 'Check Your Progress'

4.6 Summary

4.7 Key Terms

4.8 Self-Assessment Questions and Exercises

4.9 References

4.1 COMPOSITION: MAKING A PICTURE WITH VISUAL ELEMENTS

Visual Communication is the transmission of information and idea. It can be created by organizing an image with visual components of configuration, shading, surface, tone, line, shape, evenness, imbalance, point of view, negative space, design, and visual load.

The structure is the idea of something's fixings or constituents, the manner by which an entire or combination is made up. Visual correspondence uses pictures, images, movement, video, and different parts of visual correspondence to pass on a message to the viewer. For instance, whiteboard movements give an enrapturing part to showcasing messages that would not be as convincing in any case. An additional instance of visual correspondence in which the movements are essential to the verbal and text-based elements of the narrative is animated video. Every one of these unavoidably turned into the embodiment or arrangement of the eventual

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outcome. These elements are used by parts of visual communication to create powerful and persuading visual content that propels visual communications that can transform business.



The difference between visual communication and design is that design only makes up a small portion of visual communication as a whole. To build plans that send signals to the interest group, originators frequently utilize visual correspondence components. Visual planning is primarily concerned with specialized and novel perspectives, such as the orderly succession, collection, and arrangement of visual components. On the other hand, visual correspondences focus on the master plan, employing various cycles and tactics to express the anticipated message.

Advantages of Visual Communication

Data can be more clearly communicated with the help of visual aids. Verbal correspondence is less flexible than visual communication. Visual aids are more mindful of locking in and grabbing. Study has the potential to develop that crowd behavior is influenced by visual correspondence.

Disadvantages of Visual Communication

The use of poorly designed, challenging to understand, and difficult to notice visual guides is probably a drawback of visual correspondence. Images can also be distracting and make it more difficult to understand concepts they should be striving to express if unnecessary information is displayed.

Color

Shading has a huge impact as far as affecting buy choices. Shading brain research is one of the most charming areas of advertising, and it is been resolved that almost 85% of shoppers are constrained to make buys in light of an item's tone. For instance, given two comparable items, most customers prefer to buy a blue model over a red one because of the calming effect that the shade produces.

Texture and Tone

A fluffy seat cover is an example of a material that requires direct contact to appreciate its surface.

Visual

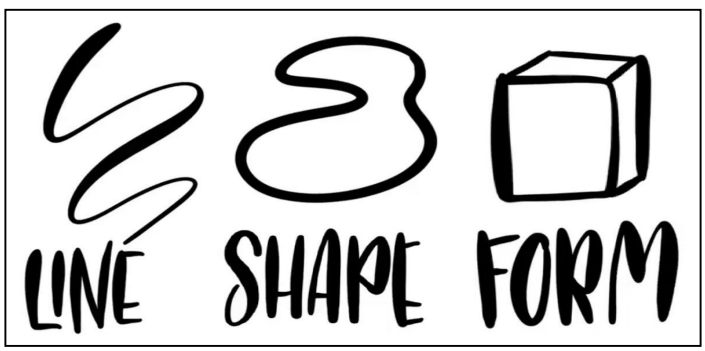
A visual surface is a layout created primarily to provide the observer with an outwardly equivalent articulation of touch. It's possible that you've come across several compositions that appear to be authentic. Together with verbal (speaking) and non-verbal (writing), it is one of the three primary forms of correspondence (tone, non-verbal communication, and so forth). Individuals are said to rely on visual correspondence the most, which includes signs, realistic blueprints, movies, and typography.

The surface can impart significantly more data than a lot of people would believe. When used in infographic images, rough textures might suggest a feeling that is earthier and more rural, while a smooth surface can evoke a feeling of comfort or humanness. An all-out shortfall of surface, then again, can provide watchers with the impression of fantastic skill or a corporate picture.

Line and Shape

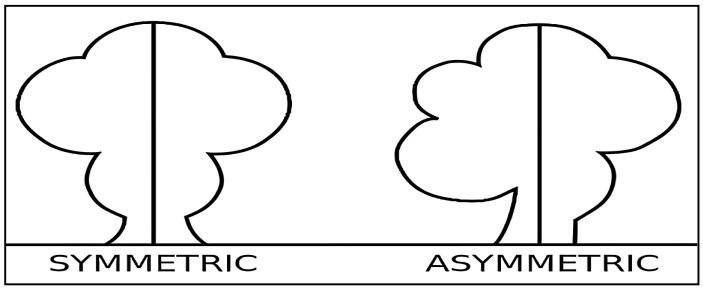
A line is a reliable location. Contrasts in the breadth or "weight" of a line can change the cause or intent of a visual connection. A delicate or light quality might suggest a specific specialized detail or, in the case of a delineation, a sense of moderation or delicacy.

As far as visual correspondence is concerned, shapes can be gathered into three classes: natural, mathematical, and dynamic. Natural shapes regularly don't have characterized sides, points, or straight lines. These shapes can impart a more easy-going and humanistic feel, yet they can likewise be arbitrary and turbulent.



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Symmetry and Asymmetry



When two objects appear to be identical in their physical makeup, symmetry is present. It can be distinguished primarily from a centre or axis point. Also, it can be distinguished whenever two mirrored sides of an object are identical. As opposed to symmetry, asymmetry creates an imbalance in the relationship.

Observing the proper balance in the designs is a crucial part of constructing high-quality visual correspondence. When the strategy is out of balance, the message gets muddled up in chaos. Key elements such as scope and progressive system persist, causing the strategy to lose its effectiveness. Evenness is a crucial factor in achieving a valid plan balance. Regenerator is a fantastic example of a website composition that is well-balanced. Everything is mirrored on a level plane, from the logo to the main item. This really simple layout makes for a fantastic strategy.

Perspective

Visual perceptual skills involve the ability to organize, interpret, and provide meaning to the data that is viewed. Many people agree that visual perception skills are important for academic success because reading and understanding would be impossible without adequate visual perception.

Negative Space

Negative space is a guide through plans and interchanges, showing the watcher the significant stuff they need to know or need to see. It works similarly to a photo for certain foggy regions and one firmly centred region. The brain naturally knows to disregard the hazy and go to the sharp spaces in a picture.



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Pattern and Visual Weight for Visual Stimulation

Each example in a room has a visual weight. Adding a couple (a few) examples to a room is something to be thankful for on the off chance that one makes sure to blend the size and the hecticness of the examples in the correct manner. Our eyes consider examples to be intriguing thing. Each component on a page applies a visual power that draws in the eye of the watcher. The more noteworthy the power, the more the eye is drawn in.



These abilities also appear to follow up on various components, providing a visual path for their prospective growth and advising where one should look first. This force is referred regarded as visual weight, and the apparent route of visual powers is referred to as visual heading. Both are important concepts to grasp to achieve pecking order, stream, melody, and balance in work.

The effective use of scenarios strengthens the connection between visuals and actual aspects, indicating the significance of each. Those who communicate visually frequently set up the significant components in a prominent location on a page, with supporting and correlative components. Also, the positioning guides the reader to various areas of a page, enabling them to follow a narrative or stream of information in the proper order.

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Size

Alongside position, size can likewise set up the level of significance of visual components. The essential utilization of size can be particularly successful with infographics, where more extensive components order more consideration than more modest components. The need to stress specific components ought not to be sacrificed in order to achieve balance and the perfect visual stream. By making the infographic larger, one has enough space to clearly distinguish key elements without confusing the overall composition.

Orientation

Direction alludes to the position or course of a visual component corresponding to different components on the page. The manner in which a specific component is arranged adds to the balance of the whole plan. The appropriate direction could likewise forestall disarray and make it easier for viewers to understand the point of a realistic.

Shape

A visual component's condition can convey a mood or a message in ways that range from unassuming to startling. As far as visual correspondence is concerned, shapes can be gathered into three classifications: natural, mathematical, and unique.

Natural shapes regularly don't have characterized sides, points, or straight lines. These forms can feel more laid-back and humanistic, yet they can also be erratic and turbulent. Lines and points have been precisely described in terms of mathematical shapes. They can give inventiveness, strength, and convention. They may also engender a sense of stability and security. Dynamic shapes can be completely asymmetrical, albeit this depends mostly on the most noticeable aspect of a piece of writing or a figure. Conceptual elements may convey an impression of creativity or vitality.

Tone

Tone refers to a shading's gentleness or opacity. Strong tone use can evoke a range of emotions in the viewer and give an object a three-layered appearance. For instance, 3D liveliness utilizes apparent slopes to cause pictures to appear to be more 'genuine' as though they are delivered in three aspects rather than two.

Understanding the Relationship between Form and Content

Structure refers to how the work is organized, the methods and media used, and how the configurational elements are carried out. It focuses more on the components of the artwork itself, such as medium, shade, value, and space, than on the message it conveys. Contrarily, content makes references to a work's subject. Visual plan alludes to the essential utilization of various plan instruments and key elements to mould and improve the customer experience. In order to achieve their goals, visual designers frequently use delineations, photos, types, spaces, designs, and shading in different blends and plans.

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Figure and Ground Contrast

Figure-ground describes the areas, forms, or shapes found in a composition. The ground is the visual area or "environment" where the figures are placed, and the figures are the primary features on the page. When contrast is used effectively, the viewer's focus will be drawn to the key figures, allowing them to stand out against a complementary background.

Repetition

Redundancy can be an extremely successful device for building up a message or further developing a review. At times, in any case, a solitary non-rehashing component that shines out clearly on a page might leave a much more impressive and notable impact.

Alignment and Balance

Equilibrium and arrangement can bring about a really ameliorating picture and propose strength and security. In any case, lopsidedness can likewise be a useful visual methodology that makes a plan seem more laid-back and dynamic.

Proximity

The vast majority tend to 'see' components that are situated near one another as a solitary unit.

Vicinity sets up the connections of items with each other and guides the user through the different areas of the page. It might get tiresome to use visual correspondence and planning approaches, mainly when one makes and execute the techniques. Contact IGW today to find support with the visual plan and correspondence endeavors.

Types of Visual Communication



1. **Process Diagrams:** This sort of visual correspondence information frequently fortifies arrangement across an organization by ensuring that errands are performed much the same way after some time.

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2. **Physical or virtual whiteboard:** To put across a message compactly via online media to the crowd, then, at that point, take the assistance of a virtual board.
3. **Authoritative graphs:** Authoritative graphs are regularly utilized during the Onboarding system and outlining correspondence lines.
4. **Infographic:** If significant data must be displayed in a show, an infographic is a go-to-go instrument. This sort of visual correspondence addresses visual information with the assistance of shadings.
5. **Intelligent outlines and graphs:** This is utilized to make the data essential. Clients can use tones and symbols to outline every one of the means unmistakably in their show.
6. **Compassion maps:** This guide joins all the data about a theme to acquire a more profound understanding of client needs. The reasonable utilization of information and pictures regularly makes the message understood and shows significance.
7. **Screen Recording:** This sort of visual correspondence is a gift for the client and the crowd as it tells the best way to move around new stages and impart successfully.
8. **Information Visualization:** Visual correspondence assists with handling an enormous number of informational collections and getting connections, and seeing drifts altogether.
9. **Kanban Boards:** This visual specialized apparatus is utilized to smooth out and oversee thoughts and undertakings.
10. **Activity:** Vivified pictures and recordings have regularly demonstrated viability in commanding the notice of the ideal interest group.
11. **GIFs:** Visuals add humor and ensure the substance is exciting and advantageous.

What is Symmetry and Asymmetry Balance in Arts?

Even equilibrium in craftsmanship is the point at which one can define a boundary down the centre of a piece, and every half will reflect the other. Evenness in a photograph permits one to attract the watcher's eyes to all pieces of the photograph.

Hilter-Kilter balance has different sides that are inconsistent while having components that balance each other out.

Hilter Kilter Balance in Design

Hilter-Kilter balance needs balance, which is a characteristic method for tracking down balance in a plan. Therefore, it is viewed as a more complex plan strategy and one that takes practice and persistence. To accomplish deviated balance in a plan, it is about the situation of the components and the visual weight.

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Even Balance in Design

Balance is involved so consistently in observing balance in a plan that the two terms are frequently confounded. Notwithstanding, balance is the appropriation of the visual load of items, shading surfaces, and space. Evenness is only a method for accomplishing this. Since even equilibrium is more regular, it tends to be utilized to give the plan a more traditional, organized feel or summon a feeling of custom.



What is Visual Weight in Photography?

The phrases "weight" and "equilibrium" refer to the visual impact of the organization's components. The more visually weighted a component is, the more it catches the attention.

Focus on the visual burden of the components to achieve a fair structure. When compared to other components in the casing, select elements will have a more grounded presence. It is up to the individual to decide whether or not to include or exclude certain elements. Several concepts may be used to alter the image. For example, balancing bright and dark areas is a simple yet effective method.

Attributes of Estimating Visual Weight?

Size

Huge components have more visual load than little components.

Shading

Warm shadings advance into the forefront and will quite often gauge more than cool tones, which retreat out of the spotlight. Red is viewed as the heaviest shading, and yellow is the lightest.

Esteem

Dull components have more visual load than light components.

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Position

Components found higher in the structure are seen to gauge more than components found lower in the synthesis. The further from the middle or prevailing region of a structure, the more prominent the visual weight a component will convey. Components in the frontal area convey more weight than components behind the scenes.

Surface

Finished components seem heavier than non-finished articles. Surface causes a component to seem three-layered, which gives the presence of mass and actual weight.

Shape

Objects with a standard shape seem heavier than objects with a sporadic shape. The inconsistency gives the feeling that the mass has been taken out of a normal shape.

Direction

Vertical articles seem heavier than level items. Slanting components convey the most weight.

One doesn't need to restrict yourself to the crude elements above. One can utilize extra qualities to control visual weight.

Thickness

Pressing more components into a given space builds the visual load of the space. The watcher will see a more prominent or more obscure consolidated component rather than a few more modest and lighter components.

Nearby blank area

Blank area seems to have no visual weight since it is viewed as vacant. Any article put inside that space will appear to be heavier due to the space around it.

Inherent interest

A few things are more intriguing than others. The more complicated or multifaceted a component, the more interest it will draw and the more it will draw in the eye. Own advantages likewise assume a part. On the off chance that one is more inspired by vehicles than by planes, a picture of a vehicle will command notice in excess of a picture of a plane.

Profundity

A bigger profundity of field gives a component in the centre expanded visual weight, possibly because of the difference between the concentration and unfocused regions.

Immersion

Immersed colors seem heavier than desaturated colors.

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What is an Extraordinary Representation Shot?

Upgraded perceptions (on occasion compressed VFX) are the communication by which imagery is made or controlled out with the setting of a consistent life shot in film-making and video creation. The coordination of consistent life film and others consistent with life film or CGI parts to make reasonable imagery is called VFX.

What is Data Visualization?

Information perception gives us a decent idea of what the data means by visualizing it in the form of guides or charts. This makes it easier for the human brain to interpret the data. With so much data being obtained through information analysis in the corporate sector, it's easier to spot patterns, instances, and anomalies within massive data sets.

"The term representation alludes to the entire joyful mental course of producing a shot, and it is one of the essential concepts in photography in that capacity."

– Ansel Adams

"Representation is a cognizant course of extending the last visual picture in the psyche before making the primary strides in really capturing the subject. In addition to the fact that we relate to the actual subject, however, we become mindful of its true capacity as an expressive picture."

At the end of the day, when you have an idea for a shot, that idea may and should include a vision of what the final image will look like and how that finished image will express the mood you want to convey. Do you see a shot that has a strong emotional impact or one that is delicate and impressionistic? Would the scene's tones help you explain your notion, or would the message be better stated in shades of dim? Are sharpness and clarity required for the tendency you're aiming, or would some obscurity suggest that disposition even more emphatically?

Advanced photography is exceptionally adaptable. We have practically limitless approaches to controlling the appearance of our photos, both when we press the shade, yet to exploit that adaptability, we need to picture the end-product first, so we can utilize that multitude of controls with an unmistakable reason.

For what Reason is Data Visualization Important?

Information representation can assist by providing information in the most effective way possible, regardless of the business or profession chosen. Information representation, one of the essential steps in the business insight process, takes the raw data, models it, and then communicates it so that the desired outcomes can be achieved. Information scientists are using AI calculations in their cutting-edge research to more easily merge fundamental data into views that are more evident and understandable.

Information perception, in particular, uses visual information to disseminate data in a widespread, rapid, and effective manner. This training may help

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businesses identify which areas need to be addressed, which factors impact customer loyalty and dissatisfaction, and how to handle specific things (where would it be advisable for them they go, and who would it be advisable for them they be offered to). Pictured data offers partners, entrepreneurs, and executives a better idea of deal volumes and potential growth.

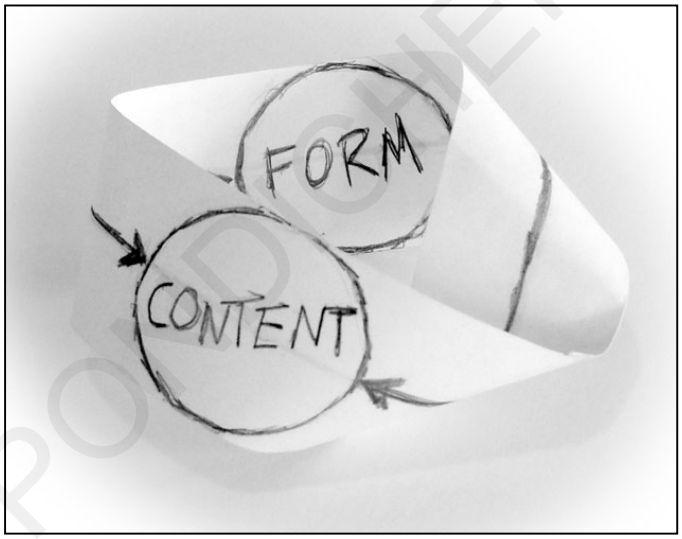
Check Your Progress

1. Why is Visual Communication important?
2. Where is Visual Communication used?

4.2 UNDERSTANDING THE RELATIONSHIP BETWEEN FORM AND CONTENT

The term "form" describes the composition, systems, and media employed in the work, as well as how the design components are implemented. It is less concerned with how it links than it is with the physical qualities of the artwork, such as medium, color, value, space, etc. Contrarily, content refers to the themes and definitions of a work.

Structure clarifies the course of action or design of the data. It alludes to the level-headed or formal components that, in theory, characterize how the work is made and the way in which it is relied upon to work in a way that all can concur upon. The work relies upon solid worth differences to make a mindset. Content alludes to what a text says. It is the marriage of subject and planned importance.



Different Types of Effective Framing

1. **Acquire Frames:** As the name implies, combining such casings will create a sense of conviction about their immediate advantages within the interest group.
2. **Misfortune Frames:** The foundation of misfortune outlines is generally based on the adage, "Higher the peril, higher the prize," which is quite common.

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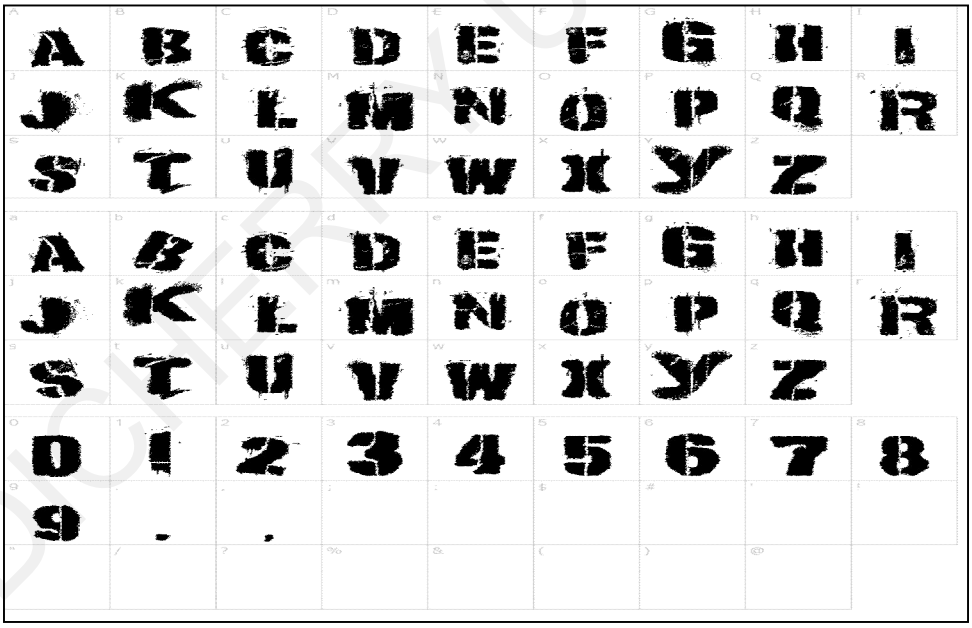
3. **Worldly Frames:** A lot of people choose a brief reward rather than a lengthy payment. They simply can't put off getting what they want; they need it now.

   This is precisely how human brain science functions most of the time and organizes the centre for outer worldly borders.

4. **Esteem Frames:** People typically respond to information that is affecting or will impact something they hold in high regard in one of several ways. To make it more flexible, a comparable piece of information may be provided using the interests, pastimes, and hobbies of their interest group.

Understanding Fonts

A graphic representation of text called a "textual style" may use a different typeface, point size, weight, shading, or layout. The picture shows instances of various PC textual styles. Programming programs like Microsoft Word, Microsoft Excel, and WordPad permit clients to change the textual style when composing text in the report or accounting page, as do website specialists.



Types of Fonts

1. Serif Text Styles

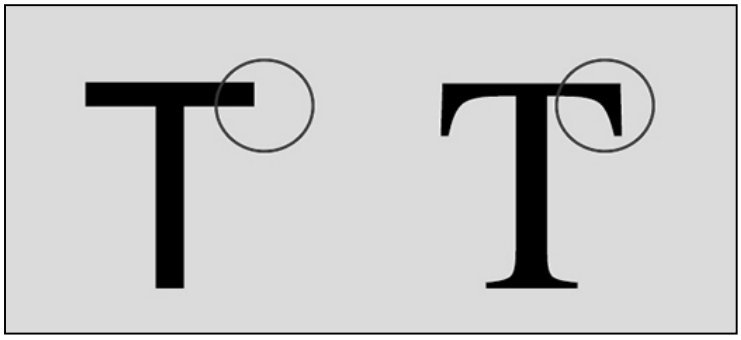
Serif text styles can be divided into a few different subgroups much more thoroughly (Old Style, Classical, Neo-classical, Transitional, Clarendon, and so on). Today, Serif textual styles are among the most well-known typefaces being used, frequently found in books, archives, and, shockingly, some logos.

This type of text style is characterized by a safer layout and—in some of the many subclasses—the inclusion of serifs at the tops and bottoms of the majority of letters.

Brands that utilize serifs: Zara, Tiffany and Co, and Abercrombie and Fitch.

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Serif vs. Sans Serif Fonts:



These textual styles, as recently referenced, don't have serifs and look more present-day and sleeker. Very much like the serif textual styles, sans serifs likewise have varieties contingent upon the period when they were shown up. They previously showed up in the mid-nineteenth century. Disliked from the outset, they are these days utilized substantially more than serif textual styles. Their smooth appearance works impeccably matched up with present-day website architecture, and with regards to web articles, their absence of serifs empowers a cleaner-looking message and expanded coherence.

Script Fonts

Script text styles are intended to catch the twist and masterfulness of conventional hand lettering and calligraphy, as a rule, as though composed with a pen, brush, or marker. Script textual styles are generally beautiful in nature, and most ought to be utilized like one would utilize a presentation text style, which is to say something instead of setting a message. They are well known for writing material, logotypes, marking, and banner plans, and prearrange text styles can be matched with a scope of other textual styles to make various dispositions. Well known content text styles incorporate Liesel, Amarone, and Bayamo.

Display Fonts

A presentation textual style is a general classification of textual styles that are intended for short-structure and regularly huge organization applications, like announcements or banners; logotypes; features or headings in magazines or sites; and book covers. Show text styles rise above styles – they can be a Serif Text Style, Section Serif, Didone, Script, Sans Serif, etc. Numerous typefaces are planned absolutely as show textual styles and given a scope of improving elements, as seen in Walbaum. A few typefaces, for example, Helvetica Now, will remember a showcase form for which the first plan is adorned or misrepresented for use at bigger sizes.

Importance of Fonts

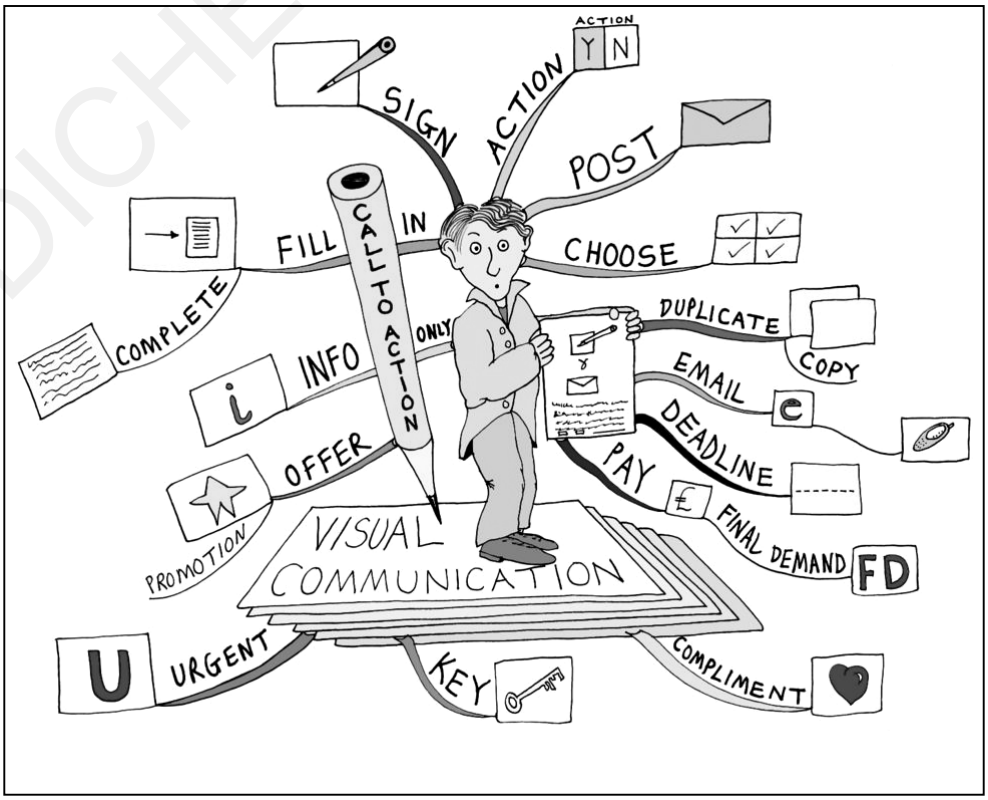
The crowd generally recalls the text styles that one uses in introducing the visuals. Typography practices the organization, and it functions as an ID for the watchers. With the assistance of typography, every one of the substances acquires the organization's essence.

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Benefits of Visual Communication

1. **It is a vehicle of correspondence:** A site might be connected with a business or workmanship or some particular item. At the point when one visits a site, one can undoubtedly figure out what kind of data it gives. This is because of the utilization of typography. The game plan of the substance, the colors and text styles utilized, and other moment subtleties give a method of correspondence between the guest and the site proprietor.
2. **It draws in the reader:** Choosing the proper textual style is the most basic approach to using typography. The text style should be as close to faultless as is reasonably possible. It shouldn't be too small and cluttered. To demonstrate, it is necessary to utilize textual styles that are simple to read. The text's value is increased by the textual styles. It aids the reader in seeing information from the text. For attracting the correct interest group, the right choice of shading, textual style, and font size might be crucial.
3. **It holds the crowd's consideration:** It is not difficult to draw in the reader utilizing typography however, holding their consideration requires greater innovativeness. One can chip away at making a little interest in the substance by featuring texts that are spellbinding.

   Each content might contain some unremarkable text. Whenever utilized adequately, typography can make them look appealing. The suitable methodology may be the utilization of a few alluring designs.

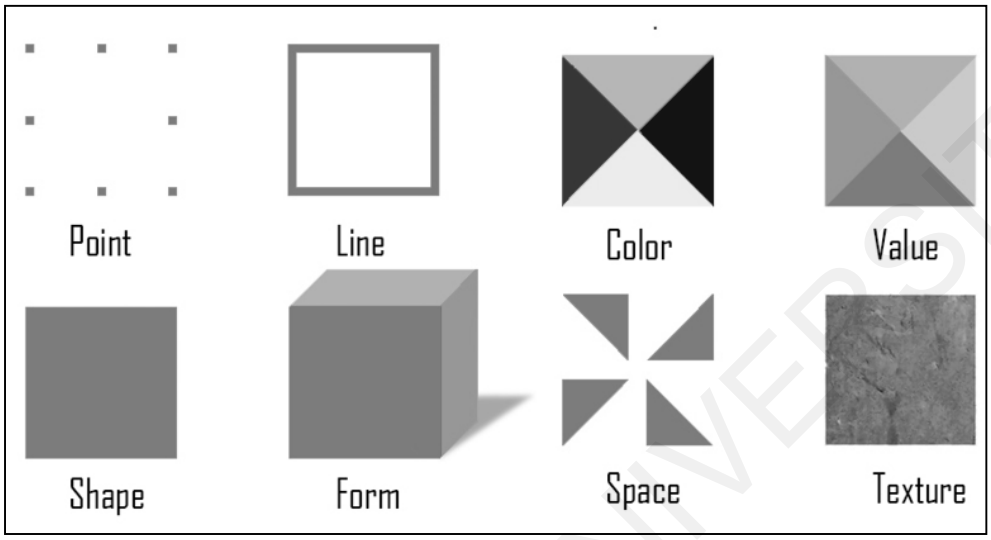


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4. **It passes on a specific state of mind or feeling:** A substance might be a video game advertisement. It may include a few exciting gaming components in it. In this scenario, fun, vibrant, and appealing content should be planned. If the content necessitates some realism, simple, essential, and professional textual styles should be used. The font used determines how the content is viewed.
5. **It builds up a data progressive system:** Data-ordered progression implies sorting the texts inside a substance as indicated by their significance. One can utilize diverse textual style types and sizes to separate the texts that are generally significant. One can feature the significant subjects by utilizing more excellent text dimensions. This will assist the crowd with effectively deciding the data that they should focus closer on.
6. **It assists with making congruity:** When one plans a typeface and repeats a comparable example throughout the presentation, it creates consistency. In a typographic strategy, amiability is the most important factor. The site has a creative impression because of the consistent design. Congruity is achieved by using the same text style for similar content. The proper amount of text styles arranged correctly cleans up the display.
7. **It reflects incredible skill:** The proper expansion of typography in a planned project reflects extraordinary impressive skill. Clients' trust is gained by using text in the right size and style. If the site depends on the business, this will give the advertising of the product an advantage. The expert methodology of configuration incorporates typography at its centre. Typography characterizes the significance of the content one gives, and the client has a good sense of reassurance in regard to the data they gain.
8. **It makes and assembles acknowledgement:** Assuming one follows an example on utilizing textual styles and presents the site with some musicality, it increases the value of the organization.
9. **Adaptable – Cross-social Communication:** Consider multilayered correspondence: when someone can't understand a foreign language, a picture or an image can help them overcome the language barrier. This is why, in addition to speech, many public places utilize signs to convey information. For example, outlines and illustrations can be uploaded on the internet, placed alongside the road, and stacked in any visible location. Such a flexible connection structure may link varied contrasts and geographic distances.
10. **Pleasant – Generation of Enjoyment:** Visual materials are generally more eye-satisfying. If exceptionally creative, it brings tasteful satisfaction. While introducing an astounding shot, it makes individuals lose. An amusing picture makes individuals giggle and will assist individuals with retaining the data better.

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Visual Elements of Design



1. **Line:** From symbols to delineations, diagrams, and then some, lines are a fundamental component in website architecture. Lines can be thin, strong, ran, dark, or in shading.
2. **Shape:** A shape is made when one utilizes a line and associates it from one finish to the next. A line can be changed into a circle, a square, a triangle, or more intricate shapes to add a setting to the plan. One can join shapes with lines to make more complex outlines and symbols. In this model, notice how basically adding a square with adjusted corners adds to the symbol plan.
3. **Color:** Shading is an astonishing visual component to mess with limitless sum prospects.
4. **Texture:** One of the elements of the plan used to address how an item appears or feels is the surface. Regardless matter how rough, smooth, or ribbed it is, a material surface actually feels to the touch. On the other hand, visual surface alludes to the imagined feel of the demarcated surface, which can add to the visual appeal and elevate the tactile experience.
5. **Shape:** A shape is a two-layered area that is encompassed by a framework in its most basic form. To create a form with the appearance of a three-layered shape, visual artisans can use a variety of components such as line, shading, worth, and shadow. Natural forms that can be found in nature; mathematical shapes that are sexy and reliable in terms of numbers; and intellectual shapes, which resemble but aren't entirely delegated to natural phenomena, are the three types of shapes.
6. **Form:** Structure is characterized as a three-layered item. This visual component isn't constantly utilized in computerized plans in the clearest way. As of late, the 3D plan has accepted off in prevalence as it turns out to be increasingly more typical to make.

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7. **Scale (Size):** Changing the things' scale, size, form, type, and other characteristics highlights and adds interest.

Design is the arrangement of visual elements that form a complete composition. The visual elements of design are the basic components that are used to create a visual composition. These elements include color, line, shape, form, texture, space, and value.

Color is a critical component of design and can evoke emotions, set moods, and attract attention. Line is used to define and organize space, create texture, and direct the eye. Shape is the two-dimensional area that is defined by a boundary, such as a line or color. Form is the three-dimensional representation of a shape, which can be created through the use of light and shadow. Texture refers to the surface quality of an object, which can be rough, smooth, or somewhere in between. The region surrounding, separating, and containing design elements is referred to as space. Value, which refers to a color's lightness or darkness, can be employed in designs to add depth and contrast.

When these visual elements are combined, they create a visual language that can communicate a message, evoke emotions, and engage the viewer. The principles of design, such as balance, contrast, repetition, and alignment, are then applied to these visual elements to create a cohesive and effective composition.

In conclusion, the visual elements of design are the building blocks of a visual composition. Understanding and utilizing these elements can help designers create visually appealing and effective designs. By combining the visual elements of design with the principles of design, designers can create compositions that communicate their intended message and engage their audience.

Visual Storytelling Frames

1. Tommy moved in the direction of the recreation area. He walked barefoot across the grass, gazing into it as he went beneath the oak trees. He took a short stroll before sitting down next to an oak tree, closing his eyes, and falling asleep. Observe the abundance of verbs denoting activity: drove, strolled, passed, walking, sat, shut, fell.
2. Dialogue: He recalled his final talk with Suzy in his dream. I'll never abandon one, he declared. One is not have to. In the morning, I'll be leaving. "I'll take one." "One may. But I'll just leave again".
3. When Tommy woke up, he noticed a lovely breeze on his bare arms and cheeks. The breeze caused the oak leaves to brush against one another, giving the impression that mythological figures were gathered and exclaiming. The air tasted like lemon and iron, and the grass had a lemon and iron flavor. The illustration is an excellent approach to advance the plot. You won't have to worry about the reader losing interest in the story's plot if you sprinkle depictions throughout it. The reader will get tired if you use too many at once.

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4. Internal Monologue: He wondered where she was and thought about her. He wondered if she was with another man or in a difficult circumstance. He should adhere to her. He was about to stand up. He merely anticipated remaining there for a short while longer to experience the breeze and taste the air.

The images moved on to registration and unloading, which revitalizes the narrative with eye-catching images. These visual narration segments will breathe new life into the narrative or message.

Scenes and environments: Every tale needs context, whether it's about a single person's journey, another idea and its consequences, or the process of analyzing clinical findings. This could be heavily allegorical or more metaphorical depending on the subject, establishing.

Characters: Whether or not the subject is profoundly original, characters enable communication and further the ideas in the story. By focusing on the impact of the visual narration and the message, one can make these characters interesting and engage viewers by utilizing the crowd's bits of knowledge.

Style and tone: Visual storytelling enables one to communicate in more subdued and self-evident ways. One can make feelings and set temperaments by using the style and tone that support the visual narrative. The brand and character can also be combined through selections like color and symbols.

Development and liveliness: Development and liveliness direct viewers through the plot by describing the action and taking into account the locations and passages of time that viewers should focus on. They can also increase their level of devotion, humor, and charm. If the visual storytelling is energized, it could do so by way of a person's expression or the way a prop moves. Highlights like this serve to ground visual narration's dedication and enjoyment.

Visual justification: If the story is invigorated rather than shot, the prospective consequences are significantly more noteworthy. Visual narration allows the story to be revitalized in a variety of approaches. Visual reasoning includes character-related viewpoints as well as the use of objects, delineations, and visual aids. Through the choice of props and delineations, one may perfectly adapt the film or picture to the audience, their preferences, and the needs of the subject.

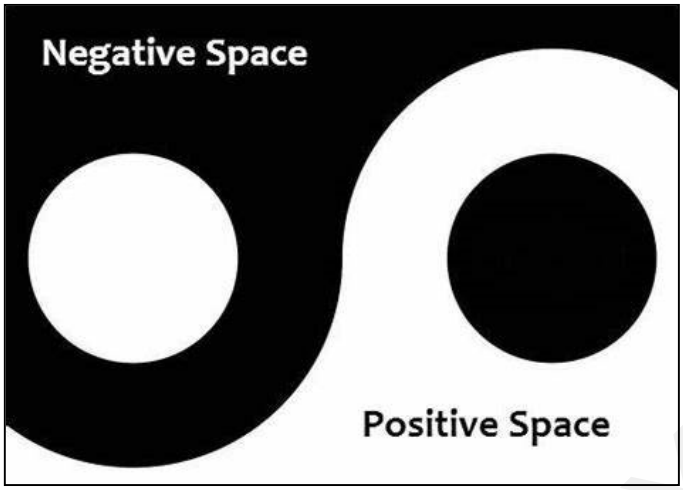
Devices like visual similitudes and set pieces are good for associating and clarifying information by placing it in more obvious contexts. Visual sketches are one of our favorite methods for telling stories visually. The video or image will be unusual, sticking out from the sea of more conventional and format-based visual narrative, which is another advantage of this active approach to visual reasoning.

The Relationship: We can now go on to association, one of the most important aspects of visual narration. The foundation of narration is association, which also serves as a powerful justification. By considering the audience and what is important to them, one may include it into visual storytelling.

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As a result, more comprehensive allusions to popular culture and society that the general audience will understand and find important can be introduced. This creates a genuine sense of attraction in the image or video as well as the appearance of narration. These references' and visual narration's overall benefit is that it offers a wide window for connecting emotionally with the viewer.

Positive and Negative Space in Visual Components



Positive space alludes to the subject or areas of interest in a work of art, for example, an individual's face or figure in a representation, the articles in a still life painting, or the trees in a scene painting. Negative space is the foundation or the region that encompasses the subject of the work.

With the understudies, investigate and evaluate positive and negative space. Discuss how understudies have experienced good and negative space in their own life. Objects in their study hall, on organization emblems, T-shirts, and other apparel, in advertising, food labels, and children's novels, for example. Request that they examine the objects in their study halls, such as a work area or a seat, and identify the positive and negative areas.

Movement: Students can explore different avenues regarding positive and negative space by making shapes with their hands, shadow outlines on a divider, or by portraying the articles in their homeroom. Assuming understudies make outlines, request that they take a stab at drawing just the negative spaces that encompass an item like a work area or seat. Understudies could occupy the negative space by concealing it with a pencil or use tone (for example, red/green, blue/orange, yellow/purple, dark/white) to characterize the positive and negative space in their sketch.

Check Your Progress

3. What is a Visual component?
4. What are the basic Visual components?

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4.3 SHOOTING IN VIEW OF RESULT

Visual Output in Mind: Output arranging at the info stage in visual working memory, an essential motivation behind the cerebrum, is to direct versatile future conduct. Members held visual shapes (shifted, hued bars) in working memory to duplicate their exact slant after the conversation, processes by which we specifically encode significant sensations.

Visual correspondence is an interaction where we use pictures, portraits, drawings, artworks, recordings, GIFs, flowcharts and graphs and so forth to impart data.

Any piece of PC equipment gear that converts data into an understandable form is referred to as a resultant gadget. Text, images, material, music, and video are all possibilities. Screens, printers, speakers, headphones, projectors, GPS devices, sound cards, video cards, optical imprint readers, and braille readers are among the models available. Information perception is a critical advancement in information inquiry since it provides businesses with fundamental experiences into previously unknown facts and messages that would otherwise be lost.

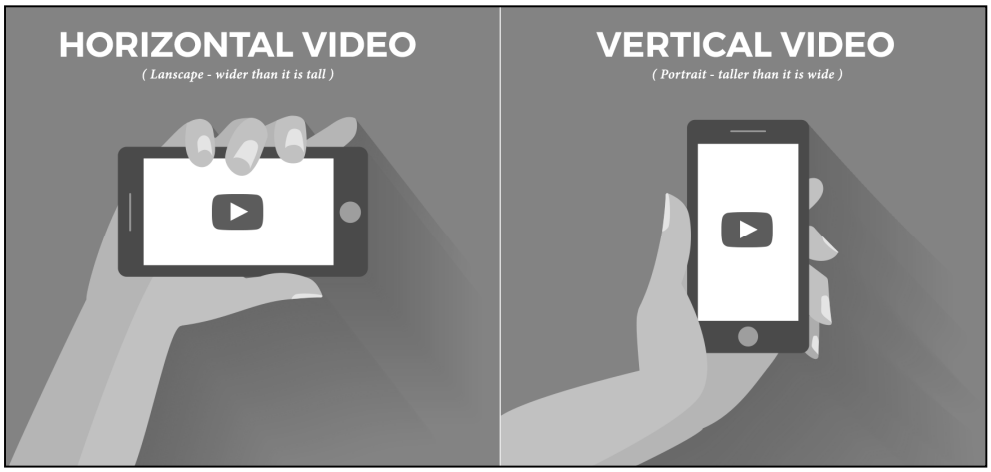
The times of scouring through a great many columns of accounting pages are finished, as now we have a visual outline of information to distinguish patterns and examples. This Analytics is additionally essential to comprehend the effect of visual examination on different stages.

A result gadget is any piece of PC equipment gear which changes over data into an intelligible structure. It very well may be text, illustrations, material, sound, and video. Models incorporate screens, printers, speakers, earphones, projectors, GPS gadgets, sound cards, video cards, optical imprint reader, and a braille reader.

Check Your Progress

5. What do you mean by output?
6. What is output data?

4.4 HORIZONTAL AND VERTICAL FORMATS/FRAMES



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There are not many downsides to utilizing outlines, so it is never prescribed to involve outlines in the site pages – some more modest gadgets can't adapt to outlines frequently because their screen isn't significant to the point of being split. At times the page will be shown distinctively on various PCs because of various screen goals.

The length of the edges is greater than the height of the edges. Vertical edges are defined as outlines that are wider than they are tall. Cameras are designed to withstand a variety of conditions. This corresponds to how people perceive the world. Our eyes are aligned on a level plane opposite one another, giving us a broader rather than taller vision.

Through fringe vision, we are able to be more aware of our ambient variables. Our vision is confined by the borders of the casing in outlines. Therefore, fringe vision is lost. By limiting the field of view, having no fringe vision in photography aids the artisan in zeroing in on the desired topic. Many casings don't think to turn the camera sideways to take an upward picture. Even pictures have a few particular properties.

At the point when the subject is level: It is more extensive than it is tall, and an even picture praises the subject.

To permit the subject to move on a level plane: When the subject is moving from one side of the casing to the next, involving a flat organization related to the standard of thirds outwardly permits the subject space to keep moving. This will enhance the feeling of movement in the picture. This is additionally valid for subjects looking aside. Having open space to the side permits the subject's look to proceed farther than is conceivable in an upward picture.

To pass on a feeling of a room: Horizontal pictures can be utilized to recommend a feeling of enormity in scenes. In the event that a little subject is put in a huge field, it can likewise be utilized to propose depression.

Horizontal Photos

Level photos, likewise called in the universe of photographic artists as scene design, are those pictures that have a size unrivalled in width than in stature. These sorts of photos are standard, as all cameras are pre-intended to take photos evenly and not in an upward direction.

This appropriation of foreordained boundaries of the cameras, regardless of whether proficient or of inconsistent use, is given by the idea of human vision. The natural eye normally has a more extensive vision in even and fringe designs. This is very coherent given the life systems and position of our eyes, as they are set close to one another evenly.

Moreover, numerous specialists have as of now affirmed that the natural eye moves normally by making level developments, that is, from left to right as well as the other way around. This is on the grounds that through these developments and the regular conveyance of the life structures of the face, individuals can record significantly more visual data on a level plane than upward.

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It's vital to see that, electronic gadgets, for example, TV screens and PCs that we use in our everyday lives are likewise intended to show the picture in a scene.

As of late, with the ascent of cell phones, we are progressing from the power of flat pictures to the increasingly more typical utilization of vertical pictures, particularly via web-based media.

What is a Vertical Photograph?

Vertical photos are those that are greater in stature than in width. These sorts of photos are additionally called among the most experienced representation photography. Vertical photos are pictures with less ability to catch visual data.

They, indeed, will generally zero in on a specific item or individual and, along these lines feature it against the entire arrangement of components that can go with it.

At the point when a photographic artist needs to zero in on a specific article or part of a scene, she will intuitively turn his camera and put it in an upward arrangement so the focal point can be chosen all the more normally and without any problem.

Subsequently, this kind of photography is so normal among representation photography that it generally tries to feature faces before foundation subtleties.

As referenced before, vertical photographs have begun seeing a more extensive reception since the ascent of web-based media stages like Instagram and Pinterest. These web stages have a wide reception of portable clients and as you probably are aware current telephones have vertical screens.

Consequently, shooting a scene in the vertical direction is normal among picture takers, which means sharing that specific photograph via web-based media and exploiting the screen direction to make their picture look greater.



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When to Use Vertical Photographs?

Vertical photos are more uncommon than even photos in light of the fact that they require the photographic artist to make the additional stride of turning the camera sideways. Numerous picture takers don't think to turn the camera sideways to take an upward picture. Vertical pictures are a photographic artist's method of endeavoring to impersonate the mind's normal particular centre capacity. At the point when the subject is upward: When the subject is taller than it is wide, an upward picture praises the subject.

To permit the subject to move upward: When your subject is going up or down, involving an upward arrangement related to the standard of thirds outwardly permits the subject space to keep moving. This will intensify the feeling of movement in the picture. This is additionally valid for subjects turning upward or down. Having open space to the highest point of the base permits the subject's look to proceed farther than is conceivable in a flat picture. Recollect likewise that when a subject is moving further into a picture or moving towards the camera that this shows up as "up or down" development when changed over into a 2D picture. To this end, many driving line pictures function admirably as upward pictures.

To concentrate consideration: Vertical pictures can be utilized to zero in on a watcher's consideration of a solitary subject by eliminating practically all feelings of fringe vision. This is the hypothesis behind pictures and other single-object structures.

- At the point when the subject to be shot is taller than wide.
- Shoot vertical photos when the objective is moving upward.
- To concentrate of photography on a specific perspective and lessen the interest behind the scenes of the picture.
- To carry a more noteworthy feeling of development to the picture in the upward heading.
- At the point when you take a picture photograph and need to feature subtleties in the look of the subject.
- At the point when the last picture will be shared on Instagram.

What is the Main Difference between Horizontal and Vertical Photography?

Horizontal photographs are photographs that are wider than they are tall. Vertical photographs are photographs that are taller than they are wide. Cameras are designed to take one type of photograph – horizontal. Flat photos are utilized to catch bigger pictures, producing a more prominent feeling of the room and visual data. Vertical pictures, then again, limit our review range, eliminate data and spotlight it on a particular region or item. They centre on detail to feature parts of the picture that, with level photos, we would not have the option to see plainly.

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Execution

Even photography is more straightforward to do since every one of the cameras is intended to shoot photographs in this organization, while the upward ones drive us to adjust the course of the camera.

Quality

Vertical photography has lower quality than even photography. At the point when the picture is concentrated, data is lost, so when seeing vertical photos on gadgets like PCs or TVs (whose normal multiplication of the pictures is flat), we will see that the quality is a lot lower than an even photo.

Conclusion

As a photographer, you should choose which of the surrounding edges is the most appropriate for your work. When making it, it actually depends on the message that has to be conveyed. There is no better option than another; it all depends on the tale that has to be told.

Depending on the focal point chosen, the centre length, and the opening, one should study which is the best option for capturing the spirit of that portrayal. It is not required to concentrate on proclivities to understand how to interpret each experience.

Check Your Progress

7. What is a vertical photo?
8. Should you take pictures vertically or horizontally?

4.5 ANSWERS TO 'CHECK YOUR PROGRESS'

1. Visual communication helps the audience understand the information. It increases the comprehension of the subject matter. Types of two-dimensional images that aid communication include drawings, pie charts, animation, signs, typography, and graphic designs, among many others.

   Elements of Visual Communication:

   - **Perspective:** Perspective is a technique used in visual communication to create a sense of depth and dimension in an image. It involves creating an illusion of space by representing objects at different distances from the viewer. This creates a visual hierarchy, with objects in the foreground appearing larger and closer, and objects in the background appearing smaller and farther away. Perspective can also be used to create an illusion of movement and direction in an image. By carefully manipulating the placement of objects, designers can control the way a viewer experiences an image, creating a powerful impact on their emotions and understanding of the message being conveyed.
   - **The color wheel and color psychology:** The color wheel is a fundamental tool in visual communication that helps designers

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understand the relationships between different colors. It is based on the three primary colors – red, blue, and yellow – and the secondary and tertiary colors created by mixing them. The color wheel also shows how different colors can be combined to create harmony and balance in a design. Color psychology plays a crucial role in visual communication, as different colors can evoke different emotions and associations. For example, red is often associated with passion, blue with calmness, and green with growth. Understanding the psychological impact of different colors can help designers create effective visual messages that communicate their intended meaning and evoke the desired emotional response from the viewer.

2. Visual communication can be used included in conferences and trade shows, websites, social media posts, office presentations and meetings, and so much more. The definition of content marketing success includes visual communication.
3. The basic visual components are space, line, shape, color, tone, movement, and rhythm. It is through the control of these basic visual components that the picture maker stirs an audience's emotions, creates a visual style and gives construction and unity to their work.
4. Furthermore, opportunities to interact with a visual component, such as 'digital stories', can enhance comprehension. As in the previous chapter, the visual component is represented by primate facial expressions and gestures. In live performances on stage, the choir is a striking visual component.
5. The amount of something that is produced by a person or thing, something (such as power, energy, or information) that is produced by a machine or system; the place at which information, power, etc., comes out of a machine or system.
6. An output is data that a computer sends. Computers only work with digital information. Any input that a computer accepts must be digitized. Often data has to be converted back to an analogue format when it's output, for example, the sound from a computer's speakers.
7. A vertical photograph is one which has been taken with the camera axis directed toward the ground as vertically as possible, while an oblique photograph is one which has been taken with the camera axis directed at an inclination to the ground.
8. Chances are, you'll get a much better photo if you hold your phone straight. That's partly because of the simple fact that when you shoot a photo horizontally, you have the ability to capture much more of what you see. ... Placing the important parts of the photo at these points also provides for a more balanced photo.

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4.6 SUMMARY

The use of visual components to express information or ideas is known as visual communication. Animated GIFs, pictures, movies, pie charts, infographics, and slide deck presentations are examples of visual communication. It might be challenging to convey a point in a clear, succinct manner using only words. Visual communication may be utilized in a variety of settings, including conferences and trade exhibits, websites, social media posts, workplace presentations and meetings, and more. As a result, visual communication is now included in the definition of content marketing success.

4.7 KEY TERMS

- **GIFs:** A type of computer file that contains a still or moving image.
- **Screenshots:** An image of what is shown on a computer screen.
- **Screen recordings:** A software that enables you to record any area of your screen or save it as a screenshot.
- **Videos:** A recording of moving pictures and sound, particularly as a digital file, DVD, etc.
- **Pie charts:** A way of showing information about how a total amount is divided up, consisting of a circle that is divided from its centre into several parts.
- **Infographics:** A picture or diagram or a group of pictures or diagrams showing or explaining information.
- **Data visualization:** The act of representing information as a picture, diagram or chart, or a picture that represents information.
- **Slide decks:** A term allocated to a group of slides that together form a complete presentation.
- **Social media posts:** Refers to the content shared on social media through a user's profile.

4.8 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. What is the composition of a picture?
2. Comment on the design and color in a picture.
3. What are texture, tone, line, and shape in a picture?

Long Answer Questions

1. Explain the elements of design in the picture like symmetry, asymmetry, perspective, negative space, pattern and visual weight.
2. What are visually stimulating story telling frames?
3. Explain the relationship between form and content and output.

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4.9 REFERENCES

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Unit V Design, Canva, Slideshows, MS PPT and Consistency

Learning Objectives:

By the end of this unit, the learners would be able to:

- Create desired illustrations.
- Do the editing and saving of the images in HD.
- Utilize text styles, colors, picture, formats, etc.
- Create PPTs.

Structure:

5.1 Designing Skills

5.2 Using Online Tools such as Canva

5.3 (A) Processing Image

5.3 (B) Creating the Desire Illustration and Photo Editing

5.4 (A) Tools for Editing and Saving Image with High Resolution for Printing

5.4 (B) Uploading on the Web and E-mailing Effectively

5.5 Creating Slideshows, Multimedia Presentations using PowerPoint Presentations/Google Slides

5.6 Style of Utilizing Text Textual Styles, Colors, Picture, Formats, Inserted Video and Activity for Viable Correspondence

5.7 Why is Consistency and "Less is More" Important?

5.8 Basic Digital Workflow from Organization and File Management to Output

5.9 Testing and Saving the Presentation

5.10 Answers to 'Check Your Progress'

5.11 Summary

5.12 Key Terms

5.13 Self-Assessment Questions and Exercises

5.14 References

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5.1 DESIGNING SKILLS

Throughout our careers, we've all seen some awful PowerPoint slides. The vast majority of us have also prepared a few genuinely terrifying slides. Everyone believes they are capable of completing the task. The reality is that there is a significant difference in visual relational ability from one individual to the next. It is not an innate ability; some people have worked more lately at it. Visuals have the potential to convey emotion or facts immediately – it is a remarkable capacity to dominate and leave a lasting impact.

Visual Abilities

1. Visual Literacy
2. Visual Reasoning
3. Spatial Analysis
4. Visual Analytics

Artistic Abilities

1. Aesthetic Sense
2. Design Sense
3. Artistic Sense
4. Cultural Sense
5. Style

Professional Skills

1. Art
2. Illustration
3. Graphic Design
4. User Interface Design (e.g., Web Design)
5. Typography
6. Page Layout Design
7. Photography
8. Photo Editing

Persuasion Techniques

1. Persuasion (Ethos, Pathos, and Logos)
2. Arrangement
3. Emphasis
4. Clarity
5. Conciseness
6. Tone
7. Targeting information to an Audience

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8. Framing (i.e., framing a Visual Argument)
9. Social Proof

Writing

1. Business Writing
2. Copy Writing
3. Word Choice
4. Plain Language (i.e., avoid needless jargon and flowery words)
5. Slogans
6. Language Ability
7. Editing

Presenting Visual Information

1. Public Speaking
2. Facilitating Meetings
3. Presentation Flow
4. Storytelling
5. Humor
6. Influencing
7. Motivating
8. Coaching
9. Cultural Competence
10. Brainstorming
11. White boarding

Information Visualization

1. Visual Expression of Emotion
2. Visual Expression of Concepts
3. Simplifying Complex Ideas
4. Technical Drawings
5. Engineering Drawings
6. Scientific Diagrams
7. Diagrams
8. Graphs
9. Heat maps
10. Tree Mapping
11. Flow Charts
12. Data Flow Diagrams

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13. Mind maps
14. Concept Maps
15. Maps (Cartography)
16. Statistical Graphics
17. Timelines
18. Hierarchies
19. Network Visualization (Representing Relationships)
20. Argument Maps
21. Symbols

Information Modeling and Design

1. Research
2. Information Analysis
3. Modeling Information
4. Modeling Decisions
5. Statistical Analysis
6. Developing Metrics and KPI
7. Data Transformations

Visualizing Business Information

1. Business Analysis
2. Financial Analysis
3. Branding

Technology

1. Using Visualization Tools
2. Computer-aided Design
3. Information Architecture
4. Visualization Standards (e.g., UML)

Managing Visual Information

1. Knowledge Management
2. Info Comics

Leadership of Visual Communication

1. Creative Direction
2. Art Direction

Check Your Progress

1. What is designing in Photography?
2. What are the skills in Photography?

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5.2 USING ONLINE TOOLS SUCH AS CANVA



Canva is a popular graphic design tool that allows users to create a wide variety of visual content, such as social media posts, flyers, posters, and more. It is an easy-to-use platform that is perfect for both students and professionals.

One of the main features of Canva is its vast library of templates, which can be customized to suit the user's needs. These templates cover a wide range of design styles and are suitable for various types of content, such as social media posts, flyers, posters, and more.

Canva also offers a range of design tools that allow users to create their own designs from scratch. These tools include a variety of design elements, such as images, text, shapes, and icons, which can be easily added, edited, and customized.

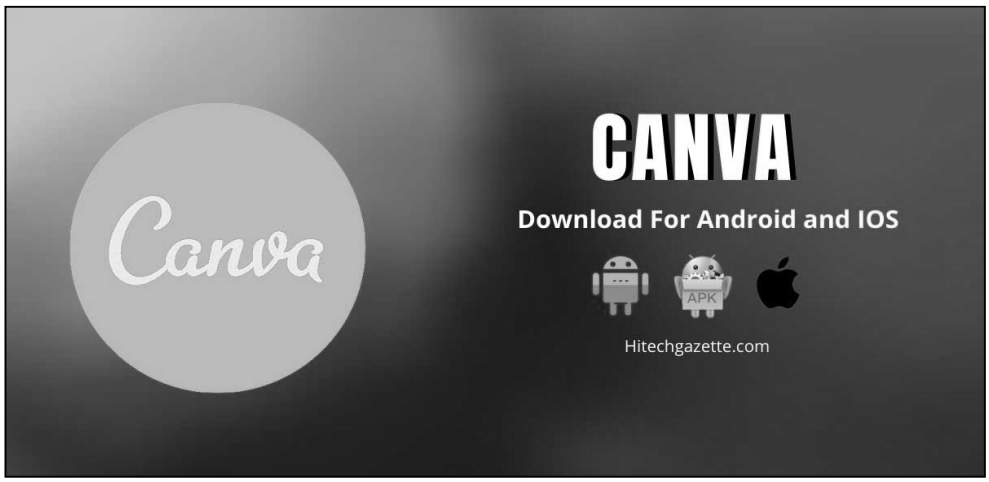
In addition to its design tools, Canva also offers a range of features that make it easy for users to share and collaborate on their designs. Users can easily share their designs with others and invite them to collaborate on the same design. This feature is particularly useful for businesses that need to work on designs as a team.

One of the most popular features of Canva is the ability to resize designs easily. This means that users can create a design once and then resize it to suit different platforms, such as social media, email marketing, and more. This feature saves a lot of time and effort, as users do not need to create a separate design for each platform.

Canva also offers a range of paid features, such as reach to more templates, design elements, and other advanced tools. However, the platform still offers a lot of functionality for free, which makes it accessible to a wide range of users.

In conclusion, Canva is a powerful graphic design tool that offers a wide range of features and tools for creating visual content. Its user-friendly interface, vast library of templates, and easy-to-use design tools make it accessible to both beginners and professionals. Additionally, its ability to resize designs and collaborate with others makes it an ideal choice for businesses and teams.

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How to Make a Slideshow?

Open Canva and utilize the photograph video creator immediately, yet to save the plans and alter them later on, one can, without much of a stretch, sign in to a record. Look for "Slideshows" to begin a plan.

Find the Right Template

Peruse slideshow option for each topic. Utilize the hunt apparatus to channel by industry or style. Click on the format to be added to the page.

Discover Features

In Canva's library; one will find a vast number of stock photographs, pictures, representations, symbols, diagrams and different illustrations to deck out the plan. Utilize the simplified device to move them onto the page. Tidy up the pictures with the photograph impacts device.

Customize the Slideshow

Transfer the pictures, photographs, and marking components to make the slideshow more novel to one or the business. Pick the experience, textual style, shading plan, and add ambient sound from our music library. Apply movements to each screen and vivified sticker GIFs.

In this way, with Canva, one can make photographs and video slideshows with music to dazzle devotees, companions, or family. One can find slideshow for a wide range of events, including weddings, work occasions, graduations, birthday celebrations, and occasions, and that's only the tip of the iceberg. Nobody will speculate that it required two or three minutes to make a video montage. Utilize instinctive video supervisor to move plan components to adorn the slideshow and download and share effectively in high-goal MP4 video.

Save and Share

Review the slideshow, then, at that point, download it as an animated gif or video (MP4), or why not as JPEG, PNG, PDF, or PPT – the decision! Utilize the Present button to go live with the slideshow. One can even share a connection to see the slideshow on the web.

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No Design Skills Needed

Canva's slideshow producer is worked for everybody. No experience is required. One can make free slideshows from formats themed for get-away, business, family, or entertainment. Our library is refreshed 100% of the time with new format styles and themes.

Explore Our Huge Library of Design Elements

Canva has a great many free stock recordings, a large number of free stock photographs, and many free music tracks—everything expected to raise the photos into a magnificent video cut. Our slideshow creator likewise offers an assorted scope of premium pictures, music tracks, and video films that can be bought reasonably.

Make Slideshows for Unrestricted, Online, on Every Means

Making a slideshow with Canva is free. There's no restriction to how often one can make or download slideshows. No watermarks will be added to the plan. One can likewise make a slideshow on each gadget. Just download the Canva application for iOS or Android.

Present Slideshows Confidently

Remain on point and schedule with moderator notes and clock. Furthermore, Canva Live directs the crowd to a special connection where they can answer surveys, pose inquiries, and give continuous criticism through emoticons.

Photo Editing

Crop or adjust the brightness of photos, add text, graphics, and other creative effects to make prints more interesting. The 'boat to house' feature of photo print programming allows one to create hardcover photo books, mouse pads, napkins, stickers, T-shirts, and other custom-designed goods. Another fantastic advantage of photo editing software is its lattice dispersal control that allows one to add lines to the photographs. Various pictures can be arranged on a single page. With online picture editing software, one can transform the images into tangled prints that look like they just came out of an exhibition. Before printing, single, double, or historical centre-style mattes in a few tones can be used.

List of 12 Best Photo Printing and Photo Editing Software

1. HP Photo Creations
2. GIMP
3. Fotor
4. Adobe Photoshop Express
5. Adobe Lightroom
6. Epson Print Layout
7. ArcSoft Print Creations
8. Photo Elf

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9. Google Photos
10. Photo Lightning
11. Mix Book
12. Snapfish

Check Your Progress

3. Can you make a slideshow in Canva?
4. Which are the best Photo Printing and Photo Editing Software?

5.3 (A) PROCESSING IMAGE

Processing images refers to the manipulation and enhancement of digital images using software tools. This can include tasks such as adjusting color, brightness, and contrast, removing noise, cropping, resizing, and adding effects. Processing images is a common task in fields such as photography, graphic design, and video production. It allows the user to improve the quality of an image and make it more visually appealing.

One of the most widely used image processing software is Adobe Photoshop. It offers a wide range of tools for editing and manipulating images, including advanced features such as layer masks, color adjustments, and filters. Additionally, there are other software such as GIMP and Light room, which are open-source and free to use and have similar functionality.

Another aspect of image processing is image enhancement. This includes techniques such as sharpening, de-noising, and color balance adjustments. These techniques can be used to improve the overall quality of an image and make it more visually appealing.

In recent years, machine learning techniques have been applied to image processing, specifically in the field of computer vision. This includes image recognition, object detection and image segmentation. These techniques can be used to automatically extract information from images and videos and can be used in various applications such as self-driving cars, medical imaging, and security systems.

Overall, image processing plays a crucial role in today's digital world. It allows us to improve the visual appeal of images and extract useful information from them.



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Processing images also involves the use of image compression techniques to reduce the file size of an image without affecting its quality. This is important for applications such as web design and digital storage. There are various image compression methods such as compression. Lossless compression methods keep the original image data intact, while compression methods remove some of the data in order to achieve a smaller file size. JPEG, PNG and GIF are some of the popular image formats that use various compression techniques.

Another important aspect of image processing is image segmentation, which is the process of separating an image into multiple segments or regions, each having a specific meaning or characteristics. This technique is widely used in computer vision and image analysis applications such as object recognition, image editing, and medical imaging.

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Additionally, image processing can also be used to generate new images, such as computer-generated graphics, and 3D images, this process is known as Computer Graphics. This field is used in the creation of films, video games, and virtual reality.

In conclusion, image processing is a broad field that involves various techniques and tools for manipulating, enhancing, and extracting information from digital images. It plays a crucial role in various fields such as photography, graphic design, video production, computer vision, and many more. With the advancements in technology and increasing demand for visual data, image processing will continue to be an important field.

Types of an Image

1. **Parallel Image:** The paired picture, as its name recommends, contains just two-pixel components, i.e., 0 and 1, where 0 alludes to dark and 1 alludes to white. This picture is otherwise called Monochrome.
2. **High Contrast Image:** The picture which comprises just highly contrasting shading is called a black and white image.
3. **8-bit Color Format:** It is the most renowned picture format. It has 256 unique shades of tones in it and is usually known as a Grayscale Image. In this configuration, 0 represents black, 255 represents white, and 127 represents dark.
4. **16 Cycle Color Format:** It is a shading picture design. It has 65,536 distinct shadings in it. It is otherwise called High Color Format. In this arrangement, the conveyance of shading isn't quite as exact as in the Grayscale picture.
5. **A 16-bit Design** is really isolated into three further organizations, which are Red, Green and Blue known as RGB design.
6. **Rule of Third:** The rule of thirds is a fundamental principle in photography that can help create visually appealing and balanced compositions. It is based on the idea that an image can be divided into 9 equal parts by 2 vertical and 2 horizontal lines. The idea behind the rule of thirds is that by placing the subject of the photo along one of these lines or at one of their intersections, the image will be more balanced and visually interesting.

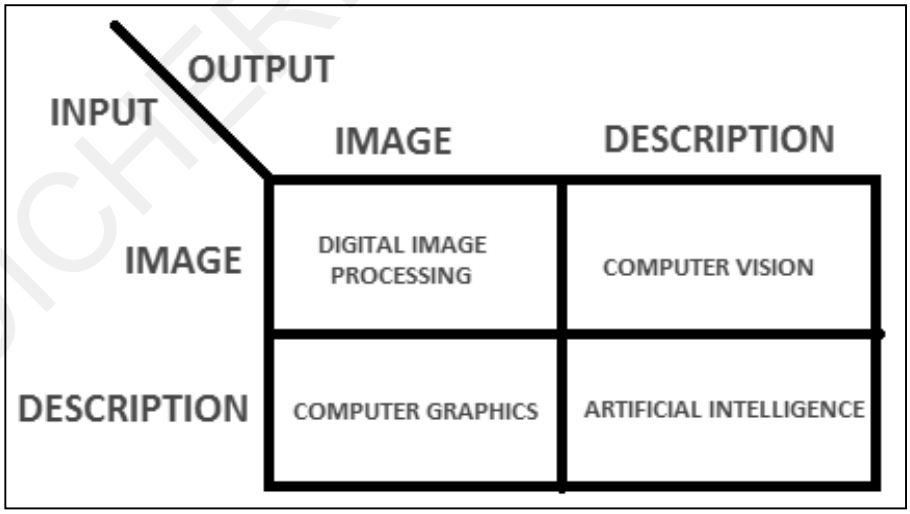
Phases of Image Processing:

1. **Acquisition** – It very well may be pretty much as fundamental as being given a picture which is in advanced structure. The primary work includes
   (a) Scaling
   (b) Color change (RGB to Gray or the other way around)
2. **Image Enhancement** – It is among the least difficult and generally engaging in spaces of Image Processing. It is likewise used to extricate a few concealed subtleties from a picture and is abstract.

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3. **Image Restoration** – It likewise manages the engagement of a picture; however, it is even-handed (Restoration depends on the numerical or probabilistic model or picture corruption).
4. **Color Image Processing** – It manages pseudo color and full shading picture handling. Shading models are relevant to advanced picture handling.
5. **Wavelets and Multi-resolution Processing** – It is the establishment of addressing pictures in different degrees.
6. **Image Compression** – It includes fostering a few capacities to play out this activity. It predominantly manages picture size or goal.
7. **Morphological Processing** – It manages apparatuses for extricating picture parts that are helpful in the portrayal and depiction of shape
8. **Segmentation Procedure** – It incorporates dividing a picture into its constituent parts or items. Independent division is the most troublesome undertaking in Image Processing.
9. **Representation and Description** – It follows the result of the division stage; picking a portrayal is just the piece of answer for changing crude information into handled information.
10. **Object Detection and Recognition** – It is a cycle that allots a name to an article dependent on its descriptor.

Overlapping Fields with Image Processing



As per Box 1, assuming that info is a picture and one get out picture as a result, then, at that point, it is named Digital Image Processing.

As per Box 2, assuming that info is a picture and one get some sort of data or depiction as a result, then, at that point, it is named Computer Vision.

As per Box 3, assuming that info is some depiction or code and one get pictures as a result, then, at that point, it is named Computer Graphics.

As per Box 4, assuming that info is a depiction or a few catchphrases or some code and one get a portrayal or a few watchwords as a result, then, at that point, it is named Artificial Intelligence.

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Analog Image Processing

Analog image processing refers to the manipulation and enhancement of images using analog techniques and equipment, as opposed to digital methods. This can include techniques such as darkroom processing of photographs, analog video editing, and the use of analog image processing equipment such as film scanners and image analyzers.

One of the most common analog image processing techniques is darkroom processing of photographs. This includes techniques such as developing film negatives, making prints, and adjusting the exposure and contrast of the final image. Analog darkroom processing can produce unique and beautiful results, but it is a time-consuming and labor-intensive process.

Analog video editing involves the use of equipment such as video switchers and linear video editors to edit and manipulate video footage. This type of editing is done by physically cutting and splicing the video tape, rather than digitally editing the video file. Analog video editing is a complex process, but it is still used by some professionals for its unique aesthetic and creative possibilities.

Analog image processing equipment such as film scanners and image analyzers are used to convert analog images into digital format. Film scanners use light and optics to scan the film negative and convert it into a digital image, while image analyzers are used to analyze and process the images for scientific and research purposes.

Overall, while digital image processing has largely replaced analog techniques, analog image processing still has its own unique set of tools and techniques that can produce beautiful and unique results. It can also be used to preserve and digitize old analog images.

Digital Image Processing

Simply put, an image is a two-layered sign. It is described by the numerical capability f(x,y), where x and y are two evenly spaced upward coordinates. The construction of a computerized framework that performs operations on a complex image is controlled by sophisticated picture handling. The artwork displays a cutting-edge image that is now visible on a computer screen. This image, on the other hand, is only a two-layered display of integers between 0 and 255.

128	30	123
232	123	321
123	77	89
80	255	255

Each number discusses how valuable the capacity f (x, y) is at any given period. In this case, the values 128, 230, and 123 each refer to a single pixel value.

Digital Image Formation

A camera to take a picture involves sunlight is utilized as an energy source. With the aid of a sensor exhibit, the picture was captured. As a result, when

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sunlight shines on the object, the sensors identify how much light is reflected by it. Based on this information, a continuous voltage signal is then generated. In order to create a digital image, one must transform this data into a complicated structure. This includes observation and measurement. They will be researched afterwards. A two-layered cluster or lattice of numbers, which is nothing more than a digital image, is the end product of the examination.

Overlapping Fields: Machine/Computer Vision

A framework in which a picture serves as the information and produces some data is fostered by machine vision or PC vision. For instance, creating a system that verifies people's faces and unlocks any lock. This is how the framework would seem.

Instead of using the image captured by a device, PC designs control the production of pictures using object models. For instance, delivery of an object. constructing an image using an article model. This is how such a framework would appear.

Artificial Intelligence

AI is the study of incorporating human intelligence into machines. Numerous uses for computerized reasoning can be found in processing images. For instance, developing PC-supported analysis frameworks to assist specialists in deciphering images from X-ray, MRI, and other imaging tests, and then highlighting evident regions for the specialist to examine.

Check Your Progress

5. What is the process of image restoration?
6. What is Artificial Intelligence?

5.3 (B) CREATING THE DESIRE ILLUSTRATION AND PHOTO EDITING

Creating Illustration

One must follow an originator manual to do great. The initial step to making a delineation is to get a motivational thought. A rousing thought is something fundamental and interesting that will chip away at to do the outline. Motivation is imperative for all inventive works, regardless of whether one makes a plan or outline.

An image is showing a book, paper, etc. The activity or reality of showing something. Animation delineation of room, moon, planet, rocket, earth, cosmonaut, comet, and universe. Animation Art for web and print. Computerized originators group drawing with pen on the PC screen.

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NOTES









Photography is the workmanship, application, and practice of making solid pictures by recording light, either electronically through a picture sensor or synthetically through a light-delicate material like visual film. It is utilized in many areas of science, assembling, and business, just as its more straightforward uses for workmanship, film and video creation, sporting purposes, leisure activity, and mass correspondence.

Types of Editing Styles

1. Montage – The method of choosing, altering, and sorting out discrete areas of the film to frame a ceaseless entirety.
2. Non-continuity – Non-continuity is when shots are crisscrossed to upset the impression of reality.
3. Continuity
4. Transitions
5. Cross-cutting
6. History of Altering
7. Linear
8. Non-linear

Still life photography, a few types of resemblance, and detailed pictures of very much any scene benefit from the dim and gloomy photography changing style. Detail pictures are ideal for the monotonous and irritable changing style. Whatever photo-editing style becomes popular will most likely be a combination of a number of the above-mentioned approaches.

Expected customers become clients when they see an artist's portfolio. The perfect artist portfolio showcases the artist's talents. It gives potential consumers a decent idea of the work style, experience, and how one may assist them. This perfect portfolio creates an impact and leaves consumers feeling as though they only need to hire one.

A representation portfolio must be spotless; it needs to zero in on the work, it must be clear and designated, and it needs to astound. Assuming one figure out how to ensure one has these parts, then, at that point, one will be headed toward a victor. The delineation style that is displayed inside the portfolio is a similar representation style that customers expect when they commission one. It must convince them that one is the right artist to make it happen and that they can trust one to convey for them. This is clear from past experience, which is displayed in the representation portfolio.

Consider it this way: if one want furniture, one won't go to McDonald's; if all else is equal, one'll probably go to IKEA. It is much the same with the portfolio; to be paid by a children's book distributor, this should be at the top of the portfolio.

This is the ideal portfolio condition, which one should strive to achieve every time one changes, refines or creates an artist portfolio. Consider what the consumer expects to see and how to ensure a successful conclusion. In light of this, here are

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some pointers to help one hit these targets and create an incredible portfolio. When others look at the artist's portfolio, first look at the artist's portfolio. and last impressions count.

One is recollected from these impressions. First impressions are significant in quite a while of life (counting the portfolio). One needs to flabbergast others by the first image(s) (which acquaints them with the portfolio and gets off to a promising start), yet in addition, needs to leave them with several astonishing outlines (that they will recollect). Fabricate a portfolio which centres on quality, rather than amount.

Edit Photos

- Change, crop, or turn a photograph.
- On a PC, go to photos.google.com.
- Open the photograph one needs to alter.
- At the upper right, click Edit. Tip: While one alters, snap and hold the photo to contrast the alters with the first.
- To add or change a channel, click Photo channels. Snap to apply a channel. To change it, utilize the slider situated underneath the channel.
- To physically change lighting, shading, or add impacts, click Edit. For additional choices, click the Down bolt.

Importance of Photo Editing

1. **Improving the quality and appearance of images:** Photo editing allows users to enhance the overall quality of an image, including adjusting the color, brightness, contrast, and exposure. This can help to make the image more visually appealing and enhance its overall impact.
2. **Removing unwanted elements from the image:** Photo editing tools allow users to easily remove unwanted elements from an image, such as blemishes, dust spots, and other distractions. This can help to make the image more visually appealing and draw the viewer's attention to the intended subject.
3. **Creating a consistent look and feel:** When working on a series of images, photo editing tools can be used to create a consistent look and feel throughout the series. This can help to create a cohesive and professional appearance for the final images.
4. **Retouching and restoring old or damaged images:** Photo editing tools can be used to restore old or damaged images, such as removing scratches, stains, or fading. This can help to preserve important memories and historical images.
5. **Enhancing specific features or elements of the image:** Photo editing tools allow users to enhance specific features or elements of an image, such as making the colors more vibrant, sharpening details, or adding

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effects. This can help to make the image more visually interesting and draw the viewer's attention to specific elements.

6. **Creating composites and special effects:** Photo editing tools allow users to create composites and special effects, such as combining multiple images, adding text, or creating 3D images. This can help to create visually interesting and unique images.
7. **Saving time and resources:** Photo editing tools can be used to automate certain tasks and save time and resources, such as batch processing images, creating templates, and automating repetitive tasks.
8. **Optimizing images for different platforms and devices:** Photo editing tools can be used to optimize images for different platforms and devices, such as resizing images for different social media platforms, or adjusting the image for different screen sizes and resolutions.

What are the Different Types of Photo Editing?

1. **Basic Editing:** Basic editing involves adjusting the basic elements of an image, such as the brightness, contrast, exposure, and color balance. This type of editing is used to improve the overall quality and appearance of the image.
2. **Retouching:** Retouching involves removing unwanted elements from an image, such as blemishes, wrinkles, and dust spots. This type of editing is used to improve the overall appearance of the image and make it more visually appealing.
3. **Restoration:** Restoration involves repairing and restoring old or damaged images. This type of editing is used to preserve important memories and historical images.
4. **Compositing:** Compositing involves combining multiple images to create a new image. This type of editing is used to create visually interesting and unique images.
5. **Special Effects:** Special effects involve adding special effects to an image, such as adding text, creating 3D images, and adding filters. This type of editing is used to create visually interesting and unique images.
6. **Black and White Conversion:** This type of editing is used to convert a colored image to black and white and adjust the contrast, brightness and the tone of the image.
7. **HDR (High Dynamic Range):** This type of editing is used to balance out the light and dark areas of an image, it creates a more realistic and natural looking image.
8. **Panorama Stitching:** This type of editing is used to create a wide-angle image by stitching multiple images together; it is useful for landscape or architectural photography.

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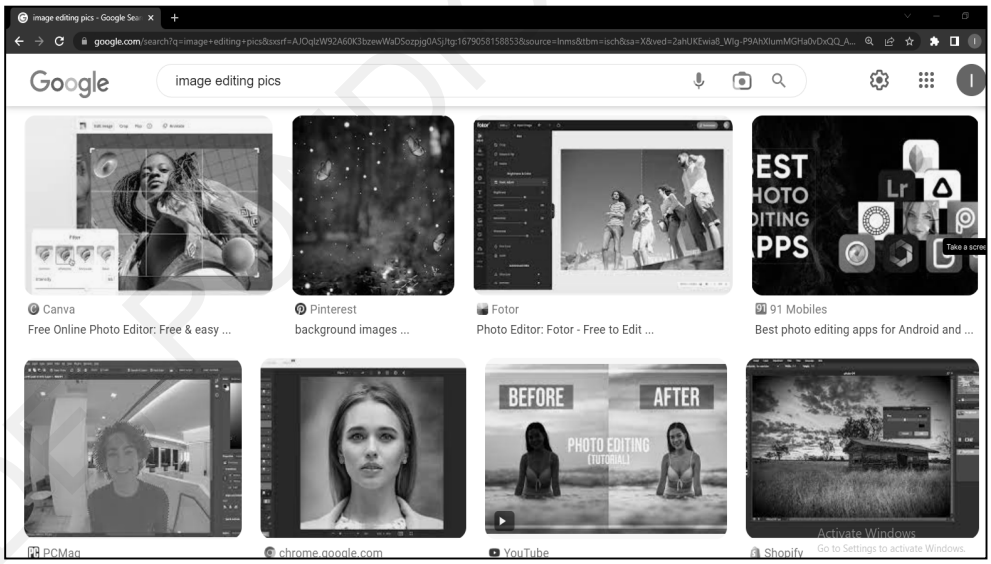
9. **Object Removal:** This type of editing is used to remove unwanted objects from an image. It can be used to remove people, cars, wires or other unwanted elements from the image.
10. **Clipping Path:** This type of editing is used to remove the background of an image, it is used to isolate the main subject of an image and make it easier to place it on a different background.

- https://www.designhill.com/design-blog/designers-guide-how-to-create-illustrations-step-by-step/
- https://www.bing.com/videos/search?q=how+to+create+desire+Illustration anddocid=608032743563999446andmid=101FA24A5E1FBF5E911C101FA24A5E1FBF5E911Candview=detailandFORM=VIRE
- https://www.bing.com/videos/search?q=how+to+create+desire+Illustration anddocid=608046384371432339andmid=D155EC11C3A2E71D0ABCD155EC11C3A2E71D0ABCandview=detailandFORM=VIRE
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- https://creativecloud.adobe.com/discover/article/how-to-make-a-fashion-illustration-in-adobe-illustrator

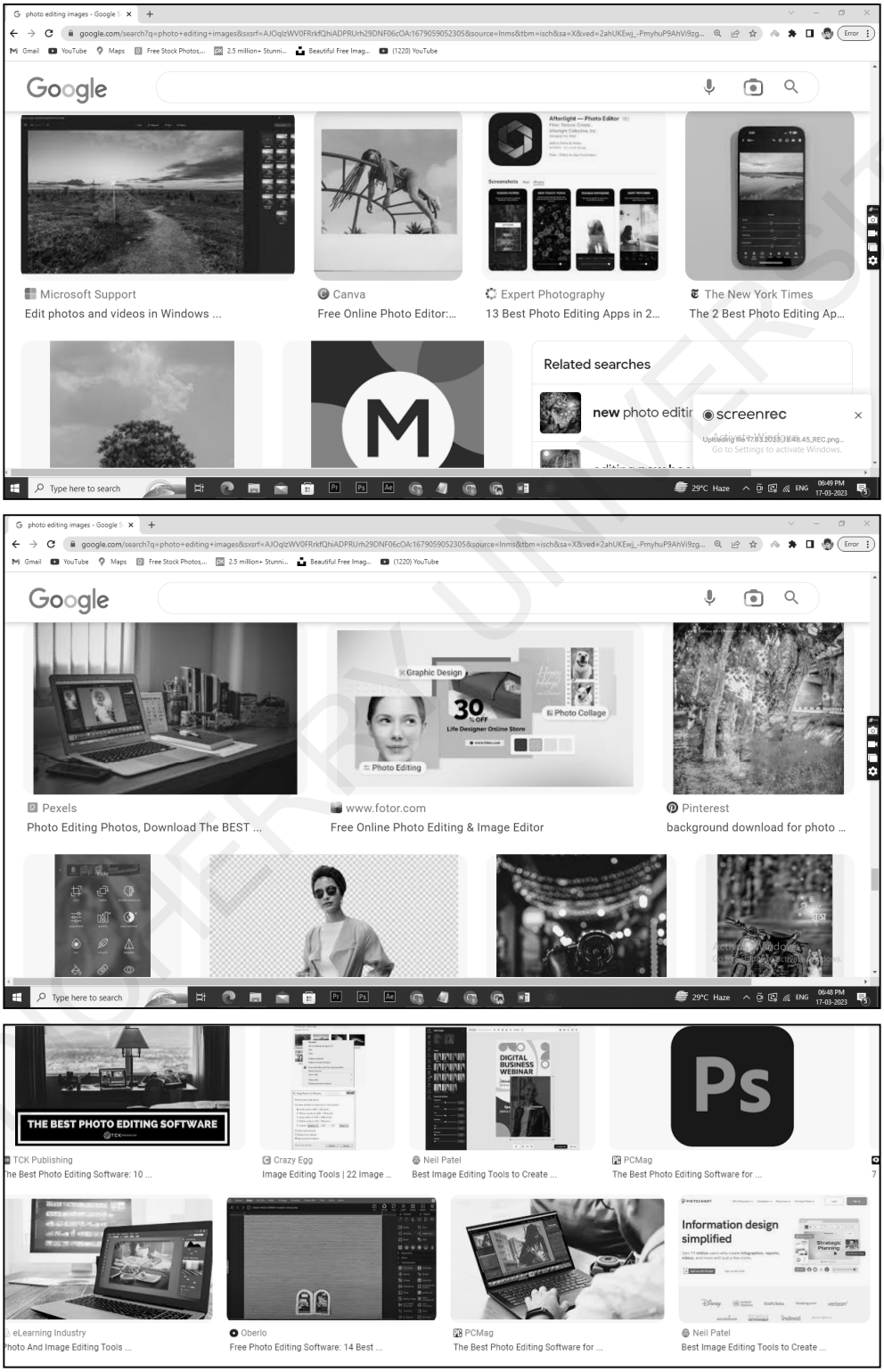
Check Your Progress

7. What is Line Editing?
8. What are the types of editing styles?

5.4 (A) TOOLS FOR EDITING AND SAVING IMAGE WITH HIGH RESOLUTION FOR PRINTING



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1. **Straighten:** Change the skyline of the photograph.
2. **Crop:** Managing out a piece (typically fringe) of the picture to assist it causing to notice the subject or, in any case, working on the synthesis.
3. **Resize:** Change the components of the picture.
4. **Sharpen:** Improve the meaning of the edges in a picture (from a hazy picture in the centre).

5. **Noise decrease:** Streamlining the image, normally refined by diminishing the pixel size.
6. **White equilibrium:** The shade of the light in the picture.
7. **Lens revision:** Decreases the effect(s) of the camera focal point.
8. **Color changes:** Change the shade of a thing or component in the photograph.
9. **Background expulsion:** Erase the foundation from the picture, confining the subject (this is regularly utilized for white foundation item photography).
10. **More complex strategies include:**
    1. **Clipping ways:** Vector way that separates the piece of the picture that is noticeable and the part that is straightforward (removes a subject or component from a picture).
    2. **Portrait amendments:** Composition final details and upgrades.
    3. **Drop and reflection shadow:** Make and change shadows.
    4. **Special impacts:** This can mean a variety of things, from movement to adding climate conditions like mist or snow.
    5. **Adjusting text and visuals:** Add overlays or control what's as of now there.
    6. **Photo sewing:** When one flawlessly assembles two pictures to make it look like they were shot that way.
    7. **Photo veiling and Layers:** The most common way of stowing away and uncovering indicated segments of a picture.
    8. **Pixel altering, or pixel-level altering:** It is the point at which one adjusts a picture at the pixel level. Since one's adjusting the actual pixels, this is likewise for all time changes in the picture record. That is the reason pixel altering is viewed as a damaging type of photograph altering since it isn't as simple to fix the progressions and reestablish the first document. Pixel altering permits one to make amazingly definite alters and achieve specific capacities that parametric picture altering can't (like CMYK shading modes, for instance).
    9. **Parametric picture altering (PIE):** It does not change the pixels of the picture. All things being equal, these alterations are recorded as a bunch of steps to follow to achieve the last look. Along these lines, it is a non-horrendous method of photograph altering. Nonetheless, PIE does not dependably take into consideration a wide range of alters.
    10. Many in the business suggest beginning with PIE and afterwards utilizing pixel altering to refine the last subtleties. Gone are those occasions when printing photographs was a dreary assignment.

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These days, the most recent web-based photograph printing programming can be utilized to print excellent photos. Whether or not one is new to online photograph printing and outlining or a prepared master, free photograph printing programming assists with printing fabulous photographs at the snap of a button.

Making different efforts to click a perfect picture is presently a relic of times gone by. The pattern has it that printing programming has backed out the method involved with delivering faultless pictures.

Moreover, one can turn dull, dead photographs into fascinating masterpieces by resizing pictures, adding impacts, offsetting colors and trying different things with other intriguing highlights of free photograph-altering programming. Improve the photographs by expertly adjusting and altering them utilizing the best printing programming to save important time and exertion.

Corel Paint Shop Pro is one of the most economical photograph-altering programming apparatuses out there. A few photographic artists call it an Adobe Photoshop elective, yet it does not have Photoshop's most progressive lead highlights, including Camera Shake Reduction, 3D demonstrating, Faces Liquefy, and definite typography, among others.

Picture editing includes the cycles of manipulating images, whether they are high-tech photos, traditional photograph material images, or representations. Conventional basic picture alterations are referred to as "photography correction," and they can be done with any traditional handicraft medium or with technology like digital embellishment. The essential tools that a client may use to control, modify, and change images are realistic programming apps, which are widely categorized as vector illustration editors, raster design editors, and 3D modellers. Numerous image-editing software programmes are also used to provide or manufacture PC crafts with no prior planning.

High Resolution for Printing

High resolution for printing refers to the quality and resolution of an image that is suitable for printing. When an image is printed, it is reproduced at a much larger size than it appears on a screen, so the resolution must be high enough to ensure that the image looks sharp and clear when printed. High resolution images have a larger number of pixels per inch, which means that they have more detail and clarity. The minimum resolution for printing should be 300 dpi (dots per inch) to ensure that the image looks sharp and clear when printed. This is important for printing high quality images, whether it is for a brochure, poster, or a photo print. Some advanced printing techniques such as offset printing and digital printing require higher resolution images to produce high quality prints. It is important to note that images taken from the internet may not have high enough resolution for printing and may appear pixelated or blurry when printed. Therefore, it is important to use high resolution images specifically created for printing.

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Start with the Right Size and Shape

To get the best resolution when printing, one needs to signal to the printer how many pixels per inch (PPI) one wants it to print. If one sends too few pixels to the printer, it will just make pixels up to fill the page. If one sends too many, it has to shrink the image smaller. This resizing does bad things to image quality, especially if the image one is sending to the printer is a JPG because JPGs will not maintain the pixel integrity of the image as well as a PNG file type will.

How to Make a High-Resolution Image for Print or Web: Understand DPI and PPI: 300 DPI means "dots per inch", as in the printer is going to spit out 300 little dots of ink for every inch of the photograph. So the image file should contain the same number of pixels per inch that the printer will be printing per inch. (Keep in mind some printers may print at a smaller or larger DPI, so everyone wants to be aware of that when sizing for prints.)

Get a 300 DPI File

Since one know the printer is going to print at 300 dots per inch, all one need to do is figure out how many pixels to give the printer. To do that, just multiply 300 by the number of inches the print will be. That means to create an 8 × 8 print on a 300 DPI printer; one wants 2400 × 2400 pixels.

Pixels to Inches Conversion Chart

Size in Inches	Size in Pixels
3 × 5	900 × 1500
4 × 6	1200 × 1800
5 × 7	1500 × 2100
8 × 8	2400 × 2400
8 × 10	2400 × 3000
8.5 × 11	2550 × 3300
9 × 16	2700 × 4800
11 × 14	3300 × 4200
11 × 16	3300 × 4800

The maximum canvas/image size supported by the PicMonkey Editor is 6400 × 6400 pixels. If a picture is already the proper shape and being used as a backdrop, the Resize tool can be used. Apply some Sharpening and use the Crop and Resize Tools. Sharpening the image is another thing that may be done to increase the image's clarity when printed. Polishing prints requires more effort than sharpening a computer screen, so go overboard.

Basic Edits: Exposure, Colors, Sharpen

When one applies 'Sharpen', one has to zoom the photo to 100%. One can do this by clicking the percentage menu in the lower right corner. Only at 100% does one really see how much Sharpen is being applied to the photo. One suggest finding an area with fine detail, such as an eye, when adjusting the Sharpen amount.

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Download as a PNG + Print

PNG files compress images without sacrificing quality. This implies that the file may be edited as many times as desired without sacrificing image quality. JPG degrades image quality, and the more times it is saved, the worse it becomes. By the time one gets to the printer, one is usually on the third or fourth 'generation' (number of times the tile has been saved over). JPG is particularly difficult to work with when it comes to text to obtain the greatest print quality, save as PNG.

Check the DPI before Printing

After one downloads the file to the desktop from Pic Monkey, one can double-check the DPI of the image before printing. On a Mac: Open the image in Preview. Go to Tools > Adjust size. In the Resolution box, one will see the DPI of the image. If it is different than 300, uncheck the "Resample Image" box and enter the desired DPI (300). The Width and Height fields above should change to the dimensions one desires (8×8 inches in this case).

On a PC: Locate the file in a finder window. Right-click on the filename. Select Properties > Details. Find the DPI in the Image section labeled Horizontal and Vertical Resolution.

Check Your Progress

9. What are the different types of editing tools?
10. Explain Exposure, Colors and Sharpen.

5.4 (B) UPLOADING ON THE WEB AND E-MAILING EFFECTIVELY

Simply switch to photo printer software that updates and reimagines the image to provide a staggering array if you want to print crisp, new photos. Check out the latest free best photo editing software to add that spectacular impact to any image, which is also the fastest and most enjoyable way to edit photos online. It becomes intriguing to transfer on the Web because it is one of the greatest photo printing and editing programmes for printing some truly outstanding photos.

Creating a website for one's business will raise conversion rates, customer base, and internet visibility. In any case, it will be very difficult to accomplish these aims given that the site has not been relocated. The finest feature is that sending the website to the web server doesn't require any previous coding experience. A lot of helping administrations and FTP programmes offer practical options for quickly relocating a site. Read our post for further details and step-by-step directions on how to put your website online in just six easy steps.

Making the own website can help one support the online presence, expand the customer base, and increase the conversion rate. In any event, given that the site has not been relocated, achieving these goals will be extremely challenging.

The best aspect is that no prior coding knowledge is required to send the website to the web server. Many assisting administrations and FTP applications

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provide useful tools for moving a website in a few clicks. For more information, read our post to get the complete instructions on how to get the website up on the internet in only six quick and easy steps:

1. Pick a reliable web hosting company
2. Pick the website upload method
3. Transfer the website file
4. Move the website files to the main root directory
5. Import the database
6. Check if the website works
7. Conclusion

When the site documents are transferred, it is an ideal opportunity for the last check!

Owning a website can support an online presence, grow one's consumer base, and boost conversion rates. In any case, it will be extremely difficult to accomplish these aims given that the site has not been relocated. The nicest feature is that sending a webpage to a web server doesn't require any prior coding experience. A lot of helping administrations and FTP programmes offer practical tools for quickly relocating a website. For more details, read our post to get detailed directions on how to launch the website in just six easy steps.

Composing successful messages can be a test. One has composed a significant message that one realizes the crowd could utilize. Yet, they appear to overlook messages.

1. Set a Clear Goal

Find out what the email's desired results are to get started. Create the email after keeping that objective in mind. Without a clear understanding of the purpose behind the email, its objective cannot be achieved. When choosing an aim, it is best to make the email's objective straightforward. It will make sense to the viewers more easily. Which email, for instance, do you think has a better chance of succeeding email with the goal of convincing the recipient to visit a presentation page (one objective). A message sent to the receiver encouraging them to view a YouTube video, visit a welcoming website, and share it on social networking (three objectives).

The primary email is bound to be effective because there's just a single straightforward objective. While the subsequent email may prevail regarding getting a reader to perform one of the ideal activities, they are probably not going to do each of the three.

2. Utilize the Right Email Subject Line

1. **Keep it short and clear:** A subject line that is too long or unclear can cause the email to be overlooked or deleted. Keep it short, simple and

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clear, so that the recipient knows what the email is about and is more likely to open it.

2. **Personalize it:** Personalizing the subject line can increase the chances of the recipient opening the email. Use the recipient's name or company in the subject line to make it more personal.
3. **Use action-oriented language:** Using action-oriented language in the subject line can increase the chances of the recipient taking action. For example, use "Don't Miss Out" instead of "Discount Offer".
4. **Be specific:** Be specific about the content of the email in the subject line. This helps the recipient understand what the email is about and whether it is relevant to them.
5. **Use numbers and symbols:** Using numbers and symbols in the subject line can make it stand out in the recipient's inbox. For example, "10 Tips for Email Marketing Success" or "New Product Release"
6. **Test different subject lines:** Try different subject lines on a small group of recipients before sending the email to the entire list. This will help one to determine which subject line is most effective.
7. **Avoid using spam trigger words:** Some words and phrases can trigger spam filters. So, it is important to avoid using them in the subject line. Examples include "Free", "Congratulations", "$$$", etc.
8. **Segment the audience:** Segmenting the audience and sending targeted emails with specific subject lines can help increase open rates.
9. **Keep it consistent:** Keep the subject line consistent with the tone and messaging of the email. This will help to build trust and credibility with the recipient.
10. **Timing:** Timing can play a big role in open rates. So, it is important to send the email at a time when the recipient is most likely to open it.

3. Utilize the Best Email Opening

Regardless of whether the reader reads the email, the first few words may be so depressing that they stop reading soon after. To guarantee that the email is successful, pay close attention to the opening line and the welcome (email greeting). Use the proper level of formality when emailing good news. Understanding the audience is a prerequisite for deciding how formal to be. Will a casual greeting enrage the crowd, or will being casual make the business look more agreeable? Except if one has done the schooling on the readers, one cannot have the foggiest clue about the answer. Regardless of whether the email is official or casual, a few openings are basically amateurish for a business email, like Yo, hii is not for all intents and purposes, never a great email welcome. A good email opening can be Dear/Respected/Hello or direct Name with Ms/Mrs/Mr.

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Although the email's tone is still kind ("Hello"), you'll see that my name has been added for personalization. For more information on the finer points of crafting a potent email's introduction.

4. List the Main Points

Arrive at the main point of the email message quickly after creating a strong title and selecting an appropriate email greeting and opening line. Remain confined. In the event that one has multiple points, use a rundown so the reader may easily filter it. Keeping with tradition, use a rundown to make the highlights of the new programming more legible rather than placing them all in one lengthy piece akin to this:

1. Incorporates with a cell phone or tablet
2. Expanded cloud-based capacity
3. Auto-fill for normal expressions
4. In-programming spell check currently incorporates unfamiliar expressions

Audience can see the elements initially. Yet, posting highlights is not exactly enough. Clarify why those highlights are critical to the email beneficiary.

5. Clarify Benefits in the Email

The distinction between highlights and benefits is one that many business people are not familiar with. Highlights list the accomplishments of the item. A benefit describes how a feature helps the reader. Never presume that the person receiving your email will get the significance of a certain point. Make sure it is apparent in the email how the recipient benefits. Let's update the list of programming features we previously made and include the benefits for each client.

1. Utilize the product at any place. Coordinate with a cell phone or tablet.
2. A lot of room to save all that one needs. Expanded cloud-based capacity.
3. Finish up structures rapidly. Auto-fill for standard phrases.
4. Decrease blunders in unfamiliar words. In-programming spell check currently incorporates typical unfamiliar expressions. The rundown presently shows how each element update helps to pursue. They are considerably more liable to be keen on an email that obviously clarifies the advantages.

6. Keep in Touch with the Audience

One addressed this before; however, tailor the email to what one has any familiarity with audience. Use language and a tone that will appeal to them.

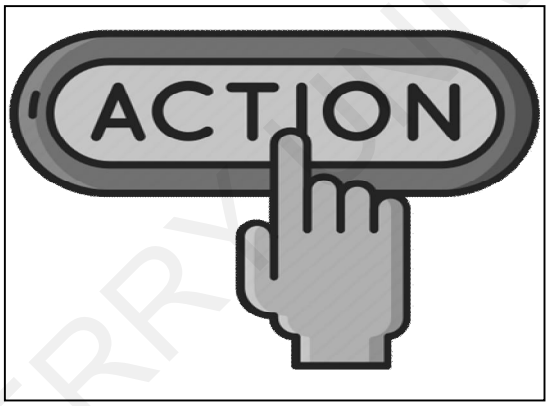
Time and again, money managers put, however, they can cram as many industry-specific terms into their email because they mistakenly believe that doing so will impress their readers. As a matter of fact, new terms are bound to bother and estrange audience than they are to dazzle them. Additionally, try not to utilize extraordinary shortenings.

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Compose the email at a perusing level that audiences can comprehend. A few studies indicate that the majority of American adults are capable of understanding material written for students in grades 7 through 10. Along these lines, assuming this is the crowd one is aiming for, adjust the composition for that grade level. Use a comprehensibility checker to determine the writing level of the email. Some writing tools come equipped with a clarity checker, while others use online tools like the Hemingway App.

7. Use Subheads in the Email Body

Emails with subheads and other design elements are easier to look for and assist the pursue with engrossing the message. Keep in mind the pursue is logical in a rush. With a subhead, they can get a handle on the central matters without an excess of exertion.







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8. Use Imageries in the Email

Similarly, as, with a substance, pictures in an email attract viewers and catch their consideration. Try not to exaggerate pictures in the expert email. One enormous or two little pictures are enough for most business messages. A few downsides to utilizing pictures include: Size – An enormous picture could make the email load all the more leisurely. Channels – Many email platforms and channels restrict the use of images. Incorrect use – Using a shoddy image detracts from the email's appeal rather than more successful.

Guarantee any photos one use is capable. Moreover, clearly, one needs insightful opportunities to use whatever image one uses.

9. Use Animation

Consider using a lively GIF to grab the reader's attention. Animated GIFs provide the message movement and attention-grabbing movement. However, exercise caution while including GIFs in mails. An easy task performs better than a difficult one. Nevertheless, emails that contain animated GIF files do in fact address a number of concerns, such as larger document sizes, slower load times, not supported by all email platforms, and, when used improperly, the ability to divert the reader.

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10. Incorporate a Call to Action

Notice how the source of inspiration incorporates an underlined connection. There would be an interactive connection in a live email that the reader could use right now.

11. Make the Email Closing Effective

It is crucial to leave the reader with a favorable impression if they have read the full email. The most efficient method to ensure that the reader departs with a positive impression of the company is to include an engaging closing to the email. Make the email's closing truthful and appropriate. Consider the crowd while writing the closing email in the same way that one considered the crowd when writing the rest of the email.

A good email closing includes an end expression and shows who sent the message. Both formal and casual email closings are acceptable. There are also formal and informal email greetings. The kind of email closure a person choose is determined by the email's interest group.

12. Utilize a Pro Email Signature Template

Add a mark format to the email to take your exceptional expertise to the next level. An expert mark layout incorporates the brand and the contact data. This plan component makes the email stick out, which makes the email more viable.

Investigate the ravishing email format beneath. Make the email more successful by adding a mark layout.

13. Add a P.S.

According to insider information, the P.S. (postscript) is one of the email sections that recipients read the most. If you don't know what that means, it means that a sentence, comment, or brief paragraph comes after the block that is marked. The postscript is supposed to be an email's most recent possible development. The P.S. could contain an additional inspiration source or perhaps an unusual suggestion for communications. The email might succeed if it has a postscript. Here is an example postscript for the email paradigm that one has been using. The added incentive in the P.S. might convince the reader to make a choice if they were joking about following the bulletin.

14. Give it a Once-Over

Mistakes and errors make the email less effective. Also, they give the reader a negative impression of the company. It is dependent upon one to ensure that the expert email is just about as spotless as conceivable before one sends it.

Edit the email cautiously. Check for: spelling mistakes, punctuation blunders, word utilization mistakes, and incorrect data. If one can have another person edit the email, and when one is certain that the email is without blunder, one is prepared to send it.

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15. Send It at the Right Time

The moment the email is sent is significant. The optimum time to send an email varies based on the email's intended audience. For instance, it might not be tempting to email a financial expert on a Friday at 5:00 p.m. It's possible that they left the office, yet the email will be one of many that arrived over the weekend when they return on Monday morning, making it less likely that they will comprehend it. The majority of research concur that Tuesday is the greatest day of the week to email a financial professional. The ideal moment to discover the ideal interest group is obviously different every day. Become knowledgeable in this field by learning everything you can about it.

16. Remember to Follow Up

If one wants the email to be effective, they must take action after receiving it. One of two formats is possible for the follow-up: Those who didn't reply to the main email received a more limited update email. Answers to any questions or other comments you may have had after receiving the initial email. The ability to follow up could frequently mean the difference between landing a contract and not. One's own email inbox needs to be organized and clutter-free in order to respond to any responses received; otherwise, the response risked being missed. Think about how a recipient of an email would react if they discovered that the XYZ bulletin membership is paid utilising the paradigm you have been using. In any case, because of the disorganized email inbox, one cannot observe their reaction. There is an open door.

To dive deeper into how to deal with the email inbox and keep it mess-free.

Compelling email composing is not troublesome once one skill to contact the crowd. Utilize the expert email correspondence tips in this instructional exercise to compose more viable messages.

Check Your Progress

11. What to use in Animation?
12. How to utilize the best emailing option?

5.5 CREATING SLIDESHOWS, MULTIMEDIA PRESENTATIONS USING POWERPOINT PRESENTATIONS/GOOGLE SLIDES

Look for a Slideshow Video to see a variety of creator-made slideshows in various sizes, such as square, or to upload the own images, accounts, and GIFs to the web, or to choose accounts from our free stock video collection. With a few clicks, one can trim, edit, and add channels to video clips. Canva is a design tool that enables one to quickly create shaky slideshows. Basically, one opens our publishing director, choose a slideshow style, and then populate it with photographs and accounts. After that, choose a soundtrack and download the video.

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To wow your followers, friends, or family, use Canva to create photo and video presentations with music. For a variety of events, including weddings, corporate gatherings, graduations, birthday celebrations, and events, to mention a few, slide show layouts are available. Nobody will think that making a video montage just takes a short while. Transfer plan elements to the slideshow using user-friendly video editors, then share and save the videos in high-quality MP4 format.

Sight and sound is a type of correspondence that combines distinct substance structures such as message, sound, pictures, developments, or video into a single intelligent show, rather than standard expansive interchanges such as composed word or sound records, which require almost no cooperation from customers. Video electronic communications, sound presentations, and animated reports are all media types.

An intuitive media show is an autonomous show that fuses information, gives slides, video, or progressed depictions and fuses sound, which might be a record, music or sound signals. A media show is an autonomous show that fuses information, gives slides, video, or electronic depictions and joins sound, which might be a story, music or sound signs.

As an intuitive media architect knows, a sight and sound structure contains somewhere near two, and perhaps all, of the going kinds of correspondence.

Text Materials

1. Photographs and Other Still Images
2. Audio Files
3. Video Presentations
4. GIFs and Other Forms of Animation

Using Multimedia and PowerPoint Presentations

It is neither craftsmanship nor magic to present the knowledge, experience, or simply significant information. It is a skill that is developed via preparation and a lot of exposure to a stable group. Although the idea must get over to the gathering, it is not the slides or the facts that one displays. It shouldn't just aid in their knowledge; it should also motivate people to put the cycle or notion into practice and recognize its benefits. In order to be effective, QA requires specific data and out-of-the-box creative thinking. This proves that social interactions and acquaintances are crucial for exchanging information and remaining up-to-date.

A successful show should add value to the group. While enticing the audience, it should teach, enlighten, smooth out, present, explore, and so on.

Multimedia Presentation

A multimedia presentation is distinct from a standard presentation in that it incorporates animation or other forms of media. A multimedia presentation often includes at least one of the following components:

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- Video or movie clip
- Animation
- Sound (this could be a voice-over, background music or sound clips)
- Navigation structure

Choice of Multimedia Presentation Technology

The decision on the presentation's technology is the first and most difficult step. Microsoft PowerPoint and Adobe Flash are the two leading candidates.

Adobe Flash

Presentations and effective animation can be built using Flash. Also, it boasts excellent video compression technologies. Flash's ability to embed presentations directly into websites may be its strongest feature.

The major issue, though, is that Flash is a challenging system to operate.

The image on the right shows an illustration of a Flash presentation with voice-over and animation. In recent editions, life has gotten significantly simpler (Flash 8 and Flash CS3). These updates include a brand-new function called Flash Slide Presentation. It enables the creation and addition of slides similarly to the PowerPoint slide sorter, replacing the traditional timeline.

Swish is an inexpensive replacement for Flash. They make creating a Flash presentation simple even for those without much programming experience.

Microsoft PowerPoint

Microsoft PowerPoint is the simplest method to construct a multimedia presentation. One can include a video, a piece of music, and a moderate amount of animation. The benefit of using PowerPoint to create multimedia presentations is, by far, the ease with which anybody may change the presentation. Make sure one watch the video sequence in PowerPoint show mode.

One can go through several tutorials on the Presentation Helper website that make it easier to create a multimedia presentation.

- How to add video clips into a PowerPoint presentation
- How to add music into PowerPoint
- Simple menus in PowerPoint
- How to animate the slides

Content

Keep it short, fundamental and enthusiastic: Do not make one out of the other on the slides. Use it as a tool to assist one in conveying the message. Avoid confused or sophisticated contemplations, bits of knowledge, or data at all costs, since this will make the group feel off-kilter and weakened. Work with the path and revamp, near the end of the usability testing demonstration, it was included connections to additional resources so that knowledgeable viewers might continue their research without turning off novice viewers.

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Practice and practice some more: 'Practice makes a man awesome' – indeed, there is some reality to this. Appreciate that one group will have different levels of data and that one needs to make it direct for everyone. Thus, go over the material anyway many events as it takes until one is sure without question of oneself.

Be optimistic: Maintain the composure and calm. As one will need all of it, take big breaths and stand tall when you speak to clarify. Be respectful throughout the entire show (and after, too, has an effect). Start off with a lively and captivating tone. Be inspiring, approachable, and open. Take charge of the situation and assume the role of the host. Maybe combine an intriguing image (like the dog one above), tell a funny story, introduce yourself, do some research, play a game, conduct a test, or just get started.

There is no one right technique, but a confident start can have a huge influence and force a review of the "Mediator," "Show," and "gadget/process/ advancement."

Outwardly interface: This helps the group feel included rather than like they are being lectured at. Keep an eye on the volume, pace, and pitch: achieving the perfect combination of all three is difficult but not impossible. Excessively loud, needlessly fast, and outrageously harsh will not suffice. Expect inquiries and prepare responses ahead of time. If one does not have the option of responding to each address, make a note of the request and the contact information (email) of the person who represents the request and contact them as soon as possible.

Close with assurance and conviction: Do not permit the show to drag or end unexpectedly. Present everything to an endpoint effortlessly. Feature additional resources and give the contact nuances to look into the point. Moreover, make sure to thank the group for their quality and take analysis to understand if the substance is important and has served them.

PowerPoint Presentations

Robert Gaskins and Dennis Austin of Forethought, Inc. created the presenting tool Microsoft PowerPoint. On April 20, 1987, it became initially accessible for Macintosh computers. The main objective of a PowerPoint presentation is to transmit data or media using a series of slides. The slides may also contain tables, images, illustrations, charts, links, word art, movies, music, and even integrated Microsoft add-ins.

On April 20, 1987, it was first made available, and Microsoft bought it three months later. Microsoft first launched this programme in version 2.0 of MS PowerPoint (1990). The application is presentation-based and includes images, videos, and other types of material.

There are more than 300 PowerPoint backgrounds and themes accessible for presentations. Each template comes with three ready-to-use slides and is available for free download. Enhance your presentation-making skills if you want to sell something, swap something for something else, educate people, or promote your goods and services.

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- https://blog.hubspot.com/blog/tabid/6307/bid/6012/17-Examples-of-Great-Presentation-Design.aspx

One of the most popular presenting tools is PowerPoint. It is a part of the Microsoft Office package and has uses in the fields of education, business, and personal use. Because of its templates and simplicity of use, PowerPoint dominated the presentation market.

Anyone can use this programme to make presentations using text, images, video, audio, and data tables, from beginners to specialists. There are several animations and transitions available to help convey the message in the way that is wanted.

People learn something new now and again, even if they have been using it for the last 5 years. Students should continually strive to enhance the process, try new things, and avoid executing incorrect instructions. Is it not true that some errors are beneficial? Many people in the design industry disregard PowerPoint as a tool. The user will feel that PowerPoint makes the same task much faster when compared to other programmes. PPT provides structure and accuracy. Features in PowerPoint's grid and guidance sate creative urges, and creating consistent and neat presentations is remarkable.

Advantages of PowerPoint

1. **It can be used virtually anywhere**

   Store the PowerPoint presentation on a USB flash drive or in any cloud storage app, and you'll always have access to it. Also, it is included in typical professional settings, allowing anyone with a user licence to access the presentation from any location.

2. **It is a collaborative solution**

   Today, working from home is commonplace. Technologies that enable team members to collaborate even when they are spread out across multiple places are in high demand. With the help of its online cloud storage, PowerPoint has adjusted to this circumstance and now allows users to work on the same presentation simultaneously or independently of one another.

3. **One can choose to create the own design or use existing ones**

   The appearance of the presentations can be completely customized in PowerPoint. One has total control over how the presentation seems and feels. One can create the perfect presentation for themselves by using the program's given elements, which are easy to change and play with. Additional templates for aesthetically pleasing presentations and for people looking for a quick and attractive design are offered in the application. Also, depending on the images and other features one chooses to use in the presentations, PowerPoint will offer design alternatives. It will be simpler to set the typefaces, visuals (logos), and other preferences for all of the slides if the Master Slide is customized. The master slide is the top slide in the thumbnail pane on the left. The

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slide is the first slide down in the thumbnail pane on the window's left side.

4. **Multiple uses**

   This is due to the fact that this software can also be used to create other types of documents, such as brochures, marketing materials, gifs, movies, or resumes, despite the fact that it is most known for presentations. PowerPoint is used to make presentations by 89% of users.

5. **Export in different formats**

   One can export materials from PowerPoint in file types other than.pptx. Videos can be exported as MP4 files, and presentations can be saved in the smaller .pdf format. Of course, you can also save a slide as a .png or .jpg file.

6. **It enables an effective way of communication with the audience**

   Since PowerPoint is simpler to project, it is typically used for presentations to larger audiences (a few things changed in 2020, but a zoom presentation still looks great). Select your preferred method of communication: photos, text, or videos can all be readily incorporated into PowerPoint. 65% of people learn best visually.

7. **Insert multimedia formats**

   The key to PowerPoint is visuals. A presentation can be improved and made more interesting by including images and videos. For the intended effect, certain simple noises can be used or added to their own audio. Use this tool to the fullest extent possible by experimenting with all of its features.

8. **Extremely efficient tool**

   There are a variety of features that can be used to become an expert in PowerPoint after one becomes accustomed to the software. One can even list 84 shortcuts that will alter how it is used and significantly reduce time spent on it.

9. **It is accessible for all categories of users**

   On their work computers, most employees and staff already have the Microsoft licence, which includes PowerPoint. Universities purchase the suite in order for both students and instructors to use it.

Disadvantages of PowerPoint

1. **High risk of technical issues**

   When getting ready to give a PowerPoint presentation, there are numerous things to take into account that could happen at any time. For instance, an update right before one starts or a power interruption in the middle of a presentation could cause the computer to malfunction. Whether using HDMI, VGA, or a converter, the problem of connection always exists. However, PowerPoint has a number of special machine-specific features like fonts and movies that must be embedded into the

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presentation or stored in a folder with it in order to function on another person's computer.

2. **Overuse of information**

   After adjusting to the software, it is fairly simple to become confused by all the available options. How much text is excessive? Do you have enough pictures? What typeface shall I use? To use how many fonts? One will lose sight of the presentation's goal if there are too many additions.

   One is aware that there is a lot of crucial information that has to be transmitted, but leaves the method of delivery rather mysterious.

3. **PowerPoint**

   Given how frequently PowerPoint presentations are used at conferences, business meetings, and academic settings, the audience has likely seen a good number of presentations before these. The presentation's appearance or method of delivery must immediately grab the audience's attention. Otherwise, people will become uninterested and stop listening to one right away. Make sure to dedicate enough time to creating the PowerPoint presentation; a strong presentation paired with a strong speech will be effective. If you want to impress, stay away from templates as much as possible. If you must, improve on them and add your own style.

4. **Overuse of Slides**

   Presenters read from the slides too often; if one truly prepares to give the presentation, they will do so. More from the speaker than what is shown on the slides is desired by the audience. If not, they may have reviewed the presentation on their own.

5. **Overuse of presentations**

   Sometimes people become so accustomed to the technology that they begin creating presentations for the entire group. Every report or status will be simpler to create in PowerPoint for a single user, but it won't be as enjoyable for the other users and will cost only once. And nowadays, need for spontaneous content has increased.

   PowerPoint should be used for various types of materials, not only presentations, according to one. This tool can aid with specified elements while also allowing for creative freedom.

Google Slides

On March 9, 2006, Google Slides (now known as Google Presentations) was released as a free online presentation tool. For all practical purposes, it integrates every feature of a typical show programme, like Microsoft PowerPoint. The benefit of transmitted archiving, which Google Slides gives, is that users' documents are saved normally and may be recovered in the event that their hard drive or SSD fails.

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Google Slides Features

The ability to insert activities, media, organized text, and photos; the application of a set of features; the capacity to modify slides between them; pleasant adjusting to splitting between PCs, devices, and various customers.

Google Slides Upheld Document Types

Google slides support the .ppt, .pptx, .pptm, .pps, .ppsx, .ppsm, .pot, .potx, and .potm show document types.

Check Your Progress

13. How is PPT useful?
14. What are the Google Slides feature?

5.6 STYLE OF UTILIZING TEXT TEXTUAL STYLES, COLORS, PICTURE, FORMATS, INSERTED VIDEO AND ACTIVITY FOR VIABLE CORRESPONDENCE

Employments of tasteful Font Generation, the stylish text creator uses Unicode images to make the text style. This implies that when one sorts a text, the stylish text style that one accomplishes through the generator isn't made of genuine letters, all things being equal. It is made by utilizing a few Unicode images that look like the Latin letter set.



In order to create the text style, the lovely text maker uses Unicode images. This suggests that when one sorts a text, the lovely text style one achieves through the generator is not built of real letters; rather, taking everything into consideration, it is generated by employing a few Unicode images that closely resemble the Latin

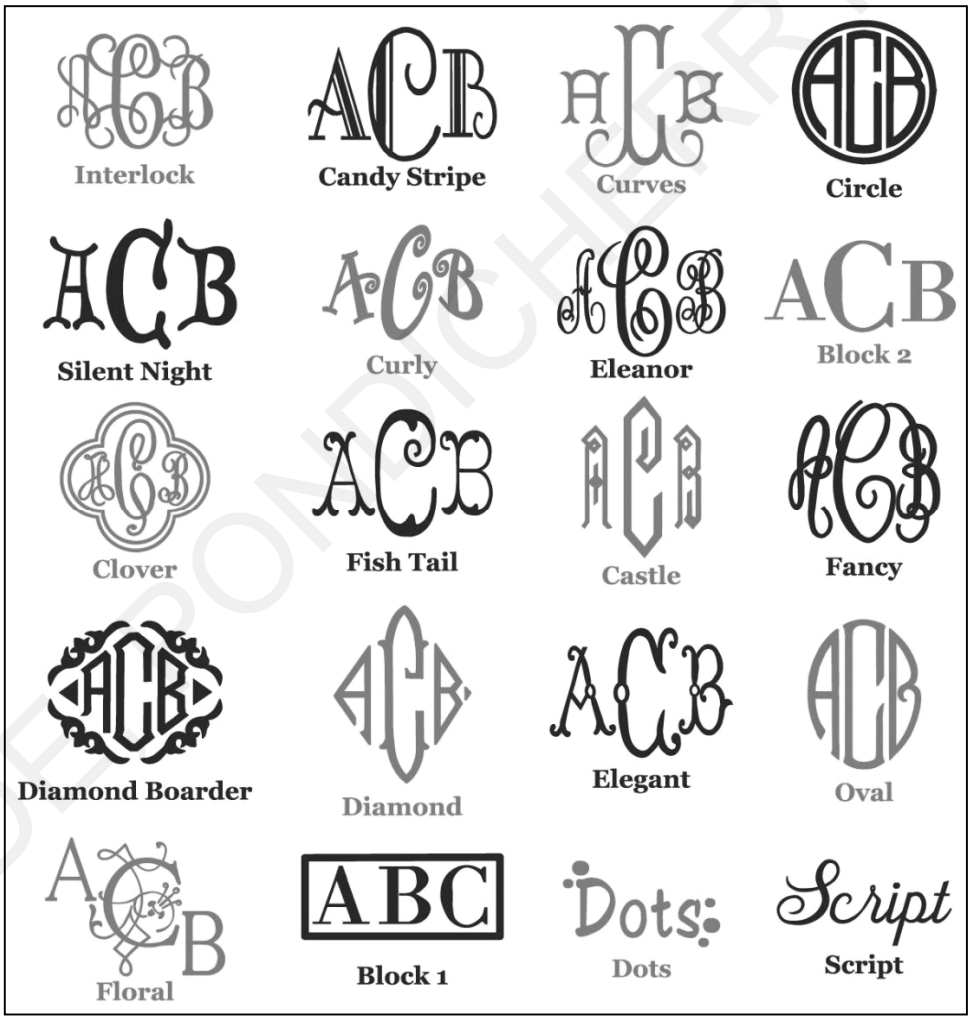
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letter set. There are some previous craftsmanship skills needed in order to succeed as an artist. Until one finds a way to communicate effectively with the action clients, it doesn't matter how talented an artist is—even the finest in the industry won't lead to real progress. Many artists forget that this is a crucial skill to have to build business relationships, which they should remember, the business.

Examining superbly with the clients saves one (and them) from lots but idle time and submitting blunders on account of confusion. Finessing this capacity will help one with standing separated from various artists and will get one the repetitive customers, references and accolades of the dreams, these nine clues will help one with starting.

Customers frequently choose the company or product that provides them careful consideration initially. Keep in mind the 24-hour rule. One must follow up within 24 hours, anticipating either an email or a phone.

Limit the hiding range. Limiting the tones one remembers for the images is probably the easiest way to make them look consistent. This may initially appear to be constrictive from all angles, but it is remarkably effective in maintaining a strong theme. Choose between two and five tones that enjoy the chance to be prominently featured in the work.



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One should keep on improving until one is happy with it and make it world-class. This will take the work higher than at any other time, and the portrayal portfolio will benefit thusly. Here are a couple of ways one can deal with the work.

- Draw and practice ordinary ideas first
- Push as far as possible and gain some new helpful information
- Surpass all expectations for clients
- Demand others for their suggestions and important examination from the work
- Circle oneself with inspiration, go to workmanship shows, and soak oneself with ingenuity
- Be imaginative

Check Your Progress

15. How can one deal with work?
16. How can one improve?

5.7 WHY IS CONSISTENCY AND "LESS IS MORE" IMPORTANT?

It is possible to quantify consistency. One cannot determine whether something works or not unless they have tried it consistently for a while. Accountability is created by consistency. Employees need to take responsibility for their objectives and deliverables. Being consistent builds credibility and keeps one current.

A minimalist approach to artistic or aesthetic problems is more effective, according to the phrase "Less is More." This saying serves as a design guiding principle or source of inspiration for many artists.

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Making unusual learning instruments via altering virtual goods Illustrations are engaging, and they are frequently used in schools to demonstrate concepts to students. A representation becomes a blank canvas for an idea. For example, illustrated books introduce children to vegetables, everyday objects, animals, and birds. Portrayals are visual images that aid readers of fiction and nonfiction in comprehending the words in a message. Blueprints may connect images and graphs, which are images that depict the components of anything. Without a doubt, the medium in which the depiction is created may aid in establishing an appropriate tone for the subject.

Whether it is a multi-stage campaign, a movement of plans for an event, or a simple pamphlet, the overall result may bind an arrangement together and entirely transform its appearance, feel, and attitude. Furthermore, whether designing a completely custom-fit depiction or exploring existing components, choosing the proper style is critical.

Customers will be aided in determining the type of design they would frequently consider with a small addressed layout. An excellent representation, on the other hand, will offer clients an accurate estimate of the texture they will most likely enjoy, allowing them to plan.

One thing that pre-arranged picture takers are persistently talking about is getting unsurprising pictures. Consistency in photography is a huge piece of developing the singular style and can function admirably for one in business. The support behind this is because consistency is routinely important, as is trust and acceptability. Effortlessness is the embodiment of life.

Check Your Progress

17. Why 'Less is More' better?
18. Why having less things is better?

5.8 BASIC DIGITAL WORKFLOW FROM ORGANIZATION AND FILE MANAGEMENT TO OUTPUT

By eliminating manual and paper-based processes, advanced work process automation enables the organization to increase productivity. The team may focus on the important work rather than the cycles that benefit them by eliminating these counterproductive tasks with sophisticated work practices.

The usage of computerized work methods will benefit both the organization as a whole and each office that supports the association. From HR computerization to IT automation and every office in between, every representative will benefit from the removal of manual processes through time and financial investments, as well as the decrease in human error with regard to superfluous tasks and cycles. The following are just a few examples of how computerized work procedures may impact the various departments inside the company:

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Human Relations (HR), Automation Workflows

Worker onboarding and recruiting can be an overwhelming assignment. When utilizing paper-driven cycles, there are many records to survey. It is simple for documentation to get lost and postponements to happen. HR computerized work process automation can alleviate hazards and costs for representative onboarding while at the same time diminishing bottlenecks and sitting around idly.

Automating Finance and Admin Workflows

Regarding finances and organizational projects, strong management is essential. Various software work processes can be used to automate the board based on administrative consistency, establish work processes to handle financial endorsements, and produce a full review trail of the endorsements and remarks. Automate the financial company processes to save the reps time and provide one the speculative profit one desires.

IT Workflow and Helpdesk Automation Possible

IT departments really ought to keep up in a digital age. The capabilities of the IT division should be secure and flexible. Associations can create a more productive cycle for administrative demand by modernizing helpdesk procedures through use of Forms and Workflows. This can significantly lower the total cost of ownership for IT frameworks while also increasing customer loyalty.

Customer Service Workflow Management Improve

Regarding customer loyalty, exceptional customer service is what sets many businesses apart from the others. The client will be able to support and make use of some assistance to more effectively service customers. It automates the client care operations develops further calls, concentrates on ticket goals, improve call focus procedures, strengthens constituent commitment and correspondence, and collects feedback from the contacts.

Sales and Marketing with Workflow Automation Updates

At the end of the day, everything comes down to business and money. Automated sales and marketing processes may be the best option if the outreach staff is struggling to manage the board, coordinate information, and maintain tabs on the executives. Instead of being hindered by lengthy and chaotic cycles, let the sales and marketing teams cooperate, be productive, and goal-focused.

Operations Workflow Automation

Although task offices' work procedures are based on processes, some people could perceive them to be overly difficult. Give machinery access to the jobs so it can rapidly assess their worth and address any problems. To save time and money, lessen errors and hazards, improve the information for executives, and assure consistency, eliminate needless manual involvement.

Learn how the company's offices can operate more efficiently by implementing cutting-edge work practices. A reliable business process is made up

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of a succession of clear-cut activities, regulations, and data that are combined to form an automated work process. Business clients may swiftly screen cycles and endeavors, smooth them out for optimal performance, and even automate them by carefully depicting labor procedures. Electronic image processing implies working with cutting-edge images using a powerful computer. In a similar vein, one might claim that it is an usage of computer estimations to either obtain a revised image or omit a few crucial bits of information.

1. Importing the image using tools for photo acquisition;
2. Examining and managing the picture;
3. Output that allows for result modification, such as a report that uses that image separately.

Comparatively, one needs to have a strong depiction style in order to be a respected brand. Customers should be aware of the type of style they might expect when they commission one. Potential clients should be in a state of disbelief about the quality of the job, they receive if they hire experts. One wants to be prepared, which is why the top companies are so well-known. One uses Amazon because one can count on them and make excellent preparations, and one fly with Virgin Airlines since it is first class.

Customers use these associations when they purchase since, they generally provide fair advice and one is happy with the result, one realizes that one would not be dissatisfied. Utilize a comparison tool (from modernized acrylic to drawing). Design for a certain industry. Practice, practice, practice. Demonstrate a strong working style to persuade a client to work with one.

The secret to electronic file management is the association of files to outputs. No matter where the records are kept, it is imperative to stay current. Electronic record executives want you to be able to find everything you're looking for.

Most businesspeople have felt embarrassed when they had a client contact but were unable to retrieve the necessary receipt or other crucial client reports right away. Running around at the end of the year trying to find records linked to the bookkeeping is equally annoying.

Appropriate association of computerized records is particularly basic in a common climate – assuming one of the workers is missing (for a brief time or forever!), one ought to have the option to handily find any reports made or overseen by the individual. The likely loss of information issues with displeased, withdrawing workers is another motivation to ensure business information.

This file management advice will assist in maintaining the files' accessibility:

1. **Utilize the Default Installation Folders for Program Files**

   When introducing application programmes, use the default record areas. See application programme documents that are stored in the Program Files index in Windows.

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2. One Place for All Documents

It is critical to keep up with the newest records no matter where they are stored. Electronic record executives work to make it possible to find anything, even if one is looking for it a long time after it was generated.

Most entrepreneurs have felt embarrassed when they had a client contact but were unable to retrieve the necessary receipt or other crucial client reports right away.

3. Make Folders in a Logical Hierarchy

These are the drawers of the PC's file organizer, in a manner of speaking. Utilize plain language to name the envelopes; one would rather not see this rundown of organizers later on.

4. Home Folders within Folders

Make different envelopes inside these primary organizers as the need emerges. For example, an envelope called "Solicitations" may contain organizers called '2018', '2017' and '2016'. An envelope named for a customer may incorporate the organizer's "client information" and "correspondence". The objective is to have each document in an envelope rather than having a lot of vagrant records recorded. Try not to make complex, profoundly layered envelope structures. Any place conceivable utilizes unmistakable document names, all things being equal.

5. Follow the File Naming Conventions

If the figuring environment is unpredictable, avoid using this because some working frameworks (like Unix) do not enable spaces in document or organizer names. Use the highlights as a delimiter instead, such as Doe John Proposal.doc. Windows also forbids the use of extra characters in document or envelope names, such as / ? > : * | ". Employ straightforward document names for quick identification and recovery, but don't go overboard; operating system-specific length constraints apply to record and way names.

The maximum full-way length for a document under Windows is 260 characters, for instance, the drive letter plus organizer names and document name. Use common contractions like Jan for January or Corp for Corporation wherever you can.

6. Be Specific

Provide intelligent, explicit names for electronic documents whenever possible, and keep track of record names' dates. The purpose of identifying records is to allow others to understand what is going on with the document without having to open it and look, as opposed to something like "letter." Additionally, the organizer information will not be provided with the common record; therefore, if one were to distribute documents via email or mobile devices, one might need to include more specific information in the record name.

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7. Document as One Go

The best and ideal opportunity to record an archive is the point at which one initially makes it. Along these lines, start utilizing the "Save As" discourse box to record the archive just as one name it, placing it perfectly located in any case.

8. Request the Files for the Convenience

Assuming there are organizers or records that one utilize a great deal, drive them to the highest point of the document list by renaming things or, on the other hand, an AA toward the start of the record name.

9. Winnow the Files Regularly

In certain instances, the old is obvious, like in the case of the aforementioned "Solicitations" envelope. If not, remove the outdated documents to keep the organizers tidy. Try not to delete any business-related records until you are absolutely certain you will never need them again. If everything else is equal, create an organizer labeled "Old" or "Latent" in the primary assortment of envelopes underneath the root organizer, and place old documents there as they are run over.

10. Back Up the Files Regularly

It's vital to set up and maintain a regular backup procedure, whether one is replicating the records onto another disc or onto tape. It is easy to keep track of what one need with good file management. Electronic documents should be monitored as part of a general archive-the-board strategy for the company. All aspects of dealing with archives, including capacity, recovery, reinforcements, and security, should be included in a genuine report of the board plan.

The investigation work is fantastic, but it will never compare to the convenience of going right to an organizer or record. Assuming that one consistently follow the executive's advice, regardless of whether one know where anything is, one know where it ought to be – a tremendous benefit regarding tracking down the thing one is searching for. A great document of the executive's practices will save the business time and cash.

Testing and Saving The Presentation Review the PowerPoint. Click the Slide Show tab. Page through the slide show. Make any necessary changes before proceeding. Save the PowerPoint.

Check Your Progress

19. What is the key to electronic file management?
20. Why to request your files for your convenience?

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5.9 TESTING AND SAVING THE PRESENTATION

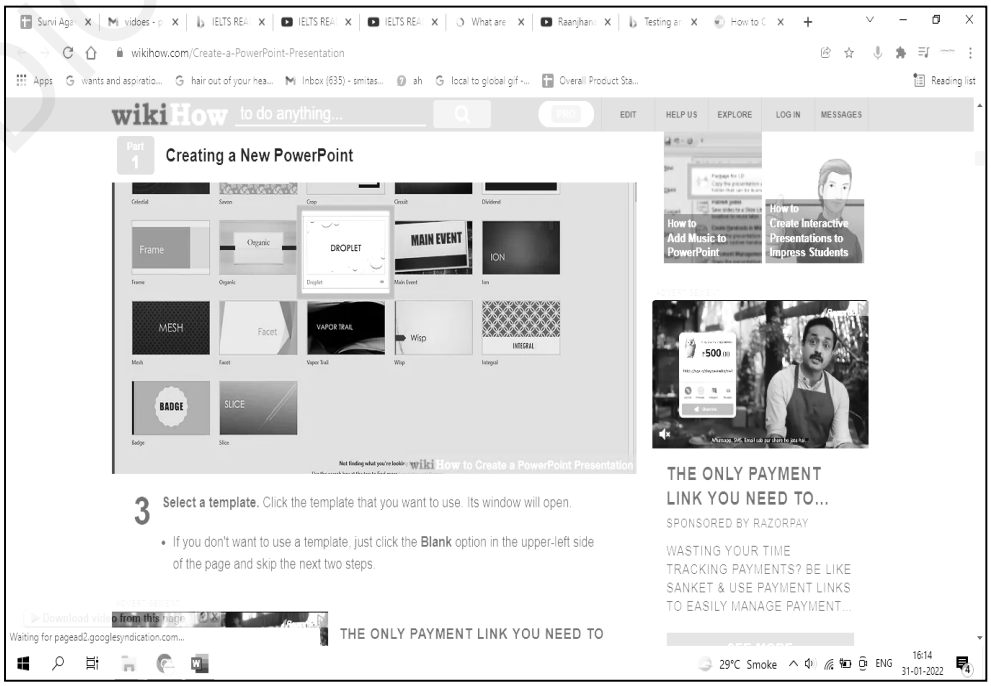
It is neither workmanship nor witchcraft to present the information, experience, or simply significant information. It is a skill that is developed through preparation and a lot of openness to an ongoing group. The idea must get across to the gathering; it is not the slides or the statistics that one delivers. It should encourage them to finish the cycle of thought and recognize its importance rather than just aiding cognizance. Displays, specific data, and innovative problem-solving are required for productivity; social gatherings, acquaintances, and staying current are dependent on exchanging information.

It is a form of communication that is used to identify the exactness and personality of projects that are designed to seem excellent. It is a technique for manually or robotically running a programme or application in challenging circumstances.

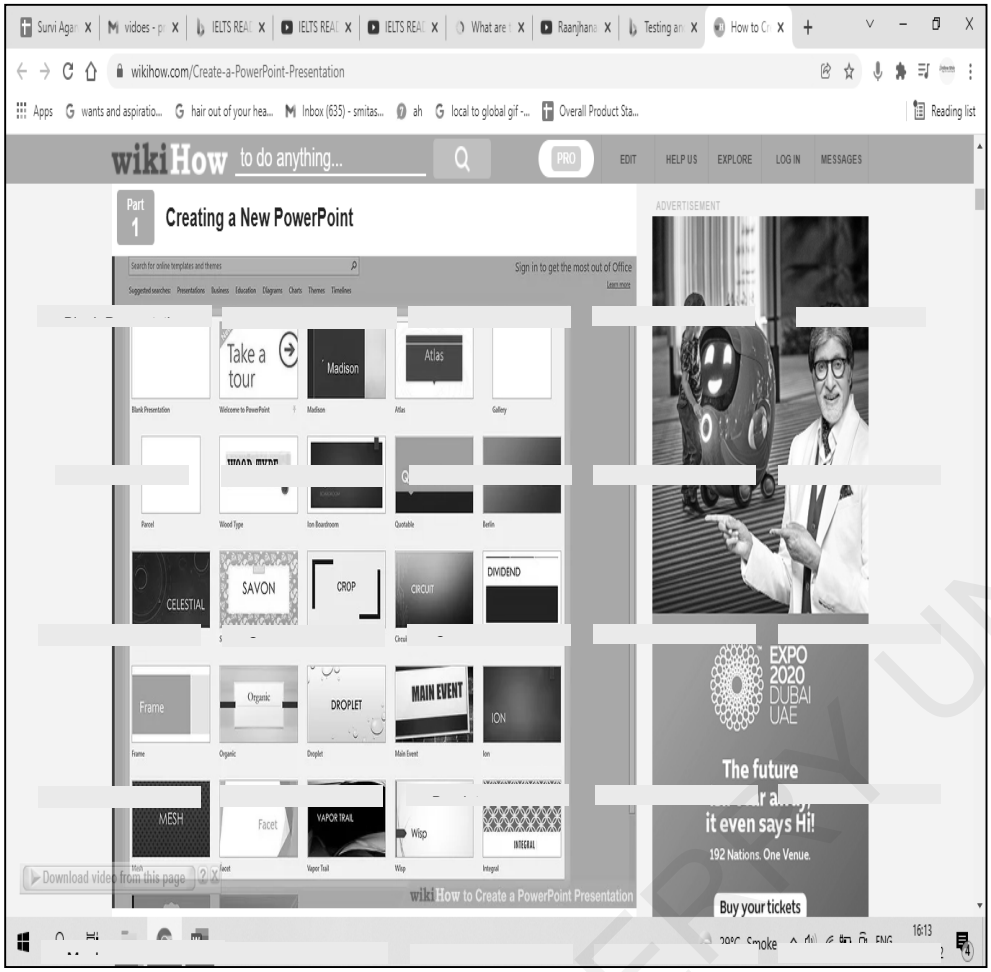
Go to the Quick Access Toolbar and choose the Save request option to save a show. The Save As sheet will appear in the backstage view when saving an archive for the first time. The archive should then be saved in a specific location with a record name. Select a location on the computer by clicking Browse. There will be a "Save As" dialogue box displayed. Choose a location to save the show.

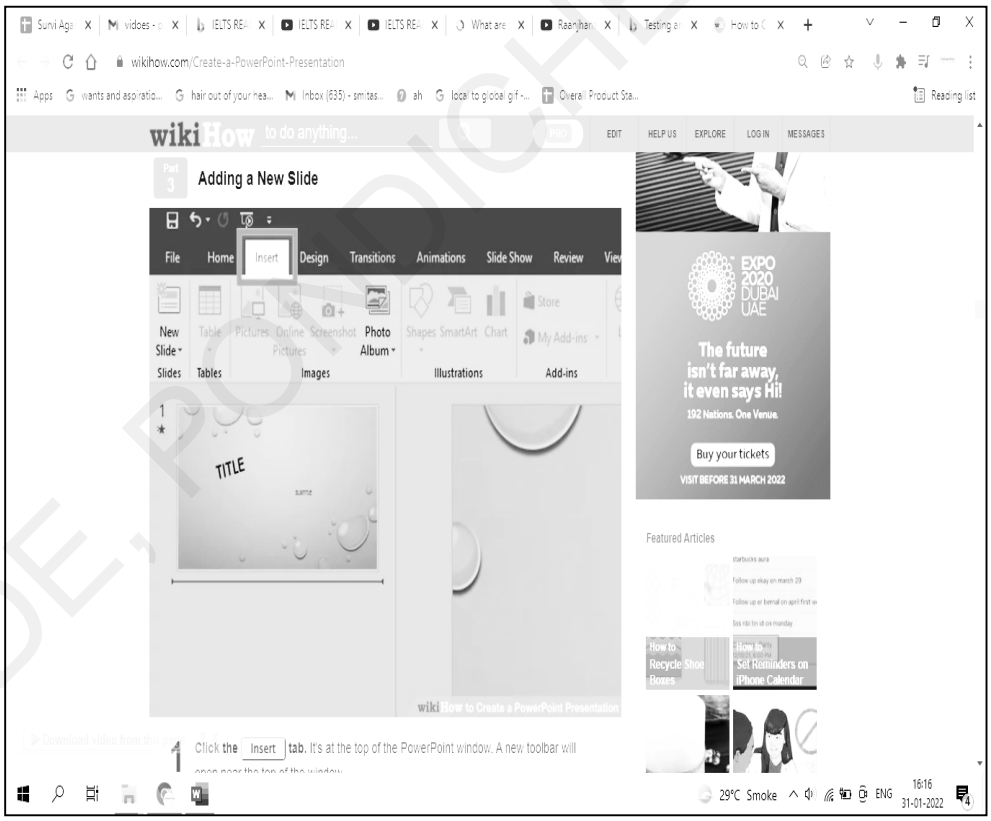
Enter a record name for the show, then, at that point, click Save.

It is vital for saving the show whenever one starts another endeavor or making changes to a current one. Early and frequent backups help prevent work from being lost. Also, one must carefully choose where to save the show so that it can be found afterwards. On the Quick Access Toolbar, locate and choose the Save request option. Holding back up is extremely significant. Any other way, an individual can lose an arrangement of lacs.



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Check Your Progress

21. Explain presentation of data.
22. Why to enter a record name?

5.10 ANSWERS TO 'CHECK THE PROGRESS'

1. Order is essential to creating successful photographs, and the primary components that accentuate and lend order to a composition include line, shape, form, texture, pattern, and color. These components, sometimes referred to as the elements of design, may be found in any photograph, whether they are present on purpose or not.
2. Essential abilities for photographers
   - Creativity.
   - Technical proficiency in photography.
   - Consciousness and patience.
   - Paying close attention to detail.
   - Effective networking abilities
   - Teamwork abilities.
3. A design programme called Canva enables users to create beautiful slideshows quickly. To create a slideshow, just enter our editor, select a template, and then add the images and videos. Next, download the video and choose a soundtrack.
4. (a) HP Photo Creations
   (b) GIMP
   (c) Fotor
   (d) Adobe Photoshop Express
   (e) Adobe Lightroom
5. In essence, it looks into how to give machines human intuition. Many uses for computerized reasoning can be found in processing images. For instance, developing PC-supported decision frameworks to aid experts in deciphering images from X-beam, MRI, and so on and afterwards featuring prominent areas to be inspected by the specialist.
6. It likewise manages to engage a picture however it is even-handed (Restoration depends on the numerical or probabilistic model or picture corruption).
7. (a) Montage – The method of choosing, altering, and sorting out discrete areas of film to frame a ceaseless entirety.
   (b) Non-continuity – Non-continuity is when shots are crisscrossed to upset the impression of reality.
   (c) Continuity

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(d) Transitions

(e) Cross Cutting

(f) History of Altering

(g) Linear

(h) Non-linear

8. The terms line editing and copyediting are commonly used interchangeably. When it is distinguished from copyediting, however, it alludes to a fresh change that sits between copyediting and formative changing in terms of potency. The supervisor checks out the book line by line and evaluates each sentence through line alteration. The proofreader considers word choice as well as the strength and meaning of a phrase. The proofreader takes into account the linguistic structure and if a sentence should be managed or repaired. The use of line breaks helps the writing to sing.

9. **(a) Straighten:** Change the skyline of the photograph.

   (b) Crop: Managing out a piece (typically fringe) of the picture to assist it causing to notice the subject or, in any case, working on the synthesis.

   (c) Resize: Change the components of the picture.

   (d) Sharpen: Improve the meaning of the edges in a picture (from a hazy picture in-center).

10. When one applies to Sharpen, one has to zoom the image to 100%. The percentage menu can be accessed by clicking there in the lower right corner. One can only truly see how much sharpening has been done to the image when viewed at 100%. When altering the Sharpen amount, one advises looking for a region with fine detail, such as an eye.

11. Consider using an animated GIF to grab the attention of the audience. Animated GIFs give movement to the content, drawing the reader's attention. When using GIFs in emails, however, use caution. In comparison to a complex exercise, a plain activity works better. Messages using animated GIF files also deal with a variety of challenges, including larger document size, slower load time, not being supported by all email platforms, and the potential to distract the reader when misused.

12. Regardless of whether the reader opens the email, the initial not many lines could be such a mood killer that they quit perusing not too far off. Give additional consideration to the welcome (email welcoming) and the initial sentence to ensure the email is successful.

13. It can be applied almost anyplace.

    One can always access a PowerPoint presentation if they save it on a USB flash drive or a cloud storage service. Moreover, it comes standard

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in professional settings, allowing anyone with a user licence to access the presentation from any location.

14. The ability to insert pictures, organized text, activities, and various media. The ability to adjust changes between slides. Agreeable adjusting for splitting between PCs, devices, and various customers.
15. Draw and practice the workmanship ordinary

    Push as far as possible and gain some new helpful information

    Surpass all assumptions for clients

    Demand others for their suggestions and important examination from work
16. - Work on near and dear endeavors
    - Collaborate with an individual imaginative
    - Come out as comfortable with another discipline
17. Less is more refers to the idea that having exactly what is necessary is preferable to having an excessive amount of unnecessary items. One is able to concentrate on what is important.
18. Less possessions are also easier to organize in the home. It is simpler to keep track of items when one has fewer of them. Also, clearing the clutter will offer you more room to split and organize your belongings effectively, ensuring that you never waste time hunting for them.
19. Utilize the default record areas when introducing software applications. See application software docs now running in Windows (Drive Letter :) --> Index of Program Files. It is perplexing to introduce applications somewhere else.
20. Assuming there are organizers or records that one utilize a great deal, drive them to the highest point of the document list by renaming things! or, on the other hand, an AA toward the start of the record name.
21. It is the communication used to recognize the exactness, summit and nature of made projects used to look good. It is the strategy associated with executing a program/application under certain and negative conditions by manual or robotized infers.
22. It is vital for saving the show whenever one starts another endeavor or makes changes to a current one. Early and frequent backups help prevent work from being lost. In order to make it simple to find the show afterwards, one will also need to think about where they keep it. On the Quick Access Toolbar, locate and choose the Save request option. Holding back up is the most extremely significant. Any other way, an individual can lose an arrangement of lacs.

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5.11 SUMMARY

An Australian graphic design website called Canva lets users make social media graphics, papers, posters, presentations, and other visual content. For more capability, the site now provides paid memberships like Canva Pro and Canva for Enterprise. Being able to think creatively means being able to approach problems in novel ways. Analysis, openness, problem-solving, organization, and communication are all components of creative thinking. Consider emphasizing your creative thinking abilities in interviews and on your CV as many employers respect those who can think outside the box.

5.12 KEY TERMS

- **Slide and Slideshow:** Consider the bygone era of the slide projector-based old-fashioned slideshow. PowerPoint creates a type of updated version. Text and graphics can be used in slide shows, or they can be entirely covered by a single image, much like a photo album.

  A slide is the name for each page in a PowerPoint presentation. The slide is oriented landscape by default. The slide size and orientation can both be altered. To make the slide more appealing and to better demonstrate the idea, use text, graphics, and images on it.
- **Slide Layouts and Slide Types:** Slide layout and slide type are phrases that are frequently used interchangeably. The slide layouts in PowerPoint come in various forms. Depending on the kind of presentation being made, one could use a variety of slide layouts or just maintain using a handful.
- **Transition:** The visual effects that show up when one slide switches to another are known as slide transitions. There are several various transitions available in PowerPoint, including fade and dissolve.
- **PowerPoint Online:** The online version of PowerPoint is called PowerPoint Online. It enables the playing of PowerPoint presentations on any computer, including those without PowerPoint installed. A Microsoft account or a Microsoft 365 work or school account is required in order to use PowerPoint Online. Save a presentation to OneDrive or Dropbox and access it in PowerPoint Online to see it in a web browser.

5.13 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. How to use online tools such as Canva?
2. How to create desired illustration in pictures?
3. What are photo editing tools and how to save images?

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Long Answer Questions

1. What are the measures in high resolution, how to upload on web and email effectively?
2. 'Creating slide show multimedia presentation using PowerPoint presentation and Google slides.' Comment on this.
3. How to use fonts, colors, images, templates and animation for effective communication?
4. What is digital work flow from organization to file management to output and how to test and save the presentation?

5.14 REFERENCES

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3. https://camerasim.com/camerasim-free-web-app/
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