



# **An Introduction to Digital Imaging with Photoshop 7**

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Includes code for digital  
image gallery download

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# Chapter 10

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## Developing Creativity and a Philosophy of Photographic Image

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*"I wish that more people felt that photography was an adventure the same as life itself and felt that their individual feelings were worth expressing."*

**Harry Callahan**  
(1912-1999)  
Fine Art Photographer

*"I think the important decision for a photographer is to choose a subject that intensely interests him or her."*

**Berenice Abbott**  
(1898-1991)  
Documentary Photographer



# Chapter 10

## Section 1

Perhaps the quality that most separates artists and creative individuals from others is their emphasis on exploration and acceptance of change. Many people are content with merely repeating that which has been successful in the past. By contrast, artists are constantly on the lookout for new solutions and different ways of perceiving, both in their everyday and in their professional lives – which is, of course, much more difficult than remaining within the safe confines of what one knows. It involves risk taking and the delicate task of nurturing one's imagination.



*Little Forest Guy*

The sections that follow discuss some of the tools that artists can bring to bear to develop a facility for discovering the new. It also considers how photographers can articulate a philosophy of image making that will enhance their creativity.

### **The Tools of Creativity**

Creativity is largely a mode of being. However, even the most creative individuals can benefit from developing, exercising, and maintaining their “creative muscles.” Here are some of the methodologies that students of photography can use to develop their creativity.

- ✻ *Become familiar with the work of other photographers.* Read books on other photographers. Collect images created by photographers that inspire you. Attach copies in plain view on a wall or bulletin board. Attend exhibitions to view original photographs.
- ✻ *Keep a journal.* Write about photographs you have seen. Maintain a list of ideas for photographs.
- ✻ *Be meticulous in your work.* Make detailed notes about how each photograph you make was taken, so that you can reproduce the process later on.
- ✻ *Photograph on a regular basis.* As with any skill, practice makes perfect. Do not let long periods of time elapse without having produced some images.



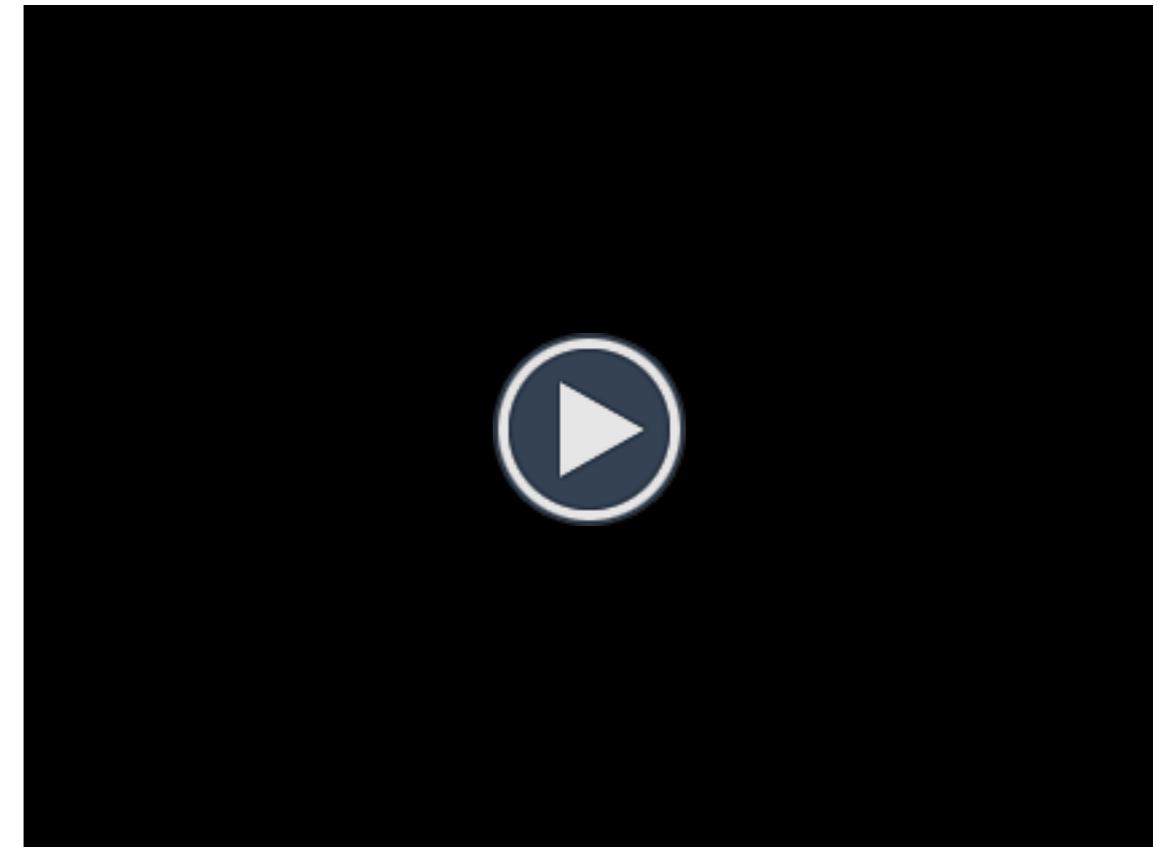
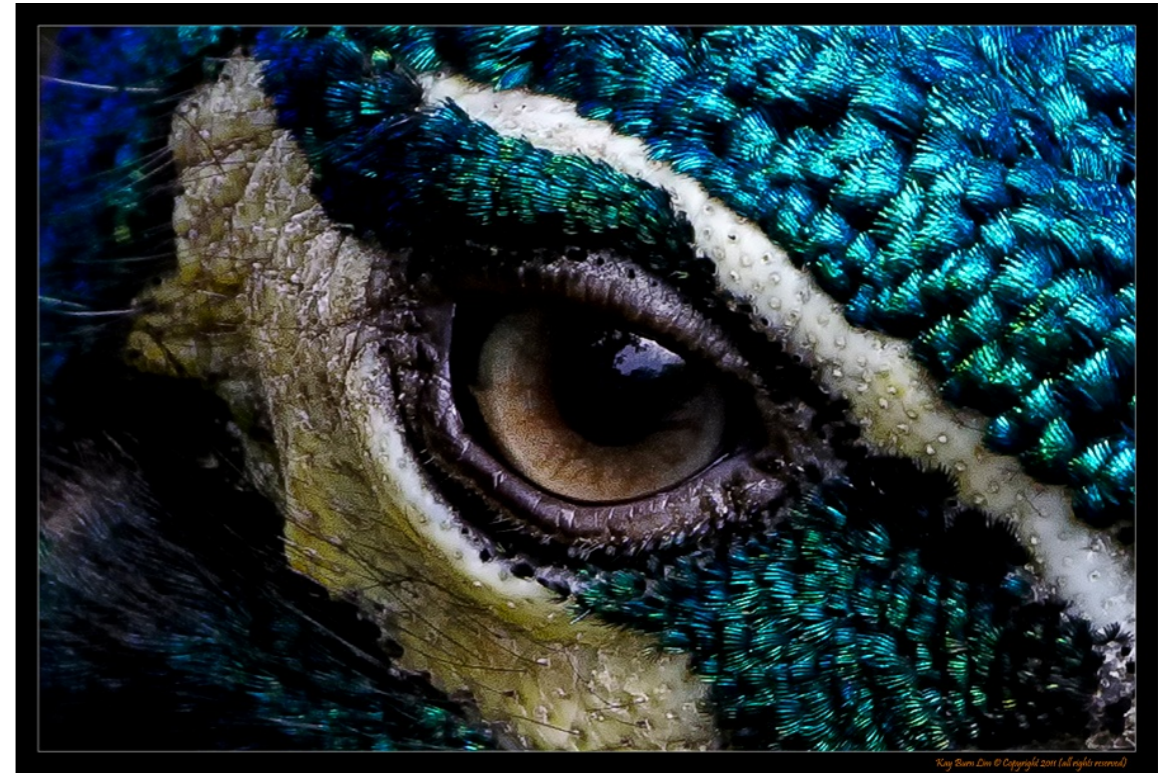
## Assignment 6-10: Macro, Larger Than Life

### Objectives

- ✿ Develop skills in close-up photography.
- ✿ Learn to visualize the macro world.

### Guidelines

1. Using a macro lens (some zoom lenses are equipped with this), close-up lens attachments, or extension tubes, create a macro photograph in which part of an object is not visible. In other words, do not photograph an entire object.
2. Use the highest  $f$ -stop number on the camera. This will produce the longest depth of field. A tripod will give the best results, because any movement close up will cause a blur. Using a bright light source will permit faster shutter speeds.
3. Focus toward the front. The depth of field is greater behind the point of focus than in front of it.
4. Make a print in which the subject photographed is larger than life.



**Movie 1.1** Macro Photography Basics

# Appendix A

## Resources

### Traditional/Digital Photographic Materials

The following are major sources of photographic materials and equipment. These include film, chemicals, paper, cameras, darkroom equipment and supplies, digital printers, and other photographic supplied.

#### *Film, Chemicals, and Paper*

##### **Eastman Kodak Company**

P.O. Box 621

East Rochester, NY 14445

800-516-5666

Fax: 800-661-4444

[Ek1218@catdir.com](mailto:Ek1218@catdir.com)

☼ Alternatively, contact your local Eastman Kodak retail outlet or distributor.

##### **Ilford Photo**

W. 70 Century Road

Paramus, NJ 07653

201-265-6000

Fax: 201-599-4348

☼ See also the Ilford Instructor Newsletter for teaching and material information.

“Each click of the shutter becomes an emotional investment, and a part of the world becomes our visual possession.”

- Jerry N. Uelsmann

