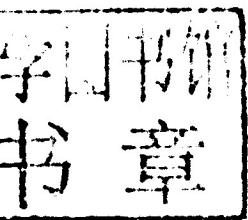


**David Präkel**

This book is a guide to the many and varied terms used frequently within photography. From Acutance to Zoom Lens and Albumen Print to Vignetting, this book will prove to be an invaluable resource to anyone interested in photography. Each term is **explained** and **contextualised**, giving the reader a greater understanding of photographic terminology. More than 250 common photographic terms are distilled and illustrated. From practical terms such as Autofocus, Backlighting and Composition to movements and techniques such as Pictorialism, the Sabbatier Effect and Tone Mapping, this book contains both **modern terminology** and the **traditional terms** still in current usage.

# **The Visual Dictionary of Photography**

**David Präkel**



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**The Visual Dictionary  
of Photography**

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# **The Visual Dictionary of Photography**

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This book is an easy-to-use reference to the key terms used in photography. Each entry comprises a brief textual definition along with an illustration or visual example of the point under discussion. Supplementary contextual information is also provided.

## S Safeights

212

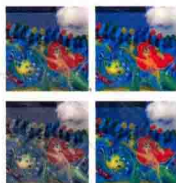
The photographic emulsion on black-and-white printing paper is sensitive to blue and green light only. As they are not fogged by exposure to red light, red lamps can be used to illuminate darkrooms. This lets the photographer work in something other than complete darkness. Some modern safelights can be designed to operate with a very narrow wavelength and produce a bright – to our eyes – yellow light.



© 2001 Darkroom 52

## S Saturation

213



Saturation is strength of colour. The saturation slider will increase the saturation of all colours and will clip colours that are already saturated. The more recently introduced concept of Vibrance allows the user to adjust only the colours that are unsaturated, avoiding clipping already saturated colours. Black, white and grey have no colour saturation.

© 2001 Clipping 57

Key areas addressed in this book are those terms commonly used in reference to the study of photography.

Entries are presented in alphabetical order to provide an easy reference system.

## C Cameron, Julia Margaret

50



Julia Margaret Cameron (1815-1879)

Cameron's short photographic career, covering just over a decade towards the end of her life (1815-1879), has been hugely influential. She moved in a circle of artists and artists, having her home near to the estate of the poet laureate Alfred Lord Tennyson, but did not acquire a camera until her 40th birthday. In her photographs, she sought to express the beautiful and spiritual. Unconcerned by photographic tradition, Cameron's original and intense portraits and staged allegorical images – strongly influenced by the Pre-Raphaelites – were successful, despite her occasional disregard for focus and sharpness in her through-long exposures. See also her portrait of Sir John Herschel on page 186. For more on the life of Wright, Dorothea Lange, see a photographic centre and can be found today.

## C Cartier-Bresson, Henri

51

Cartier-Bresson's name will forever be associated with the photographic idea of the 'decisive moment'. The phrase, however, came from his American publisher, an appreciation of the formal French translation of images is to describe an 'image on the run' for his 1952 portfolio. There is only one moment when all the elements of composition come together – the 'decisive moment'. Born in France in 1908 and considered by many the founding father of street photography and photojournalism (one of the founders of the famous Magnum photo agency), Cartier-Bresson would probably be as happy to be recalled as a painter and writer. He was an early adherent of the Leica (35mm camera) and through his camera and having photographic printed, unprinted, with a distinctive black border showing the limits of the framed image. He died in 2004.



Henri Cartier-Bresson (1908-2004)





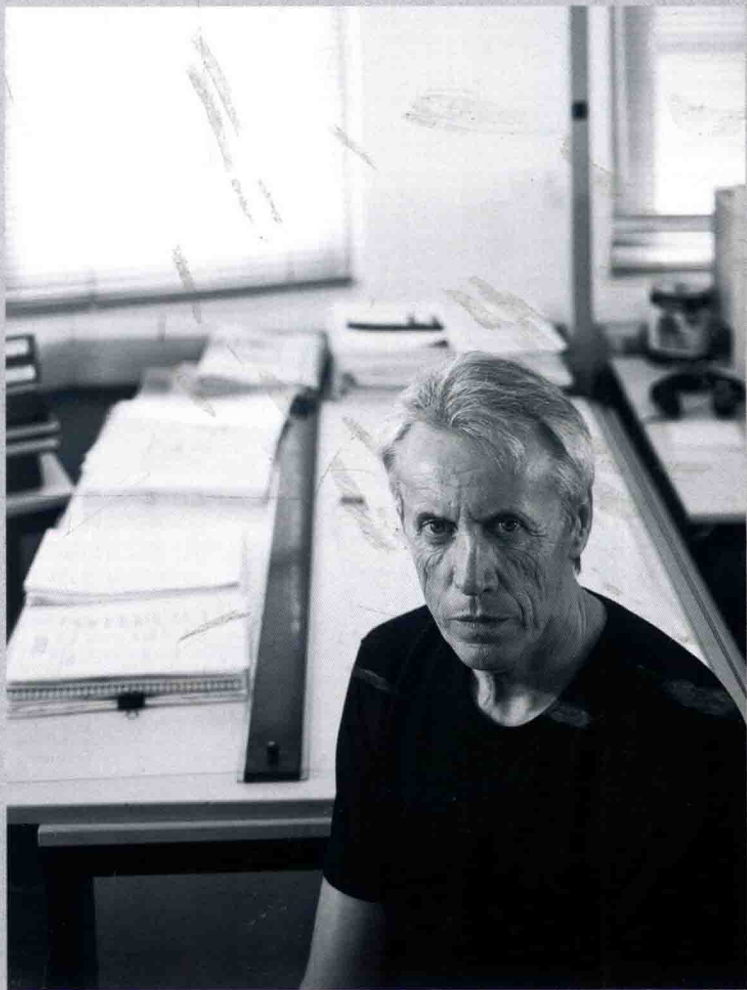
Welcome to *The Visual Dictionary of Photography*, a book that provides clear definitions and illustrations of key terms and concepts encountered in photography, lens-based media and the wider visual arts.

This book gives straightforward explanations of some of the more confusing jargon of the digital era (such as tone mapping and colour spaces) and makes clear the real differences between often-confused terms such as DPI (dots per inch) and PPI (pixels per inch). It demystifies the language of photographic lighting and the studio in explaining terms such as 'gobo' and 'butterfly lighting' and offers a clear explanation of the relevance and techniques of the past such as sepia toning, the wet-plate collodion process and the cyanotype. The dictionary also provides clear and relevant definitions of units such as kelvin and mired.



Left: What future for photography? This picture was rendered entirely using Maxwell Render computer software.

Opposite: The photographic gaze feeds our fascination in pictures of the human face and form across all ages, characters and cultures. Portrait of Alan Rafter-Phillips, taken by Xavier Young for JRA Architects.



Digital photography brings computer jargon into the darkroom – images now contain metadata and require colour management in a workflow. Terms from classic optics are still relevant. Film is not overlooked.





Definitions are given of lens aberrations and distortions that affect film and digital images alike. The dictionary explains the different types of film and the characteristic curve that shows how film performs under different exposure conditions and with different developers. The book also gives lucid explanations of the different types of camera and their suitability for particular photographic tasks. The contribution made by key inventors and photographers is recognised.

Above: Photographs provide a unique window into the past, as is demonstrated by this image of the quayside in Newcastle-upon-Tyne, UK, pictured at the turn of the twentieth century. This modern digital scan was taken from the original sheet film negative.

Facing page: The inevitable success of early photography led to a profusion of cameras, many of which survive as objects of aesthetic merit in their own right.

The timeline (pages 274–285) shows how technical innovation created the possibility of duplication and publication of images – the foundation of today's image-based society. It shows how changes in imaging technology have continually influenced the artistic community.

The dictionary stresses a belief in the importance of crossing over techniques and influences between the old and new, film and digital imaging. It is hoped that the dictionary will not only serve to explain terms and words as they are encountered but also act as a source of inspiration in itself, encouraging exploration through understanding.

Having a clear understanding of some of the complex terminology of the digital age, of historic photographic processes, styles or artistic movements will help you not only understand what you read and see. It will also enable you to think clearly and contextually and communicate your own ideas with greater accuracy and conviction.

Facing page: Skilful application of photographic technique, such as the long exposure and camera movement demonstrated in this image of near and distant forms in the Australian landscape, can still produce unique and novel imagery in a classic photographic genre.





*Azimuth by James McArdle*

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