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The Art Of Photography

Study Log

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17 mm



40 mm



200 mm

## Focal Length and Angle of View

Taking the three images at 17mm, 40mm and 200mm and then trying to match them to actual viewing distances posed some issues.

Whilst the 40mm view was fairly close to what I saw with my eyes, needing only to be held 15 cm less than arms length, the 17mm image needed to be held much closer, approximately 20 to 25cm from my eye. The 200mm image needed to be much further back to fit in with what I was seeing, around 7.5m from where I was standing.

In my experience a focal length of between 45 and 50mm is fairly equal to the view given by the human eye.





## Focus With A Set Aperture

With all of the images being taken at F/4 to give a little more depth of focus over the available F/1.2 it is enough to have an entire spike in focus, and a little more.

Looking at the three images I find my self preferring either the one where the focus is nearest the eye or furthest away, having the view drawn to the centre feels slightly forced and artificial, and takes away from the feeling of depth in the image.







F1.2



F2



F2.8



F4



F5.6



F8



F11



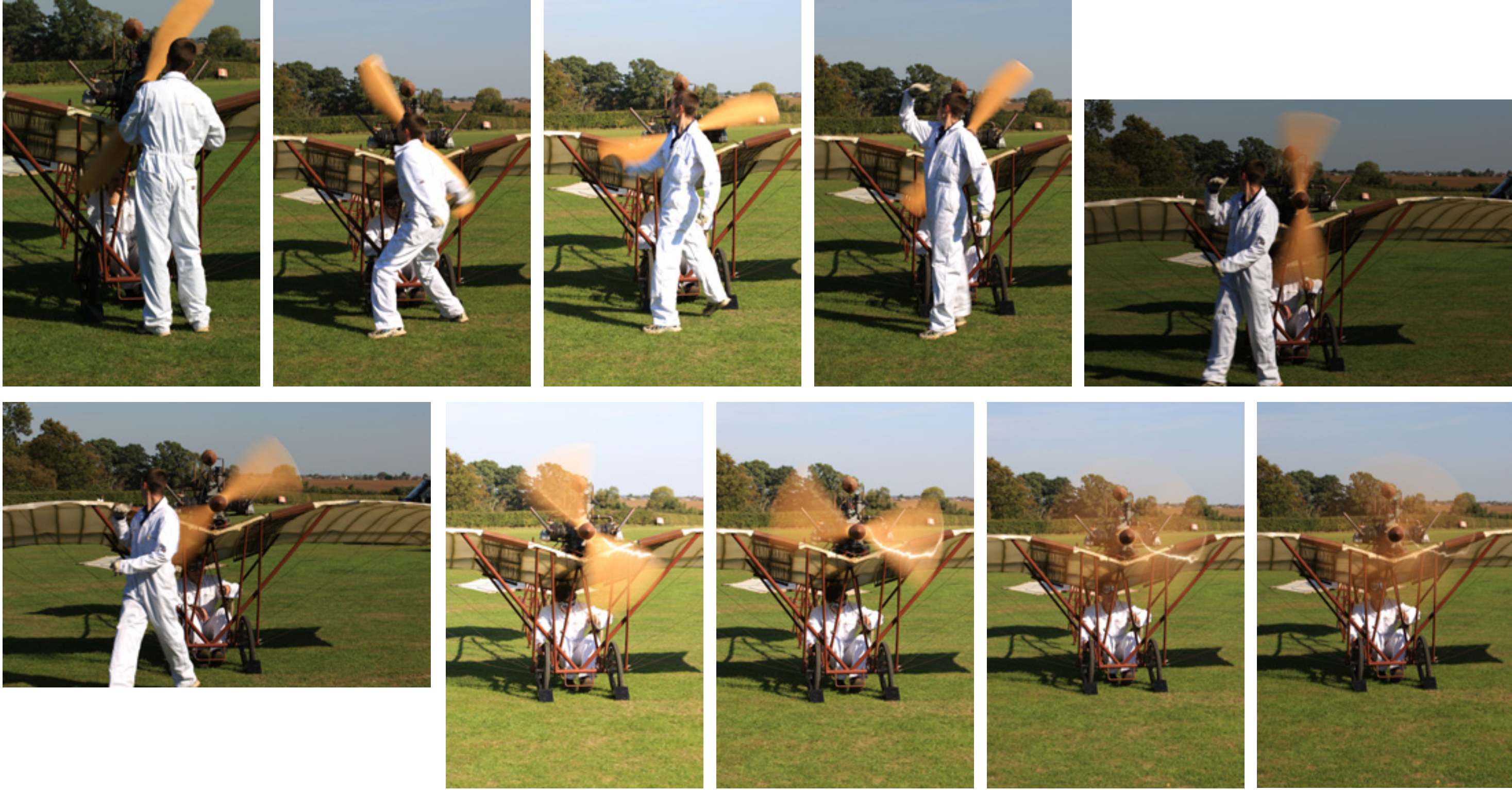
F16

## Focus at Different Apertures

As the aperture size decreases, the area or depth of focus increases. Shallow depth of field whilst having its uses in many things can also be a problem as any slight movement can render the point of focus to become out of focus. It can also cause issues by demanding a shutter speed higher than the camera is capable of, this can be remedied by using a lower ISO or using ND filters.

The large depth of field given by higher apertures also has its uses where you wish to have more in focus. However the shutter speed can and will easily drop below what can be safely hand held in lower light levels and must be compensated for in other ways, higher ISO, tripod etc.





## Shutter Speeds

I thought I'd use a different method of illustrating shutter speeds than the one recommended in the course notes. Though not entirely the same it shows the effect of a reducing shutter speed as the sequence progresses.

Faster shutter speeds have the ability to freeze movement completely, giving the look of something frozen in place. As the speeds decrease the movement becomes increasingly blurred, to the point where the spinning propeller goes from being recognisable to a translucent disc, and finally and transparent disc. In this series of images, the movement of the person is frozen whilst the propeller is always slightly blurred, purely because the person is moving much slower relative to the time the shutter is open.

All of these can have their uses in various areas. Frozen moments of high speed action are often used in advertising, whereas images with some blur can give a much more realistic feeling of motion and speed.





1/60



Blurred



1/125



Blurred



1/250



Blurred



1/500



Blurred



1/1000



Blurred



1/2000

## Panning with different Shutter Speeds

This set of images of aircraft in flight ranges from 1/60 of a second to 1/2000.

With aircraft photos this change in shutter speeds is easily seen by the propellor, as the speed rises the propellor becomes less and less blurred. The lower speed images have a pleasing blur to the spinning propellor which gives more of a sense of it actually being in motion. Go to slow and the propellor becomes almost invisible in a spinning disc, and this to can make the image appear to be somehow wrong to the eye, even though as a viewer we know it's there.

Of these images I think my favourite is the Avro at 1/60th of a second, purely because the three quarter frontal view with a darkening sky behind gives it a sense of time and place, that purely blue skies seem to lack.

Half of the images in this set are blurred, showing that even with higher shutter speeds it is possible to miss the result you want when rapidly moving the camera to follow a subject.

With the slower speeds it is far easier to find yourself blurring the whole image and not just the parts you want blurred. If the shutter speed is too high however, you end up with something that appears to be frozen in time, with no sense of motion or movement.

Modern lenses and cameras often incorporate image stabilisation, which when used in the mode designed for panning can help maintain very sharp images, with very low shutter speeds.

**Reference reading:**  
Understanding Exposure by Bryan Peterson





No composition



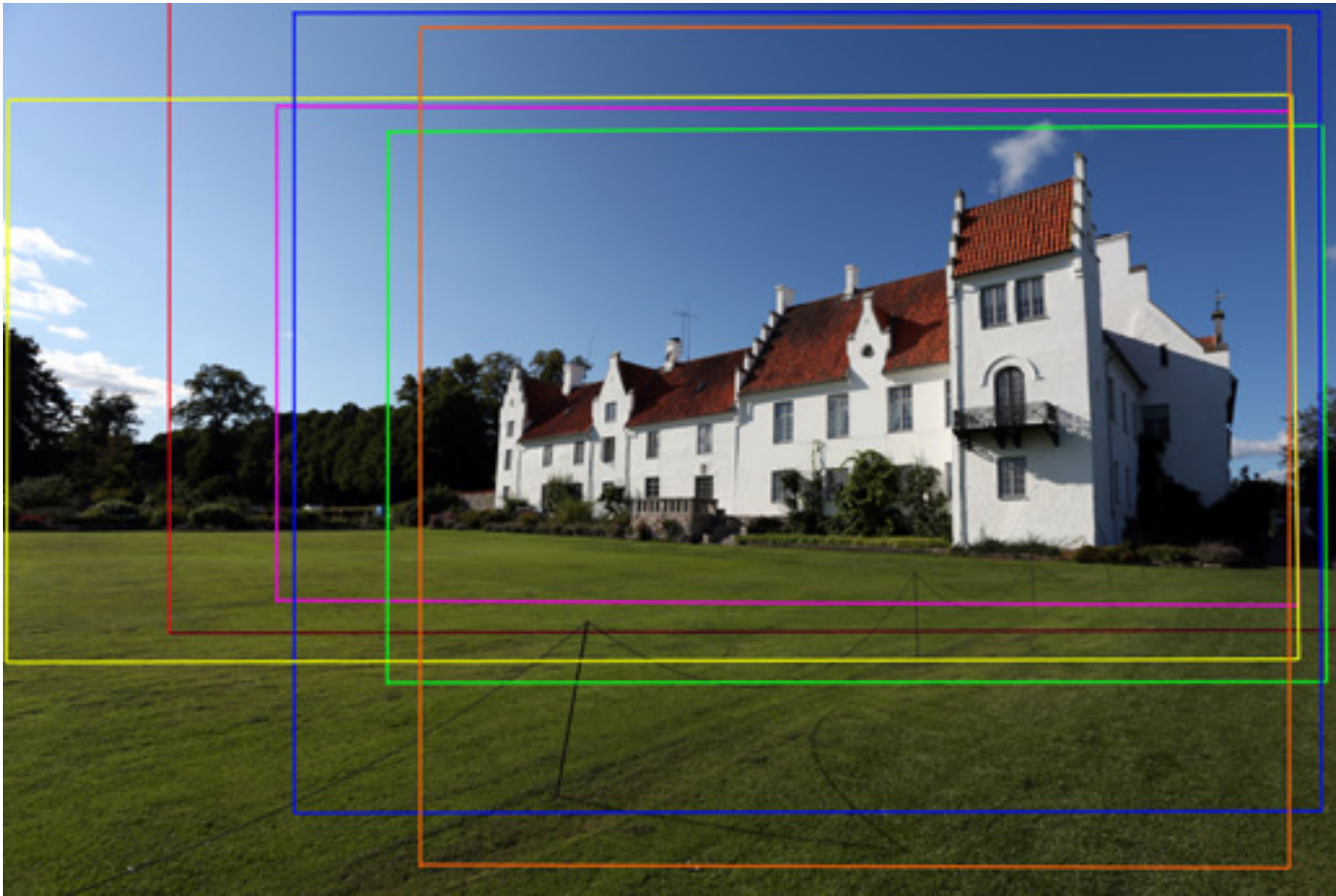
Filling frame



Close detail



Wide view



Crop options

## Fitting The Frame to the Subject

Fitting the frame to the subject is something that I often find myself doing without thinking, taking several images of the same thing from different positions in order to have different viewpoints.

With the images of the monastery the image where the whole building is entering from the right has little to no thought, it shows the building but gives the feeling that it's been cut off before it should be, that something is missing.

The image where it fills the frame is more pleasing to the eye, showing the whole building in all it's glory, however it feels just a little tight and maybe a little more room round the edges would be suitable in this case.

With the building set far back in the wider image, I think it shows it in more of an environmental manner, it's surrounding area and background, the sky all add to the feeling of an imposing building. I do feel however that maybe less grass and more sky would be a better choice.

The selected detail of a single recessed arched window gives an impression of age, and the feeling that even without seeing the rest you know it belongs to a sturdy well built building.

The wide angle image allows for far more options when it comes to cropping, allowing you to select from a number of formats and views to create the image you feel suits best, even if you didn't get it in camera.





## Object in Different Positions in the Frame

The house in this series of images benefits from being somewhat picturesque, old and in a nice location. When choosing which position suits it best I find myself taking into account not just the house but what surrounds it.

In this case I think it is best suited in the top right or middle right positions, both allow space in front of the building and both show the grass path to its advantage, whilst hiding the slightly less pleasing background a bit. Both of these positions lead your eye naturally into the front of the building, with the top right positioning giving it the feeling of being more of a natural view.

With the subject dominating the centre I find the image somehow unbalanced, there is neither enough foreground or background to give a feeling of depth, and the front door is very close to the right edge, making it look a little cramped and squeezed.





Chosen

## A Sequence of Composition – Set 1

In this sequence I wanted to show an aspect of an archery contest at a Swedish Viking village. Several of the images were discounted due to having something modern in them, whether it be people or items, whilst the initial image with the man woman and target is almost what I wanted, I found the image of the woman with bow to be more suited to what I was looking to show, that it was not only Viking men that did the fighting and hunting.





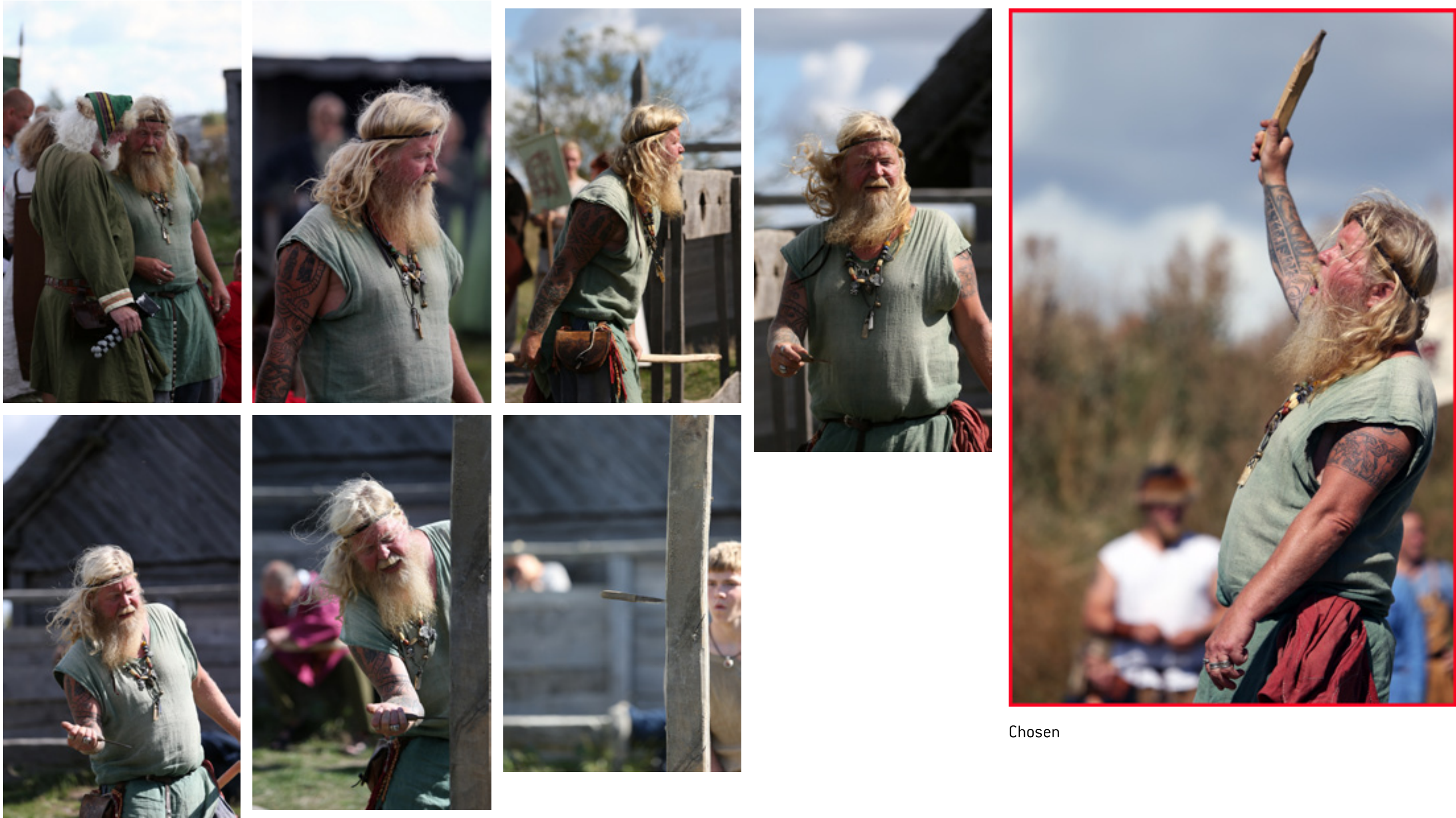
Chosen

## A Sequence of Composition – Set 2

A short sequence showing people climbing a hill through a field away from the sea at a Viking village.

I chose the image here due to it not only showing activity by the sea in the background, but also because she is smiling as she climbs the hill in the summer sun. It is unfortunate that she is wearing modern glasses, but it is the image I had in mind from the start.





Chosen

### A Sequence of Composition – Set 3

A set of images following one particular character in a Viking Village. I wanted to show this man in all his loud vikingness, trying to portray the loud and jovial character he was displaying, mostly when not in the view of cameras.

The image I finally chose from the sequence is something that I think shows him at his best, roaring at the gathered crowds and generally making a show of things.

Working from a sequence of images to find the one image you really want can be very easy or very hard, it helps if you had something specific in mind before you started and know in your own mind what you want to show. Following busy action or numerous people can be hard especially in crowds, but if you don't you won't get the image you were after.





## Focal Lengths

Photographing the same scene with varying focal lengths is an exercise that can have interesting results. Things we normally associate with only wide angles, landscapes for example can yield great results with longer lenses. The narrower field of view offered by longer focal lengths can be used to advantage in isolating points or details to concentrate the viewers eyes on.

Longer focal lengths also have an effect of compressing the back ground, making it look like everything has been pulled forward slightly, even though this is obviously not the case and merely an effect of the perspective given by the lens.

The relationships between foreground and background can be manipulated in this way to give pleasing and surprising effects, as in one of the images making the background island look much closer and larger than it actually is for example.





20 mm



28 mm



30 mm



35 mm



40 mm



200 mm

## Focal Lengths and Viewpoints

This exercise caused me more problems than I'd like to admit.

Wanting to stay away from things I photograph regularly, I opted to use a very old grave marker in an old churchyard. Whilst not filling the frame entirely it provided a pleasing image at 200mm, the background had a nice smooth blur, the light shining through the trees was isolated onto the stone and the textures of the lichens and grass were both strong and detailed.

Moving forward it became harder to fill the viewfinder and focus, my wider lens becoming close to the minimum focus distance ending with 20mm being slightly smaller in the frame than the 200mm view.

As the focal lengths shorten not only does the view become wider but the background also begins to

come more into focus, the compressed blurred view of 200mm gives way to a wider view showing more background detail, and the component parts of the image seem to be further apart from each other.

The image taken at 200mm has the feeling of being far closer than the one taken at 20mm, and also gives a more 3d feeling by the way it renders the background and isolates the light.

Longer focal lengths do well to isolate objects and concentrate the view into a specific spot. A shorter length gives more feeling for the surroundings of chosen subject, making it feel part of its environment. They also give a view that emphasis depth, making things look much more spacious than they really are.





Balance

Balance in an image is something I don't believe I make an active effort to think about, relying more on a feeling of it, looking right or not.

In my own images I find myself sometimes maybe picking the wrong point as the main part of an image, for example in the moose image, I chose the moose facing forward as the weight of the image, where as other people I asked chose the "defending" moose as the focus of the image.

It is easier to identify the main weight in an image when it consists of larger and smaller items, or things where one is more in focus than another. Single point images nearly always have an obvious dominant point, yet at the some time some images with many points seem to have none.

Viewing an image with an obvious dominant point feels somehow more comfortable and less confusing than one where you have to look hard to find it. I don't think this is right or wrong just more the way we are used to seeing things.





## Positioning the Horizon

I think positioning the horizon is very dependent on the subject and the amount of detail in the foreground. If the foreground is full of interesting things or a dominant detail then the horizon can be placed higher up the frame, not that this is always needed but it can be done. With nothing to hold the eye in the foreground it can just look like dead space and having it take up the majority of an image can be unpleasing. Usually I prefer an image to have the horizon situated within the top or bottom third of an image, again depending on the rest of the image, this is not to say though that images that break this “rule” are wrong, it really does depend on the individual image.

1 Here there is very little of interest in the expanse of grass, and having this as the main part of the image is neither interesting or pleasing to view.

2 Things look a little better with the horizon half way down the frame, you can see more of the detail in the small jetty, and more sky detail which makes the image more pleasing to the eye, however I still think it is dominated by the expanse of grass and as such could be improved.

3 With the horizon nearer the bottom you see more of the trees, jetty and boats with a bright cloud filled sky above, of the four this is my preference, but I would say if I was retaking this shot maybe a little more foreground detail would be nice.

4 The final Image, with a very low horizon loses all of the interest from the trees and boats, you are left with what is mostly a picture of an averagely nice sky with little or nothing else to hold your view.





## Vertical and Horizontal Frames

IN this exercise I tried to capture a number of differing images involving both vertical and horizontal elements, to see if either portrait or landscape orientation was more suitable.

From a general point of view it would seem that images with a strong vertical element work best in a portrait format, however they also work to a degree when placed in a landscape format.

The opposite can be said when the image has a strong horizontal element, here they seem to be best suited to a landscape format.

I think this may be due to how we see things and expect to see things, a wide object is expected to be placed horizontally and a tall object vertically. It also seems that when an image is displayed vertically it takes on more of a feeling of being an image showing a specific selection of detail or a scene, when horizontal it gives the feeling of a much more general, wider section of a scene.





## Cropping

I view cropping as having two distinct uses. Firstly as a tool to move in closer on a detail, to make up for either a lack of focal length or the fact you were just not close enough to get the image you wanted. Secondly, it can be used to recompose an image. Moving a subjects position within a frame can lead to a much more pleasing image.

There are issues with cropping, crop excessively and you can be left with an image that is not big enough to print, or that looks pixelated when displayed at a normal viewing distance.

With the crow image I wanted to move it to the left side as I felt a central position was bland and uninteresting. Now it is looking out of the frame to the right, as if watching something out of view.

The dragonfly is an example of having not enough focal length, and re composition. Not being able to get close enough without disturbing it I decided to take the image and look at it later. A slight crop to make it bigger in the frame, and setting it slightly to the left give the effect of it having direction and depth.

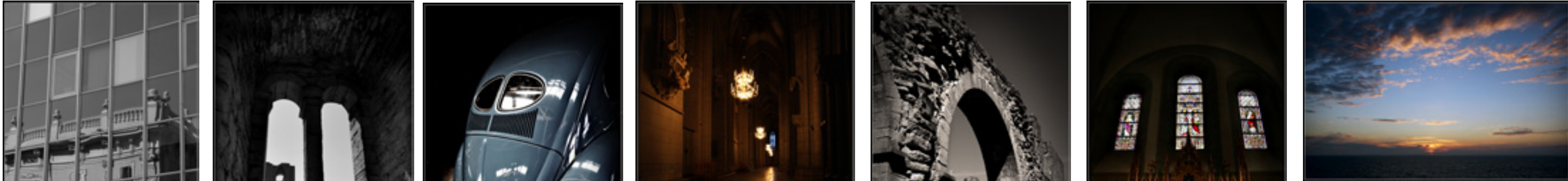
The slight crop of the aircraft image was to make it look more like it was in motion, moving through the frame from the bottom left towards the right side.

All of the images are cropped to the left, this is because the subject is facing or moving to the right, and having space the way a subject is facing always looks more pleasing than having the large empty space behind them.





Strong Weak Still Moving



Smooth Rough Rounded Diagonal Straight+Curved Dark Light



## Assignment – Contrast

**Overall Comments**  
Thank you for your selection of images for your first assignment based on the theme of contrasts. The standard of your photography is very good and you have achieved a high standard of presentation. You have generally addressed the tasks in the assignment quite well although in one or two instances I have quibbled about your interpretation of the descriptive words set in the assignment.

The interpretation of human reactions and feelings is at the heart of the meaning of imagery and therefore the meaning of art which forms the basis of the study of art in all genres.

In a number of tasks you have demonstrated the contrast more clearly by the employment of subjects of a similar type, which is probably one of the best methods of achieving the object. When both subjects are basically of similar origin, the other differences are brought into prominence.

To deal correctly with this assignment it is important to remember that the picture has to tell the whole story. The meaning cannot be achieved from assumed intelligence of the viewer or by the inclusion of descriptive legends in the image or by a title.

I would like you to respond to the following paragraph.

“Formal Assessment: You may want to get credit for your hard work and achievements with the OCA by formally submitting your work for assessment at the end of the module. More and more people are taking the idea of lifelong learning seriously by submitting their work for assessment but it is entirely up to you. We are just as keen to support you whether you study for pleasure or to gain qualifications. Please consider whether you want to put your work forward for assessment and let me know your decision when you submit assignment 2. I can then give you feedback on how well your work meets the assessment requirements

**Feedback on assignment**  
**DARK/LIGHT**  
There is good detail in the 'dark' image which addresses the task correctly and the 'light' image is pictorially appealing. Both are well presented with a fine border.

**HARD/SOFT**  
In my opinion, without previous experience of the 'hard' subject, not many

viewers would associate the subject with hardness except, perhaps by the contrast and very crisp detail. It is, however, a very good, beautifully lit picture. The 'soft' image is also a good idea although it is dominated by the back-lit element which could benefit by some more detail.

**FEW/MANY**  
You can be very pleased with your 'few' image. The sky area is full of variations in tone and colour and there is a tiny spark of interest in the ship on the horizon, which is one of the little details which have a disproportionate effect on the viewer. There is an even level of detail across the whole frame. The 'many' image addresses the task very well but I feel that there is so much sky area that it unbalances the composition and I advise a crop of the top third of the frame.

**ROUGH/SMOOTH**  
I understand your thinking behind both images but in my opinion, the 'rough' image would be improved if there was more trace of sky, visible between the mullions of the window opening. I think that it is important to keep the viewer informed of what is happening in the image if meaning is to be achieved. The 'smooth' image is very cleverly conceived but I doubt if many viewers would appreciate the point without a prompt.

**MOVING/STILL**  
Your high contrast images, one monochrome and one colour address this task very well.

**DIAGONAL/ROUNDED**  
The perspective in the first image does create some triangular pattern but in my opinion, although your image does address the task it would have been more obvious to the viewer if the triangular elements were part of the structure or on the surface of the chosen subject. The well lit image of the Beetle works correctly.

**LIQUID/SOLID**  
I assume that the titles of these two images have been switched and if that is correct then I am afraid that I do not understand 'solid' image at all and cannot comment accordingly. The image of the water cascading down narrow water is nearer the mark but in my opinion, the shutter

speed has been too slow and all detail in the water has been lost. There is a fine line between freezing the action of the water and allowing it to blur too much.

**STRONG/WEAK**  
Your image of the dog is very good but suggests a threatening attitude more than strength. Although the chick being fed by its mother is obviously not strong enough to feed itself, the connection between weakness and being fed by its parent is rather tenuous as the chick is actually bigger than the mother. This image is also very heavy probably due to the conditions under which it was taken.

**CURVED/STRAIGHT – COMPOSITE**  
The vignettted monochrome image addresses the task perfectly.

**Summary**  
I am very encouraged by the quality of your images and look forward to working with you on those which are to come in this module. Although some of your images have not addressed their particular task very convincingly, they are sharp, well composed, and some are appropriately vignettted and have produced good images for this assignment.

**Learning Logs/Critical essays**  
I look forward to seeing your learning log when you send me the link. It is important to keep your log up to date because it carries 20% of the marks.

**Suggested reading/viewing**  
A book which contains sections on the principle areas of photography is titled 'The Photograph' written by Graham Clarke and published by the Oxford University Press could prove interesting for you...

**Pointers for the next assignment**  
In the next assignment you are required to create images demonstrating the principle design elements in composition. As in many tasks in this course it is important to clearly demonstrate the points you are attempting to show. The opportunities for more sophisticated handling will come later in your studies.

**Tutor name: Alan Whetton**





Solid



Strong



Weak

My response

Within this assignment I tried to match things as pair, to show contrasts easily between them it is easier if there is at least some small connection.

In response to Alan's comments, which I am mostly happy with I made a few changes.

Replacing the wolf and the cuckoo chick with a lion and a baby duck swimming against the tide respectively. On looking back the wold is possibly not the best example of strength, even in the animal world, and the cuckoo image was very harshly lit.

The lion has a much stronger character and the pose gives off the aura of strength, the duck looks as tho it is loosing it's battle with the tide and thus is weakening.

**Reference reading:**  
The Photographer's Eye by Michael Freeman  
Learning To See Creatively by Bryan Peterson





## Positioning a Point

With positioning a single point or item in the image I decided to use a flower. Positioning it centre, left and right gave me three images all of which are successful in my eyes.

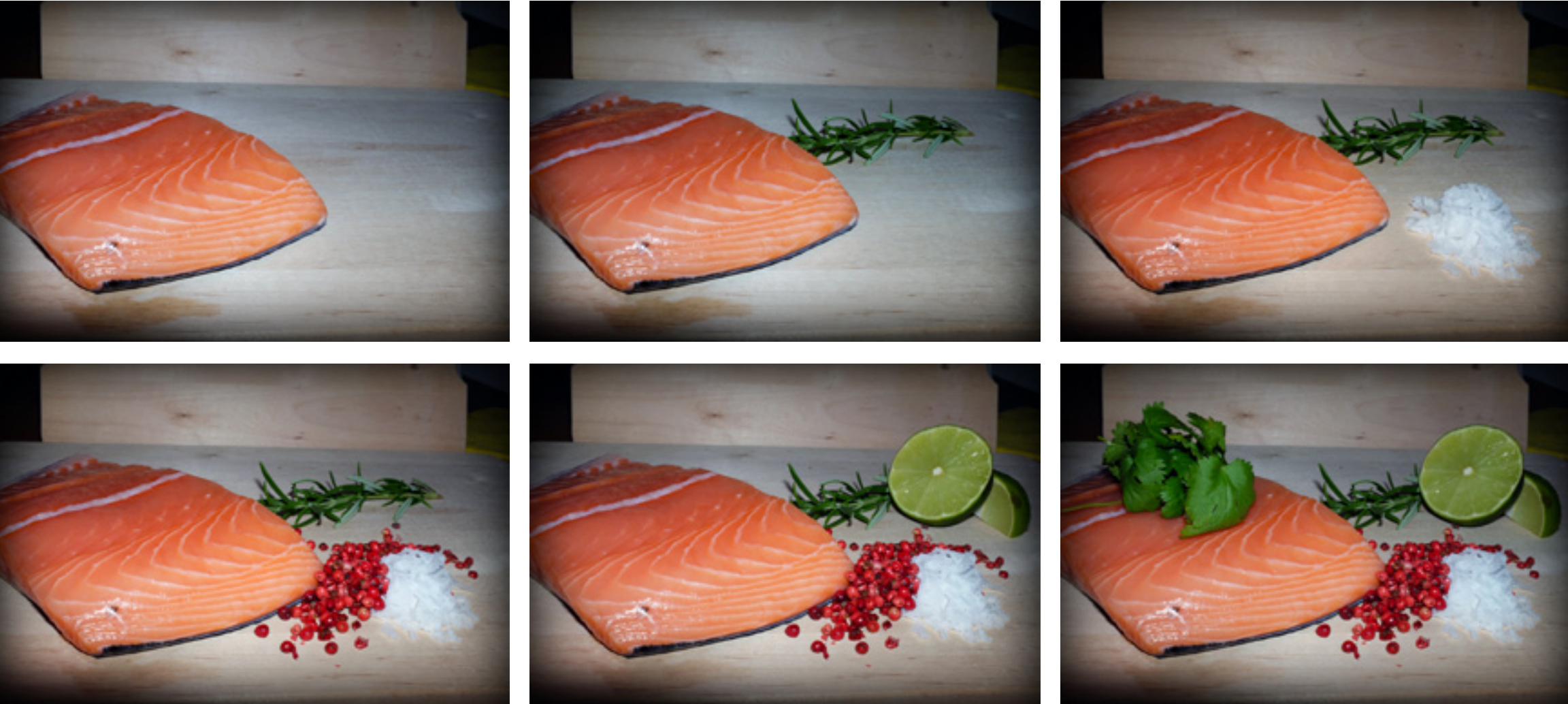
Whilst the image of the centrally placed flower is fine, it feels somewhat obvious, almost as if it's expected to be there.

Moving the flower to the left gives a feeling of more space, allowing the background foliage to become more of apart of the image

Moving it to the far right brings in the buds of newly growing flowers, adding some context of it not just being a plant growing on its own. It would have been nicer had these buds had a little bit more colour, just to add a little more interest to the image.

My preference would be for right - left - centre, the right biased image being more involving than the left, and the centre biased image being easily the most conventional of the three.





## Multiple Points

With this exercise I tried to construct a simple image based on the ingredients of a meal.

With the salmon being the main point I intended to add the separate ingredients as less important points to add up to the final image

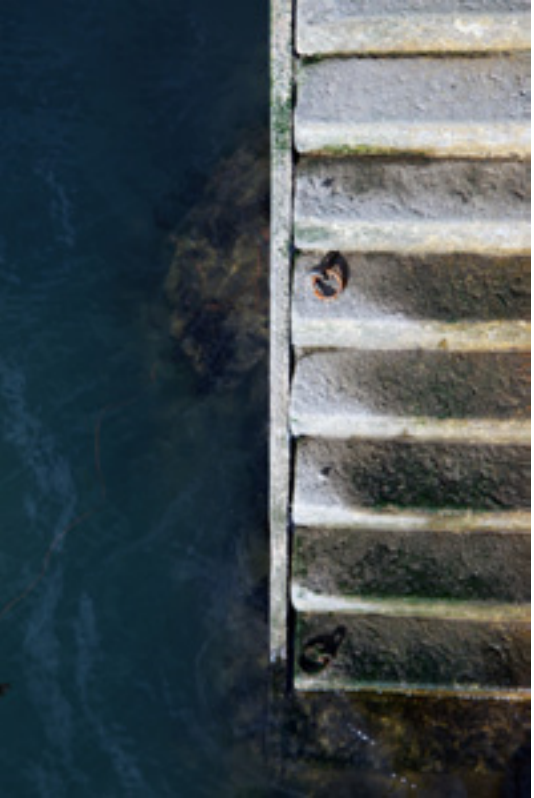
The lines were intended to point to the salmon, each item in effect flowing towards it, I'm not entirely sure this was successful as I appear to have left a large open area to the rear which should have been filled, maybe with the coriander.

The rosemary follows the lines within the salmon and the three groups of the seasoning, lime and coriander are in a roughly triangular shape, with their direction being orientated towards the salmon.

The exercise was very useful in showing how to use lines and direction to construct a still life, and gives me more to think about when doing such work. The way in which the image flows is very important, and I'm not sure this one is entirely right.







## Horizontal and Vertical Lines

We are surrounded by vertical and horizontal lines in every day items, from buildings through to household items and I think generally we tend not to pay much attention to them. These lines are so common we don't even think of how they go together to form things, even simple things like a table, at its most basic form a combination of vertical and horizontal.

The horizontal lines in the grill of the old tractor are its dominant feature, the light and shadow caused by the bars making them stand out even more.

Simple horizontal lines of planks on a bridge, leading you forwards within the less obvious vertical lines of the edge.

The horizontal lines in the building work in two ways, the obvious black lines of the brickwork, and

the lines created by the windows, both working together to create almost a striped appearance.

A different perspective of steps, viewed from above they are horizontal, contrasting strongly with the surface of the sea.

The ribs of the leaf of a plant, strong vertical lines fanning out across the surface.

Tall thin windows repeating along the building give the look of having both red stripes from the wall, and dark stripes from the windows.

A simple vertical split within a tree, though not truly vertical it is the dominant point in the image.

Vertical lines in the grill of the car contrast strongly with the curves of the body work.





## Diagonals

In image one there are a number of diagonals all leading the eye away from the camera, the road, the lines of trees, the strip of shadow on the grass. All add to show direction and depth.

Image two has a number of diagonals running through the frame, the rails, the lights, the pillars and the platform all lead away from the eye in an obvious direction.

Image three is a wide angle shot of the edge of a dock and mooring ring. The short diagonals in two directions add to the feeling of space in the lack behind, cutting off the foreground and showing the height over the water.

Image four has an obvious diagonal leading away in the form of the iron rail, however the trees also follow this line as do the boards on the floor. The turn at the

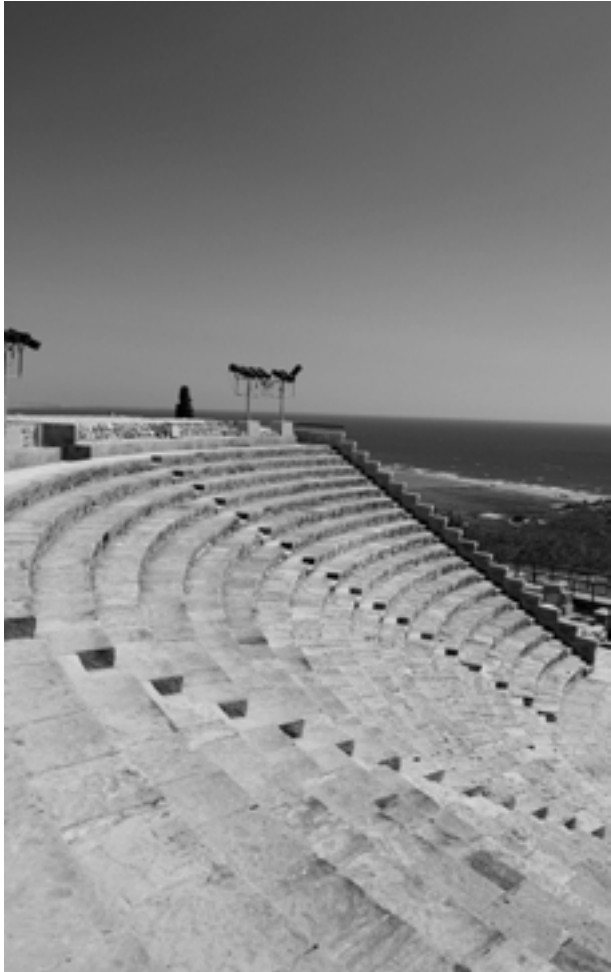
back to an opposite diagonal just adds more to the feeling of depth, aided by the repeating vertical lines in the iron railing.

Image five has converging diagonals in the lines from the base of the house and the roof, this increases the feeling of depth and distance, and the angle of the path in the background keeps with this as it leads off towards the lighthouse.

Using diagonals in this way seems common place and most of the reference images I viewed seem to be perspective based, whether it be buildings or roads they all use diagonals in a manner to suggest depth.

Diagonal detailing on things seems less commonplace than vertical or horizontal, I can only assume this is based on some reason of visual preference.





## Curves

Curves seem to be becoming more common in day to day lie items, buildings furniture etc, a more organic approach to design leading to shapes which are softer and more pleasing to the eye, this approach is very obvious if you look at the automobile industry and compare vehicles from even the late 80s to modern ones. Straight lines replaced by soft curves both inside and outside.

In this exercise I tried to say away from the curves in modern architecture and furniture and look for something older.

A path curving through the forest,snaking between the vertical trees leads your eyes forward and away.

The curve of the old amphitheatre also concen-

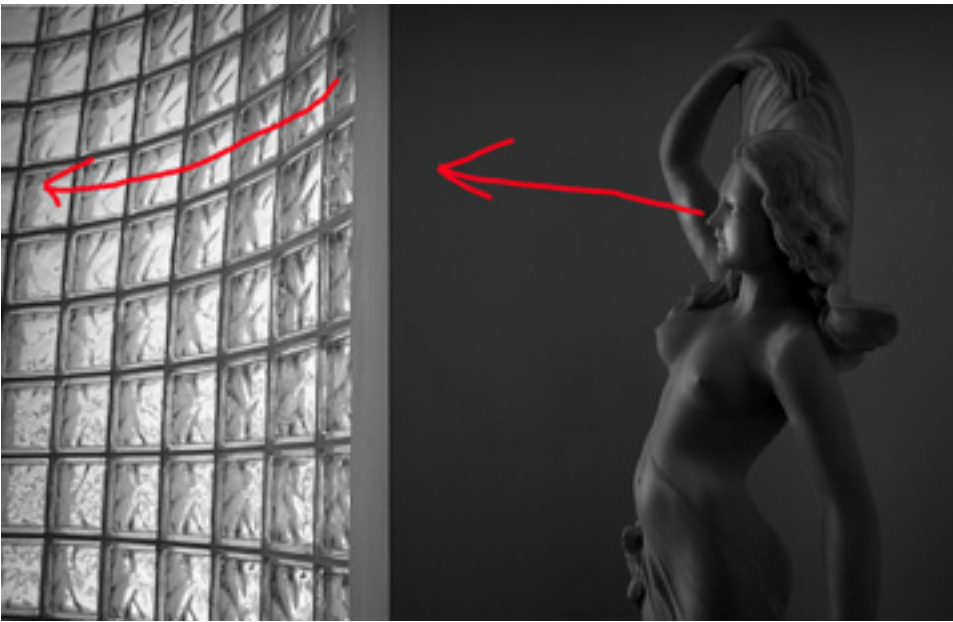
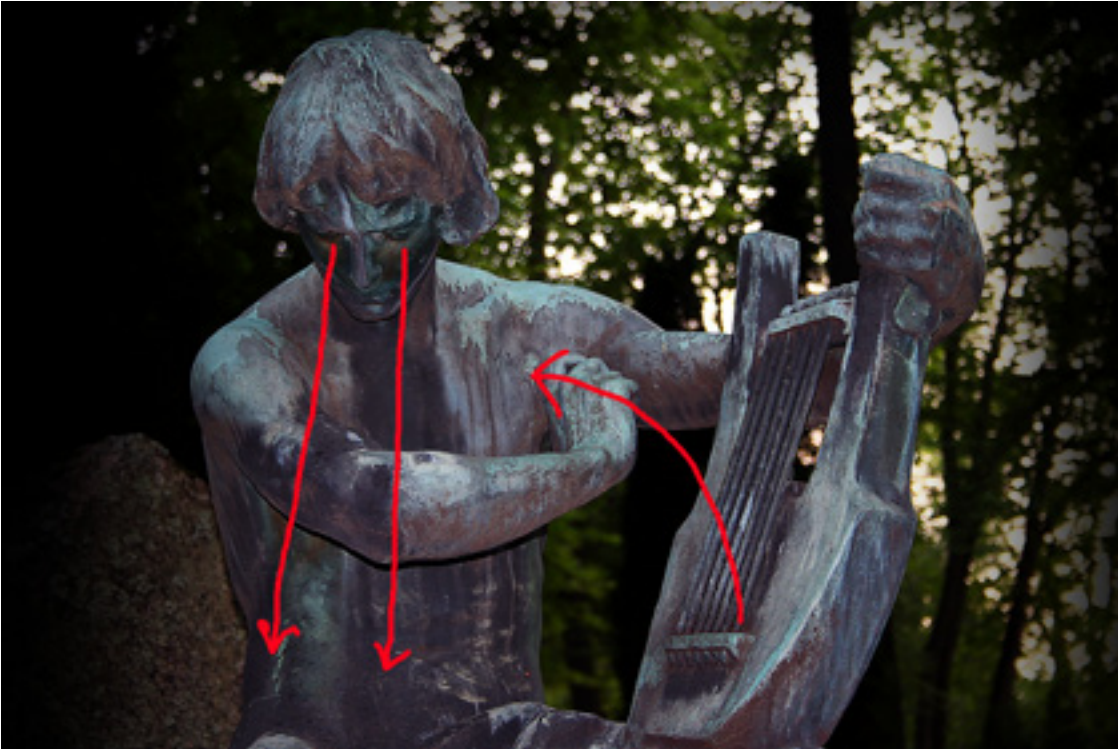
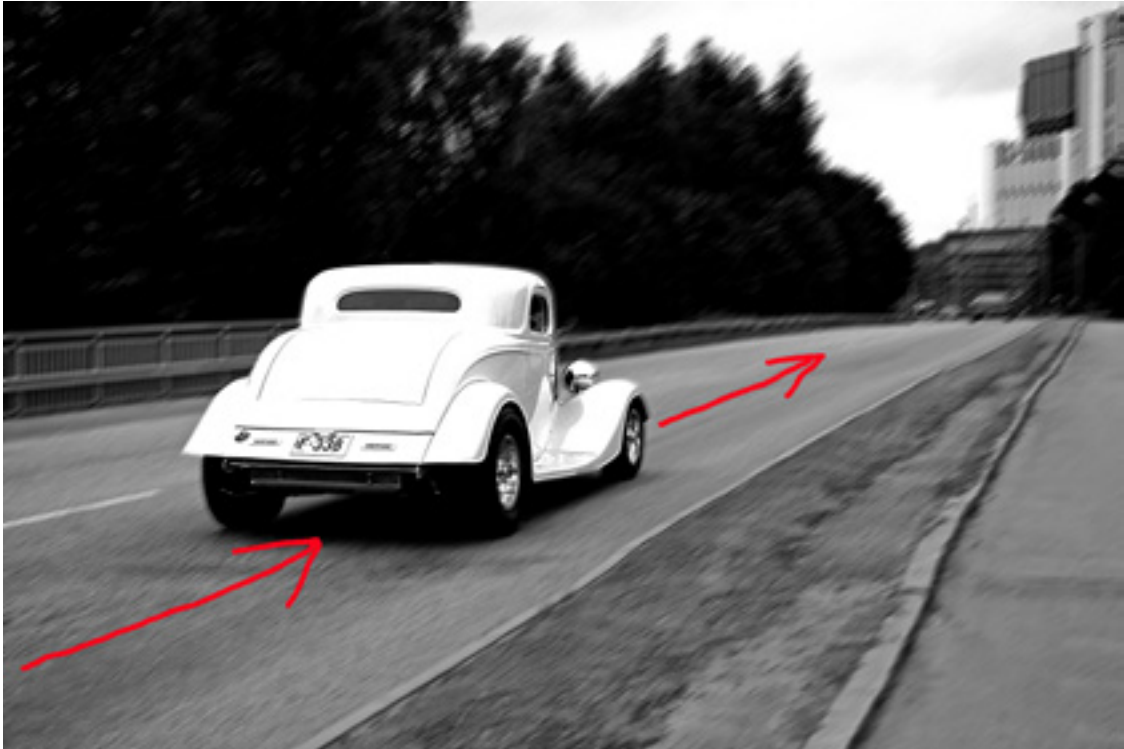
trates your view, but I find rather than following the curves it makes you look down toward the stage, as if the bank of curved seats is some kind of huge reflector directing you towards a specific point.

A jaguar Le Mans car, you're pulled into the centre of the car between the curves of the front wings, and pushed over the body towards the rear.

The curve of the barrel sides and the metal rods on them create a rhythm you naturally follow the flow towards the back of the image.

I find curves to be more natural in their flow than straight lines, whilst a direct diagonal path may show depth, the same path curving into the distance is much softer.





Implied Lines

In this exercise I decided to double the number of photographs, to give myself the chance to see both obvious and more subtle implied lines.

There are many subtle ones in the lemur photo, their gazes going off in many different directions, but there is also a strong obvious one where the railing they are sitting on leads into the foreground.

The car has a very obvious implied line, along the road in the direction of travel, simple and straight forward.

The statue playing the harp again has an obvious line in his gaze downwards, but there is also a line implied in his hand moving away from the strings of the instrument, implying motion even though it is a statue.

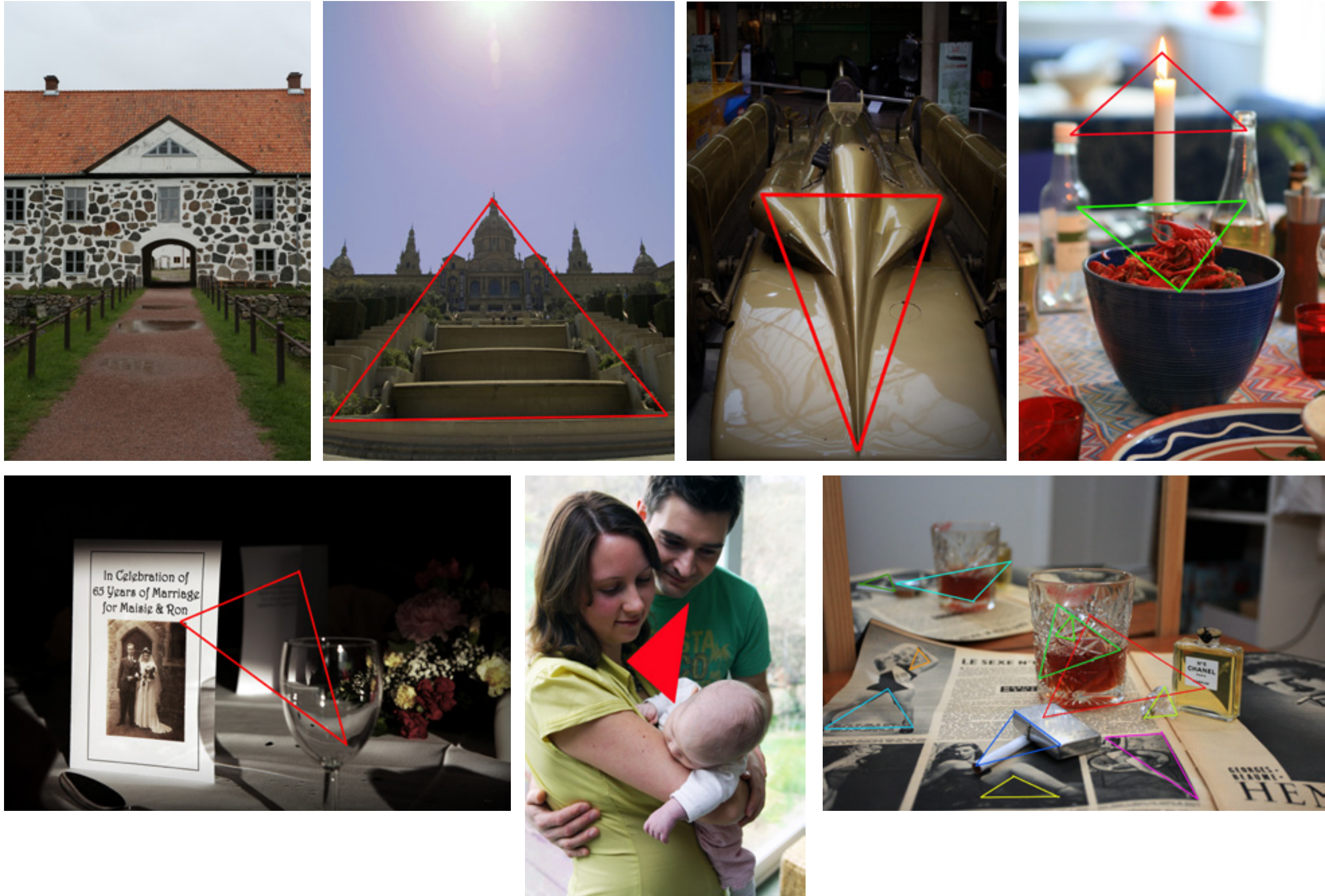
The night time path has direction and line implied in its curving away from the camera, the street lamps also have a line to them leading away along the path.

The gaze between Rachel and Huw looking into each others eyes is a very strong line, obvious and powerful.

The statue in the curved alcove has it's own implied line of sight, looking out across the window, however the square glass blocks in the window imply a line of their very own, curving away from the viewer and the statue.

Implied lines between objects and people are very powerful parts of an image, they can give direction and show relationship between objects and people.





## Real and Implied Triangles

Triangles although less obvious can be seen in so many things in our day to day lives, from construction through to clothing.

The triangle in the image of the old building is obvious, both in the white dormer section and the window within it. It creates a strong visual point which your eye is drawn to easily.

The hillside rising away through stepped levels to the top of the building creates a triangle through perspective, as it narrows towards the top.

The structure of this old landspeed record car when viewed from above creates an inverted triangle, by virtue of where you stand to see it. Move lower or higher, left or right and the shape changes depending on where you are.

The tops of the bottles leading to the top of the candle flame strongly imply a triangle here, interestingly the bottle to the crayfish bowl also imply an inverted triangle.

The two cards both white, lead to the wine glass giving the shape to the implied inverted triangle.

The face of the happy parents looking down to the baby create the triangle here.

Using an image I made for a later exercise I decided to look for triangles within it, as can be seen there are many real and implied triangles. These help give form and structure to the image, geometric shapes we recognise easily and are drawn to.





## Rhythms and Patterns

The patterns of the stones in the steps repeating as they fade into the distance, are almost hypnotic in their regularity. The first thing you see is a series of horizontal lines followed quickly by the vertical divisions, this series of lines in almost a cross hatched pattern is both obvious and strong and draws the eye.

The rhythm of the curved balconies rising away from your eye comes from the regular spacing and the repeating shapes and colours. Each balcony is where you expect it to be and as such it gives a look almost like waves moving into the distance.

Searching for patterns and rhythms gave its own problems, there are so many obvious patterns in modern life, from commercial markings to the col-

our schemes used on buildings in towns and cities obvious patterns are everywhere and not always as pleasing to the eye as might be hoped. Rhythms seem to fit in everywhere, the dotted lines of road markings with their regular spacing, the way city buildings fade into the distance one after the other, street lamps spaced in perfect order, all combine to give a rhythm to the way we view our everyday surroundings.

Trying to stay away from these obvious influences can be both difficult and at times disheartening, as you search for something else only to be greeted with the same things over and over.





Two points



Curves



Pattern



Implied triangle



Multiple points



Shapes



Implied triangle



Rhythm



Diagonal



Single point



Vertical+Horizontal

## Assignment – Elements of design

### Overall Comments

Thank you for your selection of images for your second assignment. I am aware of the quality of your photography from your first assignment and this set is at the same standard. They are bright, sharp and well presented mostly monochromes with a small number of colour images. You have achieved a hard, bright quality which is usually to be found in advertising and some specialist magazines. They are neatly finished with a narrow border, the skies are full of detail and in most cases you have used vignetting to concentrate the viewer's attention on the subject and eliminate any distracting elements. In my opinion the assessors would give you considerable credit if you gave a description of the post processing methods you employed to create such striking effects which, I assume are the product of your experience in professional photography.

### Feedback on assignment

#### SINGLE POINT

This image is the result of a simple but effective approach to the task.

#### TWO POINTS

This image is of similar subjects processed in the same way which has achieved a similar result.

#### MULTIPLE POINTS

This is a neat and tidy composition which meets the requirements of this task correctly.

#### VERTICAL AND HORIZONTAL LINES

While there are elements of the massive chrome fenders which are parallel to the bottom of the frame there no vertical components of comparable prominence.

#### DIAGONALS

A good image but I am not sure that the 'Cobra' badge contributes much to help the composition, in fact in my opinion it is a distraction.

#### CURVES

You have created a good image for this task which fits neatly into the style of your images for this assignment.

### DISTINCT IF IRREGULAR SHAPES

Your image deals with this task very well and the post processing is very professional.

### IMPLIED TRIANGLES

1. This task requires students to create image of implied triangles and your image, although it complies with the task as stated in the brief, is little too explicit.
2. There are some 'V' shaped elements in this image that do not immediately suggest a triangle. There seems to be evidence of your post processing skills in the reflection free finish of the car. You have made very skilful use of the distortion in short focus close up.

### RHYTHM

The images of the motor bikes provide good repeating symbols in the composition and your use of vignetting creates excellent effect.

### PATTERN

The effect of the fender in this image does create the dramatic effect of this image but it also appears to overshadow the element of pattern which should be the dominant feature of this image.

### Summary

#### Learning Logs/Critical essays

You have produced a selection of images for this assignment that is striking in image quality. They are in strong contrast and have a metallic quality which puts them into the category only found in high quality specialized publications. They show that you have attained a level of skill in your photographic technique which is at and above that expected at this stage of the course. The only faint criticism that I can offer is that, although it is quite outstanding at this level it may need to be adapted in your later studies. The least I can say is that it is a very encouraging start for your degree course.

### Suggested reading/viewing

A book which introduces its readers to a wide range of photography is 'The Photographer's Eye' by John Swarkowski published by the Museum of Modern Art, could provide an interesting study.

### Pointers for the next assignment

#### COLOUR

In the next assignment you should read the assignment brief very carefully and take reference from the colour wheel. Try not to use those colours which are on the border between a primary and a secondary colour. For example, a secondary colour like green can lean towards either yellow or blue. Select clear colours that cannot be misinterpreted. Avoid neutral colours because they can also be misinterpreted. Remember that black through greys to white are not colours because they are tones and cannot participate in a colour harmony. Try to ensure that all your subjects are in clear unmistakable colours and if necessary and possible adjust them in Photoshop.

Tutor name: Alan Whetton

### My response

I chose for this exercise to remain entirely within the automotive industry, looking for the details in the shapes and forms of vehicles both new and old. The post processing elements found within these images are very familiar to any one that remembers film. Simple dodging and burning of the shadows, highlights and mid tones on each image until you come to the result you require. There is no set level for this as it will depend on each image and the subject there in. Chrome responds well to dodging of the high lights and mid tones to create a metallic effect, and dark areas are burned to create deep inky shadows.

Alan's made some pleasing comments, fair and I agree with most except the vertical horizontal image. The bumper and grill contain numerous vertical lines to counteract the horizontal flow of the bumper.

I'm not entirely sure with the pattern image what to say, the pattern on the grill is the pattern I'm trying to show and as such seems to be prominent in the image.

### Reference reading:

Elements of Visual Design in the Landscape by Simon Bell  
Pictorial Composition (Composition in Art) by Henry Rankin Poore  
The Images of Architects by Valerio Olgiati





+1 Exp.



+2 Exp.



0 Exp.



-1 Exp.



-2 Exp.

## Control the Strength of Colour

Using the bright red paintwork on a Ferrari seemed to be a good start point for this exercise, the lighting was not ideal initially but as the exercise is to control colour strength and not reflections on paintwork it was OK to continue.

The average exposure setting is fairly close to what I see with my eye, maybe a slightly darker shade of red but a good starting point.

At +1 exp the red becomes both richer and brighter, much more like the colour I was seeing, if maybe a little brighter.

At +2 exp whilst becoming brighter yet again the red is beginning to lose some of its richness,almost as if the colour is starting to fade.

At -1 exp the red becomes darker or deeper in colour yet loses its brightness, almost as if the paintwork has become dull.

At -2 exp the reds are beginning to take on a grey-ness while it is still obviously red the intensity of the

colour has gone and it has a dull unappealing shade.

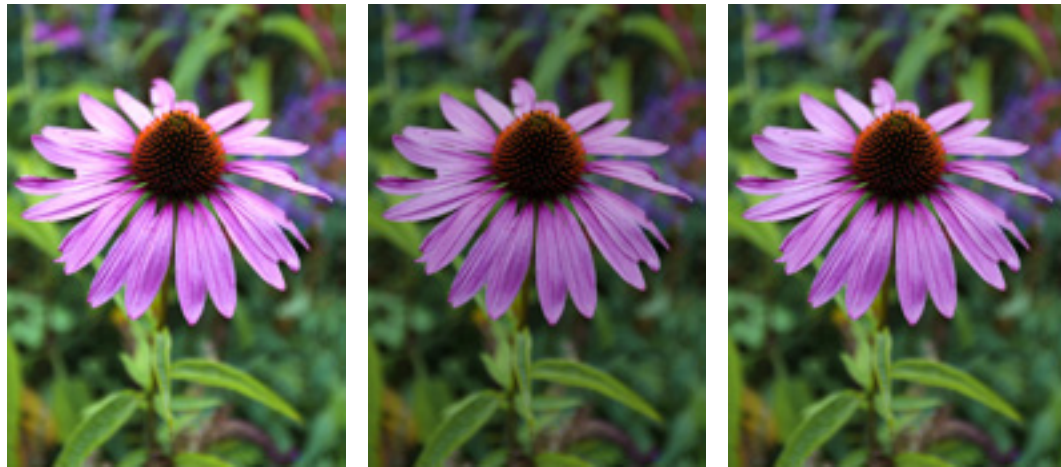
With controlling colour through exposure it would seem there are limits to what you can safely do, +1 will give a boost to the colour, keeping it rich and bright, where +2 make sit brighter still but weakens the strength of the colour. The same can be said as we move into - exposures, -1 makes the colour deeper and darker, changing its shade slightly, but at the same time taking away vibrance from the colour. As we move to -2 the colour begins to almost look like it has a grey tint, the vibrance of the colour has reduced to the point where it appears very very dull and subdued.

These techniques can be applied in many ways, by increasing to exp slightly you can add vibrance and a pop to an image, by reducing them you can make it appear subdued and moody. It is just advisable to be cautious in the level of adjustment you use.





+1/2                      -1/2                      0



+1/2                      -1/2                      0



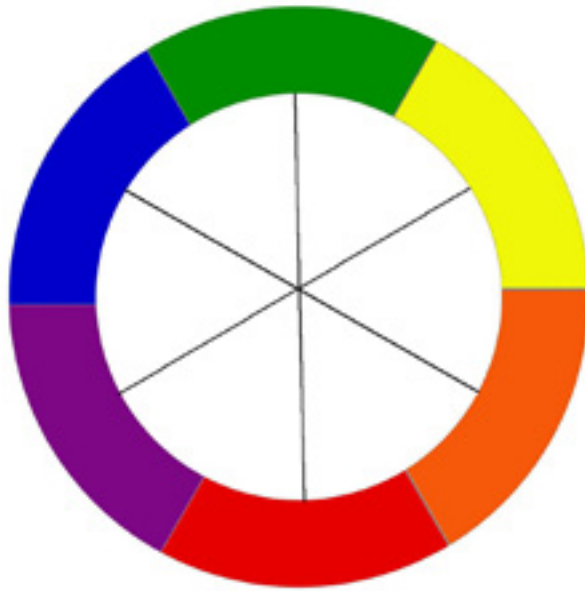
+1/2                      -1/2                      0



+1/2                      -1/2                      0



+1/2                      -1/2                      0



## Primary and Secondary Colours

I must admit I found it very hard matching the colours, whether its my eyesight or my sense of colour I don't know but coming as close as possible was a long process and having to resort to painted items for three of the colours after failing to find anything naturally coloured was disappointing.

### Blue

Varying the blue exposures seems to be fairly ineffective. With +half the colour is slightly more vibrant, slightly bluer, and with -half it becomes slightly duller and deeper. I think maybe dark colours need more than +/- half to show any real difference.

### Green

+Half on the green gives a noticeable difference, almost as if the sun is brighter. The green is richer and lighter and looks more pleasing. At -half there is again a dullness to the image the greens muted and softer, however on close inspection slightly more detail can be seen in the leaves of the plants, due to the highlights being less harsh.

### Orange

Orange wasn't any easy colour to find, it seems nothing anyone wants to buy is orange. Even the fruit of the same name is nowhere near close in colour. +Half here really brings the colour to life, brighter and more what you expect when you here the word

orange. The highlights however are starting to lose detail. At -half it transforms the orange from bright to dull, almost as if the surface of the paint has no shine. It does seem however closer to the original colour than the version with +half

### Purple

+Half becomes I think a little much, overly bright and unnatural looking. At -half it shows only a slight difference the purple, slightly subdued and a little darker.

### Red

At +half the red is much brighter and slightly lighter in its tone, maybe a little stronger than would be wanted. At -half the red again is darker more subdued, having a more used and weathered tone.

### Yellow

At +half the yellow is not only brighter but losing detail, it is starting to be a bit too yellow as it becomes brighter. The -half image whilst duller retains more detail yet there is a slight loss of the actual yellow colour, it appears more washed out than the original.

As I went out with the intention of matching the colours before applying any adjustments I'd like to think I did fairly well, with maybe only the blue and purple needing -half to bring them closer to the original colours on the wheel.





## Colour Relationships

The relationship between colours is something everyone notices, whether colours clash or look out of proportion with each other is something we experience daily not only in our surrounding but even in the fashions we wear.

### Orange and Blue

The orange flame licking around the blued rusty metal seems to work well. Proportionally I think there is nearly the correct ratio of blue to orange and as such the image appears balanced and easy on the eye.

### Purple and Yellow

I think here the yellow is outweighed somewhat by the purple, however the way it is distributed gives the illusion of it slowly spreading out of the centre of the flower, as if trying to reclaim the correct balanced proportions of colour.

### Red and Green

I purposefully used red as the dominant part of the image, I preferred the way it looked rather than having a fixed 1:1 ratio. Including the background the ratio is probably nearer 3:1 or 4:1 in favour of the red, making the red seem as though it is out of control and taking over.

### Orange Green Blue

I like the colours here, the balance of the orange tiles with the blue of the sky seems just right, the green serving only to break up the colours slightly. It gives it an almost banded colour look with the strong colour blocks.

### Purple Red Green

Here the green just serves to highlight the background a colour behind the other colours. The red and purple almost seem to blend into one another, different colours yet close enough in tone that they work well together.

### Red Green Blue

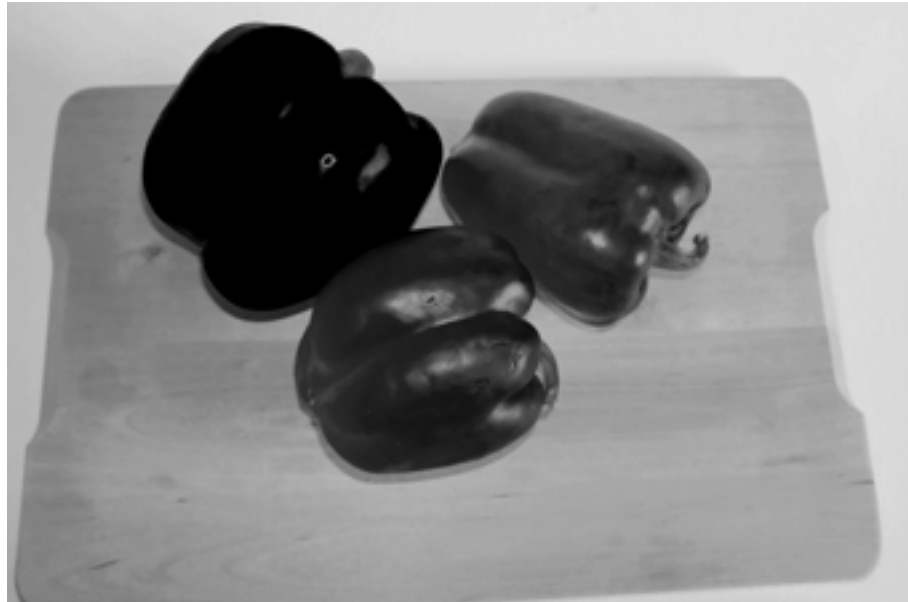
The blue here is incidental, just serves again as a colour being the red and green. The deep red of the house fits in well with the lush green of the vegetation but is dominant in the way it is deeper and bolder than both the green and blue.

Large blocks of colour can be very effective in providing weight to an image, or giving dominance to a single item, balancing them with complimentary colours or even highlighting them with opposing colours can make an image stand out purely by its use of colour without even taking into account the actual content of the image.





Colour



Blue filter



Green filter



Red filter



Yellow filter



Mono

## Colours into Tones in Black and White

I remember using filters with black and white film and was always happy with the way various filters would give various effects. It seems that as a practice this has died out in the age of digital photography and now we use Photoshop to get the result we want afterwards instead of in the camera.

I know peppers aren't the most original idea, but sometimes going with the obvious gives the most striking results.

The colour and black and white images are untouched as they came from the camera and serve as a baseline for the exercise with filters.

The basic black and white image shows only the slightest of differences in the red and green peppers, it would be difficult to say which was which without

the benefit of the colour image.

Adding a blue filter, the red and green pepper show a slightly darker shade however the yellow pepper becomes much much darker.

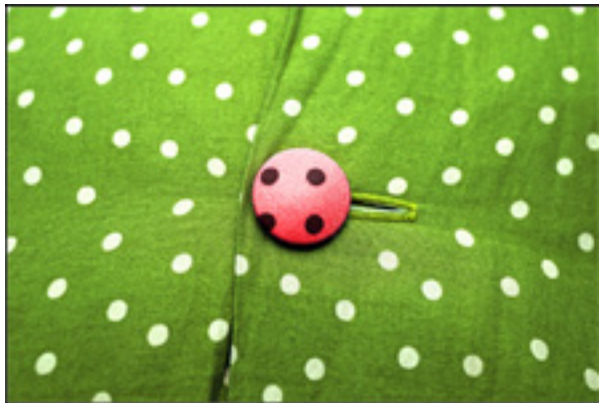
With the addition of a green filter we see the green pepper becoming a lighter tone, and the red darkening.

With the addition of the red filter we see the red tone becoming lighter and the green getting darker.

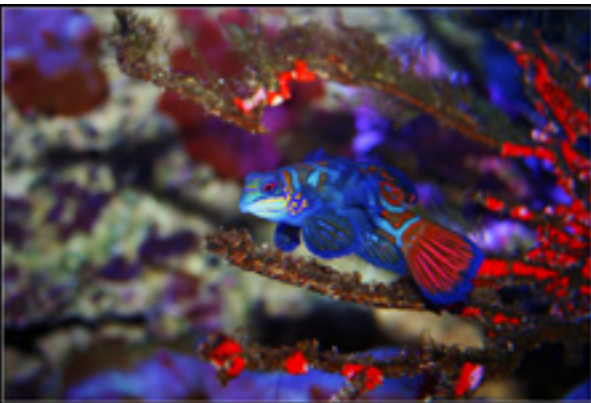
With the addition of the yellow filter the yellow pepper has a much lighter tone while the red pepper is very slightly lighter.

As a filter is applied it lightens the shade of its own colour and darkens the shade of its complimentary colour.





Colour accents



Similar colours



Colour harmonies



Colour contrasts

## Assignment – Colour

### Overall Comments

Thank you for your selection of images for the third assignment in this module in your course. The layout of your work has been very neatly presented which is a habit to preserve because it ensures that your viewers, including tutors and assessors will not misinterpret your meaning. You have chosen a range of still life subjects for the tasks in this assignment which is quite acceptable but I consider that the inclusion of other subject types would have given you more practice and experience. You have still not sent a link or other evidence of your Learning Log. It is an important element in your learning experience which will be part of your submission of work for assessment and count for 20% of the marks. It should contain the results of completed exercises, visits to exhibitions, books read and any other material relevant to your course.

### Feedback on assignment

**Complimentary colours**  
You have referred to this section in your images as 'Harmony'

#### Image 1 Orange/Blue

This image is a neat arrangement of a correct combination of colours and the letters on the blocks have been turned at different angles to divert the viewer's attention to the colours.

#### Image 2 Red/Green

I have assumed that the intention in this image was to make use of the red and green colours, which are overpowered by the yellow base colour of the pots. The inclusion of subjects which could have demonstrated the harmony you intended without the dominance of a third colour which was not a component of the combination used to demonstrate complimentary colours would have been correct.

#### Image 3 Yellow/Purple

This image is a correct example of complimentary colours by subjects that are well arranged within the frame.

#### Image 4 Red/Green

This combination is a correct demonstration of complimentary colours.

### Similar colours

#### Image 1 Yellow/Orange

You have used the lettered bricks again to demonstrate a similar colour harmony.

#### Image 2 Yellow/Green

As yellow is a constituent primary in green your cups provide a good example of similar colours.

#### Image 3 Blue/Green

Your tin with the enamelled Marmite jar image in the unaccustomed blue and green livery is a good choice for a similar colour harmony. As a life-long devotee of Marmite (There are a few of us.) I have never seen Marmite in these colours! The image is a good example of similar colours.

#### Image 4 Blue/Orange

The colours I see in this image are pale blue and orange and my monitor is calibrated every three weeks. Blue and orange is a complimentary harmony and not suitable for this task.

### Contrasting colours

#### Image 1 Red/Yellow

Your copy of a Swedish matchbox design is a good example of contrasting colours.

#### Image 2 Red/Blue

Your image for this task is a copy of a very strong circular pattern for what could presumably be a plate.

#### Image 3 Red/Yellow

For this task you have selected a copy of a pattern to adorn a tin for some enticing product. There are also patches of blue in the design which are not other than contrasting.

#### Image 4 Red/Blue

Your image of the flamingo design is a clear and excellent example of contrasting colours.

### Colour accent

#### Image 1 Red/Green

The red Ladybird pattern button offsets the green fabric quite correctly.

#### Image 2 Red/Yellow

The demonstration of an accenting colour is a small but intense 'spark' of colour which will act as a catalyst to a much larger area of colour. See the examples in the manual. This image is of two-colour all over pattern where neither acts as an accent.

### Image 3 Multi- colour

There are ten letter designs in the frame, all in different colours so there is no specific colour element to accentuate any of the colours and it is not an example of accenting colours.

### Image 4 Red/Purple

There is a fascinating iridescent quality about the colour in this image and the deep tones in the purple and blue background are accented by the bright pale blue in the lower jaw of the fish.

### Summary

You have completed an assignment which is good on balance because you have shown that you understand the basic logic of colour theory but that you have included images which, in some cases do not conform to the principles. Fortunately, these are few and far between but if you examine them again you will soon correct them. I would advise you to do this before you submit your work for assessment. If you have queries, do not hesitate to get in touch. Your presentation, subject choice and framing are very good. Your work is progressing well and the photographic quality is up to the standard expected at this stage of your course.

### Learning Logs/Critical essays

I have stressed the absence of a link or extracts of your learning log in my introduction because of its importance at assessment. I would like you to deal with this as soon as possible.

### Suggested reading/viewing

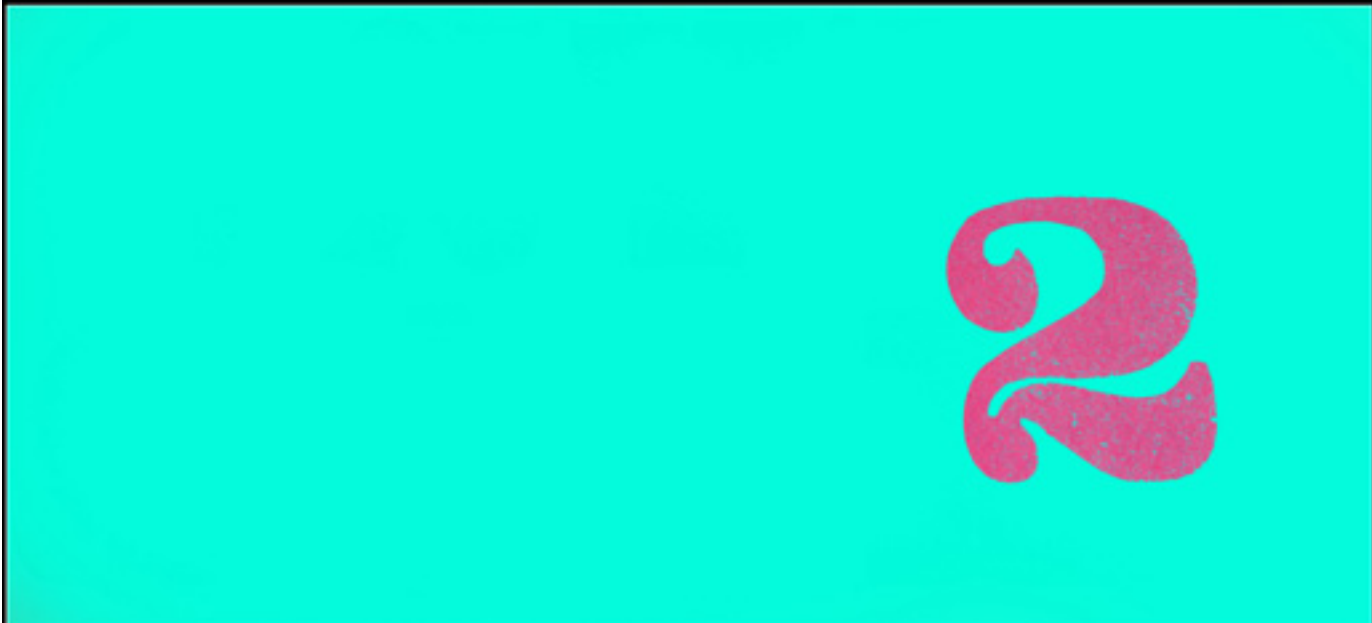
It is important to become aware of the work of contemporary photographers and I think that you would benefit by looking for the work of Martin Parr, one of the foremost English photographers whose work is covered in a number of books and is a frequent contributor to television programmes.

### Pointers for the next assignment

The next assignment requires students to demonstrate the physical characteristics of a subject, of the student's selection by changes in the lighting arrangements. My advice is to read the assignment brief very carefully before selecting your subject and then choose an object which is easily portable and, above all, of a simple structural arrangement and detail. I find that simple solid structures seem to work best, like, for instance a loaf of bread which has shape, form, texture and colour. When you have made your selection I would like you to contact me when I can comment to help.

Tutor name: Alan Whetton





My response

For this assignment I decided to use items around from around my home. It surprised me that I have so many things with so many different colour schemes that I hardly notice anymore, they're either on shelves or in cupboards.

I think all of Alan's comments were fair, especially the ones where I had colour errors, unknown to me at the time my monitor was failing and giving very inconsistent colour results, even re calibrating it didn't help, to the point of it having to be replaced shortly afterwards.

All of the colour issue ones were replaced with the same image processed on a different monitor, they now show the correct colour.

Colour accent 3 has been replaced with a number cut out and glued onto a coloured board, this way I can keep the theme within the images and control the subject matter.

Colour accent 2 was also replaced by cutting a section of the pattern and attaching it to a red canvas, keeping the colours I wanted but making the gold section much smaller.

Reference reading:  
Colour and Light: A Guide for the Realist Painter by James Gurney  
Theory of Colours by Johann Wolfgang von Goethe  
Interaction of Colour by Josef Albers





-1



-3/4



+2/3

## Measuring Exposure – Part 1

Over and underexposure can be used to bring out details or highlight certain things and I often find myself using them to my advantage.

The Oldsmobile was exposed one stop under to allow the shadows to blend in with each other, to give a dark background for the white body and chrome to stand out of, the idea being to give it a look like it is half hidden in shadow.

The photo of a friend at a wedding was overexposed by a third to keep detail in his suit. The bright sunlight and bright white surrounds would cause the meter to expose in such a way as the suit would be so dark that it would lose any detail and just appear black. By overexposing slightly we keep that detail without losing too much highlight detail.

The flower was exposed one stop under, with flash being used to bring out the bright colours. It was a very bright day and without this the colour appeared

pale and washed out.

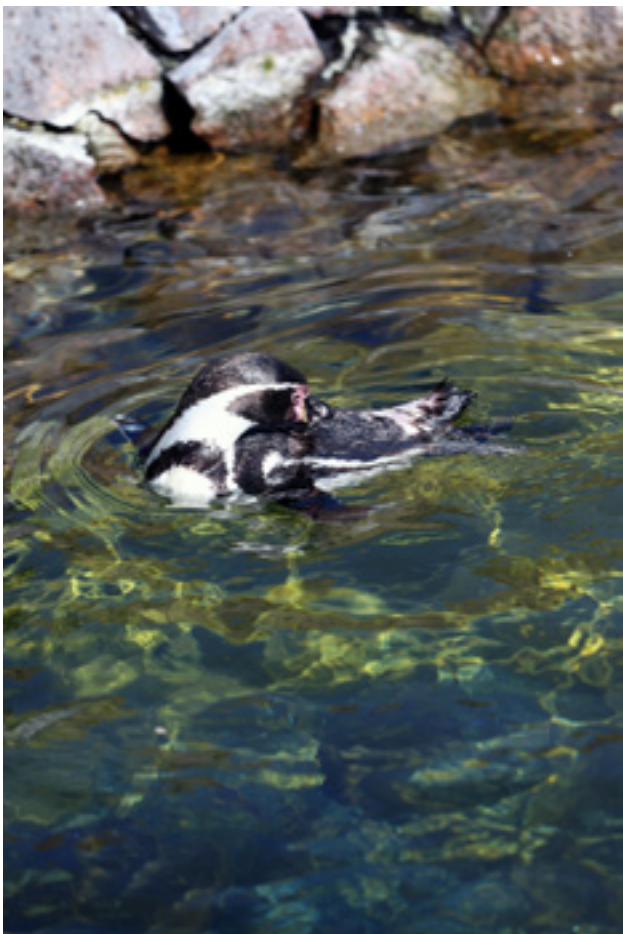
The penguin in the water was exposed one third stop brighter purely due to the fact that I wanted to pick up some of the detail under the water. At the recommended exposure the water appears mostly black with a few high lights. Any further over exposure caused loss of detail in the white part of the penguin.

The racoon is exposed three quarters under to make the most of the light falling on its head. By under exposing the shadows appear darker too the rear of it's body, and the head stands out more in other shaft of sunlight, I thought this worked well and it creates an almost natural spotlight effect.

The moose is over exposed by two thirds of a stop, due to bright sunlight and a lot of bright white snow. By overexposing I keep the detail in the fur and antler of the moose, but this comes at the expense of losing some of the detail in the snow and the background.



+1/3

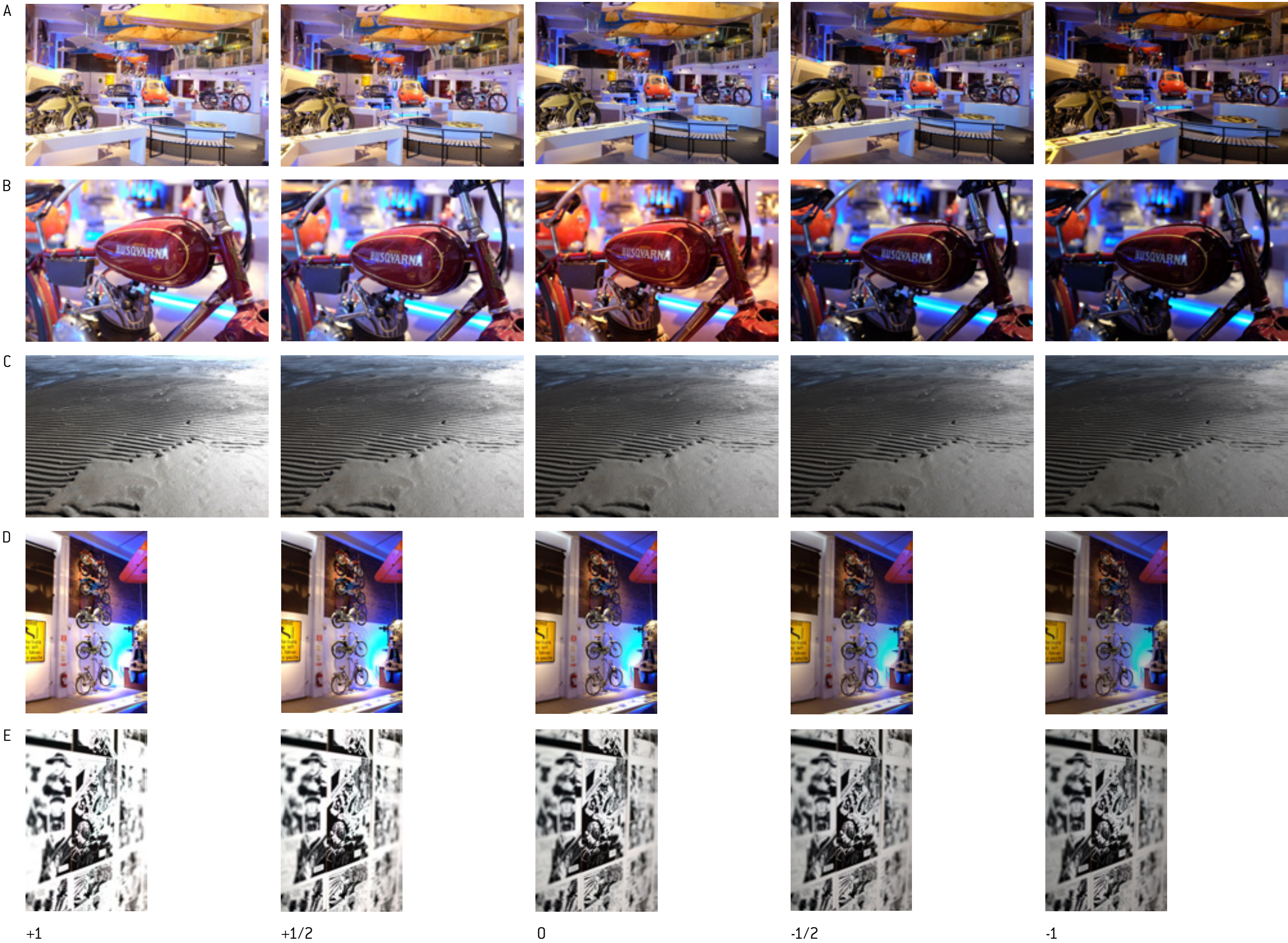


+1/3



-1





## Measuring Exposure – Part 2

Series A With lots of artificial lights of varying brightnesses the base exposure was at least satisfactory, adding to the exposure first half a stop then a full stop only served to begin to blow the highlights in the image and lose detail. Both shots look too bright and as such unnatural. Decreasing exposure a full stop made the image slightly darker than I would like and also it can be see for some reason I managed to induce some blur into the image. However reducing it by half a stop actually improves the image, the lighting seems more subdued and gives a more natural look, as if it has actually been taken in the dimly lit interior it was.

Series B the detail of the motorcycle tank in low light. Increasing exposure here by a full stop caused too low a shutter speed and resulted in blur, aside from that everything is overly bright and it doesn't portray the original image I saw. Adding half a stop improves the image it is bright enough to see detail without causing the highlights to blow out. Both of the reduced exposure images are too dark, detail is lost and the shadows are too heavy.

Series C The sand on a beach in bright afternoon sun. Adding any exposure to this just causes a loss of detail in the areas where the sun is hitting the wet sand, the colour of the sand also begins to be lost. Reducing exposure has the opposite effect, shadow detail begins to go and the highlights take on a grey shaded look. The original exposure here is best.

Series D mopeds on the wall. Both reducing and increasing exposure a full stop results in an image I find unpleasant, one overly bright the other overly dark. However, a half stop in either direction and both seem to work, a half under and it adds some shadow and mood to the image and a half over it seems the make the mopeds stand out more on the wall.

Series E Comic Book Artwork Adding a full stop of exposure is too much, the whites are harsh and some of the fine black lines are lost, reducing it, by both a half and a full stop and the paper takes on a grey look which doesn't look right. Adding half a stop however, the paper becomes white, and the line work is clear and easy to see.

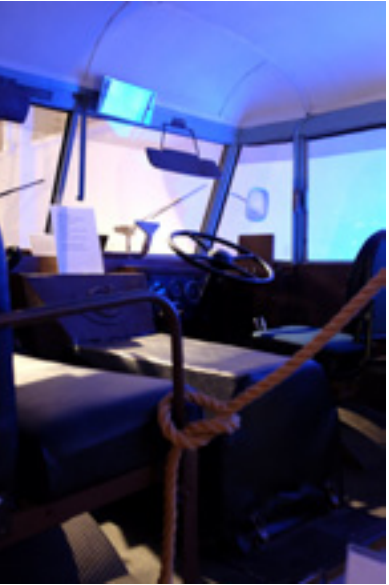




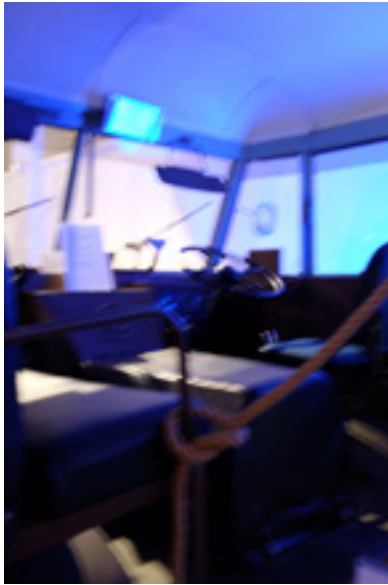
1. High, 6400



1. Low, 200



2. High, 3200



2. Low, 200



3. High, 1250



3. Low, 200



4. High, 3200



4. Low, 800



5. High, 6400



5. Low, 200



6. High, 6400



6. Low, 400

## Higher and Lower Sensitivity

Low and high ISOs each have their own uses, and up until fairly recently using higher ISO could be a trade off in quality over convenience. Modern cameras have much better high ISO and where 10 years ago I would be cautious of using anything over 800 ISO with newer cameras I am happy to use ISO 6400 and higher, only really needing to worry when I go over ISO 12800 or even 25600. Noise is most apparent in dark areas and will appear here before it shows in lit areas. Overly adjust exposure in Photoshop, and over sharpening can also cause noise to become more harsh.

1 High ISO here is not needed, but I thought I'd illustrate the problem with using it in bright light. Over exposure becomes very easy when your camera can no longer make a high enough shutter speed. The ISO 200 image is sharp, and exposed as you would expect, with good colour and no noise. Whilst the noise in the 6400 image is limited due to the bright scene, colours and details are lost even when they are recorded due to the over exposure of the image.

2 Here the low ISO image is blurred due to a slow shutter speed, the colours are good and there is no noise, but the image is of no use. At 3200 ISO the image is clear and sharp enough, the colours are still good and detail has been maintained well. At 100% viewing there is little intrusive noise in the dark areas just a slight graininess reminiscent of old film.

3 The low ISO image is sharp and clear, the colours are correct and it has a nice naturally lit look to it, not too bright not too dark. The ISO 1250 image is also clear and sharp, it has no noticeable noise and detail and colour are good. It has however exposed in such

a way that the image appears brighter, less naturally lit and more like bright lights are on. Neither image is bad I just prefer the effect of the lower ISO.

4 This pair of images shows the change of light due to ISO. The high ISO 3200 shot has recorded a much bluer colder light, possibly mostly due to the faster shutter speed. The slower ISO 800 image is much warmer in tone having picked up more of the ambient light with its slower shutter speed. Both images show little or no noise even in shadow areas.

5 Here I used high ISO to keep a shutter speed high enough to take the image of a flower blowing in a strong wind. At low ISO the shutter speed was too long and resulted in movement blur of the flower, at 6400 it is frozen in place showing good colour and a sharp image. There is a little noise in the shadow areas but nothing so terrible it can't be cleaned up with software.

6 The two images taken in a tunnel again show how using a longer shutter speed results in a brighter image, which can be detrimental to what you are trying to accomplish. Here I wanted to show the tunnel walls and the detail in the floor without overpowering the dark parts with light. At ISO 6400 this works well, with just a slight glow from the lamps and the reflected light being less bright as it moves along the tunnel. Contrasted with the low ISO shot we can see much more light, brighter and a different colour flooding the image and covering detail with its shine on the walls. Both ISO shots have good colour and detail and the high ISO shot shows little or no noise even in the darkest of areas.





Bright sun



Shade



Low sun

## Judging Colour Temperature 1

The three images of the bag illustrate light colour change quite clearly. The bag in bright sun has a natural look, its colour is fairly neutral the browns are brown, and it looks exactly as you would expect.

When in the shade it appears different. It has a slight blue tint to it which makes the browns appear cooler, almost slightly desaturated. In contrast the low sun image is far warmer, with a golden touch to it that boosts the colour and appears to saturate them slightly more.

Our eyes adapt more than a camera so we tend to see these changes slightly less, but they can be used to great advantage and it is well known for landscape photographers to use the golden hour, or even the blue hour, when the sun has set but still there is light, to create striking images.





Auto WB



Auto WB



Auto WB



Daylight WB



Daylight WB



Daylight WB



Shade WB



Shade WB



Shade WB

## Judging Colour Temperature 2

Adjusting the white balance when taking a photo can give interesting results, using tungsten for example in daylight to simulate dusk, flash WB to bring out blues etc etc.

Generally auto white balance seems to do a good job, mostly close to being right but it can be fooled at times due to man made lighting.

The images of Sagrada Familia are all OK when viewed with an auto WB, however they all appear to be slightly cold. There is no warmth to the stonework which was bathed in sunlight.

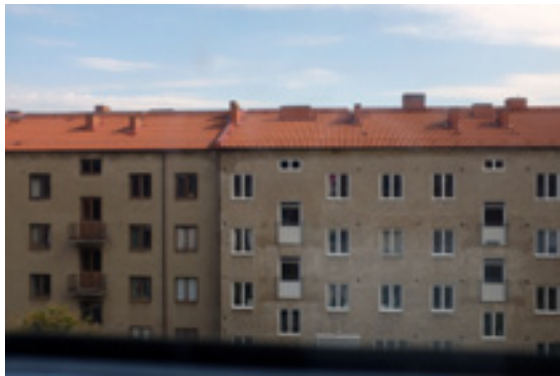
The first image is more realistic with the daylight setting it has a slight warmth to the stonework and a rich blue to the sky, the shade setting is fat too warm and has an excessive golden tint.

The second image of the interior pillars, the auto setting has worked well, the stone looks like it is lit in daylight. However with the WB set to daylight you can see more of the colour tone in the stone, the slight brown and orange in the sandstone shows up more and the image has a warmer feeling.

The final image of the tunnels beneath the Sagrada Familia I actually prefer the auto WB shot. The other two are just that little bit overly warm and tinted for my tastes even though the daylight WB one is probably closer to showing the correct light colour coming inn from both outside and the tinted lamps.

It is worth remembering that if shooting in RAW you can experiment afterwards with white balance in your RAW editor, as all of the data is retained for the shot.

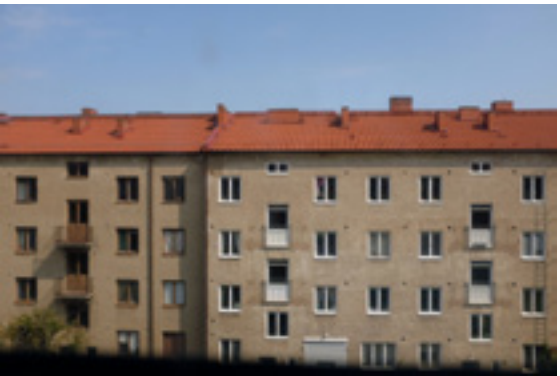




07:00



08:00



09:00



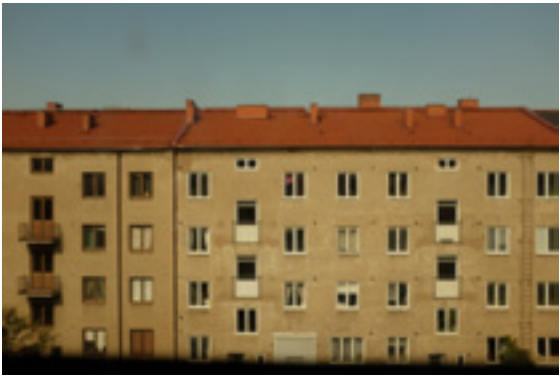
10:00



11:00



12:00



14:00



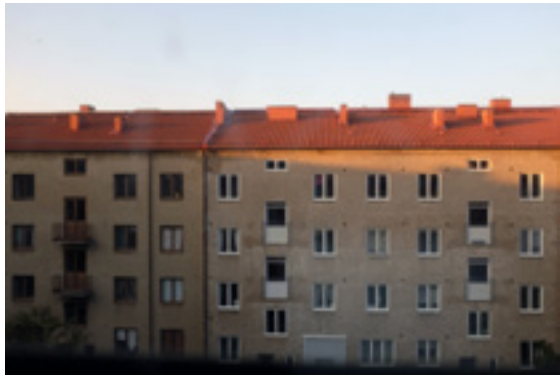
15:00



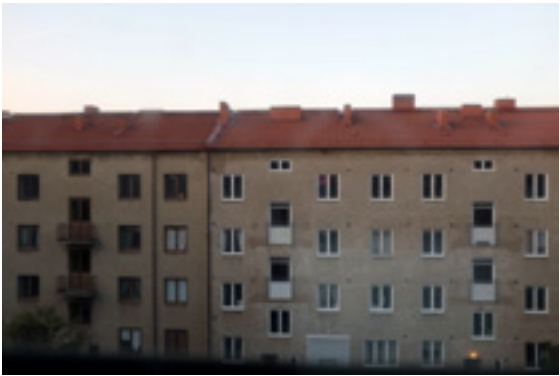
16:00



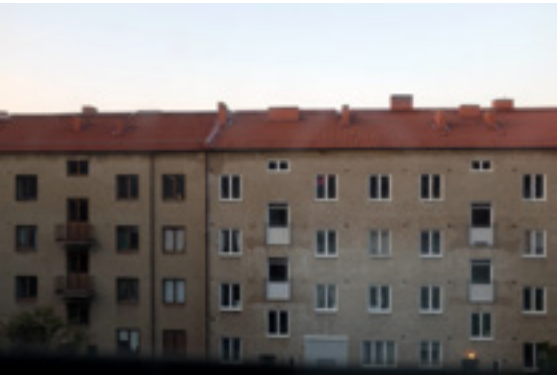
17:00



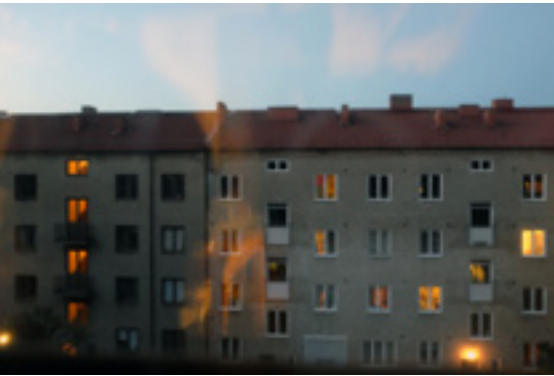
18:00



19:00



20:00



21:00

## Light Through the Day

This may be not the most inspiring subject for an exercise, but being house bound for various reasons, and suffering from a touch of cabin fever I thought it would serve it's purpose as an illustration of light throughout the day.

It is the view of an apartment block opposite where I live, nothing exciting but it does have the bonus of being roughly south facing which means it has the sun on it pretty much all day.

As you can see the light starts off fairly low, not quite hitting the walls, as the sun rises we get the golden light characteristic of low sun which cycles through full daylight and back to the golden light again around 15:00 to 16:00. During this time we can see shadows rotating on features of the building, in a clockwise direction, as mid day approaches

these shadows get shorter and then lengthen again as the afternoon passes. This happens as the sun is at it's highest, and the shadows accordingly become shorter as the light hits at a more direct angle. As time passes the angle becomes lower and the shadows lengthen. As day turns to evening the light is still present it is just much less intense and softer.

I find the image taken around 17:00 to be the most pleasing, soft golden light with long shadows.

Obviously being a resident of Sweden this light cycle changes hugely depending on the time of year and location, further north and the summer can have no real darkness and the winter only a few hours of daylight, which makes for challenging conditions at times.



Back light



Front light



Side light



Edge light



## Variety with a Low Sun

This series of images became very frustrating after repeated attempts to manage to capture edge lighting, almost to the point of giving up on the exercise entirely.

Frontal lighting provided an uninspiring image, the light angle is not particularly compared to the other three images, and it just gives a somewhat flat uninteresting image

The side lit image, although considerably less than 90 degrees to the side, does have more life to it. The colours and shadows appear stronger and it has a more 3 dimensional feel to it.

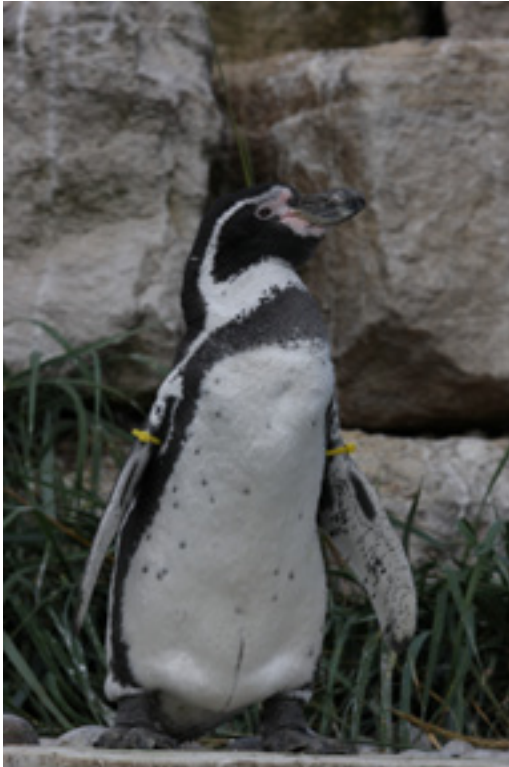
Back lighting has created a silhouette of the anchor, with some slight detail still showing in areas that are away from the main glow of the sun.

The edge lit image was the hardest to get, it is not particularly good or inspiring, but after so many attempts I had become somewhat disillusioned and just wanted to get something that was suitable. Here the edges of the lower part of the anchor are catching the light.





Bright



Cloudy



Bright



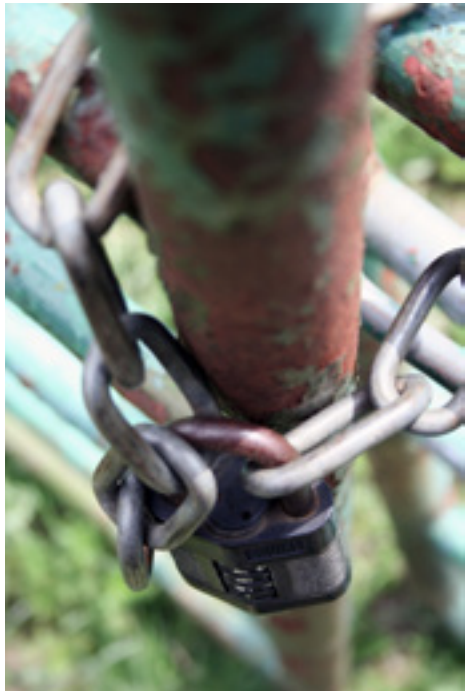
Cloudy



Bright



Cloudy



Overcast detail



Overcast detail



Overcast detail



Rain



Rain

## Cloudy Weather and Rain

In the first section of this exercise we see the difference between bright weather and overcast weather. Each pair of images shows the same results, all have lower contrast, the colours seem less bright, and there seems to be less punch overall in the image, they also have more even lighting and more detail in the shadow areas.

At the same time images taken in these overcast conditions can benefit from softer shadows, no harsh glaring light or reflections, and in the case of wildlife they may even be more active when it isn't so bright. Brighter conditions also have the advantage of needing lower ISO and being able to keep higher shutter speeds, which can be helpful depending on what you are photographing.

The second section of overcast detail shows how when the sun is neither bright or direct you don't necessarily lose detail. The lowering of contrast and the lack of harsh shadows to define textures, doesn't always hurt the image. Given the right subject the soft wrap around effect of light on a overcast day can

work to our advantage. In the images here we can see that there is no harsh shade to hide detail , we can see textures on all sides of the objects and they are even lit across the frame. This can even help with fine detail as it allows light into places where bright sun would usually cast shadow, like on the ribs of the lock for example.

I enjoy taking photos in the rain, I often get asked if it isn't bad for the camera or lens as people seem to have the idea that anything electronic just can't cope with any moisture. Obviously there are limits to this but if you stick to them there are no issues in bad weather with cameras. Mine has withstood everything from tropical monsoons through to arctic ice and snowstorms.

I thought I'd use the two rain photos to illustrate my favourite thing with rain, the low laying mist that often comes in with it. Covering most of the view or just the tops of higher buildings it can add drama to an otherwise normal landscape or urban shot, it can be used with portraits to give a sense of mystery.





Tungsten – Auto WB



Tungsten – Daylight WB



Tungsten – Tungsten WB



Fluorescent – Auto WB



Fluorescent – Fluorescent WB



Fluorescent – Auto WB



Fluorescent – Fluorescent WB

## Tungsten and Fluorescent Lighting

### Part 1 Tungsten Lights at Dusk

Taking this image at a friends wedding in RAW I thought I'd test it against three separate images to see if the white balance adjustments in Photoshop were accurate. They turned out to be correct so I thought I'd use the single image converted three times to more easily see the differences.

In the auto setting the camera has done a fairly good job. The colours are fairly accurate with only the skin tones being slightly too warm.

In daylight WB all of the colours appear to be slightly too warm, a little to rich and golden, possibly due to the dusk light being itself a golden orange that evening.

In tungsten WB everything looks a little too cold, whilst the light is a lovely natural shade, both inside and out, there is a slight blue tint to both the skin tones and the whites. This is again possibly due to the colour of the light from outside, and the camera expecting everything to be covered by the tungsten lights.

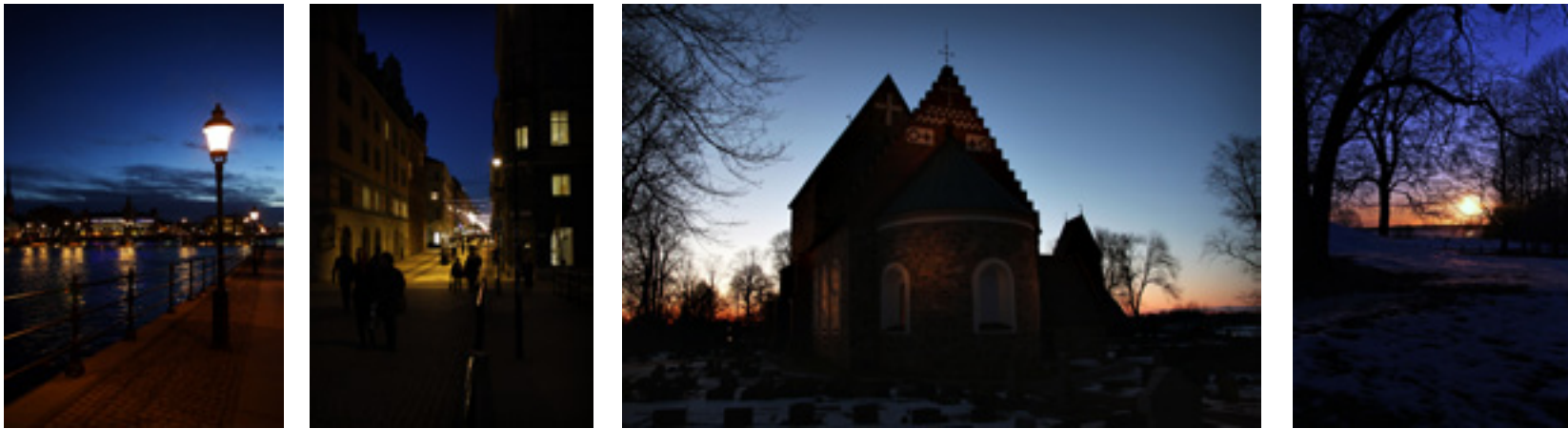
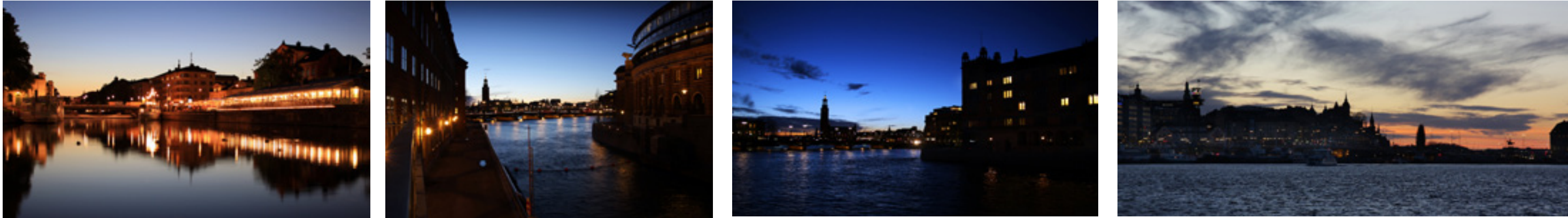
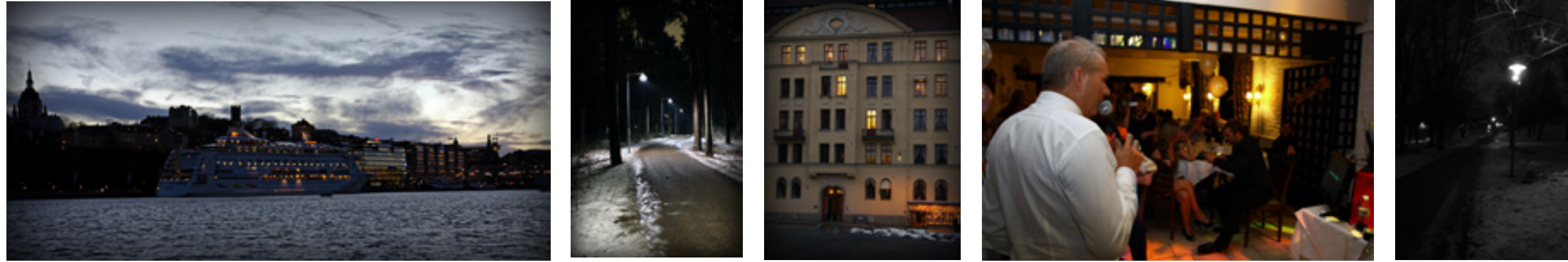
### Part 2 Fluorescent WB

These images both seem to exhibit an orange cast on auto WB, more noticeable in the party shot, but visible in the stone work on the other shot.

Both come closer to being correctly coloured after the correct WB is applied, the shot taken in the stone corridor is now correct, while the party shot is just slightly blue tinged. I think this is due to a number of smaller lights spread around which whilst I was told they were CFL it is entirely possible they were tungsten. However most of the colours have come fairly close to being right and only minor corrections are needed to bring the skin tones to the right level.

These show that while auto WB can get very close to the correct result it is also possible for it to be fooled, whether that is due to a natural or man made light source the result is the same and the colours can be thrown off. This is also true when using the correct white balance as can be seen in the party image.





## Outdoors at Night

Photographing at night brings it's own set of challenges. To use a tripod or not may depend entirely on where and what you ware photographing, long exposure and low ISO, or high ISO fast exposure also depends on the subject. There is also the issue of light sources within a mostly dark frame becoming too bright due to longer exposures.

Two of the images have been taken with a 300mm lens, this required the use of a tripod of very steady surface to rest the camera on, Whilst one of them the night shot of a village in Cyprus is slightly blurred due to heat haze, the other of the industrial site has come out in a way I like very much.

Nearly all of the rest have been taken hand held, requiring sometimes a sturdy post to lean against, or a seat to sit on but they all worked more or less the way I intended.

The sunset church with very subtle spotlighting is

probably one of my favourites, the sky colour behind lets you know what time it was taken, and the soft orange glow highlights the church nicely.

The night time pathway shots are fun to take balancing the light from the street lamps against exposure times to keep it dark enough but no over do the highlights all while keeping shutter speeds high enough to hand hold can make for a challenge.

I'd like to say the images from Stockholm along the waterfront presented challenges, but its such a wonderful place to go with a camera, and so easy to find perfect spots for every type of image I really can't.

It is easier when inside to balance interior light to outside light, the internal shot of the church being a case in point, the white walls and bright ish lighting all helping to make the window view appear properly dark, even when its only dusk.





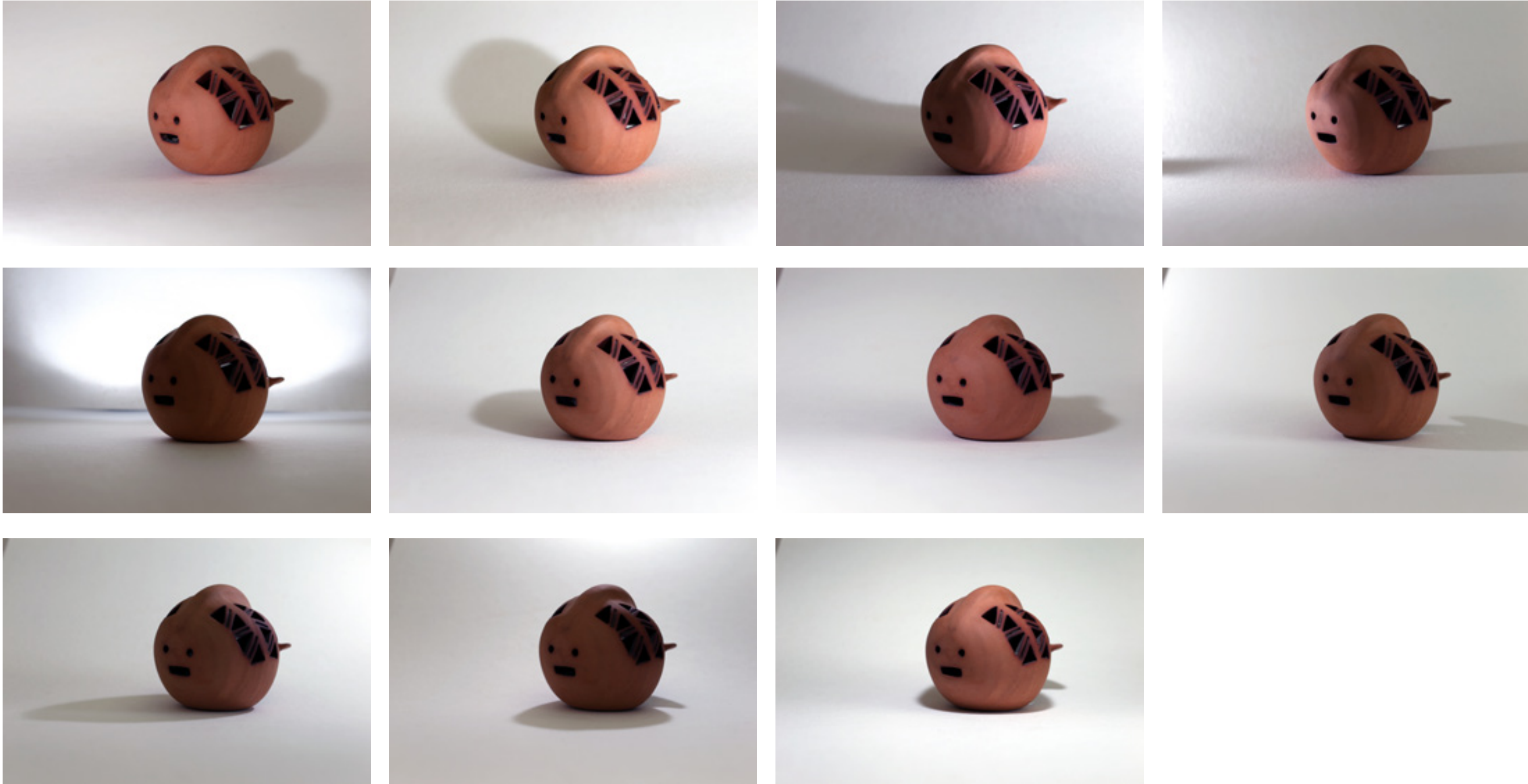
## Softening the Light

It is easy to see in these images how a softer light softens shadows and makes the light less harsh. There is almost no shadow and the diffused light appears to give a smoother more even light over the subject.

It is also noticeable that the diffused light gives less contrast, so may leave the subject looking a little washed out. It is however more pleasing to look at and the lack of harsh shadows is welcomed in most types of portrait work.







## The Lighting Angle

For this exercise I decided to stay with the ugly clay fish. While it's not the most detailed subject it has plenty of curves and slight surface details to create shadows and highlights.

As an exercise it is always interesting to see how light falls on a given subject, here the curved shape allows the half of the fish that is away from the light direction to almost always remain unlit and in shadow, even with the slight bounce effect of the white card in the background. This shadow helps to give dimension to the image, we can imagine the 3d shape through the light and dark areas.

Certain angles of lighting give better results than others, especially using only one light source, by better I mean more obviously lit in the way you'd expect

an image to be lit.

Image number one and seven are the most evenly lit, the higher light angle in image 7 giving slightly more even illumination over the top of the subject and a softer overall look.

Image 4 is probably my preferred choice. The lighting from the left serves to highlight the face of the fish, with the surface rapidly falling to shadow as you move back along it. This angle allows the lumps and imperfections on the model to cast slight shadows to give a clear view of the shapes and textures.

Overall the results are as to be expected. Rear lighting almost creating a silhouette, side positioned lights creating more shadowed areas and the raised lights giving a softer more bottom heavy shadow.





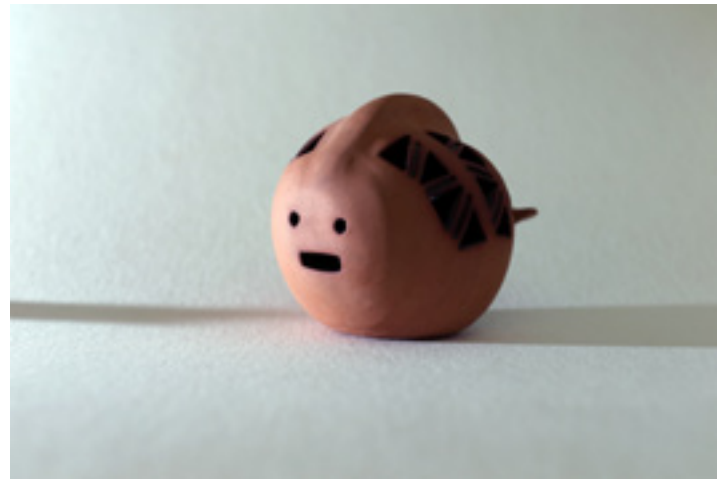
Crumpled close



Crumpled far



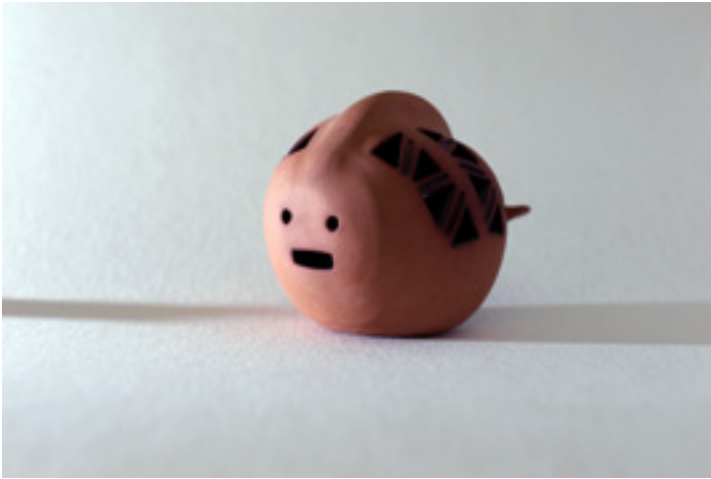
Diffuser



No diffuser



Dull close



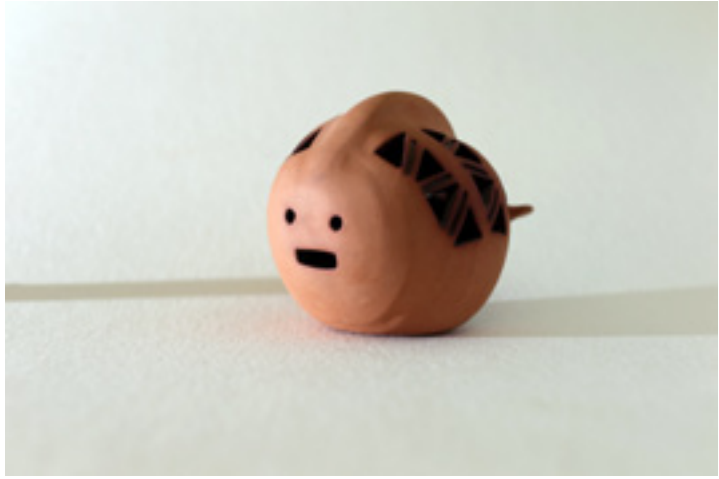
Dull far



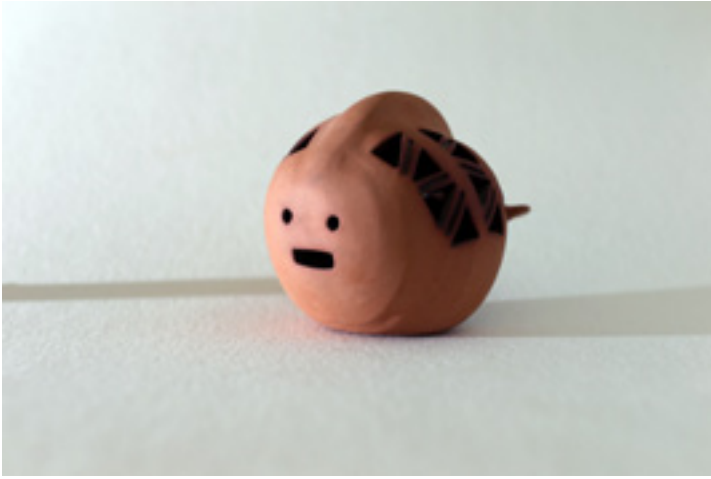
Silver close



Silver far



White close



White far

## Contrast and Shadow Fill

This exercise has caused me some slight issues, for some reason no matter where I positioned my flash-guns they just didn't seem powerful enough to reflect enough light to make the results very obvious. I could have positioned one directly in front of the reflector, but this would have been countering the point of the exercise.

However in terms of what I can see the results would appear to be that the highest shadow contrast comes from poisoning the white board at 1m, followed by the crumpled foil,the shiny foil, then the dull sided foil and finally the white board at 1/2m.

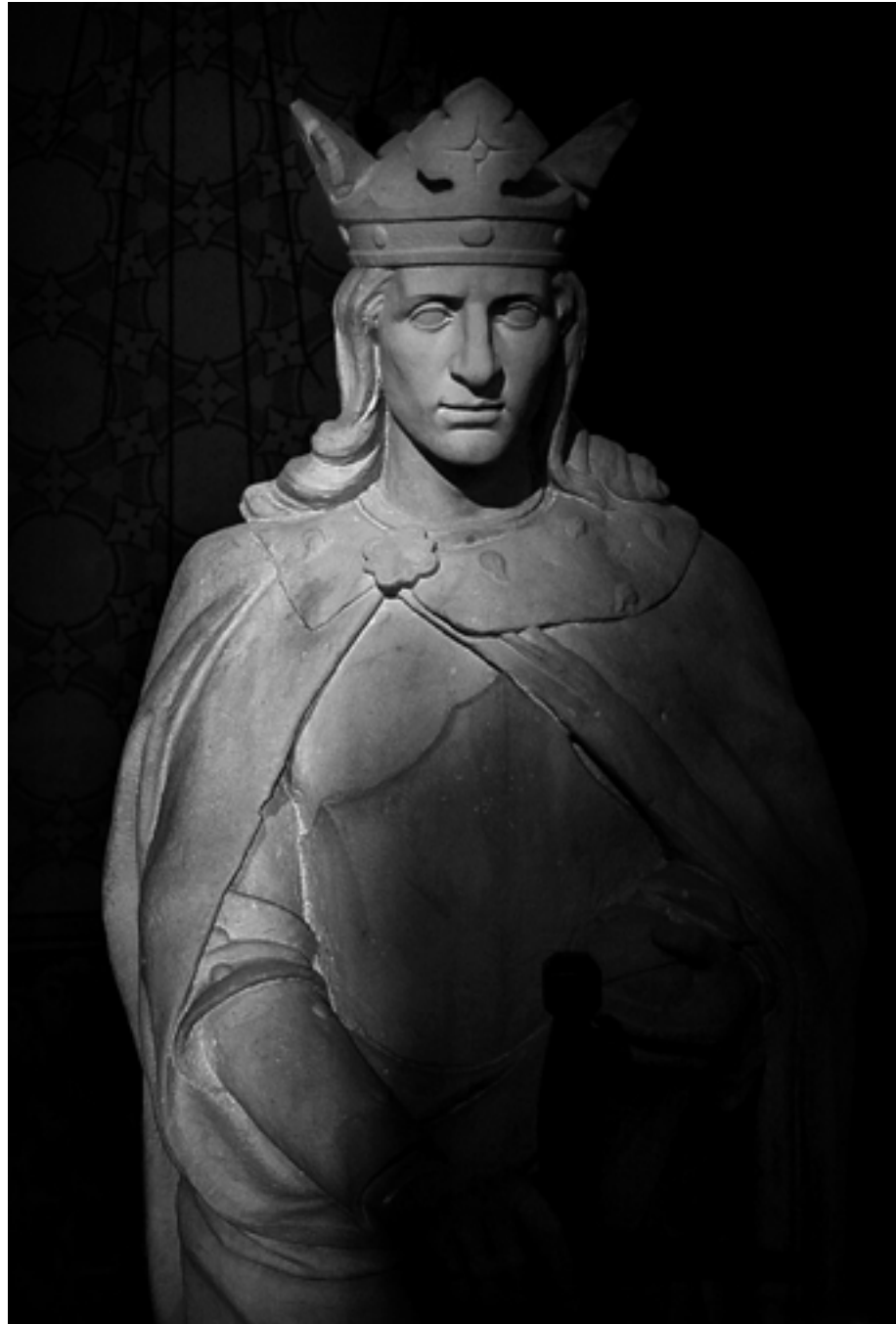
Obviously these results do not take into account the non diffused and diffused light, without reflectors. Here the non diffused light is obviously strongest and creates more contrast.

This exercise does show up and issue with using reflectors that can need to be addressed on occasion, and that is the slight colour change that can be introduced. Silver reflectors for example make the image have a slightly colder looking light.

Using shadow fill in this we can be very beneficial in many types of photography, for example portraiture where we was to remove the heavy shadow under the chin for example, or to reflect light from the rear to add a slight touch of back light.

Lighting is something which benefits hugely from just practicing and refining, moving lights and reflectors until you get the result that you are looking for. It is something I need to spend more time experimenting with due to using very similar positioning in much of my work, or preferring available natural light.





## Concentrating Light

Concentrating the light onto a particular part of an image is something I find myself using quite often, whether it is using natural light coming through an opening or artificial light to highlight specific points.

The four images here have been created to make the most of a narrow beam of directional light.

The statue is lit 45 degrees or so from the left, with just the left upper body, face and some light falling onto the patterned background. This gives the appearance of being half hidden in shadow, as if the statue is in some dimly lit alcove and emerging into the light. It was in fact in a fairly well lit church and required some heavy underexposure to remove the ambient light, picking up only the flash.

The knight image is lit almost directly from the camera. The light is covering the front left sides of both the knight and horse and rapidly dropping into shadow. The idea here was to illuminate only the armour, to give the feeling of a shining knight riding out of the darkness. Unfortunately with the armour being

so shiny it has picked up a number of very bright reflections where detail as been lost. To be more successful here a much stronger, larger light source in a very large soft box or reflected light might help.

The wedding anniversary image was far easier to manage, low light and off camera flash, combined with a pringles tube made for a simple makeshift snoot, and provided a strong spotlight effect.

For the sceptre a simple snoot was used to create a strong spotlight effect to highlight the gold and red whilst trying to keep as much of cloth surface unlit as possible.

Concentrating light onto various parts of an image can have surprising effects. It can be used to change the appearance drastically, going from a well lit scene to one that looks like it was taken in near darkness, it can also be used to draw attention to specific areas of interest, and can be helpful in creating mood within an image.



Diffused light top and bottom



Diffused light top and left



Diffused light top



No diffusion



## Shiny Surfaces

Being in the position of not actually possessing anything actually shiny I was at a loss here as to what you use, the only thing I had was a 5 foot mirror screwed onto a wall and removing this would be very impractical. So I decided to use my girlfriends tablet PC. Whilst not overly shiny the screen does have considerable reflection and for the purpose of this exercise it would suffice.

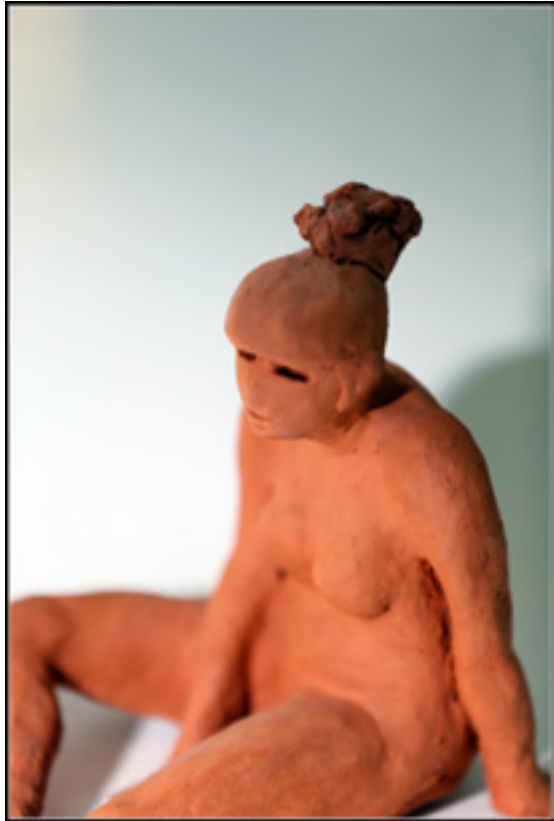
As can be seen on the undiffused image a strong blurred reflection of the camera is present.

After a difficult time surrounding it with translucent paper, the following images show little or no sign of actual reflection, but do have slight patches where the light diffusing in the paper is reflecting from the screen.

The exercise was marginally successful, and shows that with a bit of work it is easy enough to combat reflections.

Using something like a light box where the item is surrounded by uniformly lit white sides would be much more successful, and is probably why this method is preferred commercially.





Colour



Colour



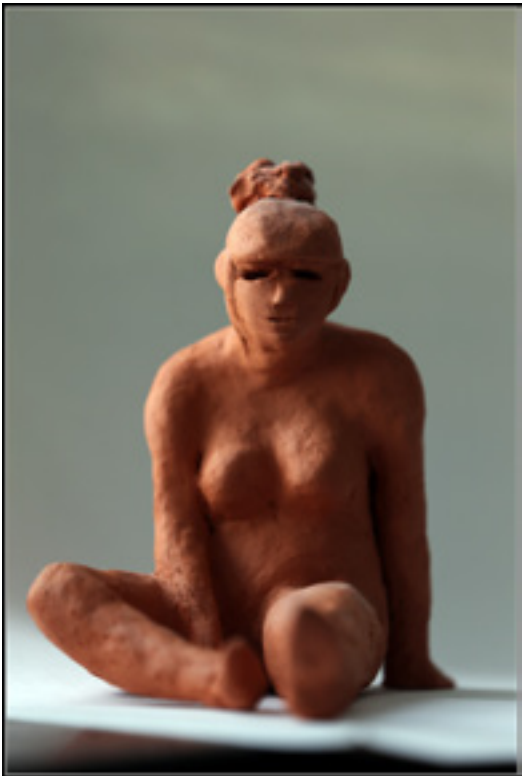
Shape



Shape



Form



Form



Texture



Texture

## Assignment – Light

### Overall Comments

Thank you for your selection of images positioned and lit to demonstrate its physical characteristics. Your images are sharp and of otherwise good photographic quality. Your images are presented well with a fine black plate line to separate them from the background. I feel that work which is presented neatly helps to ensure an uncomplicated reaction from the viewers. The terracotta figure you have selected for your subject satisfies the terms of the assignment and is a wise choice

### Feedback on assignment

#### Shape

- 1.The basic shape of your subject is revealed in this image but I feel that the shadow of the venetian blind would have been more helpful to show the form of your figure. This effect was widely used in the black and white films of the post war period.
- 2.The back lit silhouette is the classic way to demonstrate the outline of your subject.

#### Form

- 1.The three-quarter front view shot of your subject displays its form very well but there is a depth of focus issue obvious with the left foot of your subject. You have not given any exposure details but with still life photography you have the facility to adopt an aperture to ensure the requisite depth of field as the shutter speed is relatively less important.

- 2.The front view of your subject serves well to give your viewer the detail of the front. The shadow detail is clear when the subject has been lit from the side.

#### Texture

- 1.This image of the side view of your subject and frontal lighting of the subject has presented a very clear impression of the texture of the terracotta material. The subject is positioned comfortably in the frame.
- 2.This front view of your figure is lit from the side but there is little detail in the shadow area on the body. It is possible that the fill-light is too strong and the main light could benefit from a position at a more oblique angle to the frontal plane of the body. You have positioned the figure with head approximately a third from the top of the frame cutting off the lower legs. I am not sure of your reason for this but I feel that it appears that the figure slipping out of the bottom of the frame and would advise you to reprint it before submission for assessment at the end of this module.

#### Colour

- 1.Your terracotta subject has a characteristic shade of rich vermilion but there is little variation in colour. This image is positioned rather low in the frame. The last two images appear to share the same subject position and in my opinion this image could be replaced before assessment.
- 2.This image is quite similar to its predecessor but is placed more comfortably in the frame.

### Summary

You have produced a very tidy response to this assignment and shown that you have a good understanding of the basics of lighting your subject to demonstrate its physical characteristics. I would advise you to look at your images again along with this report and make any changes that you feel are necessary. Your work is at the required standard at this stage in the course.

### Learning Logs/Critical essays

I have not seen your learning log yet and would like you to give a sight of it as soon as you can.

### Suggested reading/viewing

In preparation for the next assignment I would suggest that you could look for examples of the work of some of the great story-tellers in photography. One who comes immediately to mind is Eugene W. Smith.

### Pointers for the next assignment

Read the terms for the next assignment very carefully several times to decide the subject and treatment for your narrative. Work out how you will link all the images in your narrative and try to achieve a smooth flow to its tempo. The assignment brief suggests areas you can explore but you may select your own if you wish. When you have selected a few subjects for consideration get in touch so that I can help you to decide on your subject and how you can deal with it.

Tutor name: Alan Whetton

### My Response

For this assignment I decided to use a tiny clay figure that usually sits on the window ledge. It is easily portable has a fairly strong colour, and also has a good rough texture which will be picked up by the lights.

Alans comments as usual are more than fair, the issues with depth of field unfortunately cannot be fixed due to the small size of the figure, even when at very narrow apertures the foot remains blurred. This can probably be remedied using the macro photographers photo stacking method, but as the object of this exercise is about the light I decided not to reshoot them.

I did however replace colour image one, with an image taken from the frontal view of the head and should, this not only has a strong earthy colour, but many shades too where the surface texture and contours change.

### Reference reading:

Photographing shadow and light - Joey L  
The moment it clicks - Joe McNally  
hotshoe diaries - Joe McNally  
The Complete Guide to Light - Mark Cleghorn  
Portrait Photography: Secrets of Posing & Lighting - Mark Cleghorn







The gates stand open



The streets are empty



Wagons unattended



Homes are deserted



The cooking fires are unlit



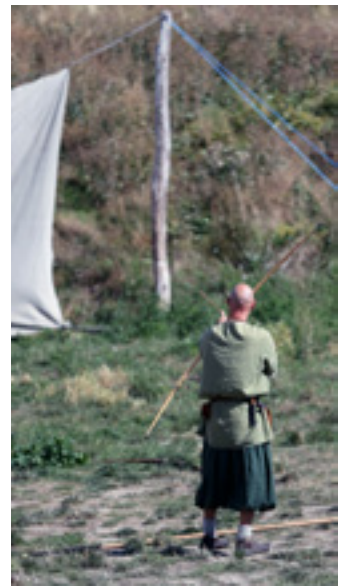
Work left undone



People are gathering



The contenders arrive



Contests of skill



Contests of strength



Contests of endurance



And contests of teamwork



Praising the efforts of all contenders



The prize is presented



A new champion is found

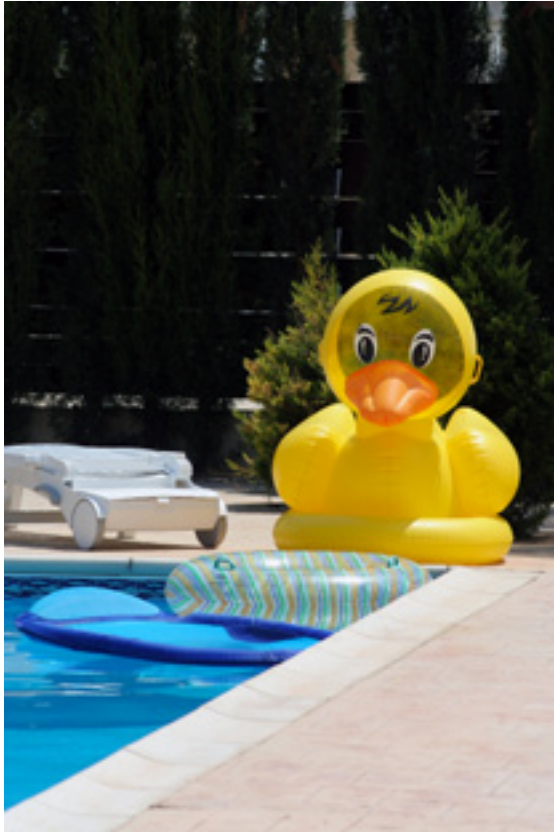
## A Narrative Picture Essay

It took me a while to decide on this sequence, I wanted to do something a little different. Nearby there is a living Viking village where through the spring, summer and autumn people live life as they would have done in the dark ages. Whilst this is to some extents a tourist attraction, the village it self, built on an original site is quite a serious thing, involving both social and historical study through universities and cultural foundations.

Picking the day of a contest gave me the chance to depict the challenges given to the contenders, I wanted to show the variety of events yet also show how everyone leaves their homes to be part of it.

The early images are intended to set a scene, to show an empty village, almost abandoned, moving on to the competitions and the eventual appointment of the champion. Choosing specific photographs from this day was difficult, so many great characters and situations, but to keep it short and simple the images I chose are simply to tell the story.





### Evidence of Action

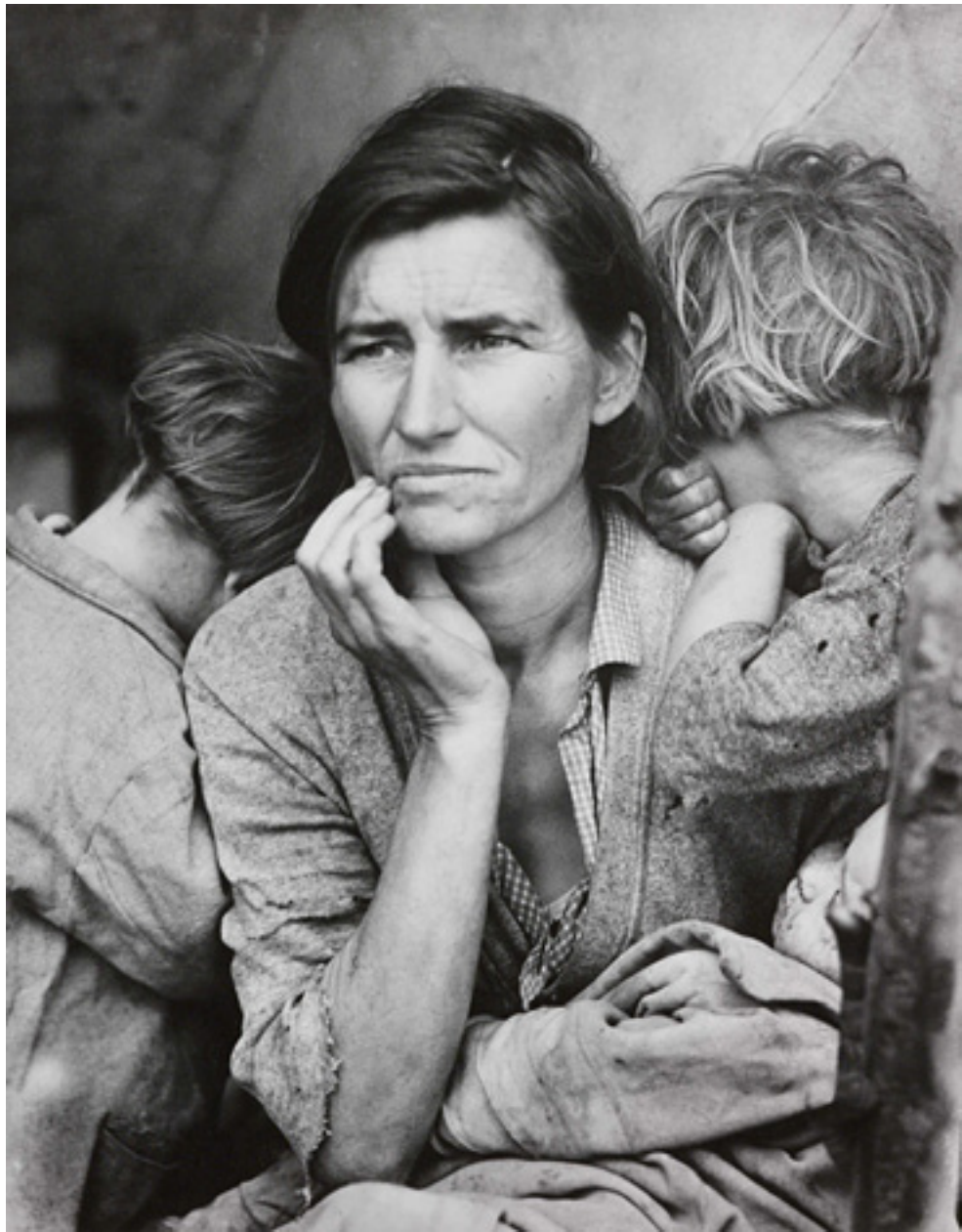
Action in itself is easy to depict, fast moving subjects like cars and planes, people doing things for work and for fun, but all of these show the action. Showing the evidence of this action is more difficult, tyre marks on a road, the cast off wood shavings from a carpenter, these things tell us what has happened not what is happening.

Looking for evidence of action it was very difficult to avoid obvious things, broken glass, empty drink cans etc.

I came down to two final images, a swimming pool with a large inflatable duck and an air bed , and the field with tracks in it.

I decided to use the field as it best represents my idea. The tracks come towards you across the field and suddenly stop. We can see this is evidence of something happening, an illustration of farm work, but why do they stop where they do?





Dorothea Lange, *Migrant Mother*, 1936



Symbols

Growth, excess, crime, silence and poverty. Symbolism is widely used in modern life, it's in product logos, advertising, news and entertainment. We get so used to symbols and symbolic meaning that I think we stop noticing them as such and they step more into mainstream recognition.

Unfortunately a lot of the symbols and symbolic images are used so often they become clichéd.

Various symbols can be used to represent growth, the spiral opposite is a traditional symbol for growth and rebirth, and could perhaps be used painted onto the hand of a baby, or a backdrop/floor covering to a mother and child portrait, but what can we use in a modern setting. Perhaps a pair of hands cupping some earth from which a small plant is sprouting, photographed against the background of a dry cracked earth.

Excess is harder to show, we can use mountains of rich food, lobsters, champagne and lavish surroundings etc to show an excess in imagery, the photo of a wealthy looking couple seated behind a table piled with all kinds of exotic food would scream excess. But perhaps we can do the same with other things. From a contemporary viewpoint Damien Hirst and his platinum diamond encrusted skull would be a perfect example, the simple image of somebody, reasonably well dressed staring into the eyes of this skull would symbolise excess on a modern materialistic level.

Crime is another area where symbolism is rife. The hoody clad teenager, the tattoo covered skinhead all can be used to symbolise threat, be it of violence or burglary. A damaged door slightly ajar, with a slight glow of torchlight could symbolize crime just as easily

as a photograph of a hooded thug on the street holding a knife or selling drugs. The classic symbol for crime opposite, of the mask wearing stripy sweated criminal no longer seems to be used as much as it was, which to some level is a shame, as it would make for obvious symbolism in any photograph.

Silence has been represented through history by someone holding a finger to their lips as can be seen opposite, easy to use in any photograph by itself or in conjunction with another person or item.

We can adjust this easily to be a person with tape over their mouth or ears, placing them into a photo in such away as they are the one being silenced and someone else is happy, or by virtue of the tape over their ears they are blissfully unaware of the huge noisy object in close proximity to them.

Poverty is often represented by the image of outstretched hands begging for money, or of starving people in a third world country, powerful imagery designed to get a response. These images are so common place these days however I think we are coming close to just accepting them as a usual thing, and they no longer shock us as they used to. The Dorothea Lange image of migrant mother shown opposite is probably one of the most famous images symbolising poverty, and has been imitated thousands of times over to good effect. Poverty can also be symbolised in other ways a photo of an empty purse for example or a table laid with knives and forks with little or nothing on the plates. An image of a knife a fork set beside a puddle representing a plate, is one I saw recently, that showed poverty to good effect.





Girl's night out

## Juxtaposition

I decided on this image after many attempts at others. The connection between the objects whilst simple, is not as obvious as first may be thought. The glass of whisky doesn't immediately suggest a woman, the cigarette and lighter are again ambiguous. The Chanel perfume, and the lipstick suggest a woman, and the old magazine showing images of 1950's Hollywood style glamour only hints at a style this lady may follow.

I tried to take this image away from a traditional night out feeling, no bright lights or colours, no party dresses or shiny shoes. The idea was to set a scene which may or may not be happy, and may or may not be the start or the end of an evening. I wanted a slightly darker almost depressed feeling for this image to add to the questions when viewing it.





### Rain

I tried many images for this, rain on umbrellas, steam rising from a rainy street and people rushing through heavy rain with umbrellas in a vain hope to stay dry. All of these images were to my mind slightly obvious, some incredibly clichéd and others very boring. Rain is a subject which when you search there are so many images, and many of them follow a similar theme, for example reflections in puddles, or the pattern of rain drops hitting water. I wanted to try and get away from these ideas and do something more in keeping with my own ideas.

I chose this rain drop image in the end because I liked that the eye is drawn to the water. Refracted within the drop a view into the garden, the greens vibrant a fresh after the rain. It gives the suggestion of the relationship between plants and rain, how they need it to survive.





The Things You Find In The Swedish Forest



An Unused Pathway



Evidence Of Life



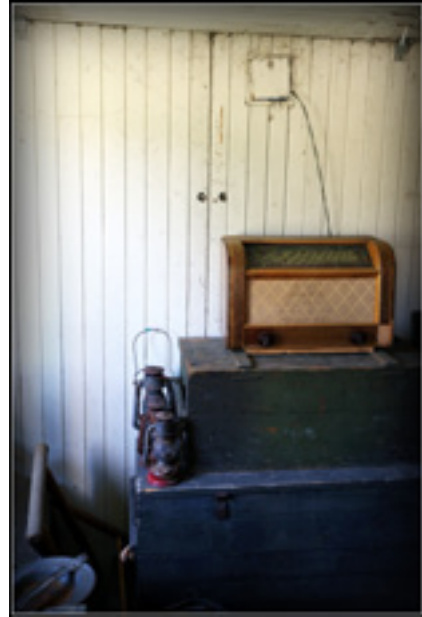
Strange Structures



Mysterious Door



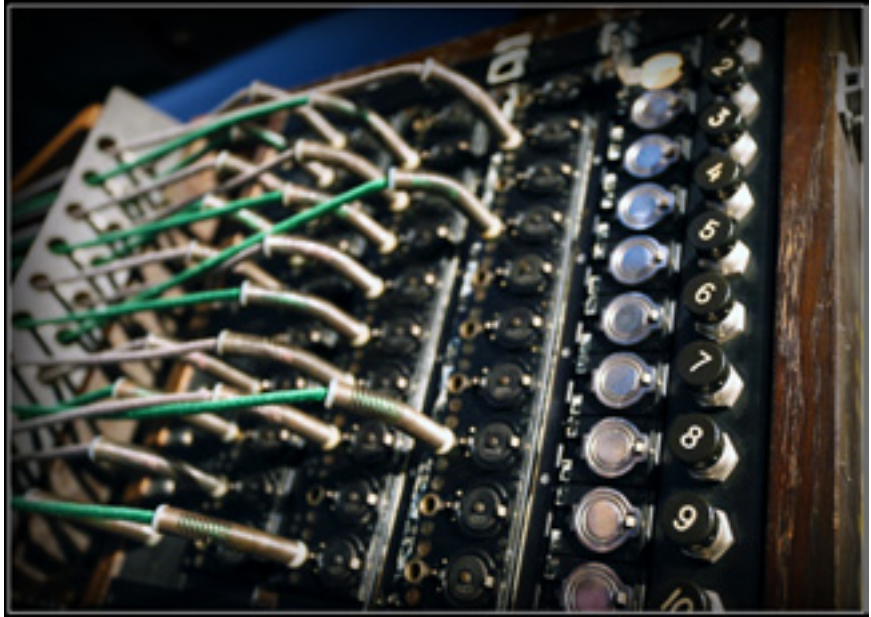
Entrance Tunnel



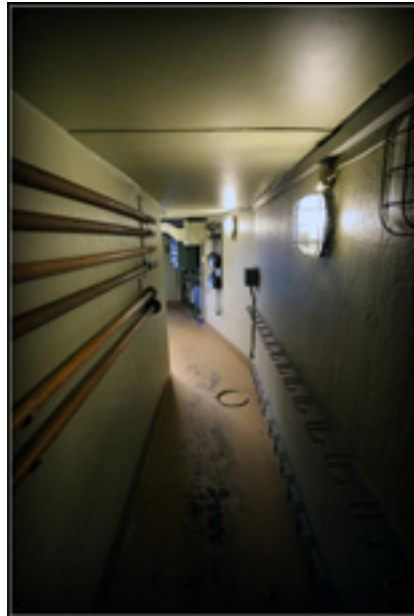
Supplies Still Ready



Sleeping Quarters



Old Telecommunications



A Maze of Corridors



Radar Equipment Still in Place



For The Call That Never Came



The Business End

## Assignment – Narrative

### Overall Comments

Thank you for your final assignment. It has been a pleasure to advise you on all of your assignments for the Art of Photography and would like to wish you luck with your future photographic pursuits.

### Feedback on assignment

Demonstration of technical and Visual Skills, Quality of Outcome, Demonstration of Creativity  
In this final assignment you imagined you were illustrating a story for a magazine. You had to illustrate a cover and several pages inside. This assignment brings together everything that you have learned on the course.

### Demonstration of technical and visual skills

You show competent technical and visual skills with excellent use of lighting in an environment which I assume is quite difficult to light. You have a good visual awareness with good compositions although more risk could be taken here as a lot of images are taken at eye level looking at objects. Some images could be very much closer filling the frame, looking down or up at things, looking across things and using differential focus etc.

### Quality of outcome

Your work has been presented in a coherent manner for the assignment final images. It is difficult to say if you have realized your ideas well without seeing some written work about the project.

### Demonstration of creativity

I think you have chosen interesting subject matter here and the way that you have photographed them creates a strong feeling of abandonment and desolation. I think the narrative is interesting

Tutor name: Celina Beech

### My response

It was with sadness I learned of Alan's departure just before this assignment, I always found him to be very helpful and knowledgeable in his advice.

For the narrative assignment I wanted to do something I enjoy, wandering around areas usually devoid of people, which in Sweden is very easy to find. I was given information by a friend about a cold war artillery battery not far up the coast, well not far by Swedish standards I'm still coming to terms with the size of the country even after being here for 2 years.

The battery was closed in the late 1980's but apparently was currently undergoing a routine check and maintenance. I decided to risk the long journey and head up the coast to see if I could get in.

After a few phone calls and talks with the military personnel on site I was allowed a brief tour, but warned the air condition was not good and to be aware of the very unpleasant dust all over the floors.

The Lighting was terrible, cold and damp inside, 20+ degrees outside, not perfect conditions by any means but a good chance. I wanted to show a part of Sweden that no one really thinks of, the extensive cold war preparations by a country that was to all intents still neutral. Bunkers, shelters underground airfields are all present across Sweden and still fairly unknown. It was in surprisingly good condition, not perfect but it seemed everything still functioned, from what I understand maintenance is every few years, and this just shows how well it was constructed in the first place.

I think Celena made fair comments, there were no low angle shots due to the low lying dust taking forever to settle mainly, and the images are maybe more documentary than narrative. However I am pleased with the results given the conditions and time allowed inside, and if doing it again would possibly go for a more light painting based illumination, allowing me to control more what was in light and what wasn't.

After reading Celena's comments the file became corrupt when I tried to download it, and as such her comments have not been fully reproduced here.

### Reference reading:

Basics Creative Photography 02: Context and Narrative by Maria Short  
Phototextualities: Intersections of Photography and Narrative by Alex Hughes, Andrea Noble





## Gallery visits

### Nick Brandt, Fotografiska, Stockholm

There is something compelling about animal portraiture with a medium format camera, maybe its the depth of field or the higher levels of detail captured, but Nick Brandt's images are striking. Seeing the subtly toned prints for the first time you wonder how close he had to get to capture such detail and such character.

It is nice to see a different approach to wildlife photography, applying the styles and techniques of portrait work opens up a new level of appreciation and insight into the lives of these animals.

My only problem with this exhibition was the inclusion of a number of posed and staged photos of the dried corpses of dead animals found around a sulphur lake. To me there was nothing to like about them, and they just had too much of the attempting to be shocking about them. Not to say the technique behind them wasn't perfect, they were just not to my taste.

### David LaChapelle, Fotografiska, Stockholm

Having seen David LaChapelle's work in print in magazines many times, I was never a huge fan, a lot of it being fashion work it had nothing that sparked my interest. However when I had the chance to visit a retrospective of his work at Fotografiska in Stockholm, I decided it would be interesting to go and see if my mind changed.

It was worth the risk. While images in magazines may be OK, there is no competition with seeing the full size prints they were always meant to be. His attention to detail, and use of lighting and colour are inspiring in many ways. The sets used are mostly constructions made for each photo, and the work that goes into them must be very time consuming. The use of strong lighting and bright colours gives a pop to the image that you really don't see in a magazine, displayed on a gallery wall, 2m across there is so much more you can see, and the wall of colour in front of you has much more impact. Whilst subject matters may not always be to everyone's taste, it is well worth a visit to see his work if the chance arises. Even if it is just to see what can be done with giant budgets and seemingly unlimited resources.

**Sean Sweeney**

Student Number 510149  
The Art Of Photography



