



PERSONAL PROJECT PHOTOGRAPHY

STEP 1: EXPLORE

- Create a mindmap of your ideas.
 - Find 2 inspiration images and annotate them by answering the following questions;
How does this image link to your idea?
What art elements and principles have been applied in the image?
What materials/techniques/processes have been applied to create the image? I.e, Aperture, Shutter speed, Photoshop, Film etc.
- Look on these sites for inspiration:
- www.featureshoot.com
www.magnumphotos.com
www.phasesmag.com
www.oitzarisme.ro
www.newlandscapephotography.com
www.muybridgeshorse.com/artist-index/

STEP 2: DEVELOP

- Plan your shoot, do some thumbnail sketches of ideas for your photos.
- Take some images of your idea, trial different techniques. Print a contact sheet. Write a summary of the photos and explain what you could improve for your next shoot, consider things like the composition, lighting, techniques and how to best communicate your idea.

STEP 3: REFINE

- Go out and take some more photos. Ensure you are improving off your last shoot. Ask the teacher for advice if you don't know how to improve off your last shoot.
- Create a contact sheet, circle the best 3-5 images.

STEP 4: RESOLVE

- Edit 3-5 photos in Photoshop. Screen shot each of the layers and stick this in your book. Save a PSD and a JPEG. Stick the edited version in your book. Annotate each of the images and answer the following questions;
How did you communicate your idea through your image?
What art elements and principles did you apply?
What techniques and processes did you use to create this image?

STEP 5: PRESENT AND EVALUATE

- Submit your 3-5 best images on compass as JPEGs.
- Answer the following questions for your evaluation;
- How successful do you think your finished pieces are? Give a reason why.
 - What were some of the challenges you faced over the course of this task and how did you overcome them?
 - If you were to do this task again, what would you improve?

EXPLORING LOOKS LIKE....

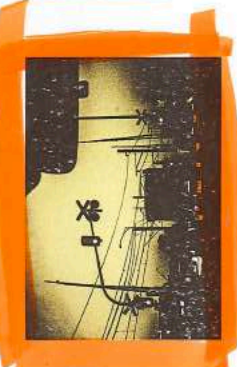
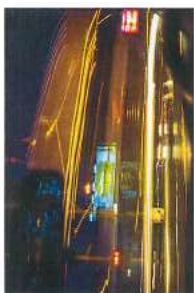
ANDRÉ CARTAGENA

With Cartagena the car has become a wheel barrow? A cart? A container? His 'car pools' could be understood and viewed as a series or a pattern, grouped to create a sense of whole or as a large complex module. Is he suggesting that this modular format and its images could represent an ever present growth and expansion on a large scale? Is he also suggesting that Mexico City's social problems will continue to expand too? I think his imagery clearly utilises form being the aesthetic and content to inform us of a large city, perhaps spiraling out of control? Visually this documentary photography relies heavily on line to individualise frame each car. The passengers, their tools and belongings while contained and confined within the car displays are ever changing asymmetrical compositions of colour, form, tone and light. Cartagena's work is a confronting reminder to me that the depths at the height of the car and people can travel to transport, temporary habitat, means of getting along? defiance of the law? Cartagena's work inspires me to explore and trial photographic images through documenting varying subject matter relating to the car culture. It is the context and format, I see his work as being a positive influence, through:

- Use of presentation format (The Grid) to present symmetrical or asymmetrical images
- use of line to create dynamics
- creation of shapes/colours and form within each other. For example concentric
- context/light levels, techniques and skills: For example: Each vehicle to be photographed with DSLR/slr camera which is more suitable for quick/fast shoots at many light levels, no time to have flat lighting, time to create varying depth



DEVELOPING LOOKS LIKE....

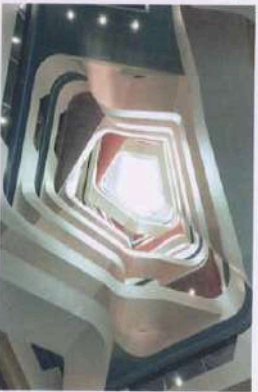


Contact sheet: Images to develop and possibly print.

Architecture & Low Angles Perspectives - Trial



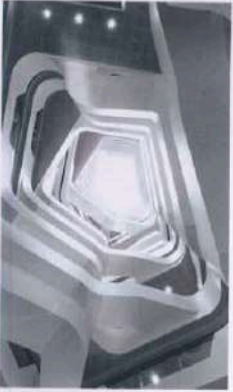
1. This image taken at the medieval building in docklands looking up the atrium. in a unique view and interesting to the eye. This image was captured at 150100, f/19, 1/20 of a second as lighting was low during the afternoon and at 14:00. The zoomed in image give the image a whole different look and in greater detail.



2. In photoshop lightroom, I rotated the image and was playing around with the basic directions. Altering each tab gave the image a different aesthetics which I found interesting.



3. I decided the image was more affective in a portrait view giving the viewer more detail and seem as if they are in the scenery. When pinned in a large format, it will give the viewer the impressive aesthetics I aim to achieve and look very grand. I also cropped in 1 and moved the lights towards the centre more so the detail in the image wasn't so spread out. This image defines the way of how places can be viewed in different perspectives.



4. I decided the image was more affective in a portrait view giving the viewer more detail and seem as if they are in the scenery. When pinned in a large format, it will give the viewer the impressive aesthetics I aim to achieve and look very grand. I also cropped in 1 and moved the lights towards the centre more so the detail in the image wasn't so spread out. This image defines the way of how places can be viewed in different perspectives.



RESOLVING LOOKS LIKE....

STEPS/PROCESS

1.



→ Using Portrait Professional I enhanced the facial features of the model, to create a more unrealistic portrait. I smoothed the skin, and made it lighter creating more definition on her cheeks.

→ Next using this image in Photoshop, I added a levels layer making the images white tones lighter and its blacks darker.

→ Next using an image of smoke and a brush that had a smoky shape I added smoke around the eyes and mouth in white.

2.

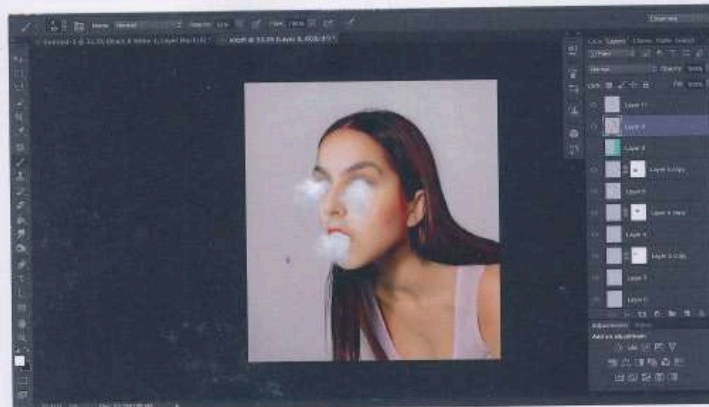


→ Then I selected each area of smoke separately, and duplicated it. On these duplicated layers I increased the black to the darkest it could go as well as lowering the brightness. Then using a layer mask I blended both layers together to give the smoke some tone to separate it from the background.

→ Next on the background copy using a red colour paint brush I painted over the hair, her skin and cheekbones and lips. This gave an interesting contrast within the image.

→ Also using the burn tool, I made the shadow darker.

3.



→ Next I filled a new layer using the paint bucket tool with a bright blue colour. I then used the rectangular marquee tool and deleted an area of it. I repeated this again with a bright red. I turned both opacities down to 30% and 35%.

→ Lastly on a new layer I painted on top of the colour layers with red again to emphasize the highlights.

→ FINAL:



RESOLVING LOOKS LIKE....

Skills, techniques, processes for the developing the final art works. *The Gamers, Adobe Lightroom.*



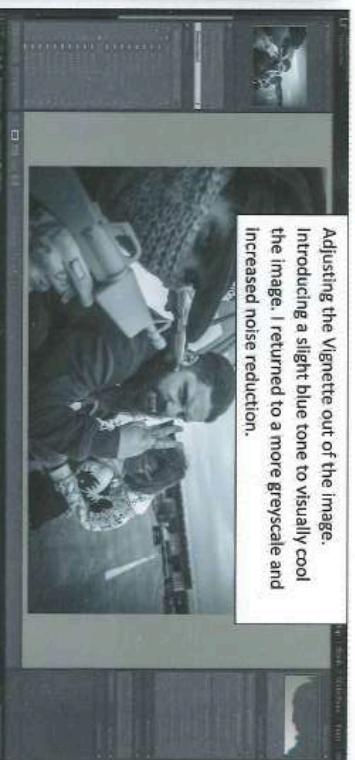
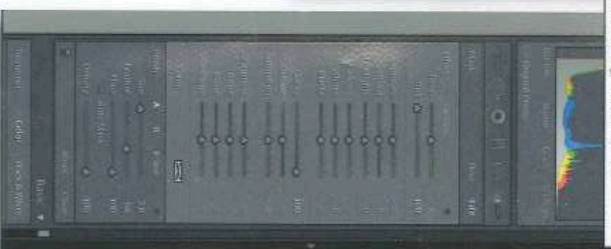
1. This photograph was shot in *. RAW and later converted to *. PSD / JPEG (Manipulation). The camera used was discussed in Unit 3.
2. This image requires some cropping to the top to create further balance and unity, adjusting contrast and exposure levels (Photoshop).
 - *The focus in the foreground will need to be adjusted (if possible) through smart sharpen (Photoshop).
 - *The noise levels will need to be reduced through smart sharpen (Photoshop).
- *The Vignetting will need to be reduced, by enabling lens correction for the Canon camera (Profile) and adjust for vertical and horizontal (light room)
3. To refine the photograph by rendering the toy guns in separate colours warm / cool colours is a way of emphasising further the images meaning. This emphasis will further empower the toy guns to become emotionally and aesthetically charged. They have now come alive from their monochromatic form to create an aesthetic focal point that contrasts a bleak landscape and emphasizes a socially disconnected game. The toy guns have now developed further the visual balance of form and meaning.
4. Only light room will be used to render the toys: Brush tool and feather around the toy guns and then apply blue and yellow and then purple tone. The sliding scale of the tone will be used to judge the intensity and opacity of the colours.



This is the refinement I will use. The balance of form and colour as made by colour adjustments with colour temperature and tint. Increase the clarity tool and increase brightness curve.



Adjusting the Vignette out of the image. Introducing a blue and warm tint to visually balance the image. I returned to a more greyscale and added an increase of haze tool to lighten the vignette



Adjusting the Vignette out of the image. Introducing a slight blue tone to visually cool the image. I returned to a more greyscale and increased noise reduction.



Refining the colours of the toys, not satisfied with the distortion of the image in terms of colour. Opacity and luminosity about to be adjusted.

PRESENTING AND EVALUATING LOOKS LIKE....

FINAL LAYOUT

SERIES 3
PART ONE



ORGANIC
AERIAL
LANDSCAPES



SERIES 3
PART TWO



Geometric
and
ORDERED
AERIAL
LANDSCAPES



dcp

PERSONAL PROJECT PHOTOGRAPHY RUBRIC

	0	1	2	3	4	5
Researches and interprets the use of techniques, styles, materials, processes, ideas and themes in sources of inspiration.		Sources of inspiration are evident in the studio process.	A range of sources of inspiration are linked to ideas in the studio process.	Sources of inspiration are documented to explore, develop and refine ideas in the studio process.	Investigation and use of sources of inspiration interpret individual ideas to explore, develop and refine in the studio process.	Detailed annotations and citations of sources of inspiration that evaluate the exploration, development and refinement of individual ideas, aesthetic qualities, materials and techniques in a studio process.
Exploration of conceptual possibilities in the studio process that develops individual and personal subject matter.		Subject matter is presented and there is reliance upon borrowed imagery.	Subject matter is identified and conceptual possibilities are documented.	A range of conceptual possibilities are identified and documented to explore individual and personal subject matter and ideas in a studio process.	A range of conceptual possibilities are identified and documented to explore and develop individual and personal subject matter and ideas in a studio process.	A range of related conceptual possibilities are clarified and documented to explore, develop and refine individual and personal subject matter and ideas in a studio process.
Apply skills to explore art elements, art principles, materials, techniques and processes that communicate individual ideas and demonstrate aesthetic qualities.		Materials and techniques, art elements and principles have been used to demonstrate aesthetic qualities.	Application of skills in the use of art elements and principles, materials, techniques and processes relevant to the art form/s and aesthetic qualities.	Demonstrates skills in the exploration of art elements and principles, materials, techniques and processes relevant to the art form/s to communicate individual ideas and to communicate aesthetic qualities.	Progressive and considered application of skills in the exploration of art elements and principles, materials, techniques, and processes relevant to the art form/s to communicate individual ideas and aesthetic qualities.	Accomplished and considered application of skills in the exploration and refinement of art elements and principles, materials, techniques, processes and aesthetic qualities that demonstrate connections between art form/s and individual ideas.
Demonstration of the cohesive relationship between at least three finished artworks.		At least three finished artworks have been presented.	Relationships have been established between at least three finished artworks.	Cohesive relationships are presented through at least three finished artworks.	Considered and cohesive relationships are established through the presentation of at least three finished artworks.	Consistent, cohesive and unified relationships are established through the presentation of at least three finished artworks.
Written documentation that evaluates and reflects on the studio process.		The evaluation outlines the studio process.	The evaluation describes the studio process selected to present at least three finished artworks.	The evaluation uses art terminology to discuss the studio process and to clarify the presentation of at least three finished artworks.	The evaluation uses appropriate art terminology to critique the studio process selected and to clarify the presentation of at least three finished artworks.	The evaluation uses considered art terminology to critique, reflect upon and justify the studio process selected and to clarify the presentation at least three finished artworks.