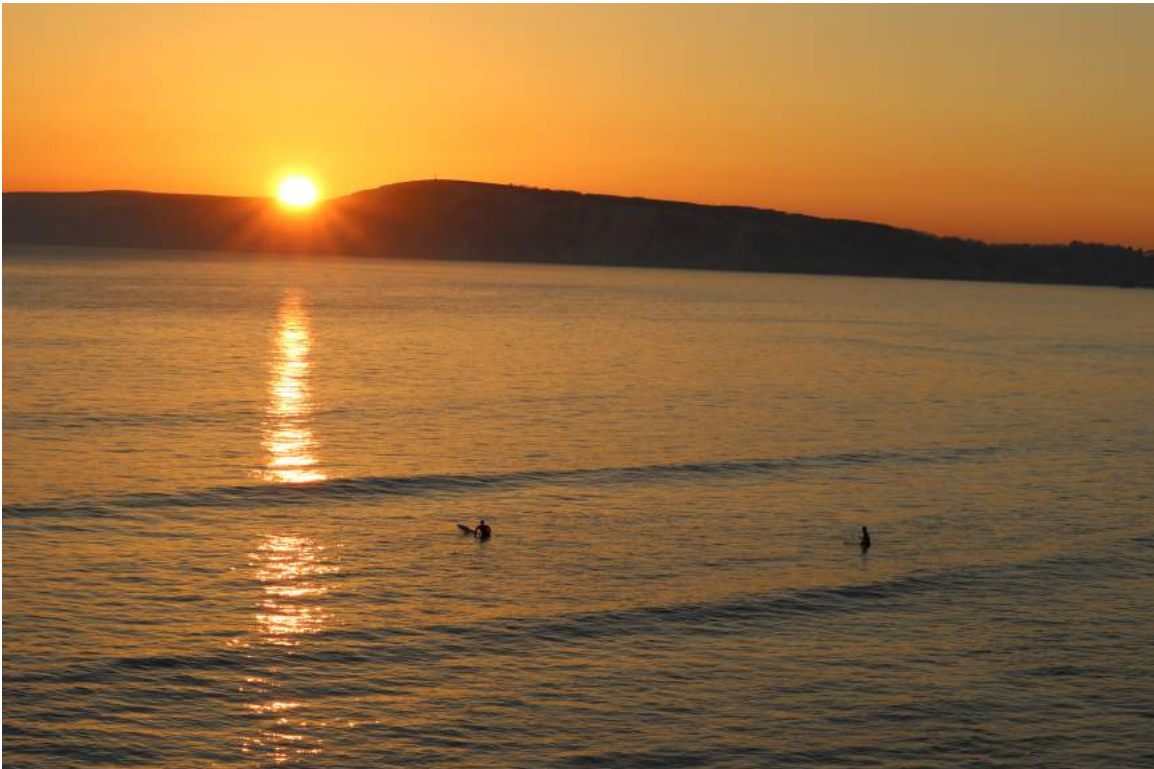


FOUNDATIONS IN PHOTOGRAPHY

PART ONE

Workflow: Landscape and Environment



Compton Bay by Claire Clark 2017

- Front cover;
- ISO 100
- 55mm
- f/16
- 1/60

- Notes front cover;
- ISO 100
- 55mm
- f/7.1
- 1/320

Notes: Front Cover



Part 1

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Project 1 Workflow

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OCA FiP Course. Assignment 1 First Notes.

My email address for the FiP Course; claire516550@oca.ac.uk

My email password is; **CaB655CH7**

My student ID is; **516550**

First call **Robert Enoch**. Tutor's contact; 01422 392483

- Need to research my camera etc....before first calling Robert;
- Know technical information about the camera; lens etc....
- Computer and darkroom.
- Research; composition (visual), design, lighting etc....
- Content; subject matter; genre.
- Artistic style, feeling, mood, drama.
- Purpose and context.
- Knowledge of Photography and Photographers.
- **Framing**; firstly, concerned with the position and perspective. *Bring focus to subject. Draw attention to.
- **Composition**; the placement or arrangement of visual elements *Guiding viewer's eyes towards the most important elements Sometimes in specific order.
- **Design**; shape is the the principle element of identification. Essential elements in the image.
- **Balance**; equality from one side to the other (elements) a symmetrical image - perfect balance.
- **Harmony**; consistent lighting/colour orderly or pleasing arrangements. Brought together – similar elements in a simple way. Pleasing.
- **Pattern rhythm**; viewpoint; simply repeating on element.
- **Content**; allowing viewers eyes to move around to each element.
- **Subject matter**; unity. Taking parts of a piece and unifying them into something better as a whole joined as a whole – same shape, colour, size.
- **Contrast**; contrast to an overall image by using elements complementary colours or differences in light and dark.
- **Proportion**; guiding viewers to look at elements, giving more importance or less important by say size of objects i.e. by giving sky greater than giving ground sky importance. Use lens to distort and placement to objects like say large rocks.
- **Variety**; having a variety of elements i.e. shells but different types but maybe still have unity as they are all shells.
- **Movement**; leading to viewer's eyes to move around the photo and land on a focal point use maybe line and tone.
- **Lighting** and colour; Photography is about light recording light. Directions of light can add or take away details. Colour tends to lead viewers towards certain feelings soft colours – calm.
- **Viewpoint in Photography**; a way of looking or feeling about something. An angle direction stance from which you choose to shoot each image i.e. dinner party, take photos from maybe standing on a chair loosen up the group.

- **Children;** take maybe photos from their levels.
- **Attempts in photos;** by lying on your back. The view can create visual photos.
- **Change the lens.** Add dynamic, interest; maybe tilt the camera, simplicity, creating style.
- **Content;** shapes, form, colour, pattern, texture. Expressed by media used. The subject topic or information captured in a Photograph.
- **Subject matter;** the photo is about the subject of e.g. war

Lens. Action Photo.

Notes

- Cheaper lens may have an AP of f/5.6 or smaller. To let as much light as possible particularly when shooting inside as light maybe poor.
- Set lens around middle range to allow light to fill frame and add using AP is hallow depth of filed. Blurs background distraction on subject - more drama, impact, increase ISO
- Speed try using lowest. You can set away with but sometimes need to increase.
- No flash.
- Tweet focus.
- ISO mode - continuous shot mode. Shoot in RAW but at a time. Sporting JPEG.
- Shutter speed is single most important.
- Action photos- if not set fast enough result will be blurred speed 1/500 of a second
- Test shots - look at sharpness, if blurry go to faster shutter speed.
- Open AP wide lenses recommended f/2.8 - f/4

What's is?

Understanding the camera.

And my camera 50-250 lens.

Notes;

- ISO; light
- Aperture; a space through which light passes in an optical or photographic instrument, an opening hole, gap, slot, space, vent. Opening by which light enters a camera.
- SLR; single lens reflex, uses a mirror between lens and the film or light sensor to provide focus; means image you see in the viewfinder will be the same as it appears on film or as your digital image.
- LCD; liquid crystal display technology used to create the screens, embedded in the the back of nearly all digital cameras. LCD works for reviewing photos – serving as a live view finder
- DSLR or digital SLR refers to a digital single lens reflex camera that combines a digital imaging sensor with a single light from lens to view finder. This enables the user to view images they are about to shoot through the view finder.
- Shutter speeds or exposures time is the length of time when the film or digital sensor inside the camera is exposed to light, also when the camera's shutter is open when taking a photograph. The film or image sensor is proportional to the exposure time.
- Analogy; photographs use a progressively changing record. Medium chemical process i.e. Photographic film or plate or electronic vidicon or CCD sensor. A roll of film loaded into the camera. Light interacts with chemicals in the film and the image is recorded.
- Shutter speed; is one of three pillars of photographs.
- ISO aperture – freezing action / dramatic effects, blurring motion.
- High shutter speeds freeze action while low shutter speeds creates an effect of motion
- -1/4 means quarter of a second
- -1/250 means one two hundred and fiftieth (of a second of four millisecond)
- Modern DSLRs can handle shutter speeds of 1/4000th of a second, while some can handle much higher speeds of 1/8000th of a second faster. The longest shutter speed on most DSLRS is typically 30 seconds (without using external remote triggers)

Filters and Reflections.

Resolution; white balance to auto morning light is more blue than midday. Household light bulb can be orangery cast or odd colour balance then choose manual. If you choose an environment lit by fluorescent - you'll notice green/brown colour cast.

- Best then to chose fluorescent white balance setting.
- Light meters come in 3 types
- Evaluate (.)
- Centre-weighted o
- Spot.

Evaluative and centre-weighted will be fine for most. If light gets varied try spot;

- For focus on someone's face for example.
- F-stop f.2.8 or f.5.6. Control's how much light.
- Shutter speed indicated by a fraction $1/250^{\text{th}}$ of a second or 1sec.
- 158 80 is low and require more light. 1600 is high means you can shoot in low light situations. The disadvantage of increased grain.

Notes for shooting indoors

The easiest thing to do when you're shooting indoors is to find natural light.

- To add 'light interest. The subject should be in front of a window, to my left, creating side light. Side light has extra added bonus of adding sculptured muscles. Since the nature of side light side and a dark side...it's subtle but definitely there. You rarely want flat light so you want window light, it makes it interesting. Waves of light and dark will move your eyes through the picture.
-
- Shooting 2 people to keep them in focus would be f-stop at least 5.6, 8 for good measure.
-
- If the room starts to get too dark move subjects to the spotlight to light face...also shadows appear on the floor. If the subject was/ is directly under light it best for them to have their face tilted up. The light will sculpt the jawline and cheekbones.
-
- Set the camera to light bulb so the camera neutralises the orange tint shoot in RAW.
-
- Camera mode: AP.
-
- ISO-800?
-
- F/1.8-1/60. Aperture. RAW. Shutter speed:1/1000 sec.
Lighted room (household)
Window light; ISO-800
F/4. 1/200 sec
50mm. F/4

What is? And study...

- Aperture; a space through which light travels through
- SLR; single lens reflex. Uses a mirror between lens and the film. Means image you will see in the viewfinder.
- LCD; liquid crystal display technology. Embedded in the back of nearly all digital cameras.
- DSLR; or digital SLR refers to a digital single lens reflex camera.
- Lens; min focus 10/18 20, 30, 40, 50. Lens max 50, 55-600.
- Filters...colours
- Shutter speeds; or exposures time-amounts of light proportion to exposure time- high shutter speed, freeze action while low shutter speeds create an effect of motion.

Study...

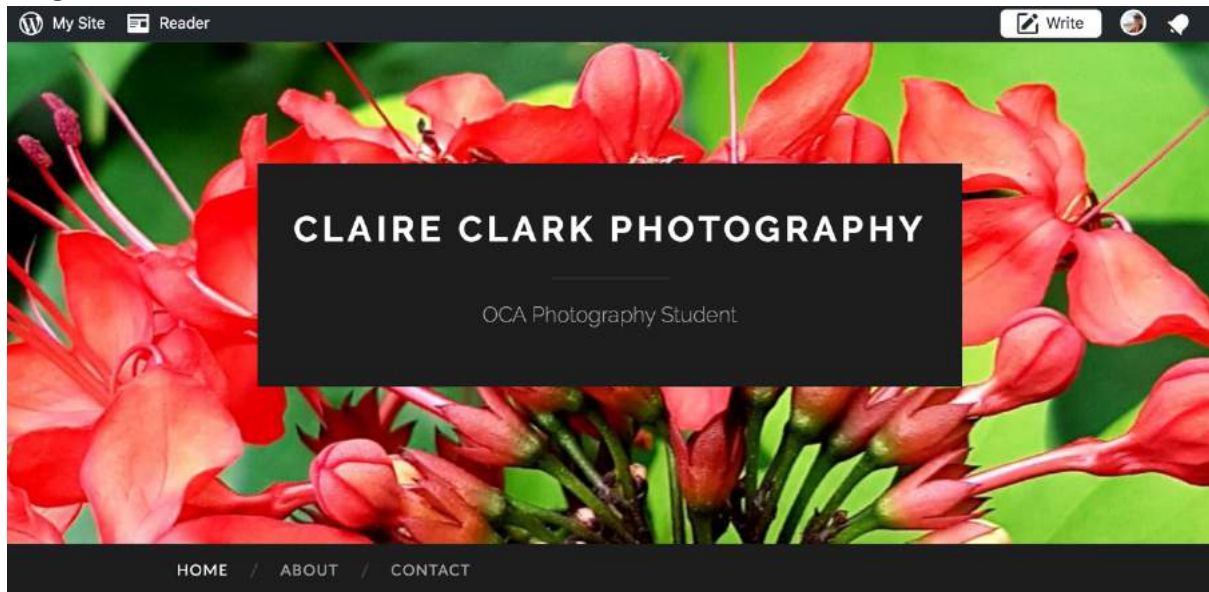
- Likes and dislikes to determine what I really like, what I like shooting most.
 - I enjoy wildlife.
 - Visualise, plant set goals.
 - Define audience to my chosen type of photography so it reflects a depth of field.
 - Look at artistic style, mood, feeling, drama, purpose and context. The purpose, reason for which something is done or created or for which something exists.
 - Content p; the circumstances that form the setting for an event. Statement or idea, and in terms of which it can fully understand.
 - Framing; all photographs/ frame 'window' or a 'canvas' see through it or construct within it.
 - Portrait; vertical balance – consider subject, consider balance...e.g. If more than one person, consider balance of 2 points in the frame.
 - Photoshop; all visual artists must master the visual and technical aspects of their medium but don't fall into the trap of thinking that good photography is all about technique. Good photography is invariably about subjects.
-

Tips and Photographers

- First tip. Read camera man.
 - Research for project 1. Look at technical areas; camera, lens, darkroom, computer. Think about visual composition and design. Look at lighting, colour, viewpoint. The content; subject matter – genre.
 - Remember your own artistic style, don't forget to connect to your feelings, mood, drama, purpose and context.
 - Think about where your work fits into the stream of things.
 - Look at Saul Leiters work.
 - Annie Leibovitz; American portrait photographer. Work; John Lennon on the day he was assassinated. Her work has been used on 2 record covers by Joan Arma Trading
 - DOB; 02/10/1949, Waterbury, Connecticut
 - Education: San Francisco Art Institute
 - Quotes; **'A thing that you see in my pictures is that I'm not afraid to fall in love with these people'**.
 - Diane Airbus, 1923-1971.
 - American photographer and writer. Photographs of marginalised people such as drafts. General populate as ugly or surreal circus performers.
 - DOB; 14/03/1923. New York City.
 - Quotes; **'A photograph is a secret about a secret. The more it tells you the less you know'**
 - Ansel Adams. 1904-1984.
 - American photographer and environment-a list. His Black and white landscape photographs of American West, especially National Park have been widely reproduced on Calendars.
 - Posters, books
 - DOB; 20/02/1902. Western addition San Fran.
 - Artwork; Moonrise, Hernandez New Mexico etc...
 - Awards; Presidential Medal of Freedom. Hassellbled Award.
 - Quotes; **'You don't take a photograph you make it'**.
 - Steve Murray;
 - American photographer. Worked as a Photojournalist and editor. He is best known for his 1984 photo 'Afghan Girl' – appeared in National Geographical Magazine. Murray is a member of magnum photos.
 - Artwork; Camels under blackened sky war. Afghan Girl etc...
 - Awards; World press Photo Award. For General News
 - Richard Avedon. 1923-2004.
 - Famous Fashion and portrait photographer.
 - An obituary published in the New York Times said that 'his fashion and portrait photographs helped define America's image of the style, beauty and culture for the last half-century'
 - Born 15/05/1923 in New York City
 - Died 01/10/2004 San Antonio. Texas Artwork, Boyd Fortin. Thirteen years old, Rattlesnake. Skinner, Sweetwater. To etc...
 - Quotes; **'all photographs are Accurate. None of them truth'**
-
- David Bailey OBE.
 - British fashion and portrait photographer.
 - Born; 02/01/1938. 79, Leytonstone
 - Artwork; Goatshead, Shoe Poppyheads, Tongue, Flowerpots.

- Nick Knight OBE.
 - British fashion photographer.
 - Founder and director of showstudio.com an honorary professor at University of Arts, London.
 - Awarded; Honorary PhD by the same university.
 - DOB: 1958. London.
 - Education; The Arts University College at Bournemouth.
-
- Sir Cecil Walter Hardy Beaton CBE.
 - English fashion, portrait and war photographer. Diarist, painter, interior designer and Academy Award winning stage and costume designer for films and the theatre.
 - DOB; 14/01/1904. Hampstead.
 - Died; 18/01/1980. Broad Chalke.
 - Education; Harrow School. Cambridge.
 - Quotes; ***'Perhaps the worlds second worst crime is boredom, the first is a bore'***
-
- Saul Leiter.
 - American photographer and painter.
 - 1940s and 1959s work was important contribution to what came to be recognised as the New York School of Photography.
 - DOB; 03/12/1923. Pittsburgh. Pennsylvania. USA.
 - Died; 26/11/2013. New York City.
 - Books; Saul Leiter, painted nudes etc... visit Wikipedia.

Blog



Went to my first shoot for OCA yesterday. Project 1; 100 photos in 30 minutes. I felt very motivated despite the weather!!!

Blog 4. Busy thinking, reading and completing exercises in workflow. Now up to project 2 Shadows. Spoken to my tutor and I'm excited. Lots to learn...



Hi

MARCH 3, 2017 / [LEAVE A COMMENT](#) / [EDIT](#)

Hi, I'm Claire. I'm a new student studying the Foundation Degree at the OCA. I'm obsessed with photography, and can't wait to start my very first assignment. I'm looking forward to sharing my photography with fellow students. When I'm not studying, or doing yoga, you will find me spending precious time with my family. I am a Mummy of four beautiful children. I have a fantastic husband and I am proud owner of a King Charles named Teddy.



claire516550
@claire516550

I'm currently a student of Photography at the OCA. Previously I have qualifications in Art and Interior Design. I am located in the South East of England.

Tell us a bit about you.



Claire Clark Photography
claireclarkblog.wordpress.com



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Project 1.

Went on my very first shoot for my OCA first assignment. Project 1. 100 photos in 30 minutes.

I felt very motivated despite the weather!! Quite a ...

9 Mar 2017



Claire Clark Photography
claireclarkblog.wordpress.com



Stats



Plans

Free

PUBLISH



Blog Posts



Pages



Comments

PERSONALISE



Reading today...

Photography The Whole Story...arrived today. It'll take me a while to read...the history will be very profound!!

4 Mar 2017

Reading today...

MARCH 4, 2017 / LEAVE A COMMENT / EDIT



I need to cut and paste all notes that have been written up in word, I will transfer these as I've only gotten up to the above...

Project 1. 100 Photos

- 100 photos in 30 minutes.
- Choose shoot, inside/outside.
- Own home or public place.
- Work quickly and productively.
- Turn off inner 'critic'.
- Vary subject. Shoot close and wide shots (variety).
- Make conscious use of the frame to create compositions.
- Create compositions that balance shapes and tones.
- Use wide-angle and telephoto focal lengths.
- Move around subjects.
- Think in terms of visual effect different framings, angles (high, low, Birdseye, Ants perspective, etc.)
- Time yourself.
- 30 minutes/ 100 photos.
- This isn't about quality, it's about quantity. Stop after 30 minutes.

[One photo from the project...](#)



[One Feather by Claire Clark](#)

ISO 320 250mm F5/6 1/125

1. Photos with chains; never break the chain...listen to the wind blow...watch the sun rise...chain a series of linked metal rings for fastening or securing.

Synonyms; shackles, bonds, irons, manacles. A sequence of items of the same type forming lines.

Synonyms; series, succession, string, sequence, train, trail, run, pattern, progression, course, set, line, row, concatenation 'a chain of events'

Verb; fasten or secure with a chain; 'chained her bicycle to the railings'

More synonyms; tie, fasten, secure, tether, hitch, bind, rope and moor.



[Chains...](#) by Claire Clark

ISO 100 55mm f/5 1/125

Project 1 100 Photos. Notes

Review all images in Bridge.

Near the top of the bridge screen there are several readings. Essentials, film strip, light table. Metadata, etc....click on each one to see how it changes your view. Then come back to light table to view all your photos together in small thumbnail images.

- Do any stand out? You can mark these with stars: select the image, choose Label > make your choice of 1 to 5 stars or other labels
- Do any interest you in terms of their visual effect or composition? Re-name the best photos with more meaningful titles to help identify them.

Titles

- Earth is itself a living organism and that all life on earth is interconnected
- Interconnected
- Atoms connect us to the entire universe (chain; man made atoms)
- Earth and her cycles
- Free oxygen
- (Un) nourished cells
- Links of love
- Family reunion
- Connections in a spiritual way
- The web of life
- Threads through our essential nature
- Weaved into a spiritual whole
- Recoil
- Rainforest; planetary lungs
- Diverse biosphere
- Leaves are the earth; the earth is us – pagan theistic language
- Poetic 'shorthand'
- Interconnectedness with earth...humans have a unique ability, even tendency to forget that connection
*keystone *thesis

- Metaphor; is merely a clever literary construct, a rhetorical flourish. One that is confusing and potentially misleading.
- Trinity – unity. Religion
- Terrestrial; terra=earth
- Synonyms; earthly, mundane, earth-bound. Adjective; on or relating to the earth

Stand out; easily noticeable

- Synonyms; be noticeable, be noticed, be visible, be seen, be obvious, be conspicuous, stick out, be striking, be prominent, attract, attention, catch the eye, leap out, show up.
- Support of something.
- Visual
Adjective; visual perception relating to seeing or sight.
Synonyms; optical, seeing, optic, ocular, eye, sight.
- Visual perception.
Noun, a picture, piece of film, or display used to illustrate or accompany something.
- Visual effect; process, (abbreviated VFX) by which imagery is created and manipulated outside the context of a live shot.
- Effect; lighting, scenery
- Synonyms for effect; verb; achieve, accomplish, carry out, succeed, attain, manage, conclude, complete etc....

Composition; placement, arrangements, of visual elements as distinct from the subject. 'putting together'

- Conscious thought. 5 elements of composition;

- 1) Pattern
- 2) Symmetry – perhaps a point of interest
- 3) Texture – 2D can become alive and almost 3D with clever use of texture
- 4) Depth of field
- 5) Lines - can be a powerful element

Focal point; diagonal, horizontal, vertical and converging lines. All impact images differently and should be spotted while framing a shot and then utilised to strengthen it.

Project 1: 100 Photos

Exercise 1.1 Uploading, organising and reviewing your photographs.

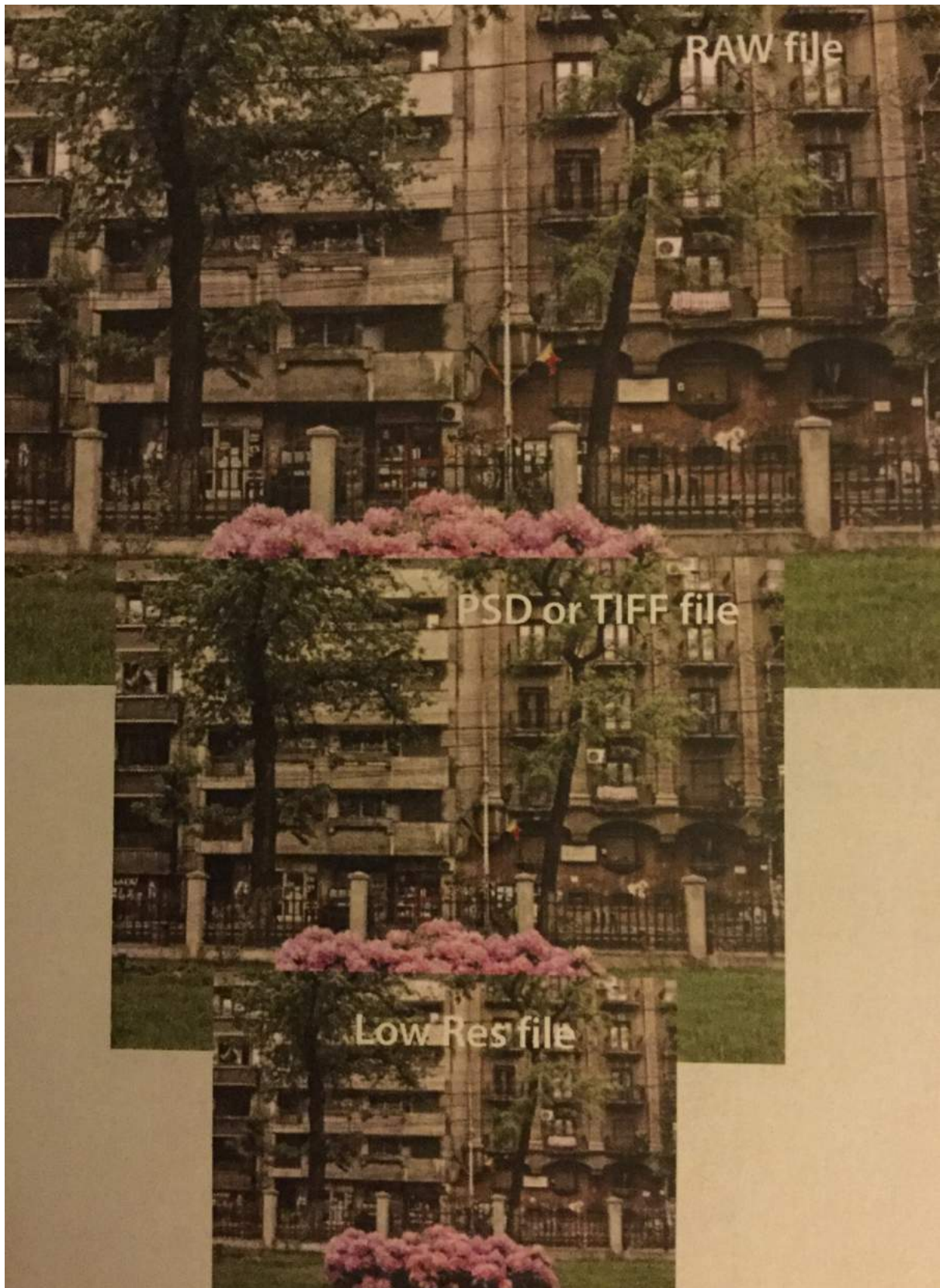
- 1, Upload your photographs to a computer.
- 2, If you are using Adobe Bridge, the photo downloaded should automatically open when you connect to your computer and turn the camera on.



3, Check box that says 'Convert to DNG' that's the Digital Negative file type. It's a RAW file. CR2 for example.

- You can work on the RAW image in Camera RAW, but for more extensive image editing, you'll need to open the image in Photoshop and save as a PSD or TIFF film.

- When you come to upload your photos to a blog or an in an email to your tutor, you should always send in a lower resolution COPY of the photo.



4, Click 'Get Photos'. Your image files will be uploaded and saved automatically in a created folder probably named after the date you took them. Re-name folder.

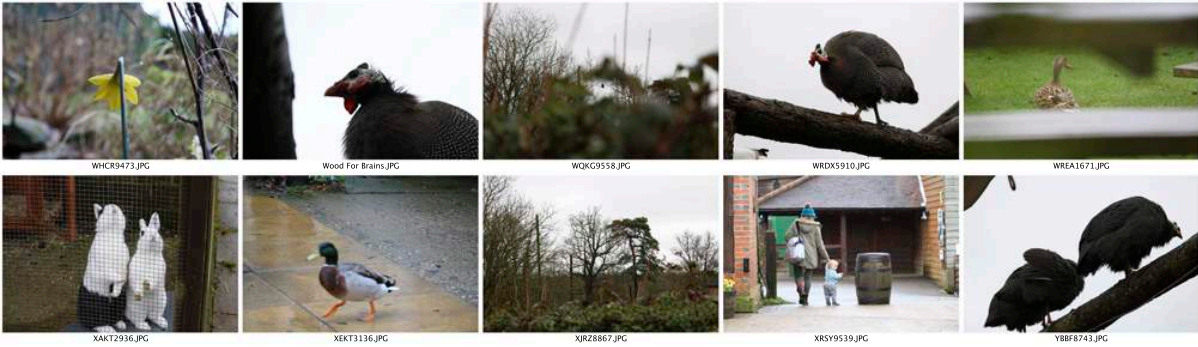
- Rename folder. **Project1_100photos**
- **Add the rest of work**

5, Content shapes, forms, colour, pattern, texture – expressed by media use.

- Subject matter, the photo is about e.g. war...etc.
- Look at Framing. All photographs/Frame 'windows' or a 'canvas' see through it or construct within it.

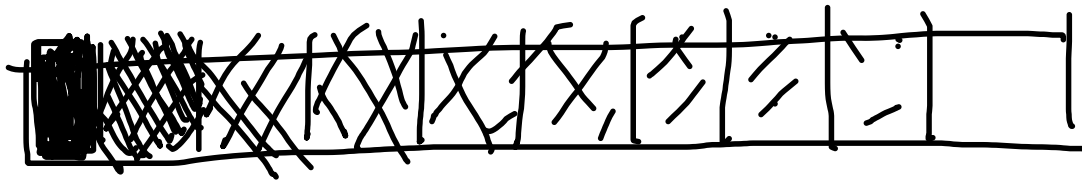






Project 1: Exercise 1.2: Basic image editing

1. Select a good photo from your 100 Photos series and open it in Photoshop.
 - If the photos are a RAW file it will open in Camera RAW where you can edit the RAW file non-destructively click open image to open it in Photoshop.
 - If the photo is of another file type it should open in Photoshop.
2. Click the Histogram tab if it isn't open. It gives you information about the tonal range of your photo. The left side represents the shadows, the middle area is mid tones and the right is highlights. Any spikes on the right indicate over-exposure.



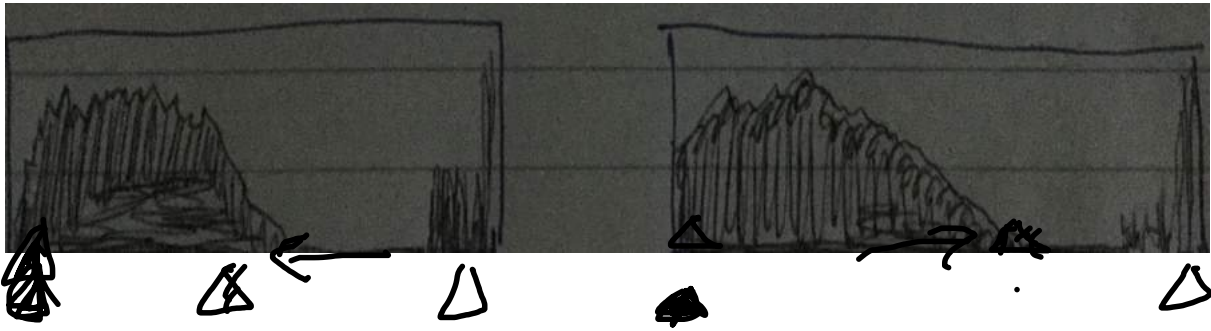
3. Choose Image> Adjustments> Levels have a histogram of it's own. Move the slider in the middle to the left to lighten the intones and to the right to darken the mid-tones.



Shadow

Midtones

Highlight

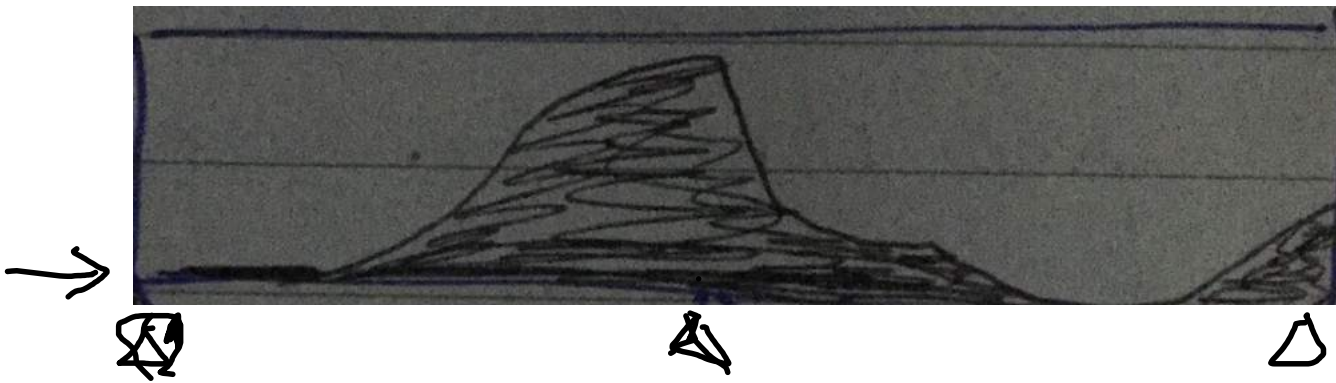


Lighten midtones.

Darken midtones.

- This may feel counter intuitive, but what you're doing is setting the mid-point and therefore widening or narrowing the tonal range on either side.

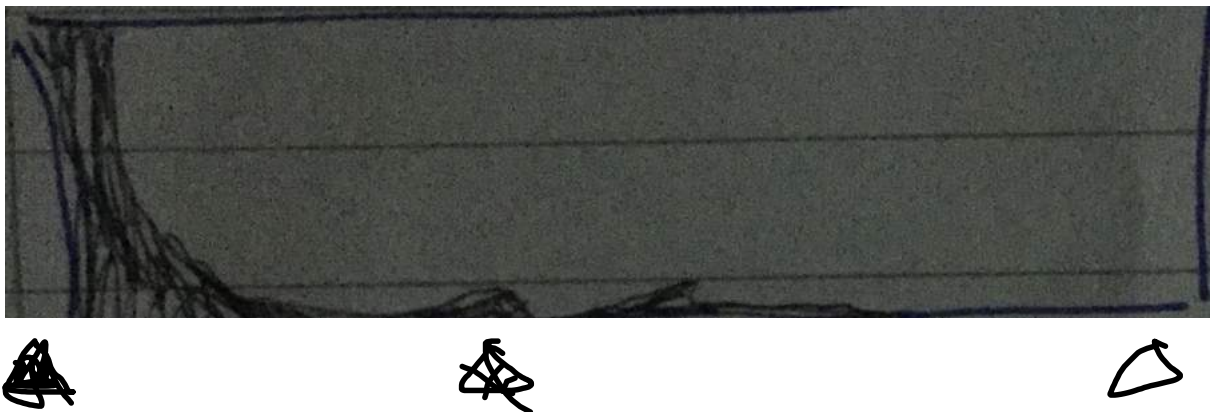
4. Black Point: The most common adjustment that photographers make is to the shadows and highlights. By moving the left slider to the point where the histogram meets the baseline, you can ensure that your darks will be deep Black. This sets the black point.



Move the shadow slider to meet the histogram on the left.

5. White Point: The histogram below represents an image that is quite dark. Move the right slider to the left of the histogram. Take care because this can over expose the highlights.

Move the highlight slider to meet the histogram on the right.



6, How does the photo look? Adjust it to your liking.

7, Now does the File> Save, and give your photo a name, a file. Click save and close image.

See the photo I have selected and the 100 photos...

One of the photographs below from this exercise;



Project 1

Exercise 1.1 & 1.2





Project 1

Exercise 1.3 & 1.3B Adjusting Colour Contrast Removal





Project 1

Exercise 1.3 Part 2 Adjusting Colour Contrast Removal



Project 1

Exercise 1.4 Part 2 Experimentation



Project 1

Exercise 1.4 Free Birds Making Selective Image Adjustments Correcting Colours Part 1 Workflow



Project 1

Exercise 1.4 Part 2 Cropping Images



Project 2: Shadows

This project involves hunting for strong shadows and highlights in either an outdoor environment lit by strong sunlight or an interior environment with equally strong light (for example a theatre). On a clear day, the hours after sunrise and before sunset when the sun is low on the horizon are useful for this kind of light. If it's been raining recently, you'll also find more reflections and highlights. Try to make pictures with feeling.

Exercise 1.6 Light and Shadow

Before you start this exercise, have a look at Trent Parke

www.magnumphotos.com

www.in-public.com/TrentParke/

Make some notes about how Parke Uses contrast light and shadow to create telling, dramatic compositions.



OCA student Dewald Botha

Make a series of photographic studies of light and shadow. Use your spot meter to expose the high lights correctly, but make the shadows dark.

Use the edges and corners of your frame to create dramatic compositions.

You'll need to shoot many exposures for this project, perhaps more than you're accustomed to taking. Be observant and go out specifically with taking pictures in mind.

Notice...

- Sun streaming in through windows.
- The way trees cast their shadows.
- Patches of light cast through trees and shrubs.
- Angular shadows cast across city streets.



OCA tutor, Jesse Alexander

Some example of my shadows...



Column Shadows by Claire Clark

ISO 106 60mm Oev f/7.1 1/200

Patterned Shadows: Claire Clark
Walk through Tree Column Shadows by Claire Clark



Please see more in thumbnails...
Walk through Shadows by Claire Clark
ISO 100 55mm f/7.1 1/100



ISO 100, 55mm F/7.1 1/320

I love the quote:

“The forms of shadows are three: for if the substance that casts the shadow is equal in size to the light, the shadow is like a column which has no end” - Leonardo Da Vinci

Project 2: Shadows

This project involves hunting for strong shadows and highlights in either outdoors environment lit by strong sunlight, or an interior environment with equally strong light (for example a theatre) on a clear day, the hours after sunrise and before sunset when the sun is low on the horizon are useful for this kind of light. If it's been raining recently. You'll also find more reflections and highlights. Try to make pictures with feeling.

Exercise 1.6

Use edges and corners of your frame to create dramatic compositions.

- Sun streaming through windows
- Tree cast
- Patches of light through trees and shrubs
- Angular shadows across city streets

Shadows at The Brit School

6th of March.

Shadows at The Brit.

I took lots of snaps using my Samsung phone camera. These included lots of arches, angles, shapes, line, pattern and vibrant colours.

I snapped these mainly outside during different times of the morning and on the journey home.

I wish I'd had my camera. But it's a place I'm aware of and can visit again.

Here are a few snaps;

Buildings...



I took lots of snaps using my Samsung phone. These included lots of arch buildings, angles. Shapes that have patterns, lines and vibrant colours.

I snapped these mainly outside, during different times of the morning and on the journey home...I wished I'd had my camera.

Here's a few snaps of building, people, the artificial lighting in the theatre. I enjoyed taking photographs with the artificial lighting. The shadows were fairly balanced because of multiple lights. My only problem endured was audience members assured my view. I did find it difficult to get a snap because of this which is a shame as I liked the ambience.

The subject was the theatre performers. The exposure was good. I'm sure I could have obtained a greater quality shot had I had a front row seat.

Buildings were taken on the same day with my Samsung phone.

Here I noticed how the light...illuminates and scattering surroundings. There is a contrast of dark too where shadows form in angles. Reflections of light glint on the figures.

There are lots of colours on some buildings within the precinct too to make interesting photos. There are no other buildings to obscure. Depending on which photograph some are without any distractions.

There are other buildings behind this one and some greenery.

The images that captured are in focus, good contrasts. The colour balance is fairly close to a degree. I recall the morning slightly brighter.

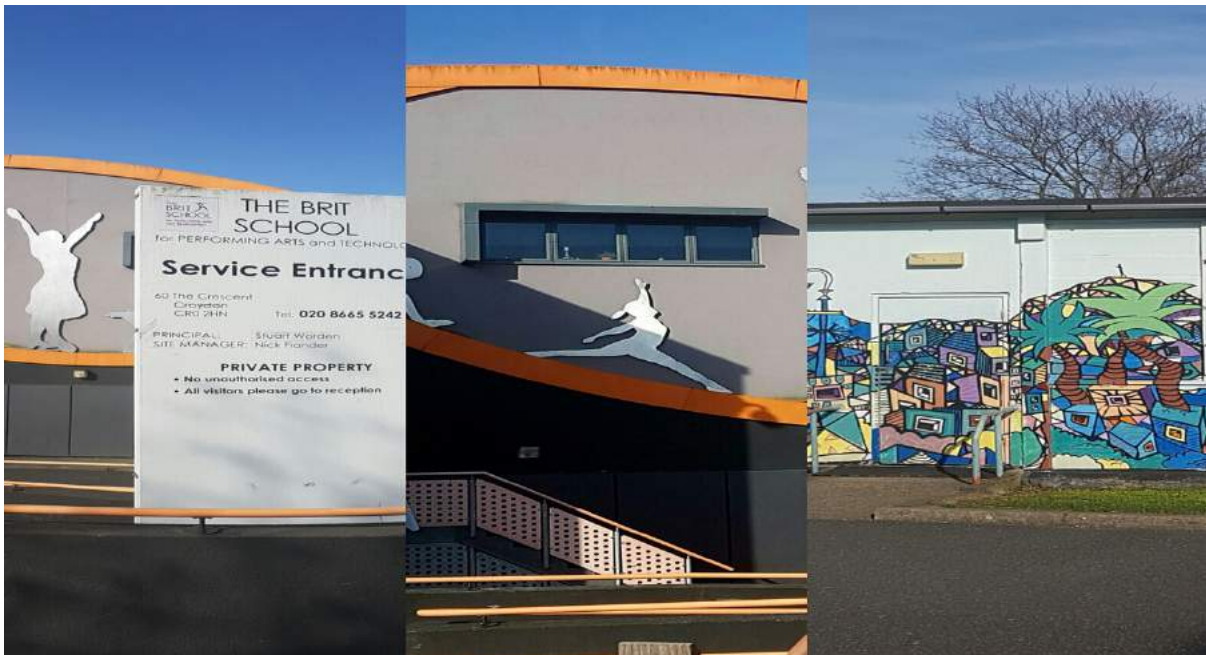




Photo 30-03-2017, 11 08 02.jpg



Photo 30-03-2017, 11 10 11.jpg



Photo 30-03-2017, 11 10 22.jpg



Photo 30-03-2017, 11 10 38.jpg



Photo 30-03-2017, 11 11 17.jpg



Photo 30-03-2017, 11 11 32.jpg



Photo 30-03-2017, 11 13 29.jpg



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Photo 30-03-2017, 11 36 37.jpg



Photo 30-03-2017, 11 56 03.jpg



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Photo 30-03-2017, 11 51 08.jpg



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Photo 30-03-2017, 11 51 42.jpg



Photo 30-03-2017, 11 52 19.jpg



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Photo 30-03-2017, 12 25 22.jpg



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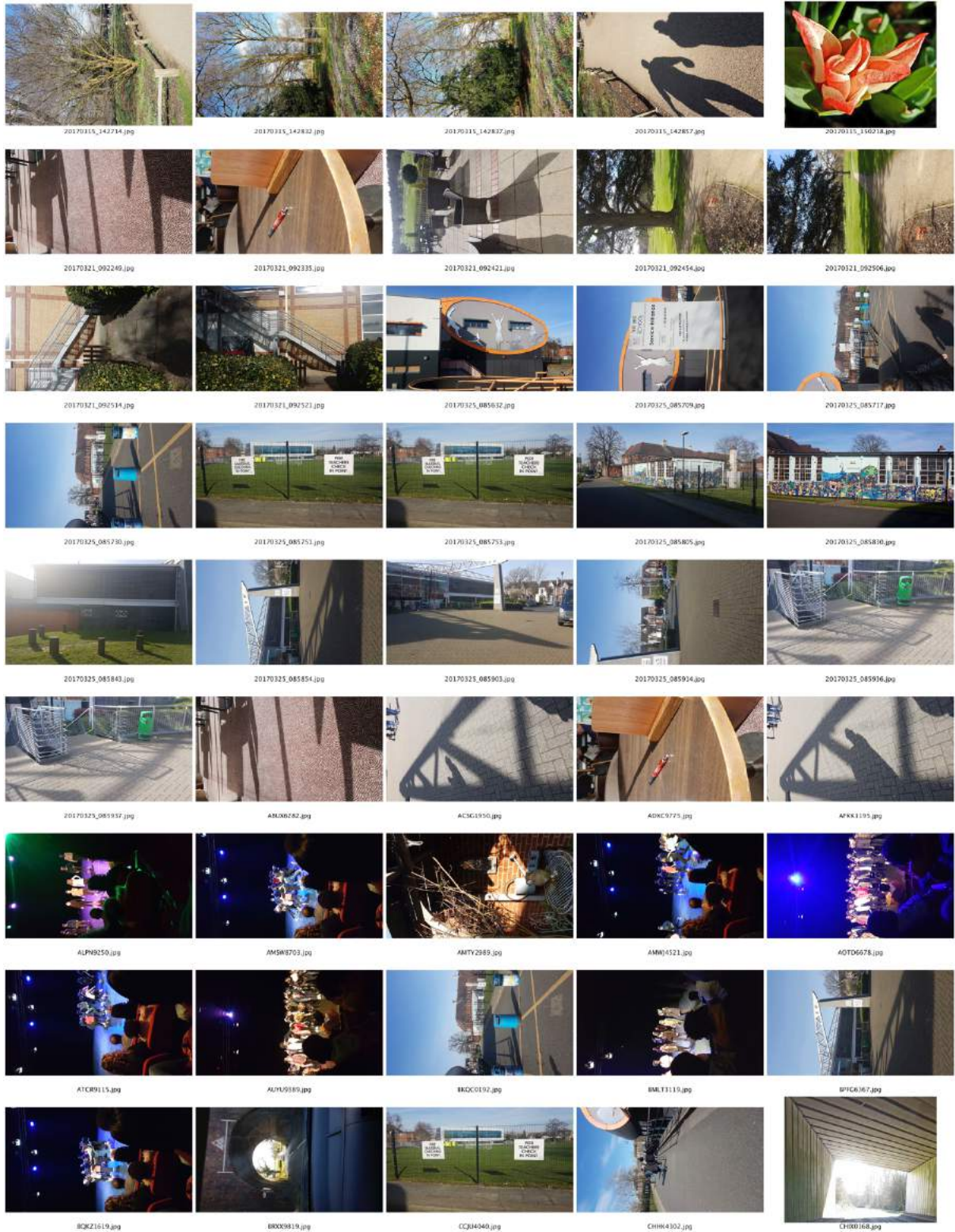
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Projects 2 Shadows

Exercise 1.6 Light and shadow Research



Trent Parke

I really enjoyed researching Trent Parke and his transcends of a variety of self-disciplines. I love that in his photographs he captures and displays various personal expressions of himself. He is always persistent and evidently passionate. He has a strong expectation which I admire as a follower and I aspire to be a professional photographer that produces quality photos.

His passion is emphasised in his work. His photos that are descriptive yet simply appreciated as interesting and beautiful in my opinion. But Trent's photographs for me question the unspecified or unknown, still topics that are represented. A freedom from the viewer's perspective to speculate ideas. When I look at his work I feel the truth of his subject. The quality of acceptance about the object, person etc...

I admire the patience and feel the waiting is obviously worth while for him. He spends hours taking thousands of photos until he gets that one shoot.

Trent's use of light is a great tip that is self-evidently successful and effective. He addresses the focal subject firstly. Casting and directing the viewer's eyes to move around purposefully with direction.

I will try to take away consciously his wisdom on not trying to imitate others, but take on board guidance like capturing people without influencing their actions, try to capture people's emotions in my photographs, be prepared to take lots of photos.

Trent Parke experiments with the use of light, removes clutter.

- Trent takes lots shoots the subject matter
- Trent is prepared to spend hours waiting for the right shot
- Parke is patient and prepared to come back over several days
- He captures subjects displaying emotions
- Looks to capture a truth from his subject
- Very passionate and uses his own experiences to come through
- Viewers are left to question from their own perspective
- He does not wish to influence his subjects, wanted them to be for them to be natural and not posed
- Parke experiments with light...like the expression 'painting with light'

Trent Parke is an inspiration for project 2 Shadows and I'm sure a centre of interest like so many other photographers that have achieved though talent and dedication. Some of the most astonishing images.



Quote; *"I am forever chasing light. Light turns the ordinary into the magical"* another quote; *" by standing still you will never achieve greatness"* **Trent Parke**

Notes for Trent Parke

- Magnum photos...
- Trent Parke is one of the most phenomenal contemporary photographers around.
- Strong emotional, personal connection he has in his photographs. Fanatical passion to street photography.
- His books a seminal book 'minutes to midnight' – inspires others street photography.
- 'I'm forever chasing light. Light turns the ordinary into the magical' – Trent Parke
- Parke's work is breath-taking, light capturing. Earlier work 'dream/life' and 'minutes to midnight'. Light is what make ships work come to lift.
- Parke plays with light to craft his images to look like his signature monochromatic images. Deep contrast and brilliant light.
- Light makes ordinary photographs extraordinary. Even the definition of photography is 'painting with light'
- Take away point. Pay attention to the light. Parke's images truly come alive with light- whether he is shooting in the rain, during sunset, creating long shadows or creating surreal images with a flash.
- When out shooting in the streets. Don't just think about your subjects and background. Remember the importance of light and how it can transform one of your images from average to extraordinary.
- Avoid shooting with the light is poor. Try to avoid shooting around midday, when you have harsh light and shadows which create tons of blown highlights. Try to shoot when light is pristine, like sunrise or sunset.
- Another solution is to shoot with a flash (even during midday light) Martin Parr does this really well by exposing his camera to the ambient light and using his flash to fill in his subjects.
- Shoot an or of s*** 'you shoot a lot of s*** and you're bound to come up with a few good ones' – Trent Parke.
- Trent Parke philosophy is that by going out and shooting a lot. That hard work will pay off with some good photos.
See notes on photo on Trent Parke. (It took Trent 3,600 images to get the photo in notes) – shot a lot of s***
- Seneca says 'luck is when preparation meets opportunity' so create your own luck by shooting more, and creating more opportunities for yourselves.
- Photos that are best are the ones that elicit a strong emotional reaction.
- Photography is a discovery of life which makes you look at things you've never looked at before. It's about discovering yourself and your place in the world' – Trent Parke
- My Mum died when I was 10 and it changed everything about me. It made me question everything around me. Trent also explains how he was able to use photography as a form of self-expression and self-discovery.
- Trent grow up in the outskirts of Newcastle where suburbs meet bush. Moved onto Sydney. – for him it isn't about capturing an 'objective reality' rather he wants photography to be personal to him.
- Emotions stick, fancy compositions and geometry don't.
- Advice; as a photographer think about emotions you are creating in your work- and how your work is a self-portrait of yourself. How do you express yourself through images? How does photography better help you understand the world? How personal is your photography? These are some questions you can ask yourself to better channel your emotions into the images.
- Don't settle for mediocrity; Give it your 100% Parke started out as a professional cricket player, before transitioning into focusing on photography full-time. Parke was offered a job on the Daily Telegraph – moved to Sydney. He gave up sport and gave 100%.
- Take away point.

- “Seven deadly sins of mediocrity in street photography” – how to become a great great photographer is to simply avoid mediocrity.
- Personal drive - don't settle for second best.
- Look at Herni Carter-Bresson or Robert Frank.
- Don't compare yourself to others.
- Don't compete with others in your photography.
- An inner drive to create the best possible work you can.
- The most important person to impress is yourself.
- Don't be disappointed keep pushing forward.
- Don't stand still, they all describe Parke as not being able to sit still, constantly wired.
- Watch everything.
- Move to capture things without influencing the action of people.
- By standing still you will never achieve greatness, certainly not in life and Photography.
- Simplify your scenes, Trent Parke.
- Simplify his scenes, with the use of his light, shadows, and contrasts. Dream/Lifwe was always about finding myself and place in life...see notes.
- One common mistake of street photographers starting off is that their scenes are too busy and cluttered. There are too many random heads in the shot, busy backgrounds, ugly cars.
- A good way to simplify your scenes is by using light to your advantage shooting and creating strong shadows by exposing for your highlights (something you can easily do with a spot meter) You can also shoot your subjects against simpler backgrounds, and frame tighter to remove clutter in shots. Also by using a flash, you can draw more focus to your primary subject and darken the background which maybe distracting as well.
- Ignore single minded images; focus on making books. Trent Parke isn't driven by just works it certainly isn't single images that might get him a lot of love on social media. Rather it is making books. He shares his passion for books. See notes on phones...
- Ignore single-image images; focus on making books.

See Ray Metzker too...

Project 2 Shadows

Exercise 1.7 Evaluating your photographs

Before you upload your photographs from the shadows project, review them first on your camera. Are any photos just downright dreadful? These might be photos that are out of focus, extremes under exposed or over exposed, or in which the subject is obscured (remember keyword) delete them! There's no point filling your hard drive with poor photos. Upload the rest of your photos to your computer, then make a visual evaluation.

Evaluating your own photographs is a key skill to develop during this course. It's your conscious awareness of visual problems will help you to avoid them and to make better photos as a result.

Here's a list of questions to help you assess your photographs.

- What's behind the subject? Is it distracting?
- Is the subject in or out of focus?
- Is the image well exposed?
- What is the contrast like?
- Is the colour balance the way you remember it?

Sunday 2nd April

Brief; Photographs in Crawley – urban, midday strong sunlight, clear day, street shadows across the streets.

I decided to focus on the shadows around the donut stand. I shot that shot because the shadows were strong and clearly visible. The shadows were apparent and clear due to the time of the shoot and the early afternoon sun. The sun was quite strong.

There are main individuals surrounding donut stand. There are other citizens in the photograph. Also crowds, it's a busy day, it's the hustle and bustle of a lively street on the weekend.

There are other distracts because of the aforementioned occupied street. Apart from the people there are lots of various angular shapes as well as people and their shadows there are shapes of buildings, lampposts, street posts. However, the only angular shadow is from the donut stand itself. The subject are all the central points of interest; the focus points are strong on the shadows. The shadows are dark in comparison, the rest of the light is bright and perhaps over exposed



Sweet Shadows by Claire Clark ISO 160 55mm f/7.1 1/100

After doing this shoot I feel I would be happier to get some more shots of buildings to get some more angular shots. I do have a shot of a couple of figures walking between buildings there is a bicycle sign in the middle of the photograph. I wanted balance but noticed there was angles too. I recall the advice of Trent Parke about keeping it simple too.



Walking Shadows by Claire Clark ISO 100 55mm f/7.1 1/160

4th of April.

In this photograph I wished to bring into focus the blue piping. I thought that by framing from my position and from the perspective it would bring attention to the subject, apart from the evident colour and the only shadow cast, is from the distinct piping.

Granted the subject is not reverting however I liked the arrangement, of the course it is not aesthetically pleasing but does it have to be?

The photograph is displaying the start of construction materials the start of a creation of an interesting arrangement. This is an urban city in need of a 'makeover'

The light is less blue as it has been taken around midday is I found the spot meter helped and the f-stop helped control the light.

I do think the light was a brilliant bright light and have decided to see the contrast with this photograph in Photoshop. The subject is clearly visible and distinct. Behind the blue bold piping sprouting from the ground is other building materials. The word HERAS repeated is temporary fencing panels also its shadows are surrounded by different elements. Some other materials are different in tones of light and dark, shades of similar blues. Some contrasting colours.



ISO 100 55mm f/7.1 1/320

I thought about Trent Parke and his words “light makes ordinary photographs extraordinary” and “I’m forever chasing light light turns the ordinary into the magical” Trent Parke

I also took on board him saying about the importance of light and to not always be concerned with subjects but to develop your own style and the simplifying of scenes. So, I took some photographs of benches...who has sat there...what are they thinking...what is their story?

The benches are simple in form and colour. The light on the benches are casting shadows from the suns reflection of patterns too, where the sun is streaming through the holes there are reflections of light all over the surfaces. His frames are leaving angular shadows across the city street, on analysing my photos they project good shadows that are contrasting. It would have been nice to see them at different times of the day. The photos of the three connected chairs are in focus and capture light and dark. I played around with the shutter speeds and had the spot meter set as well as the aperture.



City Shadows by Claire Clark ISO 125 55mm f/7.1 1/80

On the photo shoot, I liked some of the shadows from the crowds. I guess the public and their shadows obviously cast on the ground are in portion to the sun's deviation angle.

The images will be Photo Shopped see below...



Lamp Post and Their Shadows by Claire Clark
ISO 100 55mm f/7.1 1/200



Figures in Sequence Shadows by Claire Clark
ISO 100 55mm f/7.1 1/640



Photo Shopped images...



The main criticism is when the photos have been over/under exposed on this occasion they tended to be overexposed. I enjoy the natural light and its cast. However, I also enjoy artificial light and the effects visually created. They can be manipulated.

With street photography it's almost impossible to stage people. So, I tried to focus on the light and I am fascinated by the fact that you can capture instantaneous frames.

The people in the city street for the most part seemed unaware of my taking shots. The shadows were unimpeded as were the subjects.

On observing the photographs and gazing at the crowds of people I note they tend to all display human social behaviour they naturally move freely but form natural lines, I was captivated by this. I try to have focal points, symmetry, include pattern, texture. But in all honesty to I looked for light and its casting outlines.

Silhouettes...

Photo shopped...



Urban Shadows by Claire Clark

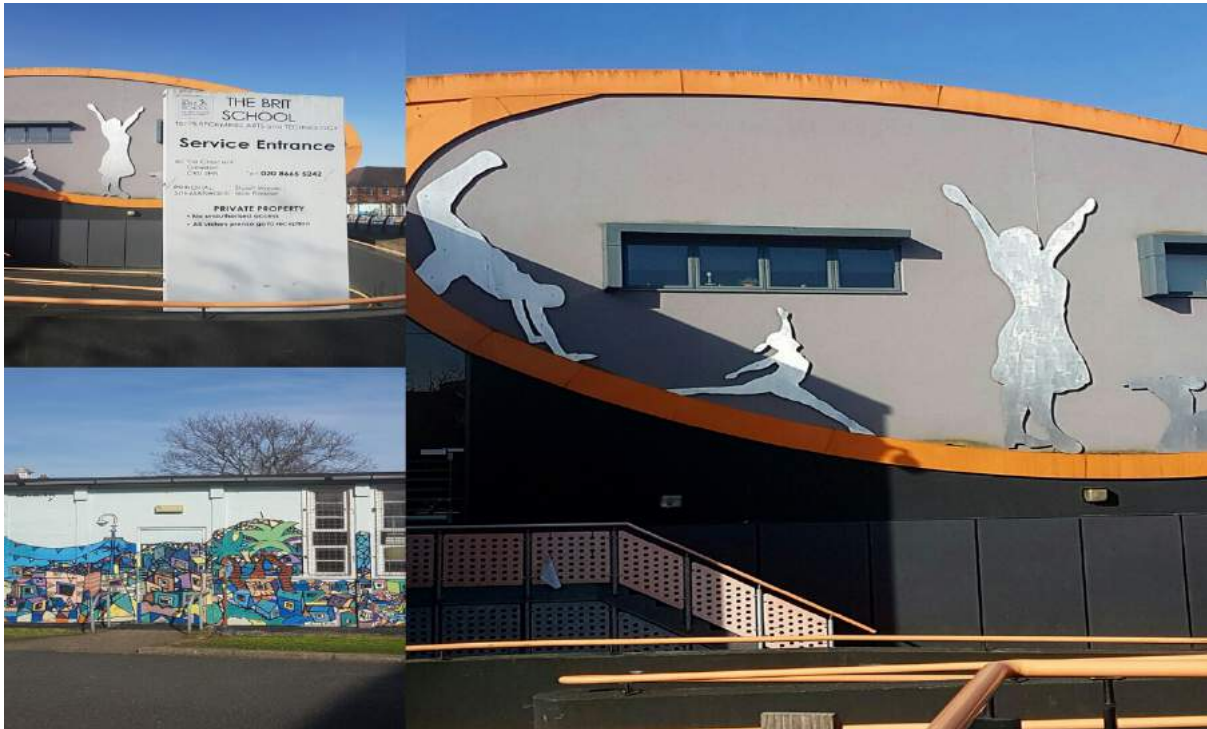


Urban Shop by Claire Clark

In the above darker shot there are lots of silhouettes and the people are almost completely dark. The ground is light of intensely white light.

I shot this from an angle. The people are walking in different directions in a line though. The person I focus on is the man looking directly at the camera. The subject could be sharper. I've lightened the photo doing a basic Photoshop. The light saturation was altered slightly so as to give more attention to the subject's expressions. There is a lack in the unedited photograph of colour intensities. I like that the attention is also on the patterns on the floor, this is unambiguous because of the contrast of the darker figures and bright floor.

On the 6/3 I took photos at The Brit School please see snaps...continued on separate page...example below;



Brit Shadows: Samsung phone by Claire Clark

Also some shadows on my phone from Isle of Wight...



Shanklin Shadows: Samsung phone by Claire Clark

Picture analysis Red Bridge, Okawa



Toshio Shibata, Red Bridge, Okawa, 2007

1. Take a close look at the Photograph above. What do you see? Write a visual description using short phrases and *keywords*. Describe the objects you see, their shapes, colour and tones, the direction of lines. There's a picture to analyse in each part of this course. Always start your analysis by describing what you see.

Answer

- A modern contemporary industrial design.
- Primary colour and its tones.
- A bridge that's colossal. It extends in length as well as height.
- A confrontational and bold structure.
- A network passage that extends to the wilderness.
- A bridge that is vaulted, soaring and streamlined.
- A design that is mechanical, with function.
- Construction that seems endless and expansive in its dimensions.
- Brilliant bridge of greatness, reaching great amplitude.
- A structure of shaped framework.
- Cast directions of patterns
- Angled intersections that form V shapes.
- Slanted facets that manoeuvre the eye to a point.
- Vivid flares of zigzags darting in V shapes.
- A series of triangles that take the eyes on a continual journey.
- Crimson unite and flare in a recurring pattern.
- Hot lines of framework and light that contours leaving behind shadow.
- Phosphorescent like glow darts, flaring slants.
- Rich red searing in terrific navigation.
- An almost crude, abrupt structure forcing contact with Mother Nature.
- Periodic energy of redness.
- Dimensions of symmetry.
- Endless realm of elongation of the bridge and expanse that surrounds it.
- 'Seeing red' demands attention.

- Neutral creams meet primary red.
- Cream light pigments that are of more relaxed in tone.
- A mixture of softness and the more energetic and dramatic.
- Drawing attention associated with danger. A captivating geometric symmetry.
- The bridge is contemporary, rustic and timeless.
- A mixture of geometric shapes of different sizes and spaces in between.
- The symmetry of the line reflected across the plane.
- Reflection and shadows are taking place because of the sequence of rectangles and triangles.
- Vertical right angles occurring.
- Equal portions both vertically and horizontally creating a pleasing balance.

2. What took your *attention* first? And where did your eyes move to after that?

Answer

Straight away my attention was drawn to the brilliant red section of the pyramid like structure of the upper part of the bridge. Then my mind become distracted with the lower expanse of the cream/beige endlessness corridor like part. Lastly, I noticed the smog, misty haze of the greenery that lacks in definition. I was also uncertain of the natural surrounding because of it being so nebulous.

3. A picture can have many subjects, but what's the *main subject*? Apart from the new objects depicted, does the photo have a metaphorical subject.

Answer

The core principle subject matter is the path to a destination. A journey...

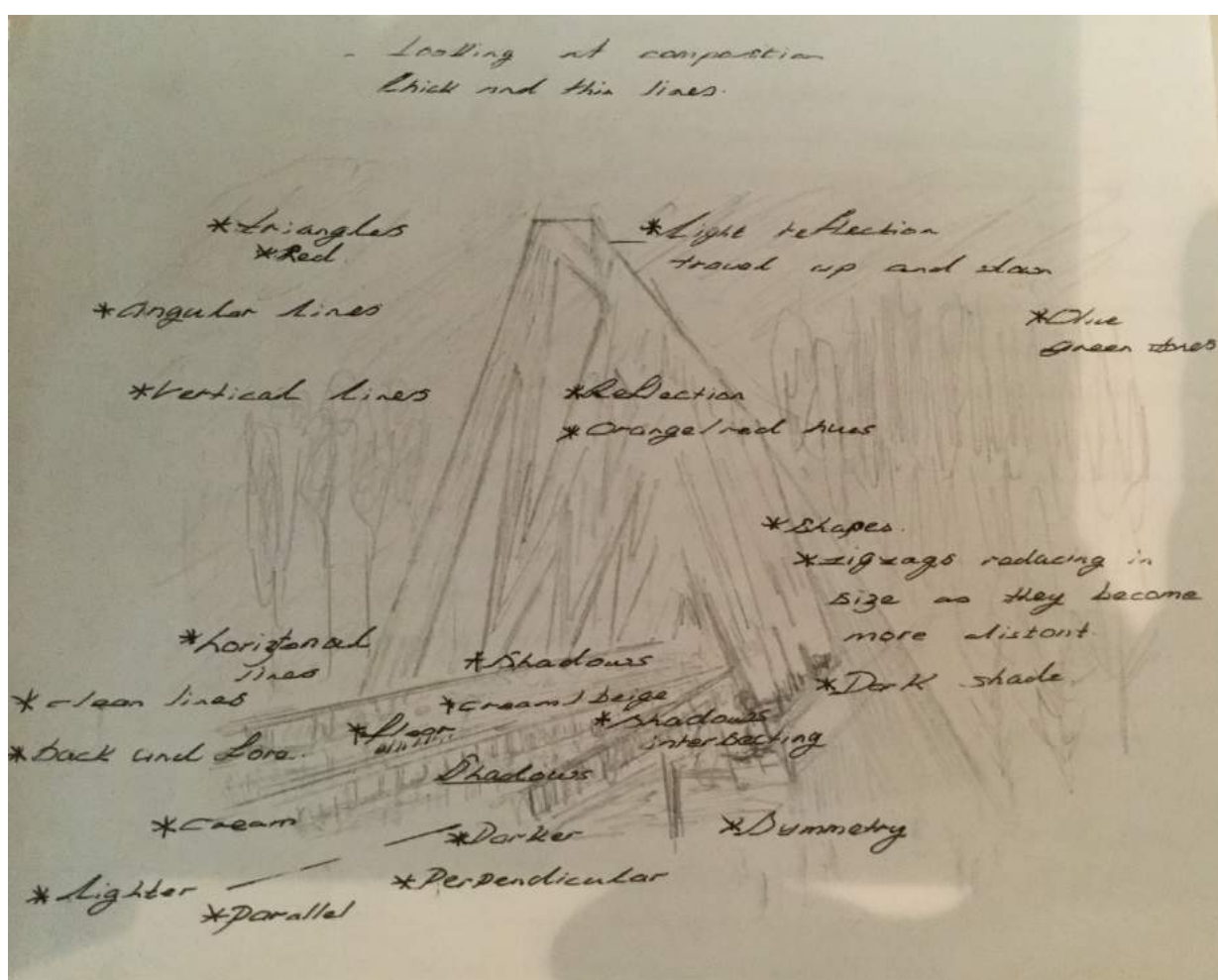
4. Describe the quality of the *light and shadow*. Note the atmosphere or mood of the picture.

Answer

There are fairly dark shadowed areas where the natural sunlight is being blocked by the opaque bridge structure this is occurring to the right outside of the bridge, casting shadow of dark hues on the olive green environment. The quality of the light striking the bridge floor and the natural sunlight hitting the top of the handrail balustrade is traveling in straight lines and the light is then reflected off this into the eye. Shadows occur where the posts are blocking the light and light travels past the opaque metal/wood. The sunlight is striking. The absence of light is reflecting onto the floor surface and is bright enough to cast horizontal scores from the sides of the angled surface of the upper part of the bridge and travels down to the lower red sections.

I cannot tell whether the sunlight is dawn or late afternoon. I think it looks to me as if it's an afternoon light because there is a tinge as opposed to blue, however I cannot be 100% sure. There is plenty of light that has fallen in between the rail network at the lower cream side of bridge and along the top red sections too. Shades of tinged orange/yellow hues shaped as V's run along the exposed left red struts until they stop where they meet the lower part of the bridge along-side the cream/beige rails. They look as though they could have been painted on, they are in perfect uniformed order. The dark green tones of the leafy background are a great colour contrast. The red is very much in the foreground being the brightest of the colour palette. The red says stop look at me! the green says go explore! Like traffic lights!

5. Look carefully at *composition*, the way the different shapes, lines and tones are arranged within the frame. Make a small sketch with notes explaining the composition. Do the lines or shapes have a particular direction? Note these down on your sketch.



- Eyes travel through the bridge.
- Light hitting between.
- No curved line. All straight lines. Horizontal, vertical, parallel intersecting, perpendicular.
- Backwards towards darkness (could be going towards infinity...distance...beyond...metaphor)

- Eyes travel through the bridge. The direction from the foot of the bridge going out towards the wilderness. Traveling north bound. Lines of the bridge travel up and down. Lines of the lower part travel across, up, down in straight lines.

6. What does the *title* tell you?

Answer

The title tells me that the photograph is of a bridge, that it is red – *'Red Bridge' in Okawa*.

7. Name every object, that is every 'thing' that's in the picture.

Answer

All 'things' in the photograph that are objects (in my opinion) are; the bridge and its walkway/road. I don't know if the surroundings qualify as 'objects' as they are living organisms or inanimate, lacking consciousness although it does depend on grammar rather than philosophy. All nouns...I personally do not perceive the trees as 'objects'. I do see metal that makes up the structure. I cannot see clearly bolts etc....

8. Is what you're *seeing* and what you're *describing* the same thing? Or is there something you think you 'know' intuitively? Make a distinction between what you think you can see and what you're guessing, feeling or intuiting.

Answer

I can only see one structure and its arrangement. I know the structure is an arrangement of materials but I do not see individual items like bolts etc....that are assembled together to make, erect the bridge. I 'know' intuitively these metals are welded together. Iron and steel are constructed or cast iron/wrought iron – both. Rivets etc.... to make the bridge. Concrete? Timber? Stone? – pathway/road perhaps metal? I'm not guessing on one as I don't know. From mentally retaining or recognising and seeing or having general knowledge I can tell only that the majority of the main part of the bridge is metal.

9. What is your felt or personal response to the photograph? This is your experience of it.

Answer

My personal feelings evoked are although in my view the bridge is not particularly harmonious, discordant. The principle of the democracy is a balance of discordant qualities. It's jarring, striking or shocking. A strong design choice, disconnected in its surroundings. The blend of the landscape colour works, although bold in its landscape the colour of the landscape and the bridge do fit in its surroundings. The bridge creates a shape of interest. The colours will look great when it ages to the elements. I like the contrasts, the colours. I imagine the views are amazing. It looks as though the bridge is sitting very high above the trees scarily so... My eyes are drawn upwards towards the pyramid like structure of the *'Red Bridge'*. It reminds me of my childhood in Morocco watching the women weaving with their bright coloured threads. It's a simple contemporary design with an industrial look about it. The green trees appear dense, possibly they add a structural element too...so amongst the dense green it works too but more as a single structure (one big vast sheet of hazy green). The green is a solid tonal blanket but for me there is a degree of questioning, an element of the unknown. What's on the other side?

I love the angles and modern materials man made and natural surroundings. I enjoy the photograph, at first glance it's just a red bridge but you start to look and analyse its long corridor, seemingly relates and leads the eyes to along the lines. The framed reflections where the sun hits them adds a dimension helping to soften. The combination of the red and green creates an interesting element – still connecting to the landscape...I zero in on the shapes. I love the light filtering interesting reflection and shadow. Views are framed The scale is in proportion. The photograph allows the mind to wonder from the red part of the bridge onto the lighter part and back through the tunnel of the bridge. The photographer has made me feel as if I'm at the foot of the '*red bridge*' almost like the '*yellow brick road*'... I feel slightly daunting though my thoughts seek what is out the myriad of there and beyond, amongst the trees, diverse, that is what is most intriguing, it makes me curious...am I alone...I feel as if I have visited the '*Red Bridge*' Okawa...I'm alone, the air is fresh to breathe into my lungs, there's a woody smell, it's a warm afternoon a little sweaty not just because of the humidity but because of the fear and excitement of journeying across the road to whom knows where, with the trees almost enveloping me...

Picture Analysis

Red Bridge. Notes

Tips, short phrases, description;

- I. Describing words; claret, primary colours, vibrant, energy, in your face, crimson, incarnadine, hot, coalescent, flaming, searing, piping, rich-red, vivid, phosphorescent, brilliant.
- II. In your face; confrontational, obvious, overt, uncompromising, impudent, bold, lexical word.
- III. Vivid tones of red, rich red colour tones, hue, tinge, cast, tint, shade, tincture, touch, dash, suggestion, element, hint, intensity, degree.
- IV. Elements; substances, earth, water, air and fire.
- V. Stands out; terrific.
- VI. Bridge; structure, connection, join, extend, cross, extend, navigate, network, passage, vaulted, tall.
- VII. More; colossal, eminent, high, soaring, high reaching, elevated, crude, abrupt.
- VIII. Modern, contemporary, industrial, neoteric.
- IX. Industrial; mechanised, streamlined, design, function.
- X. Perceived, object.
- XI. Shapes; structure, cast, construction, contour, lines, shadows, pattern, harmonise, framework, span, arch, unite.
- XII. Angle, intersection, V, flare, slant, point of view, manoeuvre, focus, direction, facet, position, zig-zag, dart, flare, glare, shoot, flare, noun; lines meeting a point.
- XIII. Triangles; series, repeat; copied. Periodic, recurrent, recurring, continual, unchanging.
- XIV. Endless; realm, elongation, expanse, dimension, uninterrupted space, wilderness, greatness, amplitude.
- XV. Altitude- night.
- XVI. Smoggy, misty, hazy, foggy, smoky, lacking definition, nebulous, hazy, uncertain, ambiguous, not clear.
- XVII. Creams, pastels, colour yellow, rich in carotenoid pigments, incorporated into the light.

'tints and shades in colour theory, a tint is the mixture of a colour with white, which increases lightness'

- XVIII. Beige; ivory: a relaxed tone understated, elegant, a neutral relaxing calming colour, purses, softness, attributes and meaning change based on colour it accompanies.
- XIX. Red=intense, white= subtle. Two colours in the same manner or portion. 'Seeing red' commends attention, contemporary, rustic, timeless.
- XX. Patterns, bold, dramatic, energetic, draws attention, associated with danger, intimidating, visually captivating, geometric, symmetry, shape, size, space, reflection or line symmetry, composition of two transforms is also a transform.

Research Notes

Toshio Shibata



- Born in 1949. Tokyo. Japan.
- Photographer of mostly dams, waterways.
- A Japanese photographer known for his large format photographs.
- Large scale works of civil engineering in unpopulated landscapes.
- Education: Tokyo University of Arts
- Books: Landscape, type 55, Toshio Shibata, Visions of Japan.
- Wikipedia: Japanese photographer known for his large works.
He graduated from Tokyo University of Arts with a B.A. in 1972 and M.F.A in 1974 in which he concentrated on primarily painting.

'He graduated from Tokyo University of Arts with a B.A. in 1972 and M.F.A in 1974 in which he concentrated on primarily painting.

Toshia Shibata is a Japanese photographer. His speciality tends to be water and man made structures. By combining the two you'll get a Shibata photograph using line and perspective, visually evoking the rushing water sounds natural.

Movement of water and man made engineering ubiquitous yet frequently disregarded parts of contemporary landscape visually uncanny through formal invention. Having studied at Tokyo University of the Arts in 1975, inspired by trips to Europe and immersing into western tradition of landscape painting and photography.

Shibata returned in 1979 where he found Tokyo visually 'messy' and was not satisfied and therefore his photographs were shot only in shooting in black and white. In 1983, he focused on Japanese post war.

He moved to the United States in particular to the Chicago art institute in the mid-1990s. Focusing on quintessential Japanese of water (subjects) presence and nature. Exposures to emphasis on movement.

In 2005 Toshia started working with colour 'water colour' which subsequently appeared in New York in an exhibition.'

Project 2: Shadow: Wakehurst Place

I really enjoyed shooting at Kew Gardens. Wakehurst Place. The weather allowed me to enjoy the experience. It was a pleasure to capture snaps of the of science based plant conservation and research centre.

Conservative and Research Centre. Wakehurst Place by Claire Clark



I love the reflections in the shots, the roof on the building is mirrored in the water below. The light reflecting almost gives the impression of a tunnel. The corner of the pool's water in the centre of the water in the centre of the picture is bright, the trees can be seen reflected faintly here. The architecture is well designed; this was the over all focus. Then looking into the glass building there is patterned symmetry on the ceiling, mirrored into the water. The Terese and sky are in focus but not distraction are the yellow trays but this is not disastrous. I had a desire to capture the atmosphere of this building and the life within and surrounding it.

Creating composition in the frame with ease I loved the shapes, curves. The powerful element of lines; horizontal, diagonal, vertical and conveying.

I enjoyed the connections, the interconnectedness with nature.

I like the colour contrast, however, I would have liked to visit at all later time during the day too.



Visualisations by Claire Clark

The subject is the woman sitting on the edge of the water pool. The sunlight is touching her shoulder. I image she is fully conscious in thought and reacting to her environment. It reminds me of studying Masaru Emoto and the positive ideas and science in respect of the connected emotions and water.

I like the path...for me I can see in a spiritual psychological process. The subject is in focus and clear. I am photographing the subject from behind the subject and she is looking towards the path and trees. There are a few figures in the background.

I took the image at an angle. I wish I had obtained the woman's foot. In the frame. The colour contrast is fair. I recall it brighter so it is good if the subject was too bright she would not be relevant.

I like the lines, paths step, line of the trees. The pool and the shadows and reflections cast. I have many photos for this project;

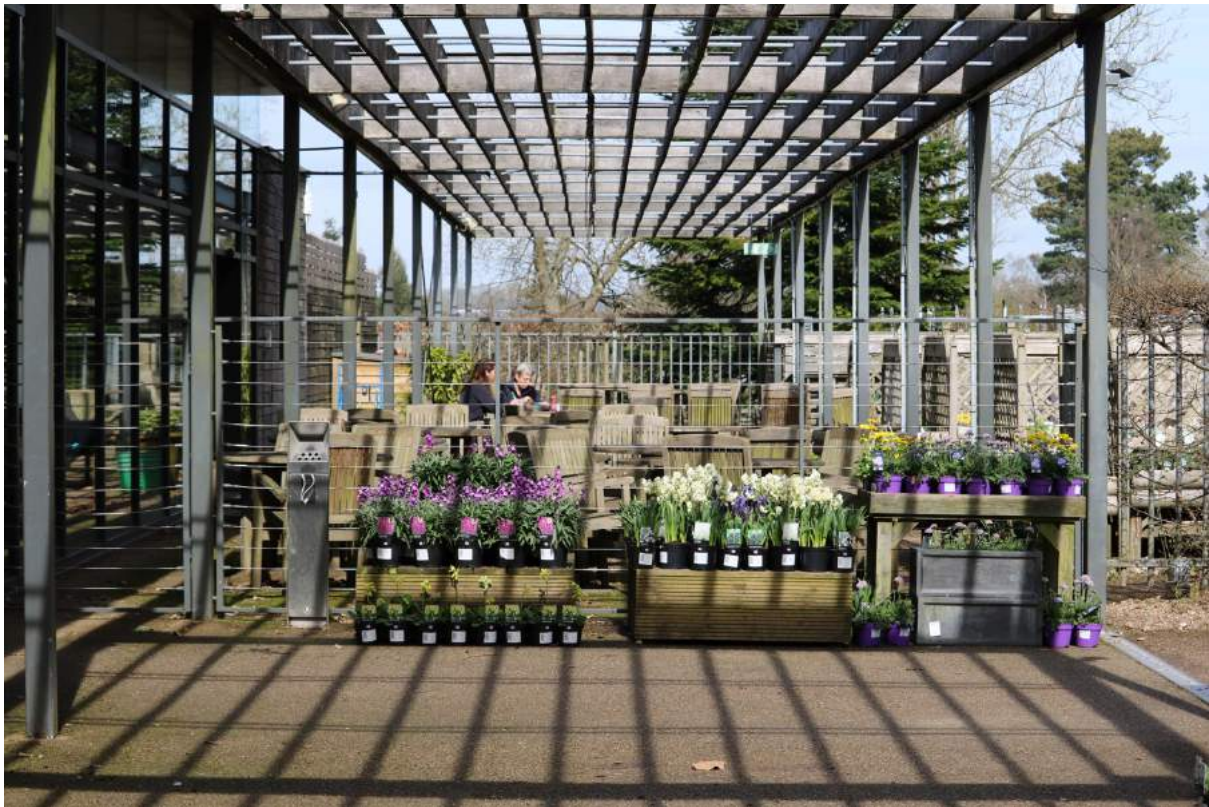
The subject is the focus on the restaurant's windows but also the couple both dressed in white/pastel tones. They are holding hands intimately.



Looking Through windows by Claire Clark

- There is a lot happening in this picture, which, I'd expect on such a pleasant day.
- The eye does travel around however that was my intention when I decided to take the shot.
- The reflections feature the green leafy environment.
- The photograph is in focus and well exposed. The contrasts are separated between areas of dark and light its reflections.

- The subject below is a reflection and casting shadow of a pergola roof;



Frames by Claire Clark

- The shadows are reflections are clear. There are no obstructions.
- I framed the photographs intentionally in order to distract a little I took another shot without the background to avoid any distraction for the viewer.



Cells by Claire Clark

- The subject is in focus and with definition.
- The colour balance is darker than I recall.



Blossom Before Bird.



Blossom and Bird.



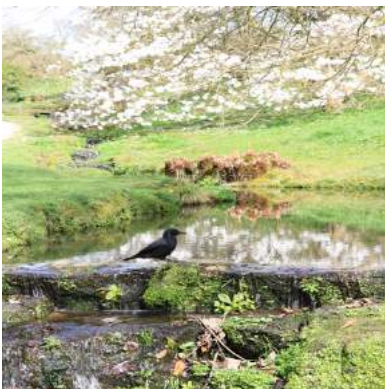
Blossom After Bird.

I originally loved the tree and its blossom reflected in the water seen above. As I was taking snaps a blackbird happened to glide down to drink and take a dip. I focused the spot meter on the blackbird. However, I desired to possess the tree and its blossom reflection as a focus point behind the blackbird. I like the qualities in the photograph.

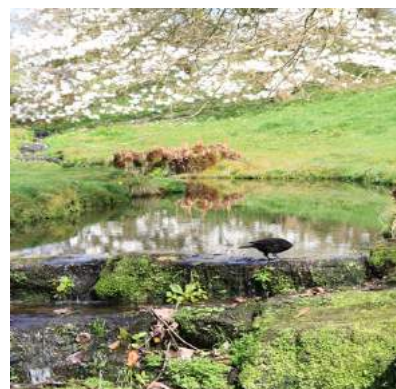
The weather condition allowed for nature looking water flow. The light glints reflect sparkles of light...that glimmer.

The shapes occurring like the triangular shape of the water and the tonal glimpses and their differences are favoured.

The focus and exposures is clear. I feel there are several positive characteristics, like the tree and its softness. The greenery surrounding the water and circulation around the water. The movement of the water trickling in the bottom left hand corner. As below;



Shadows Flow by Claire Clark



Drinking Shadows by Claire Clark

The contrast and colour is how I recall it on the day. Please see thumbnails of the other photos taken...

Project 2: Shadows

I have enjoyed the diverse shots in a variety of places. I consider and will hunt for shadows now in most of my future shots. In all places constantly seeing them continuously and I wish I had my camera at all times...I have been constantly thinking about where to take snaps.

I really like taking the photographs at Knole Park considering exposures and the subjects. Sun streaming through windows;

Collection of Reflections and Shadows by Claire Clark



Then the way trees cast their shadows



There are patches of light cast through trees and shrubs



These were taken at Wakehurst Place. Then the photographs I took that were angular shadows taken in Oxted on another day...



Oxted's Shadows's by Claire Clark

I have considered all the questions when taking snaps. I have tried to use the spot meter to expose the highlights correctly and tried to take into consideration framing to generate interesting configuration. I did find it arduous to stick to knowing when to stop.



Catching Shadows in Oxted by Claire Clark

I visited three different train stations which are all close in proximity;



Oxted Station. Claire Clark.



Lingfield Station. Claire Clark.



East Grinstead Station. C. Clark.

I also shot a man having a cigarette in the bike shed!



I focused on him and the casting shadows all were formulated, the day was bright, midday sun. Perhaps the shadows could have been somewhat darker at the time of the photographs being snapped the sun was dazzling, pretty cloudless.

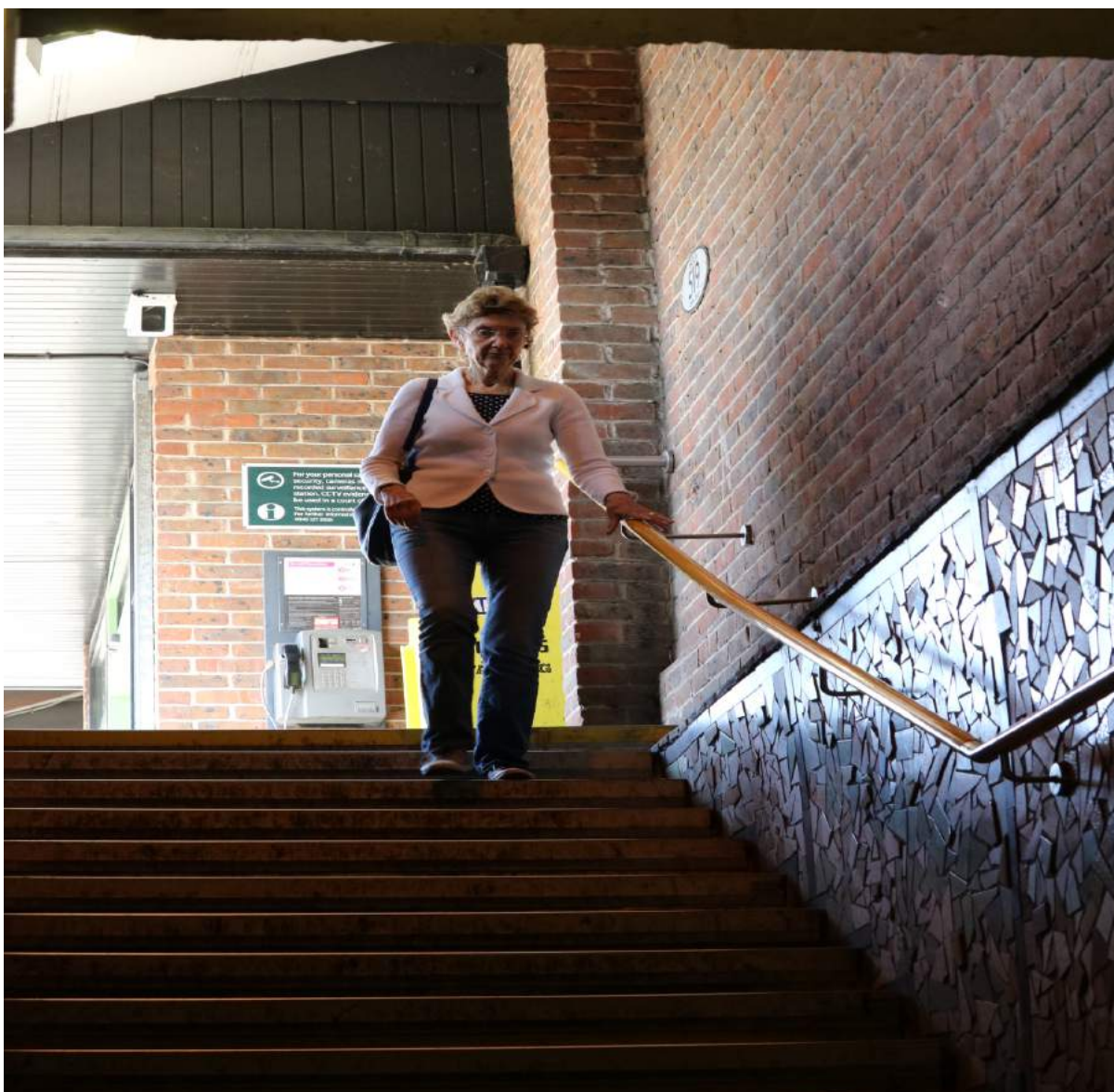
There can be seen a car park behind the transparent bike shed which could be moderately distracting. The photo is slightly interchangeable.

At Oxted I took a number of snaps in the underground passageway. I did delete a fair few of these as they were overexposed. The sun was making some of the shots drench in the sunlight making them very unpleasant, not being able to distinguish any detail. So no shadows/highlights were captured.



Colour Underground by Claire Clark

Hold Tight by Claire Clark



It can be difficult to get the balance, the best exposure, this is where the metering helped in its setting.

In the underground walkway the people were silhouettes, mainly featureless which is the lighter background. I like the mystery of who these people are, where are they going?



Sound of the Underground by Claire Clark

I waited for the the subjects to walk in front of the sun light so the people were under exposed. In some of these photographs you can make out the goings on of a town in the background which adds to a little more drama, interest perhaps?



[On The Move by Claire Clark](#)

Contrast is satisfactory. The brightness is a little harsh and I needed a flatter even light. Out to the street could be toned down slightly. The colour balance I remember comparable. A crop to Align exit would improve the photo.

At East Grinstead – Bluebell Railway

The photograph above was taken on the platform next to a carriage that is stationary and offers refreshments. The afternoon sun was still pleasant and therefore I had some good reflections and shadows. The focus and exposures were adequate, contrasts too.

The reflections of light were throwing back mirrors of people outside the carriages in the photograph below; The colours were indeed similar to how I recall them that afternoon.

Here are some more photographs taken;



Below the focus is on the woman and child

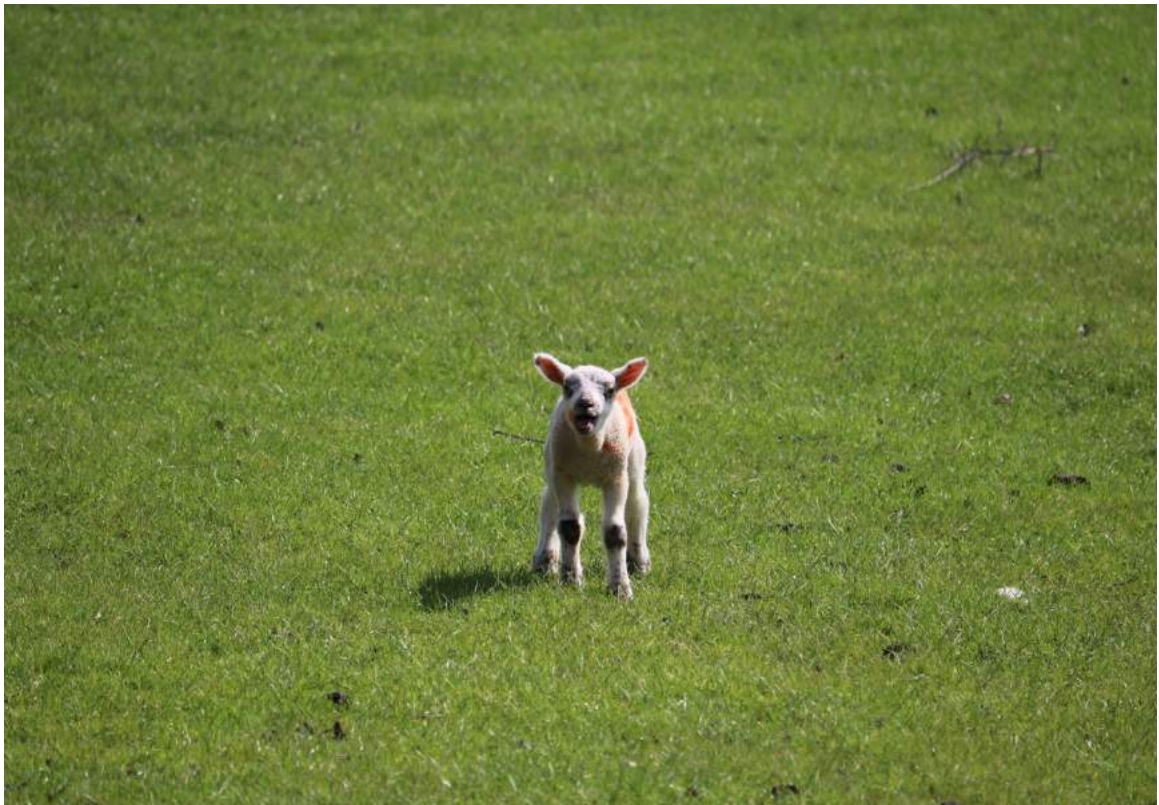


Woman and Child by Claire Clark

- Focus on woman and child and the shadow.
- Clearly visible shadows.
- No distractions
- Well exposed
- Good contrast.
- Colour as I recall.

I visited pastures for lambing season. There was a lot of bleating a signal I thought to hurry up and get your photograph!!!

Lambs in field close to home



Where's my Mum by Claire Clark



Woolly Fields by Claire Clark



So my focus was on the sheep some with their young, my shots were done in auto and some manual. I found the sun was bright so I could do with altering them in Photoshop...see above.

Please see all photographs in thumbnail...

Project 2: Shadows Knole Park

I took a series of photographs in Knole Park. I choose an afternoon when the day was partial sunny. I knew the trees would show slightly comparable shadow casts, some relatively darker over larger areas. Some left flicker and glimmers of shadow. Some little reflection and small traces of shadows.



The trees obviously very different in development, some more so than others, some slanted, interesting in shape, some more advanced in their growth, some widely expansive therefore creating shadows of variant natural design. Contrasting photographs



Please see all the thumbnail images...

In some of the photographs the distractions are the deer and their casting shadow, in other photographs I have made them the focal point...



[Eating Your Shadow by Claire Clark](#)



Standing On Earth's Surface by Claire Clark

Slightly shadowed by the deer...



[Spirit Deer by Claire Clark](#)

All images were in focus and the natural surroundings are a good contrast blending well in their natural environment.

When viewing the photographs each one individual permits a different response, the one below has a distracting background.



[My dears by Claire Clark](#)

The photograph below does not have distractions;



[Saturating The Age by Claire Clark](#)

The images are well exposed as the light and dark tones are perceivable. The light and dark are giving dimensions to the landscape and the shadows have some depth.

Exercise 1.8

Bracketing EXPOSURES

Bracketing exposures means making three to five shots of the same subject of different exposures. This gives you more choice to work with later, resulting in more controlled shadows.

- 1, Put your camera on a tripod or a stable surface.
- 2, Set to manual mode. Make a photo of anything you like at the optimum exposure according to the light meter reading.
- 3, Now deliberately under-expose by one f-stop or by reducing shutter speed. (E.g. 1/30th sec to 1/60th sec)
- 4, Take another shot, under exposing by a further f-stop.
- 5, Now take a shot over-exposing from the initial optimum exposure by one f-stop or increasing the shutter speed.
- 6, Take another shot over-exposing one stop further.
- 7, Upload these photos to your computer to view them later.

You may notice that the under-exposed images have more tonal 'information' in the highlights and the over-exposed images have more shadow information. It's usually easier to work with a slightly under-exposed photograph when conditions are difficult than an over-exposed one because digital cameras record shadow detail better than highlights.

I set up my camera on my tripod, the camera set on the manual mode. I adjusted my shutter speed on my first experiment at 1/1000 of a second. This will result in my photo number 1:

An underexposed image



- Shutter speed, 1/1000
- Aperture; F4
- ISO; 200 70mm

The light meter is telling me the image is too dark – underexposed. The image could have been taken in the evening, although the background sales otherwise. So I adjusted the shutter speed from 1/100 of a second to 1/15 and now the subject is too bright;



An overexposed image

- Speed; 15
- Aperture; F4
- ISO; 200
- 70mm

The final picture is the correct image;

The correct image



- Speed; 1/200
- Aperture; F4.5
- ISO; 200 70mm

The final image is the one that is the correct exposure. I continued using the following shutter speed, apertures and ISO;

An underexposed



ISO 200 70mm f/4.5 1/125

Overexposed



ISO 200 70mm f/4.5 1/30

Correct image



ISO 200 70mm f/4.5 1/60

Continued...see thumbnail...

After Exercise 1.8 Bracketing Exposures

Research point – Diffused light

To prepare for the next exercise, look online at the cityscapes of Gabrielle Basilico. Notice the smooth quality of light, the sense of space and the way architecture seems more like sculpture, with its shape and form emphasised. And look at the broad tonal range in Mike Walsh's landscape below, which comes from the naturally occurring light and dark tones in the landscape.

Diffused light- notes

Having looked at Gabrielle Basilico work...I found that she was an Italian photographer whom she defined herself as a 'measure of space'.

Gabrielle Basilico was born in Milan in Italy in the year 1944. Having originally studied to become an architect before deciding to pursue a career in photography.

- Born 12 August 1944. Milan, Italy.
- Died 13 February 2013. In Milan, Italy.
- Books published: Beirut 1991. 2003, Vertiginous Moscow, Scattered City.

Gabriele Basilico's initial works focused around traditional landscape photography, but later he seemed to shift his focus onto architectural photography which seemed inevitable considering he first started out studying architecture. Obviously due to his influence of his previous studies he prospered taking full advantage and it paid off. Not wasting his talent and combining the both he was able to achieve international fame.

In 1982 he found this fame with his photographic report on the industrial areas of Milan, 'Ritratti di Fabbriche, Sugarco'

Example's of his work below.



In the mid 1980s he was part of a group of photographers' commissioned by the French Government to document the transformation of the transalpine landscape.

In the year 1991 Basilico's public work was showcased in December 2012, at the inauguration of a new square, GAE AULENTI, in Milan. The work consisted of a series of photographs that portrayed the Porta Nuova Project from its inception through completion.

The majority of Basilico's work was done using a traditional viewfinder camera and black and white film. He was awarded the Osella d' Oro at the 1996 Venice Biennale.

Unfortunately, Basilico died of cancer aged 68. He was arguably the best internationally known photographer of urban landscapes. Basilico's domain was the restless decay of old and the burgeoning new megapolis.

With post modernist taste with peripheral architecture and that fantastic archaeological approach.

Basilico latterly explored colour and digital photography. His lifelong passion was for often ominous shades of black and white like the photographs above...with the use of classic cameras, in particular his large-format Rolleiflex. At times he would employ a still older tripod and old-school black cloth technique.

I believe him to be an urban photographer that is phenomenon.

One of the photographs I have taken below;

- Quality of light
- Sense of space
- Shape and form
- Black and white
- Could appear almost sculptural



Compton Bay by Claire Clark

The fantastic photograph below by OCA student Mike Walsh



Exercise 1.9

Soft light landscape

Search your local area for a landscape, cityscape or other external environment where you're able to get a wide view of a large expanse of space. Try a high vantage point, hills, car parks and department stores work well. The subject of the exercise will identify be lit with diffused light, so you'll either need to wait for an overcast day, or just after the sun has set.

Photograph the landscape using a tripod to keep your camera steady, with an aperture of f22 (the narrowest aperture) because this will give you most depth of field. Shoot a variety of viewpoints and compositions with the horizon low in the frame (more sky) and then high more (earth)

- 1, Bracket your exposures using the shutter speed dial. You may have to make long exposures of over one minute depending on the available light so it would be useful to use a cable shutter release to prevent you joggling the camera. When you make long exposures you'll notice how light 'gathers' in your photograph and moving objects will blur.
- 2, Don't worry about inherent bright spots like street lights or car headlights.
- 3, Upload your images to a computer.
- 4, Assess your photographs carefully. Choose one or two that are the most successful.
- 5, Look for the place within the image that has the darkest shadow in it and use levels to make it black or dark grey. This is likely to be a shadowy edge or a silhouette. Do the same with the lightest point following the instructions in exercise 1.2
- 6, Use the middle slider to increase the mid-tone brightness as high as you can before it becomes unnatural or blocky
- 7, Your goal is to increase the perceived luminosity of the photograph. Does it look real or unreal? Have you gone too far with the processing? Does it represent the view you saw with your eyes or is this an 'image' only a camera can create?
- 8, Save as... version _2 and respond to your own re-assessment. You may decide the photo looks better less 'luminous' or more 'contrast' for example, or perhaps you prefer it in black and white.

Contact Sheet for Project 2: Shadows See Separate PDF File

Project 3: Stillness and Movement

This project is an opportunity to produce a series of landscapes or environment photographs that fuse the stillness inherent to photography with the movement inherent in life. First though you'll investigate the visual effects that occur at different shutter speeds.



Robert Enoch

Exercise 1:10 Shutter speed

Make a series of experiments bracketing only the shutter speed, for example by using $1/250^{\text{th}}$ sec, then $1/60^{\text{th}}$ sec, $1/15^{\text{th}}$ sec, etc. You'll go from freezing movement to blurring movement.

Think about interesting moving subjects and note down some ideas: people, nature, machines, etc. Note the most effective ways you could photograph them: by panning the camera with a moving object or by holding the camera still.

Try not to fall for visual clichés; if you're recognised that something is a cliché, move away and search for something new. All visual art is refreshed by new ideas.

Below are some of the photographs I took whilst in Isle of Wight. I had a number of ideas about photographing movement. As we were visiting the needles I thought about the lift chairs down to the needles they are not fast in movement however I used the shutter speeds to experiment with movement...whilst they are not natural in

the environment they are in a natural environment going down the different coloured sand cliffs towards the sea and then up again towards the top of the cliff face:

ISO 100 113mm f/13 1/20



ISO 100 113mm f/2.9 0.30000s

ISO 100 231 mm f/6.3 1/13





By Claire Clark ISO 100 100mm f/22 1/40

Then Going up towards the cliff face: I really enjoyed this exercise particularly the following experiment...

The below image was taken in a glass factory...using natural materials to make glass. I took several photographs all can be seen in thumbnail too but here are some more;

I didn't want to photograph just the usual...I wished to have a variety of images...some images being landscape contrast with manmade whilst some of the other photographs the environment in which we live, however not of the things we see on a daily basis...but photographs that produce some energy whilst still but in motion...



ISO 2000 70mm f/4.5 1/4000



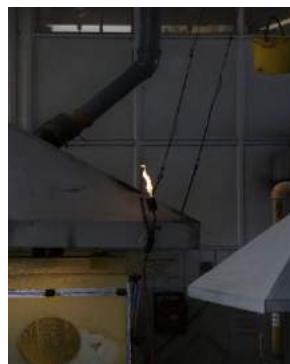
ISO 100 70mm f/25 0.30000s

The natural light gentle motion of the atmosphere is causing the above mobiles to move as well as me using various shutter speeds.

I experimented with other visuals. The photographs below are taken of a naked flame;



ISO 6400 113mm f/5 1/4000



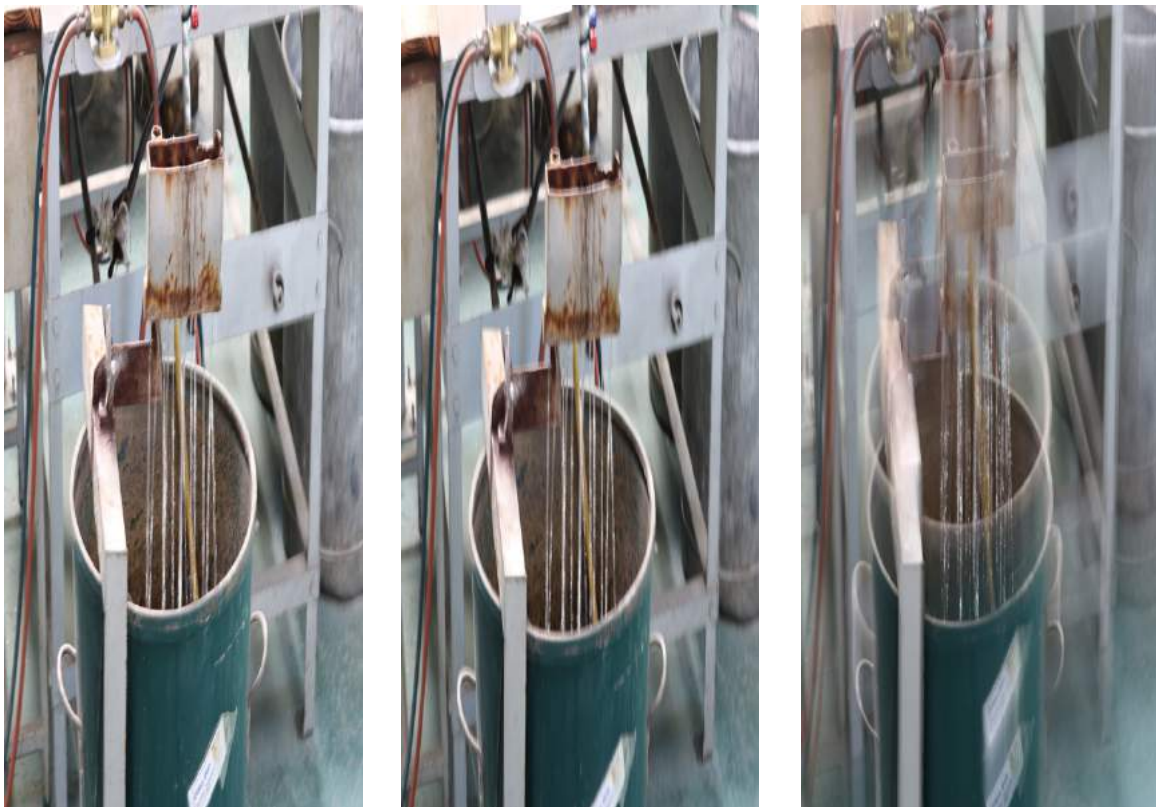
ISO 100 113mm f/22 0.30000s

stillness and movement images



I wanted to produce some different I ages so see below for more experimentation with bracketing. I wish to produce images that are somewhat different... without experimenting I won't know what works. That's dissimilar to what others have done before...unconventional is the word!!!!

Lots of my experimenting was done in the Isle of Wight. So there was plenty to shoot...





Racing by Claire Clark ISO 100 55mm f/4 0.30000s

I can certainly see a huge difference...this exercise was so vital and much appreciated...



ISO 100 89mm f/25 0.30000s

Please see all images in thumbnails...

ISO 100 89mm f/18 1/30



These are a few of my favourite below:

Top: ISO 500 200mm f/5.6 1/125 Bottom: ISO 6400 250mm f/5.6 1/3200





Top: ISO 3200 189mm f/5.6 /640 Bottom: ISO 6400 183mm f/5.6 1/600





Top ISO 100 109mm f/11 1/160 Bottom ISO 200 55mm f/4 1/4000



You can really see a difference in the fast and slower shutter speeds and the sharpness of the photographs when I increased the speeds slightly getting a sense of more movement in the picture:
Top: ISO 6400 250mm f/5.6 1/1600 Bottom: ISO 160 225mm f/6.3 1/13



The picture above is blurry, however you sense movement

Project 3: Exercise 1.11 Capturing stillness and Movement.

To prepare for this exercise, research more of the work of Toshio Shibata whose images of dams and waterways, reinforcements in Japan contrast the fluidity of water with the solidity of rock and concrete. They also document the way human beings interact forcefully with the natural environment.

Notice how rigorously composed Shibata's photographs are. They are almost abstract in their use of geometric lines, angles, shape and forms.

An example of fluidity with solidity of rock, is of a photograph I took in the Isle of Wight where I have a second home. This photograph below was taken at Compton Bay beach;



Compton Bay by Claire Clark

Also another photograph displaying water and concrete was taken at Bough Beach a place near to my home where lots of birds and wildlife can be found see example below;



Bough Beach by Claire Clark

- I. Notes;
- II. Need to look at different places...bridges where there is water...etc....
- III. Ideas for capturing stillness and movement
- IV. Toshio inspired;



- V. Symbolic, a repeating design, distinctive, meaningful, significant...perhaps sunset like the one below, it displays meaning i.e. Energy; waves, sun, colours are energetic...water, sunset?



Compton Bay by Claire Clark

More ideas for the above title;

- I. Metaphorical
- II. Figurative; 'no clear line between literal and metaphorical senses'
- III. Something used or regarded as being used. Representing something else, emblem

a. Photogenic, attractive looking Communication conveying disclosure of information; Candle



Yoga Girl by Claire Clark & Candlelight-Candlelight meditation.
Yoga...mediation



Photo shopped images of capturing stillness and movement;



[Yoga Girl at Sea. Claire Clark.](#)

Stillness and Movement. Claire Clark.

Experimenting with Photoshop...



[Still Waters and Birds in Flight. Claire Clark.](#)

Creating a series from a variety of different instances of the subject.
Tuesday 18th. Yoga snaps for Photoshop...

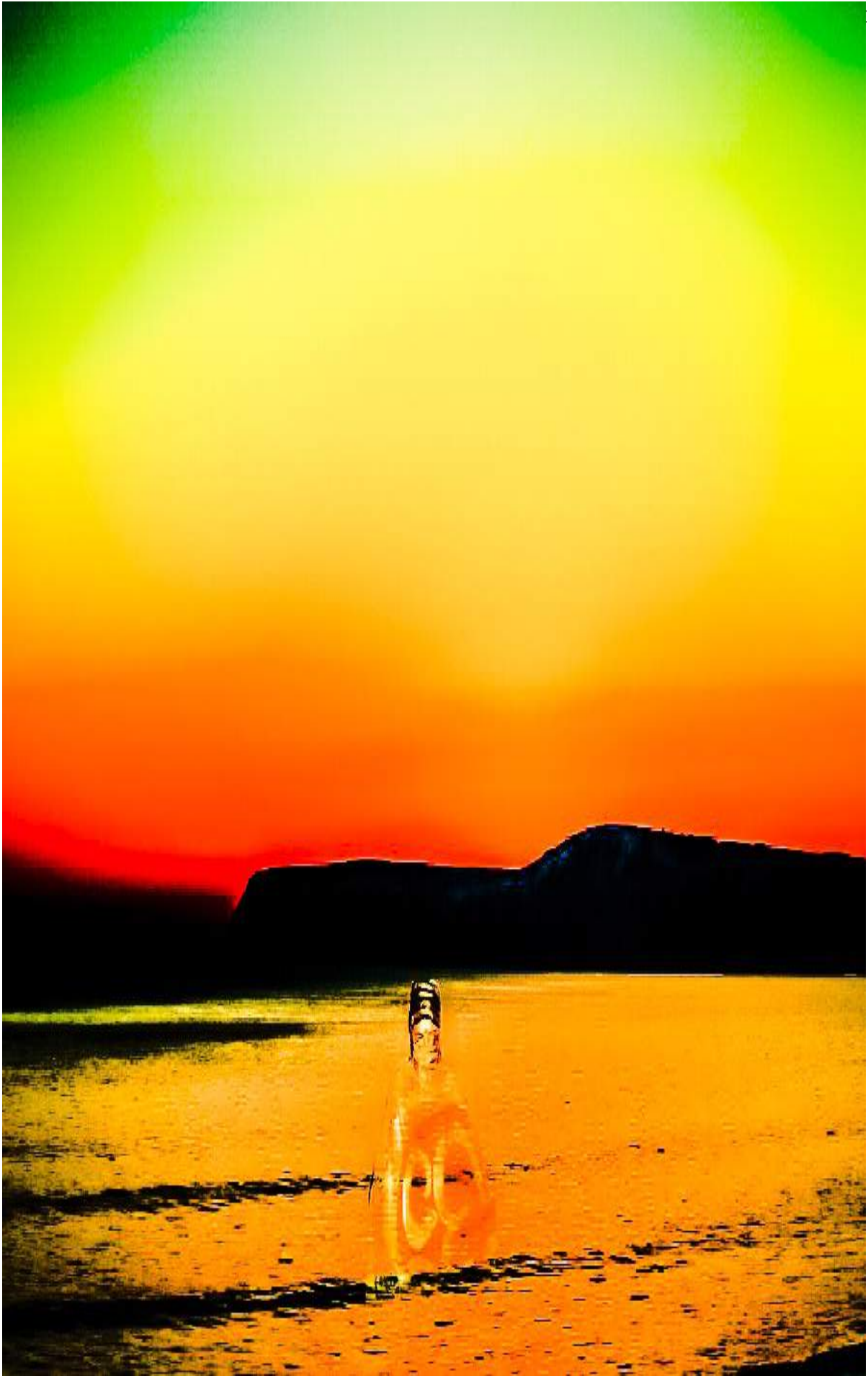
NB fluidity of water, solidity of rock, concrete, human beings? Interact forcefully with natural environment?

- Choose a subject that includes stillness and movement.
- Series from a variety of different instances of the subject.
- Ideas? Symbolic? Metaphorical?

DO NOT THINK 'PHOTOGENIC'- in visual sense go beyond that. PHOTOGRAPHS COMMUNICATE; stillness and movement. Peaceful and energy.

Please see thumbnail images...

Again I didn't want to photograph just the usual...I wished to use Photoshop to alter some images combining the water with some of the other photographs where there is plenty of natural energy...but like the images I took of 'yoga girl' a peaceful energy, meditating with little or no real movement combined with the motion of the sea...



Although you are able to get the gist of my vision...

I experimented with other images of birds taken and then added to the sea image. The sea images were taken from the exercise 1.9 soft light landscape...this was only for the purpose of experimenting. The images are rather bright...



I wanted to produce something different. I'm very new to Photoshop and admittedly need to get up to speed with using it... the images above are on the bright side. However, the brief was to experiment with fairly abstract producing images that are some what different... without experimenting I won't know what works. My computer is yet to arrive so therefore I will add more images at a later date. I choose to do a series of photographs on water and animals....

This shot was taken at Bough Beach, the the piglet at a local farm...and wings of a bird from Wakehurst



Peaceful Pig by Claire Clark



Unicorn's Vacation by Claire Clark

Again the image above was taken at Bough Beach and the horse taken near home in a local field.

The image below was also taken at Bough Beach, birds from the same place and from Wakehurst Place.



Wings Break by Claire Clark

The reason I choose birds was because they are both natural in movement and stillness... I was able to capture them in flight. The still of the flight when they land...

The other animal's horses had a beautiful gentle movement and are a peaceful animal to watch also. The stillness of me also trying to capture these animals.

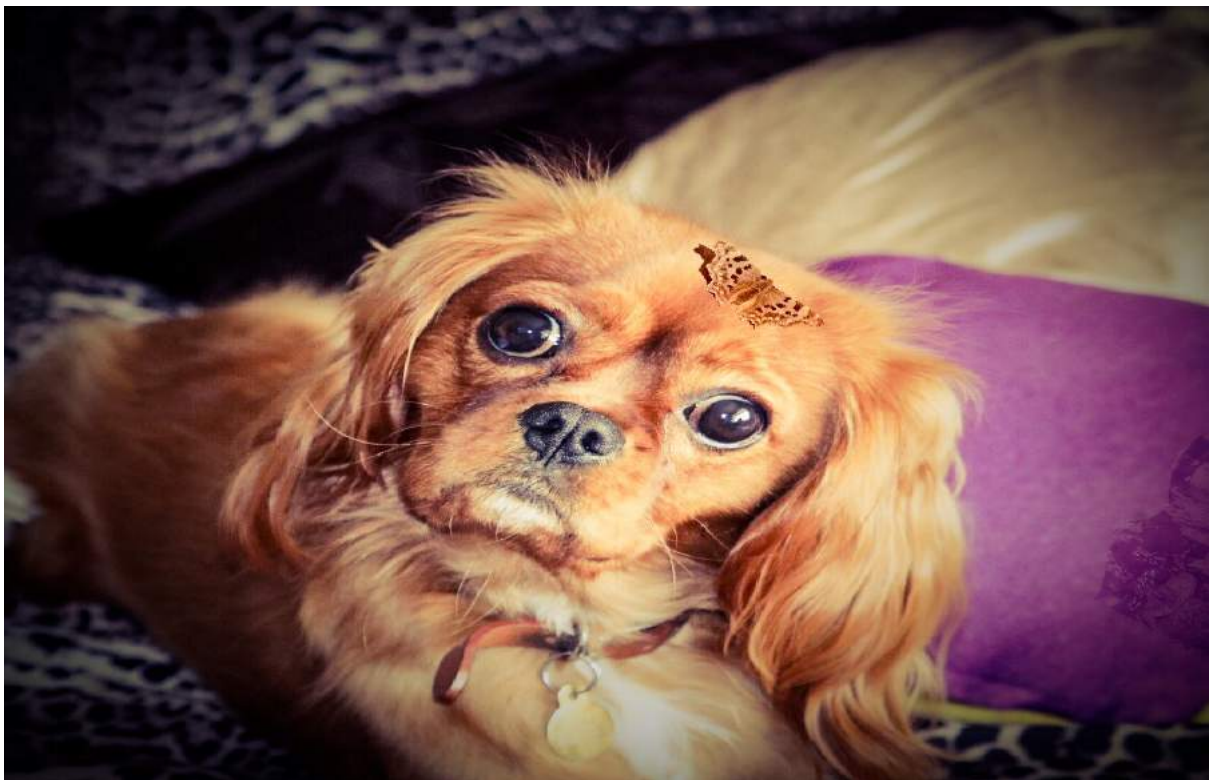
The piglet not so still however I am not a meat eater and maybe it picture was meant to be controversial in that the farm breeds animals for slaughter...I see a piglet that will go to the heavens sooner than it should!!
More birds...a cliff edge being still, birds and water...movement;



I could continuously make different images...no water in this one but a dog, my dog chilling out...you can see



movement in the eyes...I have included 'yoga girl' on the cushion...my favourite robin to another cushion...below I have cropped the image leaving it in colour;



Movement in the eyes by Claire Clark

The series of natural images;
Still but again movement in the eyes...



[Susie Robin by Claire Clark](#)

I done several different trips out for this exercise. I went to Wakehurst Place for the birds;



[Duckling In Training by Claire Clark](#)

Then Bough Beach...



Before the Duck to Water by Claire Clark



Like A Duck To Water by Claire Clark

Then a visit to Weir Wood, Ashurst Wood;

This was to look at the Stillness and Movement but also the balance of sky, land, tone...



Stillness and Movement Reflections by Claire Clark



Stillness in a Mobile World by Claire Clark

I also visited Isle of Wight.
Taking some photographs for the exercises 1.8 1.9 and 1.10...these gave me ideas and I had in mind exercise 1.11;



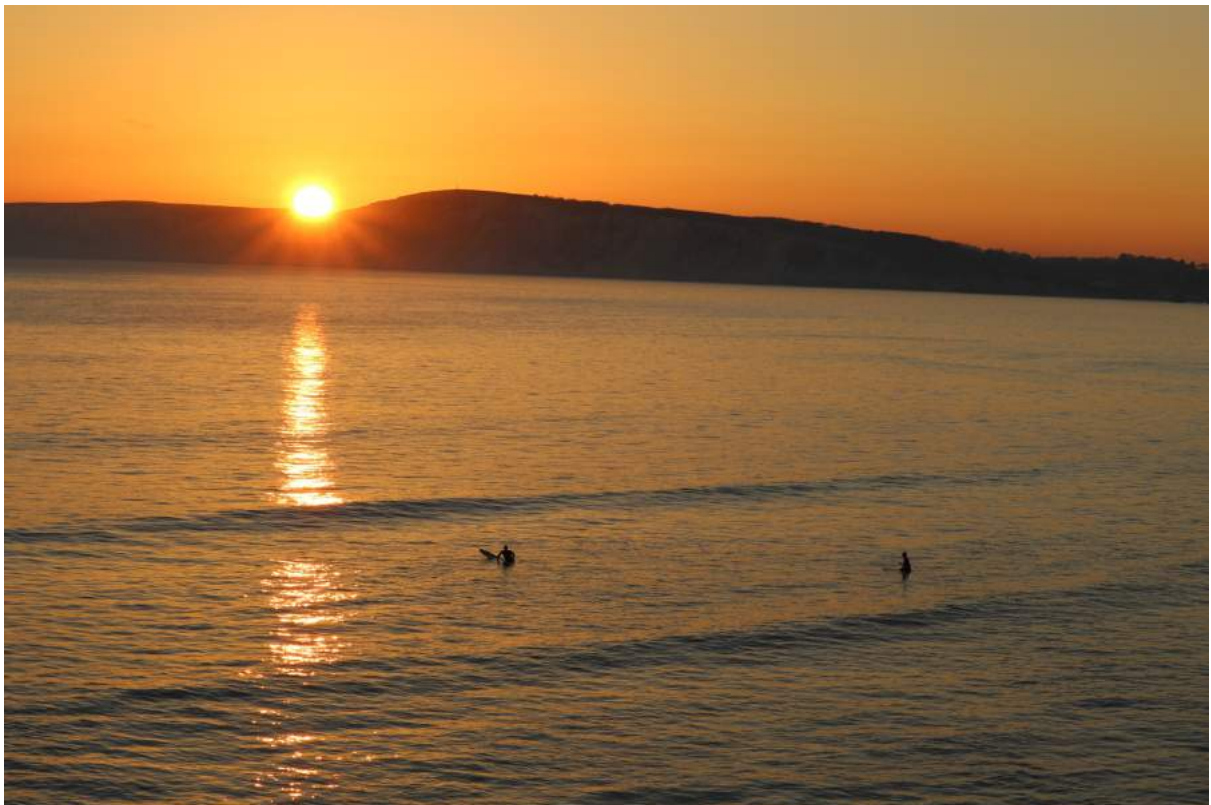
Altitude by Claire Clark



We Build the Road and The Road Builds Us by Claire Clark



[Earth, Wind and Fire by Claire Clark](#)



[Out of The Water by Claire Clark](#)

See thumbnails for the rest of the series...

Project 3: Exercise 1.12: Smash!

This exercise asks you to choose some suitable small objects that you can break! An old toy some rotten fruit, a shirt or a balloon filled with water would all work well. The point here is to freeze a fast-moving object in an otherwise still location. You must get the object in sharp focus to reveal the object in sharp focus to reveal the detail of its disintegration and movement.

Choose a suitable location where you won't make too much mess. Aim to frame the object quite close with the environment around. You'll need to frame the object in front of a background that helps to emphasise it visually that could mean a complementary colour (e.g. Red against green) or an opposite tone (light object against dark background or vice versa)

Before you start, research the freeze – frame photographs of Denis Darzacq at www.denis-darzacq.com/
Do an online search for Harold Edgerton's experiments?

These photographs give you images that would be impossible without the mechanism of the shutter, and in Edgerton's case, a flash.

- 1, Set up your camera on a tripod a few meters from the 'impact zone' (ground, wall or other) and set the shutter speed to the fastest possible for the available light. Focus your lens manually on the 'impact zone'. Take a few shots to make sure the exposure is spot on. If you have a flash, use it.
- 2, Now ask an assistant (standing out of the shot) to drop or throw your object onto the impact zone where you've nailed focus (they may need to wear protective glasses depending on your choice of object) Take your shot.
- 3, Review your photo. How was your timing? Is the shutter speed fast enough? Should you increase your ISO?
- 4, Try again...and again...it's a trial and error process.
- 5, Review your images.

You should have a variety of images that show the frozen movement. However, this project doesn't just illustrate the effect of a fast shutter speed, but also the significance of chance in photography. Even if you photographed the same kind of object ten times, the resultant images would all show subtly different results. This is one of the reasons why photographers invariably shoot a lot of exposures.

This exercise also shows how a 'planted' object can alter the interpretation of the environment. All juxtapositions have this effect, but usually in subtler degrees.

I thought about objects that I could smash to smithereens. I didn't want to demolish the children's toys so a torpedo of exploding fruit in this case oranges seemed adequate. I choose a mild sunny day outdoors...the walled garden seemed the perfect spot so I thought! My children relished smashing them in a hostile manner thoroughly unreservedly. Although they kept missing the target, so we decided on an old fridge/freezer that was about to be thrown away...I thought the orange against the rusty brick would be suitable for contrast but there was not enough variation between the wall and orange, hence choosing the brightness of the white and joyful, sprightly orange.

I found it challenging to freeze a fast-moving object. The test for me was to capture the detail and sharpness of the orange.

I played around with the shutter speed. The camera was set up on a tripod a few meters from the wall, fridge (impact zone). The shutter speed was set to --- obviously on this setting due to the available light having checked my exposures.

My experiment one orange on orange-rust wall:



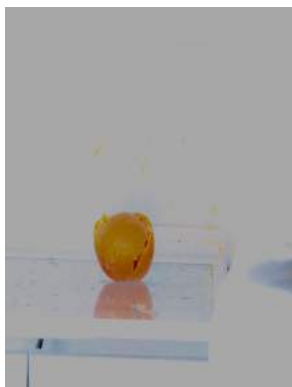
- Shutter speeds; 6400, 1/500, 1/500
- Aperture; f/5.6, f/4-5.6
- ISO; 6400, 6400, 6400

I experimented with increasing shutter speeds, increasing, decreasing, slighting ISO.

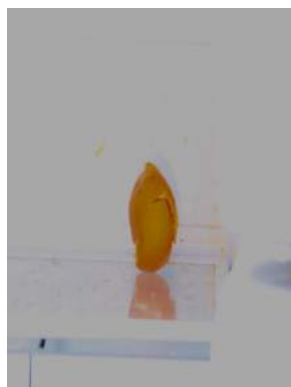
I did find this experiment very trail and error. The most successful was the orange aimed into the impact zone, being the space inside the fridge.

This experiment needs various methods to achieve a satisfactory result.

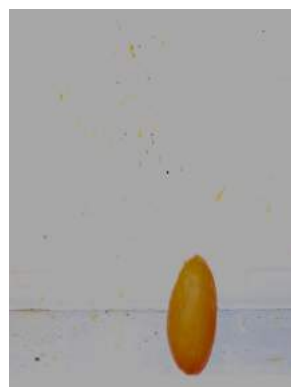
I did eliminate a lot of photographs.



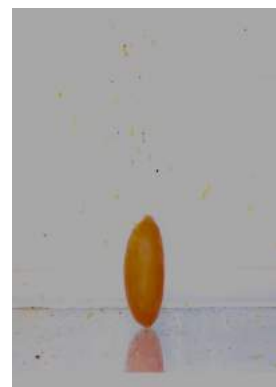
ISO 3200 143mm f/10 1/125

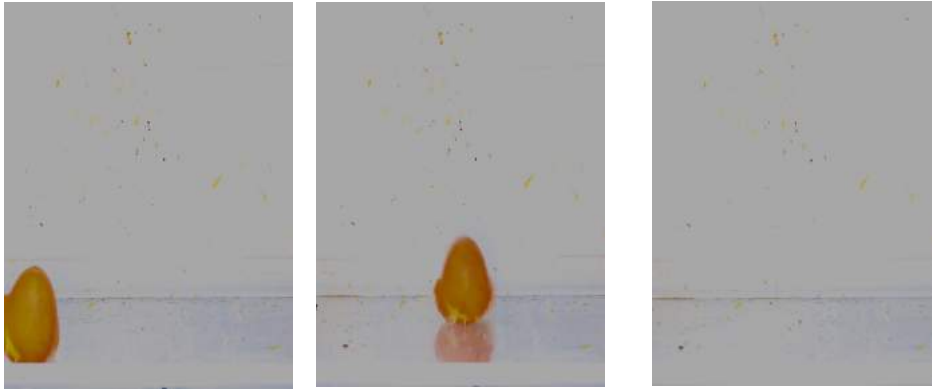


ISO 3200 135mm f/10 1/125



ISO 3200 135mm f/10 1/125





Fridge and orange experiment.

I certainly found significant degree of this experiment was dependent on chance.

My desire to accomplish and master it is realising and capturing (set in motion) a process of both recording and movement with technique and my ability to master my camera, through experimenting with shutter speeds, apertures and ISO settings. Ensuring the focus is sharp. Also that I would find it extremely helpful to examine (study) other's experiments. Of course capturing as many shots of possible.

On summary chance and skill, experimenting and persevering.

More orange on white;



ISO 3200 55mm f/5.6 1/1000



ISO3200 127mm f/8 1/100



ISO 3200 55mm f/5.6 1/1000

More of the experiment can be seen on the Smash thumbnails.

The juxtaposition illustrates great composition techniques and this type of photography is really an effective way of showing and demonstrating two visual elements. Still and movement in this exercise.

Research: About Denis Darzacq



The Fall. Denis Darzacq

Project 3: Exercise 1.12 Smash

Denis Darzacq was born in Paris, France in the year 1961. Where Denis still resides today. Denis attended the Ecole National Supérieure des Arts Décoratifs in the year 1986 where Denis graduated. After graduating Denis undertook employment on the set of many feature films such as Satyajit Ray, Chantal Ackerman.

Denis started his career as a photographer at the outset pursuing Frances rock music scene. Denis imitated other photographers of his generation working in press Photography. Others were impressed and captivated by Denis's artistic present day creative photographs. Denis's natural skill and eye for modern day photographs.

Darzacq studies his subjects analysing his subjects in detail. He gives his viewers informed details. His photographs are visually aesthetically pleasing, effective ingenious and original in my opinion.

Darzacq unites the elements and subjects, they fit. Darzacq's work is laid bare to the public. Denis's work has been presented extensively in France, around Europe and places like New York.

Darzacq's works are shown in the National Modern Art Museum in the centre George's Pompidou. His contemporary collection in the Nicéphore Niépce Museum's National contemporary collection in Charon-sur-Saône. France. Also at the Cité Nationale de l'Histoire de l'Immigration, Paris. Gallery Château d'eau, Toulouse, the Caldic collection in Holland. The Regional Contemporary Art Collection of Haute-Normandie. The Alatodis Foundations...

Darzacq has won a number of prizes in various categories. In 2007 World Press Laureate, first prize stories. Altodis Prize in 2000 The Niépce Prize in 2012. Darzacq has had many books published too. Act 2011. Hyper in 2009.



Research

Harold Edgerton's Experiments

The Scientist Dr Edgerton experimented with freezing movement and developed a strobe light in 1931. The strobe light was developed as an assistance after experimenting with the camera and light. Dr Edgerton captured motion on a single plate of film. The strobe light and cameras seemed to encapsulate subjects when in motion and seemed to stop time this was captured on film.

Dr Harold Edgerton was considered to be an expert throughout the world on high speed photography.

The experiment Edgerton demotes to the viewer was camera and light and its power. One of the experiments involved a bullet and playing card, the playing card was cut in two. 28 hundred feet per second was how fast the bullet travelled. A strobe light was turned on lasting less than a minute of a second.

To capture a sharp photograph. The bullet is captured stopping on film. The sound of the bullet triggers the strobe light capturing the image on film. This image is frozen in time. Edgerton also combines the use of a high speed motion camera with the use of the strobe light (or electronic flash).

Edgerton was the first that harnessed electricity to freeze time. Edgerton was responsible for inventing the electronic flash allowing photographs to capture such detail...allowing humans to view images we would otherwise never see.

Some examples of Edgerton's experiments or famously the bullet experiment, footballers boot connecting to the ball. The drop of milk experiment. The geometrics happen so fast but Edgerton the scientist has captured was previously thought impossible.

Harold Edgerton known as 'Doc' by the students of the Massachusetts Institute of Technology. He was also known as Papa Flash.

People thought as Edgerton as a scientist, artist and even an entertainer. Edgerton was not impressed "*don't make me out to being called an artist. I am an engineer. I am after the facts. Only the facts*" – Harold Edgerton.

- Wikipedia information; born: April 6. 1903
- Born; Fremont, Nebraska
- Died; January 4, 1990 (aged 86)
- Fields; engineering/photography
- Institutions; Massachusetts



Harold Edgerton

Some Classic Mistakes

Amateur photographers all tend to make similar mistakes. Some visual problems can be resolved in image editing software but you have to be aware of them before you can fix them. Look carefully at the photographs below you can spot the classic mistakes?

Make notes before you read any further in the image below



Picture 1

- The horizon isn't straight.
- There is a lens flare on the right edge of the frame.
- It's out of focus.
- There is an edge distraction on the bottom edge of the frame.
Continued...
- Not aligned, not visually balanced.
- Flare is caused by the very bright light. The photographer is shooting into the bright artificial light, although outdoors. The photographer must be aiming the lens at the bright light. The light is being reflected and gets trapped scattering, hazy...
- No in focus...struggling to focus manual focus? Not in focus or perhaps the photographer used another setting? Could have been used in live view? – long exposure may help with focusing on a brighter light i.e. Stars...
- There is an edge of distraction on the bottom edge of the frame – light flares and spots of light.
- What is the subject matter? – focusing mask?
- How no parallel lines and horizontal that are in good balance and level.
- No clear defined elements.
- No visual guidelines (horizontal)
- Too dark/fuzzy light light glowing (look at using filters?) perhaps use a flashlight!

Picture 2



- Under-exposure caused by pointing the camera into the sun
- A bright spot (the sun) in the image as well as lens flare.
- Blur caused by low shutter speed and camera shake.

Continued...

- Beware of the sun. Good cameras also give better pixel sensitivity. General rule to shot snaps with the sun behind you? The subject should be well lit to avoid glare. To prevent glare in the lens and to avoid metering getting confused. Use spot metering. Maybe use filters to reduce the amount of light into the lens.
- Bright light can cause scattered light or flare. The result can be a 'washed out' haze you can use a lens hood or filter but with a filter it can narrow the aperture.

Research; the shutter speed helps to perfect exposure, control blurring. Can help to cause interesting effects. Control sharpness with shutter speed, aperture and ISO speed. Choose the best shutter speed. Maybe try manual made to try out different speeds.

Camera shakes; any slight movement can cause blurring or less sharp images. Try using faster shutter speeds. The longer the lens the more you need to increase shutter speed.

As a rule; $1/\text{focal length}$. 200mm lens – $1/200^{\text{th}}$

Find the photo dark or dim on the ground picture quality poor- aim to keep the needle in the centre of the meter exposure – extend shutter speed. ISO or widen aperture.

Picture 3



In the portrait above:

- The woman is the main subject but is out of focus.
- The background is in focus.
- A silver birch is sticking out from behind the subject's head. This is an example of a background distraction coinciding with the subject.
- The red sign and green grass draw the eye away subject.
- The subject is too low in the frame.

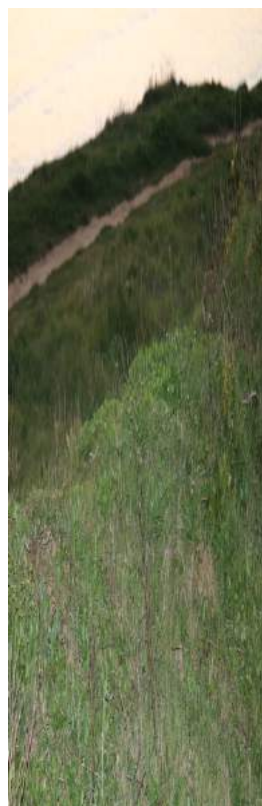
Continued... research tips:

Maybe the subjects face is too large to focus on for the intimate shot; settings are not correct i.e. Maybe shoot at a low aperture. Look at the length you are standing at and lens you are using. Make sure you have enough depth-of-field. Focus on the person's eyes.

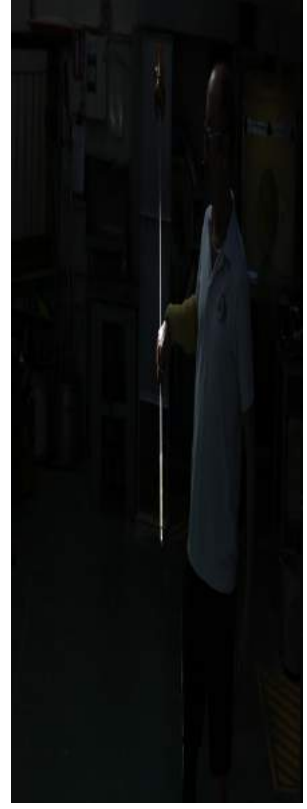
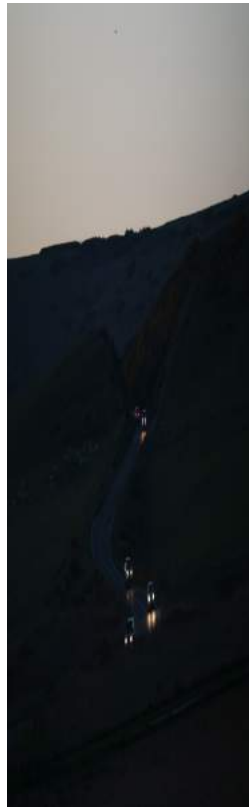
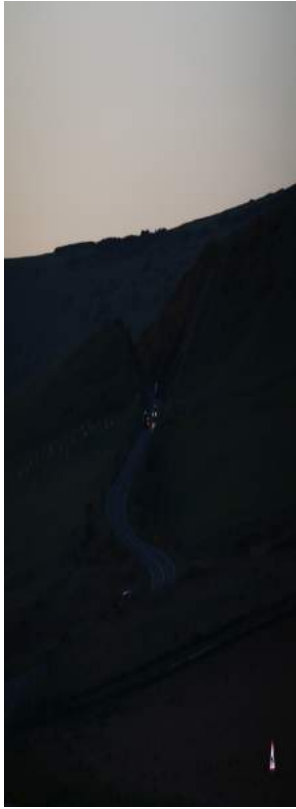
A wide lens has more depth of field. Try manual mode so that you can adjust the shutter speed - increasing it. ISO can be pushed to find the quality. Change your f-stops.



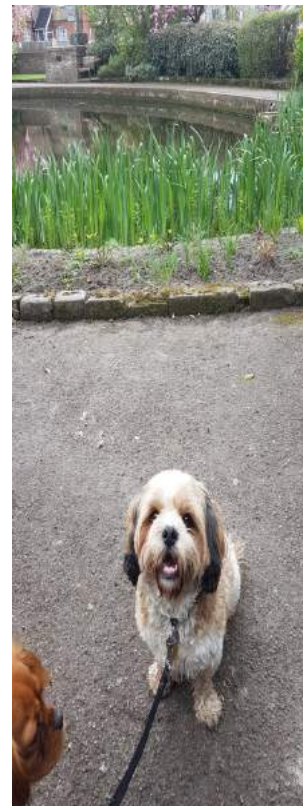
Over exposure of images above...



Horizons above...



Under exposure above...



Portraits above...



A challenge for photographers can be distractions coinciding with the subject throwing the composition off. Check the background scan for people that could enter the composition;

These people can be taken out by using Photoshop however I do like them enjoying watching the man feeding the goose but it would have been nice to catch the feeder...I could have moved around the subject or change my shooting angles. Maybe I could use the aperture to blur the background; use wide aperture; the wider the blurred the background. F-stops or use long lenses?

I could ask the subject to move further away from all other subjects...



The red sign in the above photo and green grass draw the eye away from the subject. Get direct eye contact or no eye contact as the subject is capturing your attention.

Research tip:

Composition – visual mass – look carefully at the surrounding elements, does anything attract my eyes more? Any distinctive shapes or areas where the light changes, colours, warm-cool, dark and light tones and where they are positioned. Look at other factors such as diagonal lines over straight lines. Lines will guide me or other viewers. Diagonal through the photograph.

Look at the elements that are recognisable the eye goes straight to it.

Also I need to look at contrasts such as high and low. High contrasts tend to have more pull for the viewer. Large and dominate elements again pull the viewer. The larger the element the more pull.

The photograph needs to pull together – the visual mass has to react with one another. Simplification – I must look at my photographs with mind to removing subjects etc....that are not necessary.

The subject is too long in the photo. Look at the whole arrangement within the frame. The photo needs balance.

Other classic mistakes include:

- A cluttered composition.
- No decisive subject.
- Distractions on the edge of the frame.
- Dust on the sensor.
- Verticals that aren't straight.
- People captured blinking.
- Red eye.
- Grain or pixilation caused by cropping into an image too much.

Exercise 1.13 make a contact sheet

A contact sheet is a document with a collection of small 'thumbnail' images on it. This can be a printed document or a digital document like a PDF or even a Microsoft word file. Contact sheets are useful for viewing images quickly. Also viewing each image so small renders it more of a graphic, emphasising its main shapes and lines. Your goal in this exercise is to make a contact sheet so Goggle. How to make a contact sheet in (your software)?

Make a contact sheet.

Goggle; do either of the following;

1, (Photoshop) Choose file> Automate> Contact sheet II.

2, (Bridge) Select a folder of images or specific image files. From the bridge menu, choose Tools, Photoshop> Contact SheetII

Example...



Sunset pdf....

ISO 400 55mm f/5 1/60



ISO 100 55mm f/16 1/60



Wakehurst Place.tif...

ISO 100 55mm f/10 1/100



Printing

The images captured by your camera and stored on your computer will be RGB (Red, Green, Blue) images, which is the 'colour space' that digital equipment and computer monitors use. Although inkjet printers use CMYK (Cyan, Magenta, Yellow, Black) there no need to convert your images to CMYK to print them on an inkjet printer because most inkjet printers automatically convert to proprietary CMYK. (Converting photographs to CMYK will become necessary if you want to make a book of your work via an online publisher like blurb.com for example. They provide a CMYK profile and instructions for this)

Printing your photographs out and putting them up on a wall is an important practice because repeated viewing will help you to learn your own photos. You don't need to print them large or print every photo, but do print out the images you're working on for assignments.

- Use cheap photo paper for general printing and archival quality paper, like the brilliant museum range, for your final prints.

If you're getting banding or lines in your prints' then you probably need to run the cleaning facility of your printer. If the colours look unnatural, it could be that you need to replace an ink cartridge. If the print quality is disappointing, use the best quality settings and resolution for your printer.

- Print images no less than 200 ppi. 300 ppi is optimum.

When you're working on the colour and tone in a print, print small sections (test strips) of the image rather than the whole picture, to save paper and ink.

Print out your best photos from exercises 1.11 and 1.12 and stick them on a wall.



Claire Clark

Contact Sheets for Project 3 Stillness and Movement: See Separate PDF file attached

Assignment One Square Mile.

In our earliest years we know a patch of ground in a detail we will never know anywhere again – site of discovery and putting names to things – people and places – working with difference and similitude – favourite places, places to avoid – neighbours and their habits, gestures and stories – textures, smells – also of play, imagination, experiment- finding the best location for doing things – creating worlds under our own control, fantasy landscapes. (Professor Mike Pearson)

Photographers and artists have always found inspiration in their immediate location. There is a concept within Welsh culture called Y Sgwâr (the 'Square Miles'), which is described above by Professor Mike Pearson and refers to the intimate connection between people and their childhood surroundings. Use this as the starting point for your first assignment.

Brief

Make a series of between 6 and 12 photographs that responds to the concept of the 'square mile'. Use this as an opportunity to take a fresh and experimental look at your surroundings. (Use this as the. You may wish to retrace your steps to places that you know very well, examining how they might have changed; or, particularly if you're in a new environment, you may wish to use photography to explore your surroundings and meet some of the people around you.

You may wish to explore the concept of Y Ffilltir Sgwâr further, or you may deviate from this. Decide whether to focus on urban space or the natural environment.

You'll need to shoot many more than 12 photographs for this assignment from which you'll make your final edit. You should try to make your final edit. You should try to make your final set of photographs 'sit' together as a series. Don't necessarily think about making a number of individual pictures, but rather a set of photographs that compliment one another and collectively communicate your ideas. Title your photographs or write short captions if you feel this is appropriate and would benefit the viewer.

However, you choose to approach this assignment, it should communicate something about you: your interests, motivations, and your ambitions for your photography. Think of it as a way to introduce yourself to your tutor. There's no 'right' or 'wrong' way to respond to this brief, as long as you try to push yourself out of your comfort zone in terms of subject matter; try out new approaches rather than sticking to what you think you're most successful at.

Ideas for the above assignment

- Art; passion, past: art school
- Coffee; relax, social
- Crystals; energy, spiritual
- People; people watching, love and concern for others
- Morocco; childhood
- Yoga; enjoy fitness, spiritual
- Shops; hustle

Assignment 1 One Square Mile

Photo 1-12 Notes:



Photo 1. The Beginning of Age. 'keep a watchful eye, play a game of eye spy'

Photo1

My son, my life, my family... the most important thing in my life. I have four children and a wonderful husband. We own a King Charles named Teddy, we adore our dog.

I choose this photo as I have decided to base my photography series on the enviable, the circle of life...my life. I'm going to subtitle 'Enlightenment'

My family are usually always within 'a square mile' of me.

I choose the photo as it represents a young child looking back for his parents. He needs us, relies solely, completely on us. The early years are so important. The relationship between parent and child. A good start helps the child to grow up having a grounding, all lasting experiences are always relevant.

I worked in childcare for many years, having qualifications in Childcare and Education.

I was left as a child, so this expression on my child's face is a look I can see through... he is checking where we are...

I could have cropped this picture on the left side but I liked the shadow so stopped there.



Photo 2. Empirical Psychology. 'the waves of the sea brings it home to me'

Photo 2

This photo in the series sits with childhood memories, the sea in the background represents the ups and downs in my life and how my childhood has effected my life at times and how I want to get it right with my family, the importance of the early years...this picture connects to the last- my son is named after my brother whom sadly is no longer with us...he reminds me of innocence, of his excitement about family time by the sea.

I also left school and studied Art and Design, I am creative and enjoy Art, anything creative...like a child I enjoy Art and am always inspired by visionary ideas and messages in artist's work. Enjoying old and new ideas, in general I like positive change. As an adult I welcome change especially in times of heartache.

The flag represents me being English, where I grew up... Brighton is a great place of diversity and acceptance, where people are generally allowed to have a freedom of expression whether it be in their dress sense, aspirations, moving forward. I am very accepting of people and their individualism. I believe in people and am of a caring nature.

I support small business. I prefer to buy from small business, focusing on continuing more of this. I try to have strong relationship with local businesses. I like personal relationships with people. I feel this is important in today's world. Supporting your local community is important for survival of products that are not made on mass. Today I love the memories of the seaside, the smells, the beach side cafes, a time of happiness.



Photo 3. Nostalgia. 'comfort blanket takes me home'

[Photo 3](#)

This photograph also represents my love of materials, of childhood memories... I spent many years as a child in the Middle East. I was very lucky to travel a lot as a child with my Mum and my Step father. He spent time with nomads in Egypt for a while and is very well travelled, he wanted to share his experiences with me and my Mum taking us to places nobody dared to go. We have been exposed to others life's, not all as fortunate as those of us that are bought up in the Western world. I appreciate that we are a rich nation. I respect others and realise that there is diversity and that it's a shame that these differences are not celebrated by all.

I also studied textiles at art school and truly love design. I love the colours and that the materials are one offs, again helping small business. The products are individual as I believe I am seen by others as...it took me along time to realise that's alright...not to be a sheep. I think my past as a child moulded me from a confused child, a child that often felt alone, abandoned, different to a person that has become understanding, spiritual and can identify with others. I also like time being alone, with a book, time to think, time to recover from what can be a sad time – I lost my Mum recently to cancer and there are days where I want to curl me in my comfort blanket. In photo 1 - I saw a look in my child, a where are you, keep close to me. I am also aware that there are many that people are less fortunate, which leads to the next photograph in the series...



Photo 4 Adversity. 'not looking, don't see'

[Photo 4](#)

This is a photo of the fact that we are born alone, often we are alone in this world to a degree, obviously...however some of us more so than others. This person walks pass the sleeping bags which is obviously where a homeless person has made his/her or their bed/s for the night. An orange and a near empty cola could be the only meal this person has or will have for some time, who knows? as I said above we tend to be more fortunate in the Western world however this is not always the case.

The man in the picture shows to me the acceptance towards the homeless. A general consensus among most of us...we may have sympathy but it doesn't really affect us.

Picture 4, represents the diversion, the fact that we look in the other direction. Many of us prefer to look the other way, we don't wish to see the suffering of others, or we are not overly concerned.

I have learnt that we shouldn't judge a book by its cover though...we know nothing about this man or the story of the homeless person.

I spent time as a young adult without a home and this hits home to me, it was another time in my life of fear, loss and helplessness...feeling alone...



Photo 5 Discovery. 'when we only see black and white'

Photo 5

This photo shows an example of an interesting individual, an image of how I feel. She seems to have made a choice to be individual...not to necessarily fit in. Those around her seem unconcerned by her...this is what I like about Brighton. The other women are engrossed in conversation and seem unaware of her... I am aware of her I find her look individual, interesting, she could have two very different sides to her... like her hair...like the majority of people, although she is displaying this to others.

It leaves me wondering about her...I don't judge I just am intrigued.

Also I pay attention to the background the cinema signs, with the red and white stripes. This represents an interest of mine. Film... I help my husband with the postings for his boss an entrepreneur whom has started Flix Premiere. Flix Premiere is a great idea, put together to help those outside of the big film studios, allowing for indie films. Indie filmmakers make some great films and are being given the chance of a platform. I am very supportive of film makers and am interested in this. Also the area of cinematic photography.

The legs and lights above and to the side of her do make the eyes travel, however I do not not see her first and did not want to edit them out. Or the sign with the word eye...eye says to me look!

In the past I also undertook a beauty therapy course and understood that people have insecurities and that after treatments they felt better. I learnt the importance of looking after one's self.

This represents a time when I was studying at art school and feel very much a time where I was experimenting with a look, trying to find myself...



Photo 6 Gratitude. 'a laugh a day keeps the doctor at bay'

Photo 6

This photograph represents finding friendship with my husband. A wondrously amazing man. Who helped me recover from past skeletons and tragedy. He makes me feel happy about being me, sometimes I struggle but don't we all!!!

We have helped one another during times of unstable things, work... my husband used to be a Child Protection and Community Care Lawyer and his job has been mighty tough. I have so much admiration and love for him and his inner strength by the fact that he has so much humanity. During his studies he worked full days and then undertook very low paid jobs... we have had times of very little monies and being a contractor we have had times of wealth and times where we have nearly not been able to eat, but we have always stood strong together and that's what a marriage or a relationship is all about.

We have four wonderful children and I am very blessed... sometimes I think the past and present of course takes a different course from the one you intend or wish for but it shapes you, it's given me an inner strength and faith. Tested at times though...but human.

We can laugh at some of the hard times we are good friends...our wedding song 'Stand by Me' is very apt!

My husband has encouraged me to experiment with my creative side. I later took up Interior Design and spent time doing this whilst my Mum was unwell helping to keep my mind busy which was so important during time of unsettling and sadness...after loosing my Mum my husband booked this course as he knows I've always had an interest in photography...



Photo 7 Ultimate Expression. 'pull on heart strings'

[Photo 7](#)

This photo is a response to my love of music, particularly the sound of guitar. My favourite guitarist is Lindsey Buckingham of Fleetwood Mac.

Listening to music has been an escapism at times, we can all relate to music and it is to me so important to have enjoyment and a release...

I liked that the man was happy to share his talent, unafraid to be himself... expressing his love for others to take some pleasure from, a moment in time can be altered by an inspirational moment...always moving forward. Positive effectiveness.

Brighton allows for individuals...

I choose to highlight the guitarist leaving in hints of colours so the eye can travel after the initial viewing of him.



Photo 8. Who is watching who!

Photo 8

I like people watching. I am fascinated with people and loved the woman's expression at me taking the photo. I love fashion and her individual style too. Being an individual is an extension of a person. Celebrating that to me is important.

Like I said it's important for me to do this, encouragement of this has sometimes been difficult for me.

I choose to take this photograph in a coffee venue as this is something I like to do. I enjoy having a catch up with my husband and friends too. I often take a book or just people watch.

This is important to me, relax and enjoy...

She draws me to her firstly, it's the coat too...



Photo 9 '200 miles high to receive to receive a message from the sky'

Photo 9

As I mentioned a coffee, a chill out time but also now social media and its relevance in my life and those of most of the world...to be connected worldwide but it has a down side like most things! At times feeling ripped off by it, its power over us. But it's opened up the world to wonders one may have never have seen.

The girl is looking intently at her phone...what is she looking at or what is she communicating...?

She is outside a bar, having a coffee. I enjoy an alcoholic beverage on the odd occasion, with friends as well as a coffee!!!

Life is about being as much social creatures as well as being alone...



Photo 10 'A pigeon is free to roam, but sorry this is not your home'

[Photo 10](#)

As part of the series I think photo 9 makes the point about social media, and that it can send messages, give us an awareness.

In life it's important to send messages so that the more fortunate can help, or anyone that may wish to... I wasn't impressed by the fact that the man was being asked to move on, he really wasn't causing problems, the crowds behind were oblivious to him. The authority figures were telling him to move on however they were aware of my presence and taking of pictures so I assume eased off.

I don't know whether they have problems with the homeless sleeping or finding shelter in this particular area as it's an attraction for visitors from across the globe. Obviously it could be deemed as a problem for a variety of reasons...drink related, ticket sales, perhaps? Maybe the pigeon/s is a problem too!! (The photograph was taken at The Royal Pavilion, built in 1787. The building helped house military troops from the jewel of the crown, India). Not big on authority, dependent on circumstance. I am about humanity but try not to judge, as again I don't know with young children around we have to be careful...should I say that...conflicting, maybe!

I am forever changing as is everyone I recognise this... I was once without a home, luckily I did not live on the street more like a couch before meeting my husband but I don't forget and have learnt to adjust my views somewhat...



Photo 11 Reminisce. 'all wash up, to old to worry, but I'm not in a hurry'

[Photo 11](#)

This photograph is about the seaside again...it's about change and escaping from life's tribulations. After my Mums passing we decided to purchase a second home in the Isle of Wight... this place has past fond memories of my Mum and family time, my Brother and us playing on the beach. I believe we are all in danger of becoming a product of environment and my early years were so very uncertain but I do not want that for my children and want to give them happy memories so that they grow into the role of nurtured well rounded adults... with a love of people. They hopefully can learn by being told of my experiences, exposures of life hopefully without experiencing them first-hand...although tough time we all endure on a personal level. Change...rolling in the deep, surfing the waves...life!



Photo 12 Objectivity. 'we are lonely creatures, captured in our own world'

Photo 12

Last photo in the series...is at the end of our journey we are alone. The pavement represents a pattern...the pattern of life, there's been a storm. This man is alone his body language looks 'down and out'. Again like a previous photo in the series a man is about to walk past him... he appears to be disinterested as I watched him walk on. This is not captured in the photo but leaves it open for the viewer to make a conclusion. But what are his worries...we don't know something that appears evident like the homeless man is obvious whereas we know nothing about this other guy's stresses. Questions are for viewers to choose that's what I love about photography. And I was pushed out of my comfort zone...I now absolutely love street photography now.

Please see thumbnail;



File 04-04-2017, 10 42 44.jpg



Photo 20-04-2017, 09 47 47.jpg



Photo 18-04-2017, 10 24 21 11.jpg



Photo 20-04-2017, 11 50 11.jpg



Photo 20-04-2017, 11 47 04.jpg



Photo 20-04-2017, 11 37 50.jpg



Photo 28-04-2017, 08 10 11.jpg



Photo 20-04-2017, 10 05 14.jpg



Photo 20-04-2017, 10 05 32.jpg



Photo 28-04-2017, 11 32 10.jpg



Photo 28-04-2017, 11 50 43.jpg



Photo 28-04-2017, 11 37 50.jpg

Research after One Square Mile

As research for this assignment, look at the work of two photographers and note down your responses...

Dan Holdsworth www.dansworth.com

- Why do you think he often works at night? Is it because there's less people and traffic about to clutter the view? Is it because of the effect of light in a long exposure and the sense of artificiality of 'strangeness' that brings to the image?
- What happens to your interpretation when the views are distant, wide and the main emphasis is on the forms of the man-made landscape?
- Is there a sense that these images are both objective (because you are looking out at the world) and subjective (because they seem to deliberately conjure up a mood)?

Tom Hunter www.tomhunter.org/gallery/

- Look at the two series *Life and Death in Hackney* and *Unheralded Stories*.
- Do you notice the connection between the people and their surroundings? How does Hunter achieve this?
- What kinds of places are these photographs set in? Are they exotic, special or ordinary, everyday places?
- There's something 'mystical' and yet also 'everyday' about Hunter's pictures. Look carefully at one or two images and try to pick out the features that suggest these two different qualities.

Send your images to your tutor.

The format for your images should be: 1500 pixels along the longest edge, Adobe (1998) colour profile, RGB JPEGs.

Include a digital contact sheet (no more than 36 images per page) of all of the photographs you shot for this assignment. Also send a written analysis of no more than 500 words (in Microsoft Word or PDF format), answering these questions:

- What was your initial response to the brief and what ideas did you have for how to complete it?
- What have you learned from the photographers you looked at, (Holdsworth and Hunter) plus any other photographers you sought inspiration from? How did they influence your work on this assignment?
- What was your technical approach to the assignment? And what techniques did you use to make it?
- What's your opinion on how you did? Are you satisfied? Are there any areas you'd like to improve?

If you prefer to submit prints, you can post them (no larger than A4 size) to your tutor with your contact sheet and written analysis. Make sure they're labelled with your name, student number and the assignment number.

It's important you try to complete this assignment as soon as possible. Your tutor will use your assignment to get a sense of your current level of technical, visual, analytical and creative skills. While you should commit to the assignment and pursue an idea that interests you, it primarily has a diagnostic purpose so don't labour it.

Research:

Dan Holdsworth.

Dan Holdsworth is a British photographer. Born in the same year as myself 1974. Dan's photographs are on a large scale. Dan produces these large photographs and digital art.

I like Dan's use of traditional methods of creating photographs. I have read that Dan tends to use long exposure time.

I really like the way in which he captures the light because of the long exposures times he is able to capture a sense of movement. Tones and textures, his compositions are admirable. He is an inspiration to me as are so many I've researched during this first module.

I particularly enjoy his photograph 1999 photograph. See below;



[A Machine for Living. 1999-2000. Series 4.](#)

The above photograph was from one of a series of photographs. The colours are vibrant and marvellous in my opinion. The sky's are displaying a spectacular aurora.

Dan tends to capture a divergent stratosphere in his works, he does this in most of his photographs and digital art. Dan manages to capture a feeling with precision.

Having viewed 'amygdala' I processed all sorts of evoked emotions. I find his work seems to display almost an alien environment. The environment appears as if Dan is the first human to set foot on a vast untouched planet. This is an example of what I find to be so;



[The World In Itself. 2000-2001. Series 11](#)

Dan Holdsworth has had many of his works in exhibitions across the globe. Many of Dan's work consists of mapping of our earth.

Texts about Dan Holdsworth by David Chandler;

David Chandler described Dan as an Artist of the twenty-first Century, describing Dan's work, David stated ' in Holdsworth's photographs, the intertwining of natural conditions with cultural imperatives – by turns beautiful, startling and disturbing – is often made more dramatic, and more strangely unreal' ... he goes onto say that he is about night light, artificial and allowing the light of space.

Dan's work is global and he moves from place to place, his work described as 'contemporary condition'. David named one of Dan's artwork the well known 'Megalith' (2000) a signature image;



Megalith. 2000. Ben Holdsworth.

David Chandler communicates what he concludes that Dan; '*through long exposures, has transformed this scene into an hallucination, a fantastical vision that skews the spirit of William Blake into the space age*'. David goes onto say that Dan's work has strength and that Dan tends to work out of urban areas, preferring to work outside cities.

Dan has also had his work published. His published work is named 'Spatical Objects' contemporary photographic image which he calls '*surface interface of the image*' – Dan Holdsworth. Other publications are Forms FTP, Mirrors FTP, Blackout, Alaska Edition 03 and Dan Holdsworth.

All titles are relevant and pretty much self explanatory.

Dan has also collaborated with clothing label 'Moncler' in helping capture their unique collection in 2014.

Dan's profile shows continuous achievements. Since leaving London College of Communication University of The Arts London, UK. Dan has won awards, fellowships. He has many exhibitions from the current day, dating back to 2001. Work publications.

Dan has been very successful with selected bibliographies like; Paul Carey-Kent, Art Monthly Edition 388, July-August 2015. Dan's first bibliography was in 1998.

Dan's work can be seen at the Tate Gallery, London. He has had many public collections one at the V&A Museum Collection, London... the list is endless. He has also had group exhibitions too.

The more I study photography I fall in love with the works of many suggested photographers to research, but also those not so well known like Angelina Zollo from New York...so many more but too many to mention.

In answering the questions above:

- I believe Dan prefers to work during the night because I believe there a more favourable expansive, unoccupied areas that are illustrated in his images. There is also the combination of emissions of light. The use of artificial light adds to the extraordinarily breathtaking taking images. The long exposures help achieve a contemporary image because of the night shoots and the lighting. Having no one in the shoots along with the lighting adds to a even more non-earth like image, alien like in some...free from man. The results are truly amazing.
- The depth of field in Dan's work or any photos where views are distant, but wide aperture and focusing on man-made landscape is that a huge area is being captured, both foreground and horizon...balanced. The meaning for me personally says, a few things the images tend to have as mentioned an interesting foreground/ horizon, conveying a mood i.e. Movement in the sky, or a stillness. The light can also change because of the scale. The landscape creates a point of interest and lines that allow the viewer to move around... for me a photograph like this would be like watching a film without words...it leaves the viewer to decide what's to be said.
- Yes, I feel that the images described above are both objective perspectives because they are not based on personal emotions but what the eye sees i.e. The world before us...foreground, horizon, subjects of interest and the we have the subjective, the emotions I feel when looking at the subjects... the mood...it's so personal.

[Now a look at Tom Hunter:](#)

Tom Hunter is an artist, photographer and also works in film. He is internationally known but works in London. Tom was born in Bournemouth, UK in the year 1965. He completed his studies at the London College of Printing. Being the very first photographer to have a one-man show at the National Gallery, London.

Many of Tom's works are about depicting life... he is so successful at it that he has won many awards; 1998: Kigali Photography Portrait Award, 2004; John Kobal Photographic Book Award for his 2003 book for Tom Hunter. Also 2010 award: Honorary Fellowship of the Royal Photographic Society, many exhibitions, and has had four books published; one named: Living in Hell and Other Stories. Newhaven.

'I just wanted to take a picture showing the dignity of squatter life – a piece of propaganda to save my neighbourhood The great thing is, the picture got a dialogue going with the council – and we managed to save the houses' – Tom Hunter.



Living in Hell and Other Stories. Newhaven. Tom Hunter



Tom's life seems to demonstrate the lives of people considered less fortunate or whom live their lives in squalor from the Latin word... conditions were unsanitary...see photographs from the 'The Ghetto Series' photograph below which is on permanent display at The Museum of London. There were a series of photographs that were taken in the years 1993/4 in Hackney, London. These photographs are depicting the ways in which the local community lived. The communities that were used in these series of photographs that were taken are still residents in the community of council properties in Hackney, London today. From 'The Ghetto Series'. Tom Hunter.

'The Ghetto Series'. Tom Hunter.

Tom's work urges the viewer to study human behaviour, question our perceptions, our attitudes, our relationships, environments, and beliefs. I love the way in which Tom Hunter is vague when taking staged photographs.

Also the photograph 'The Ghetto' below is of a couple of houses on the Ellington Road.

From The Ghetto Series. Tom Hunter. The artist Tom Hunter is pictured in the middle window.



The Ghetto, street. Tom Hunter.

Answering the questions above:

- Having looked at both series I see the variety of people's lives. How one individual can differ greatly from another but still be so alike. I feel like I'm doing a case study of one/them whom are in the photographs. I am interested and intrigued about how people choose to live, in what could be described as somewhat dire circumstances. Some appear to be making the best of things, although there is an underlying state of despair, pain of affliction and emotionally plagued with tribulations in some of the faces, body language studied. Some of the people in the images have a look of acceptance and have adapted to a way of life...the only way they know how?! In the *Life and Death in Hackney* series there seems to be people alone or together, be it individual solitary, looking into the reality of the world before them... emotionally I feel the longing, desire, something else, fantasy of another life, a wing and a pray, what lies beyond...In *The Life And Death Of Hackney Series* I feel emotionally more sorrow, a struggle for survival, but still an innocence, conflicting, but not innocence!! and a beauty and a vacancy, alive but just existing:



Middlesex Place by Tom Hunter

- Having studied the two series closely I have been impressed by the qualities of Tom Hunter and his attributes of storytelling. This is a distinct quality and an aspect that he uses when taking photographs, they are based in his hometown of Hackney, London. Tom hallmarked his hometown. His photographs tell a story but allow the viewer to also determine what is taking place. His quality characteristic is it may be Hackney but the shoots could well be anywhere, other than in an urban place. The photographs look engrossing; it could easily be an unspecified place in an out of town suburb. He has managed to make the images look inviting...



[Unheralded Stories by Tom Hunter](#)

Another quality is the ability to communicate to the viewer. Tom has staged the performances of the subject's...the viewer would not necessarily know this. In my view he is a great philosopher and naturalist...



After The Dragon by Tom Hunter

- What was your initial response to the brief and what ideas did you have for how to complete it?

I looked through the course material for workflow and I decided on an area I know well, near home.

I could have shoot the area where I live, which would be more rural landscape type shots, but I wanted to shot a different place that I feel is more me. It's a familiar place, one in which I visit frequently. A place I feel relaxed, at home. I do love the vibrancy, with a diverse community and individualism, this stands out for me. I love the yoga, Buddhism and their places to visit. I am a very spiritual person, I am a Christian, however I like the philosophy of yoga and Buddhism.

I am very lucky to live in the village of Lingfield, Surrey, which borders on Sussex and Kent. I could have also picked Isle of Wight or Godalming where we owe property. However, the one place that I felt describes me the most is Brighton. It's a popular seaside resort. In the county of West Sussex. Known as the hippest and happiest city to live in the U.K. According to Wikipedia although they do have an increase in homelessness with a distribution of deprivation, unfortunately I have experienced a time where I was without a home and so I can identify.

I felt Brighton would give you a better idea of me, Claire.

I had plenty ideas. I thought... landscape locally would not be suffice... the golf club where I do yoga and perhaps shots of other's in the yoga group, or perhaps Knole Park in Sevenoaks where I sometimes walk my dog...but these places I'd already shot so I wanted to shoot in a place familiar to me but where I haven't yet taken photographs.

I decided to do some street photography I tried this earlier on but haven't really spent a lot of time previously taking shoots of people so I wasn't entirely comfortable with this and also have been aware that some people are not entirely comfortable. I did encounter this when I took some shots in Crawley, I asked the man on the candy floss stall if he would mind me taking photographs but he wasn't completely happy and did not engage with my being present. However, I felt the Brighton experience gave me the confidence I needed. I was surprised at the ease I felt taking the shots, the reaction I got from some of the subjects made for an interesting photograph. I intended to take an approach of trying to be just part of the crowd.

I took on board from my research on photographer Trent Parke and what he does when taking street photos.

- What have you learned from the two photographers you looked at, (Holdsworth and Hunter) plus any other photographers you sought inspiration from? How did they influence your work on this assignment?

My initial response to the photographer's Dan Holdsworth and Tom Hunter were that they both have different qualities. I enjoyed analysing and researching these photographers. How Dan used the night and artificial light. There are not too many distractions, traffic, people etc.... He tends to travel around the globe whereas Tom takes many of his photograph's in his hometown. How the images Dan takes look almost alien and human subject free? However, Toms are more focused on people as the subjects as opposed to landscapes. Both photographers though are very capable of creating emotional responses.

I like Toms work, I too am interested in people but can also appreciate Dan's visual images that conjure up equal emotion, using the atmosphere and natural surroundings but adding lighting too cause effect. Toms shots do the opposite, often shooting during differing times of the day, however none are too bright, a duller light, however give the added perspectives to the story... the look of deprived. A little deprived of light too, which really works in his shots, people and more narrative shots. They are very different in the approach of process but both use light to highlight the subject's.

I also noted that they both use movement in a different way, Dan is using the movement to create drama with the light combined whereas Tom's subjects are highlighted but no motion with his subject's. I have enjoyed the stillness and movement in their shots, artificial or natural lighting, was the daylight strong or overcast, day or night.

I enjoy looking and analysis research of photographers. I enjoy looking at the way in which every photographer works in varied ways... and the approach to the technical aspect. They demonstrate the subject from their perspective.

I have enjoyed the course thus far in part one, I took some great shots in Isle of Wight. Particularly in the glass factory. I had a great opportunity to experiment with bracketing on the chairlifts shots too. The different exercises have helped me to understand practical and technical knowledge and achievement.

In the capturing stillness and movement exercise I had a go at using Photoshop again. I had to use the iPad version as my computer had broken down and I was waiting for a new one to arrive. I experimented but I admittedly need a lot more time to learn about Photoshop.

With the variety of photographers I have researched thus far I enjoyed the way in which every photograph tells a story but the viewer decides from their perspective on what the story says to them and how they perceive it to be. I like the knowledge given from each one, how the shot was taken, lighting, shutter speeds, focus on a subject, etc....I like to take note on how they work, create the photographs and try out the suggested advice which I try to put into practice. When studying Trent Parke I was impressed by his photographs and read he takes his time, has patience, when taking shots, he tries to go fairly unnoticed which is what I did remember when I took the shots for One Square Mile.

What was your technical approach to the assignment? And what techniques did you use to make it?

I have enjoyed the course enormously, part one. I have learnt a lot about how to use my camera, get better photographs by experimenting i.e. light meters adjusting 'white balance' controls to alter light meters, framing compositions, about tones, shapes, planes, lines within the frame, all of these I tried to recall and make it part of my application to taking good or better shots. When I take a shot I look at each photograph with more perceived thought so that the next one will be finer in quality in terms of better photos one hopes. I find when taking street shots I had to be rather careful in my position to avoid distractions, background in the background, and about the foreground, about the subjects in which I was shooting and making the right adjustments. I made small changes like stepping a few inches one way to illuminate an obscured subject. Altering the perspective entirely. I tried to remember and establish when taking photos, viewpoints, points. I enjoyed all projects, and exercises learning about focusing being one of first. Then editing in Photoshop and admittedly still need to experiment with this program. It's like anything new the more comfortable I'll be using it.

What is your opinion on how you did? Are you satisfied? Are there there any areas youd like to improve?

I enjoyed the 'shadows' project, finding shadows in everyday life. I wish I had my camera on all my outings that way I could have captured some great shots, although I did take photographs with my phone. I love the way shadows can alter a picture. I have learnt that light and shadow is the one of most important things when creating compositions.

Evaluating my photo's I can make better judgements. This has taught me for the future a very important lesson. To assess each photo helps me make good photos.

I have found that research is an extremely important part of photography. How photographers work. I have enjoyed studying them in particular for me Trent Parke. I was impressed by his photographs. He takes time, patience, he tries to go fairly unnoticed which is what I tried to take on board on the assignment One Square Mile viewing images to gather the tonal 'information' in the highlights.

Exercise 1.8 really helped me to set up using a tripod and experiment with under/over exposure.

I enjoyed stillness and movement. I believe I took some great shots on the Isle of Wight, particularly the glass factory. I had a great opportunity to experiment with bracketing on the chair lift too. In capturing stillness and movement.

I had a go at using Photoshop again. I experimented but I admittedly need a lot more time to learn about Photoshop.

With the exercise contact sheets, I found it fairly straight forward and the printing exercise too.

In exercise smash I found it probably the most frustrating task to be honest as I was not happy with the shot. But I know that with practice when taking photographs, I will improve somewhat! One hopes!!! I obviously had encountered along the way it made me more visually aware so I study every photograph more critically. I try to look at all images for example, the picture below has an object coming through the back of his head but I may not have viewed this before as a distraction. I know I can Photoshop this but I must in future try to position myself differently to avoid the distractions.

Distraction.



Photo shopped Distraction.



So going back to the last question I've had to use Photoshop on some images and technically it's a work in progress.

So I am and hope to continue to be more visually aware, I will continue to look at these things when viewing my work. I am now aware that small changes can make huge differences to a photograph.

Unfortunately, I was held up by not having a computer or printer that worked very well so I had to wait to write up my notes. I am always organised with writing down notes and never write them straight onto the computer or iPad first. However, whilst not having a computer I wrote up my written notes to iPad but once the computer arrived I had to reformat on word which took some time. This will not happen with the next assignment fortunately.

Lastly the final assignment was the one I thoroughly enjoyed. I found myself taking a shine to street photography.

Assignment 1: Defining Me

I define myself as a photographer that enjoys all types of photography. The specific genres I want to focus on are close up photography...I enjoy macro photography. To be able to reach into 'near space' and record an image that is not easily visible to the naked eye i.e. An insect or any small object that is normally so tiny to the naked eye and captured with the technique of macro photography (I would require SLR camera, add ons; maybe diaper lens to the front of existing standard lens – a degree of magnification I could include installing an extension tube between normal lens and body. Another option is to fit a reversing ring that allows me to fit the lens on backwards...this improves the close-up resolution and allows me too focus much more closely. Photographs are very personal – it reflects how I see the world and what inspires me, close up things come alive.

I also love the photograph people I find them fascinating. One of my very first photo shots was for a Pilates class:



By Claire Clark



By Claire Clark

More photos from my first professional photo shot can be found on thumbnail sheets.

My study likes and dislikes are to be determined what I really like shooting I've found thus far is people on the street, I never thought I'd say that I was a little nervous at first but love it now. See a couple from One Square Mile shot:



By Claire Clark



By Claire Clark

I enjoy wild life too...my favourite bird...the robin...



Susie Robin by Claire Clark



Pink and Green by Claire Clark

I like to be visually stimulated and set myself goals to capture life, both beauty and beast!

I wouldn't know what audience I will have that will appreciate my work at this stage as I'm an amateur photographer and I think I will always be on a journey but...it's the journey not the destination for me. I wish to understand photography in depth.

I will be looking at artistic style, mood, feeling, drama, purpose and context.

I look forward to the feedback and welcome positive criticism that I can use to greatly improve.



Me: Claire Clark

Contact Sheets for One Square Mile Assignment See Separate PDF File
Attached