

GCSE PHOTOGRAPHY

EXTERNALLY SET TASK

(EXAM)

1. PORTRAITS

Photographic portraits often include objects or props to communicate an idea about the sitter of the portrait. Lorna Simpson rarely photographs the full face of her sitters but includes text and objects to communicate personal identities. James Van Der Zee created A Portrait of Harlem in the 1920s and 1930s, by documenting the lives of local residents.

Keisha Scarville explores her own identity and culture by referencing the passport photographs and clothes belonging to her parents. Judith Golden uses combinations of media to explore ideas about her subject, whereas Platon often exploits tight compositions and explores lighting to photograph the physical features of the face.

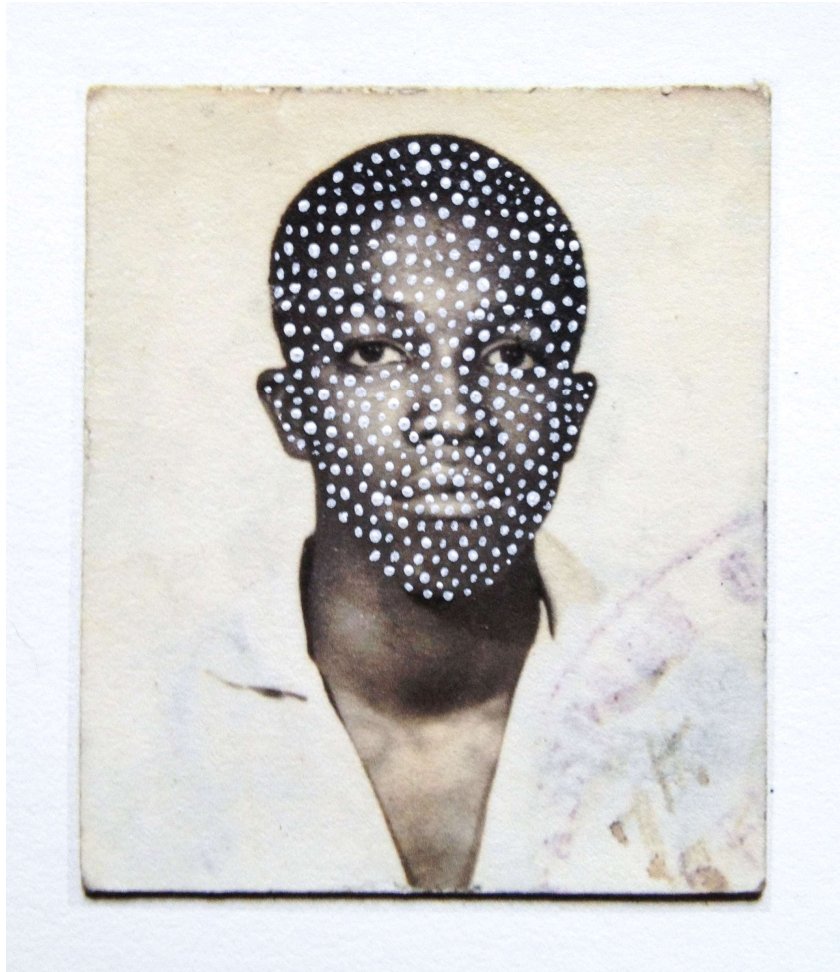
Investigate appropriate sources and produce your own response to Portrait.



LORNA SIMPSON



JAMES VAN DER ZEE



KEISHA SCARVILLE

JUDITH GOLDEN



PLATON



2. GROUPS

Groups of objects can tell a story and also relate to each other through visual links. Anna Tomczak uses a variety of photographic processes and materials to create images of objects that sometimes relate to identity. Olivia Parker selects and arranges groups of objects that display visual connections with each other. In her commercial and advertising photographs, Ira Garber often uses groups of carefully arranged objects, lit to emphasise colour and the qualities of material. Jo Whaley groups together natural forms in her photography, often to show environmental concerns.

Refer to relevant examples and create your own interpretation in response to Groups.

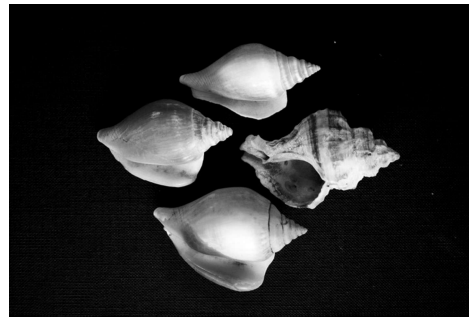
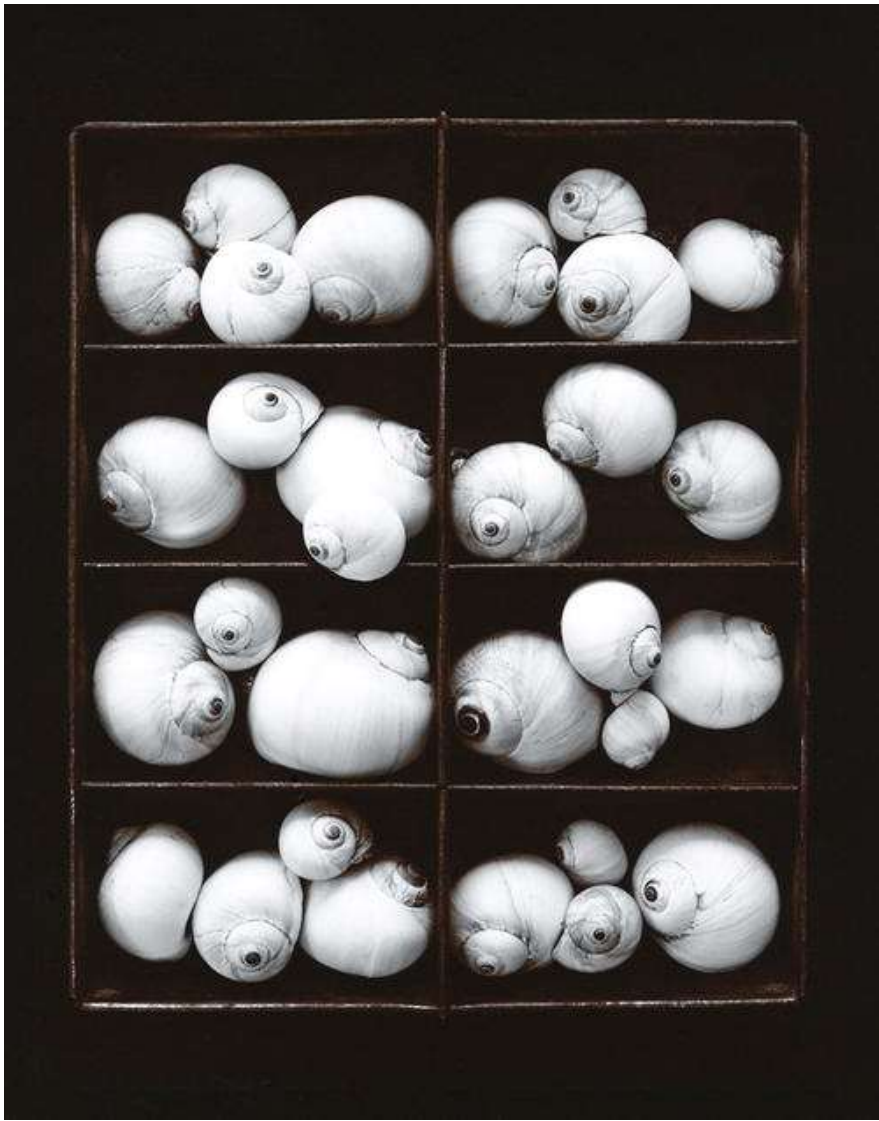


ANNA TOMCZAK



ANNA TOMCZAK





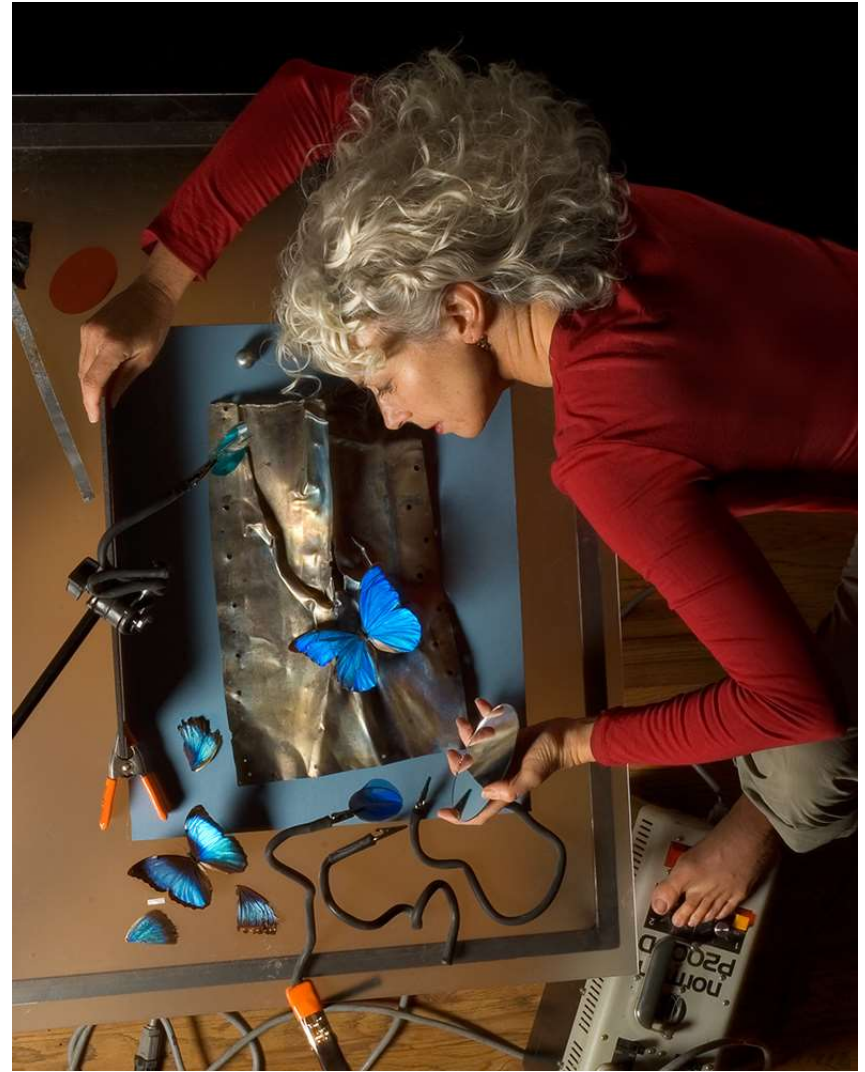
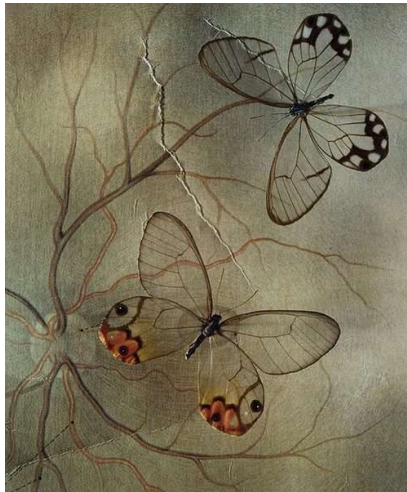
OLIVIA PARKER



IRA GARBER



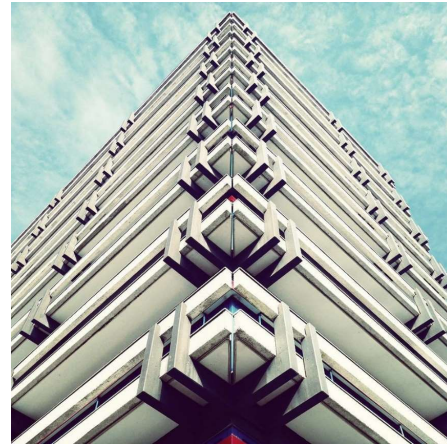
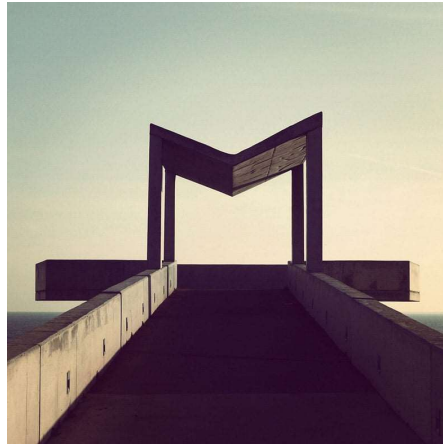
JO WHALEY



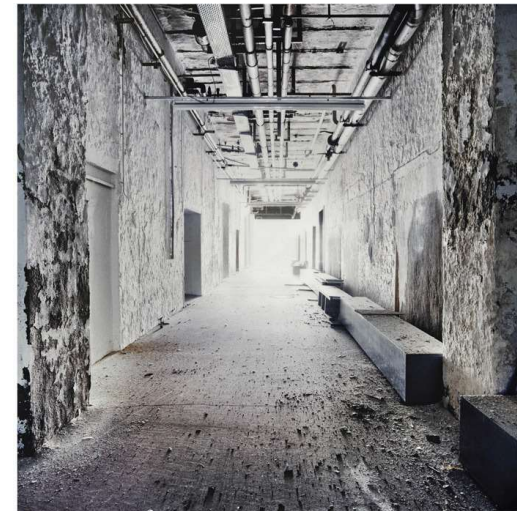
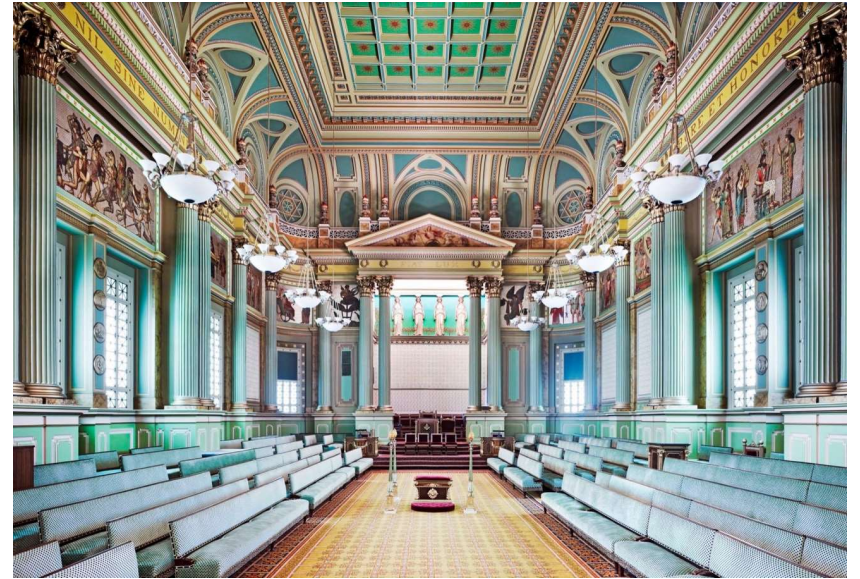
3. PLACES & SPACES

Buildings and the landscape are explored by photographers in many different ways. When photographing buildings, Sebastian Weiss looks for abstract shapes, dramatic lines and contrasts revealed by camera angle and viewpoint. Candida Höfer produces series of detailed photographs of the interior of public buildings that have similar functions, such as museums and libraries. The street photography of Nicholas Goodden sometimes captures people in isolation from the places and spaces around them. The landscape photography of Ansel Adams uses small apertures to record fine detail and a maximum range of focus in the image.

Research relevant examples and develop a personal response to Places and spaces.



SEBASTIAN WEISS



CANDIDA HOFER



NICHOLAS GOODDEN





- Nicholas Goodden · In stock
Nico Goodden - Urban Ph...



- Nicholas Goodden · In stock
Minimal London - Ludgate...



- Nicholas Goodden
Nico Goodden - Urban Phot...



- Nicholas Goodden
Nico Goodden - Urban Phot...



- Nicholas Goodden
Nico Goodden - Urban Phot...



- Nicholas Goodden · In stock
Nico Goodden - Urban Phot...



- Nicholas Goodden
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- Nicholas Goodden · In stock
Nico Goodden - Urban Ph...



- Nicholas Goodden
Nico Goodden - Urban Pho...



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Minimal London - National...



- Nicholas Goodden
Nico Goodden - Urban Pho...



NICHOLAS GOODDEN



ANSEL ADAMS

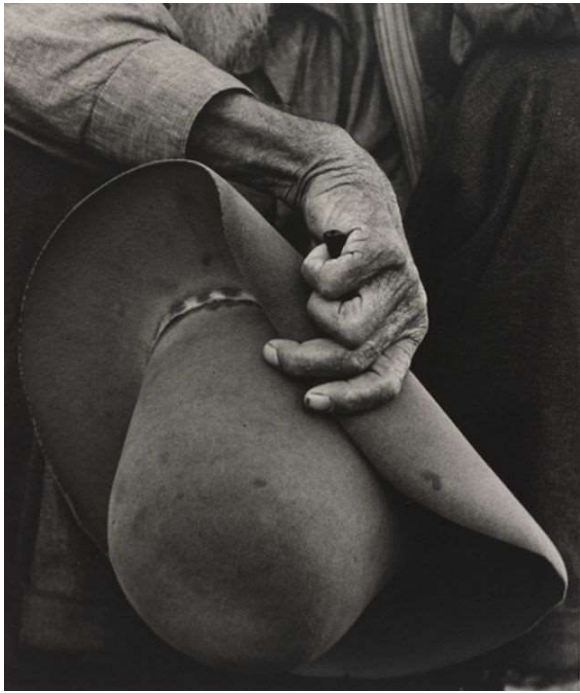


ANSEL ADAMS

4. HANDS

Images of hands can be expressive because of their age, the textures and colours of skin or through their pose and activity. Dorothea Lange took many photographs of the hands of workers in the Dust Bowl, California. Angèle Etoundi Essamba uses her photographs to celebrate the identity and strength of African women, often including their hands as a significant aspect of the composition. Philippe Halsman and Herbert Bayer used hands to create surreal imagery in their photographs and Tim Booth has studied hands in close-up, in black and white and in an extensive variety of contexts.

Investigate relevant sources and produce your own response to Hands.



DOROTHEA LANGE





Angèle Etoundi Essamba



PHILLIPE HALSMAN



HERBERT BAYER



TIM BOOTH



5. FRAGMENTATION

Photographers sometimes break up, fragment and combine images. Marilyn Henrion uses fragmented photographic images of buildings as the basis for constructing mixed media work. Jurgita Remeikyte often combines and arranges fragmented photographic images in her installations. Laura Letinsky uses her own photographs to create collages and sometimes produces compositions using reflections and images on shards of material. David Seidner presents his photographs of the human form as a fragmented collage.

Refer to suitable sources and make your own response to Fragmentation.



MARILYN HENRION · Out of stock
patchwork city 66 — MARILYN HENRION



MARILYN HENRION · Out of stock
patchwork city 16 — MARILYN HE...



MARILYN HENRION · In stock
patchwork city 75: reflections ...



MARILYN HENRIO... · In stock
patchwork city 65 — MARI...



MARILYN HENRION · In stock
patchwork city 61 — MARILYN HENRION



MARILYN HENRION · In stock
patchwork city 19 — MARILYN HENRION



MARILYN HENRION · Out of stock
patchwork city 60 — MARILYN HENRION



TurningArt
Patchwork City 66 by Marilyn Henrio...



MARILY... · Out of stock
patchwork city 72 — ...



MARILYN HENRION · In stock
patchwork city 73 — MARILYN HENRION

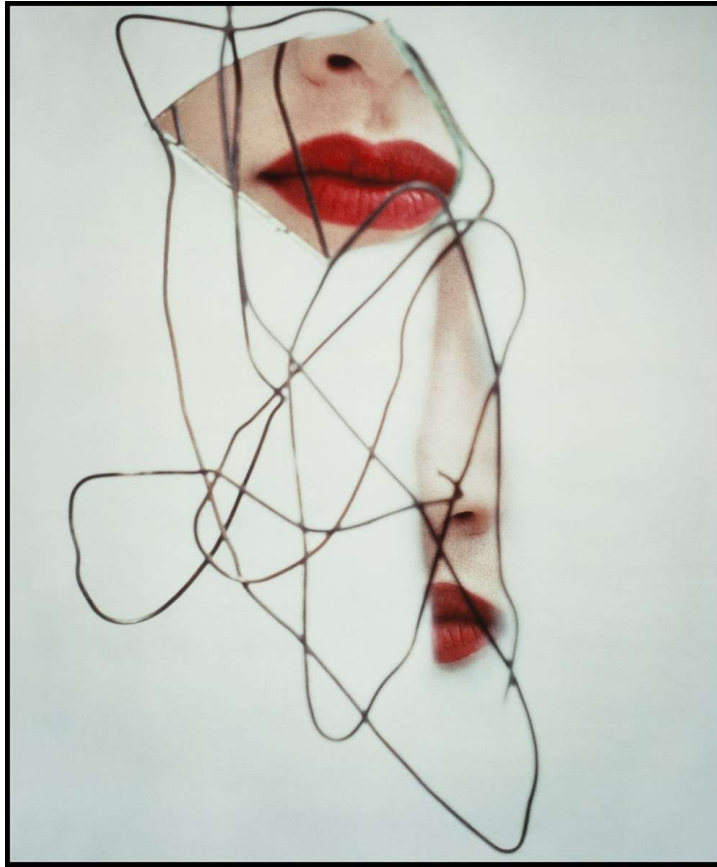
Marilyn Henrion

Jurgita Remeikyte



Laura Letinsky



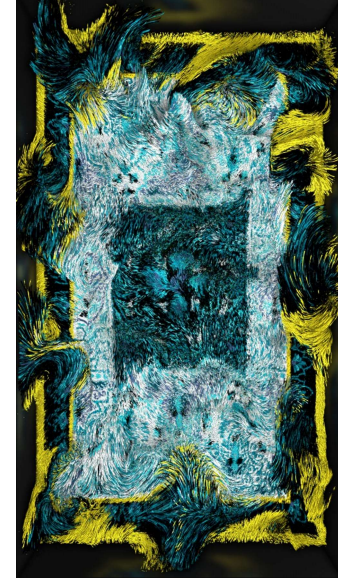
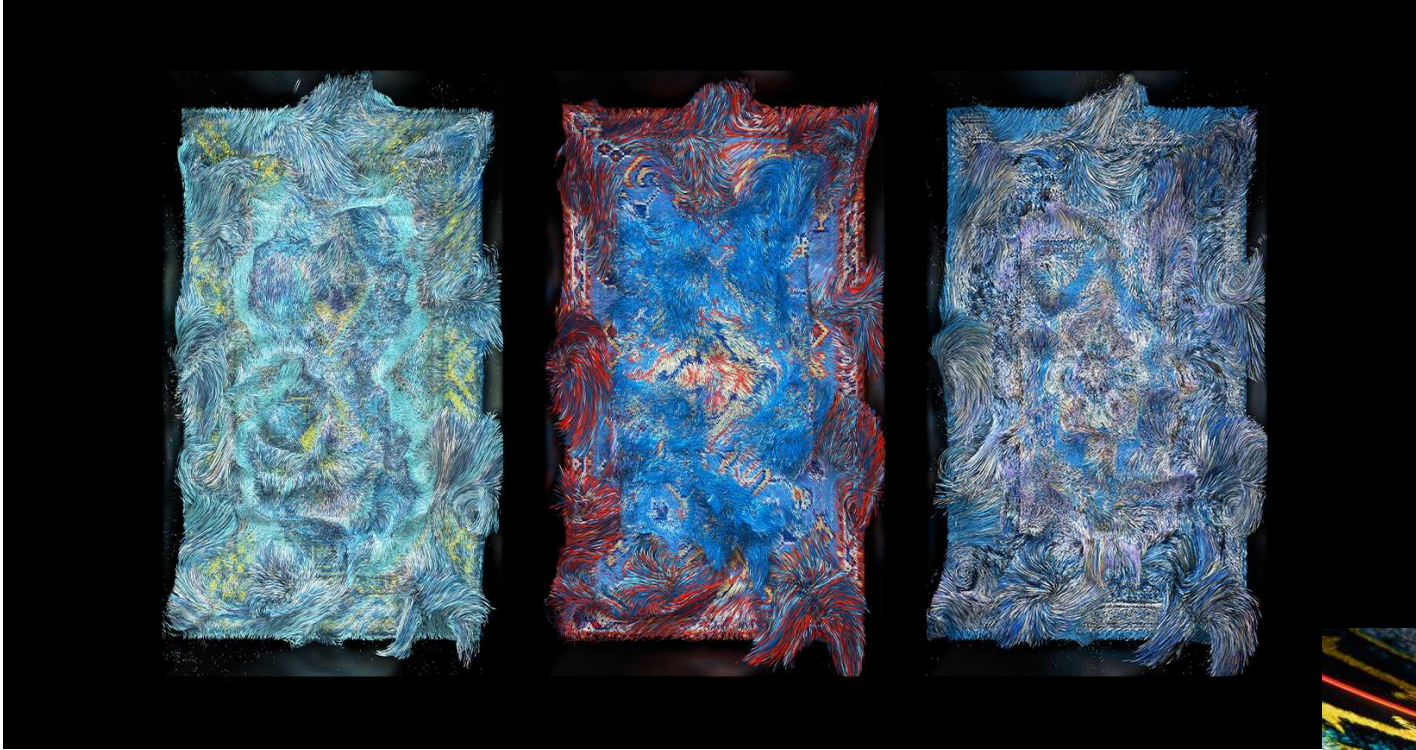


David Seidner

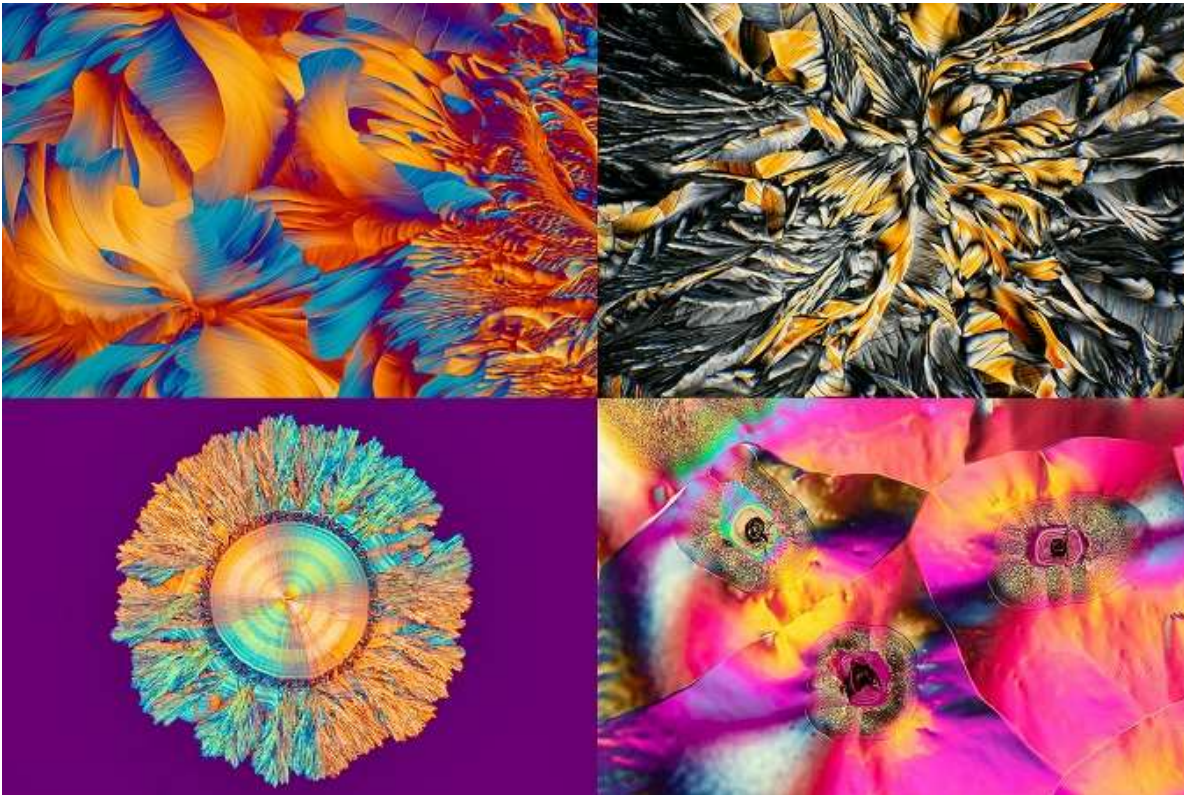
6. SYMMETRY

Symmetry in composition is used with a wide range of subject matter and photographic media. Orkhan Mammadov has used traditional symmetrical patterns as the reference for creating video installations and animated images. Symmetry can be achieved through digital means and through reflective surfaces, as in the work of Robert Berdan and Adam Jacobs. In photographs by Alexander Yakovlev, symmetry is achieved through selecting an appropriate viewpoint, carefully positioning the subject and choosing a moment in time. In a similar way, Miloš Nejezchleb carefully arranges subject and colour in his compositions.

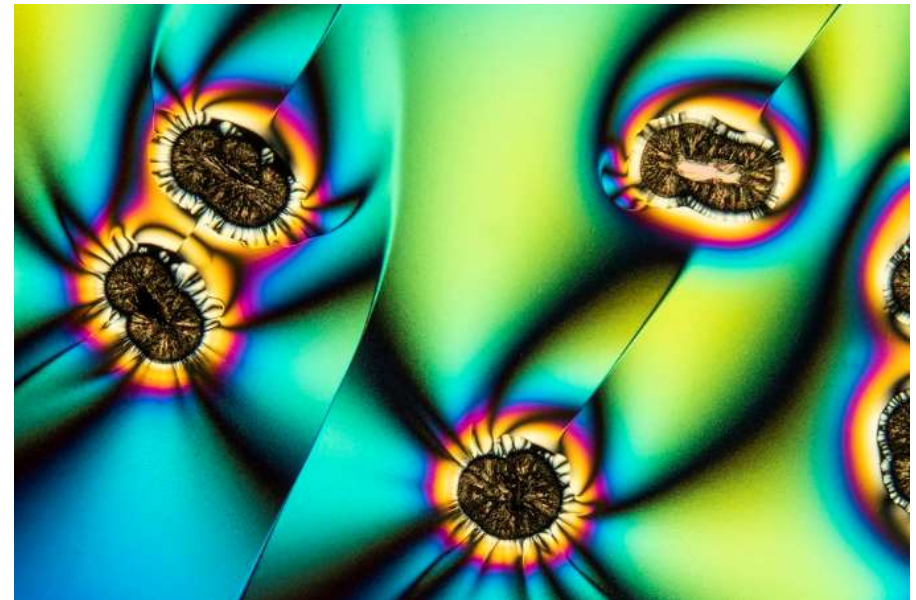
Investigate relevant sources and develop your own response to Symmetry.



Orkhan Mammadov



Robert Berdan





alexander yakovlev bathes...
www.designboom.com



Ballerinas Portraits in...
www.metalocus.es



Alexander Yakovlev captures...
www.collater.al



Dance Photography J...
www.arch2o.com



Alexander Yakovlev captures...
www.collater.al



Alexander Yakovlev captures...
www.collater.al



Explosively Dynamic Dance...
www.photographize.co



Alexander Yakovlev captures...
www.collater.al



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www.metalocus.es

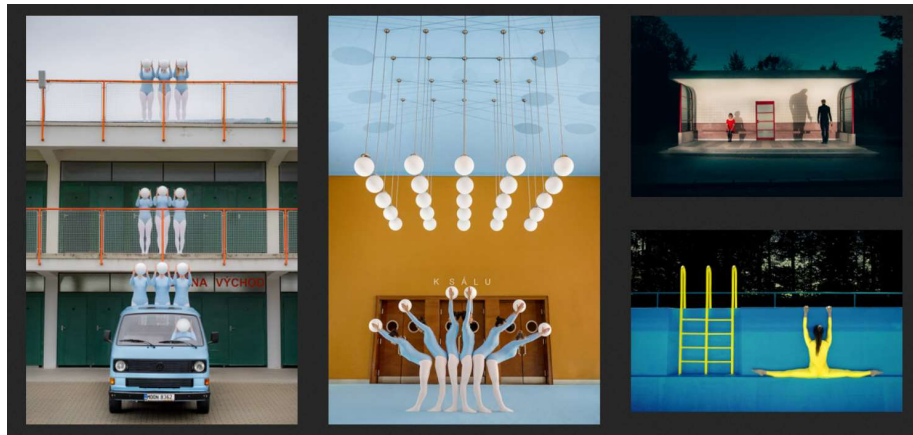
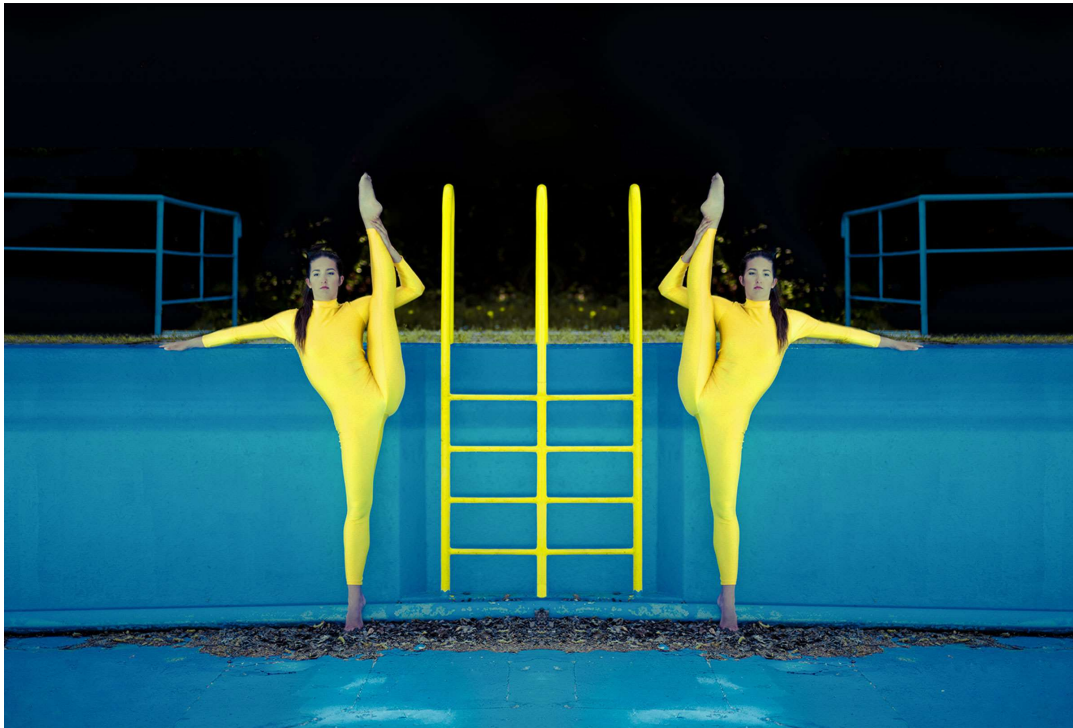


Alexander Yakovlev on...
www.behance.net



Alexander Yakovlev: Dynamic...
internationalphotomag.com

Alexander Yakovlev



Miloš Nejezchleb

7. CELEBRATION

The theme Celebration can be interpreted in many ways. Refer to appropriate sources and develop your own interpretation of Celebration, or respond to one of the following:

- (a) a photographic study that documents a celebration in your community
- (b) photographs that explore the variety of texture, colour and form of items involved in a celebration
- (c) 'Celebration': a food retailer requires ideas for images that promote a range of ingredients used in recipes typical of different cultures.

Use photographic skills to produce a visualisation of your proposal for the client.



CHOOSING THE RIGHT QUESTION

Ask yourself:

What are my strengths and which question works to these?

(Eg. If you are not very confident at Photoshop, don't choose a question that needs complex editing)

How will I need to take the photographs?

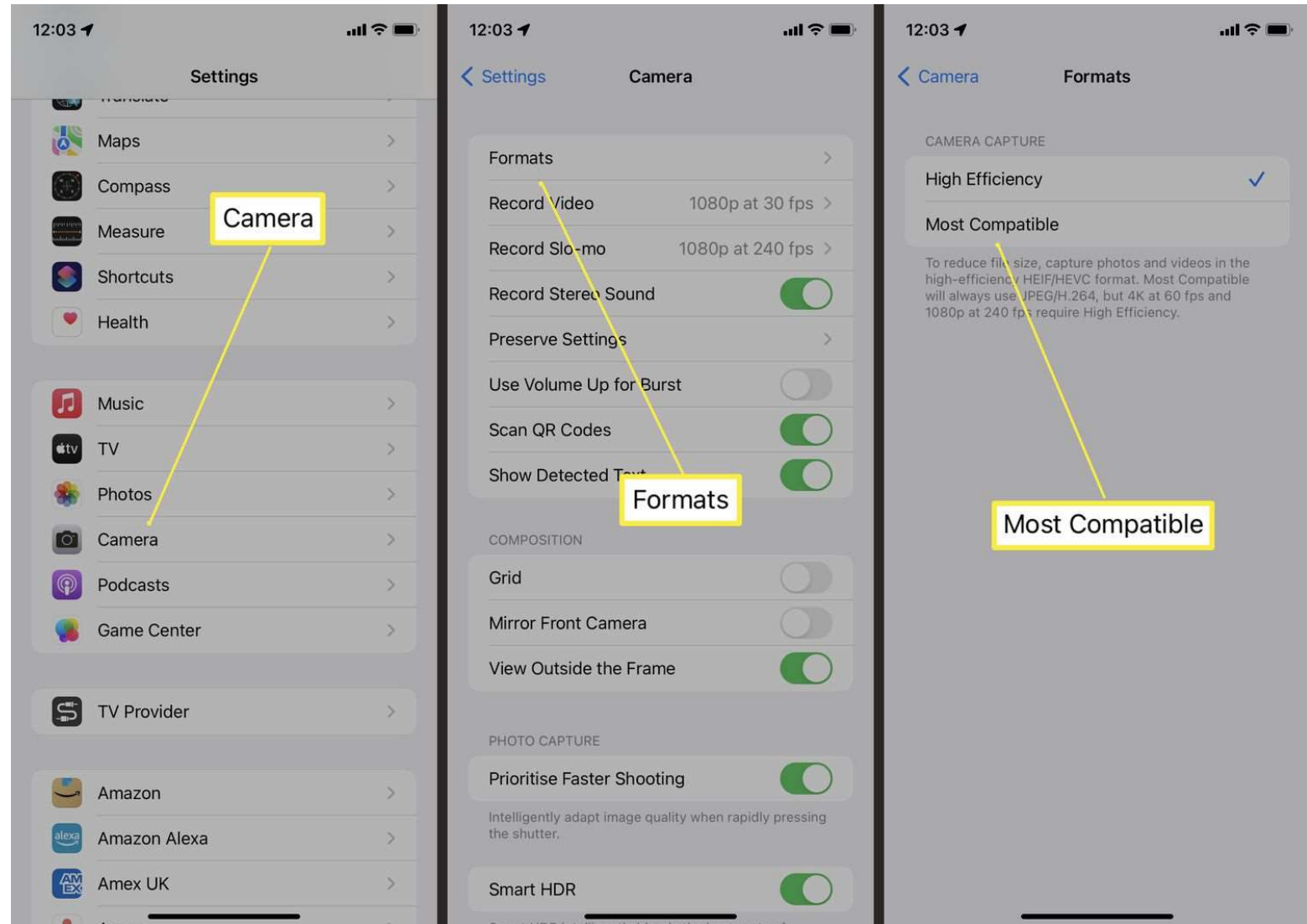
(If you need a certain location or type of person that you do not have access to, then don't do it. If it requires studio lighting and you are not willing to spend time at school outside of lesson, then don't do it).

Can I think of lots of ways to interpret the idea?

Does this question allow me to really experiment and explore different processes, materials and techniques?

How to change your Camera settings to record in .JPEG:

Settings>
Camera>
Formats>
Most Compatible



NEXT STEPS:

Shortlist the questions to your final two options if you can't decide straight away. Circle these on your question paper.

Look online at more of the artists/photographers work to help you decide and confirm the question you will choose.

If you have chosen one or still have two options, **either way the next step is producing a DETAILED written mind map.**

Draft Written Mind Map:

Due: Thursday, 4th Jan

This is done on paper, start in lesson or at home this evening and then complete it for homework for Thursday's lesson.

The homework is to have the written draft completed, filled with ideas.

Use the Mind Mapping Knowledge Organiser to help you. Or look at the simplified layout on the next slide.

DEVELOPING IDEAS:

Mind Mapping

Human brains process visual information thousands of times faster than text. Also, images are permanently tied to our long-term memories.

Mind maps are designed to work like the human brain works. They're visual. They're also **artistic** and **analytical** at the same time.

A mind map is a **visual thinking tool**. It lets you see the relationships between concepts and information. It lets you see **hierarchy** and **connection**.

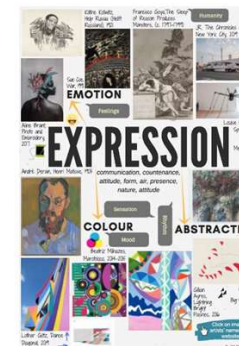
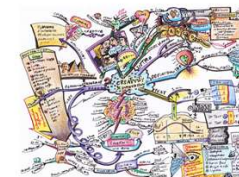
It works like this: you choose a subject. This subject is the central core around which all other thoughts are structured.

Then you add ideas and sub-ideas. Join branches of ideas together and add more. **Structure your information so you can step back and analyse it.**

Combining text, symbols, and visuals together in a mind map makes complex things easier to understand. You can see the logical progression of an idea - how you get from really simple to really detailed.

That makes it easier to think up new concepts and refine old ones. **This skill is central to your success as a creative.**

Do a draft version first, so you can be as free as possible to record all ideas, then you can play around with re-organising it if needed, then add the visuals.



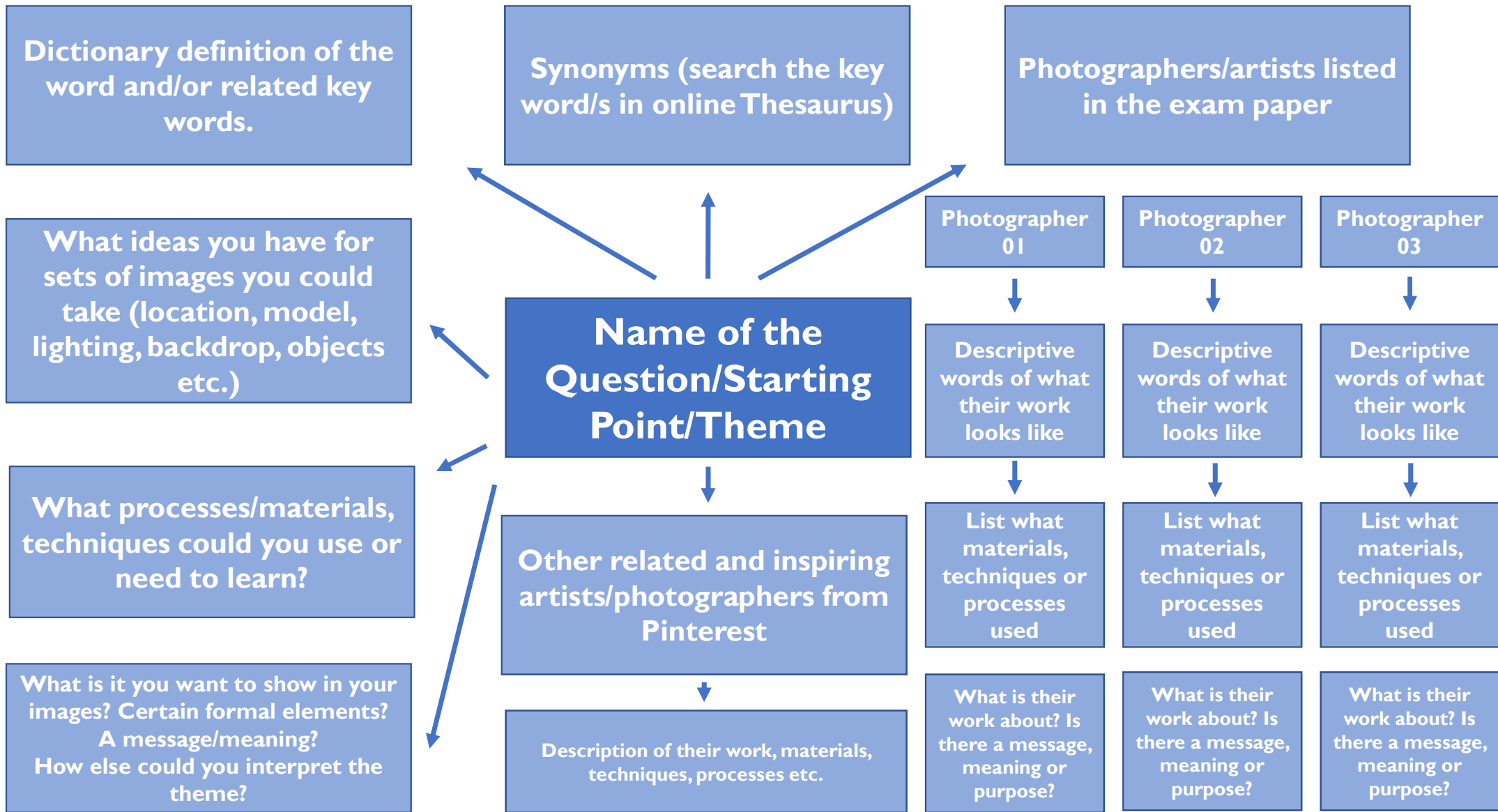
How to:

- Put the **key idea** in the centre
- Add ideas that link to the central idea on connected branches. Break down each branch in to further **expanded ideas**.
- Record the dictionary **definition** of the main idea and **synonyms** from a thesaurus, this instantly gives you different interpretations of how you could approach your idea.
- Include artists/photographers, the wider art movement they belong to, **key words** that describe how their work **looks**, what **materials, processes, techniques** they use.
- Use **Pinterest** to search for your idea/theme/photographer to **find more ideas** about how you approach your idea and record names of other photographers and artists you like.



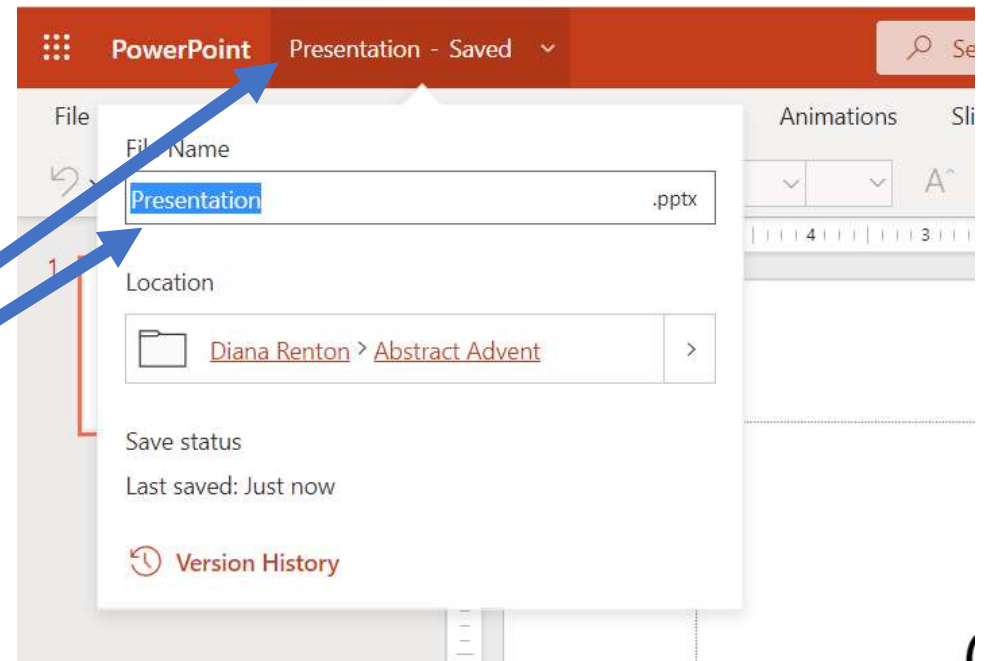
hughchristiecreative
KNOWLEDGE ORGANISER





ADMIN...

1. **Go to your OneDrive folder and make a new folder called 'EXAM'**
2. **Go into the EXAM folder and then go to 'NEW' and choose PowerPoint.**
3. **When PowerPoint opens, click where it says Presentation to then rename the PPT 'LAST NAME_FIRST NAME_EXAM'**
4. **Share the link to your PPT with me - RENTON**

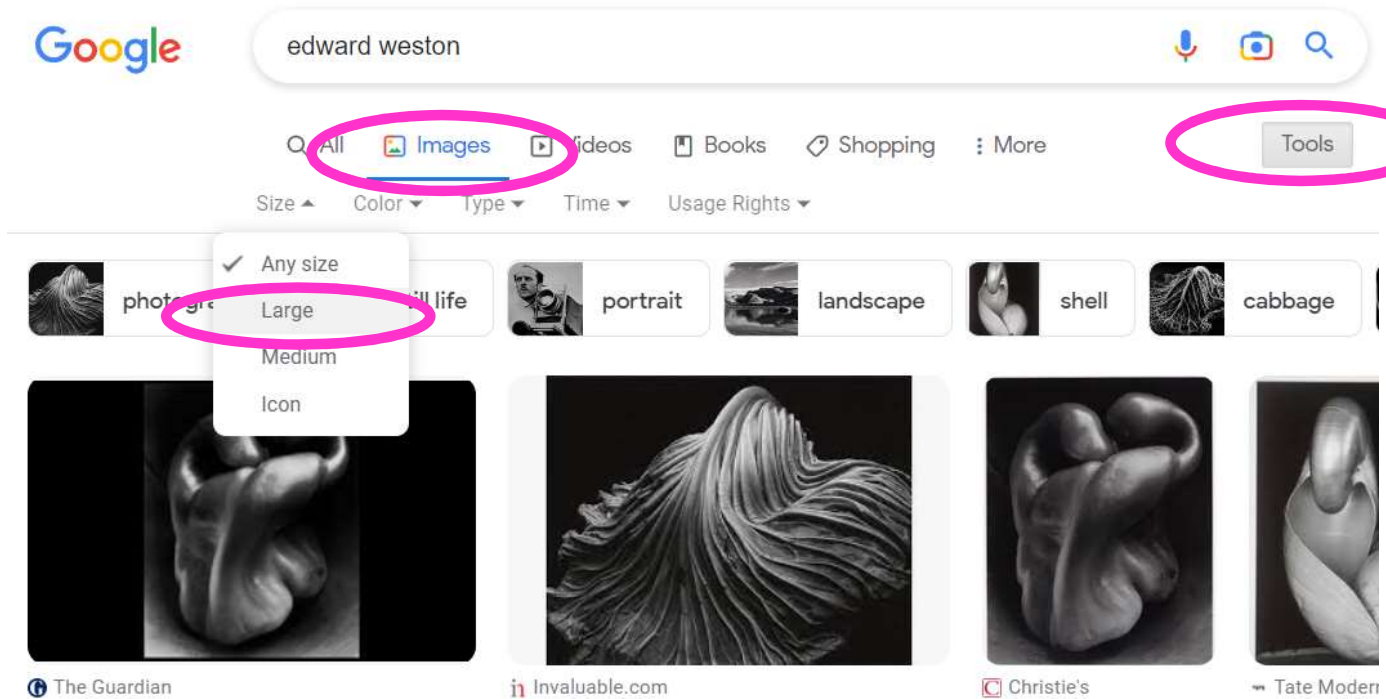


TITLE SLIDE

Find a high-res image online of one of your favourite images and paste it on to your slide.

Add the name of your chosen exam question, eg. **OBJECTS, LAYERS.**

Keep it simple.



Google Images > Tools > Size > Large

FLIGHT



Layers





OBJECTS

MIND MAPS – *Visual & Written*

Combine images and text from your written mind map. Choose a presentation style from below:

OPTION 1



Combine images and text together on the same slide in **PowerPoint** using contrasting coloured fonts.

OPTION 2



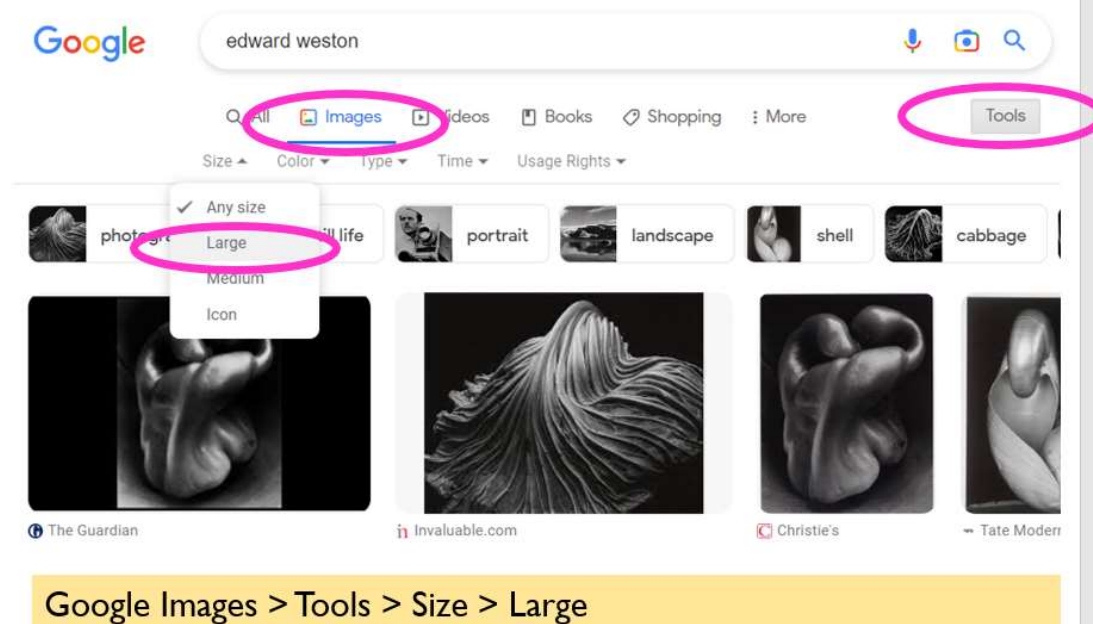
Combine images and text together in Photoshop on a **LANDSCAPE** document to **give you more creative control over layers, fonts and effects**. Then flatten layer, save as JPEG and insert in to PPT.

What images to include?

A range (min. 4-6) of images from EACH photographer listed in your chosen question. Add more or use less depending on your layout.

Also include any other images you have of related photographers work that are not mentioned in the paper. **Add to this at home copy/pasting from Pinterest.**

You will probably need to fill up at least 2 slides, maybe 3 or 4 max.



Statement of Intent

Think of this as a written introduction to your exam project. Answer in as much detail as you can (and in paragraph form and full sentences) these points:

What is the exam project/theme/question you have selected?

Why have you chosen it? (What is it about the theme and/or work by the photographer's mentioned that you like or are drawn to?)

In what ways could it be interpreted? What's your spin on the theme or ideas you have?

Which are the three main photographers/artists you will chose to focus on and explain what it is about their work that you like and a little on how you think the work has been made (materials they use/techniques/processes)

Which photographer would you like to focus on first to start making your work? What are your ideas for your first set of images?

It should be around 150 words or more.

Include some images of the work you like best to illustrate your intent.

Statement of Intent - Example

I have selected the theme *Objects* for the examination. I am drawn to this theme because I like how the photographers combine objects and images together and I think it will allow me to explore and experiment with a range of materials, techniques and processes.

Inspired mostly by the work of Albert Chong and his *Colour Still Lifes*, my interpretation will explore the different aspects of the life of my grandmother through images and objects. I am interested in looking at the journey she took from the UK to Australia in the 1950's and which objects and possibly flowers too could represent this. I could use some found images I have of her at different ages, found postcards, her handwriting and jewellery etc. Linked to this I will also look at the work of Camilla Catrambone, and her *Portraits of My Family* series for ideas on how to lay out and arrange objects more formally. I am also interested in the work of Hong Hao' and his scanography, I could use the scanner to record objects on top of images because I like how they appear more three dimensional.

I am keen to explore different ways to combine images, text and objects and could experiment with photograms, Photoshop layering and printing on to old paper and even over printing images and text on to the same piece of aged paper.

I will start with investigating the work of Albert Chong and will gather together some objects, old photographs of my grandmother and her handwriting and experiment with different compositions in natural lighting.

(Word count 262)

Layers



Statement of Intent

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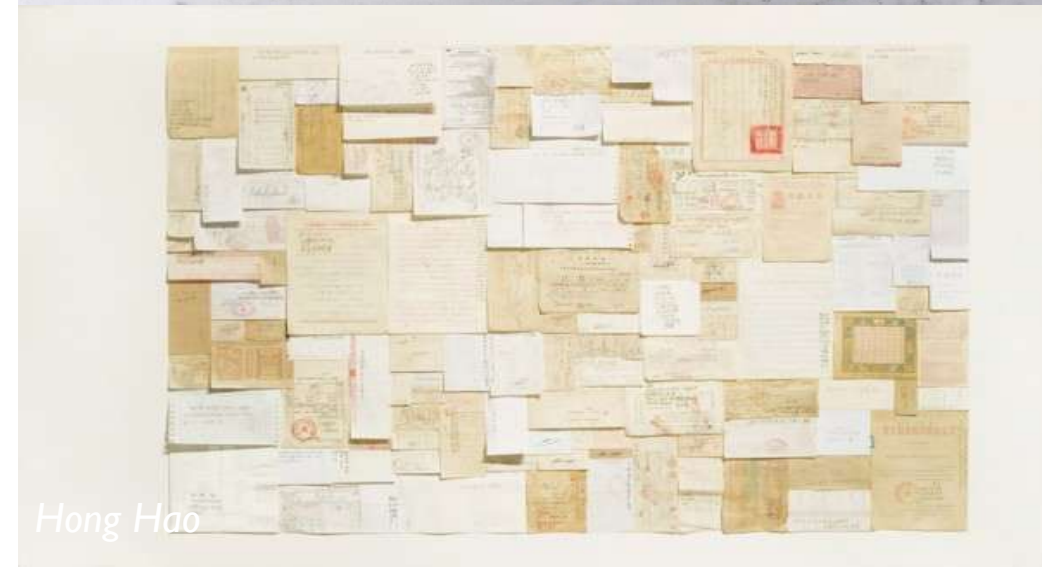
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1st Research and Analysis

CHOOSE YOUR FIRST PHOTOGRAPHER BASED ON THE EASE WITH WHICH YOU CAN RESPOND. GET ONE OF THEIR IMAGES AND DESCRIBE IT IN AS MUCH DETAIL AS YOU CAN

VISUAL; WHAT IS IN IT / WHAT DOES IT LOOK LIKE?

TECHNICAL; HOW WAS IT MADE (COLLAGE / DIGITAL / FILM / MIXED MEDIA)

CONTEXTUAL; (DOES IT SHARE FEATURES WITH OTHER ART FORMS LIKE PAINTINGS OR OTHER PHOTOGRAPHERS WORK?)

CONCEPTUAL; IS IT MAKING A STATEMENT OR TRYING TO SAY SOMETHING

(SHOW WHY IT LINKS TO THE MAIN TOPIC)

1st Image Analysis Support

This is a photograph of _____. **it/they is/are** arranged in a way that shows **symmetry/structure/balance (or a lack of)** as the subject is **central/off centre**, there **is/isn't** a lot of negative space around the main subject and the negative space is **busy/empty**. It is in **colour/black and white**. The colours are bright/dull/vibrant and there is **high/limited** level of contrast between the dark and light areas. It is a **digital image/film image/collage/mixed media** piece of work that was made or shot **in a studio/on location**. The artist has produced a series of images in this style which are similar to the work of other artists like...

I like/don't like it because...

This image is making a statement that...

It links to the main topic because...

INCLUDE AT LEAST TWO OTHER IMAGES.

THEN GET THE USUAL BASIC INFORMATION ABOUT THIS PHOTOGRAPHERS LIFE.

1st Research and Analysis

Learning Objective: Demonstrate an ability to **investigate** the work of an **artist/photographer** relevant to your question/theme, showing an understanding of the **Visual**, **Technical**, **Contextual** and **Conceptual** aspects of the work.

- **Present your research and analysis.**
- **Include overlays to highlight the focal point and/or structure of the image.**

Shoot Planner/Contact Sheet Annotation

If you have not taken your images yet – add a slide to your PPT after the research/analysis and respond to the following.

Explain your idea for your first set:

- What are you photographing?
- Where?
- What type of lighting? Backdrop?
- Why? – How does it link to your photographer?

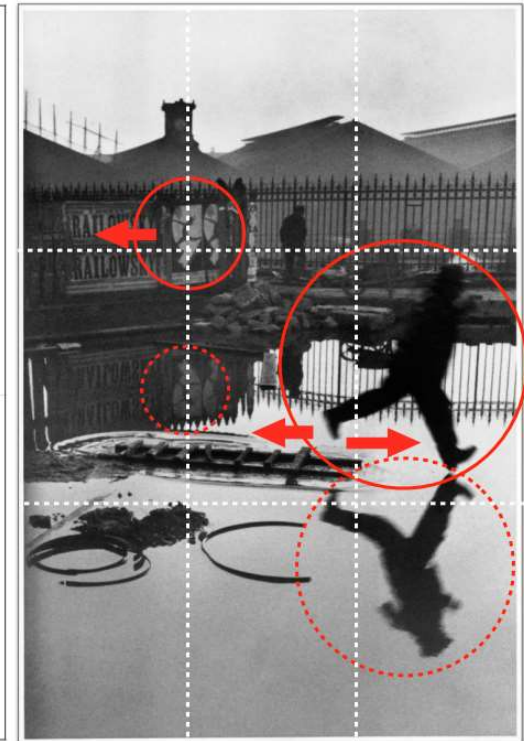
Example Analysis

This shows some notes taken for each aspect about the Henri-Cartier Bresson photograph to give you an idea about the sort of things you might write about in each section. There is an enlarged version on the next slide.

It then needs to be formulated in to paragraph form so it flows as a piece of writing.

You can add lines and shapes on top of the image to show of the composition is arranged like in the example here. It will help you write about the **Visual** aspect.

VISUAL <p>Repetition of jumping figures - man & woman on poster (both reflected). Repeated grid pattern of railings/scaffolding and ladder treads. Strong contrast and wide tonal range - deep blacks and bright highlights. Some mid tones mainly in the background. Wide angle lens - most of the image in focus. Silhouettes caused by shooting into the light. Negative space of puddle in the foreground. Rule of Thirds used to organise shapes/forms. Balance of jumping figures anchored by static figure in background. Strong vertical and horizontal lines creates stability. Contrast with frozen movement of the jumping figures. Movement of ladder and jumping man in opposite directions. Implied movement of acrobat.</p>	TECHNICAL <p>Image taken with 35mm handheld camera (Leica) - lightweight, easy to operate, quick response time. Standard 50mm lens (closest to the viewpoint of the human eye). Fast film (400 ISO?) copes with relatively low light - creates grainy image. Available light - grey, overcast, early evening? Shutter speed (1/125?) captures slight motion blur in the jumping man. However, fast enough to prevent the need for a tripod. Image printed to reveal some shadow detail and range of tones. Un-cropped.</p>
CONTEXTUAL <p>Cartier-Bresson influenced by Surrealism (chance, serendipity, the subconscious, strange juxtapositions, the marvellous in the everyday). Trained as a painter. Adopted 35mm cameras (Leica). Worked as a photo journalist - established Magnum agency - and pioneered distinctive style of candid street photography. Humanitarian approach. Published 'The Decisive Moment' (1952) - "To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression." Huge influence on later photographers e.g. Robert Frank</p>	CONCEPTUAL <ul style="list-style-type: none">• Photograph as a "decisive" or significant moment - how does this influence the way the photographer behaves and looks at the world?• Chance - what role does this play in the creation of all photographic images?• The city as a type of theatre - pedestrians as actors in a mysterious drama revealed or interpreted by the photographer• Photographs as historical documents - what can we tell about pre-war Paris from this image?• Photograph as work of art. Later prints of this image are valued in excess of \$20,000



Henri Cartier-Bresson *Behind the Gare Saint-Lazare*, 1932

Analysis Framework Overview

VISUAL



What is the subject matter of the photograph? What is the focal point (what is your eye drawn to first, and then what else?)

Describe the composition of the photograph – can you identify a compositional principle? (eg. Leading lines, strong angles, balance, positive/negative, repetition etc.)

What are the key formal elements used in the photograph? How do they work to create a successful photograph?

CONTEXTUAL



Can you give some context to the photograph?
The context of the photograph could be:

Historical:

Place in time, local/national/global events

Visual:

Does the photograph belong to a wider art/photographic movement, genre, style

Personal:

What is the background of the photographer – have their personal experiences shaped their view

TECHNICAL



How has the work been made?

What type of lighting do you think has been used? (and what evidence tells you that?)

How would you describe the depth of field used? (Is it shallow or wide?) What areas in the photograph are in focus and what areas are blurred?

What type of shutter speed do you think has been used (fast or slow?) and why do you think that?

CONCEPTUAL



What do you think the photographer might be trying to show?
Is there a message they could be trying to say? (What is it and why do you think that?) Is the work trying to highlight a point?

What is your **personal opinion** about the work – how does the image affect YOU?

How does the photograph make you feel? Why do you think you feel like this?

What do you like or dislike about the image and why? Use PHOTOGRAPHIC TERMS to justify your opinions



Visual

- What is the subject matter of the photograph? What is the focal point (what is your eye drawn to first, and then what else?)
- Describe the composition of the photograph – can you identify a compositional principle? (eg. Leading lines, strong angles, balance, repetition etc.)
- Can you overlay lines/circles on to the image to show the structure of the composition? (see an example of this on slide X)
- What are the key formal elements used in the photograph? How do they work to create a successful photograph?

Key Terms to Consider and Use:

Formal Elements

- Colour (& Colour Theory terms) • Tone (light & dark) • Texture (surface)
- Shape (2D, flat) • Form (3D) • Pattern (repetition) • Line

Composition:

Layout, arrangement, organisation, selection, cropping, containment/confinement (within frame), Leading lines/leading the eye, Emphasis, Repetition, Viewpoint, Balance, Harmony, Contrast, Tension, Foreground, middle ground, background, Rule of Thirds, Golden Section/Ratio, Depth of surface illusion...



Technical

- What type of lighting do you think has been used? (and what evidence tells you that?)
- How would you describe the depth of field used? (Is it shallow or wide?) What areas in the photograph are in focus and what areas are blurred?
- What type of shutter speed do you think has been used (fast or slow?) and why do you think that?

Key Terms to Consider and Use:

Lighting:

Type of lighting E.g. natural/daylight, tungsten, flash, fluorescent, shade...

Level of control E.g.

positioned/located, reflected, manipulated, intensity, distance...

Relevant key words: tonal range, contrast, saturated, over / under exposed, glare...

Aperture: Lens (lens size, macro, telephoto, wide angle, settings: f-stops...) Focal point, depth of field (DoF) – shallow/wide, sharp, focused, blurred, vignette...

Shutter Speed: Exposure time, over/under exposed, motion blur, sharp, frozen, panning...



Contextual

- Can you give some context to the photograph?

To answer this, you will need to research the selected photograph to find wider background information about the work.

- **Historical:** Place in time, local/national/global events
- **Visual:** Does the photograph belong to a wider art/photographic movement, genre, style
- **Personal:** What is the background of the photographer – have their personal experiences shaped their view?

Key Terms to Consider and Use:

Context Definition:

The circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood.

Eg. The context of the photograph could be:

Historical:

Place in time, local/national/global events

Visual:

Does the photograph belong to a wider art/photographic movement, genre, style

Personal:

What is the background of the photographer – have their personal experiences shaped their view



Conceptual

- What do you think the photographer might be trying to show?

*Is there a **message** they could be trying to say? (What is it and why do you think that?) Is the work trying to highlight something?*

- What is your **personal opinion** about the work – how does the image affect YOU?
- How does the photograph make you **feel or think about?** Why do you think you feel like this?
- What do you like or dislike about the image and why? Use **PHOTOGRAPHIC TERMS** to justify your opinions.

Key Terms to Consider and Use:

Concept Definition:

An idea, plan or intention

Sentence Starter Ideas:

'I think the photographer is trying to show.....and I think they have done this successfully because.....'

'I think this is a good photograph because of how the photographer has shown/used/chosen.....etc'

VISUAL

Repetition of jumping figures - man & woman on poster (both **reflected**). **Repeated grid pattern** of railings/scaffolding and ladder treads. Strong **contrast** and **wide tonal range** - deep blacks and bright highlights. Some mid tones mainly in the background. **Wide angle lens** - most of the image **in focus**. **Silhouettes** caused by shooting into the light. **Negative space** of puddle in the foreground. **Rule of Thirds** used to organise **shapes/forms**. **Balance** of jumping figures anchored by static figure in background. **Strong vertical and horizontal lines** creates stability. **Contrast** with frozen **movement** of the jumping figures. **Movement** of ladder and jumping man in opposite directions. Implied movement of acrobat.

CONTEXTUAL

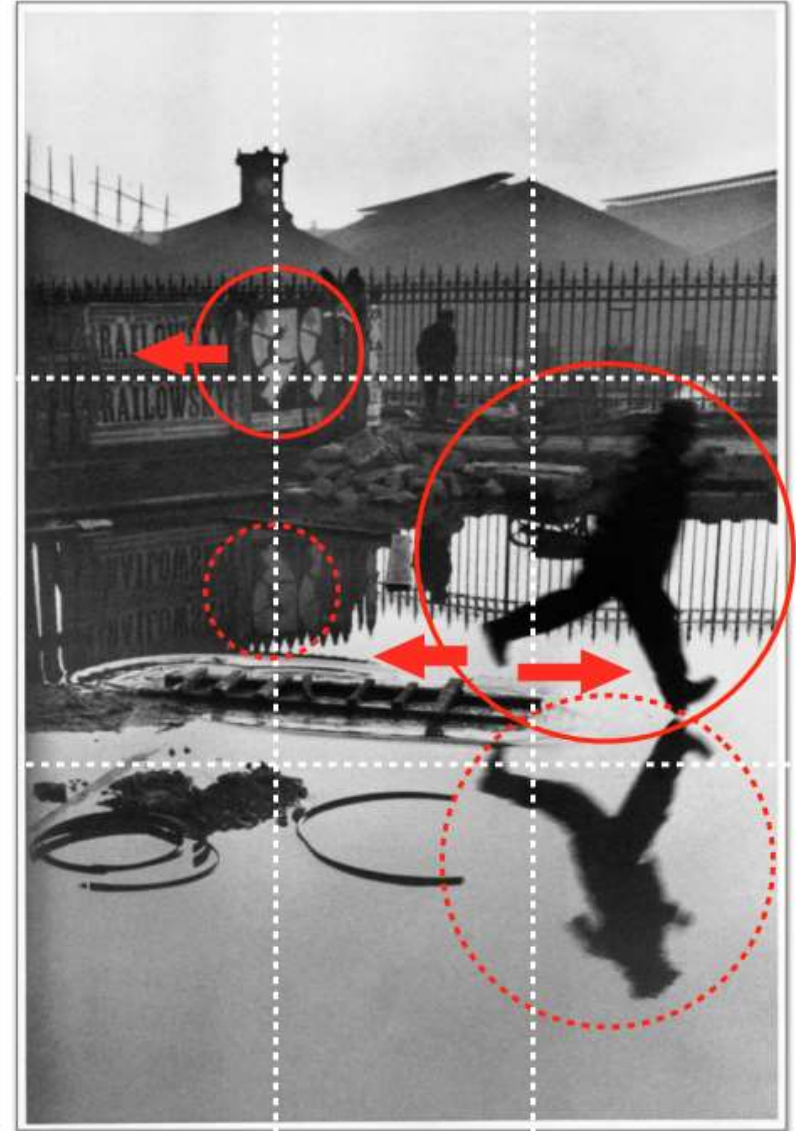
Cartier-Bresson influenced by **Surrealism** (chance, serendipity, the subconscious, strange juxtapositions, the **marvellous in the everyday**). Trained as a painter. Adopted **35mm cameras** (Leica). Worked as a **photo journalist** - established Magnum agency - and pioneered distinctive style of **candid street photography**. Humanitarian approach. Published '**The Decisive Moment**' (1952) - "To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression." Huge influence on later photographers e.g. Robert Frank

TECHNICAL

Image taken with **35mm handheld camera** (Leica) - lightweight, easy to operate, quick response time. **Standard 50mm lens** (closest to the viewpoint of the human eye). **Fast film** (400 ISO?) copes with relatively **low light** - creates **grainy** image. **Available light** - grey, overcast, early evening? **Shutter speed** (1/125?) captures slight **motion blur** in the jumping man. However, fast enough to prevent the need for a tripod. Image printed to reveal some **shadow detail** and range of tones. **Un-cropped**.

CONCEPTUAL

- Photograph as a "decisive" or significant moment - how does this influence the way the photographer behaves and looks at the world?
- Chance - what role does this play in the creation of all photographic images?
- The city as a type of theatre - pedestrians as actors in a mysterious drama revealed or interpreted by the photographer
- Photographs as historical documents - what can we tell about pre-war Paris from this image?
- Photograph as work of art. Later prints of this image are valued in excess of \$20,000



Henri Cartier-Bresson *Behind the Gare Saint-Lazare*, 1932

1st Research Simplified

Research:

- Introduce the artist/photographer with brief biographical info – and tell us what sort of work are the best known for (Portraits? Landscape? Still Life?)
- Give a general description of their work as a whole (you will go in to more specific detail in your analysis).
- Explain how they make/create their work – is it digital/Photoshop? Collage/Physical? Or analogue (film or B&W prints?) What materials do they use?
- What do you think the work is about or could be trying to say or show? Why?

Writing Frames:

..... is a photographer/artist who is based in

..... Is best known for theirwork, which depicts/shows/captures images of..... in.....lighting. The work can be described as.....

..... creates the work by

The work focuses on

1st Set of Images

1. **Upload**, remove/delete any **bad shots**
2. Make a **contact sheet** using Adobe Bridge or File Explorer
Print to PDF.
3. Present your **1st Set of Images on the next slide/s**. Include a title, this could be 1st Set of Images or Name of Photographer Response.
4. Include an **annotation** to explain what you trying to explore (what ideas?), how you took the images (lighting?angle?location?camera settings?).
5. Write about how well the set went – was are the strengths and why and could you have done anything differently and why?

Writing Frames:

For this set of images I explored/experimented with taking images of in response to the photographer.....

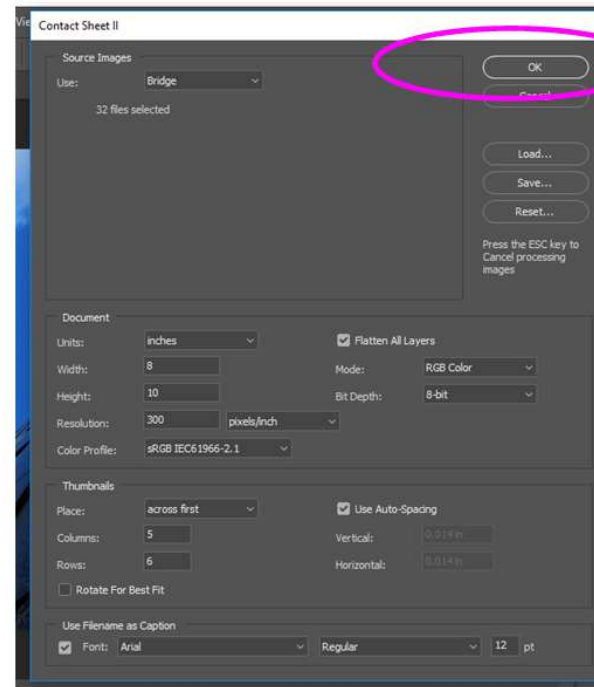
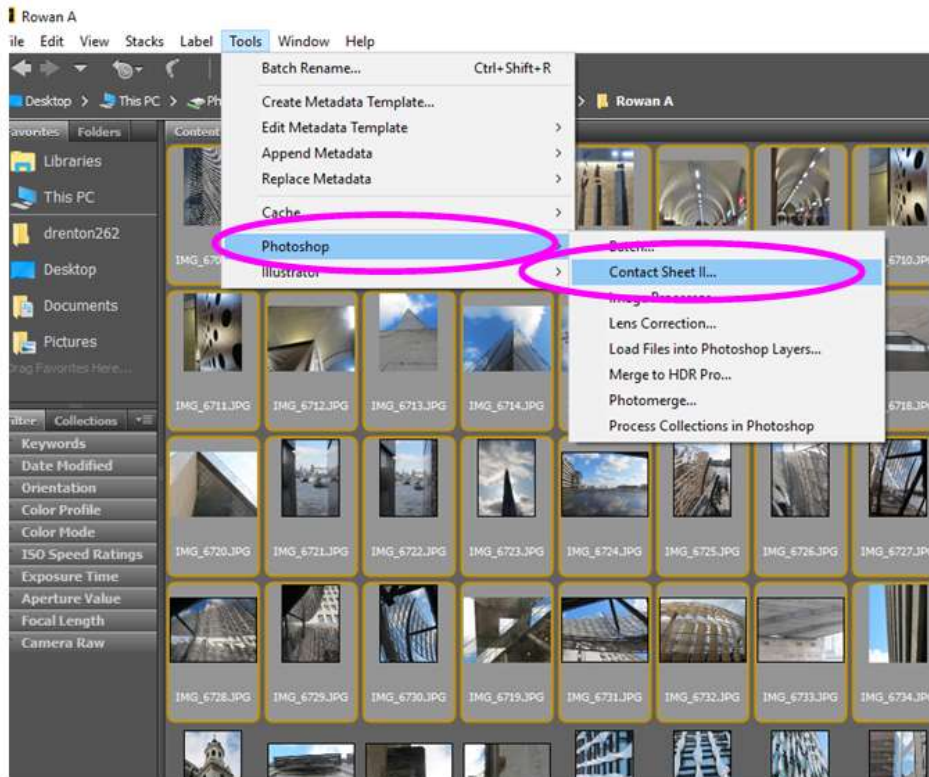
I took the images using

I am pleased/happy with howbecause.....

I could have also.....to improve.....

MAKING A CONTACT SHEET

1. Open Adobe Bridge > This PC > Find your saved images and select the images. You can click and drag or hold down CTRL to select specific images only.



Just click OK on this screen and it will automatically open Photoshop and start making the contact sheet.

2. Once the Contact Sheet is made, you must go to Layer > Flatten Image and save it as a .JPEG

If you have 40 plus images, you will need to make the contact sheets in batches, to avoid the program closing. See the total number of images and then divide them in to even amounts to make contact sheets.

1st Set of Images: EDITS

Carefully look through all your images, select the very best ones to edit in Photoshop.

As a guide you should have at least 4-6 as a basic set of edits, some student will have more, approx. 8-10.

Editing:

Cropping if needed.

Filter>Camera RAW Filter for all tonal, colour, sharpening etc. See next slide for explanation.

Presenting:

Order your edits so they are increasing in quality. Only present 2 edits per slide maximum.

Annotation:

If your images are similar and you have edited them using the same tools, then on the final slide you can copy and paste each edit on to the slide, smaller in scale.

Align them in a grid.

Add text underneath to explain how you refined the images.

If your editing is more complex, you can add screenshots to illustrate the process.

General adjustments in Camera RAW Filter

Every image you edit needs to use the Camera RAW Filter.
The main elements to adjust and tweak are:

All the tonal tools:

Exposure, Contrast, Highlights, Shadows, Whites, Blacks

Colour:

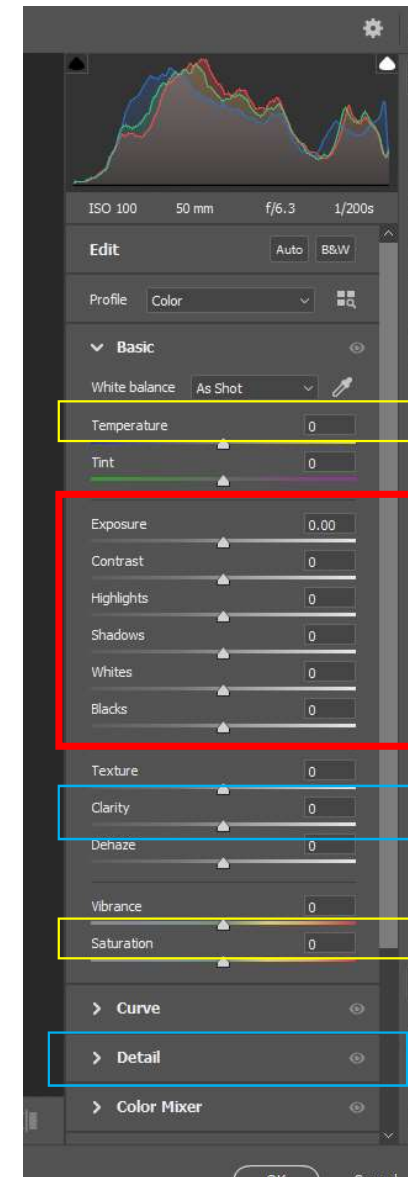
Temperature (only ever very slightly)

Saturation (only very slightly either way)

Definition:

Clarity (increases the contrast and texture)

In the Detail drop down, choose Sharpen – adjust to about 40



Experiment & Refine (25%)

1st Set

Making outcomes that look like the work of the photographers you researched is a key part of the project.

You may have already done this if they had a straight forward photographic style but if it involved a more in-depth style of photographic practice you are going to have to explore a way of recreating that.

I can help with ideas of course but you should come to me with an idea not just a problem!

You need to explore as many relevant, different techniques or processes as possible.

Here are some processes you can use.

Collage; physical printing of images which are then cut and stuck together in layers

Digital Editing; any Photoshop editing

Darkroom; exploring how to use the darkroom to support your outcomes

Mixed Media; using paint or other physical resources to explore visual ideas.

YOU HAVE TO BE DOING ONE OF THESE TASKS AND SHOULD HAVE THREE SEPARATE CYCLES OF EACH ONE BY THE 16TH FEB

Photographer Research

Contact sheet and Basic Edits

Further Experiments

Collage; physical printing of images which are then cut and stuck together in layers

Digital Editing; any Photoshop editing

Darkroom; exploring how to use the darkroom to support your outcomes

Mixed Media; using paint or other physical resources to explore visual ideas.