Subject Learning Journey - Photography

13

Personal Investigation: Independent Research | Personal Investigation: Extended Writing | Personal Investigation: Realising Ideas | Final Examination: Developing Ideas | Final Examination: Recording Information | Final Examination: Experimentation | Final Examination: Realising Ideas | 15 HOUR CONTROLLED ASSESSMENT | END OF YEAR SHOW

CREATIVITY • *PROBLEM SOLVING* • *AIMING HIGH*

12

Personal Investigation: Recording Ideas | Personal Investigation: Extended Writing | Personal Investigation: Independent Research | Personal Investigation: Developing Ideas | Working with Physical Media | Working in the Darkroom | Working on Film | Working in the Studio | Working in Camera RAW

AIMING HIGH • *CREATIVITY*

11

Portfolio Preparation / Personal Investigation | Final Examination: Developing Ideas | Final Examination: Recording information | Final Examination: Experimentation | Final Examination: Realising Ideas | 10 HOUR CONTROLLED ASSESSMENT

PROBLEM SOLVING • *AIMING HIGH*

10

Mock Exam: Realising Ideas | Mock Exam: Recording and Experimenting | Mock Exam: Developing Ideas | Built Environment The Word On The Streets | Built Environment Cat Poljski | Built Environment: Josef Albers | Built Environment: Horst Hamman | Built Environment: Mark Fairhurst

CREATIVITY • *PROBLEM SOLVING*

9

Understanding Composition Repetition | Understanding Composition Emphasis | Understanding Composition Balance | Built Environment Exploring Approaches | Built Environment Lucien Herve | Built Environment London City

PHOTOGRAPHY INTENT

Photography helps me
explore my creative expression

Through Photography I can both start to question
and learn to understand the world around me

Photography gives me the confidence
to communicate my ideas

L:O Exploring digital collage and typeface manipulation in Photoshop

Create a similar Mind Map in a new Photoshop document from the images you used in your PowerPoint Mind Map

Click to add text

Lucien Herve (Architectural Abstraction)

Cat Poljski (Imagined Cities)

Horst Hamman (New York Vertical)

Helder Santos (Reflected Images)

Martin Wilson (Image and Text)

Josef Albers (Paper Structures)

Title Page

STARTER; Quick Recap

1. What personal drive do you save the images to?

2. What is the mode called to fade images into each other?

3. What is the window called on the left-hand side of Photoshop where all your images are stacked on to each other?

4. What file type do you save a layered Photoshop image as?

Title Page

AO1 Exploring the work of other photographers   TODAY'S TASK

Search for 3 images for each of the following photographers by typing the exact words below in to Google. Try to find good quality images and copy them all straight on to one slide of a new PowerPoint. So there should be 18 images on one slide. This means you need to explore creative ways to layout all the images and overlay the text so it is still visible. Why you need to do it and what it could look like is on the opposite page.

1. **Lucien Herve Architectural Abstraction**

2. **Cat Poljski Imagined Cities**

3. **Horst Hamman New York Vertical**

4. **Helder Santos Reflected Images**

5. **Martin Wilson Image and Text**

6. **Josef Albers Paper Structures**

WHY CREATE A VISUAL MIND-MAP

The examiner wants to see that you can explore A RANGE of ideas first before focusing in on your chosen artists, so this slide is an important step in that process.

You also need to include the names of each of the photographers and at least 10 key adjectives to support a description of the topic and the kind of work you have chosen to focus on.

Establishing these words now, will then help you describe the work when it comes the more in-depth artist research.
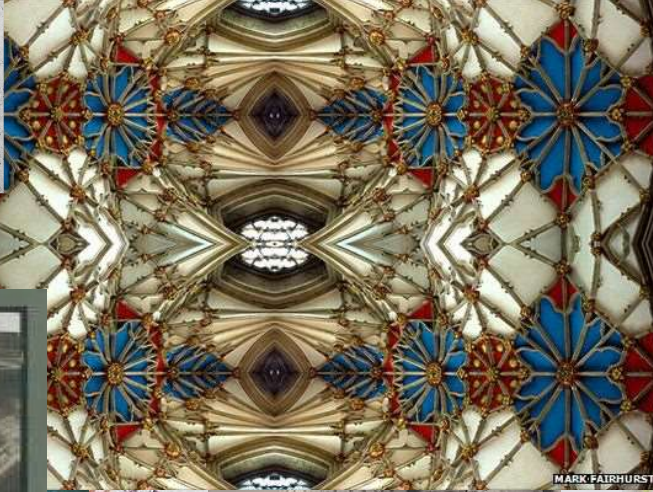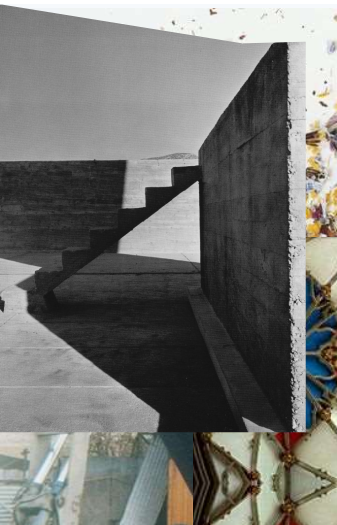
LAYERED INFORMATION

BUILDING ABSTRACTIONS

LUCIEN HERVE

new york vertical

HORST HAMANN

PAPER STRUCTURES
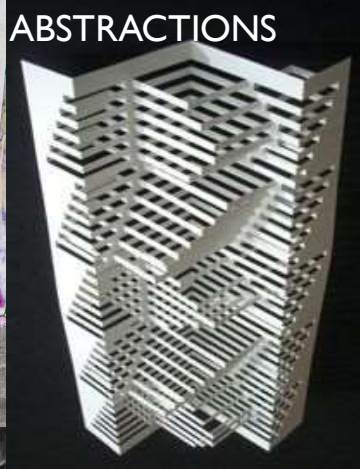
MARK FAIRHURST
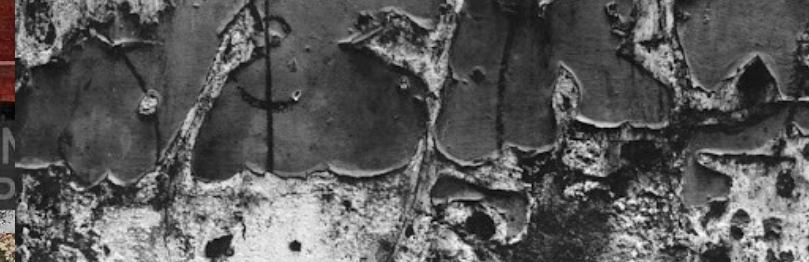
REFLECTED IMAGES

Saving to the OneDrive

- Go to your E-mail from the OFFICE 365 option on the bottom of the school website homepage
- Log in using your school details
- Select the nine dots in the top left-hand corner of Outlook to access the OneDrive
- Create a Folder and title it with your name
- Share that folder with rmcpherson@tonbridgefederation.co.uk
- Any work you now upload here will be accessible by me

Finding Good Resolution Images

- Resolution refers to the size and quality of the images
- Poor resolution images will *pixelate* when zoomed in which means you see the small square pixels of colour that make up the digital image. This is not desirable in the presentation of photographic work

- To avoid this, use Google Images
- Click on the initial thumbnail
- Look at the image size in the lower left-hand corner. If values are much lower than 1000x1000 do not use them!
- Right click on the larger image and SAVE IMAGE AS
- Find a suitable place on your N:drive to store them.
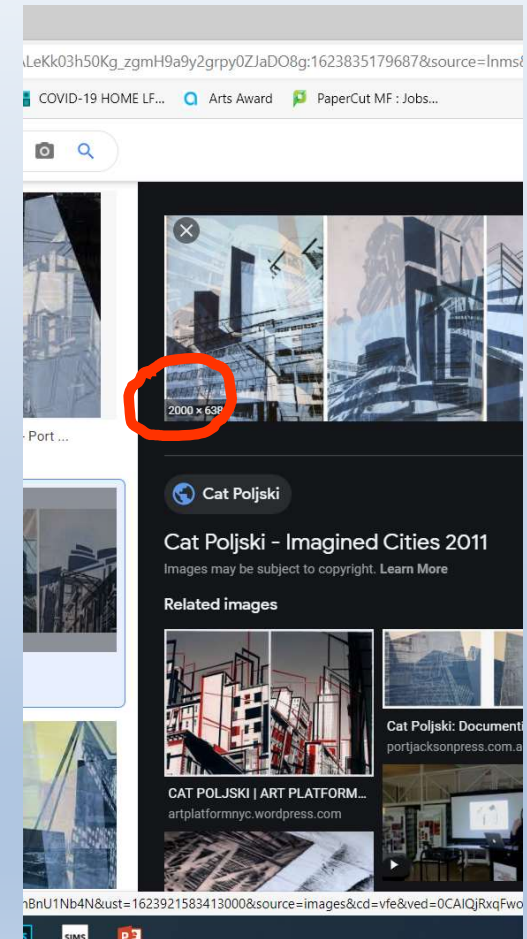
Creating the page

In Photoshop

FILE > NEW > PRINT > A3 landscape

To open pictures

FILE > OPEN > find the picture and OKAY

To place them

CLICK and HOLD THE CLICK on the image DRAG it up to the new tab

Wait for the chosen image to become active

DRAG down and then LET GO OF THE CLICK

L:O Exploring digital collage and typeface manipulation in Photoshop

Collect 6 images of the built environment that might fit the description

VIEWPOINT

L:O Exploring digital collage and typeface manipulation in Photoshop

Make a visual collage, like we did for the title page, with VIEWPOINT as the title

L:O Exploring digital collage and typeface manipulation in Photoshop

Collect 6 images of the built environment that might fit the description

SYMMETRY

L:O Exploring digital collage and typeface manipulation in Photoshop

Make a visual collage, like we did for the title page, with SYMMETRY as the title

L:O Exploring digital collage and typeface manipulation in Photoshop

Collect 6 images of the built environment that might fit the description

ABSTRACTION

L:O Exploring digital collage and typeface manipulation in Photoshop

Make a visual collage, like we did for the title page, with SYMMETRY as the title

L:O Exploring digital collage and typeface manipulation in Photoshop

Create four collages on a slide each of your PowerPoint

Search on Google Images for:
Building Viewpoint
Building Symmetry
Building Abstraction (detail)
Building Reflection

Type the key terms above, over the top of each collage

VIEWPOINT
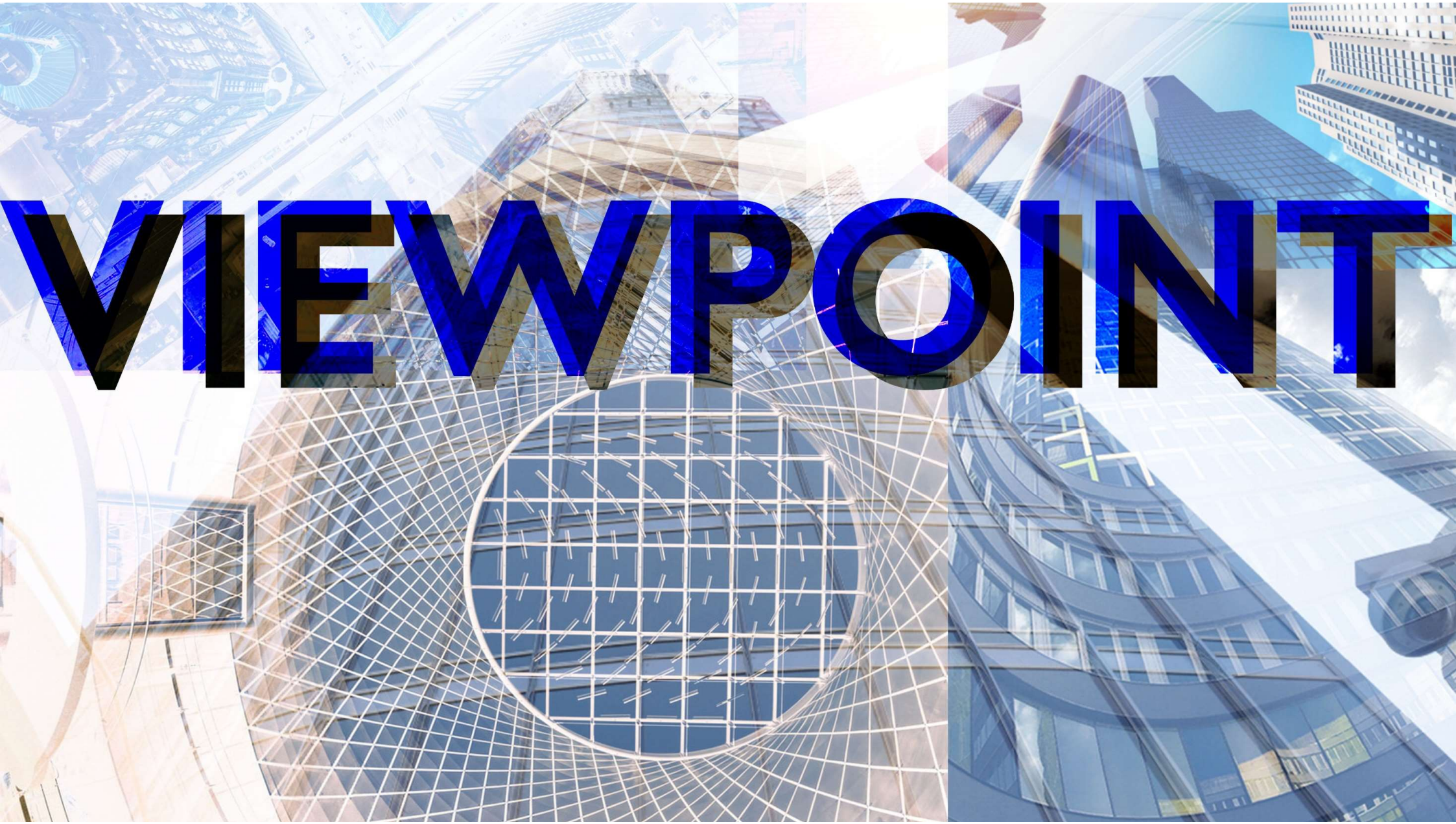
Step 1: VISUAL/TECHNICAL

Find a suitable image of the architectural photography of Lucien Herve and describe what the work is that you are looking at. In particular use the ideas from the VISUAL and TECHNICAL hand outs.

Remember the 'SUBJECT' in photographic terms means what is in the photograph, not what it is about!

Use as many key compositional terms as you can from your previous studies. They are also listed as KEY WORDS on the VISUAL handout

LEVEL 6/7

Step 2. CONTEXTUAL

Using the link below find out as much as you can about Herve's connection to architecture. Look for information like...

- who he worked with,

- where he worked

- what visual elements he focused on in his imagery

Lucien Hervé | Michael Hoppen Gallery
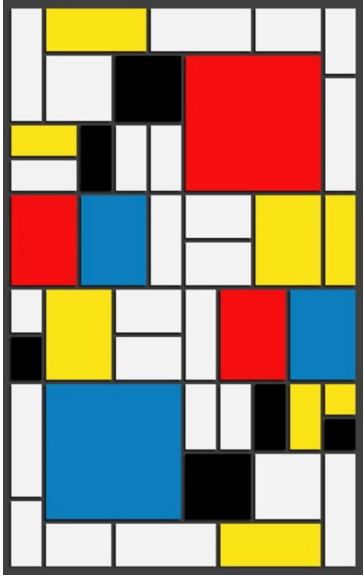
Piet Mondrian

Write words
that can be used
to describe both
images
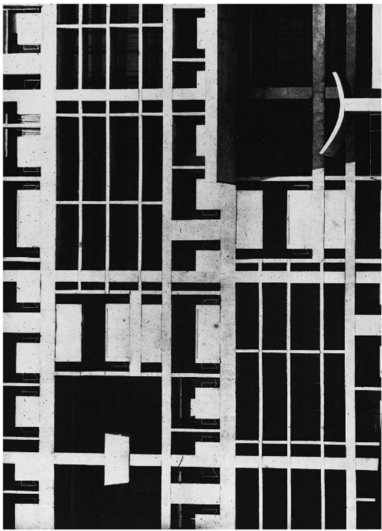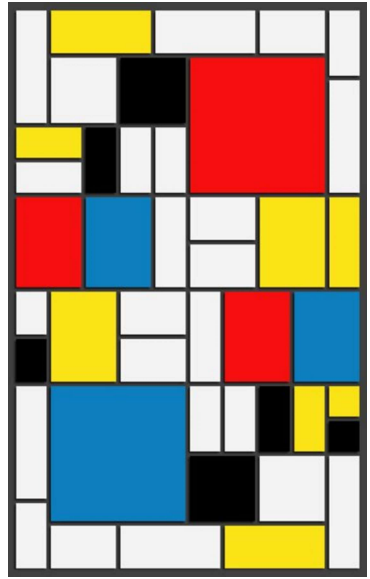
Piet Mondrian
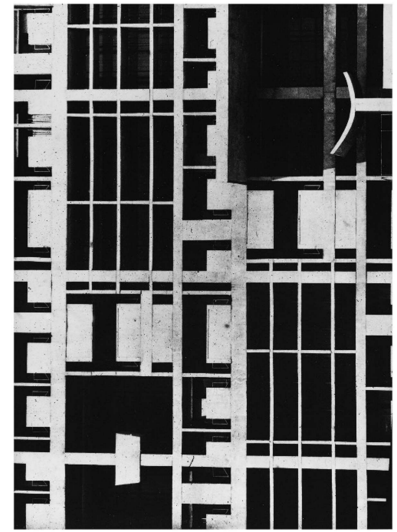
Laszlo Maholy-Nagy

Step 3. CONCEPTUAL

Using the same link below, find images by the artists mentioned at the end who inspired him and try to make a visual comparison between their work and Herve's photographs

Lucien Hervé | Michael Hoppen Gallery

Ways to Save

FILE > SAVE AS

Use the drop down to select one of the following options depending on what you want to do.

PSD Photoshop (saves with all the layers for you to continue working)

JPG (Saves as a flat image which saves space but means you can not keep fouvl changing things. This is for finished outcomes.)
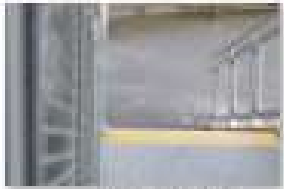
DSC_0146   DSC_0151   DSC_0152   DSC_0153 (2)   DSC_0153   DSC_0154
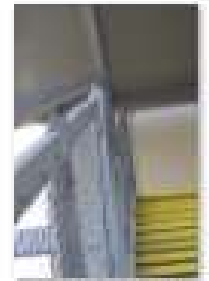
DSC_0155   DSC_0156   DSC_0157 (2)   DSC_0157   DSC_0158   DSC_0159
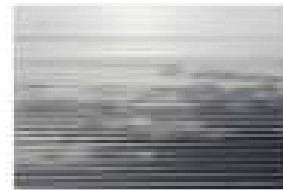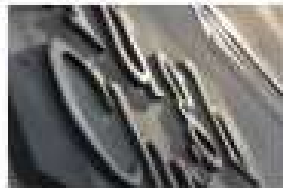
DSC_0160 (2)   DSC_0160   DSC_0161   DSC_0162 (2)   DSC_0162   DSC_0163
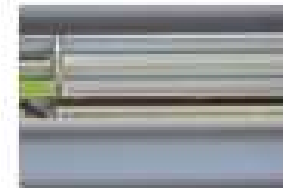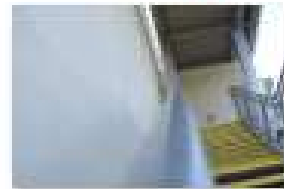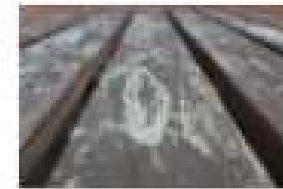
DSC_0166   DSC_0168   DSC_0169   DSC_0170   DSC_0171   DSC_0175

My Selection

These are the four best images I have chosen from my contact sheet. I feel they were the best from my selection because…

ANGLE; FOCUS, LIGHTING; CONTRAST; DIFFERENT; VIEWPOINT;

Coursework Checklist

1. Built Environment title page

2. 4 x Digital Collages (Reflection, Viewpoint, Symmetry, Abstraction)

3. Lucien Herve Research

4. Mark Fairhurst Research

5. School Building Contact Sheet

6. Basic edits (min. 4-8)

7. Mirrored advanced edits x 4

Basic Edits

- **After your contact sheet you should select at least 4 images to show on a larger scale.**

- **This demonstrates your ability to...**
  - Make good creative selections
  - Identify and make improvements to make the most of your images.

- **You will only make two or three basic changes here.**

  - Crop to change the framing of the image

  - Adjustments to BRIGHTNESS & CONTRAST
  This will help bring out the contrast and impact of your images.

Learning Objective

- Select at least 4 images from your school set and present them unedited on a slide of your sketchbook.

- Write a brief explanation as to why you chose them

- Select one and open it in Photoshop

- Explore the work sheet to make basic edits and improve the image.

Talk with a partner to make a list of words that cover the compositional elements and descriptive vocabulary for this photograph. You can note this down in your RAP book
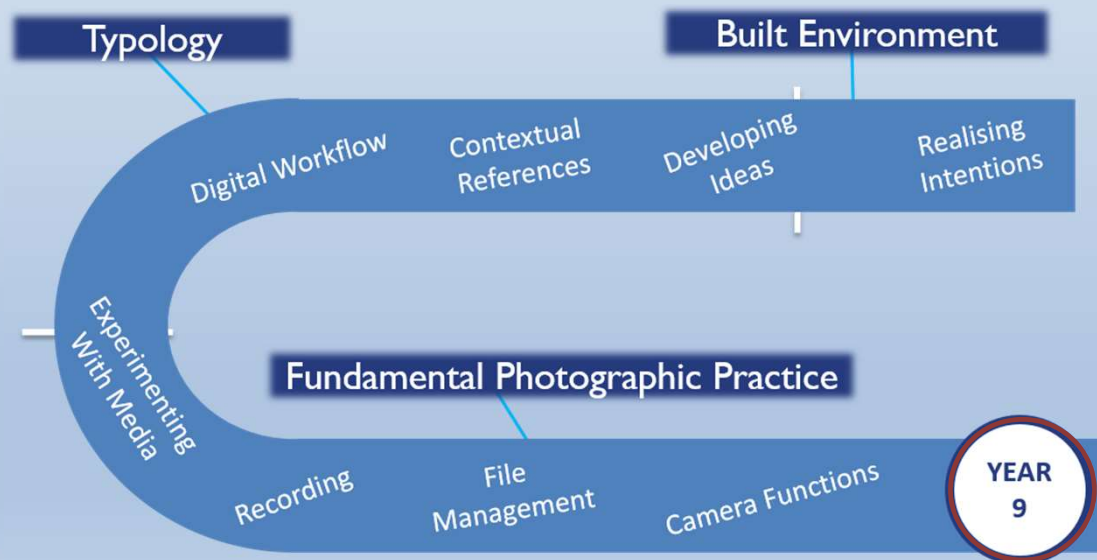
Compositional elements

Descriptive vocabulary

Combining ideas

- Make a typology grid outcome based on abstracted sections of your building images.

- Here you can combine the **process** of typology presentation with the **visual elements** of Lucien Herve's abstractions to support the **"developing ideas"** stage of your learning journey
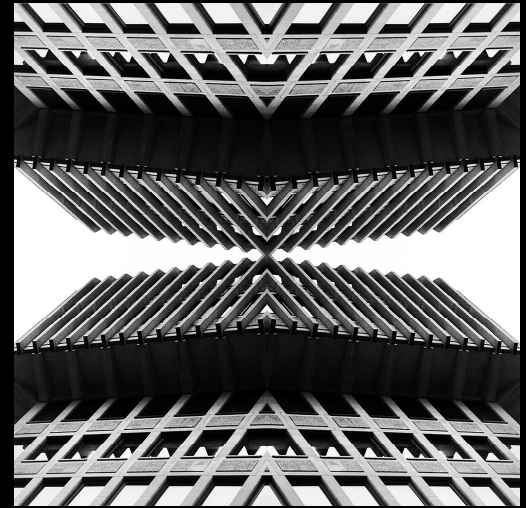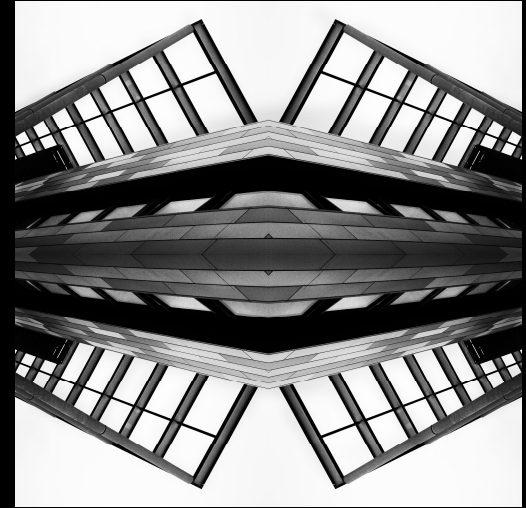
Contextual Research Helder Santos

VISUAL

Find an image by Helder Santos and describe it in as much detail as you can. Using the KEY WORDS noted below.

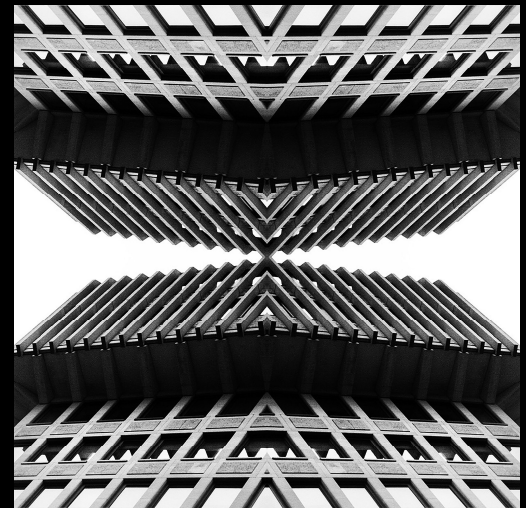LINE – TONE – SHAPE – PATTERN – SYMMETRY – COLOUR

Contextual Research Helder Santos

TECHNICAL
Make a judgement on how you think these images are made. There is support on the following slides as the technique is identical to the one you will be exploring.

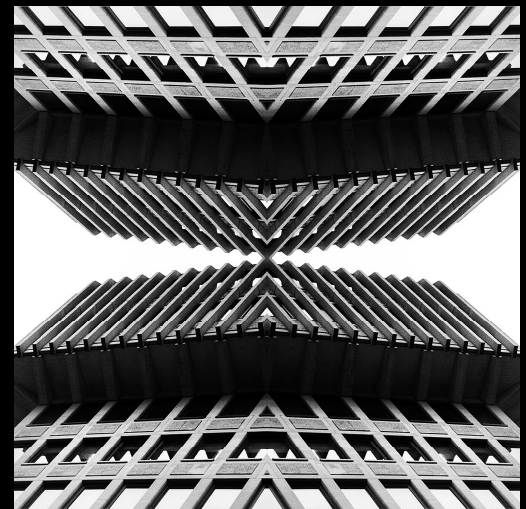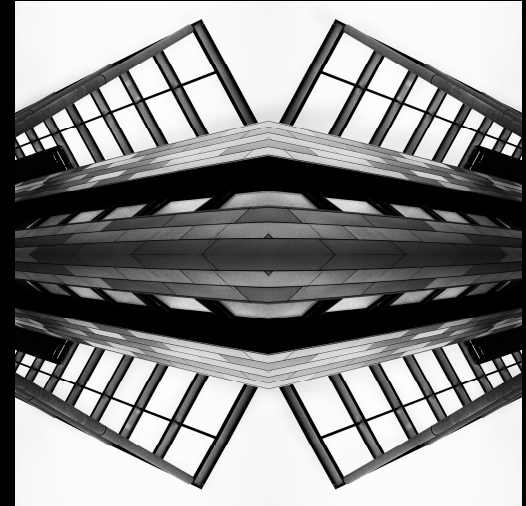# Contextual Research Helder Santos

CONTEXTUAL

Use the weblink below to find some basic biographical information about Helder Santos.

Where is he from?

What type of Artist is he?

What else does he do?

The"Shift"Project by HélderSantos |Graphic ArtNews(graphicart-news.com)

Contextual Research Helder Santos

CONCEPTUAL

Use the weblink below and read the quotes from it on the next slide. Then answer the questions on slide 44

The"Shift"Project by HélderSantos |Graphic ArtNews(graphicart-news.com)
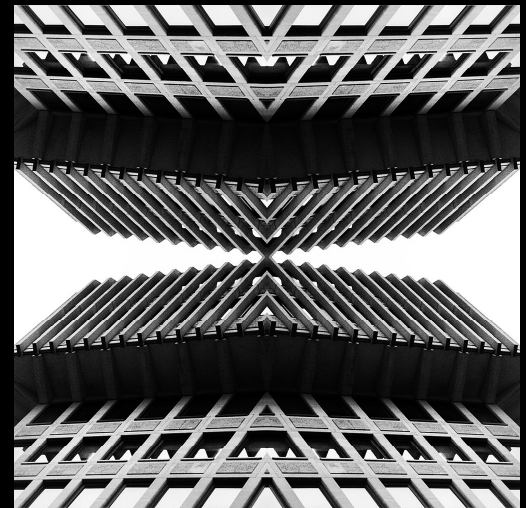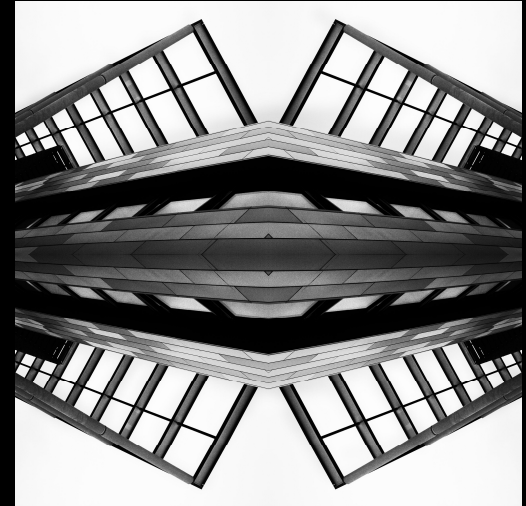
Contextual Research Helder Santos

- How has architecture helped humanity to progress?

- What futuristic media is Helder Santos' main inspiration for his outcomes?

- Why could you describe his images as futuristic representations of architecture?

Mirrored Patterns

1. Open one of your school building

2. Use the MARQUEE TOOL to select the most interesting quarter of the image.

3. Right click inside this box and select LAYER VIA COPY

4. Select CTRL T and uncheck the **keep proportions** button along the top tool bar.

5. Use the white square cursor on the side of the box to drag the image over itself making it a reflection. Double click inside this box to approve the change.

6. Right click on the top layer in the layer window and select MERGE DOWN

7. Select the entire top half of the image and repeat steps 2 – 5

Extended Mirrored Patterns

Extension 1

1. With a completed mirror pattern select CTRL T and shrink the entire pattern to the top left corner.
2. Select CTRL J to make a duplicate layer, then CTRL T to drag that over itself and repeat the initial pattern process to increase the repetition of the pattern.

Extension 2

1. With a completed mirror pattern select CTRL J to duplicate the whole pattern.
2. Select the top layer and click CTRL T. Drag that down so it only fills half the frame.
3. Now right click in the selection and choose PERSPECTIVE.
4. Drag in one of the corners to make your pattern disappear in to the distance.
5. Duplicate and reflect that layer then repeat the whole process on the underlying layer to create the same pattern for the sides
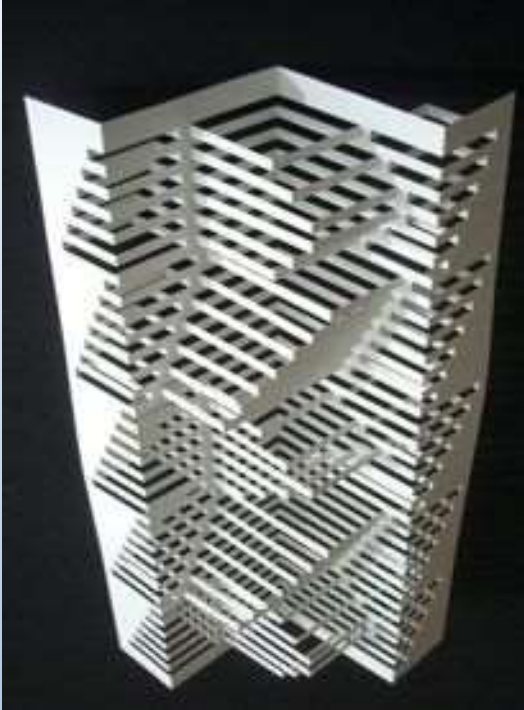
Work to Date
Check and complete that it is all there

- Title Page
- 4 x Visual brainstorm (Abstract, Viewpoint, Symmetry, Reflection)
- Lucien Herve Research
- Contact sheet of school images
- 4 x edits of school
- Comparison of your work and his
- Helder Santos research
- 4 x reflected images
- 2 x extended edits

Josef Albers Paper Cutting

Visual

Look at his paper sculpture work
and describe one in fine detail

New descriptive words

structure – intersecting – freestanding –
folded - paper-cut – architectural –
rhythmic - geometric

Sentence starters

When I look at his work I can see

There is a sense of…

The visual appearance of his work reminds me of…

Josef Albers Paper Cutting Technical

- Explain how he creates his images
- Explain why they could be relevant to a built environment project.

Josef Albers Paper Cutting
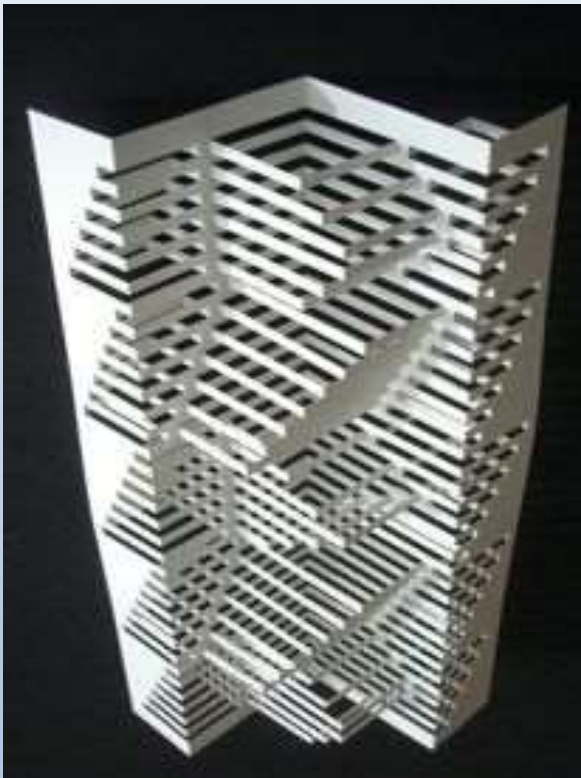
- Research what the Bauhaus was

- Try to explain what the 'Intent' of the Bauhaus was

- Look at other famous artists who have been there and show examples of their work.

Josef Albers Paper Cutting

Conceptual

Josef Albers claimed to

"re-imagine the possibility of paper"
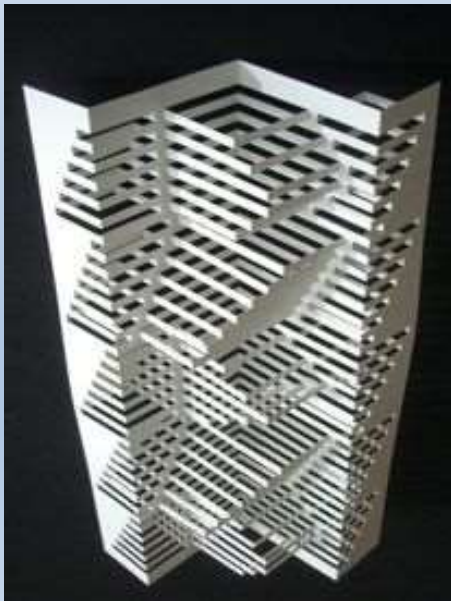
What do you think he meant by that?

DRAW

Be accurate and measure everything!

FOLD

Make clean, even, crisp folds

CUT

Blade edge as flat as possible
Apply pressure from the top
Cut CAREFULLY so you do not stray off the ruler edge

What do we want
STRUCTURAL INTEGRITY
When do we want it
NOW!

Links for Support

- [Bauhaus – Wikipedia](#)
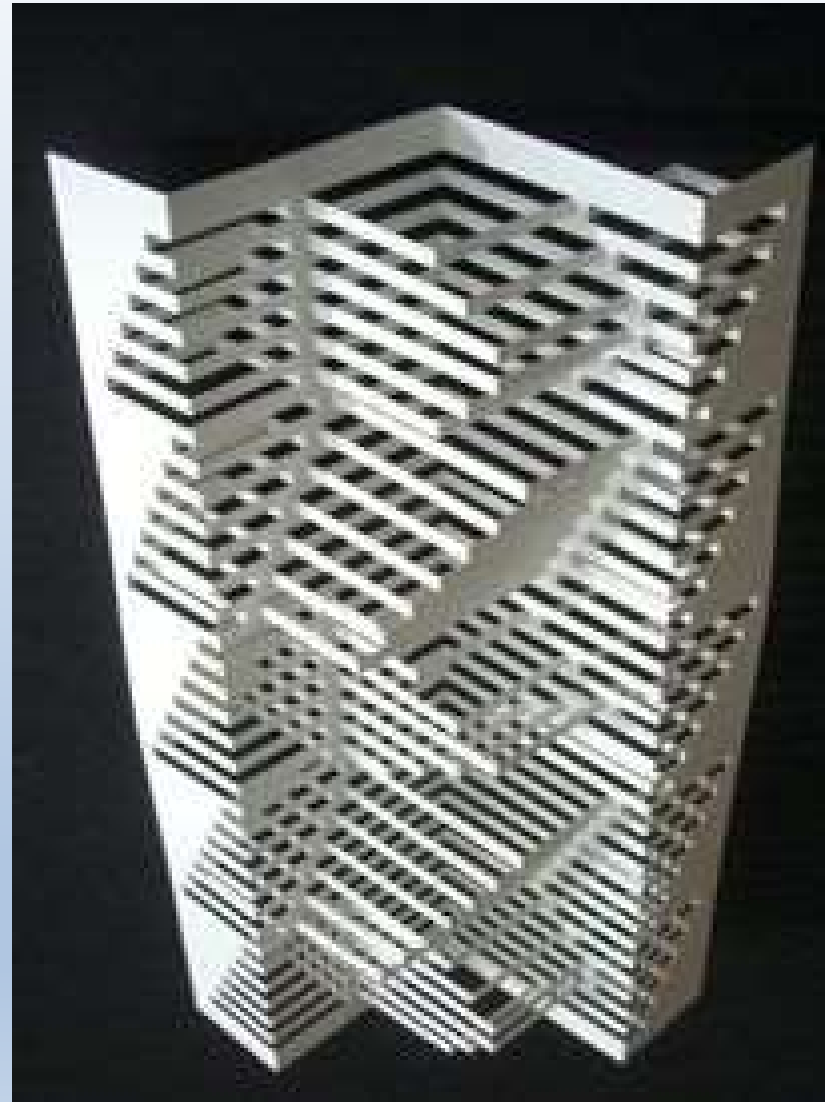- [Open Your Eyes - Articles – bauhaus imaginista (bauhaus-imaginista.org)](#)
- [Albers Paper Exercises | Bauhaus (getty.edu)](#)
- [www.google.co.uk](#)

It was at the Bauhaus in the 1920s that famed artist and designer Josef Albers taught a preliminary course in "paper study." The course was designed to help students approach the humble material with its inherent limitations—its stiffness, its thinness—in mind, and to allow these limitations to inform their creativity. "I want you to respect the material and use it in a way that makes sense — preserve its inherent characteristics," the Bauhaus-trained painter Hannes Beckmann recalls Albers telling the class. "If you can do without tools like knives and scissors, and without glue, all the better."

Josef Albers Paper Cutting

4 x Basic Edits

Present these along side
the original on a slide each

Then follow the worksheet
to make extended edits and
start to combine ideas

4 x Extended Edits
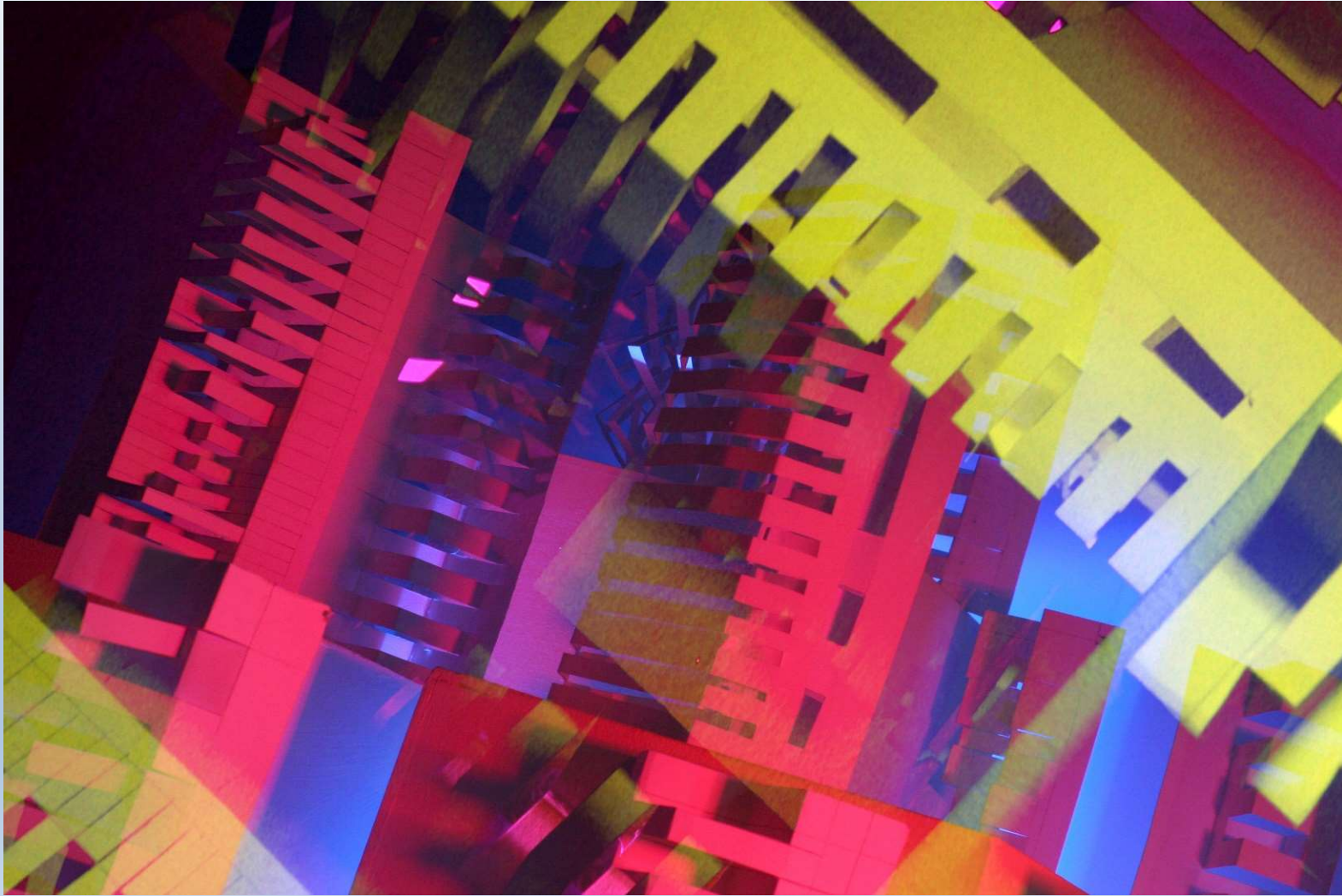
Horst Hamann

Vertical City
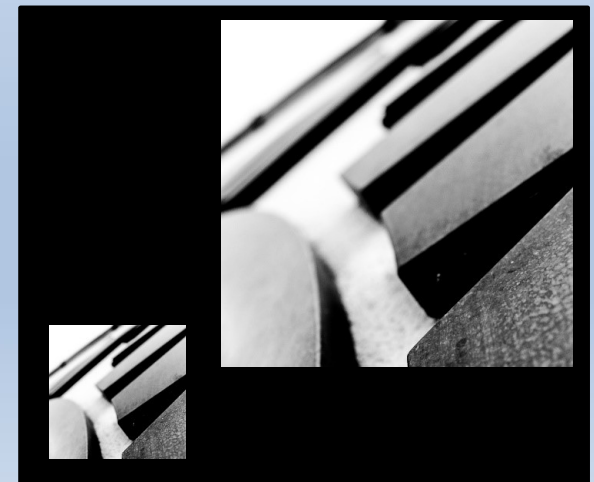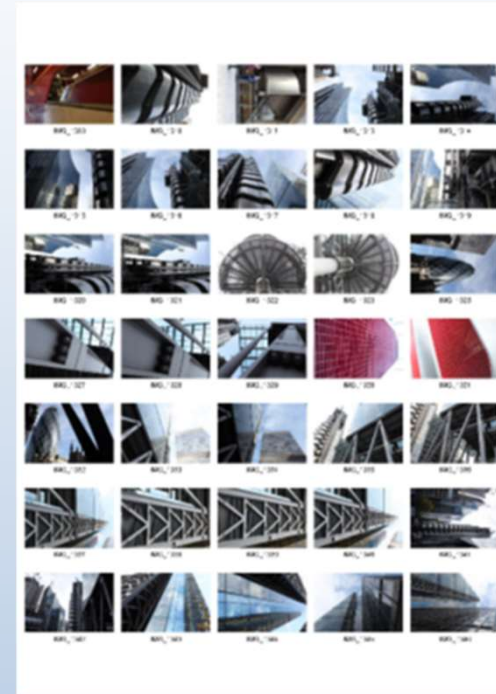
Work to date   DEADLINE 23rd September

- Work through the checklist against your own PowerPoint

- Grade each piece of work against the RAG explanations

- Set your first priority task on the back and start to complete it.

WHITEBOARD PLANNER STARTER

Write 5 descriptive words that relate to both these images

Visual

Find some basic biographical information about his life

Find one of his Vertical Images and describe it in detail

Technical

What type of camera did he use and how did he use it in an unusual way?
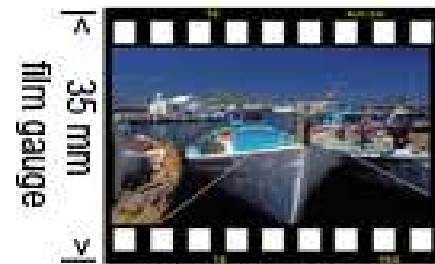
Contextual

- **What city is he best known for photographing?**

- **These prints are 2 metres tall. What effect would that have on the viewer?**
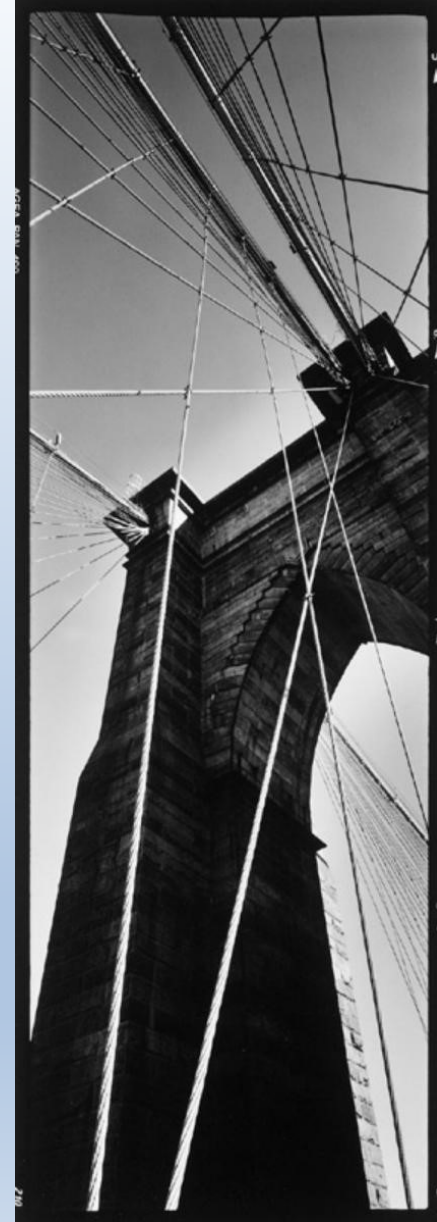
Conceptual

His work has been described as...

"A direct representation of New York as a symbol of towering ambition"

Try to explain what this means?

To extend this even further, Try to make a link between the statement, Hamann's work and this image

Horst Hamman

Born in Mannheim, Germany, Horst Hamann first visited New York in 1979. Ten years later Hamann moved to New York permanently to begin his twenty year study of Manhattan and its lofty views.

While tall buildings punctuate urban centres all over the world, it is New York's Manhattan in particular that has become synonymous with these monumental structures. "New York became my passion", Hamann recalls of his early experiences traversing the city on his many photographic assignments.

Hamann has worked for international magazines and publishers. His work has been exhibited worldwide. Hamann's book New York Vertical, has turned out to be an international bestseller with more than 150,000 copies printed. He is the recipient of the Kodak Photobook Award. His work appears in many public and private collection.

Today it is difficult to imagine New York looking like anything other than the power city captured in New York Vertical.

In Hamann's hands the panoramic camera is subject to a radically different task. Breaking with tradition, Hamann tilts his Linhof Technorama 90 degrees to realise the lengthy vertical potential.

His eye for lining up dramatic shots with mathematical accuracy give Hamann's photographs a unique character.

new york vertical
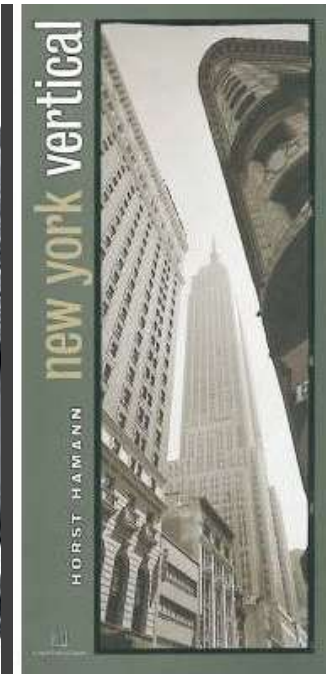
HORST HAMANN

|< 60 mm film gauge of 120 >|
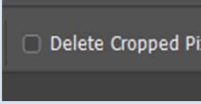
35 mm frame
(24 x 36mm image)

120 (60x45mm) film frame
from Holga

Making a Horst Hamman

1. Open one of your London images in Photoshop.
2. Uncheck the DELETE CROPPED PIXELS box ☐ Delete Cropped Pixels
3. Crop it so it is a long and thin. Approximately 3 times higher than it is wide
4. Make it Black and White by selecting
   1. **IMAGE > ADJUSTMENTS > HUE** and **SATURATION** and turn the saturation right down.
5. SAVE A COPY as a Jpeg
6. Insert in to your PowerPoint and place a black border around it there.

You can extend this by making one image out of three or more vertical edits like the example on the left.

If you follow the same process as before you will not actually crop the parts of the image you appear to and can just move the image about after selecting the area you want to keep

Now you can crop in to one edge and SAVE A COPY

Then just move the image underneath to show the middle section and save that

Then repeat for the final edge section.

You will need to make more vertical sections if you choose a landscape orientated image.

Horst Hamman Extension

To extend the work of Horst Hamman even further, consider playing around with the angle, and type of shapes.

Use the different marquee tools available in Photoshop to explore this idea.

SELECT AN AREA and RIGHT CLICK > LAYER VIA COPY

To place a border around each layer you need to open the LAYER STYLE window by double clicking on the empty space at the side of the layer

When in the LAYER STYLE MENU select a STROKE VALUE by clicking on the word STROKE and moving the pixel size slider up.

Make sure you are back on the main layer before trying to make a new layer

Once you feel you have made enough separate sections delete the background and SAVE A COPY of that out as a Jpeg and insert it into your PPT
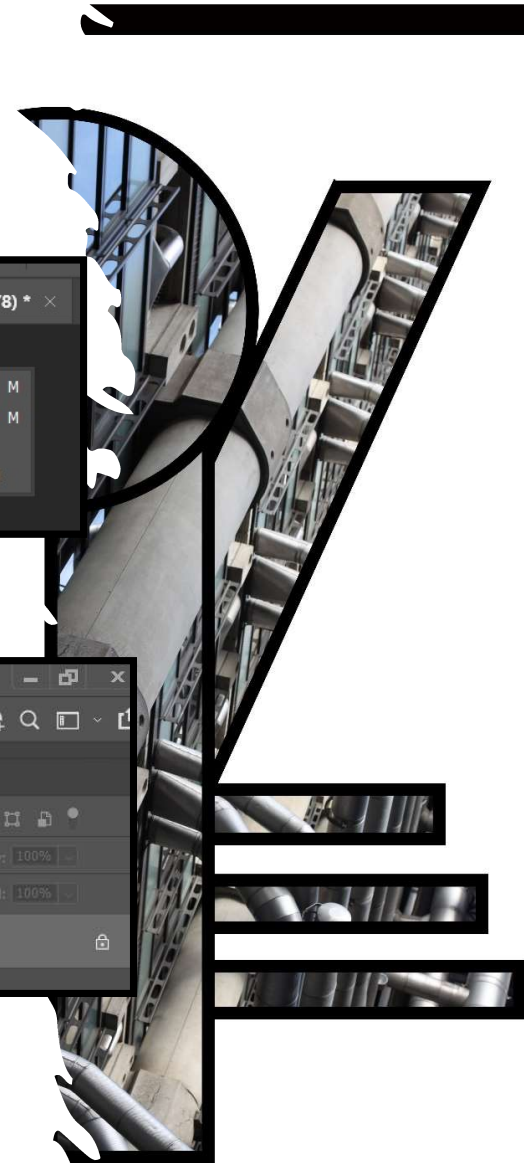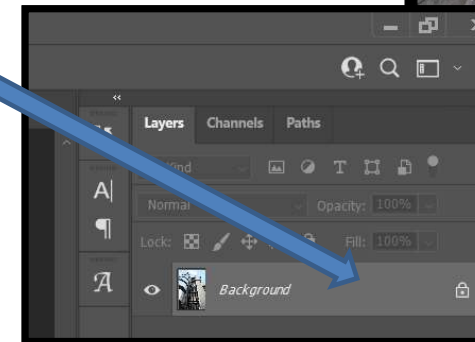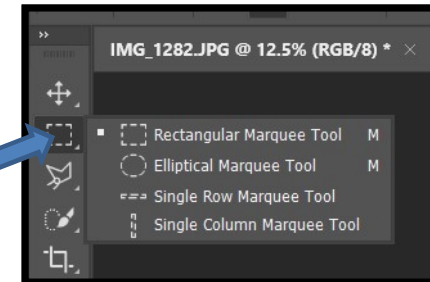
Work to Date

- Title Page
- 4 x Visual brainstorm (Abstract, Viewpoint, Symmetry, Reflection)
- Contact sheet of school images
- 4 x edits of school
- Homework contact sheet
- 4 x edits of homework
- Lucien Herve Research
- Comparison of your work and his
- Helder Santos research
- 4 x reflected images
- 2 x extended edits using
- Josef Albers research
- Contact Sheet
- Basic Edits
- Horst Hamman research
- 2 x basic Horst edits based on school building work
- 2 x combined Horst edits

Subject Learning Journey - Photography

Hugh Christie

13

- Personal Investigation: Independent Research
- Personal Investigation: Extended Writing
- Personal Investigation: Realising Ideas
- Final Examination: Developing Ideas
- Final Examination: Recording Information
- Final Examination: Experimentation
- Final Examination: Realising Ideas
- 15 HOUR CONTROLLED ASSESSMENT
- END OF YEAR SHOW

CREATIVITY · PROBLEM SOLVING · AIMING HIGH

12

- Personal Investigation: Recording Ideas
- Personal Investigation: Extended Writing
- Personal Investigation: Independent Research
- Personal Investigation: Developing Ideas
- Working with Physical Media
- Working in the Darkroom
- Working on Film
- Working in the Studio
- Working in Camera RAW

AIMING HIGH · CREATIVITY

11

- Portfolio Preparation / Personal Investigation
- Final Examination: Developing Ideas
- Final Examination: Recording information
- Final Examination: Experimentation
- Final Examination: Realising Ideas
- 10 HOUR CONTROLLED ASSESSMENT

PROBLEM SOLVING · AIMING HIGH

10

- Mock Exam: Realising Ideas
- Mock Exam: Recording and Experimenting
- Mock Exam: Developing Ideas
- Built Environment The Word On The Streets
- Built Environment Cat Poljski
- Built Environment: Josef Albers
- Built Environment: Horst Hamman
- Built Environment: Mark Fairhurst

CREATIVITY · PROBLEM SOLVING

9

- Understanding Composition Repetition
- Understanding Composition Emphasis
- Understanding Composition Balance
- Built Environment Exploring Approaches
- Built Environment Lucien Herve
- Built Environment London City

Cat Poljski

IMAGINED CITIES

Visual

City intervention project, 2011, Etching, digital print, 60x85cm

Write 5 words that describe what you see or how the image looks

_____

_____

_____

_____

_____

Visual   Cat Poljski

Find a similar image by Cat Poljski on Google and describe what you can see in the image using as many of the prompts below along with any additional words you thought of earlier

- **Photographic images of buildings**
- **Lines**
- **Shapes**
- **Multiple layers**
- **Colours**
- **Limited palette ?????**
(This means a small number of colours)
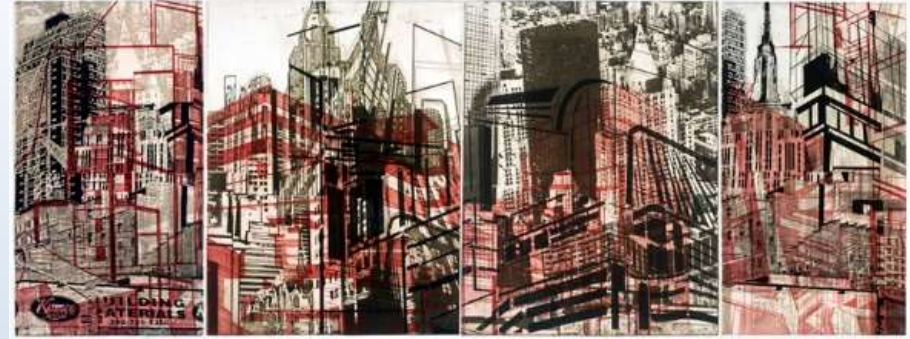- **Opacity / Translucency   ?????**
(this means if you can see through it or not. Opaque means solid, Translucent means see through)

City intervention project, 2011, Etching, digital print, 60x85cm

Technical

How were the images made?

Copy ALL of the information below but look up the bold words so you understand what they mean. We will talk about the process afterwards.

"Much arises from layering, for Poljski builds each work by printing, then overprinting, and overprinting further so that image sits on image. But this is only the start"

To produce her work Poljski will print **etchings** on photolithograph, placing different print plates over each other, sometimes **masking** sections or **embossing** certain areas, adding a single colour. She will also use **lazer cut stencils** to carefully build a layered outcome, all of the lines and shapes she includes follow the natural **perspective** of the underlying image.

Process Support.

- **Etching;** An etching, where an image is engraved in to a metal plate and a print from that is then exposed through a UV light bed creating a photolithograph plate. Different etchings are layered over each other, sometimes masking sections or adding a colour.

- **Embossing;** An embossed pattern is raised against the background through pressure being applied to the back of the surface by a relief plate or object

- **Laser cut stencils;** an automated system of stencil creation using software to control a laser for intricate designs.

Contextual

UNDERSTANDING PERSPECTIVE

2 Point Perspective means just that. There are two VANISHING POINTS somewhere along the HORIZON LINE that ALL horizontal lines of the buildings will lead to.
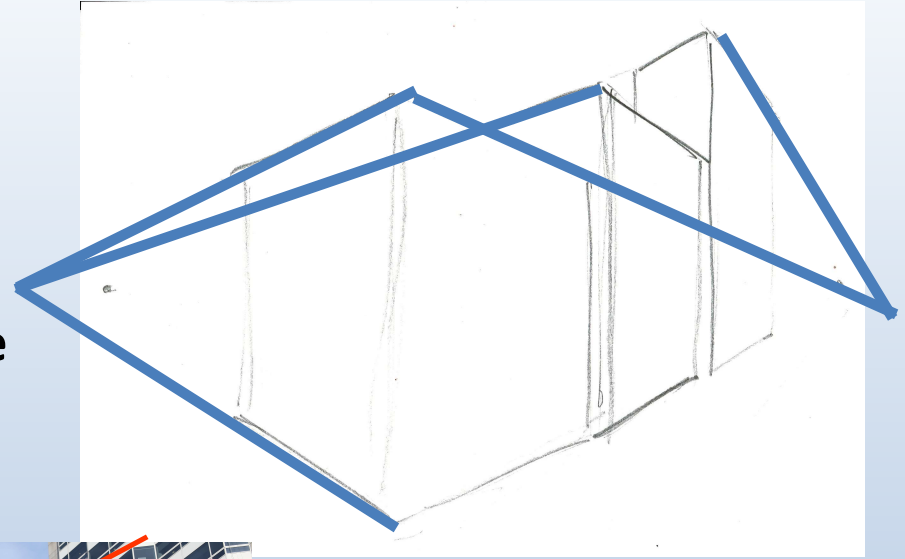
Contextual

"My interest and fascination with the way architects initialise the beginnings of cities and buildings set me on a trail of my own; to investigate the way space is constructed on a two-dimensional level to produce three-dimensional illusions and the sensation of movement that is affiliated with our own experiences of cities and spaces."

Copy this quote and explain how she uses the rules of PERSPECTIVE to create three-dimensional illusion. Can you also think about how she creates a sense of movement?

Conceptual

"Eventually our cities will physically expand outward and upward to the point where the entire surface of the earth is wrapped in an unbroken multi-storey megalopolis."

Copy this quote out and explain how Poljski's work might be a visual representation of this statement

Can you make a connection about the futurisitic look of her work and one of the other photographers you have looked at?

Making your own Cat Poljski

- Create a new layer

- Use the POLYGON LASSO TOOL to create thick lines that follow the angles of the buildings in your image.

- When the shape you create is completed, right click in it and select FILL

- Then select COLOUR in the pop up window and choose a colour

- You can create more than one shape on a layer before selecting to fill them.

- **Create a new layer for each different colour but do keep a minimal palette!**

- You can CTRL + J to duplicate an entire layer and enlarge, offset and make it less opaque.
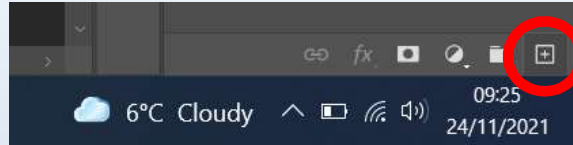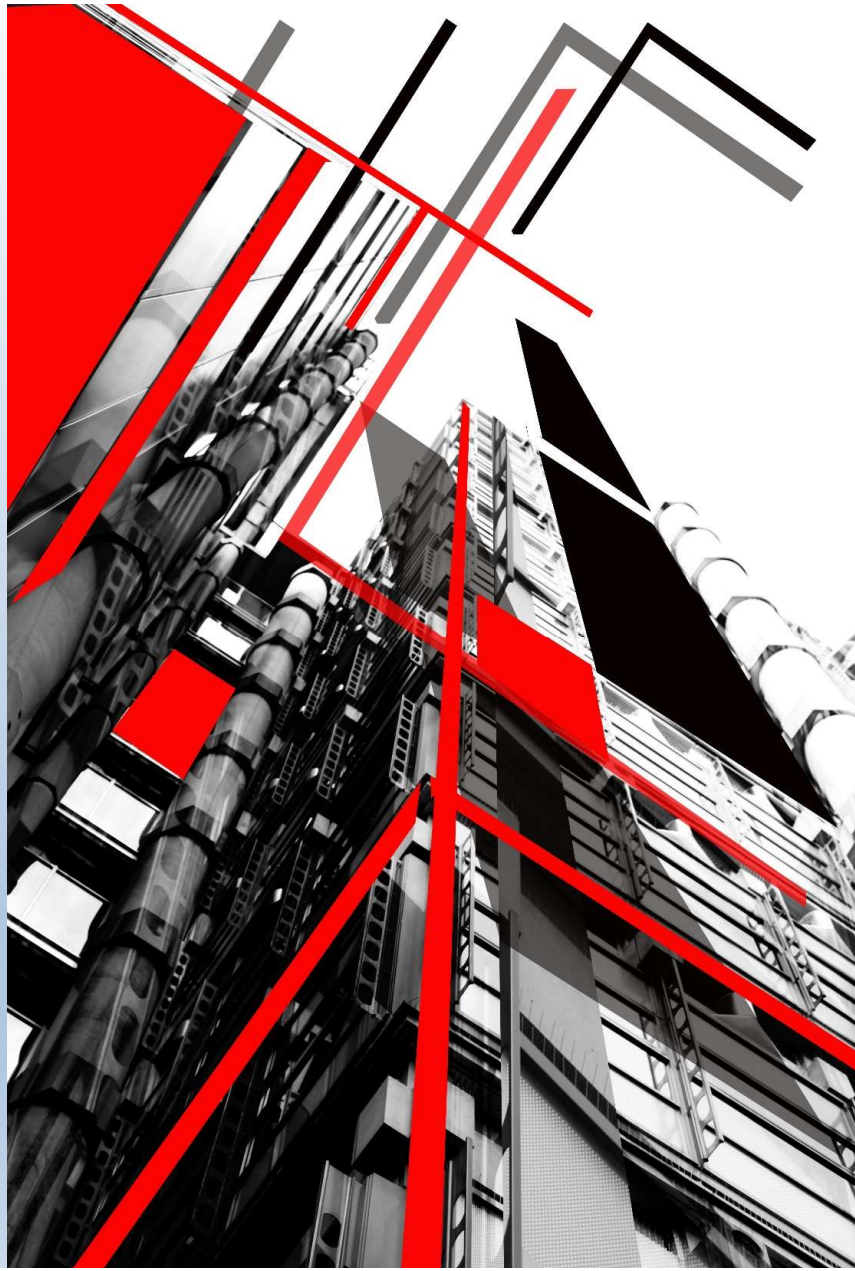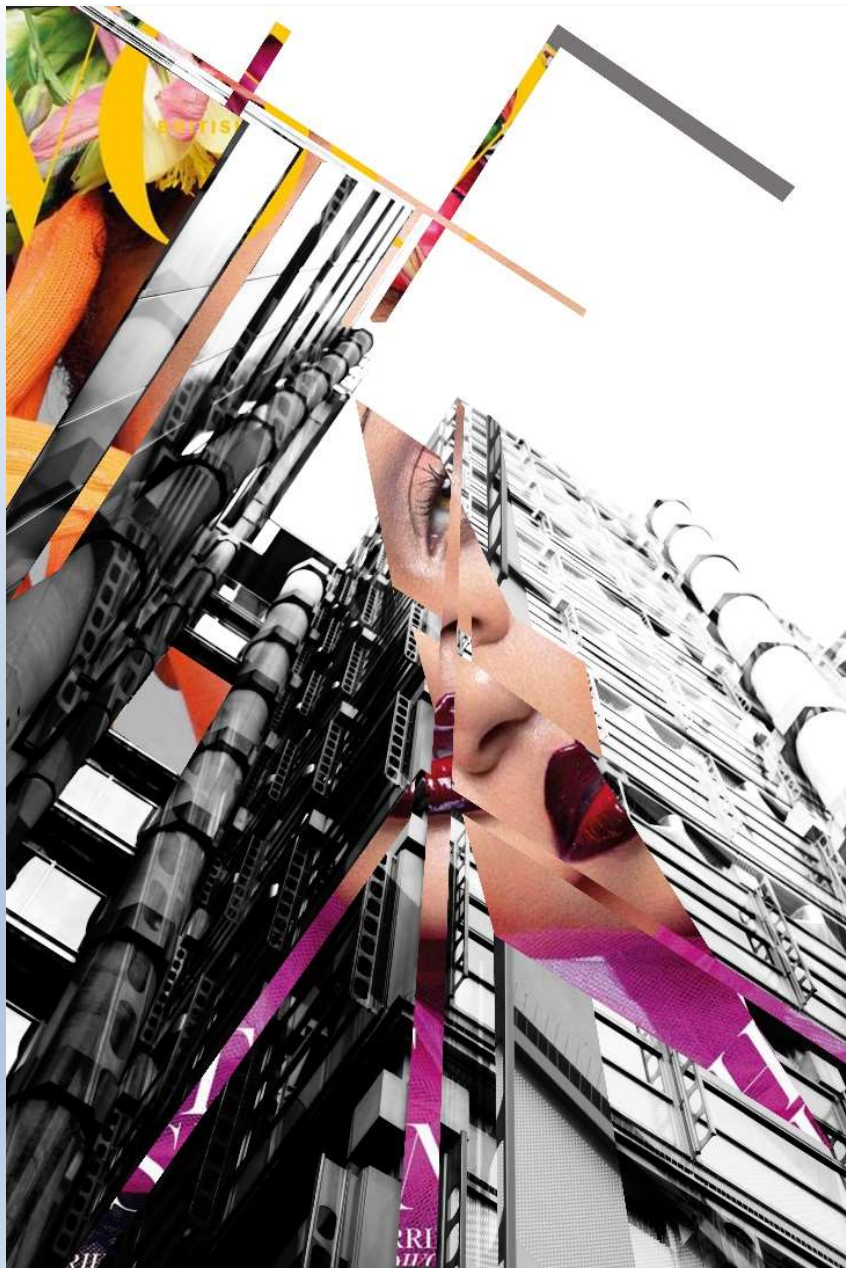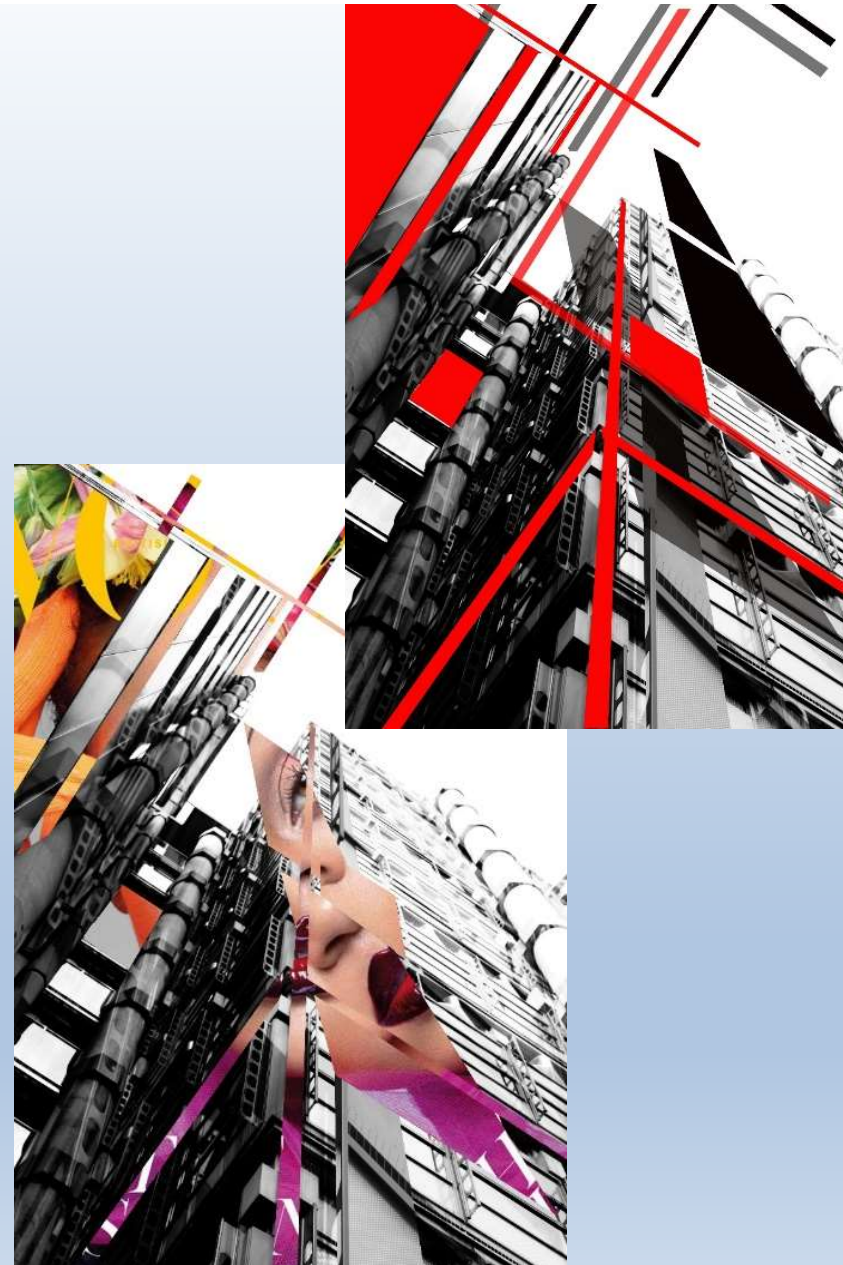
L:O refining and presenting work based on contextual references

3 x basic shapes and colours

3 x magazine / graffiti extended edits

Presented in your on-line sketchbooks with an analysis of what you did and how you feel they turned out.

If complete move on to Photogram research on slides 87 - 93

Subject Learning Journey - Photography

Hugh Christie

13

Personal Investigation: Independent Research | Personal Investigation: Extended Writing | Personal Investigation: Realising Ideas | Final Examination: Developing Ideas | Final Examination: Recording Information | Final Examination: Experimentation | Final Examination: Realising Ideas | 15 HOUR CONTROLLED ASSESSMENT | END OF YEAR SHOW

CREATIVITY · PROBLEM SOLVING · AIMING HIGH

12

Personal Investigation: Recording Ideas | Personal Investigation: Extended Writing | Personal Investigation: Independent Research | Personal Investigation: Developing Ideas | Working with Physical Media | Working in the Darkroom | Working on Film | Working in the Studio | Working in Camera RAW

AIMING HIGH · CREATIVITY

11

Portfolio Preparation / Personal Investigation | Final Examination: Developing Ideas | Final Examination: Recording information | Final Examination: Experimentation | Final Examination: Realising Ideas | 10 HOUR CONTROLLED ASSESSMENT

PROBLEM SOLVING · AIMING HIGH

10

Mock Exam: Realising Ideas | Mock Exam: Recording and Experimenting | Mock Exam: Developing Ideas | Built Environment The Word On The Streets | Built Environment Cat Poljski | Built Environment: Josef Albers | Built Environment: Horst Hamman | Built Environment: Mark Fairhurst

CREATIVITY · PROBLEM SOLVING

9

Understanding Composition Repetition | Understanding Composition Emphasis | Understanding Composition Balance | Built Environment Exploring Approaches | Built Environment Lucien Herve | Built Environment London City

The Photogram

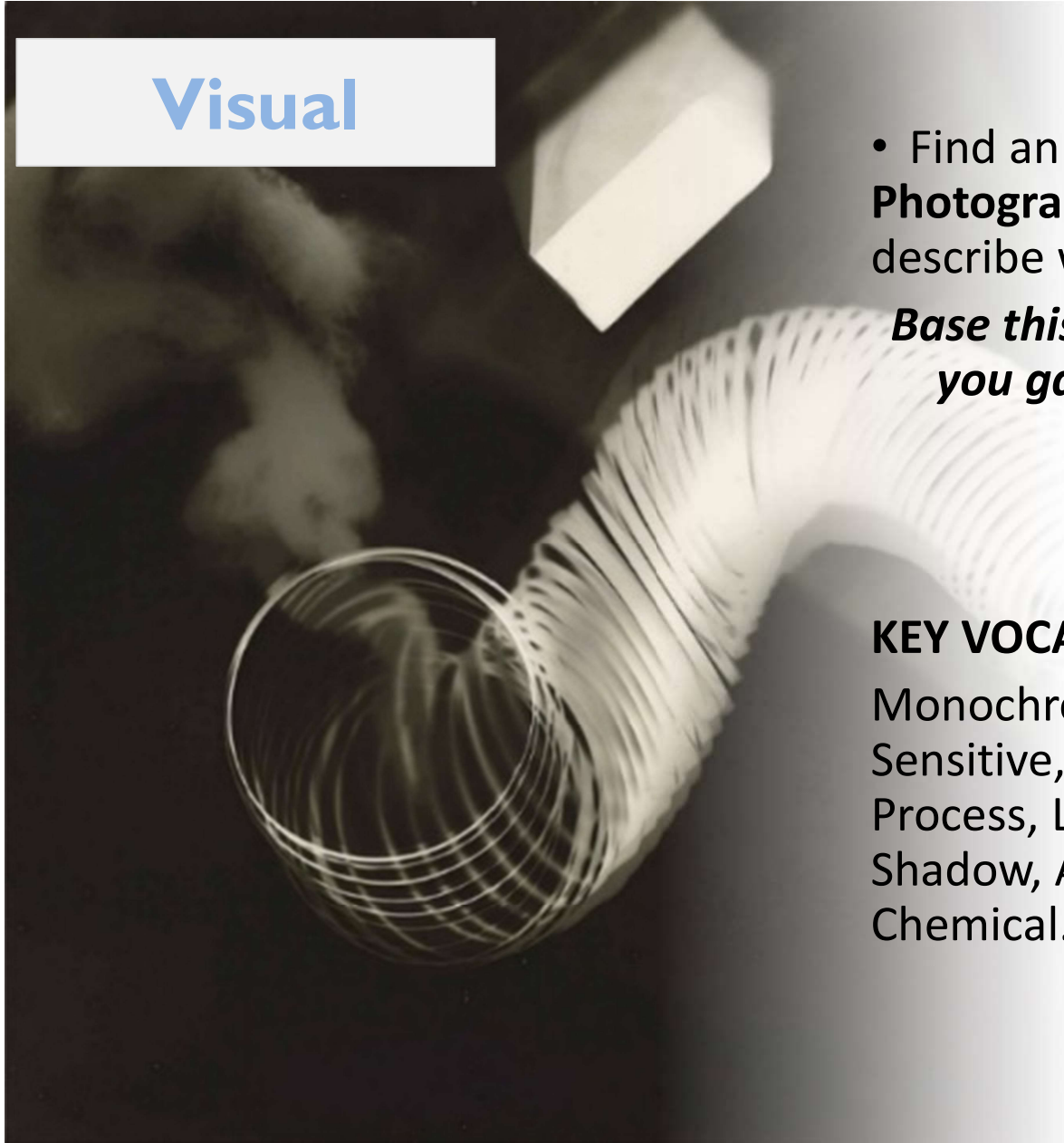**Visual**

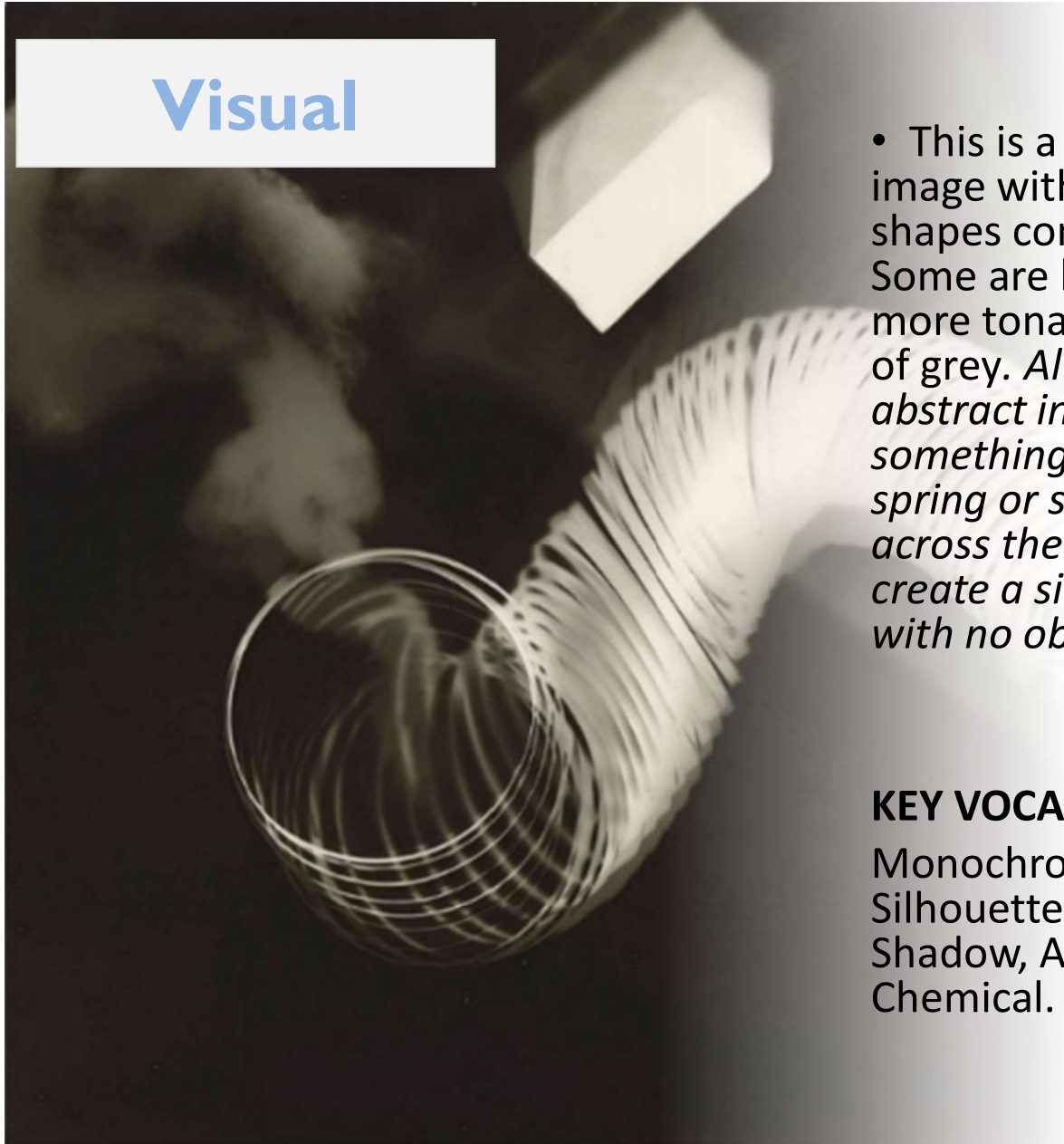- Find an example of a **Photogram** by **Man Ray** and describe what you can see.

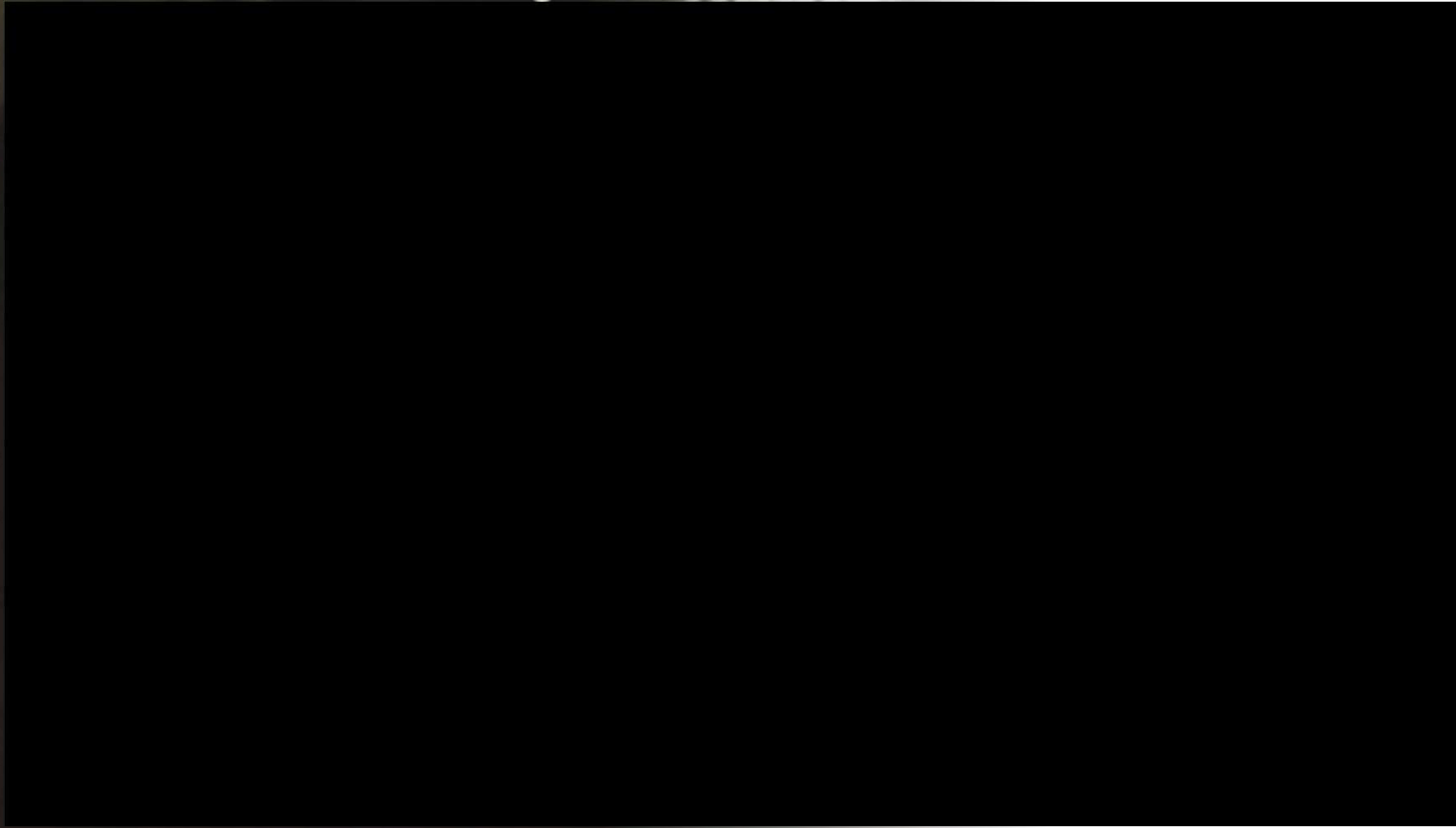*Base this on the knowledge you gained in your first answers.*

KEY VOCABULARY

Monochromatic, Light Sensitive, Silhouette, Tonal, Process, Light, Shadow, Abstract, Layered, Chemical.

Visual

• This is a monochromatic image with a range of different shapes composed on a page, Some are bright white, some are more tonal with various shades of grey. *Although it is more abstract in appearance I can see something that looks like a spring or slinky, winding it's way across the image. These objects create a silhouette on the image with no obvious detail*

KEY VOCABULARY

Monochromatic, Light Sensitive, Silhouette, Tonal, Process, Light, Shadow, Abstract, Layered, Chemical.

Technical

- How is a photogram made?

[Photogram – Art Term | Tate](#)

Technical

- How is a photogram made?

Photogram – Art Term | Tate

KEY VOCABULARY

Monochromatic, Light Sensitive, Silhouette, Tonal, Process, Light, Shadow, Abstract, Layered, Chemical.

Contextual

- Find some basic information about the life and career of Man Ray with a variety of images of his work.

- What is his link to the Photogram?

- What artistic movements was he closely associated with?

- Why might this have a connection with his photograms?

Click to add text
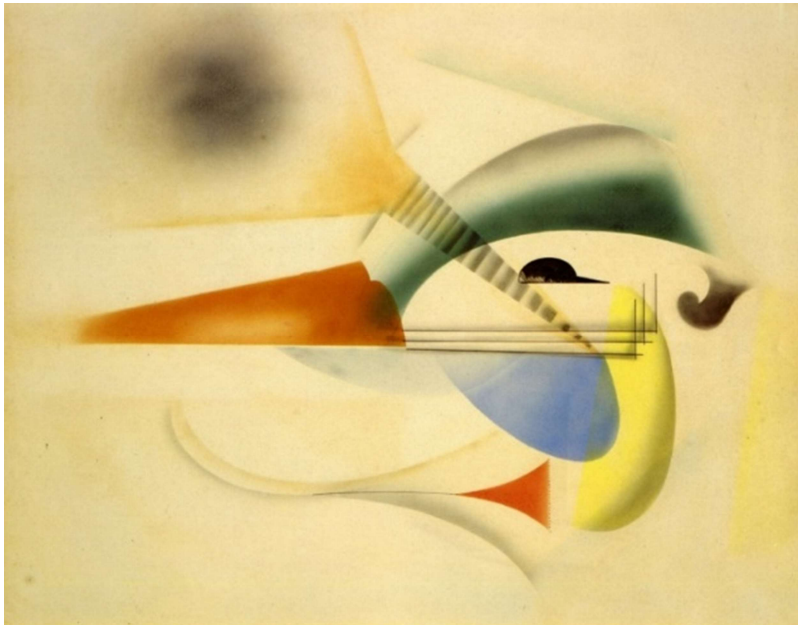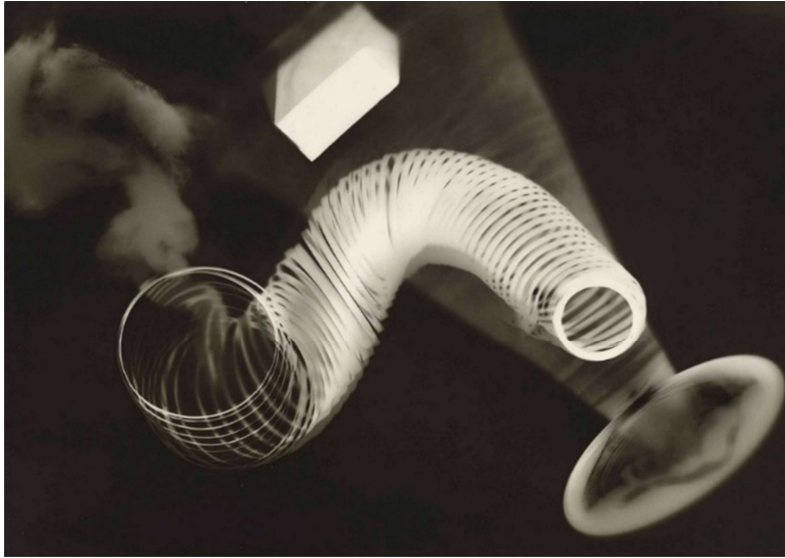
Conceptual

- **Man Ray is credited for bridging a gap between photography and art with the production of his Rayographs.**

- **Find an example of both and try to make a visual connection between them, showing how they may have influenced each other**

Making a Cat Poljski DARK ROOM Image

Open your building image in Photoshop

Then select

FILTER > STYLIZE > FIND EDGES

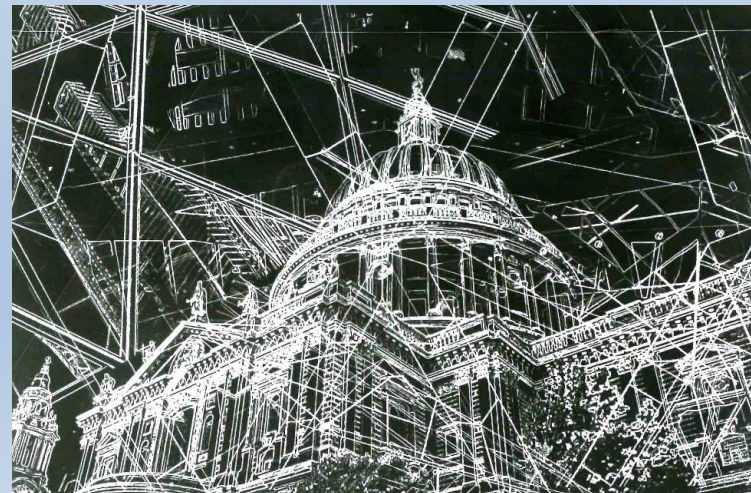**Save this to your N:Drive**

Repeat one more time
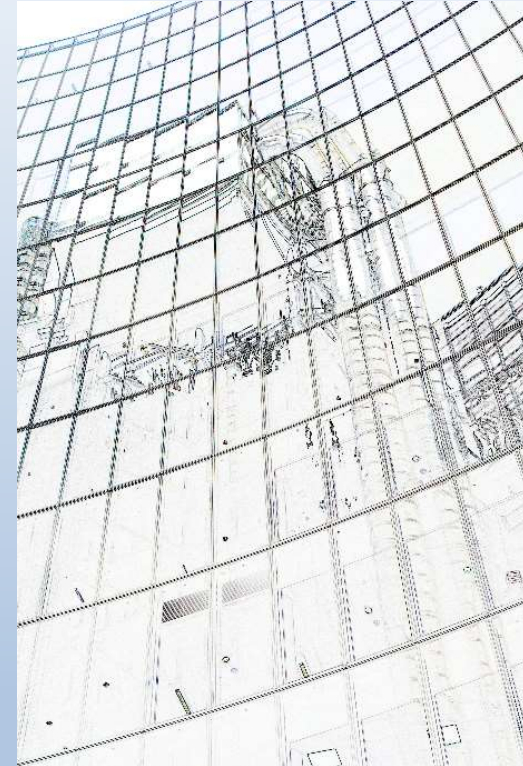
Dark-room Cat Poljski Prints

In the dark room you will make:

1 Test Strip

2 Full size prints

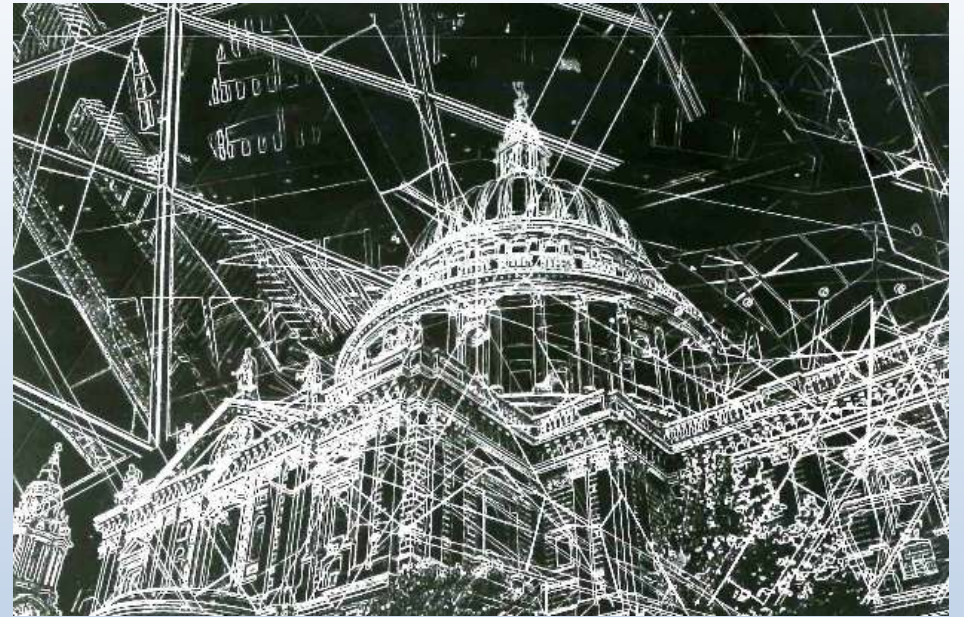You will work in pairs each using all four transparencies

Presenting your work
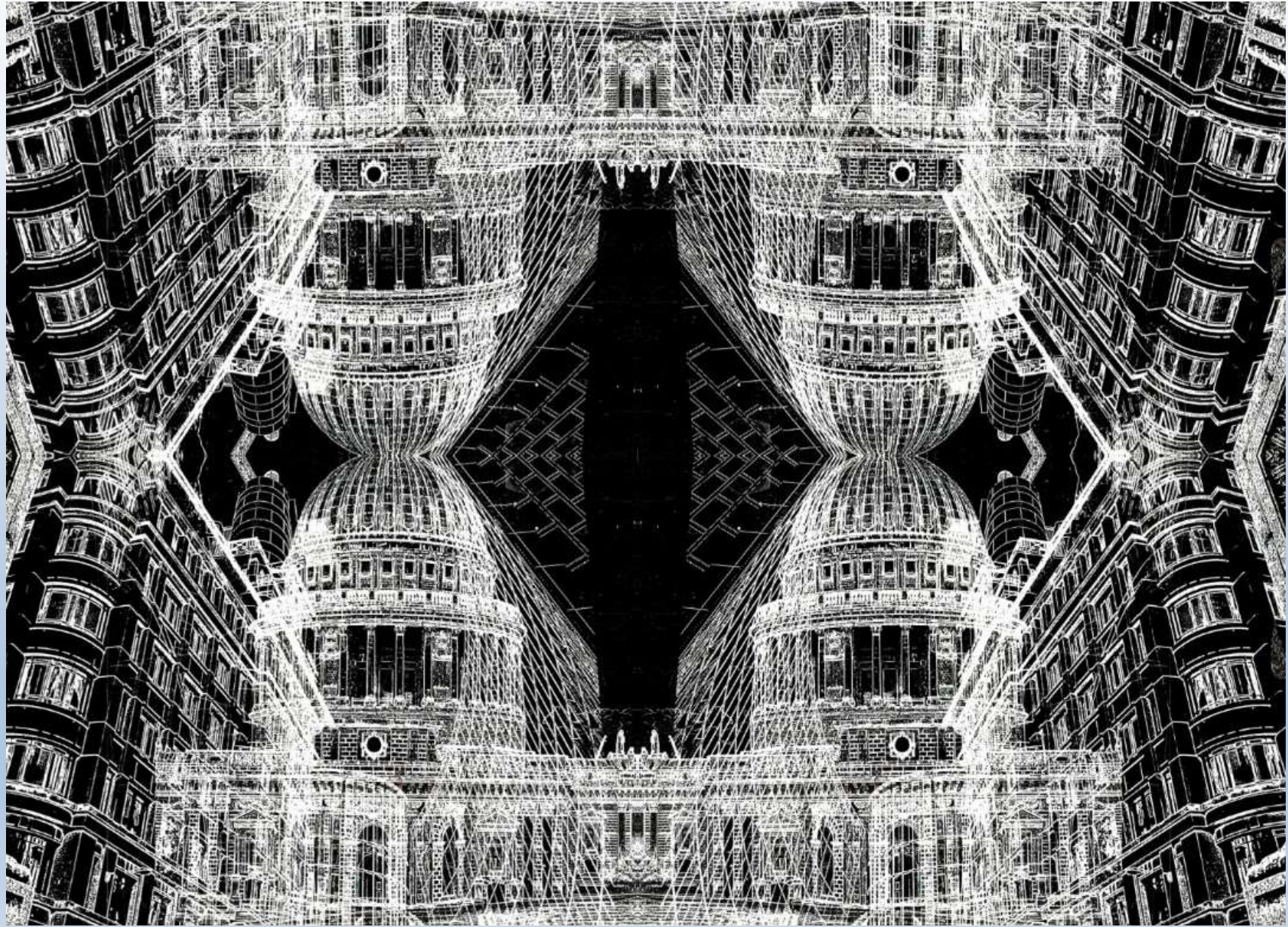

Scan images in
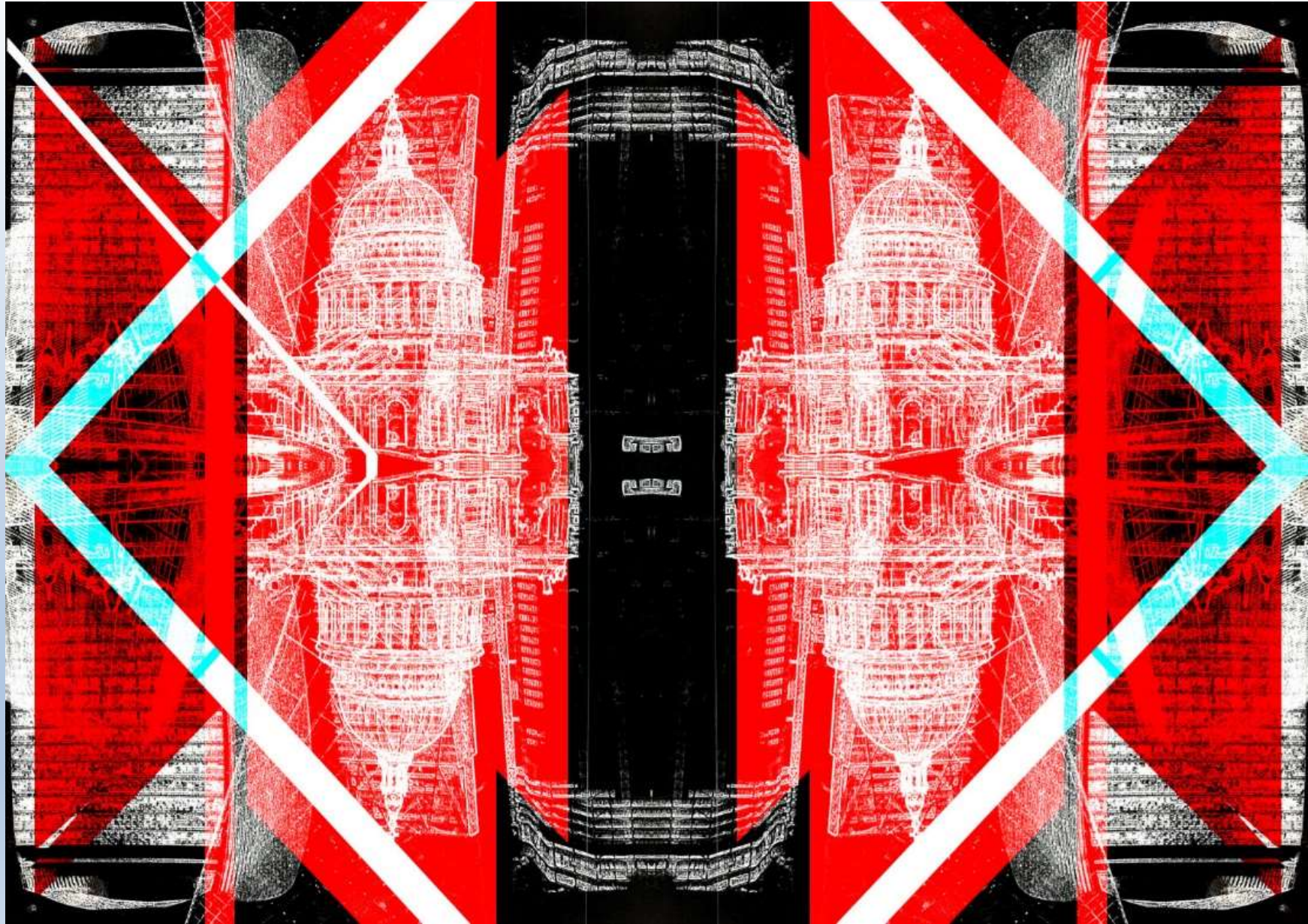
Open scanned images in Photoshop

Crop and slightly enhance

Present in PPT

Then make advanced edits where you CTRL + I to invert the outcome and present that

Extend this by exploring other methods of editing like combining these outcomes with Helder Santos or Horst Hamann

Advanced Method

- Work out a good exposure time for one of your London Photographs
- Create a stencil by printing a jpeg of the lines only from one of your digital Poljski outcomes and cutting them out
- Keep the lines you cut out

- Place the cut out sections on the light sensitive paper first, followed by the building transparency and hit it with the required amount of time
- Then place the stencil over it slightly off set and burn those shapes into the image by hitting it with more time.
- You should get an image which has most of your building shot, well exposed, but some sections are white where no light has got to the paper and some are black where too much has got to it.

Image Analysis

- What did you do?

Explain this from start to finish including images of each stage

- *Photoshop edit*

- *Test strip*

- *Darkroom outcome*

- *Inverted outcome*

- *Extended finals*

Make a clear reference to the work of Cat Poljski in the description of your outcomes

Give your opinion of how they turned out and what you might have done differently

USE THE CHECKLIST TO QUICKLY RAG ASSESS WHAT IS IN YOUR POWERPOINT.

USE THIS QUICK GUIDE TO HELP UNDERSTAND WHAT RED, AMBER AND GREEN MIGHT LOOK LIKE.

RED; IT IS NOT THERE

AMBER; IT IS THERE BUT COULD BE BETTER/IS UNFINISHED

GREEN IT IS THE BEST IT COULD BE

BASED ON THAT QUICK ASSESSMENT YOU CAN USE THE ASSESSMENT CRITERIA TO WORK IN PAIRS OR SMALL GROUPS AND TRY TO GIVE YOURSELF A SCORE OUT OF 24 IN EACH OF THE FOUR KEY ASSESSMENT AREAS. HOW YOU SCORE POINTS IN EACH SECTION IS EXPLAINED BELOW AND THE AO EACH BIT OF WORK LINKS TO IS SHOWN ON THE RAG ASSESSMENT.

AO1 Research	**AO2 Experimenting**	**AO3 Recording**	**AO4 Responding**
The **quality** and **consistency** of your **research** will get points here.	How **successfully** and **consistently** you create work in the style of various photographers will score points here.	The **quality** of your basic photography, the **size** and **variety** of **contact sheets** and any **written opinion** scores points here.	Your ability to take the visual ideas you explore, **make a personal response** and **explain why** scores points here.

AO1 Research
The **quality** and **consistency** of your **research** will get points here.

THE FOLLOWING HAS TO BE THE CASE FOR ALL RESEARCH NOT JUST ONE OR TWO

- NOT THERE = 0 POINTS

- BASIC COPY AND PASTE WITH PICTURES = 5 – 8 POINTS

- SOME BASIC PERSONAL OPINION = 9 – 12 POINTS

- WELL PRESENTED , GOOD PERSONAL OPINION, INFORMATIVE = 13 – 16 POINTS

- DEEPER UNDERSTANDING AND APPRECIATION OF THE WORK = 17 – 20 POINTS

AO2 Experimenting
How **successfully** and **consistently** you create work in the style of various photographers.

THE FOLLOWING HAS TO BE THE CASE FOR ALL RESPONSES NOT JUST ONE OR TWO

- NOT THERE = 0 POINTS

- ONE OR TWO PICTURES THAT ARE NOT EVEN GOOD IMAGES = 5 – 8

- THREE OR FOUR THAT LOOK A BIT LIKE THE SOURCE = 9 – 12 POINTS

- FOUR OR MORE THAT LOOK LIKE IT = 13 – 16 POINTS

- FOUR OR MORE THAT HAVE NAILED IT = 17 – 20 POINTS

AO3 Recording

The **quality** of your basic photography, the **size** and **variety** of **contact sheets** and any **written opinion**.

THE FOLLOWING HAS TO BE THE CASE FOR ALL PHOTOGRAPHS AND CONTACT SHEETS NOT JUST ONE OR TWO

- NOT THERE = 0 POINTS
- PHOTOS ARE NOT GOOD, CONTACT SHEET IS LESS THAN 10 = 5 – 8 POINTS
- PHOTOS ARE HIT AND MISS, CONTACT SHEET IS LESS THAN 20 = 9 – 12 POINTS
- ALL EDITS ARE GOOD AND CONTACT SHEET IS 20 OR MORE = 13 – 16 POINTS
- IT'S ALL GOLD AND CONTACT SHEET IS OVER 30 = 17 – 20 POINTS

AO4 Responding
Your ability to take the visual ideas you explore, **make a personal response** and **explain why.**

THE FOLLOWING HAS TO BE THE CASE FOR ALL PERSONAL RESPONSES NOT JUST ONE OR TWO

- NOT THERE = 0 POINTS

- BASICALLY JUST THE SAME IS THERE WORK = 5 – 8 POINTS

- WORK IS DONE BUT IDEA HAS NOT REALLY WORKED OUT = 9 – 12 POINTS

- CLEARLY MOVED ON FROM ORIGINAL AND LOOKS GOOD = 13 – 16 POINTS

- IT'S ALL GOLD SHOWS A PERSONAL STYLE EVOLVING = 17 – 20 POINTS

Understanding your Assessment

- The score you receive relates to a grade you **CAN** achieve if you remain consistent in the quantity and quality of work you are producing. YOU DO NOT HAVE IT ALREADY

- You will still need to continue to improve within the subject and demonstrate an increasing ability to work **independently**

- This mark is gained from the assessment of every bit of work you have done. There is also individual marking for each unit explaining what you need to do to improve.

Making Progress

PRIORITY 1; IF YOU ARE MISSING WORK FROM THE TASK LIST, LOOK THROUGH THE BUILT ENVIRONMENT POWERPOINT AND ADD WHAT YOU DO NOT HAVE.

PRIORITY 2; LOOK AT THE ASSESSMENTS MADE THROUGHOUT YOUR SHARED SKETCHBOOKS AND MAKE THE SUGGESTED IMPROVEMENTS.

Accessing your One Drive

- To access this, go to the school website and select OFFICE 365 which is an option down the bottom of the home page. to get into your email.

- When in there click on the grid of 9 dots in the top left-hand corner to access all the 365 applications, one of which is **One Drive**

- You should already have a folder on here

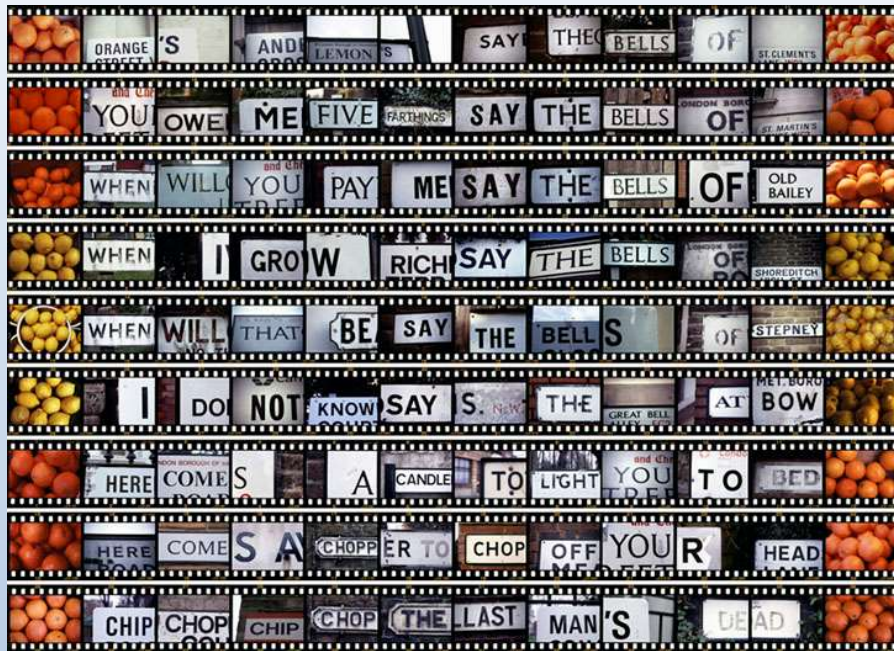- You need to enter that folder and UPLOAD your latest work
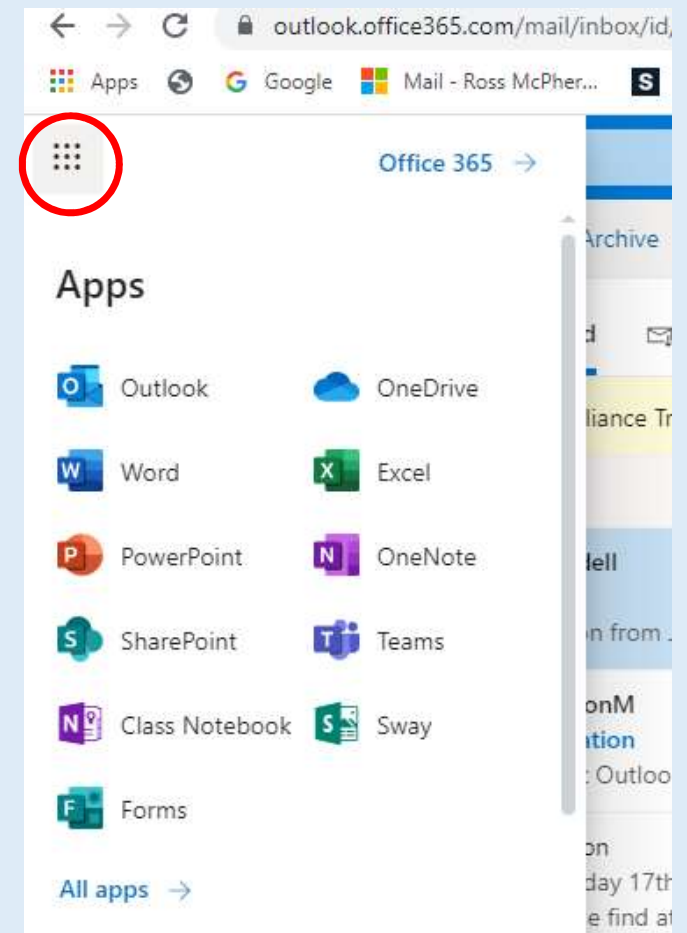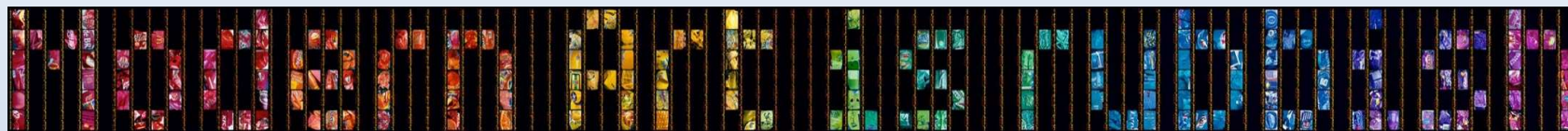
Martin Wilson

Make Every Picture Count

DANCING IN
THE STREET
THE PEOPLE
DANCING
DANCE
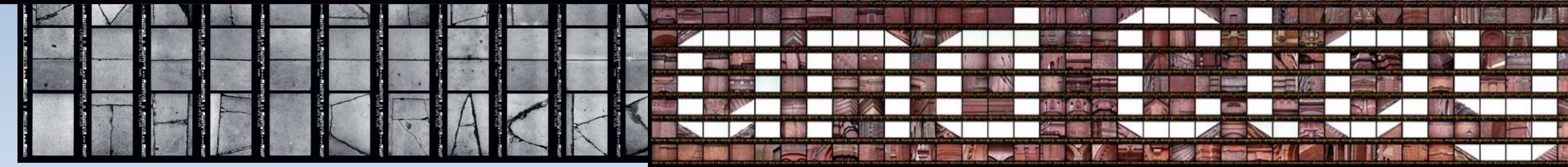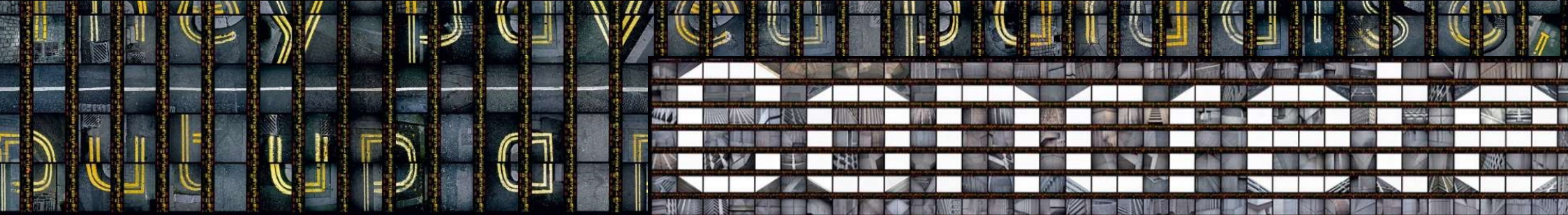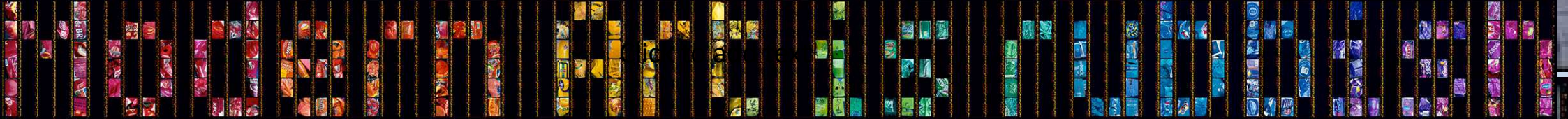
Martin Wilson

- Find some basic biographical information about his work and life

- Find an image and describe it in detail

Sentence starters
When I look at his work I can see…
There is a sense of…
The visual appearance of his work looks like…

Descriptive word support

layered – film strip – contact sheet – image – text – street - sign – collage – digital – message – film leader – lyrics - structure

He uses a film camera which means you can only take 36 photographs at a time, and you cannot delete or change any of the images. He then presents his finished outcomes in a film reel, as seen in the example above without any digital editing.

KNOWING THIS, TRY TO DESCRIBE HOW HE MUST GO ABOUT CREATING EACH OUTCOME AND WHAT HE HAS TO PLAN OUT AS HE DOES IT

WHY DOES THIS EXPLAIN THE TITLE OF THE SERIES 'Make Every Picture Count.'

Martin Wilson
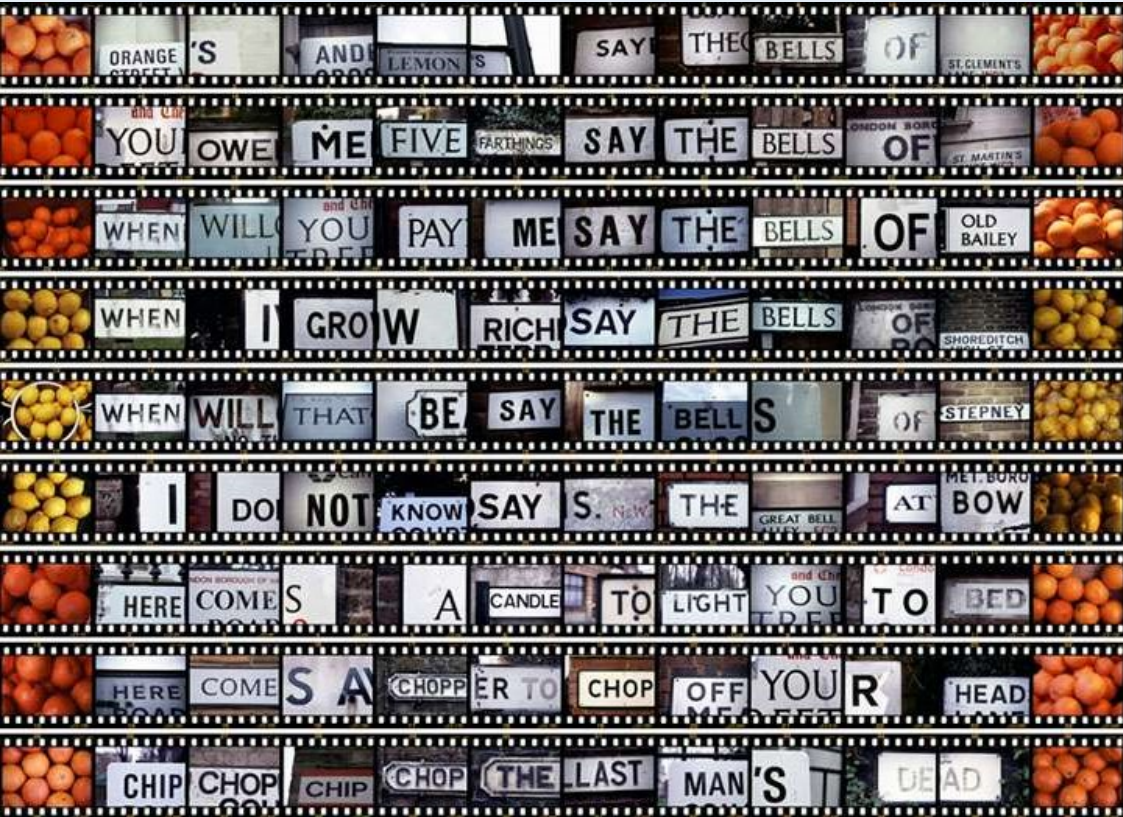
"The works are all records of real journeys, the visual remnants of hours walking or cycling round town, bringing to life the unheard voices of the city."

Include this quote and try to explain what you think he might mean by *"the unheard voices of the city"*

MAKING A MARTIN WILSON RESPONSE

Find a full alphabet on-line from a Google search of either of the following

STREET SIGNS

NEON LETTERS

CAR NUMBER PLATES

William Klein Painted Contacts

"To have a camera track along a strip of contacts, stopping at the chosen image with the commentary of the photographer explaining why for him that frame was 'successful'… As the camera moved, you'd see the misses, the nothing photos and then the hit."

- Find basic information about William Klein focusing on his life and practice as a photographer.

- Specifically look at his 'Painted Contacts' series completing a full image analysis following the analysis framework on the next slide.

- Make a connection between his work and that of Martin Wilsons in their basic appearance.

TECHNICAL | VISUAL

- **Is it film or digital?**
- **Has it been manipulated? If so how?**
- **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?**

- **What is the subject matter of the photograph?**
- **What is the focal point (what is your eye drawn to first, and then what else?)**
- **Where is the light coming from? Both direction and source!**
- **Is there a strong tonal contrast?**
- **What colours are there?**
- **Can you overlay lines/shapes on to the image to show the structure of the composition?**

- *What is it called?*
- *Where was it taken?*
- *When was it taken?*
- *What else was happening in the world then?*

- **What do you think the photographer might be trying to show or say? Think about the main issue**
- What is your **personal opinion** about the work – how does the image affect YOU?
- What does the photograph make you **feel or think about?**
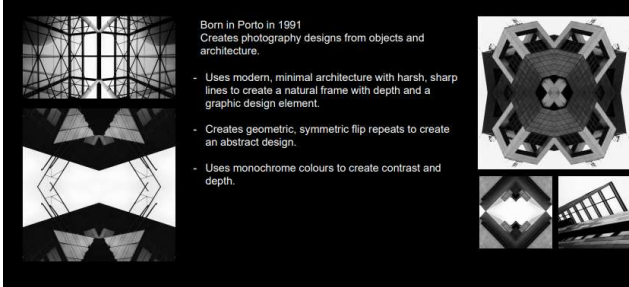
CONTEXTUAL | CONCEPTUAL

Presentation:

- Plain background, no graphics etc.
- Same font and sizes throughout (although fine to have a different font for title to main text). **Do NOT USE default fonts!**
- Align your images so they line up, have the same spacing.
- All researches must have a min. 6 images by photographer/artist.
- Titles for work, even Basic Edits (these can be more like small captions).

Hélder Santos

Born in Porto in 1991
Creates photography designs from objects and architecture.

- Uses modern, minimal architecture with harsh, sharp lines to create a natural frame with depth and a graphic design element.
- Creates geometric, symmetric flip repeats to create an abstract design.
- Uses monochrome colours to create contrast and depth.

Bas Kadhim
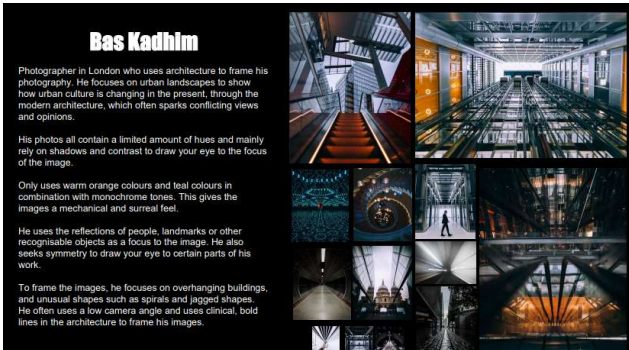
Photographer in London who uses architecture to frame his photography. He focuses on urban landscapes to show how urban culture is changing in the present, through the modern architecture, which often sparks conflicting views and opinions.

His photos all contain a limited amount of hues and mainly rely on shadows and contrast to draw your eye to the focus of the image.

Only uses warm orange colours and teal colours in combination with monochrome tones. This gives the images a mechanical and surreal feel.

He uses the reflections of people, landmarks or other recognisable objects as a focus to the image. He also seeks symmetry to draw your eye to certain parts of his work.

To frame the images, he focuses on overhanging buildings, and unusual shapes such as spirals and jagged shapes. He often uses a low camera angle and uses clinical, bold lines in the architecture to frame his images.

Cat Poljksi Dark Room Outcomes

Once your prints are scanned in, edit them in Photoshop:

- Crop off any unwanted areas/edges
- Increase contrast/detail using Filter>Camera RAW>Contrast, Black, White, Highlight, Shadow, Clarity.
- Save as …..JPEG

Insert them in to your PPT with an annotation & evaluation using key vocabulary.

Key Vocabulary:

Light sensitive paper, exposure time, test strip, determine, correct exposure time, contrast level, dark/light tones, detail,

The chemicals are: Developer, Stop, Fixative

Transparency/Acetate, architecture, lines, linear, geometric, overlay, layering, angle, layout, arrange, composition, busy.

Sentence starter ideas:

'Before I could make my prints, I did some test strips to………these were developed……'

'Once I found the best exposure time…….
I then experimented with ………'

'With my less successful prints I needed to have ……..
'My most successful print is where I ……..I really like how………'
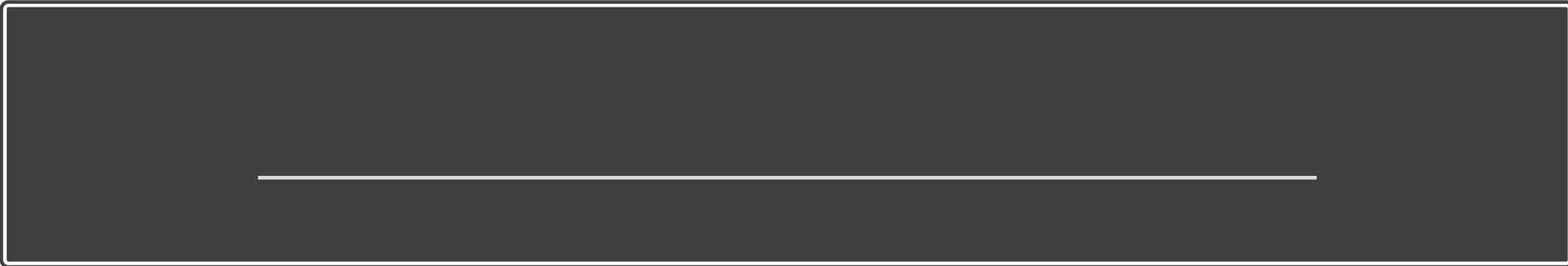
Joiners; Contextual Investigation

- Find some basic biographical information about David Hockney

- Look at the photo collage (Joiner) work of David Hockney
  - Describe one of them in as much detail as you can

- What is a Joiner?
  - How are they made

  - Why does this break the idea of a photograph showing a moment in time?

  - How could you creatively extend this idea?

Sohei Nishino

How you should start each lesson

1. Get in to your email from the **Hugh Christie** website
2. Use the nine dots to get on to your OneDrive
3. Enter the folder with your name on
4. Open up your main PowerPoint in full PPT from the *editing* drop down
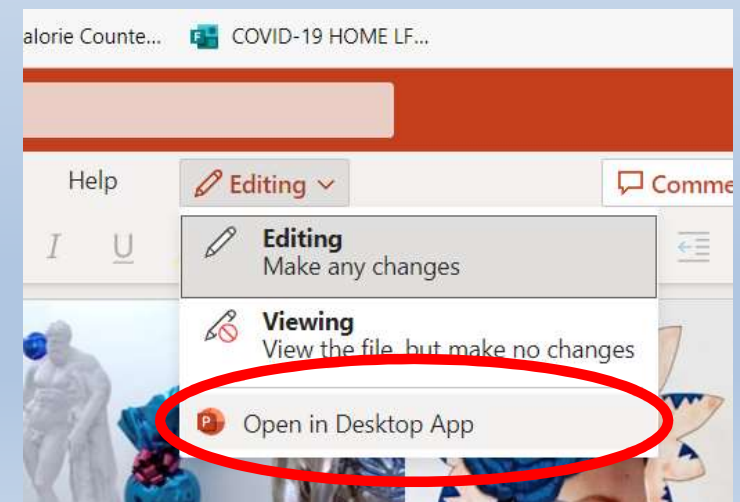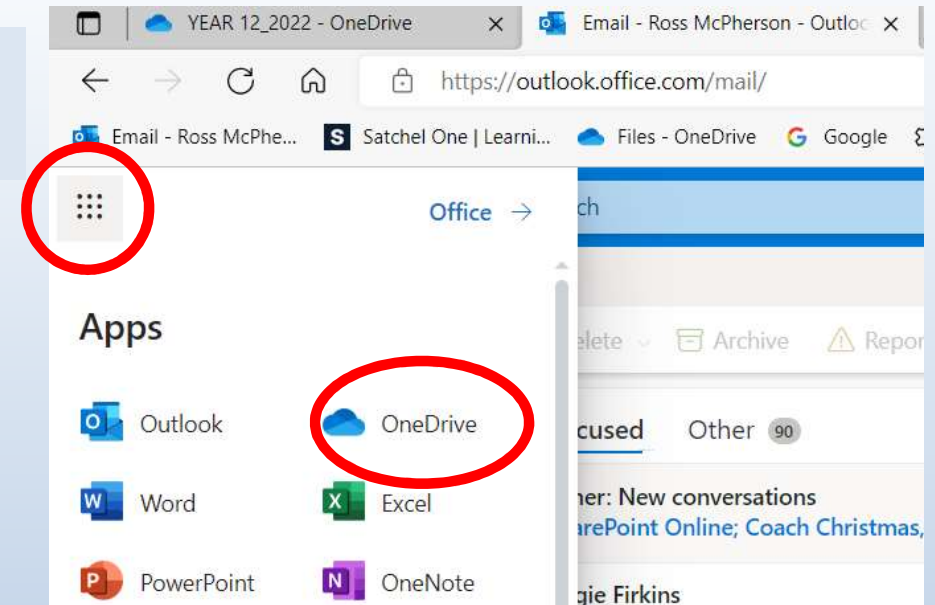
Self Assessment

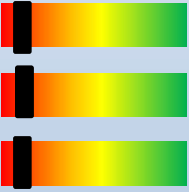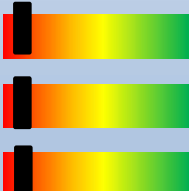Look at the assessment of your work in your on line PowerPoint

Complete the self assessment section with a WWW and EBI, based on the **success criteria**

Then make an improvement from my statements or your appraisal.

Make a note of that in the student response section

ARLO EVIDENCE	I can source relevant information to develop my ideas	SUCCESS CRITERIA	You have completed a thorough image analysis of Lucien Herve's work	
	I can manage and work with digital imagery with increasing confidence		You have taken, transferred and presented a series of images based on Herve's work	
	I can compare and contrast the work of others with my own.		You have made a direct comparison in your sketch book between Herve's work and your own.	PROBLEM SOLVING

Year 9 Term 5 Built Environment, Architectural Abstraction

| Self Assessment | WWW

EBI |
| --- | --- |
| Teacher Feedback | |
| Student Response | Tell me what you have done to improve your work |

Uploading your images

- Make a folder on your local area to store your Photography work.

- Make a folder within this to store your images.

Making a Contact Sheet

Adobe Bridge CC (64bit)

Open Adobe Bridge and find your images.
Select them all (CTRL A)
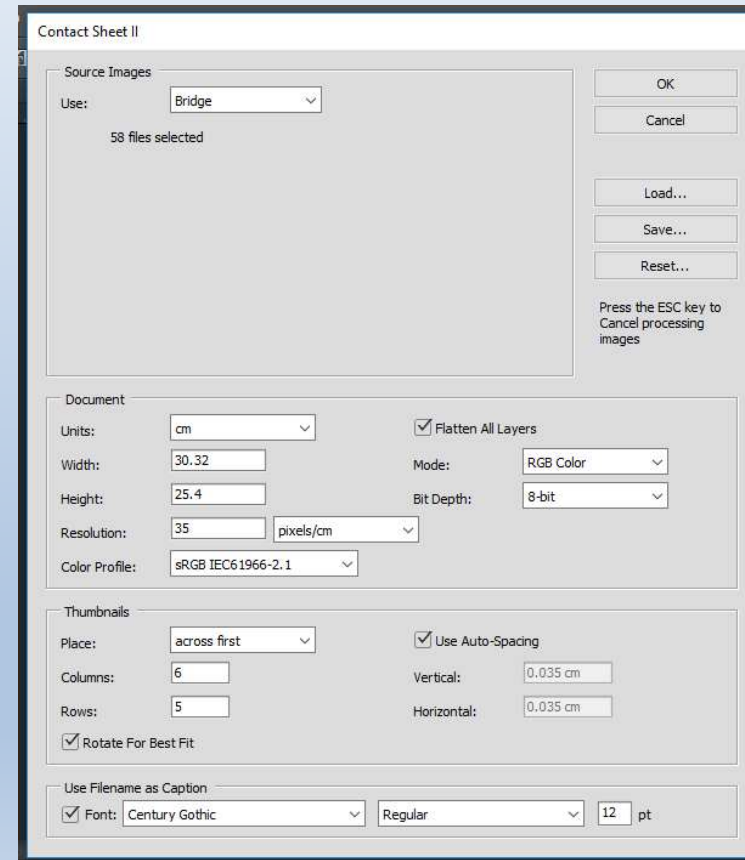Then follow the selections highlighted below.
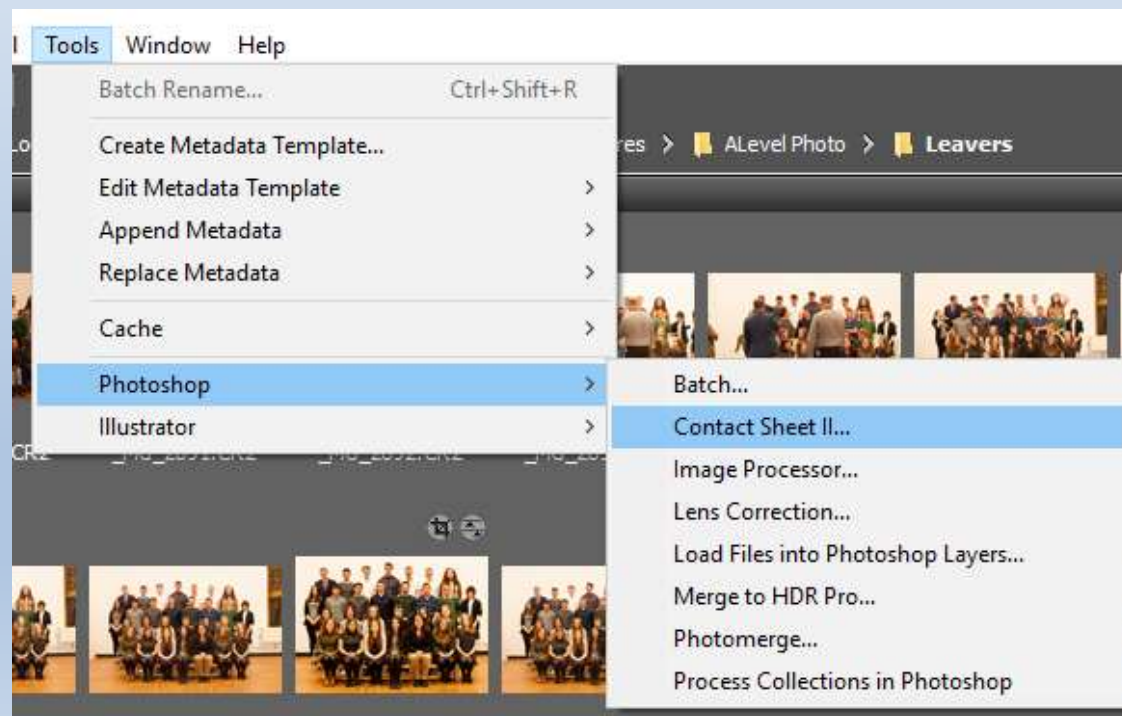
Making a Contact Sheet

This will open Photoshop and present you with this option.

Just select 6 columns, 5 rows and rotate for best fit then select OK

You now have to wait for Photoshop to build your contact sheet.

Once this has finished save it as a .Jpeg

Work so far

- Images of David Hockney's Joiners
- Joiner of me
- Joiner of you
- Images of Sakir Yilidrim
- Sakir Yilidrim sliced portrait
- Images of Damien Blotierre
- Damien Blotierre cut portrait.

Self Assessment

- Look at the assessment of your exam piece.
- Make your own self-assessment by completing a WWW and EBI in the provided space.
- Reflect on the success criteria and make your comments relevant to that.
- Resize your text so it fits in the space without changing the shape

- **If no assessment is there you have not uploaded work to the right folder or said folder is not shared with me and this needs addressing ASAP!**

Repeat this process with another image, using the different effects technique, and then drag the outcome over the top of the first one.

To make the background just open one of your other city images and turn it black and white. You will need to push the contrast of this image a little.

Now you need to rearrange and possibly re-colour the previous two layers to try and get all three layers visible in some way. This may mean enlarging the top two layers so only basic lines and shapes are visible allowing the image underneath to show through a little.

What to Do Today

1. Look at your list of missing work

2. Pick one thing to complete

   A. IF it's a research go to the **BUILT ENVIRONMENT PPT** in the shared **OneDrive** folder, go to the slides mentioned in task list and get on

   B. **IF** it's a practical task, look in the **TASKS WORKSHEETS KO**, find that task and get on.