

Assessment Objective One: Contextual Understanding

Develop ideas by looking at artists and designers show your understanding through your analysis and response.



Miki Takahashi

Artistic process notes:

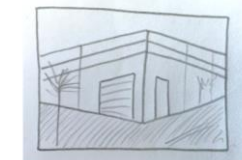
- Use of light and shadow to create depth.
- Use of color to create mood.
- Use of texture to create interest.
- Use of composition to create balance.
- Use of perspective to create depth.
- Use of scale to create impact.
- Use of contrast to create drama.
- Use of rhythm to create flow.
- Use of unity to create coherence.
- Use of variety to create interest.
- Use of balance to create stability.
- Use of emphasis to create focus.
- Use of movement to create energy.
- Use of harmony to create pleasure.
- Use of contrast to create drama.
- Use of rhythm to create flow.
- Use of unity to create coherence.
- Use of variety to create interest.
- Use of balance to create stability.
- Use of emphasis to create focus.
- Use of movement to create energy.
- Use of harmony to create pleasure.

Artistic process notes (continued):

- The human face, being a medium of emotion for the soul, is used by **artists** to convey the most powerful and profound of all emotions.
- Through the use of the face, the artist can convey a wide range of feelings, moods, and attitudes. The most important of these feelings are those of joy, sorrow, anger, and love.
- The human face is a complex and beautiful structure, and it is the artist's task to capture its essence and convey it to the viewer.
- The artist must use a variety of techniques to create a sense of depth and volume, and to convey the texture and color of the skin.
- The artist must also use a variety of techniques to convey the expression and emotion of the face, and to create a sense of movement and life.
- The artist must use a variety of techniques to create a sense of unity and coherence, and to convey the overall mood and atmosphere of the work.
- The artist must use a variety of techniques to create a sense of variety and interest, and to convey the individuality and personality of the subject.
- The artist must use a variety of techniques to create a sense of balance and stability, and to convey the overall composition of the work.
- The artist must use a variety of techniques to create a sense of emphasis and focus, and to convey the most important elements of the work.
- The artist must use a variety of techniques to create a sense of movement and energy, and to convey the overall feeling of the work.
- The artist must use a variety of techniques to create a sense of harmony and pleasure, and to convey the overall aesthetic of the work.

Annotations:

- Flowing contour line to describe the shape of the profile.
- Shaded and lines that describe her age and weariness.
- Depicted in isolation. A sense of loss captured.
- Unfinished drawing, empty space surrounding the portrait.
- Wavy lines that capture the rest of the portrait.
- Implied lines. Central face.
- Breathing pores, deep in thought.
- Wide tonal range, use of highlights and shadows.
- Eyes looked at the viewer. A vivid impression of her state of mind.
- Graphic applied with dark lines and a range of pressure.
- Details of the hair, captured with dark lines and cross-hatching.



Research Page

Choose an appropriate font that is easy to read.

Add key facts about the artist/photographer's work.

Overview of his work what are your first impressions.

Choose an image to write more in depth about. Discuss the composition and the relevant formal elements used (Colour, Space, Tone, Shape, Pattern, Texture, Line).

How will the photographs work influence you?

You could add relevant quotes.

Include 5 examples of their work that will influence you.

You could include information about what camera or camera setting that have used.

Lewis Boltz 1945-2014

Lewis Boltz was an American Photographer and became well known for his architectural photography in the 1970s. He explored the American Landscape in particular industrial sites, highways and neighbourhoods. He used technical compositions that are at the end of the artistic trip.

The rigidity of the images Boltz created are quite abstract, concentrating on single geometric shapes with little reference to the scale of the subject.

Within this monochromatic image space is a large tonal range with the left hand of the image being the most neutral. The geometric shapes that Boltz uses are simple, clean, and clear, changing in scale. The image is a perfect square but with a slight tilt.

As you notice the lines that you can see, you notice that they are not perfectly straight. There is a sense of motion and harmony within the image.

I am influenced by Lewis Boltz to capture industrial structures with a focus on geometric shapes. I will use a camera to create a sense of harmony within the work by exploring harmony and use of lines within the image.

I plan to take photographs of buildings where there is a lot of industrial buildings and angles square where there is a lot of geometric architecture.

Brief plan of a photoshoot

Add red lines over an image to show your understanding of composition.

Add a quick sketch and notes to show you understand the composition used.

Find an article or interview with your chosen artist. Highlight key terms and important information.

To give your project a wider context you may want to include facts or your own interviews about your subject theme.

National Portrait Gallery

Complete a spider notation. Select one particular piece by your artist. Work through the formal elements and select those that are appropriate to your piece; for example: colour, tone, texture etc.

Annotate briefly around your chosen image commenting on all the important features.

Use the artistic vocabulary to help support your thoughts and show your understanding.

Photography is a very instant medium and we often don't spend enough time actually looking at the images we have taken.

Drawing allows us to look and understand an image more deeply.

Bring everything together on an in depth research page.

You should include:

- Basic information about your artists (Where they are from etc.)
- In depth information about what has inspired them.
- In depth analysis on the piece of work you are most inspired by.
- A drawing
- Other images of their work.
- How you will be inspired by them.
- A relevant quote.

You could include a compare and contrast between your artist inspirations.

Assessment Objective Two: Creative Making

Refine work by exploring ideas, experimenting with appropriate media, materials, techniques and processes.

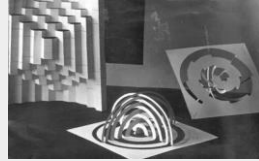
Digital Editing



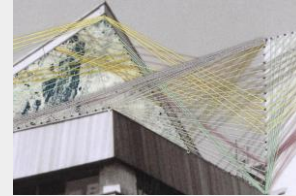
Collage



Photo sculpture



Stitching



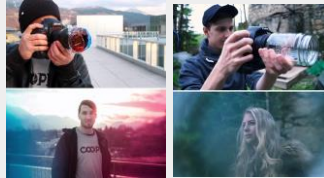
Weaving



Digital Editing



Glass & Filters



Paint & Drawing



Mirrors



Water & Ice



Digital Editing



Prisms



Light & Shadow



Backdrops



Locations



Assessment Objective Three: Reflective Recording

Record ideas, through your drawings/ sketches, photographs and annotations.

Photoshoot

Relevant and clear title

Photoshoot exploring positive and negative space

Use red circles to highlight your favourite lines and cross through any unsuccessful. Write brief notes explaining your decisions. (Form, elements/ Composition/ lighting/ focus)

In this photoshoot I was exploring a variety of angles and the use of positive and negative space. I wanted to capture the building with a large amount of light. I chose the photographs with the building in the corners well. When there is more than one building in the image I look for building elements to cross each other. I will concentrate on taking a photograph of just one building.

In this photoshoot I used a simple camera set-up to create a large range of light. I was also aware that you can still not have to compromise for the light.

Write about your intentions for the photoshoot and whether it was successful or not. Make reference to formal elements and composition rules. If you need to take a further photoshoot exploring the idea you can make reference to it here too.

Making notes of your camera settings is really good practice and adds notes about why you have used them too. You can then refer back to them later to create a similar exposure in the future.

Write a brief note about why the image is your most successful.

Edits

Write a brief note about what your intention for the edit is.

Display the edit large on the page.

Show the original image.

Edits

I have used photoshop to edit my images. To reflect the work of Lewis Boltz I treated the images to be monochrome with a large range of tone.

Original Image

I think my final edit of this image is successful. Using monochrome means that I am relying solely on tone to describe the light, shape and form of this image. I like the large tonal range within the image. The symmetry and low angle also creates a visual harmony and balance. I have added some more images on the next page using the same techniques.

I have changed my image to black and white and used curves to intensify the shadows and highlights.

Screenshot the steps you have used to create your image. This will help you in the future to do similar edits.

Write brief notes about how the techniques change the image and any relevant information you think you will need to do this edit again.

Write a brief summary about the successes of your image.

Photoshoot Plan

Having a clear plan before a photoshoot helps you focus and explore your idea thoroughly.

Outline your aims for the photoshoot. What are you hoping to capture. What composition techniques will you use.

Include imagery of the location of your photoshoot and why you have chosen it. How does it relate to your ideas/ theme.

Include imagery of who has inspired the photoshoot.

Include information about camera settings if relevant.

Include 6 thumbnail sketches showing ideas about your composition. You could also include brief notes.

Photoshoot Plan

My aim for this photoshoot is to explore modernist architecture. I will be particularly looking to capture simple, geometric shapes. I will explore a variety of compositions including full or three quarters and fill the frame. I will be hoping the camera is eye level as I do not want any distorted perspectives.

Thumbnail Sketches

The location of the photoshoot will be the UCA campus. I have chosen this location because of the variety of simple geometric shapes that can be seen. The architecture has been made from concrete giving it an industrial feel and the colour being dull and muted. I am interested to capture the views of shapes.

I will be using natural sunlight. I want the depth of field to be large so I will be using a small aperture. I will be using a 50mm lens as I want to get close to my subject and I will be using a tripod to ensure that the camera is steady according to lighting conditions.

Use of negative space

Fill the Frame

Symmetry

Rule of thirds

Leading Lines

Record the positives and negatives of a photoshoot.

You should

- Annotate the contact sheet with key words
- Circle your favourite images and cross through your least favourite.
- Use the writing frames to add in depth annotation about your photoshoot including the aims, the successes and what you plan to do with the photoshoot next.
- Present your best images from your photoshoot large. Show off your best work.

Physical Edits

Write a brief note about what you have been exploring through the edits.

Large, Clear, Well lit photograph

Physical Edits

Through these physical edits I have been exploring geometric shapes and abstraction further.

I printed my image onto purple sugar paper. This gave my photograph a more subtle, but I particularly like. The purple looks organic and smooth.

I chose to split the architecture up into geometric forms where they almost look like shards. These have been placed from straight off and displaced from their original positions.

I have then decided to stitch into the image. The simple stitches reflect the repetitive pattern in the architecture. There is a relationship between the soft texture of the thread and the hard lines of the architecture. I have chosen to use white as it is the complementary colour to purple and placing them together brings out each colour further.

I am overall happy with the outcome it makes me feel a little uneasy seeing architecture as something that is not solid and is almost held together by string. I want to explore this concept further through experimenting with different colours and colour combinations.

Are you happy with the outcome? What? Why not?

What do you intend to do next?

See slide on how to photograph your work.

Present and annotate your edits. You should include how you have completed it but more importantly WHY and how it links to your research.

DRAW OUT AND LABEL YOUR PLAN HERE:

Hand-drawn sketches of stacked cubes with various annotations and arrows.

Images link from one cube to another.

close up photos of facial features

use of stitch links to Manny Robertson

Stacked Cubes link to Szymon Roginski.

Describe your ideas using arrows and show your artist links using arrows.

Include drawings and written plans for photoshoots and more sustained practical outcomes.

Every half term you should pause and reflect on what has gone well. This should be on a separate page in your portfolio.

Assessment Objective Four: Personal Presentation

Present sustained work and make connections with your source material and relevant artists.



Curation Using Google Slides

Add your image to google slides and resize using the corners of your image. Remember to press shift to ensure that your images do not stretch out of ratio.

Use the rule guides to help you ensure your images are spaced evenly (if you want it this way) and are at the same height etc.

Select all of your images.

Right Click and press format options.

Check Drop Shadow Change the angle and distance to make your images appear to be hung on the wall.

Throughout your project you will create a series of sustained outcomes. These outcomes will take longer to produce and should be ambitious. These outcomes will be in response to the journey of your project including your research, experiments and reflections.

These may be digital outcomes or physical outcomes.

Some examples may include:

- Photo-sculptures
- Digital or physical collages
- Photo books or Zines
- Sustained embroidery pieces.
- Weaving

Adding your work to a gallery or a real life setting (such as a billboard or bus shelter) shows that you have an in depth understanding of how you would want your work to be seen by a viewer.

PHOTOGRAPHY KNOWLEDGE

In Photography GCSE you will need to apply your understanding to your practical and written work. You may all be working on different techniques and skills at different times so this is a one stop shop for all your information, ideas and techniques.

CLICK ON THE LINKS TO VIEW THE FULL KNOWLEDGE ORGANISERS FOR EACH FORMAL ELEMENT.

LINE



Geometric Lines
Line can be used to suggest shape, pattern, form, structure, growth, depth, distance, rhythm, movement and a range of emotions.

COLOUR



Jim Golden
The Visual Element of Colour has the strongest effect on our emotions. It is the element we use to create the mood or atmosphere in a photograph.

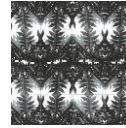
The Visual

TONE



Film Noir
The Visual Element of Tone defines the lightness or darkness of a colour. The tonal values of a photograph can be adjusted to alter its expressive character.

Pattern



Horst P Horst
The Visual Element of Pattern is constructed by repeating or echoing the elements of a photograph to communicate a sense of balance, harmony, contrast, rhythm or movement. There are two basic types of pattern in art: Natural Pattern and Man-Made Pattern.

SHAPE



Julie Cockburn
The Visual Element of Shape can be natural or man-made, regular or irregular, flat (2D) or solid (3D), representational or abstract, geometric or organic, transparent or opaque, positive or negative, decorative or symbolic, coloured, patterned or textured.

SPACE



The rule of space
Space refers to objects and to the area around them. Space relates to volume, so a space has width, depth & height.

Texture



Aaron Siskind
The Visual Element of Texture defines the surface quality of a photograph. We experience texture in two ways: optically (through sight) and physically (through touch).

Composition



Symmetry
The arrangement of elements within a photograph. A photographer considers the viewpoint from which they take the photograph.

PHOTOGRAPHIC VOCABULARY

Colour:

Primary Secondary
Tertiary Complementary
Analogous Saturation
Warm colours Cool colours
Earthy Vivid Dull
Muted Limited Palette

Texture:

Rough Smooth
Layered Bumpy
Tarnished viscous
Uneven Grooved
Ridged Course

Tone:

Dark Light Mid-tone
Diffused Contrast Reflected Highlights Chiaroscuro
Shadow Light direction

Composition:

Rule of Thirds Angles
Golden Triangle Bias
Symmetry Leading Lines
Focal Point Vanishing point
Balanced Golden Spiral

Focus:

Sharp Blurry Bofkeh
Depth of Field
Focal point
Back/Mid/Foreground

Aperture:

F-Numbers/F-Stops Exposure Focal Length
Small / Large Aperture Lens
Focus Depth of field

Shutter Speed:

Expose Motion Blur Long/Short Exposure
Slow/Fast Shutter Speed Freeze in Action Tripod

The Formal Elements are the parts used to make a piece of artwork/photograph. In photography the elements are *line, shape, space, tone, texture, pattern, colour*. They are often used together, and how they are organised in a photograph determines what the finished piece will look like. They are the building blocks of composition. When we analyse any photograph or piece of art, we examine these component parts to see how they combine to create the overall effect of the piece. Each of the elements may also be used individually to stress their own particular character in a photograph or artwork.

PHOTOGRAPHY KNOWLEDGE

IN PHOTOGRAPHY GCSE YOU WILL NEED TO APPLY YOUR UNDERSTANDING TO YOUR PRACTICAL AND WRITTEN WORK. YOU MAY ALL BE WORKING ON DIFFERENT TECHNIQUES AND SKILLS AT DIFFERENT TIMES SO THIS IS A ONE STOP SHOP FOR ALL YOUR INFORMATION, IDEAS AND TECHNIQUES.

CLICK ON THE LINKS TO VIEW THE FULL KNOWLEDGE ORGANISERS FOR EACH TECHNIQUE.

APERTURE

ABOUT: Aperture is the size of the hole in the lens through which light enters the camera. The larger the aperture, the more light enters the camera. Aperture is measured in f-stops. The f-stop number is the focal length of the lens divided by the diameter of the aperture. For example, a lens with a focal length of 50mm and an aperture diameter of 25mm has an f-stop of f/2. A smaller f-stop number indicates a larger aperture and more light entering the camera.

KEYWORDS: Aperture, f-stop, lens, light, exposure, depth of field, bokeh, sharpness, soft focus, background blur, foreground sharpness, wide aperture, shallow depth of field, narrow depth of field, hyperfocal distance, infinity focus, lens flare, vignetting, diffraction, soft focus, bokeh, sharpness, soft focus, background blur, foreground sharpness, wide aperture, shallow depth of field, narrow depth of field, hyperfocal distance, infinity focus, lens flare, vignetting, diffraction.

FOCUS

ABOUT: Focus is the process of making an object sharp in a photograph. It is achieved by adjusting the lens so that light rays from the object converge at a single point on the camera's sensor. The distance between the lens and the sensor is called the focal length. The aperture also affects focus, with a smaller aperture creating a larger depth of field.

KEYWORDS: Focus, depth of field, sharpness, blur, bokeh, background blur, foreground sharpness, wide aperture, shallow depth of field, narrow depth of field, hyperfocal distance, infinity focus, lens flare, vignetting, diffraction.

SHUTTER SPEED

ABOUT: Shutter speed is the length of time the camera's shutter is open, allowing light to hit the sensor. It is measured in seconds or fractions of a second. A faster shutter speed freezes motion, while a slower shutter speed creates motion blur. Shutter speed also affects exposure, with a longer exposure time resulting in a brighter image.

KEYWORDS: Shutter speed, exposure, motion blur, freezing motion, long exposure, light trails, starburst, lens flare, vignetting, diffraction.

SHUTTER SPEED

ISO

ABOUT: ISO is a measure of the camera's sensitivity to light. A higher ISO number means the camera is more sensitive to light, allowing for faster shutter speeds in low light conditions. However, higher ISO also increases the risk of digital noise in the image.

KEYWORDS: ISO, sensitivity, light, exposure, motion blur, freezing motion, long exposure, light trails, starburst, lens flare, vignetting, diffraction.

LIGHT

LIGHT

ABOUT: Light is the energy that allows us to see. In photography, light is used to create images. Different lighting techniques can create different moods and effects in a photograph. Understanding light is essential for a good photographer.

KEYWORDS: Light, exposure, motion blur, freezing motion, long exposure, light trails, starburst, lens flare, vignetting, diffraction.

DOUBLE EXPOSURE

DOUBLE EXPOSURE

ABOUT: Double exposure is the layering of two or more exposures to create a single image. It can be used to create artistic and surreal effects. Double exposure can be achieved in-camera or using software.

KEYWORDS: Double exposure, layering, artistic, surreal, in-camera, software, Photoshop, GIMP, exposure, motion blur, freezing motion, long exposure, light trails, starburst, lens flare, vignetting, diffraction.

PHOTOGRAPHIC COLLAGE

PHOTOGRAPHIC COLLAGE

ABOUT: A photographic collage is a collection of photographs that are put together to make a single image. It can be used to tell a story or convey a message. Collage allows you to combine different images in a way that would not be possible in a single photograph.

KEYWORDS: Collage, photography, artistic, surreal, in-camera, software, Photoshop, GIMP, exposure, motion blur, freezing motion, long exposure, light trails, starburst, lens flare, vignetting, diffraction.

PHOTOGRAPHY WEAVE

PHOTOGRAPHY WEAVE

ABOUT: Photography weave is a technique where different photographs are layered together to create a single image. It is a form of digital collage that allows you to combine different images in a way that would not be possible in a single photograph.

KEYWORDS: Weave, photography, artistic, surreal, in-camera, software, Photoshop, GIMP, exposure, motion blur, freezing motion, long exposure, light trails, starburst, lens flare, vignetting, diffraction.

STITCH INTO PHOTOGRAPHS

STITCH INTO PHOTOGRAPHS

ABOUT: Stitching into is a technique where different photographs are layered together to create a single image. It is a form of digital collage that allows you to combine different images in a way that would not be possible in a single photograph.

KEYWORDS: Stitching into, photography, artistic, surreal, in-camera, software, Photoshop, GIMP, exposure, motion blur, freezing motion, long exposure, light trails, starburst, lens flare, vignetting, diffraction.

Photography Key Concepts

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