

Colour

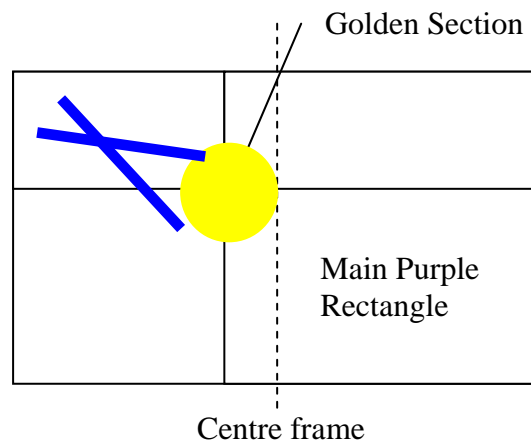
The purpose of this assignment was to understand and demonstrate use of colour in images.

Colour harmony through Complimentary Colours: *Example 1*



I started this assignment by considering the colour relationships and how they could be used in conjunction or as a tool itself, to create a sense of movement and balance in each picture. Having read the coursework and understanding much more now about direction and pull of the eye, I decided to have a go at one of the examples given, however, with my own emphasis on colour and movement.

This picture was digitally enhanced to eradicate unwanted distractions including pollen. It demonstrates balance by placing the yellow centre of this Pansy on the golden section.



The intensity of the yellow on the golden section balances the density of the deep purple, labelled above 'Main Purple Rectangle'.

Even though the yellow area is smaller and higher than the deep purple rectangle, I placed its right hand side on the centre line (denoted in the diagram by the dotted line) to create balance with the right hand lower rectangle.

Added to the yellow is the light blue/purple edge to the Pansies stamen. Adding this property to the yellow element adds more to the subtle weighting that is achieved.

It is subtle; however, I composed the image so that the lines of the petals where they meet almost form the lines you would see in a diagram of the Golden Section. If the reader looks out to the right of the Stamen then you can see the line leading to the right of the frame. Again you can see another leading from under the Stamen to the bottom of the frame.

Finally the movement within the picture was dynamic with an implied diagonal that leads the eye down from the top left of the frame, though the yellow Stamen through the purple cross and down in to the lower right rectangle of deep purple.

I liked this composition which true to the guidance notes was easy to control and spend time on.

Colour harmony through Complimentary Colours: *Example 2*

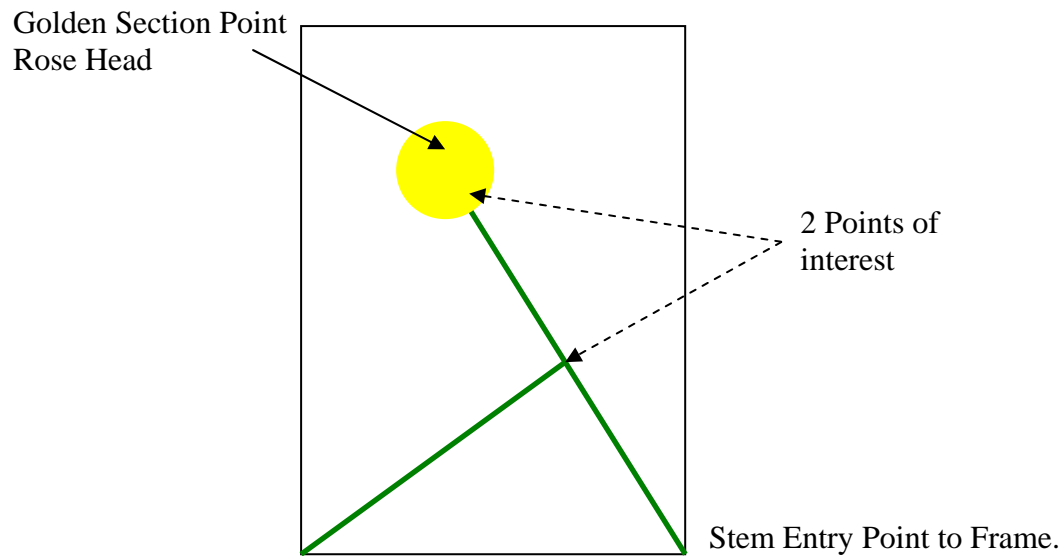


This image like image 1, was taken in a controlled environment. The intensity of colours less saturated than the first image, however, the depth of the hues demonstrates the complimentary harmony.

The composition used the Golden Section to balance the elements within the frame, the yellow Rose head being placed on the dynamic point.

Placing the rose in a vase I controlled where the stem of the rose entered the picture from the bottom right of the frame. It was not exact; however, from the guidance I understand that being precise is not always needed.

The movement in the frame was achieved using the stem and the petal in the lower left frame. The diagram over leaf depicts the movement within the frame with the green lines.

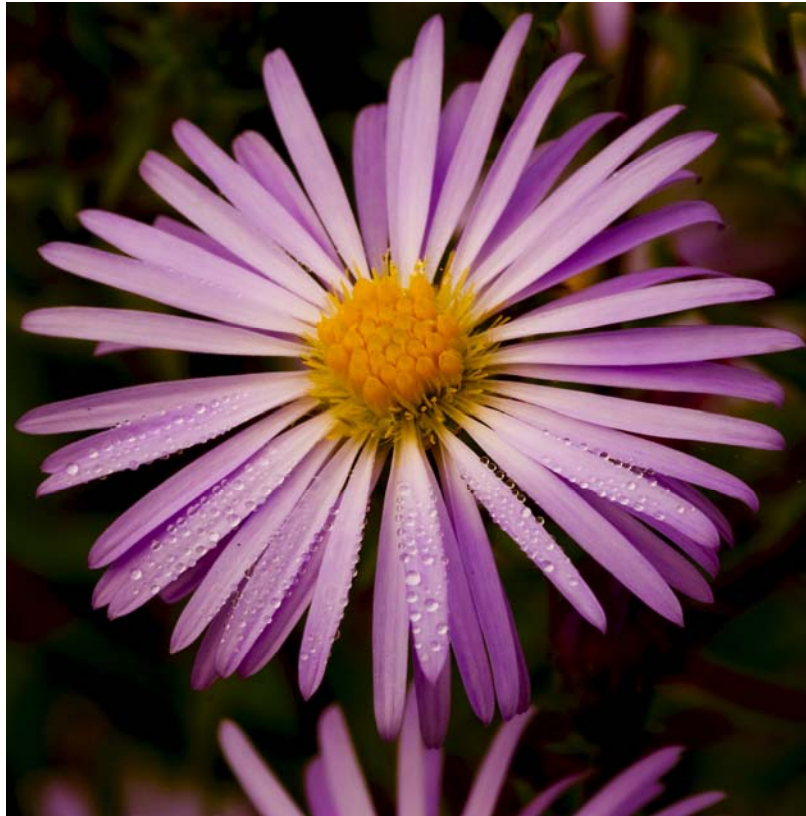


The green stem in the frame and its diagonal towards the flower head move the eye into the picture. The petal to the lower left causes another diagonal from the lower left corner to the centre of the stem, again moving the eye into the main diagonal line and focussing attention on the flower head.

The balance is achieved using the 2 points of interest in the frame. It is slightly awkward but I think it works where the lower of the two points acts as a pivot.

The colour of the green leaves and the stem changes to a deeper heavier colour to the lower right of this point. This adds weight and counter balances the light yellow flower head.

Colour harmony through Complimentary Colours: *Example 3*

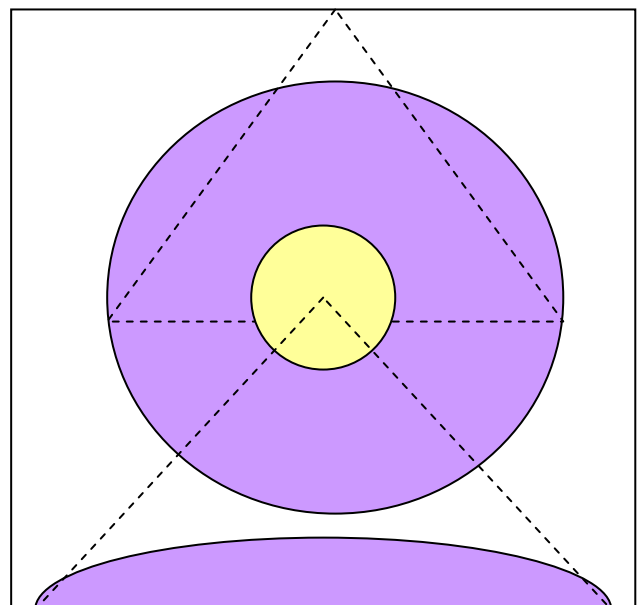


Having learnt in the first assignment and projects that a symmetrical composition suits a square frame, I thought that I would crop this colour complimenting image that way. In project 25 I learnt about using triangles within a frame to aid and add welcome relief in composition. Here whilst the overall image is symmetrical there are notable triangles within. Taken in an uncontrolled situation it took a number of frames to capture this image.

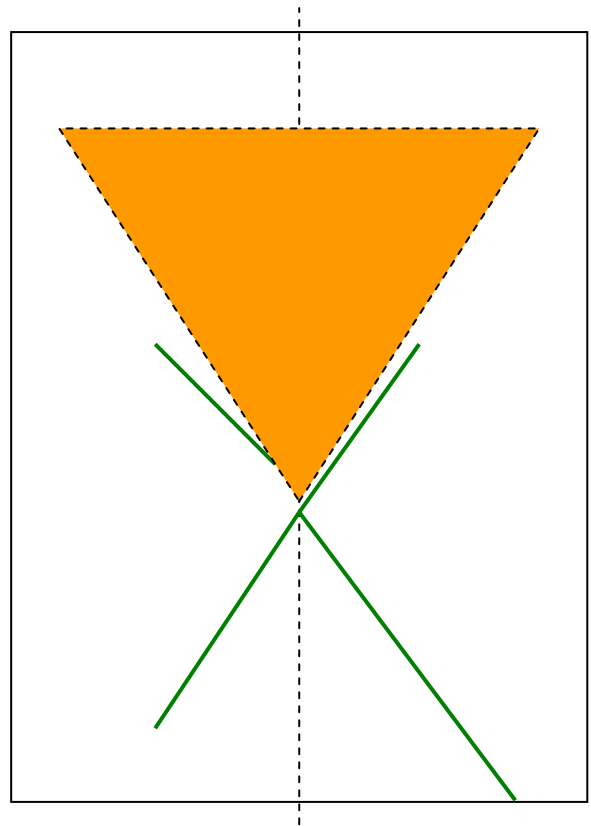
The diagram below seeks to demonstrate my view.

Balance in the picture is fairly straight forward, after all there is symmetry; however, two other areas of this Michaelmas Daisy to me add to the balance, the dry half and the wet half of the petals. As the flower is slightly tilting backwards the weight of the water at the bottom pulls the image back down.

I think that there are a number of Triangles that can be seen, but in the diagram I have drawn what I see as the two main ones. These two areas of composition offer relief to the symmetry. I think there is a lot of movement achieved with the diagonals created by the petals and by the direction the flower head is pointing up and to the left, that implies a diagonal axis.



Colour harmony through Complimentary Colours: *Example 4*



This picture concentrated on the relationship of the colours and the harmony between the orange hues of the Rose and the blue backdrop. The latter created by placing A3 card against a wall in the background far enough away from the Rose as I was initially getting shadows cast. Setting up the flash to light the subject and backdrop independently eradicated this problem.

The composition is another that offers symmetry with a centre line in roughly in the middle dividing the picture in half.

If the subject matter had been identical left and right then there would have been a mirror image.

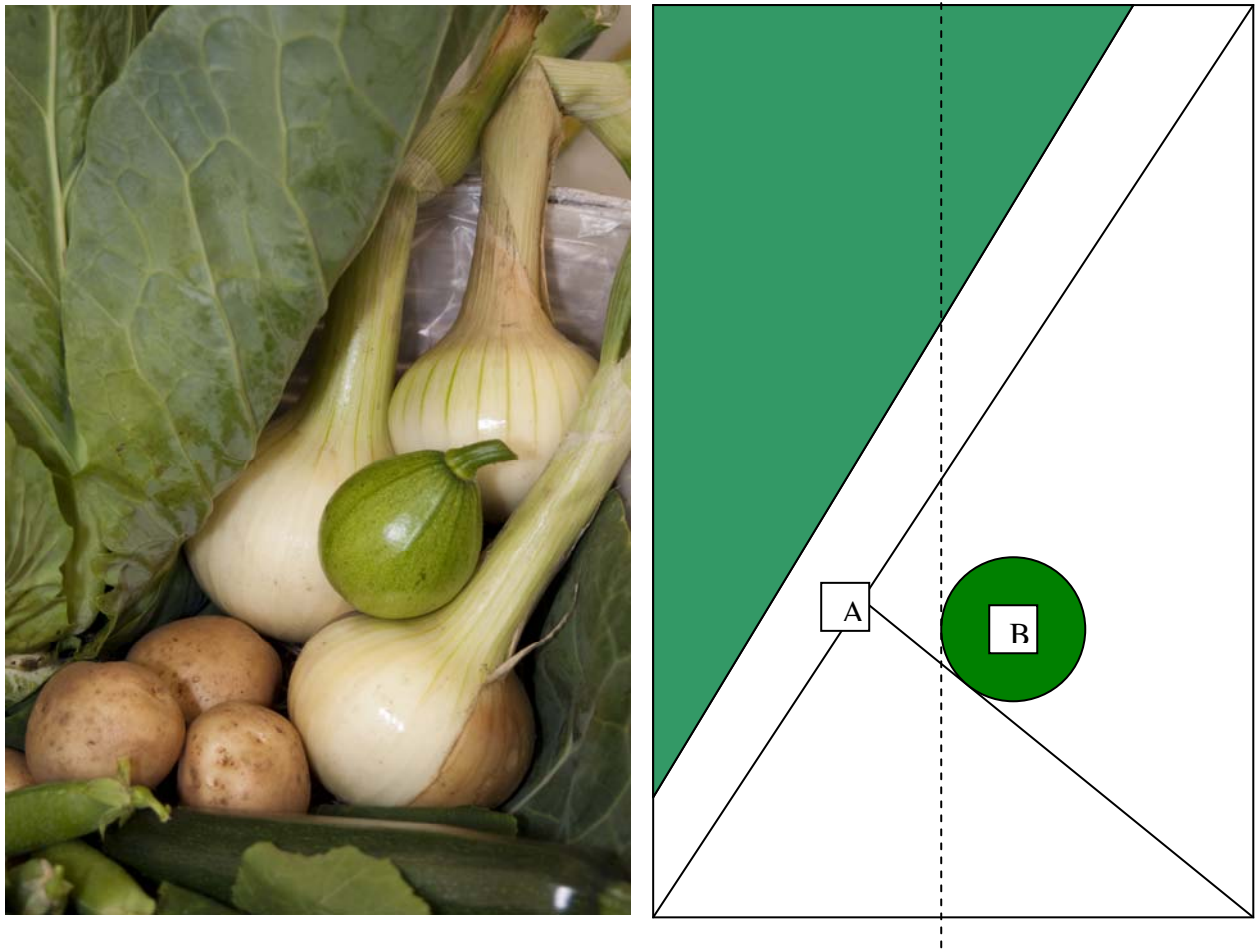
The only reason that total symmetry is not achieved is the difference in the shapes of the petals on the left to the right and the leaf to the bottom left contrasting the stem to the bottom left.

Never the less the intersection of the green leaves and stem offers a central point to the frame. The lower greenery complimented by the two green leaves to the immediate left and right of the orange flower head, hugging its shape.

The greenery whilst creating an 'X' shape in the frame offers balance and an implied chassis that cradles the flower head. The flower head gives an implied upside down triangle.

All of the diagonals offer movement in the frame and balance is further achieved between the similar proportions of blue to orange.

Colour harmony through Similar Colours: *Example 1*



This image was taken in a bustling village fete. The show had a number of exhibits that were judged for presentation and quality of the crops. Many of the arrangements were set up seemingly very amateurishly; however, this one caught my eye. Within the arrangement I could see this close crop (again having learnt in assignment 1 to keep the camera to eye when looking for shots) and the cooler colours of green and beige.

There is a strong implied diagonal that travels from bottom left to top right. Then there is a smaller diagonal that intersects the first, this one starts where I have labelled point A. It then travels down to the Courgettes in the bottom right corner. These dynamic diagonals create strong movement through the image.

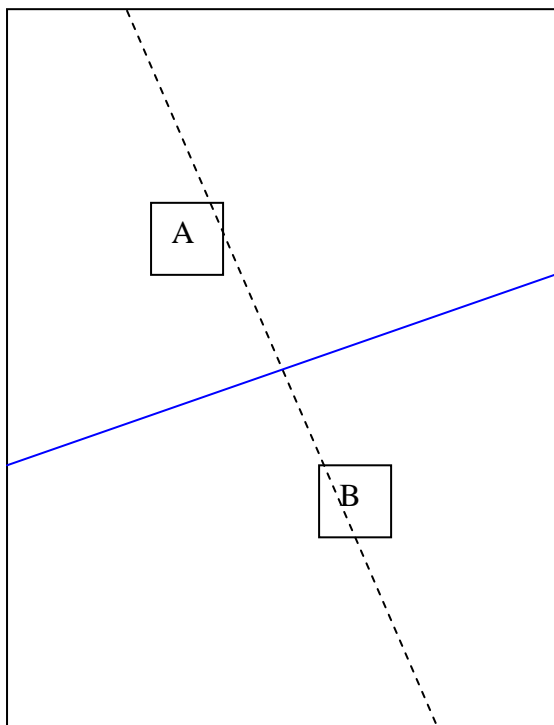
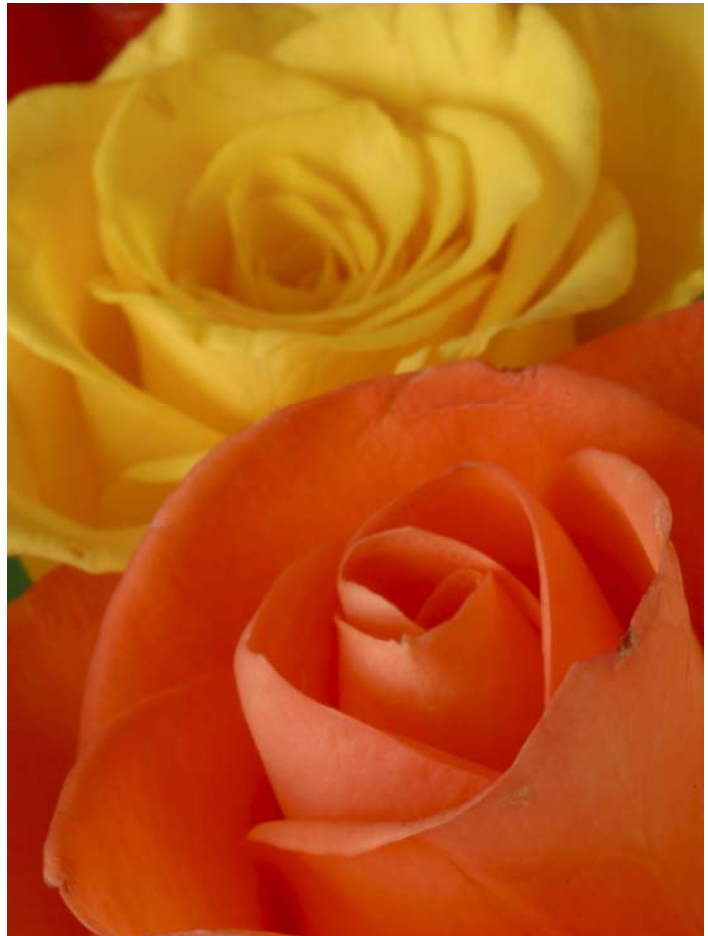
The balance occurs for me with the greenery in the bottom right, its density combined with the object labelled B (because I am not sure what it is!) contrasting with the large slightly less dense greenery of the cabbage leaf that dominates the top left of the frame in a large triangle. The positioning of Object B close to the centre and its density balances the large cabbage leaf.

The colours offer harmony to the picture and as they are all greens and beiges in the similar area of the light spectrum I felt this was a strong candidate image for this section.

Colour harmony through Similar Colours: *Example 2*

Taken in a controlled situation with natural lighting, this warm image was composed with 2 dynamic points and experimented with the knowledge gained in projects 17 to 19. The first point labelled in the diagram as point A was rendered out of focus and soft using a wide aperture. Point B the focal point is obviously much sharper. Combining the similar colours and the diagonal line created by intersecting A and B there is a sense of movement from front to back.

I have drawn a blue line in the diagram below that to me divides the frame in half. The lower portion, below the blue line, is soft orange; the portion above the blue line is dominated by soft yellow. This creates a balance in the frame.



The shapes of the petals and the way the shadows and highlights fall add definition. Curves seem to feature here as well. I can see an 'S' shape that adds interest to the composition. It starts to the top right corner and travels down through the implied diagonal of the top Rose and then loops round and down through the orange Rose to the bottom left corner.

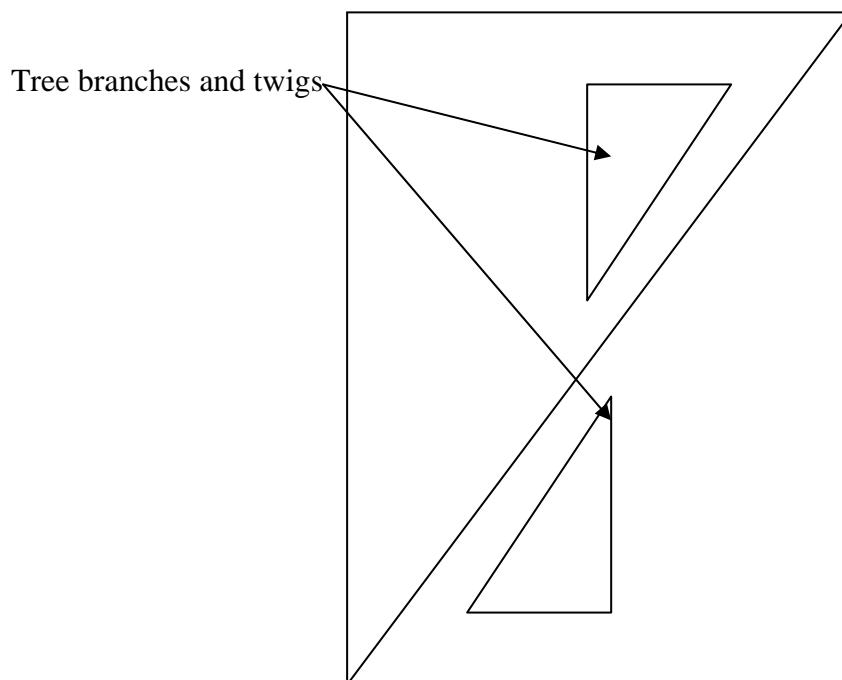
Colour harmony through Similar Colours: *Example 3*



This image of autumnal leaves was taken to show the similar colours of yellow and green on the colour wheel.

The composition is simple with an implied diagonal line starting bottom left and travelling through the image starting with the tree branch as it passes over to leaves three quarters of the way up. The diagonal is creating the movement in this almost abstract image.

The balance is very symmetrical, the two triangular areas top left and bottom right almost mirror each other in colour and saturation. There are also subtly two almost triangles formed by twigs and parts of the branches, to the extent that these similar shapes either side of the centre line, balance the frame. These are indicated in the diagram below.



Colour harmony through Similar Colours: *Example 4*

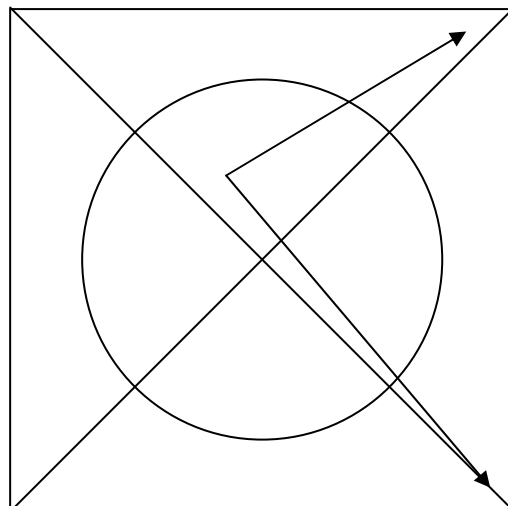


With this picture my intention was to show colour harmony in similar warm colours with yellows through oranges to lilacs. There is also of areas with greens and these are mixed with yellow softening their hue, exaggerated by these areas being out of focus.

The composition uses diagonals to pull the eye to centre frame whilst the key area of the image sits on the golden section i.e. the bee's feet on the flower. The diagonals are from each corner and are implied by the petals of the daisy. The direction the bee is facing implies another two diagonals that pull the eye. See diagram below. Cropping the image to a square frame has emphasised the balance in this symmetrical composition.

I think there is more to balance in the picture than just symmetry, the areas that are rendered out of focus (by the selected aperture and lens), almost match the same ratio to that in focus.

The arrows indicate the line of implied sight the bee may have. The dynamic line to the top right is emphasised by the bees wing to the left. The line if the bee were looking down to the bottom right is also (but less obviously) emphasised by the other wing. This draws the eye down this imaginary diagonal through the flower and the bees antenna.

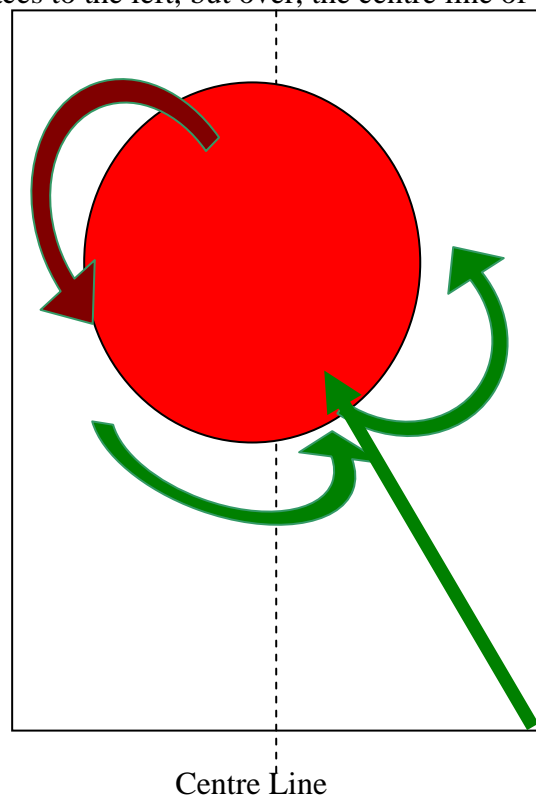


Colour Contrast through contrasting colours: Example 1

For this contrasting colour image I chose a similar colour scheme to the success of the previous assignment 1 picture where I used a home made green backdrop and placed a red spade in front. This image used a green piece of card as a backdrop that ensures no distraction from the main subject. The composition is simple just as example 2 above in complimentary colours; however, this image has strong contrasting colours from either side of the colour wheel, causing bold lines between the subject and the backdrop. This has the effect of creating a set of curves that run off from the strong diagonal of the stem that draws the eye in to the frame. The implied curves at the top of the petals that run the eye over the top of the rose and down are complimented by the natural curves of the Roses green leaves.



I think that the balance in the frame is successful with the right amount of ratio of the red flower head and the direction that it faces to the left, but over, the centre line of the image, balanced against the implied weight of the stem to the right. For example:



Colour Contrast through contrasting colours: Example 2

I tried to use as many variations as I could for this set of images of contrast. Hence, for this image I chose a deep green against a light orange background.

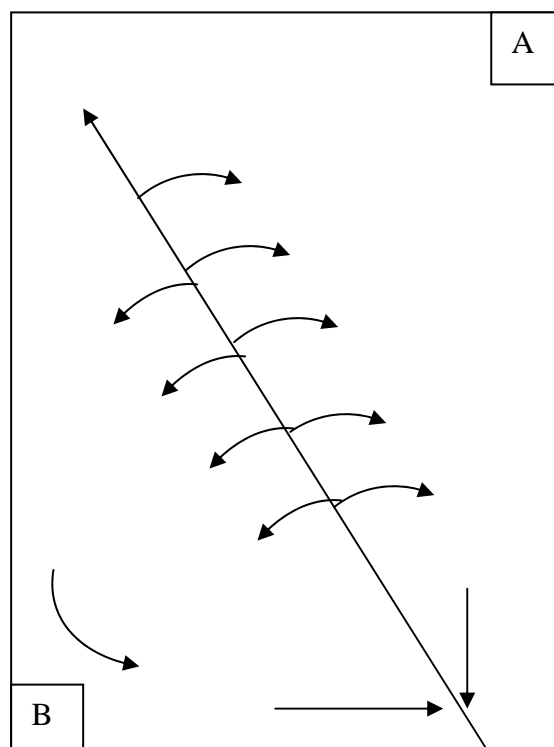
Using a combination of dynamic lines, in this case curves and a strong diagonal, I believe the eye is drawn into the picture and sent into a loop out towards the top right and back down to the bottom right leaf. Similarly on the bottom row of leaves. Whilst similar in composition to example 1 of the red rose on a green background, the balance in this image is offset between the movements in the upper part of the stem against that static nature and weight of the two leaves at the base of the stem.

The remaining balance is achieved with the almost one to one ratio each side of the diagonal dividing line created by the stem of the small branch



In the diagram I have tried to show the direction the eye is drawn through the movement of the diagonal and the curves.

Two triangles are formed by the diagonal line and I have labelled each one A and B, where A balances B



Colour Contrast through contrasting colours: *Example 3*



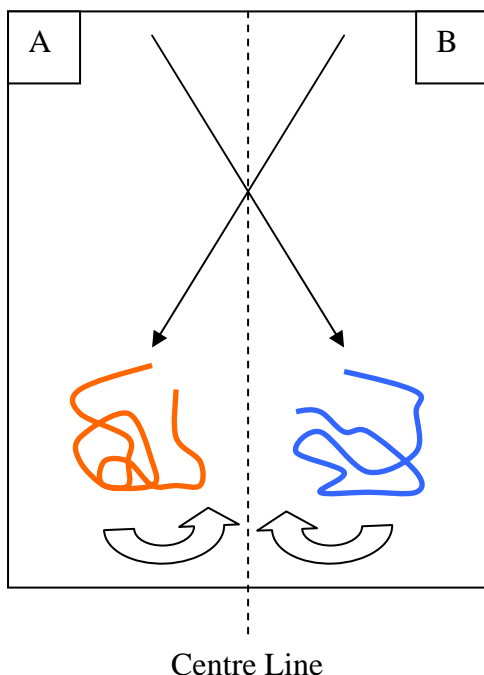
I created this controlled still life to show a number of contrasts, including colour contrast. It is a bit of a brain teaser and I am not sure it fully works.

There is obvious balance that I was trying to achieve with the split in the background contrasting colours.

Then having stumbled upon the scissors there was another colour contrast in the handles that I obviously reversed to contrast their colours against the background.

Having found similar colours of thread again I placed them on their opposite contrasting coloured backgrounds. As a result I came up with this composition.

I think the balance is obvious split right down the middle; however, the whole image even with strong multiple points of interest and two obvious crossed diagonals, has an un-resolving quality.

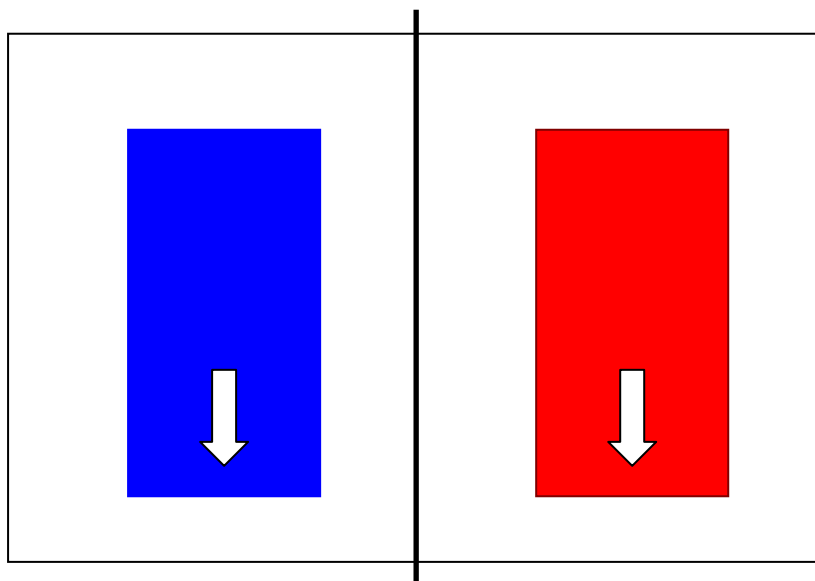


A Balances B with the split as the centre line.

Colour Contrast through contrasting colours: *Example 4*

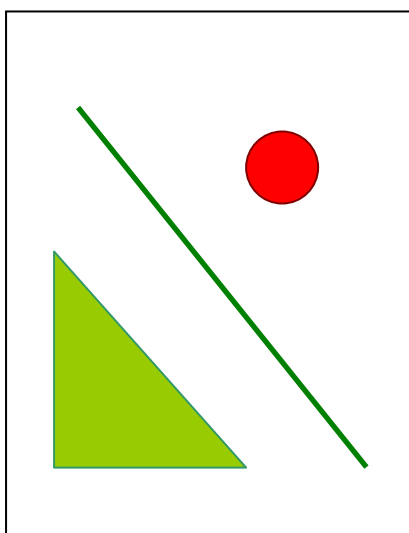
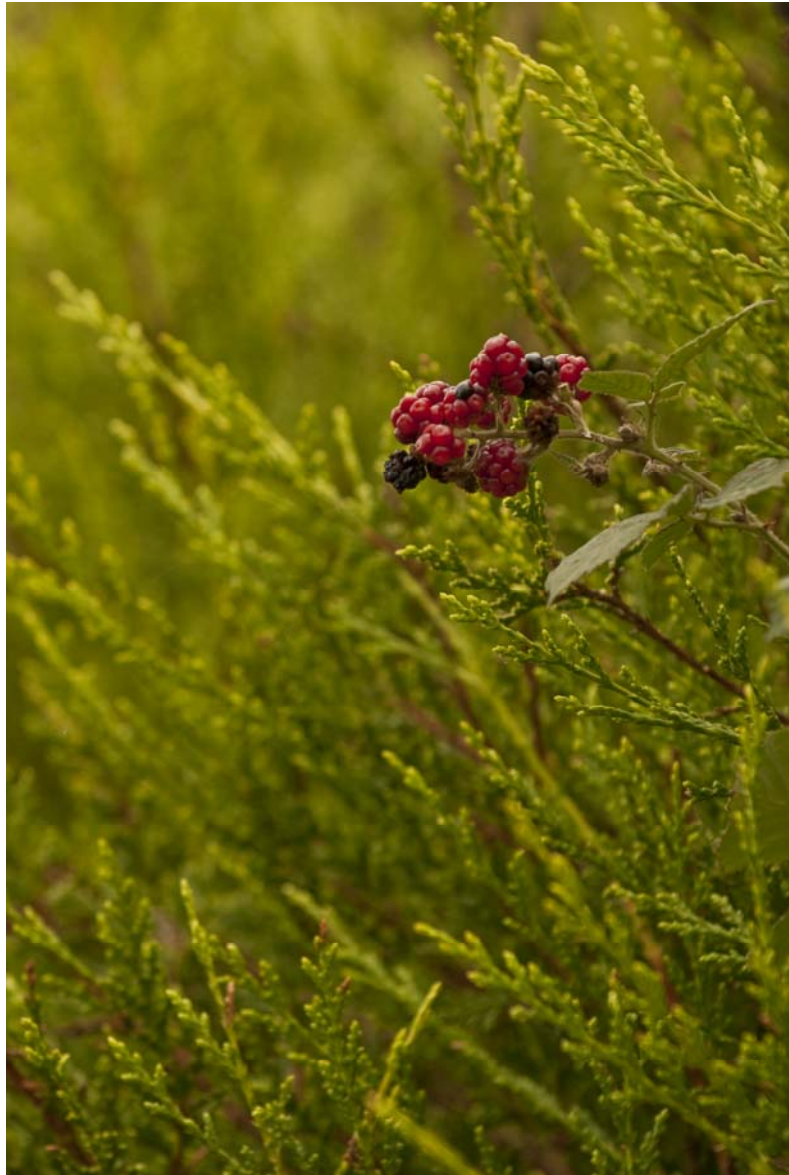


This picture offers a number of points of interest. The main points being the door furniture. Drawing lines across these points from right to left (as in project 17) and vertically through the door knockers to the letter boxes. The balance in this image is achieved using the drain pipe as the central axis and the doors either side. The colour contrast adding weight to this with the intense depth of the colours. The composition balances to make this symmetrical image as shown in the diagram below.



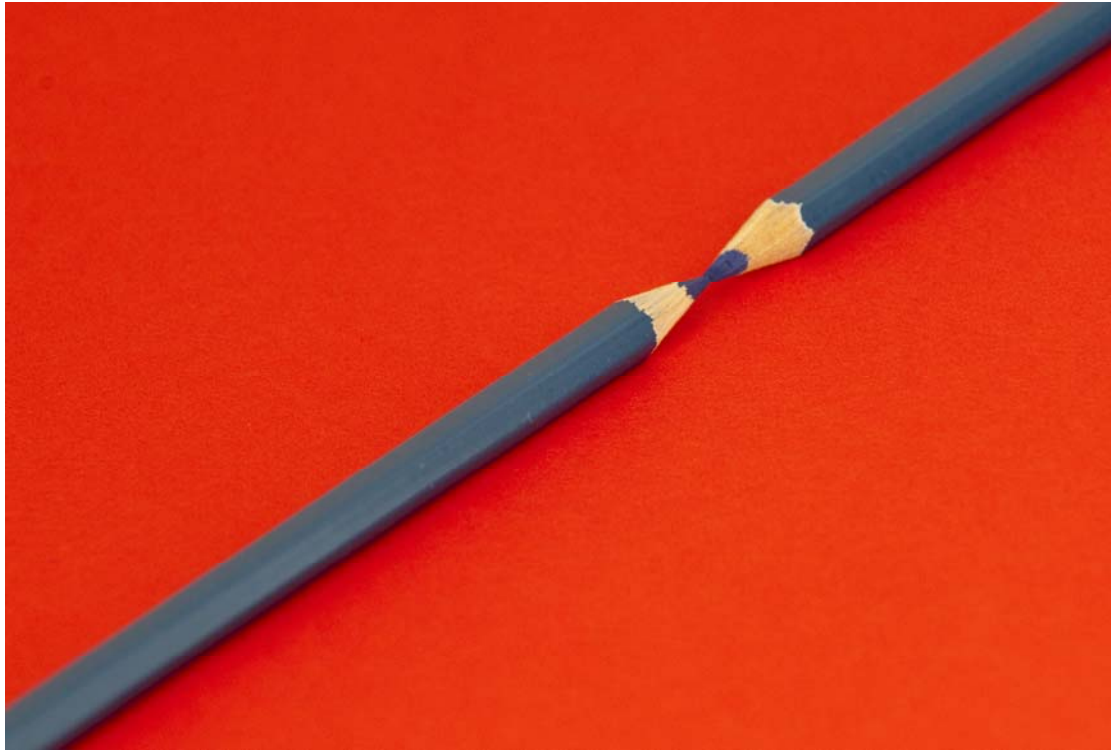
Drain Pipe and Central Axis. The arrows denote the balance.

Colour accent using any of the above. Example 1



This image used the lessons learnt from the first assignment controlling depth of field. I could see how this group of blackberry stood out from its alien environment and with its colour contrast taken into consideration with its proportion caused the colour accent to stand out in volumes to me. The direction of the branches in the bush cause dynamic diagonal lines that draws the movement of the eye. Then there is another element captured bottom left, a triangle of bush more in sharp focus than the rest. The latter element offering balance and relief in the frame. The diagram shows the elements and the implied diagonal in the centre creating an axis. The triangle and red berries (denoted by the red circle) shows the balance either side.

Colour accent using any of the above. *Example 4*



This final image for colour accent took another controlled still life to create. Like all of the other images taken in this assignment there were many others taken of the same subjects varying angles and composition to try and achieve the most pleasing and balanced pictures possible. I used variance in aperture and lenses from assignment 1 and tried creating strong dynamic lines for movement and in addition used the lessons of projects 16 onwards for points of interest, through to colour.

This final shot shows a very strong dynamic diagonal formed using the pencils, it took some time to match up the angles of both and join the tips.

Using control of aperture to focus the eye on the two pencil tips coming together worked well, the point of interest was on the golden section creating an off centre dynamic point of interest. The weight of the pencil facing us played against the one pointing away offers relief to the balance. It also distracts and offers relief to the intense warmth of the colours. This image maybe simplistic in composition to the professional, but having created this and the other images in this section and assignment has taught me a lot in terms of colour composition and elements of design in taking my pictures.