

The Art of Photography

Learning Log
Continuation

Elements of Design.

Project 16: defining a point

Assignment 1 is in and I am moving on to 3 Elements in Design.
This section of the course will give me an understanding of the basic principles of graphic design in Photography.

First up with this section and project I am asked to consider and jot down as many types of situation I can think of which would make a clear photograph of a point.

25.7.2009

- 1/ Wave breaking in sea.
- 2/ Person or animal in crops
- 3/ Stem of large leafed flower
- 4/ Banana tree with intersections where leaves are fanning out
- 5/ Cow/Sheep/Animal etc lone in a field
- 6/ Rock outcrops in forest
- 7/ Lone Trees in fields
- 8/ Bird/s in sky
- 9/ Flowers or other subject against a blurred background (wide aperture)
- 10/ People in similar fashion or in field or sea scape where there presence is small against a wide backdrop
- 11/ Small houses/outbuildings in large fields
- 12 Insects where there presence is small in a scene

Other points including lighting alone:

Sun, Moon, Reflections, highlights of water droplets, Dappled light, Street lights, Refractions.

Having considered these points I looked through my collections of images and selected these following pictures as examples.



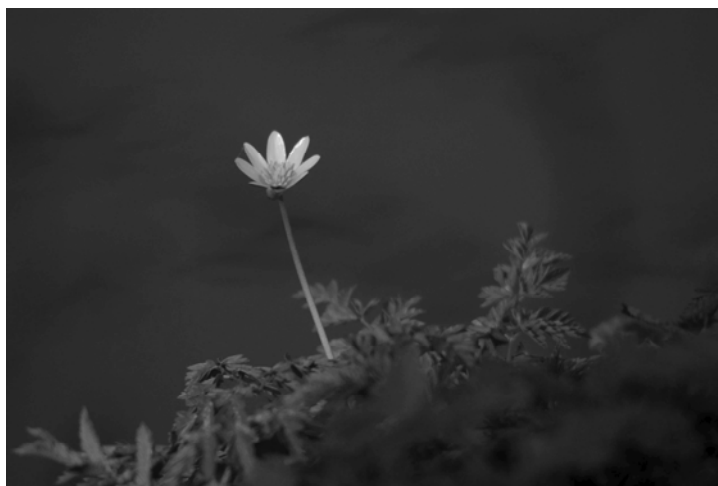
An Egret flying against a large bland sky creates an interesting point in the frame.



Although the Swan dominates more of the frame the intersection of the centre of the body and wings creates a point to the centre right of the image. It obviously relates to the orange of the bill that creates another strong point, but each draws the eye strongly. The presence of the colour in this otherwise relatively black and white image emphasises the fact that colour can play a part in creating points in an element of design. This picture also demonstrates that the larger the point (ie the swans body with wings acting as a point) the less point like it becomes.



This picture of the horse in action with the young lady creates a number of points. The one that primarily dominates the picture is the young girl's face. For me though, as in the coursework example of the boats, there are a number of other related points. The secondary points to me include in order the onlooker's face (with his eyes focussed on the rider drawing a relationship between the two points; a juxtaposition). Then there are the next secondary points of the horse's eye, knees and hooves, each make a small and less obvious point, but never the less aid the composition.



It was suggested as part of these projects in the course to change some images to greyscale. This image in colour works well as the buttercup creates a point with its yellow petals against the out of focus backdrop. In greyscale it creates a strong graphical point irrespective of colour as the flower head stands out.



The image of the Chrysanthemum above, was a colour image to begin with. Here there is a central more obvious point to the centre of the petals where the stamen gathers. The petals themselves each have points at their tips, but as they are rounded it reduces their effect. Furthermore, as there are so many petal tips their combined presence does not detract from the main central point. The lighting effect on the main point and its tones being lighter add to its presence.

This style of this image is sober and reflects a more realist approach, straight or pure photography. I feel this is quite in keeping with a style I produce. The following image which again has a larger graphical point with the flower head is a contrast to the realist approach, here I have used a wider aperture that softens the image and makes the style more pictorialist.



The final image in this project that I chose for points was taken on a ferry crossing to Spain. With points in mind for project 16 and now having read further on in to the

next few projects, I devoted much of my time on the holiday that followed specifically dedicated to taking images for all projects through to Project 29. I had already identified that a single wave in the sea could give me this following shot and I was delighted that with the use of a telephoto lens I could pick off this type of picture. At the back of the ship I could watch out for Dolphins and Whales and whilst being patient to spot one I managed to take this image. Again the wave is a larger point in the picture but I think that it makes the point nicely.



Project 17: positioning a point.

For this project the idea was to place a subject in three places in the frame. Being in the Cantabrian Mountains there were plenty of wild birds of prey above so I had some easy subject matter to try this with. Essentially, according to the notes, there are three places in the frame to put the subject as a point.

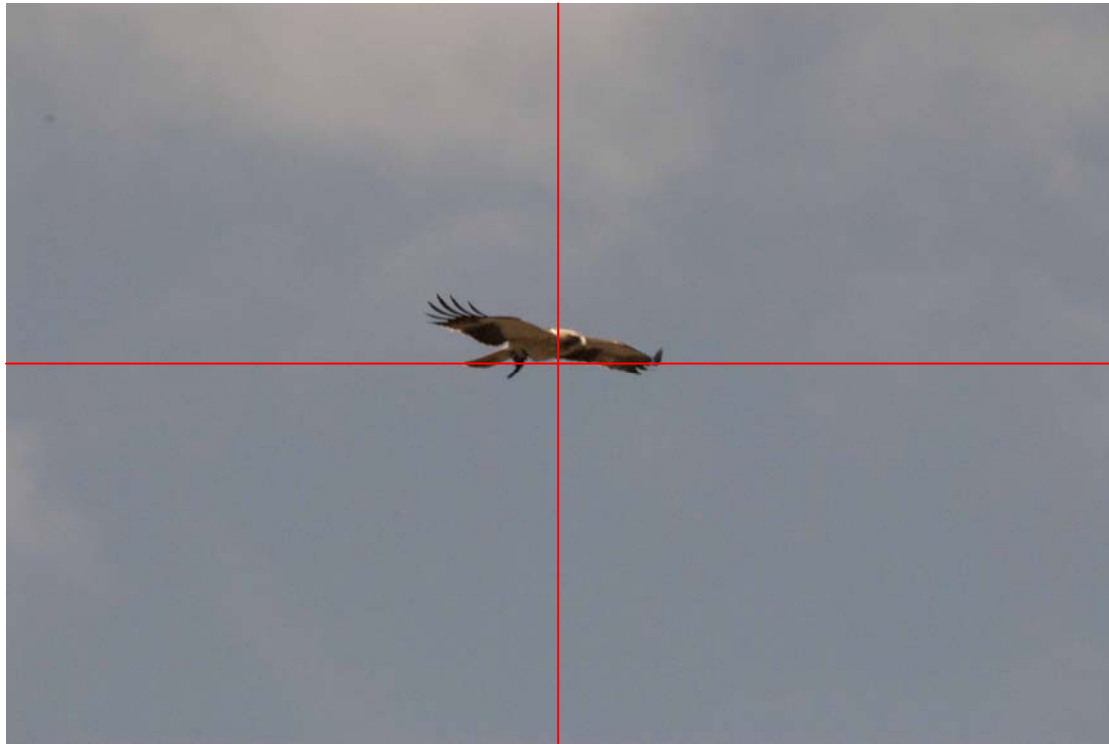
In the middle – see **DSC_3865-3**
Slightly off centre – see **DSC_3859-1**
To the edge of frame – see **DSC_3861-2**

The idea of this project is to understand the ‘point’ and its relationship in the frame. If the point is nearer an edge of the frame then the distance from the edge of the frame can provide a sense of movement. The strength of the movement is dependent on the distance from the edge of the frame. To me where the distance is longer from the edge but the point is off centre there is more movement. The other idea that this project shows is division in a frame. The concept of drawing a line vertically and horizontally is to place the subject or point where the lines intersect.

Additional notes.

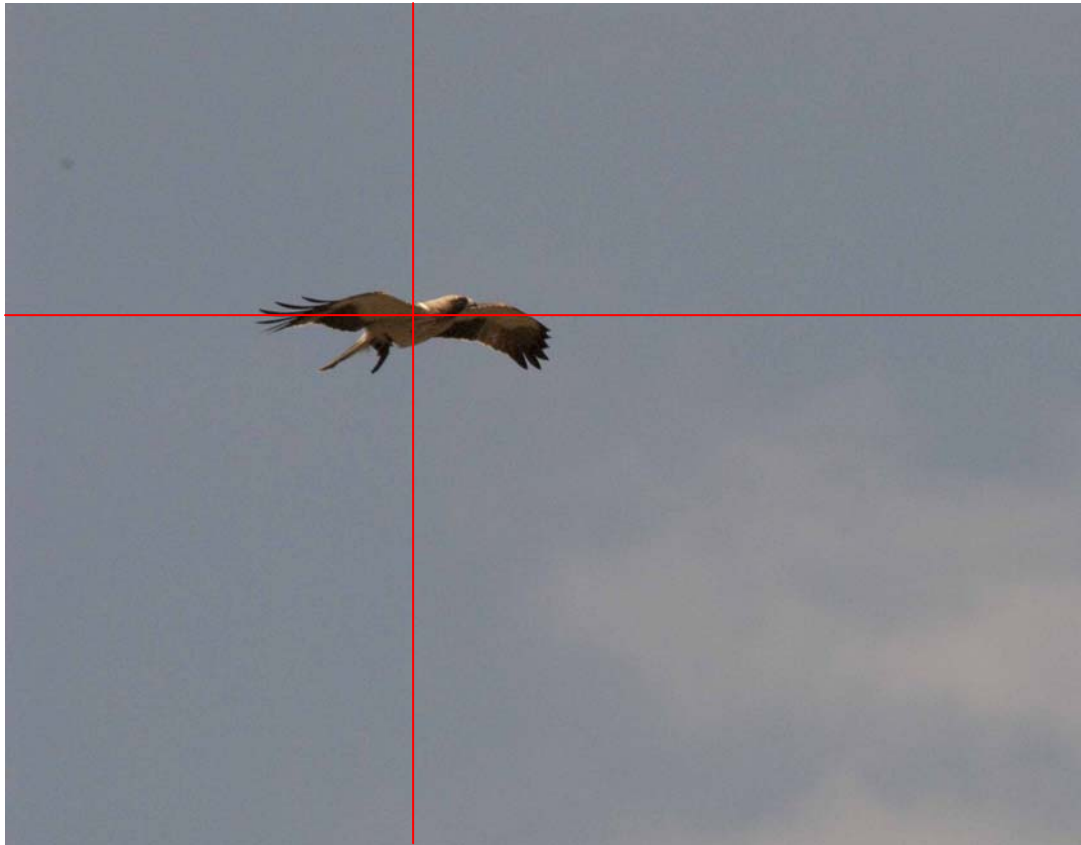
In the past I have been guilty of using the ‘rule of thirds’ all the time. This course has allowed me to expand on this knowledge and to stop using this rule as a definitive. Therefore comparing the results of project 7 to these projects in the ‘Elements of design’, has allowed me to understand so much more about dynamic relationships within a frame. Not only this but when considered with ‘balance’ in Project 11 and ‘positioning the horizon’ in project 12; it all starts to add up to many more picture taking possibilities. This combined knowledge has allowed me improve my composition techniques. Using imaginary lines in composition allows the reader/viewer of a picture, to move their eye around the image you capture. A line from the edge of the frame to a point creates that movement. The intersection allows for the division of the frame and sections where, with practice, I can place objects (whose weight or volume) provides a balance.

DSC_3865-3: Centre frame:



The first image was taken specifically to capture a point in the centre of the frame. The bird is sufficient in size to create the point when balanced in volume against the background sky, as with the following images. Its dominance in the centre of picture creates a very static composition. There is little in the way of movement and in fact, the bird of prey could be hovering over its prey. The lines represent the equal divisions caused in each quadrant. The size of the 4 rectangles caused by the intersection, are similar. Therefore the distance from the edge of each side of the frame is not enough to create a sense of movement and the division is very even, almost causing symmetry.

DSC_3859-1 Off centre



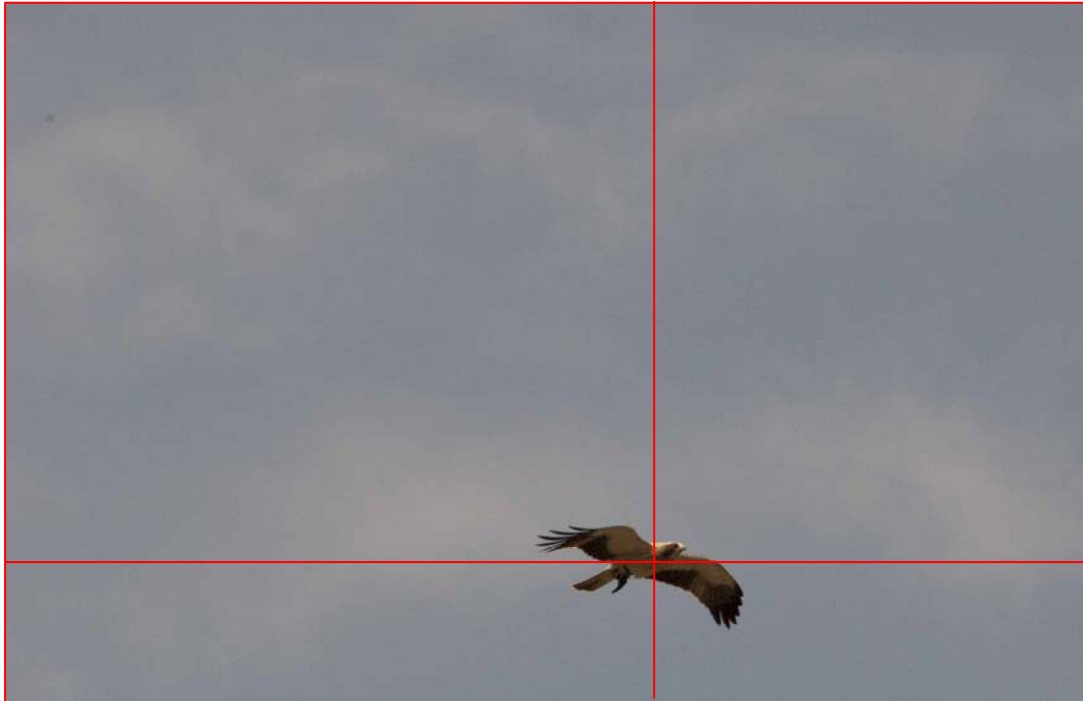
This image was taken just before the last one. The lines have been drawn again to show movement and division.

Instantly when compared to the image above the point of placing the subject off centre becomes abundantly obvious. There is a closer relationship to the left edge of the frame with the birds right wing tip. The birds head is to the left of centre and the bird appears to be looking along the imaginary horizontal line.

Its relationship with the edge of frame is providing a sense of movement. It appears to be flying into the frame and the viewer should find it easier to imagine its flight path through the picture.

The division is interesting as well. The top left rectangle has no main detail in the imaginary sub frame. The lower right imaginary sub frame has subtle cloud detail which by its presence and weight adds a subtle balance.

DSC_3861-2 Edge of Frame



The final image I deliberately took with the bird close to the edge of the frame. I could see as I took it that there was little compositionally that appealed. There is now no real sense of movement. The viewer could think, if it was a video, that the bird will move out of frame somewhere just below half way up the right hand side and slowly, certainly unremarkably.

The bird does create a point, however, the size of the imaginary sub frames provides little in the way of balance to aid this composition. If there had been another bird in the frame creating another point somewhere to the top left then maybe that would add balance and movement. It would probably be more appropriate than another bird placed in the centre of frame.