



Pearson

GCE A Level Advanced Art and Design

**Photography
Component 2**

FRANKIE

Total Mark 43

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	10	10	12	11
Performance Level	4	4	4	4
			Total out of 72	43

**AO1
Develop**

**AO2
Explore
and Select**

**AO3
Record**

**AO4
Realise**

Total
out of
18

10

10

12

11

Total
out of 72

43

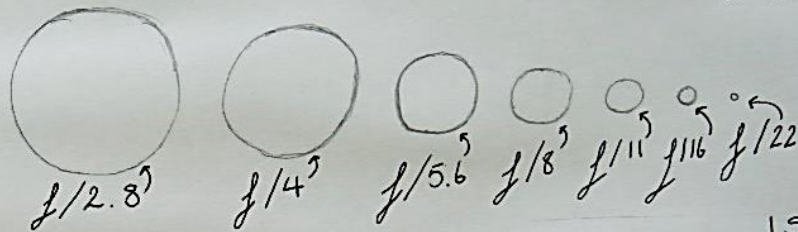
[→ Back to contents list](#)

Camera Settings



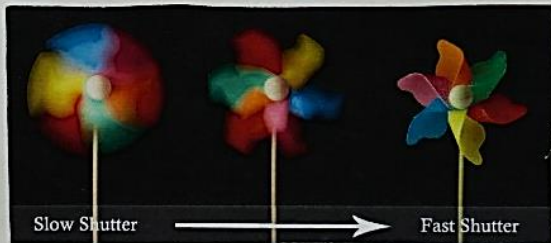
Flash photography is used to create a flash of artificial light to help illuminate a dark scene.
 (How does it change a photograph?)

Aperture is the hole in a lens, where light travels through that leads into the camera body.
 The amount of light that enters the camera depends on the size of the lens.

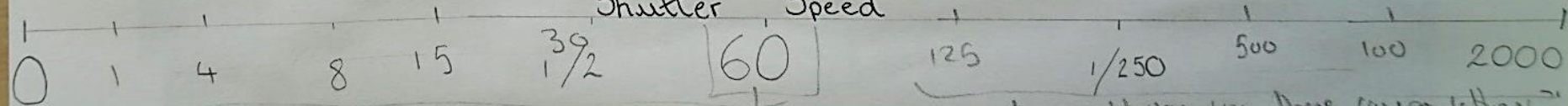


How does this change the photograph and it's focal point + depth of field

ISO is the level of sensitivity of a camera to light.
 The lower the ISO the less sensitive the camera is to light.



Shutter Speed



Why would you use a low Shutter Speed.

Why is 60 important

Why would you use those camera settings?

CRITICAL EVALUATION:

TIM WALKER

Timothy Walker was born in 1970 and is a British fashion photographer, who regularly shoots for Vogue, W Magazine and LOVE magazine. The title of the photo I have chosen to evaluate is called 'A Play Of White' and is one photo of a sequence of others that consist of the model Caroline Trentini for Vogue Italia in March 2006.

This piece consists of the model placed slightly off centre facing left with a rather abstract body structure. She is gripping a disco ball while others are strewn around her feet reflecting light in a soft, magical effect; sprinkling the wall with dots of light. The model is wearing all white that reminds me of a ballerina costume due to the purposeful positioning of the legs. I believe this piece of work is channelling an almost 1920's appearance as the clothing along with the headband is similar to a flappers outfit and the disco ball seem to suggest a dancing environment.

The composition in this piece, although not a crowded one is neither an empty one either, giving an almost middle boundary where the picture is full but not overpowering. This is due to the fact that over half of the picture is being taken up by something, yet in the empty parts the fractions of light fills in the space in a almost sensitive way. Although you could argue that this picture doesn't use the golden section because the model is positioned in the middle; for me the focus is mainly on the top left of the photo because that's where most of the action in the picture happens, including lens flare, the large window, most of the models most important features, such as the face and arms and a prominent disco ball.

Walker uses a digital camera perhaps with flash to enable the lens flare to happen; then again the lens flare could be due to positioned studio lights or it could of even been edited in later, although that is more unlikely. Due to the use of a digital camera the quality of the picture is extremely crisp and clear.

Studio or even natural light must have been used to emphasize the reflections on the disco balls and to create a more dese and visually pleasing photo. Due to the fact that this was used in a Vogue magazine it would be sensible to suggest that the picture had been enhanced and edited in some way to make it look more vivid and clear.

A way that I would create this same kind of effect in one of my own photos would be to have some sort of concentrated light directly reflecting off of a reflective surface to create the same sort of effect that the disco balls made. Although I could not recreate this photo due to the apparent high budget that was used not only for set but for equipment and editing software too, I could recreate it in downplayed manner.

It seems as though a pink filter has been overlaid onto the image to create an almost romantic mood or a soft one. Due to this it make the photo look warmer

and more inviting other than having an obvious blue filter that resembles more closely to cold and hostility.

I really liked Walker's use of light in this picture as it created a more impactful photo and help the storyline within the photo to create a more fairy-tale atmosphere.

The reason I picked Walker was all of his photos had a fairy-tale and almost magical, dreamlike atmosphere when it combines with the soft filters and mainly pastel colours. Due to this, this has greatly inspired my photography route as I am intrigued by this type of photography.

Very good evaluation Frankie
RH

model facing
left to
create
focus
in top left.

background
blurred.

Speckles
of light filling
up photo.

adds
more depth



foreground focus

different
sized
disco balls
create
alteration.

For this experiment I tested out the exposure and shutter speed and ~~exposure~~ to show how it effects the photo and atmosphere of the photo. The higher the shutter speed the darker the photo and the lower the speed the more over exposed it becomes. For example the photo becomes overexposed at around 50 and all of the intricate details and shadows that give the photo dimension. However on the opposite side of the spectrum, the dark images can create problems with the clearness of the image.



Too dark to see any important features. due to how the day was overcast the images needed more exposure.



These are where the images use the darkness of the shutter speed to aid in atmosphere development.

probably the setting I would use



In my opinion, this is the shutter speed amount I would use for this day.



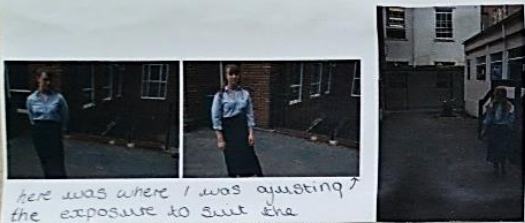
here is where the image begins to become too overexposed.



For this photo I headed towards the drama studio to take advantage of the different artificial lights it had. I then placed my model in front of an artificial green light to create an almost luminous effect. I believe the composition, although not following the golden section, creates a pleasing picture because of the vast emptiness of the photo that make the silhouette stand out much more vividly.

For this photo, although I used natural lighting, when I transferred the photo to photoshop I added an artificial light but changed the tone to a warmer one to create a more natural effect, cascading down onto the model therefore making the centre of focus in the top left.





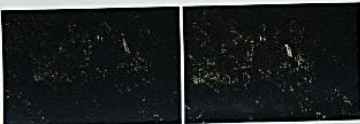
here was where I was adjusting the exposure to suit the type of day it was. (cloudy) →



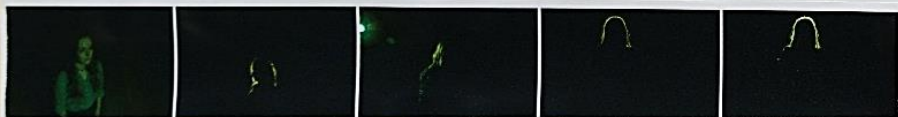
here again I was adjusting the exposure to suit the low level of light that was available.



here I was trying to create a luminous effect with the artificial lighting behind the model.



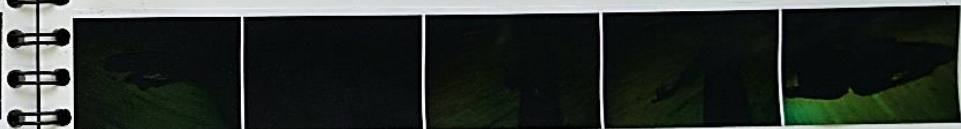
↑ I think these give a very fairy-tale style appearance due to the overwhelming amount of shrubbery.



With these photos I focused on using the artificial light in different angles and levels.

for this photo I placed the model in front of the light to create a prominent shadow and to draw attention to the model's features.

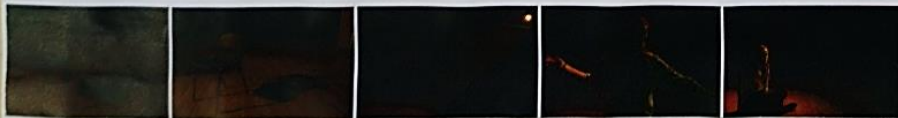
with these I focused



next I was testing out warmer toned artificial lighting to see the type of atmosphere it could create.

because of this it created a darker atmosphere.

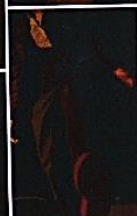
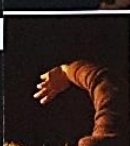
in these photos I tried to include



walken arms
fit hip please
+ arch her
needed.

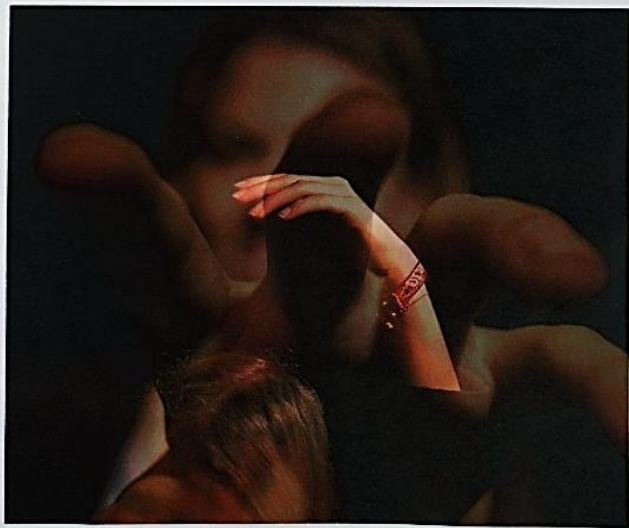


wulfenans
erziehung

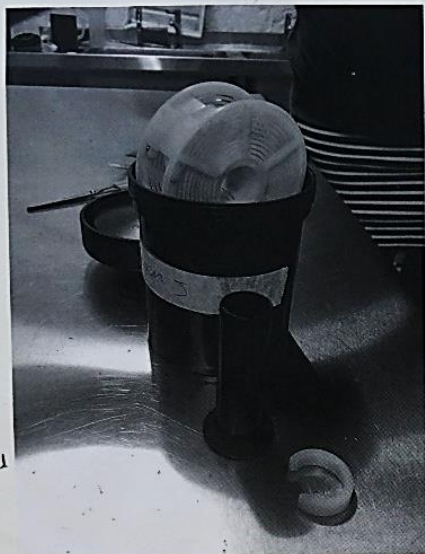




Frankie, I like
your work, but
you need to
make each photoshoot
different as it will
help to develop your
skills further.
White ups that are
day are good, but
not pushed.
New 'le tenn - New
approach to how
much effort you
put in.



This is the spool and light tank. This is used to develop the negative film. Last developer is poured into the light tank, then poured out and followed by stop. The stop is then poured out and lastly fix is poured into and out again. The film is then finished and is able to be removed and used.



When I finished developing the traditional photographs using the enlarger, I then used actual items to create a different style of photograph that resembles shadows.

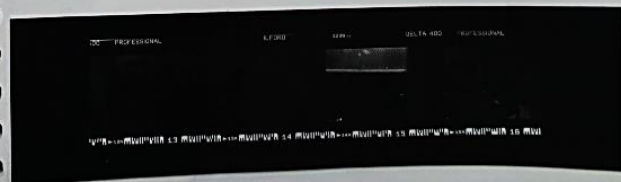


These were the films I chose to develop. How I did this was by, firstly making sure the room was completely dark (with the exception of red lights) in order for the photo paper to not get fogged therefore making the paper unable to display the photographs. Then I cut the photo paper to the approximate size of the film strip. Then placing the film strip on top of the photo paper, I used the enlarger to shine a light on the film and paper. For me, I only had to shine the light on the film for a maximum of two seconds as I found out by doing a tester strip. After shining the light onto the film and paper, I then took the paper and placed it in developer for 2 minutes. After this I placed then finally fixer in a stop for 1 minute and all of this the photograph is now fully developed and looks like the two photos below.

as you can see here the photo has 'fogged' this can be caused by exposing the photo paper to light by accident before the film is transferred. This then stops the photo from being transferred clearly and properly.



This is a developed photo of the negative films that has been slightly underexposed to light, therefore making it a bit too dark to see the photos clearly. If I were to do this again I would expose the photograph for longer than 2 seconds in order for the photograph to appear lighter.





For this image I took some fliter and painted it on to photo paper while the enlarger was projecting.



For these photos I placed various objects on the enlarger to create a different range of image contrast (the traditional photo/envelopes).

STOP MOTION

This was my first attempt at a 'film'. For this 'film', I chose to do a stop motion because I knew it was one of the simpler methods. For it, all I did was have a model lie on her back on a table, facing up to the camera that was attached and suspended slightly from a chair.



I decided to use water colour on the models face to create interesting lines and patterns. Unfortunately there was no story-line or meaning behind this project but instead it was simply an experiment with stop motion. All I did throughout the 'film' was slowly add more and more water colour to the models face. This, I believe gave a rather interesting video to look at. Overlaying music on top of the video added to it.



I took these photos above, I took as the model was washing off the water colour. The reason I took these was because I believed they looked very dark and violent. The way the water colours mixed together created colours that resembled bruises. I would've used these photos in the film, but unfortunately I couldn't find a way for them to fit in.

PHOTOSHOOT 1



I liked this photo because I believed the placement of the notes portrayed an almost desperate appearance.



For this photo I wanted to clearly have the model express joy at the realisation of the amount of money she has.



I liked these photos because they created a romantic atmosphere along with the flower and delicate positions that created an almost innocent photo that also seems to have a slight provocative suggestion.

personally I disliked how this photo came out. I think this because I believe it looks almost as if the model is lifeless which was the opposite of what I wanted to portray.

← too lifeless

← like this photo as it has good composition I believe, I also like how the model is looking directly into the camera.



↑ makes model look powerful due to angle



↑ shadows



↑ scene + angle



↑ I liked the way the shadows work. attention



These photos boast the model in a romantic yet slightly provocative light.



↑ makes model look innocent



↑ placement of scarf

↑ I like angle + placement of model + camera.

For this photoshoot I wanted to introduce the idea of a 'gold-digger' but I believe that I made most of the pictures too innocent.



← one of favourite photos



← angle



← half of body out of shot



← different emotion

← happy?

↑ material assessed? evil?

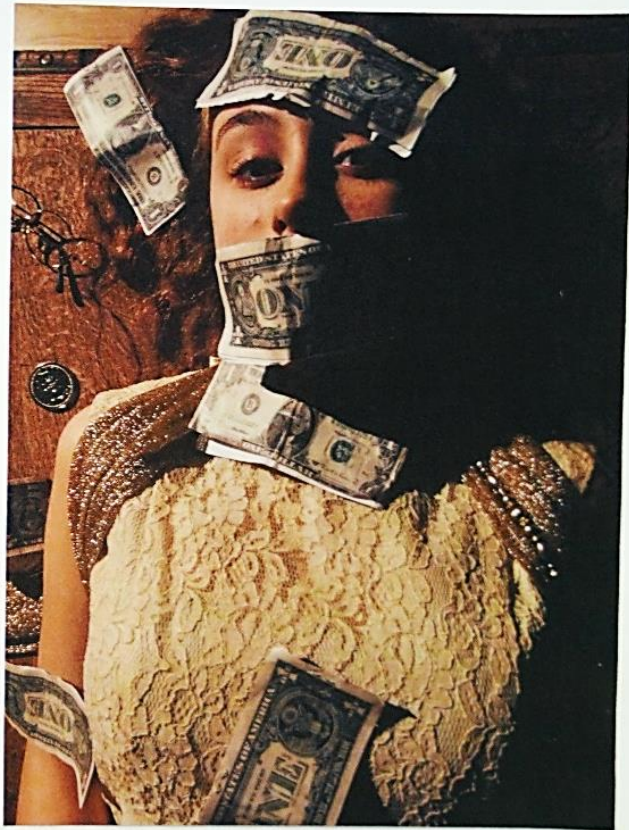
← These two are some of the few 'innocent' looking photos I took

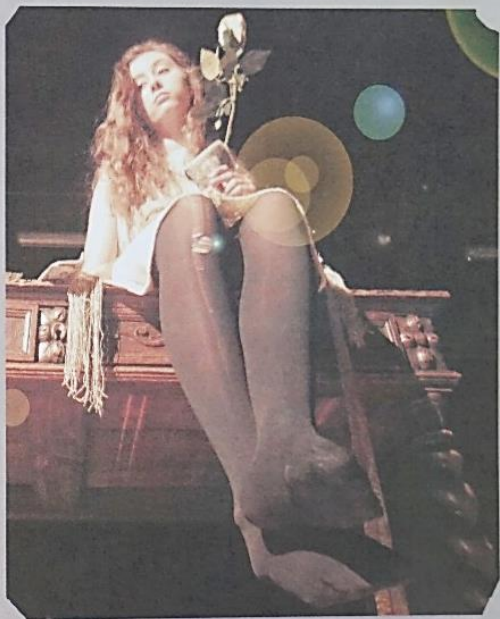
← angle + shadows

I liked this photo because of the angle the photo was taken. How the model is looking into the camera lens gives an almost innocent appearance to her, along with how the rose is placed delicately on top of her and the slightly awkward arm placement.

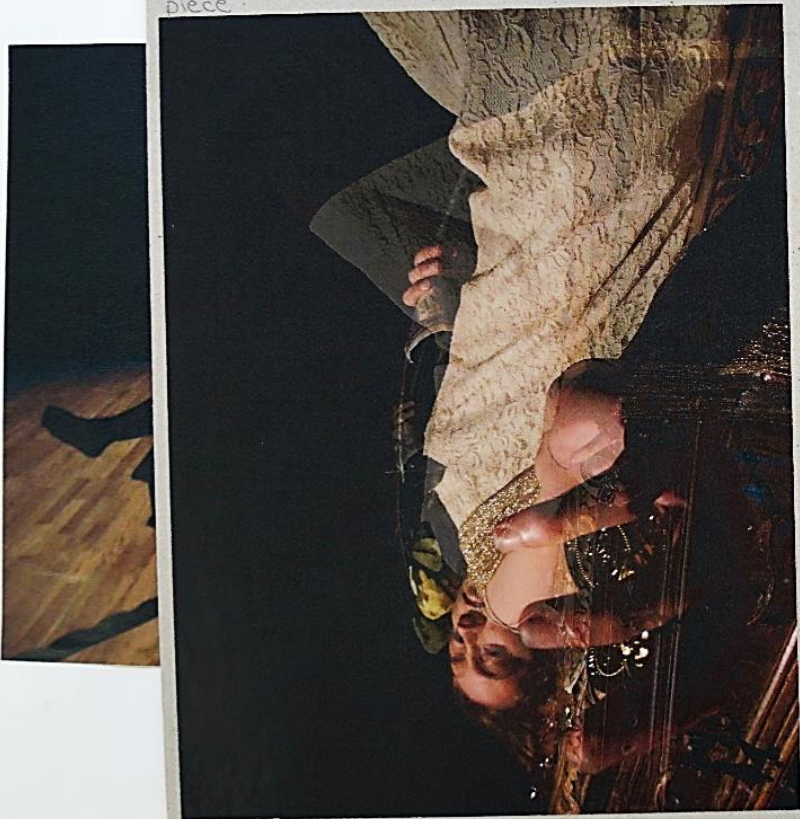


I liked how the photo gets all of the models body in the shot, as it gives a good perspective, although it ~~is~~ doesn't follow the golden section.





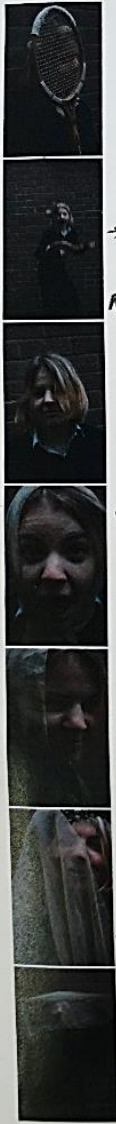
for this photo, I decided to overlay two relatively similar photographs I took to create a slightly distorted image. I liked the effect this gave to the piece as it created an almost elegant touch to a piece.



Portrait Photography



I purposefully made the exposure dark to convey more atmosphere and mood into the photographs, as I think that if I had too much light it would take away the mood of the photos.



I used the scarf here to create more texture to the photo.

→ note of a fun/funny photo. imagination.

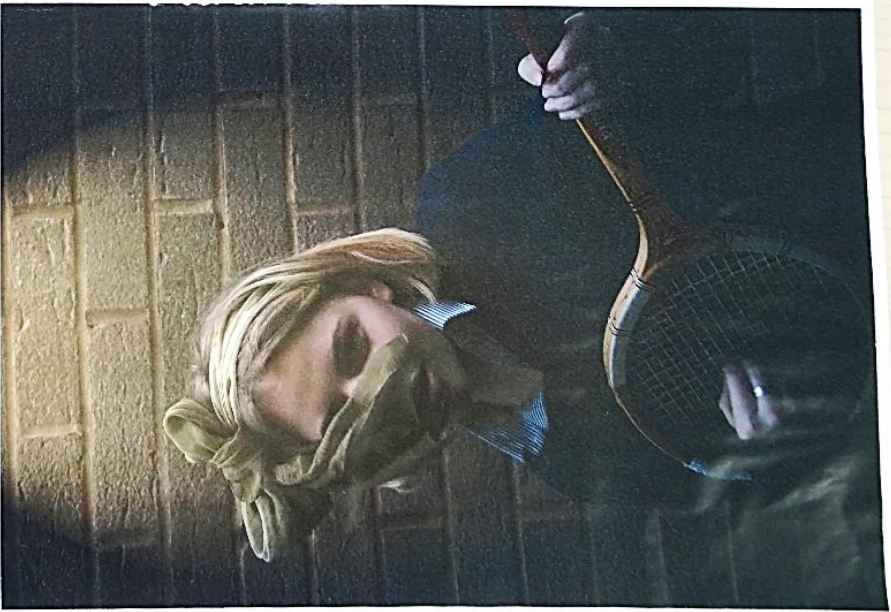
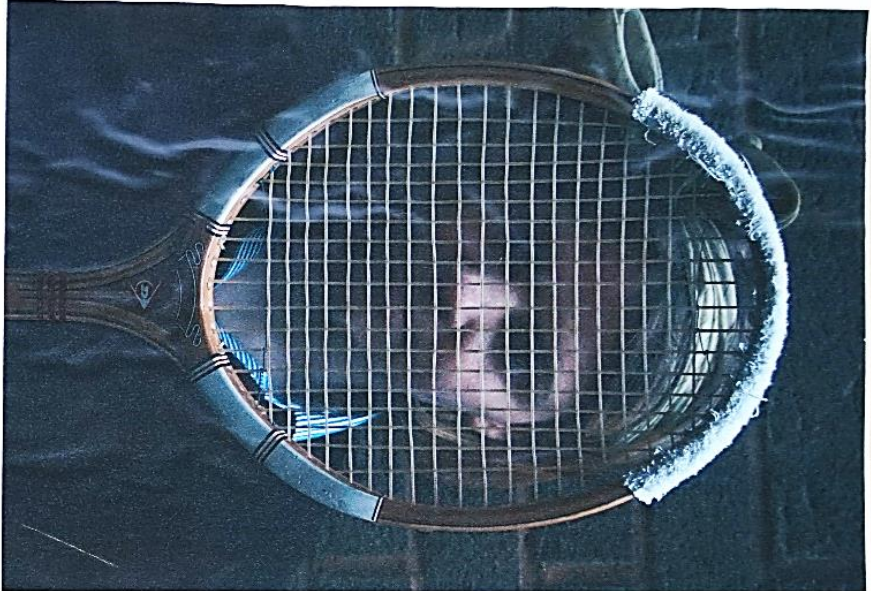


I really use this photo because the way the model's face is very relaxed and almost judgmental but the scarf also gives a lovely effect almost like smoke.



with the tennis racket I was trying to create interesting angles









LAST YEAR'S PHOTOS

①



This photo was one I was really pleased with ~~of~~ the outcome of. I like this photograph because of how much emotion is captured. The emotion on the model's face is a mixture of disgust and anger. To accentuate this emotion, I played around with the brightness and contrast on the eyes. I felt this added a whole new addition to the photo.

The whole idea of this photo was the fact it looked like it had been plucked straight out of a film. The way in which I edited it gives off the same sort of cinematic appearance. Due to the title I chose last year it didn't let me expand on this cinematic appearance but it's something I very much want to explore and develop.

2



3



~~⊗~~ ④



~~⊗~~ ⑤



- ① Last year this was my AI piece. This sparked the initial idea in my head to focus more on portraiture. The pure emotion that I captured from the model motivated me to try to capture more candid moments.
- ② This photo showed my more fashion forward side of photography that I experimented with. Although I enjoyed experimenting with more extreme, posed images with brighter contrast. I liked this photo because of the way the model was posed.
- ③ This is another photo that was less posed and more candid. I also like how backlit the subject in the photo is. The foggy glazed window in the background combined with the wispy vines gives a whimsical appearance.
- ④ This is another more fashion forward photoshoot and the reason I like this photo so much is because of the way the fabric is flowing around the model in a mysterious manner.
- ⑤ I liked this photo because, again, it was a candid photo of my model and I overlayed a photo of a window I took previously, and experimented with how it would impact the look of the photograph with the model and I felt the window framed the model in a very fashion styled photography way.

PHOTOSHOOT 1

f/7.1 1/100



My model recently injured herself which resulted in a black eye which I decided to use to my advantage

I thought this photo was a little too overexposed but after editing it into b/w I felt it created a better atmosphere. 1/200

one of face photos



outstretch her uncomfortable angles bones and muscles

wanted to draw attention to the models black eye
f/5 1/320 150 400



one of face photos

composition good

traditional portrait style



one of face photo

f/7.1

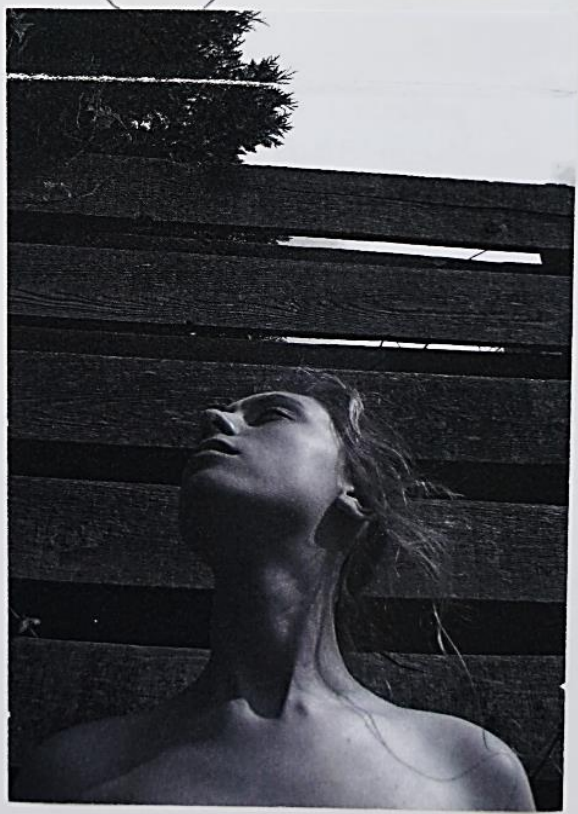
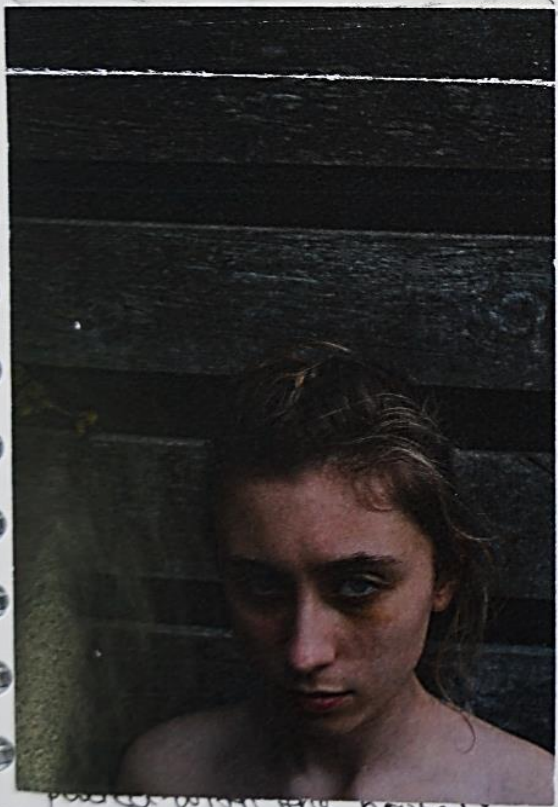
1/400

150 400



1/500

one of
fave photos



paired with the brutal
stare almost indicates
a story

Whilst experimenting with the model's poses, facial expressions and the message I wanted to convey, I also wanted to focus on the composition and how I could make the image more visually appealing. One way I did this, as shown in this photograph, was find lines that could lead directly to the model so that the eyes land on her. The centre line~~s~~ does this by cutting the model in half when it meets her.

concrete line, the dragging down centre of the photograph but also guiding the eyes down to the model.



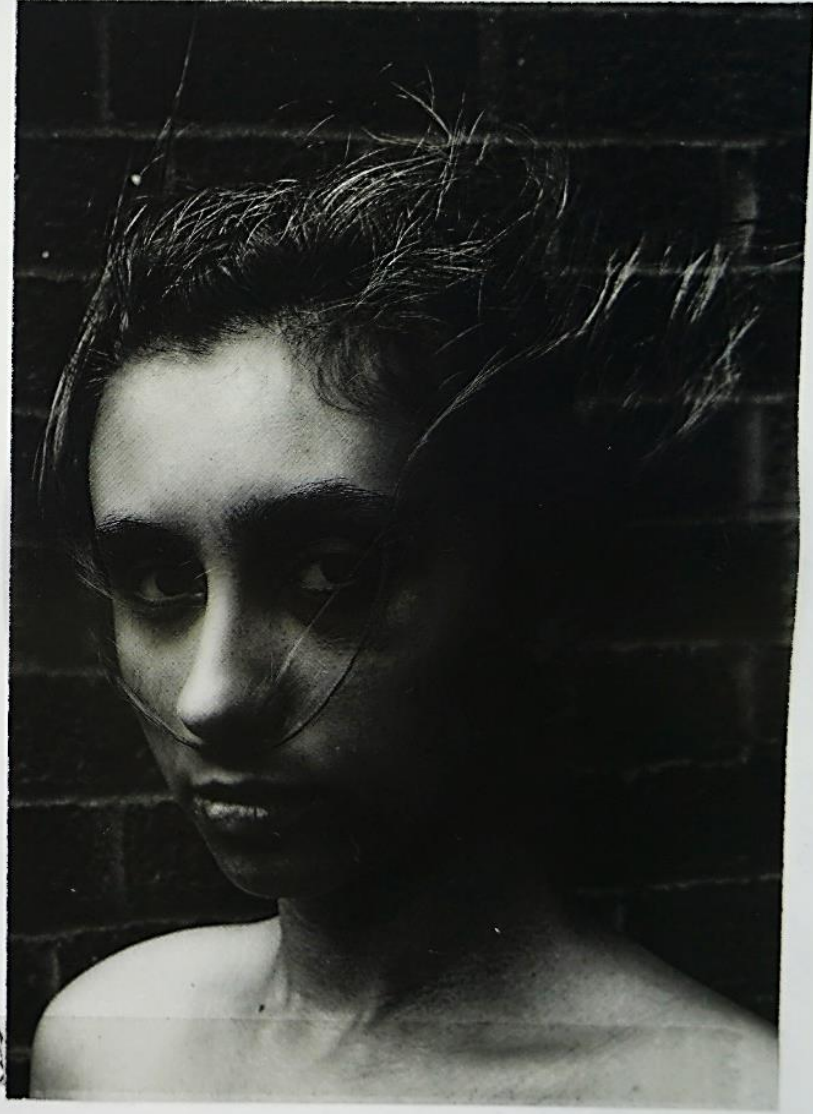
← obvious black-eye on right eye creates vulnerability and story.

← bare shoulders childlike?

I really like this photograph as I was able to capture so many interesting aspects, such as the intense emotion from the model or the way the model's hair is dramatically blowing across her face. The bare shoulders contrasting against the industrial brick background gives an interesting contrast between the natural (body) and the man-made (the wall). I decided to produce all of these enlargements on acetate to bring out the highlights and contrast of the photograph. I wanted to do this to create an intense atmosphere within the photograph

love the serious expression of model.

accusatory? →
↓
sad?
↓
innocent?
↓
pleading?



I feel like this photograph is one of the enlargements that shows off the model's black eye quite prominently. I like the composition in this photograph as it places the model in the left hand side, giving a more appealing image. I like how the highlights and shadows are so highly contrasted so that the model's face and features are so much more prominent to the background.

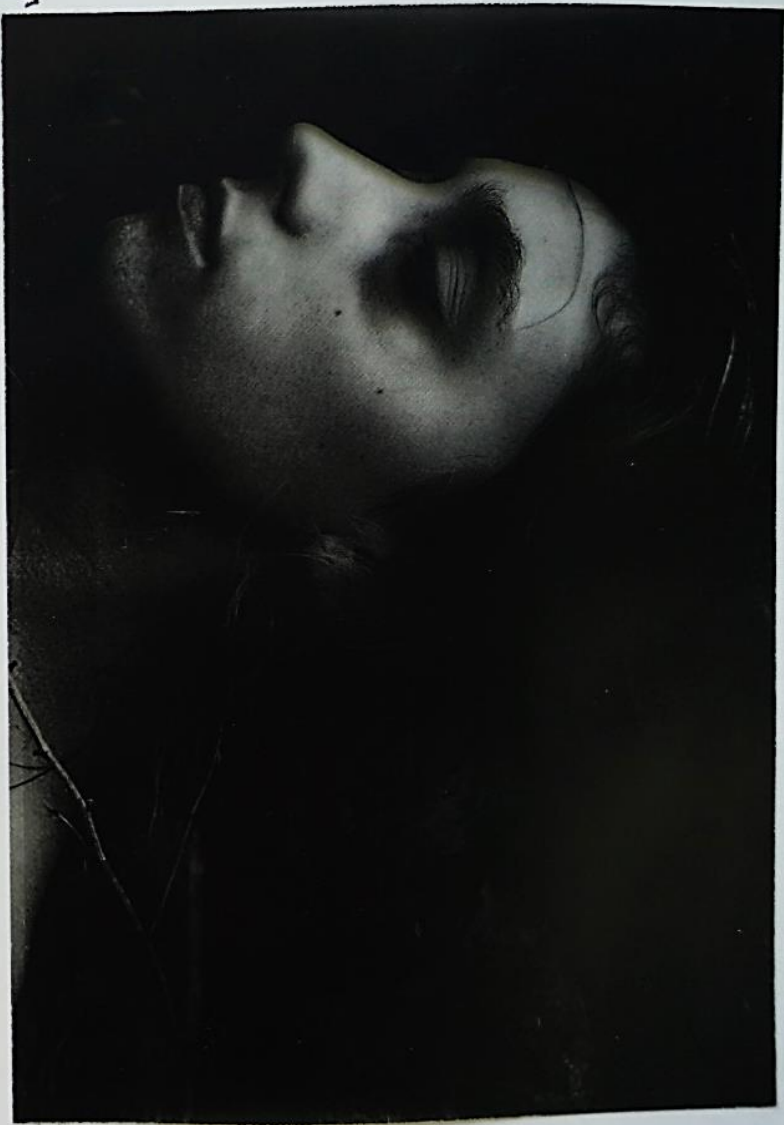
Model placed
on far left
hand side to
follow golden
section. →

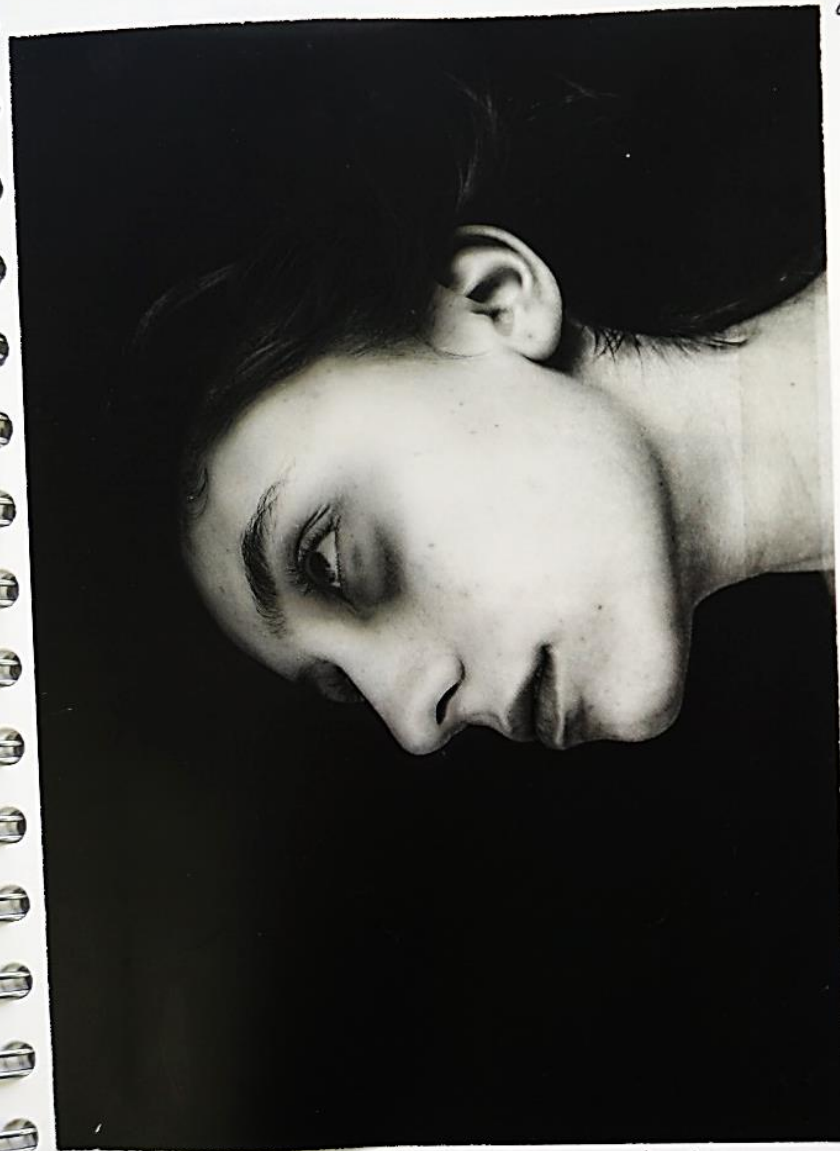
model
looks damaged
or broken. →

black eye ←

a more
close up look
at eye. →

profile →





← I really like how defined the models face is compared to the dark background

← because of how this photo is angled you get a really clear shot of her black-eye.

← profile.

I really like the way I edited this photo in such a way that the contrast is more clear and separate than the other photographs. The lightness of the models skin against the thick, dark background that creates this really crisp, sharp separation between the two. Again, this is one of the photo's that show off the black eye the most effectively.

I also like how will and free, mixed with the lack of clothing on the model, it seems to almost create something pure in the theme of the photographs.

photos slightly too dark so if enlarged would need to be lightened or lower contrast.



low angle
 $f/7.1$
 $1/400$
 $ISO 6400$
 open legs.

trying out low angle shots to create seductive element?

PHOTO SHOOT 2
 busy background creates more interesting shot.



bad exposure

$f/4.5$ $1/400$ sec
 $ISO 6400$

interesting composition
 good



This photoshoot was one I wanted to keep rather unspecific and focus more on angles and how they can change the mood/atmosphere of the piece.

hands cut off bad.

I make all of my photos purposefully dark because I find it more impactful especially when paired with a high contrast. However, I do want to experiment with lighter photos to see if it affects the mood or atmosphere of the photograph.

cinematic composition.
reminds me of a scene in a film.

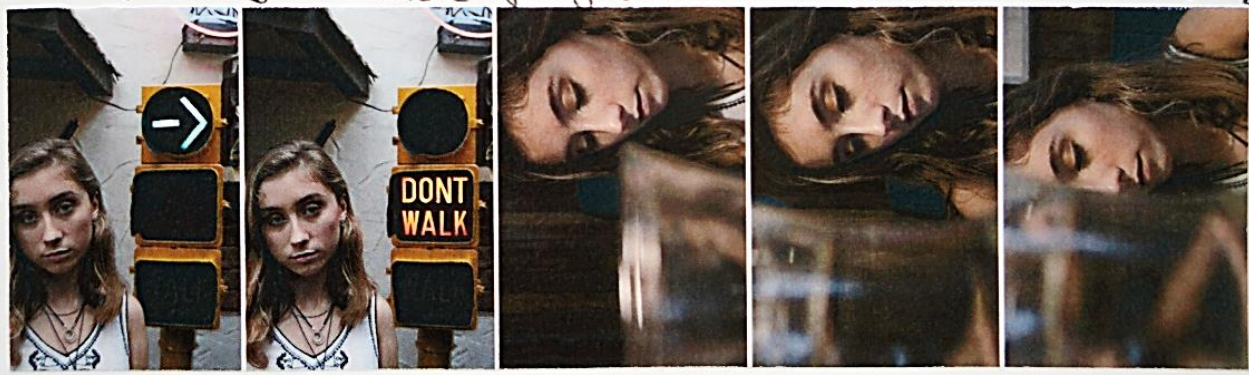


f/5.6 1/640sec ISO 6400
 eye contact can create a more intimate atmosphere.
 f/6.3 1/400 ISO 4000



f/5.6 1/640sec ISO 800
 needs to be more lively, more going on.

too Stationary



f/4
 1/80 sec
 ISO 800

distortion?

good composition



does eye contact create more intensity.



low angle with the lovely background creates an almost angelic appearance

interesting + extrema angle

f/120 1/4000 ISO 6400

I feel like the background adds a good element to the photograph because it almost looks studio-like.



depth of field

f/120 1/400 ISO 4000

golden section

Shadow is interesting in this photograph

fashion style? candid appearance?



I really like how much detail I was able to capture in this image -> bright eyes.

Too much
Spare space
above models
head.



slight
the 'distortion'
of the
glass
against
the models
face adds
a new
element

facial
expression not
interesting enough.

photo fine, just
nothing exciting

good composition

wanted to
try some up close
photo's focusing on details.

Like
colours in
background



images
not interesting
enough

would
need
editing as slightly
too dark

interesting ↑
composition

feet cut off = X

focusing
more on
'mood'
in next couple
of photos



far too
dark
candid

landscape didn't look right with the layout of the photograph



portrait was able to fit the image better
↳ slight experiment with flash
-harsh - shadows - unflattering?

← this could all be cropped out as it is empty space and adds nothing to the image

This photo is rather simplistic as it is really only a portrait, but I really liked the moody, dark colour palette in it.

This is clearly a posed photo compared to the majority that were candid. Perhaps posed photos are able to create an atmosphere that candid photos are unable to do.



← reminds me of 'the girl with the pearl earring' due to the pose and expression.

← maybe this is why I enlarged it? because it seemed familiar?

f/5.6

1/640 sec

ISO 6400

- Distortion and slight blur of models face adds interesting effect



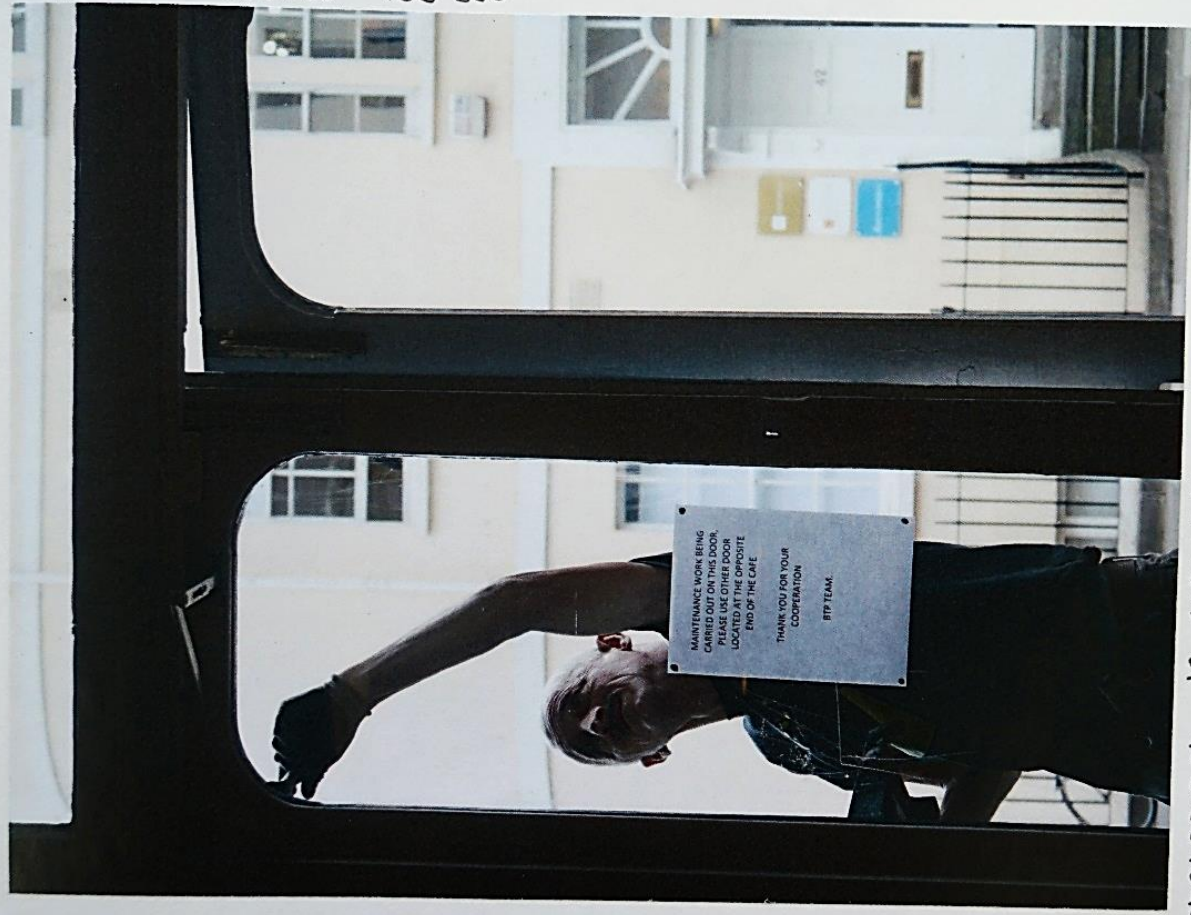
1 was experimenting with angles in some specific photo's in this shoot. This angle, in my opinion is quite suggestive, with her legs wide open and direct eye contact being held.

f/5 1/200 sec 150 800



As previously stated in the contact sheet, these photos are more focused on the mood within it than a specific subject of the piece. Although I've said this, I do feel the woman slightly left of the centre of the photograph is where your eyes are directed to first. Perhaps it's because of the direct natural light that's on her. There is also something ~~and~~ familiar and warm within it. I like how that is a prominent foreground and background to the photograph as it adds more depth.

f/5.6 1/320 sec ISO 800



This photograph is designed in a documentary style, which differs slightly from the candid photos of the previous models which you could argue, were at least slightly aware of the fact they were being captured. This photograph however captures someone in their natural environment, being unaware of myself. I really like how bright the backlight is in this photo and how it's brighter than the foreground.

① f/20 1/4000 sec ISO 4000



① This is one of the few photographs in this shoot that I was focusing on angles. This photo actually borders more on the candid side than posed. This is because the other photos in this small collection were posed but this image was taken as the model was taking a small break. I feel the lower angle create a lot of height on the model and the clouds and sky in the background add an interesting backdrop to the model. The shadows on the model, especially the shadow her eyelashes produced and around her eyes add more depth too.

② This photograph I wanted to experiment with the idea of empty space as it's something I accidentally include in some of my portraits. I am particularly happy with the difference of focus in the foreground and background. The model in the foreground is perfectly crisp and sharp and the people in the background are extremely unfocused which just helps the eyes land onto the model in the foreground. The way the top of the model's head aligns with the line of separation between the grass and tree's gives the idea of purpose.

③ This photograph is a rather simplistic portrait, but I feel it's necessary to back to the basics occasionally to make sure the foundations are still strong. So, in this photograph I have the model situated in front of a colourful and worn background, posed in a very neutral stance. The model is positioned directly in the centre of the image and therefore does not follow the golden section.

② f/5.6 1/100sec ISO 400



③ f/7.1 1/500sec ISO 6400



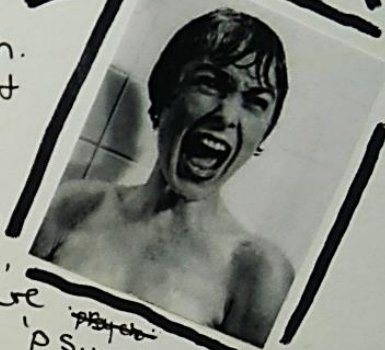
ICONIC IMAGES

What makes an image iconic? Is it an image that provokes emotion? Inspires? Motivates? Does the passing of time make images any more iconic due to the amount of people it can reach?

I've chosen to focus on iconic images as it intrigues me why they are labeled as such. I want to dissect certain images to find what makes an image stick in the mind of so many. I feel perhaps focusing on iconic images in film would be a good place to start for this topic as I feel the imagery, cinematography and colour balance are all things I can dissect and explore.

I have scattered some images in famous films on these two pages to give some example of the type of images that are considered as 'iconic' or memorable.

For example in the cult film 'psycho' the most memorable imagery from the entire film is the shot of the woman in the shower noticing the knife in her attacker's hand. This is an image known to many. My idea is to explore why. Is it her emotion? The obvious vulnerability of the situation?



'The Silence of the Lambs'



What makes an image iconic?

'The 7 Year Itch'



'E.T.'

'Psycho', perhaps focus's and relies on the thriller genre to take credit for its impact.

Another example worth mentioning is a film such as 'Breakfast at Tiffany's' which has a more romantic, vintage style. It also

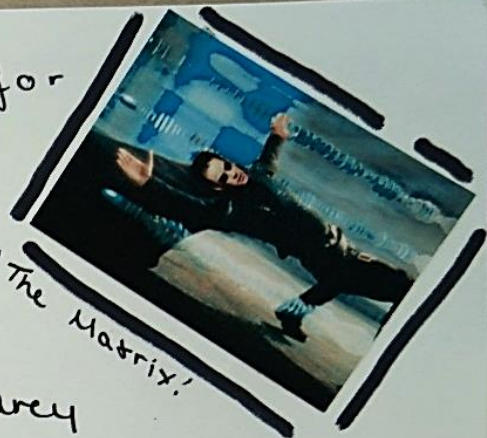
stars the, again, iconic actress Audrey Hepburn. This see film has the classic Moon River song scene that undoubtedly has an elegance to it.



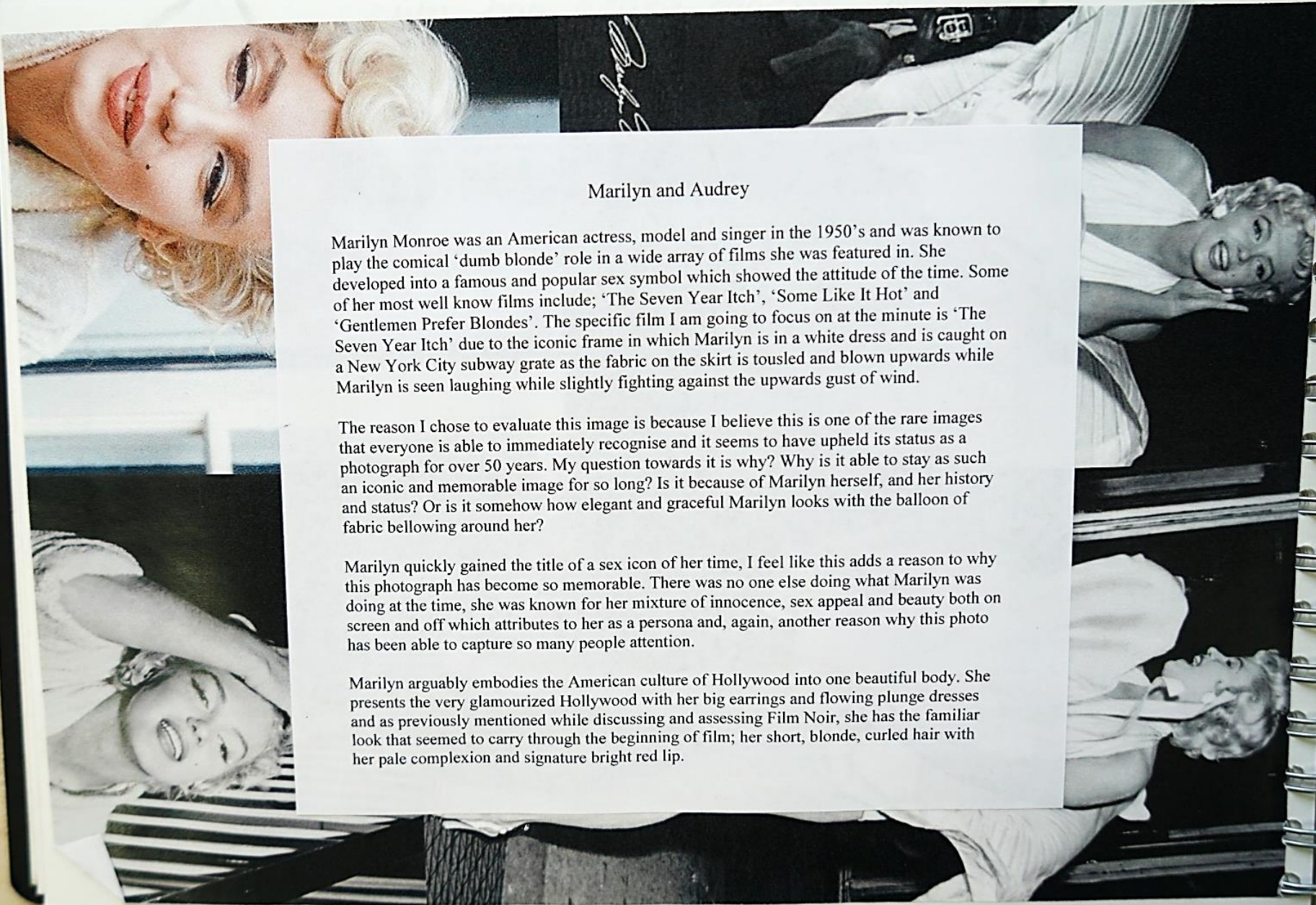
'Breakfast at Tiffany's'

Although this scene is iconic within itself, you could argue that, in reality it is Hepburn as a person, that makes this scene memorable simply because of her status as an actress. This raises the question whether iconic imagery depends on already well known people; celebrities for example.

In any case, next I feel it would benefit me to perhaps focus on a couple of people I find iconic and dissect and pick apart the reasons for this. From writing this short extract of my topic I have come to the conclusion that focusing on iconic people instead of imagery could produce a more interesting topic.



'The Matrix'



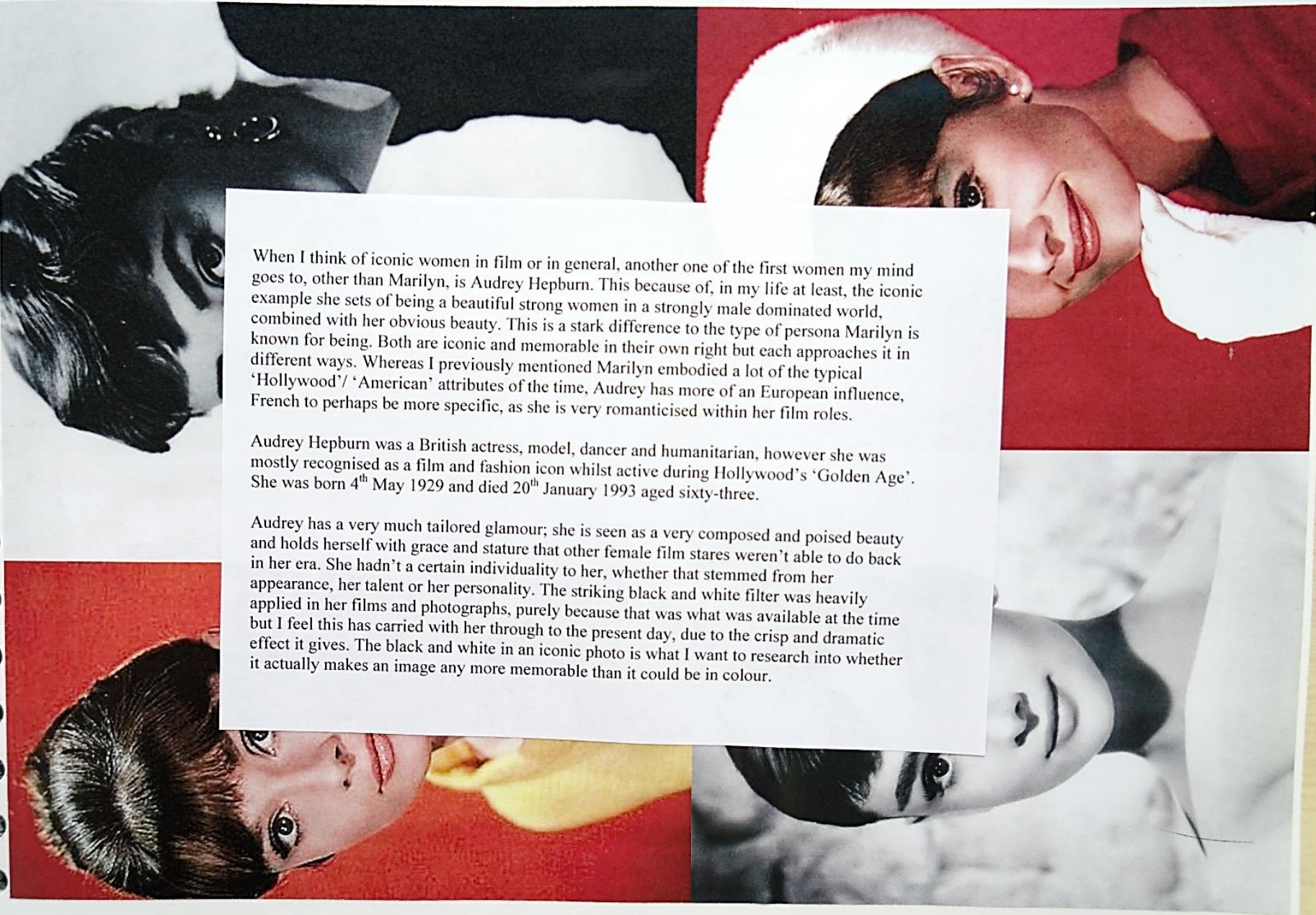
Marilyn and Audrey

Marilyn Monroe was an American actress, model and singer in the 1950's and was known to play the comical 'dumb blonde' role in a wide array of films she was featured in. She developed into a famous and popular sex symbol which showed the attitude of the time. Some of her most well know films include; 'The Seven Year Itch', 'Some Like It Hot' and 'Gentlemen Prefer Blondes'. The specific film I am going to focus on at the minute is 'The Seven Year Itch' due to the iconic frame in which Marilyn is in a white dress and is caught on a New York City subway grate as the fabric on the skirt is tousled and blown upwards while Marilyn is seen laughing while slightly fighting against the upwards gust of wind.

The reason I chose to evaluate this image is because I believe this is one of the rare images that everyone is able to immediately recognise and it seems to have upheld its status as a photograph for over 50 years. My question towards it is why? Why is it able to stay as such an iconic and memorable image for so long? Is it because of Marilyn herself, and her history and status? Or is it somehow how elegant and graceful Marilyn looks with the balloon of fabric bellowing around her?

Marilyn quickly gained the title of a sex icon of her time, I feel like this adds a reason to why this photograph has become so memorable. There was no one else doing what Marilyn was doing at the time, she was known for her mixture of innocence, sex appeal and beauty both on screen and off which attributes to her as a persona and, again, another reason why this photo has been able to capture so many people attention.

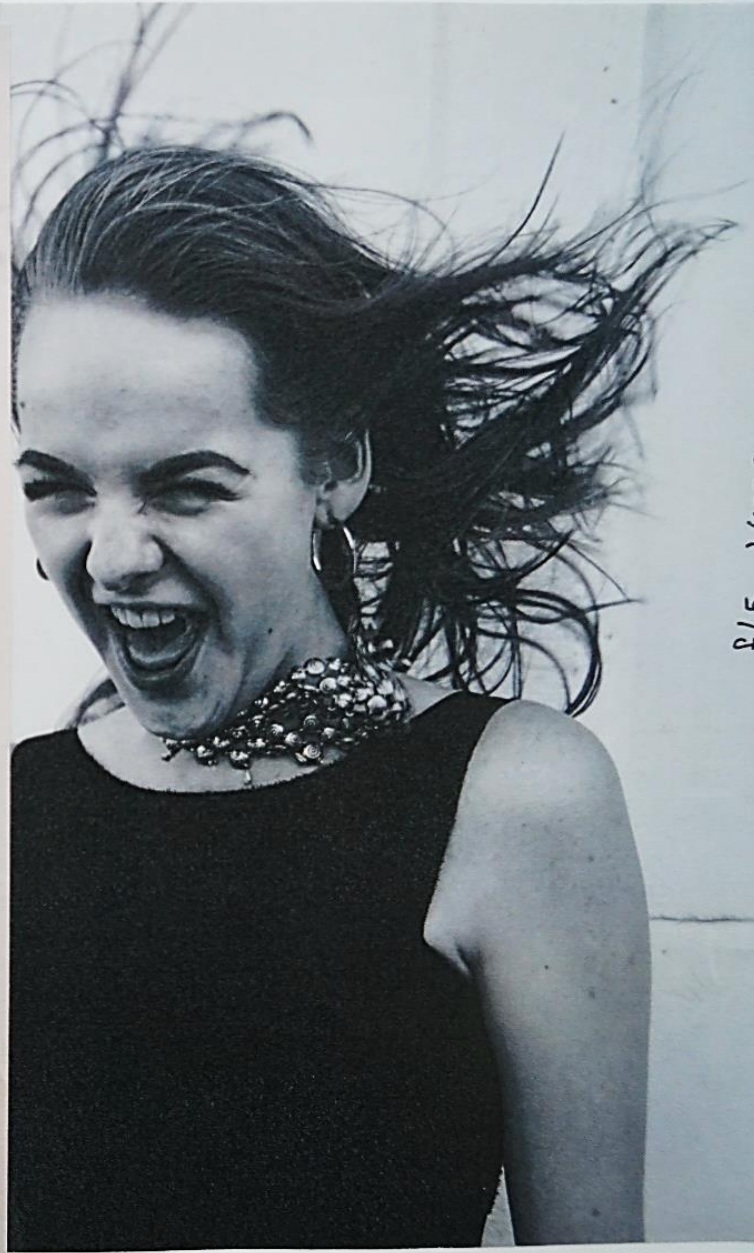
Marilyn arguably embodies the American culture of Hollywood into one beautiful body. She presents the very glamourized Hollywood with her big earrings and flowing plunge dresses and as previously mentioned while discussing and assessing Film Noir, she has the familiar look that seemed to carry through the beginning of film; her short, blonde, curled hair with her pale complexion and signature bright red lip.



When I think of iconic women in film or in general, another one of the first women my mind goes to, other than Marilyn, is Audrey Hepburn. This because of, in my life at least, the iconic example she sets of being a beautiful strong women in a strongly male dominated world, combined with her obvious beauty. This is a stark difference to the type of persona Marilyn is known for being. Both are iconic and memorable in their own right but each approaches it in different ways. Whereas I previously mentioned Marilyn embodied a lot of the typical 'Hollywood'/'American' attributes of the time, Audrey has more of an European influence, French to perhaps be more specific, as she is very romanticised within her film roles.

Audrey Hepburn was a British actress, model, dancer and humanitarian, however she was mostly recognised as a film and fashion icon whilst active during Hollywood's 'Golden Age'. She was born 4th May 1929 and died 20th January 1993 aged sixty-three.

Audrey has a very much tailored glamour; she is seen as a very composed and poised beauty and holds herself with grace and stature that other female film stars weren't able to do back in her era. She hadn't a certain individuality to her, whether that stemmed from her appearance, her talent or her personality. The striking black and white filter was heavily applied in her films and photographs, purely because that was what was available at the time but I feel this has carried with her through to the present day, due to the crisp and dramatic effect it gives. The black and white in an iconic photo is what I want to research into whether it actually makes an image any more memorable than it could be in colour.



f/5 1/200 Sec ISO 200

I liked how this photograph took the familiar idea of an icon such as Audrey Hepburn and put her in a situation that is not as glamorous or 'quirky' as she is known to be, but instead have her with an extremely emotion filled face and unglattering hair.

I also experimented with black and white vs colour and how that impacts the image. Black and white, I feel, is able to capture the same, 'vintage' effect as the original.

The use of the wind machine was primarily for Marilyn as I wanted to re-create the same 'floaty' fabric appearance. (more detail on next page)

Again I experimented with the black and white effect to give it the same atmosphere as the original. I also placed 'Marilyn' in front of a dark background so her dress would stand out.



should be higher

1/160 sec 150 160

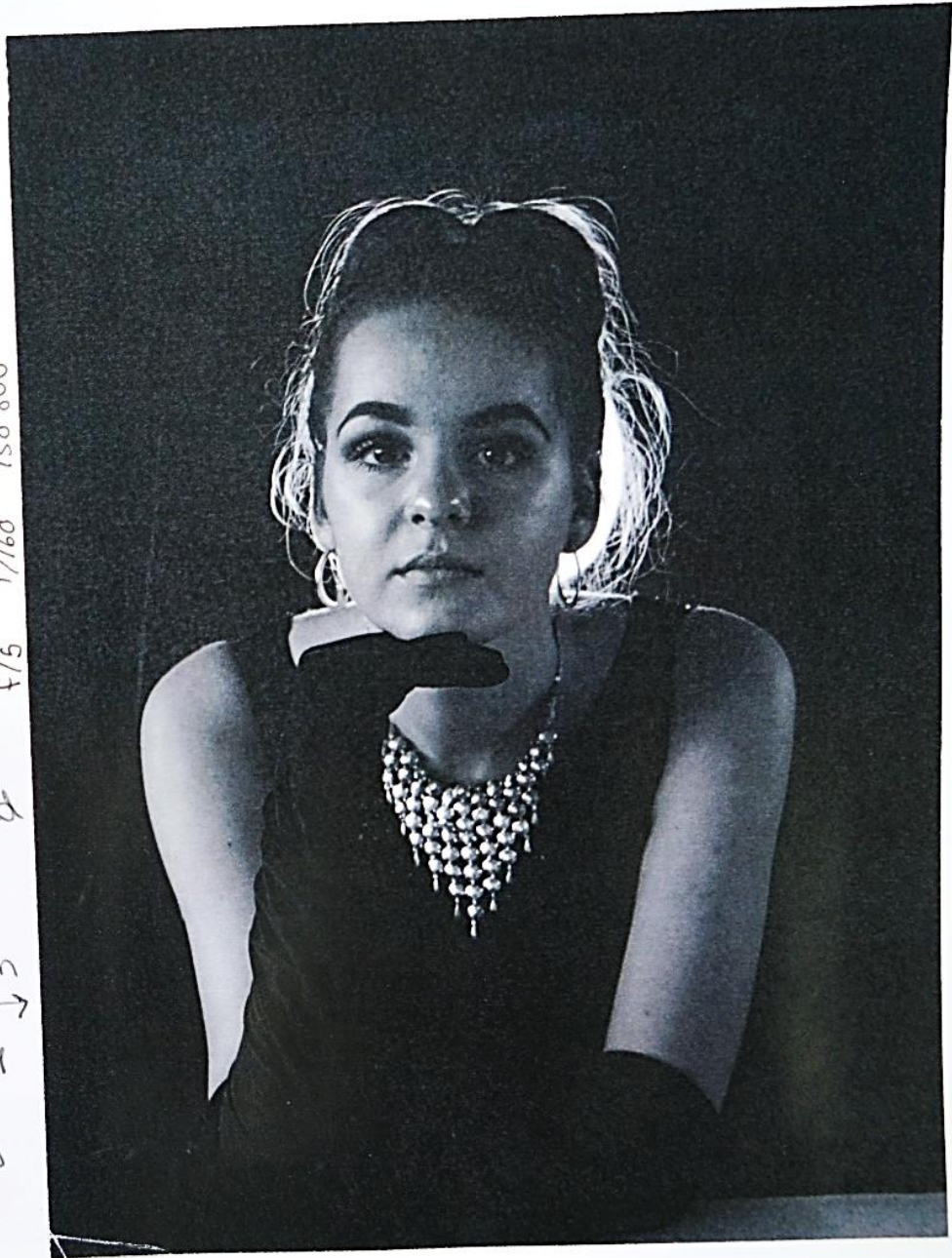
f/5



I then tried some more, 'full-body' shots of 'Marilyn', which have her interacting with the dress more. The way the dress is blowing up and revealing the models legs gives an almost provocative and sexual element, something the original reference photograph was very rich in. With these photographs I also wanted to see the difference a black and white filter on an image gives.

← I feel this type of image is a lot more true to Hepburn as it really shows off her elegance and structure. The added element of a black and white effect adds more of a vintage, sophisticated style as well which helps with the similarities. →
Hepburn and Monroe have two very different and separate styles and personalities I find this interesting as it shows you don't have to be specifically, exactly a certain type of person.

008 051
1/160
f/5



I know I want to play around with the idea of film or short film, which led me to the idea of perhaps focusing on iconic images in film and why they are iconic. Before this I suggested ideas such as 'Hollywood behind the screen' which focused on a darker side of Hollywood that would focus on the more drug abused, depressed celebrity, compared to their on screen persona. But this seemed a bit predictable and so I decided against it.

I decided to focus on iconic images in film and art and dissect what makes them so iconic and why they stick in the heads of the public. From things such as the titanic scene with Jack and roses' outstretched arms, to the Mona Lisa's famous portrait and her classic upturned smirk. I want to focus on elements of a photograph or painting or even a single frame of a film and analyse why they stick in the minds of the public, whether that be an image that cannot be re-created due to the uniqueness or perfect timing of it, or different elements that combine to create an especially impactful image. To me, an iconic image that stays in the minds of the public long after it was initially released due to the emotion, beauty or impact of it.

During this I also want to experiment with short film ideas and really dive into the idea of focusing on different aspects of an image using film to make a still image come alive by expanding out from that moment in time. For example if I were to do a photoshoot on American beauty, the film would consist of elements of the photo such as the petals and the seductive way the model is lying to create a sort of 'live photo'. This idea really appeals to me as I want to give each photoshoot more dimensions and I think that it gives me a more creative way to interpret and personalise them without blankly trying to recreate them.

Initially I want to focus on iconic women in film first so that I can explore all the different paths I could take this project before narrowing it down to a specific idea or path. I was thinking of the classic iconic women in film such as Marilyn Monroe and Audrey Hepburn and how they are portrayed in film and instead of recreating the image, using it and turning it into my own idea.

Film noir is a style of cinematography that is known to be very stylised, and mood heavy. It was heavily used by a group of French critics when referring to American thriller or detective films in the 1940's to 1950's and the work of directors such as *Orson Welles*, *Fritz Lang* and *Billy Wilder*. I decided to focus on film noir first as I believe it to be the most iconic style of cinematography due to the dramatic way it is filmed in black and white, which can accentuate features and specific things more than colour images could. I personally find black and white can create a more iconic image due to the dramatic effect it can give to an image, introducing maybe a classic style, or elegance or simplicity. It's also because I find black and white romanticises the past and gives it a quality that is non achievable in colour. Although there are film noir style colour films they tend to not have the same effect as the original black and white style and dramatization.

Orson Welles

George Orson Welles was an American actor, director, writer, and producer who was known to work in theatre, radio and film. I will be focusing and discussing his directorial abilities in film. He was born 6th May 1915 and died 10th October 1985. While looking through his various works of film I found various instances of women who portrayed the classic 'Marilyn Monroe' appearance. For example in 'The Lady from Shanghai' the female actress has the classic elegant curls in her hair, combined with often bare shoulders which would be seen as sensual in the 1940's, the film noir style highlights the sensuality for females because it creates a more dramatic effect within film, obviously back in the 1940's it wasn't a choice to film in black and white but I think it matches the mood of each film.

The photo that caught my eye from Welles was an image of the 'Lady from Shanghai' in which she has an extremely serious expression on her face while there are bullet holes in shattered glass to the left side of her face. The still gives a very sinister mood paired with the obvious beauty of the character. The model is also looking straight into the camera lens which can create an added depth of intensity. The way would personally look at the still, depends on whether the image follows the golden section or not, on one hand your eyes could be drawn directly to the models face, which does not follow the golden section, however your eyes could also be drawn to the top left bullet hole first, in which case the image then *would* follow the golden section rule.

Billy Wilder

Samuel 'Billy' Wilder was an Austrian-American filmmaker, screenwriter, producer, artist, and journalist and is known as one of the most versatile and brilliant filmmakers of Hollywood's golden age.

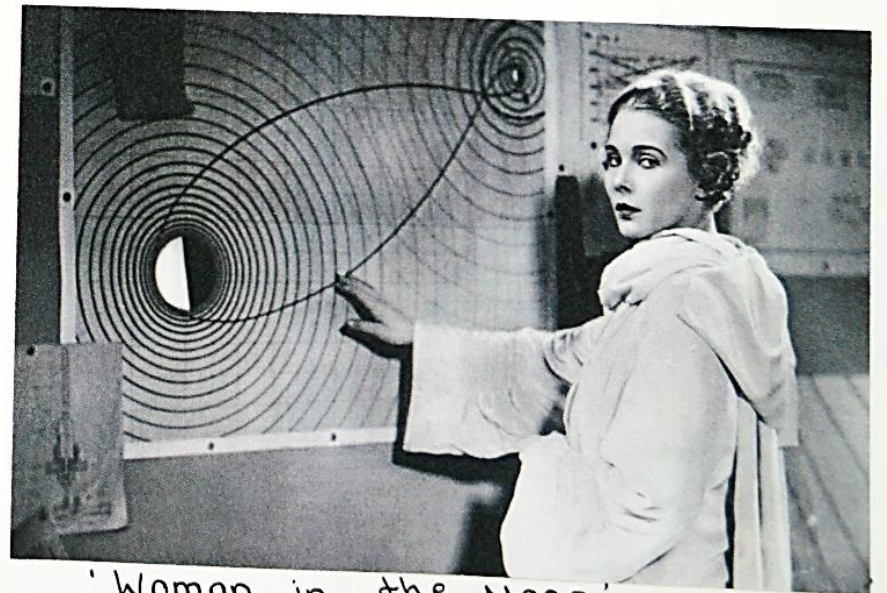
Wilder had produced a couple of films with Marilyn Monroe being the star, or one of the stars in the spotlight. 'The Seven Year Itch' being the most well-known film starring Monroe in it. From this film we get the famous and iconic image of Monroe trying to hold down her skirt as the wind whips it up around her. This is an image that I find the most interesting in the 'Film Noir' genre as when I think of iconic images, this is one of the first things my mind goes to. Depending on what image you look at containing Monroe you will undoubtedly get different angles/ compositions of the image. The one I've decided to respond to is a portrait style photograph with Monroe dead centre. The mood of this image is altogether playful and carefree evident by Monroe's big and toothy grin in the photograph.



'Lady from Shanghai'



'The Seven Year Itch'



'Woman in the Moon'

Film Noir Photoshoot

bad composition



interesting backlight that 'illuminates' model

needs to be cropped (too much space in photo)

< experimentation with sexual / suggestive poses that draw attention to models body + bone structure.

f/15 1/40 150 400

f/5 1/40sec ^
ISO 800

Silhouette of model creates 'moody' atmosphere.

flash image didn't give same effect as natural lighting

flash



The lighting in these photos created some really flattering and sculpting highlights on the models body which adds to the atmosphere I was trying to get across in this shoot



tried to f/8 >
incorporate some 1/100sec ISO 800
'vintage' accessories >
to aid in the 'nostalgia'





wanted to try some simple portraiture in front of a simple contrasting background so I could experiment in photoshop.

f/5 1/160 ISO 640

incorporating the delicacy of hands

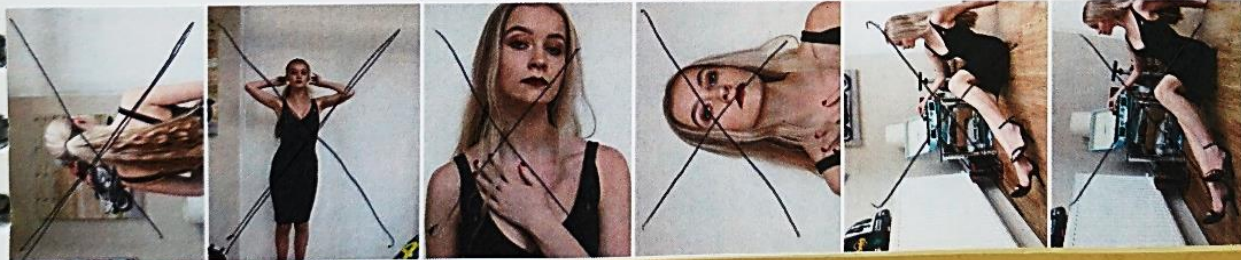


interesting idea but didn't follow through into practise

again experimenting with hands

used flash with these photographs as wanted a harsher more structured body/model

cropped head = X



w/o flash

bone structure very prominent = sexual/seductive?



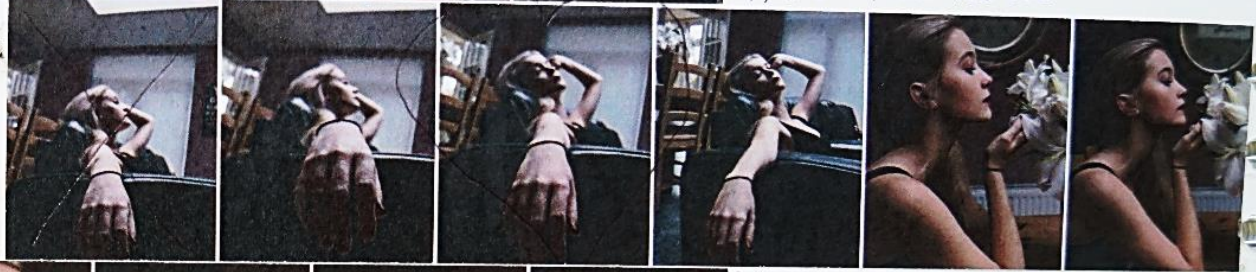
found the photographs
I took on this page were
more powerful / effective than
others.

< v
f/5.6 1/160 ISO 800

photos came out 1
grainier + darker when printed >

flowers add
elegance v

fingers
cut off >



angles interesting,
looks like hand is
coming out of photo

↑
angles

rather simple portraiture
again but more depth in
background + draws focus
to bone structure

elongates neck + body
and alludes to seductive
nature.

simple
colour pallett
→ elegance

arm looks too forced and
unnatural v



again elongating
body + making
up room = making
straight

f/5

↑
crossed
legs classically
feminin
(and perhaps
seductive)



again more of the simple portraiture to show of the models bone structure and low plunge neckline with suggestive eyes



elongation of the body + low angles create risqué image

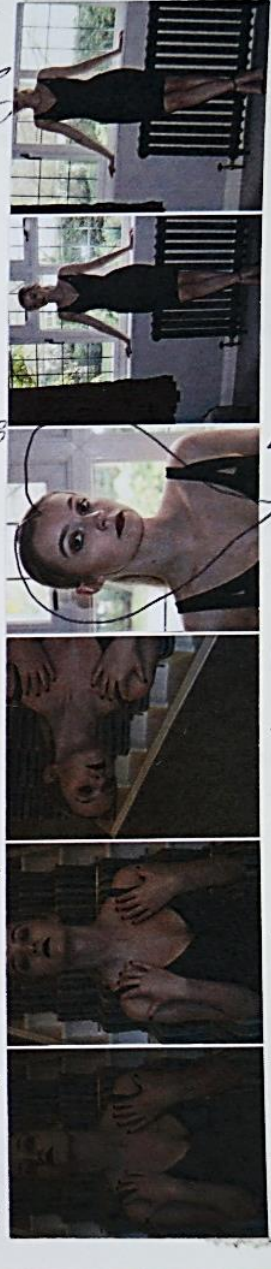
↑ Again elongation of body + neck creates elegance + seduction
hand cut off = X



These photos were where I was struggling with lighting. Brights were too orange. Bulbs are too bright. I was struggling with the artificial lighting but I'm gonna use that as the artificial lighting.



↑ These photos included me experimenting with flash photography and positioning. Combining the two together. It didn't achieve the effect I was aiming for.



↑ wrong + difficult lighting ↑ again

↑ striking + confident image w flash

Sex Appeal Photo Shoot

full body shot at similar height

the idea ciggarettes are frowned upon yet at the same time romanticised

shot perhaps 'too much' at such a low angle.



does eye contact = sex appeal?

open legs = masculine trait but also perceived sexual

interesting angle and composition



odd and unflattering angle

flash creates a harsher image, fits more with strength than sex appeal.

f/5.6 1/100 ISO 400 flash



f/5.6 1/100sec

are closed eyes too much?

wide legs again

needs to be cropped

ISO 800



needs to be cropped if used

odd expression

edited version

lighting was difficult



too simple / not enough going on

LOVE this image

simple portrait with flash

like body pose in this

love this photograph but perhaps too much?

does nudity automatically equal sex appeal?

Slightly relaxed eyelids whilst maintaining eye contact

if used would need to be cropped

add angle + cut off limbs



foot awkwardly cropped off

smoke created nice effect.

I was able to capture some really interesting images with the smoke

difficult lighting

I really liked the colour pallet in these

awkward angle + face

This page is where I really focused on capturing the intricate smoke patterns and the model. Seeing them laid out like this I could possibly group them into separate photoshoots and edit them to sort of make a small collection of slightly different photographs. Some were just filler images with no interest

I really like these photos because, firstly, the related pose the models in which also adds angles and strong lines because of the arm. The smoke adds some much needed texture to the photos.



f/6.3 1/80 sec 150 400 flash on all.

no smoke

no smoke



experimenting with lack of clothing and weather makes it 'sexier'.

In the circled photographs, I really like how prominent and clear the snore is, this is due to the good natural lighting outside. The model is relaxed and give off a 'natural sexy' appearance.

↓ I really like the composition and colour pallett in these shots along with the positioning of the model and the angle of the photograph

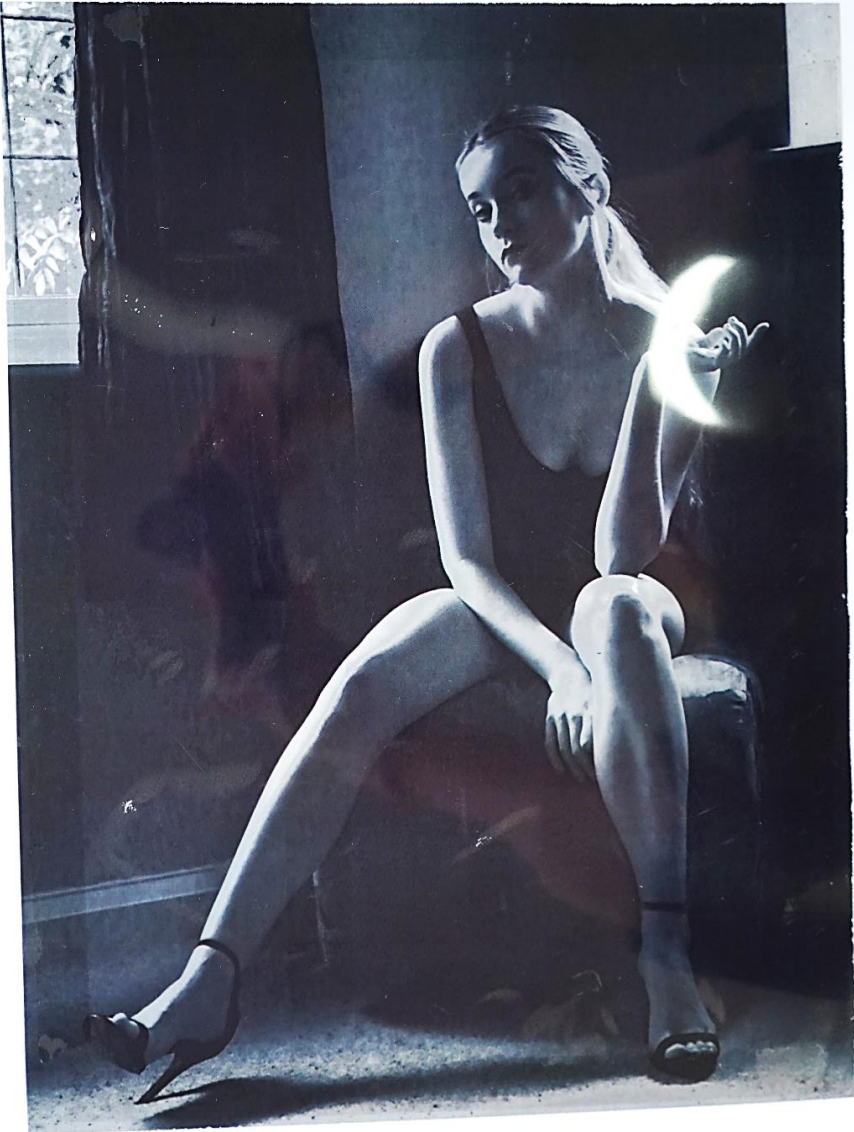
f/6.3 1/80 sec ^ 150800



f/5 1/40 sec ISO 800



f/4.5 1/20 sec ISO 400 flash



f/5 1/40 sec ISO 800



f/6.3 1/80 sec ISO 400 flash

f/4.5 1/60 sec ISO 400 flash



f/4.5 1/60 ISO 800



Self-portraiture: beauty shoot

This photoshoot was where I wanted to experiment with lighting and concentrating on the eyes.

I wanted to use plain artificial lighting and the slitted lighting to see if it would add more texture and draw attention to the eyes.





I differed between wide gapped lighting and smaller gapped lighting to see if it changed the texture or spacing



the lighting, I feel, accentuates the colour ~~with~~ the eyes



purposefully elongated neck for elegance phone in shot.

applied gloss on features to accentuate



I feel like the closer spaced lighting lines created a more interesting and complex image

line interesting pattern.



perhaps too much empty space in photos.



something beautiful and elegant about an elongated neck.



green eyes really pierce through due to neutral colour palette.



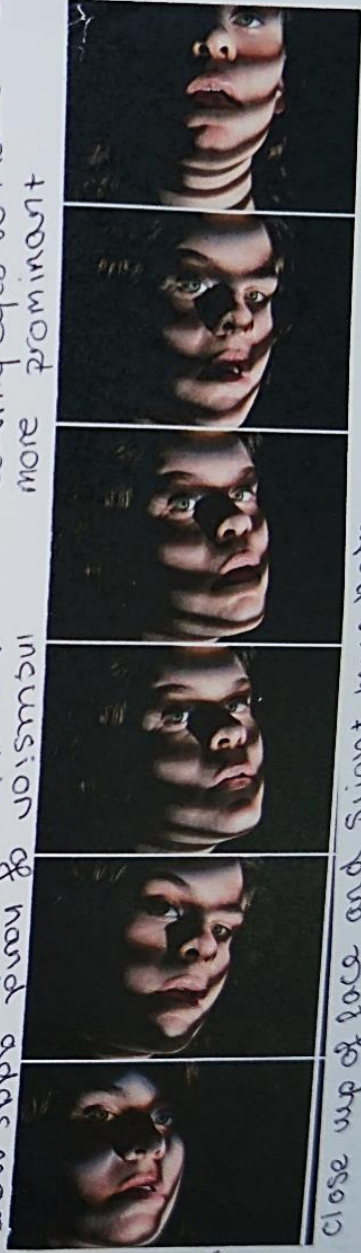
simple lighting with heavy shadows sculpts face

edited version



no shadows of hand adds more to piece & no shadow of hand

editing eyes to make more prominent



close up of face and slight blue note on sn allow accentuate eyes.



more simple artificial lighting to accentuate highlights and shadows in image.



always making sure eye is in light for image to make sure the lighting lightens the eyes.

edited version



edited version over edited eyes = scary? / too much



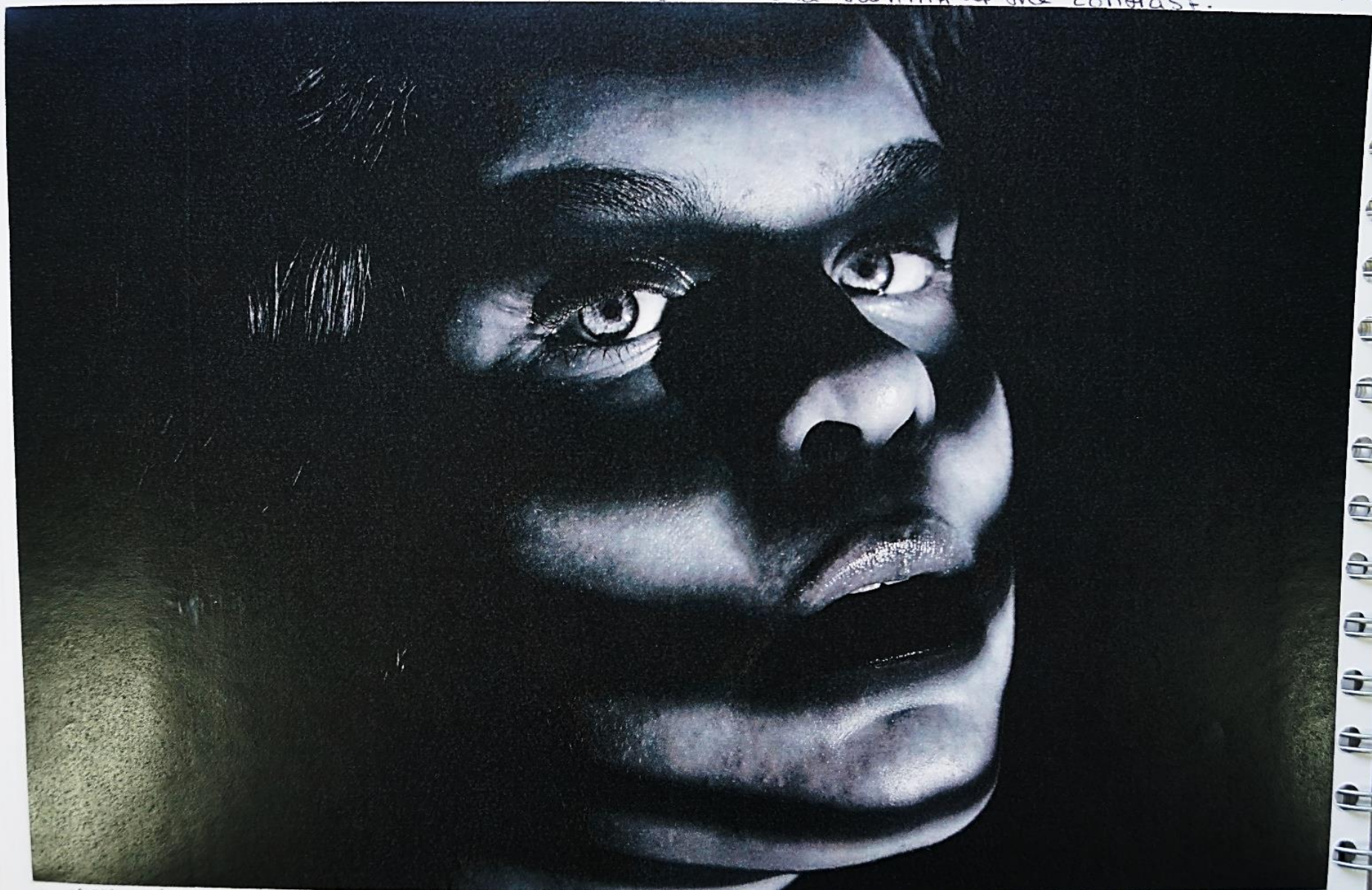
simple portraits do highlight eye + bone structure something I have explored to appear in a lot of 'beautiful' photographs

was able to get lines to morph to body shape.

I feel I was able to capture a few images that represent my idea effectively. images that draw attention to the main focus of this shoot, the eyes.

ENLARGMENT 1

as you can see, in photoshop, I have accentuated the eyes by lightening them and turning up the contrast.



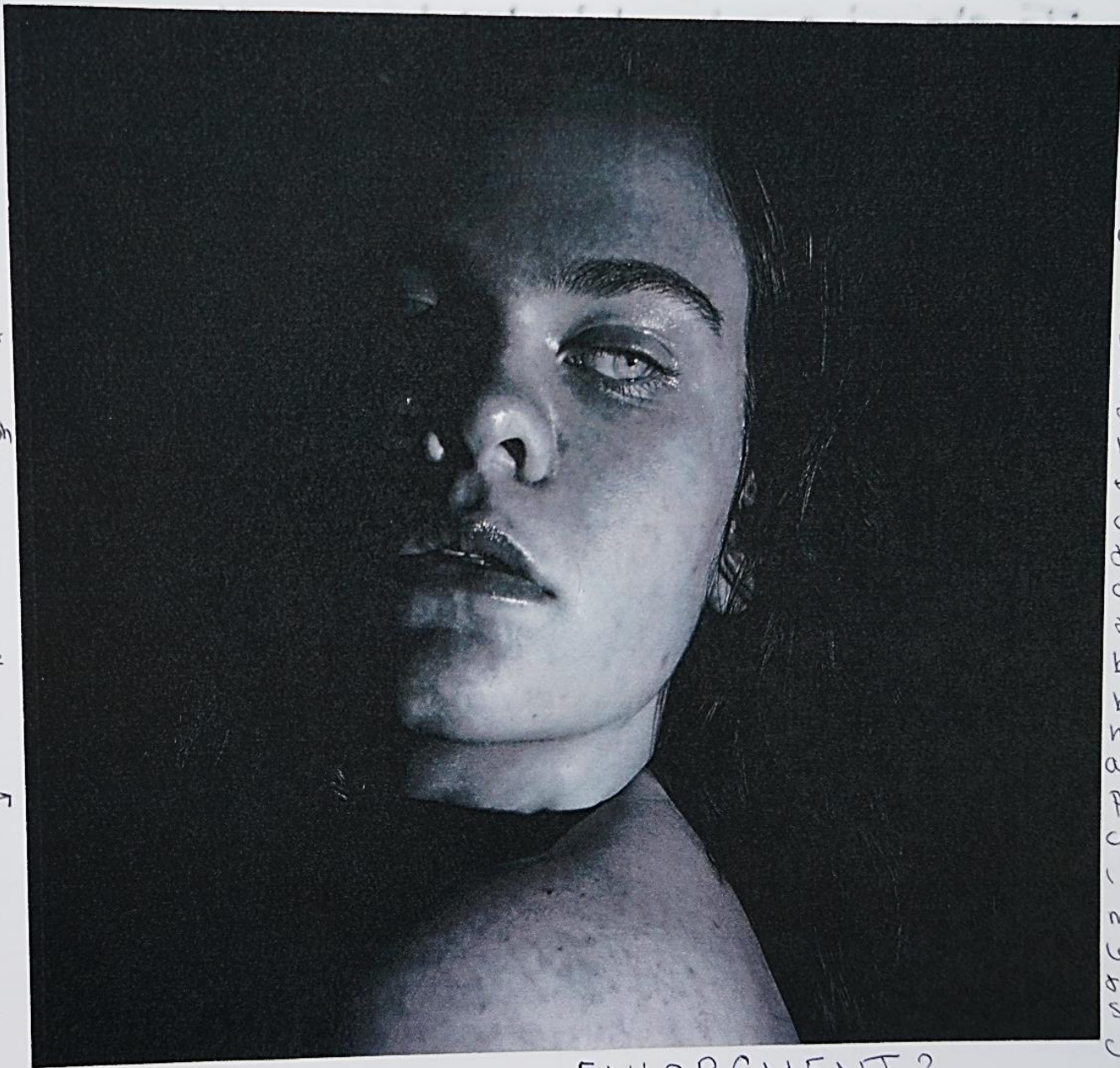
I really like the 'glossy' effect I was able to capture on some of the features by using some cosmetic gloss. I feel this really helped highlight parts of the face and create

In this
enlargement
you can
really see
the effect
of the gloss
on the face
↳

the amount
of heavy
shadow in
this photograph
really adds
another
element to
it. How
it almost
changes
the structure
of the face
to
another
shape ↳

↑
f/5.6 1/640sec

ISO 800
↓



perhaps
I overedited
the eye
in this
portrait
as I have
found
with
recent
experimenta-
tion with
lightening
eyes that
at times
there is
a very
thin line
between
beautifully
haunting
and just
plain
creepy and
I feel this
may be
leaning
towards
slightly
creepy.

ENLARGMENT 2

In this photoshoot I'm just playing around with the different lighting techniques and the effect they have on the photo.

Technical Lighting Shoot



flash tends to sharpen and create harsher lines + features



enlarge this.



with flash photography the model almost looks older as the lighting brings out more lines on her face = unflattering?



f/5.6
1/200sec
ISO 400
flash



flash accentuates highlights and shadows on face
backlighting can be difficult as doesn't give enough light for models features to stand out but editing can make photo look balanced.



flash makes sure foreground is light enough for features to be seen
backlighting can create soft, romantic lighting + smooth out features.



The fairy lights created an interesting and textured backdrop for experimenting with different lighting



in my opinion for my topic, flash would be a better suit the 'strength' side of my icon pyramid due to how much more mature and structured it makes the models face.



and backlight would perhaps suit 'beauty' as it seems to soften and smooth the features producing an appealing complexion.

On this page is where I experiment with natural lighting but also angles concerning the face. Natural lighting is able to give a flattering effect while distributing soft highlight and contour.

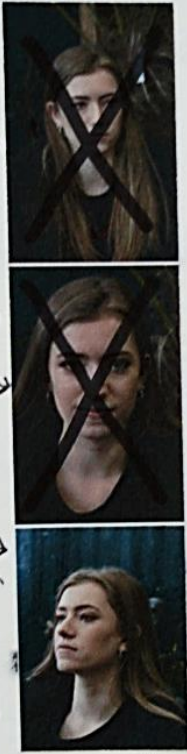


hair framing neck + face ↓

← really like the colour palette in these photos

↓ boring portraits

↑ edited version (experimenting with black and white)



↑ elongate neck for elegance

able to see shadowing around face at this angle ↓

strong eye contact with serious emotion = strength? ↓



edit ↓

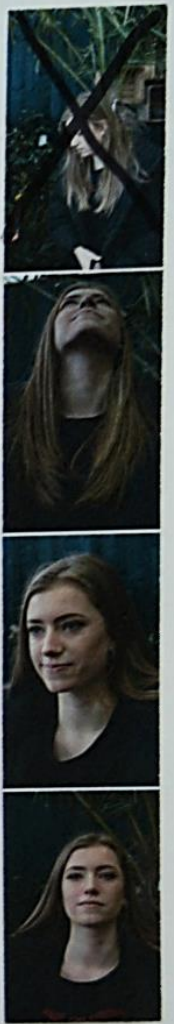
although simple, the experimentation helps me gauge which technique fits which side of the iconic pyramid.



edit ↓

← simple portrait we ↑
f/5 1/100sec ISO 800

angles different, more 'severe' angle in photoshoot just showing experimentation with angles



From experimenting in this photoshoot, I have assessed which lighting techniques fit which side of my iconic pyramid the most.
flash: strength
backlight: beauty
natural: sex appeal.

Beauty shoot 2 since I wasn't 100% satisfied with my first photoshoot for 'beauty' I decided to do a second to experiment with a different model and lighting ideas.

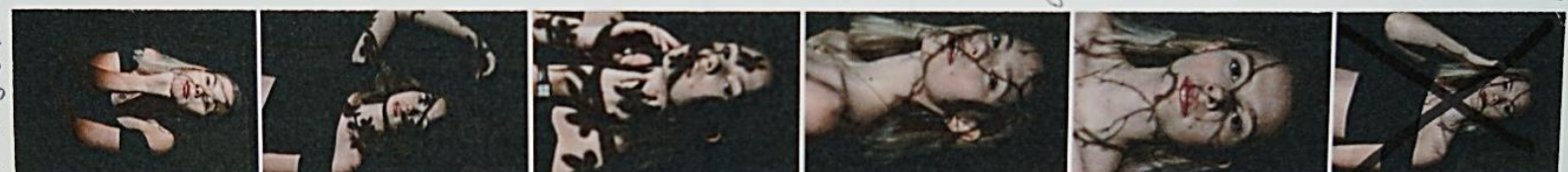
for these end photos I used a projector which created a really flattering, warm light source with interesting shadowing.



the shadowing for the starred (*) photos came out too chunky and childish



* experimenting with delicate shadows.



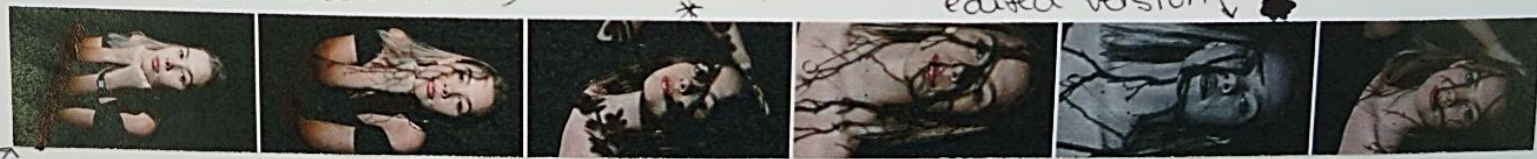
I wanted to add an *element to the portraiture * to gain more interest.



awkward arm ↗

* *

edited version ↘



really nice fade effect projector gave.

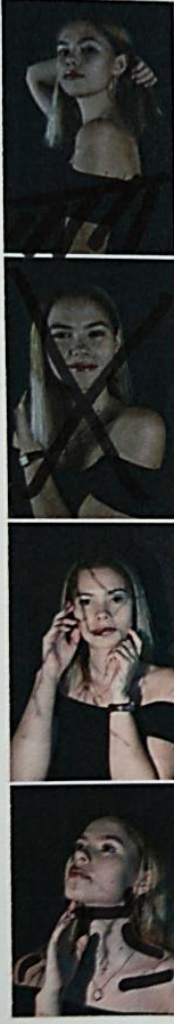
lifted chin ↗ elongated neck again ↗



crop here if used ↗

awkward pose ↗

f/5.6
1/100
ISO 800



another example of elongated neck and strong and prominent bone structure

if used, needs to be cropped



hands can 'busy' a photo and add lines + shapes easily

repeated Photograph



if used, needs to be cropped

if used, needs to be cropped



awkward pose? (really nice angle + pos a crop)



f/6 1/125 sec ISO800

The photo's below were, by far, the most successful photographs in the shoot, and personally my favourite as well. This is because of the beautiful lighting, got from a projector. It cast some really interesting shadows on the model at different angles and producing really soft blends into the shadows, sometimes having a coloured edge.



f/8 1/80 ISO800

The lighting created a really good base for editing later on as I can darken the shadow so the model stands out even more. Then I can work attention to her eyes by brightening them and upping the exposure.



Test Shoot No. 1 for final

In this shoot, I just wanted to experiment with the idea of the type of final images I wanted for this topic. I tried to combine everything I've researched and assessed through this topic.

Show + luxurious outfit
combine beauty + strength but lacks
in sex appeal



↑ difficult lighting in store

off shoulder suggestive?



lighting
bad,
almost
drawing
away



Too light & could've used flash to improve clarity of image but did not fit effect I was trying to reach.

f/5
1/100sec
ISO 800

The fact no clothes are visible in this image could be seen as seductive or suggestive.

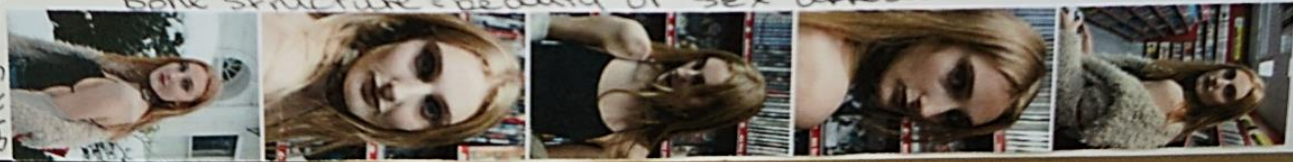


lower angle creates status for model = strength.



f/5
<1/60sec
ISO 800

bone structure = beauty or sex appeal.



f/5.6 1/80sec ISO 800



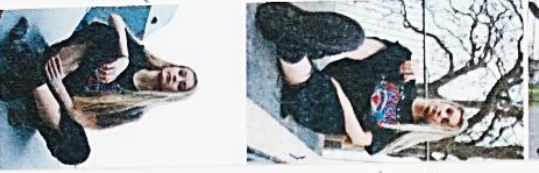
Modern Strength Shoot.

Looking back on previous photoshoots I'd done I realised I really like the intricacy of the tree branches in background.

haven't been focusing on strength as much as the other elements so I decided to do a modern version



almost bored expression



enlarge



crop if used

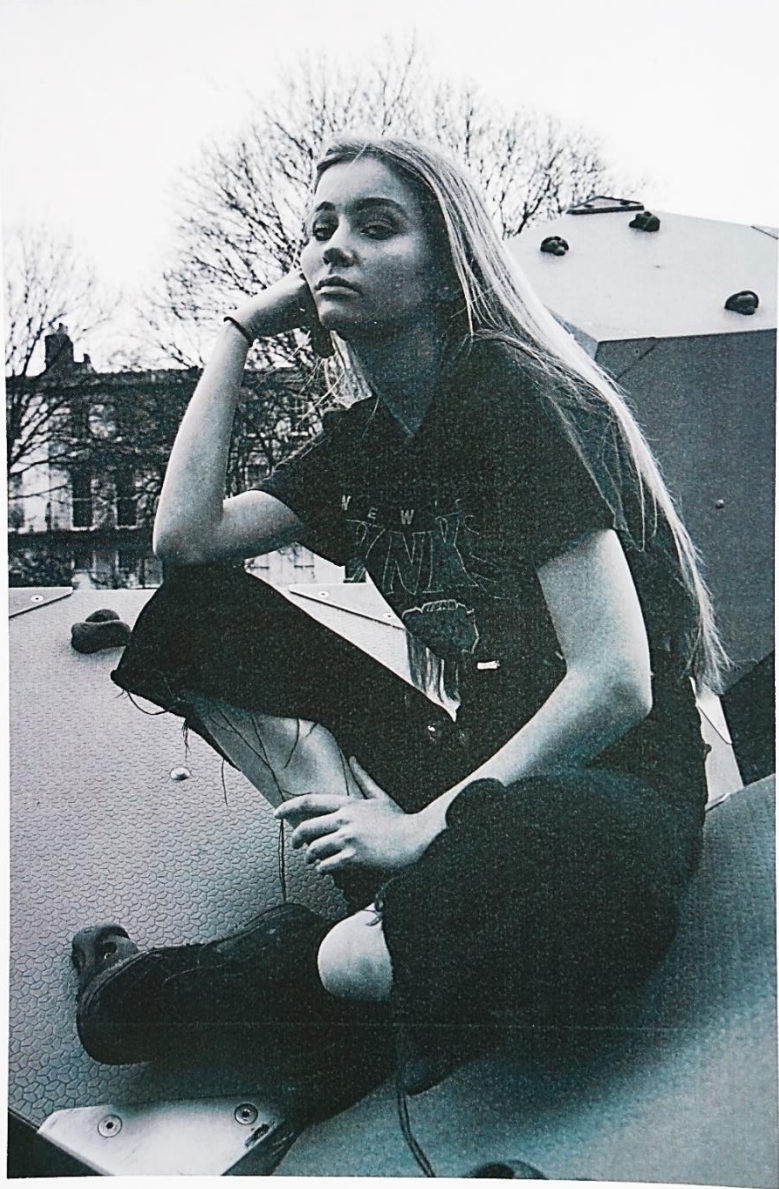


really like extreme angle and how model takes up all of image

f/5.6
1/100 sec
ISO 800

low angle gives model power + status.

f/6.3
1/80
ISO 800



f/5.6 1/100sec ISO 800



1/4s 1/1250sec ISO 100 f/2.8

Experimenting with multiple models in shot

f/29
1/400
ISO 800



↑ for too dark but hadn't worked out external flash settings correctly.
 ↓ tried to create different levels + angles ↓
 test photographs

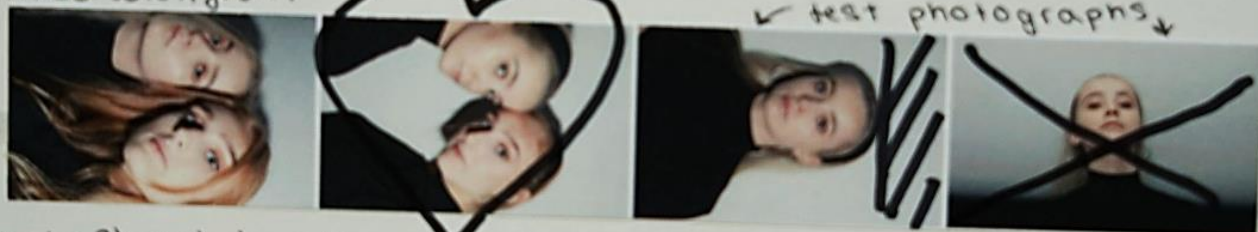
f/22
1/400
ISO 800



f/13
1/60
ISO 800

I like the side profile mixed with front

perhaps too light/over exposed



test photographs ↓

f/16
1/400
ISO 800

In this photoshoot I just wanted to experiment with having multiple models in one shot which is something I haven't tried yet. This was also the first photoshoot where I used an external flash and, in my opinion, I didn't really like the effect it gave my photographs as I felt it made the models features too harsh with too many deep, sharp shadows, therefore, I don't think I will be using it again. I wanted both models styled in a similar way both wearing black to contrast against the bright, white wall. However after looking back at the photographs I feel the style is a bit too 'calculated', and planned and perhaps a more natural style would've worked better.





X
 ↓ half of face accidentally cropped



↑
 eyes closed gives off related appearance

needs to be portrait, not landscape



← test photographs →

f/25
 1/100
 ISO 800
 ← landscape format felt too spacious

→ After finishing this photoshoot I have been able to conclude a multitude of things regarding to the development of my topic towards my final piece. Firstly, with this photoshoot I was experimenting with external flash with portraiture; I have concluded I will not be using this again as it was difficult to find a balance that either didn't over expose the models or didn't create any harsh shadows or fades. Ultimately, however, I'm glad I did this photoshoot as it allowed me to experiment with a few more technical elements before my final piece. All-in-all, though, I have concluded that I won't be using more than one model in my final piece.

↖ what I feel it gives an almost artificial vintage appearance

↖ found that if the stop was slightly too low I was able to capture the end of the flash which looks similar to a film camera does occasionally on film.

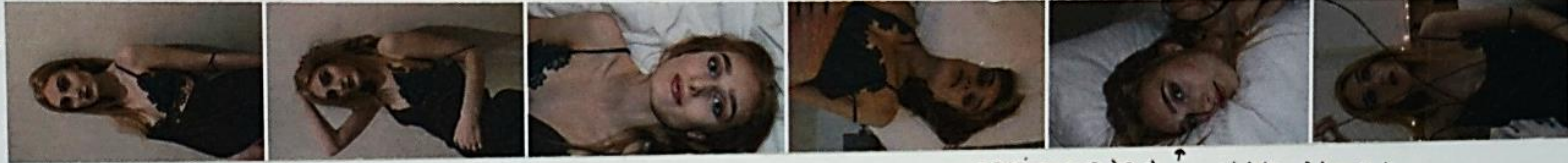
ATTEMPT 1 AT FINAL PIECE -

heavy shadows created
unflattering sunken eyes ↓

awkward angle +
composition ↓

difficult
lighting ↓

bad lighting
and blurry



f/4.5
1/40
ISO 800

Printer prints out images darker than they are

experimented ↑ with flash

awkward
chopped
off
legs ↓



difficult lighting

bad composition and
lighting ↓

rough ↑ lighting ↑ needs ↑ to be ↑ cropped
if used

BEAUTY

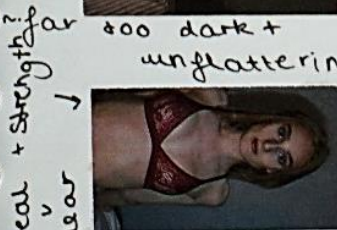
↑ fairy lights
?



too dark +
unflattering.

chopped off shoulder.

when ↑ taking these photos they already
had a really interesting colour palette without
editing.



way too dark ↓

↑ love
lighting in these

↑ experimenting with light source
in image ↓

sex appeal + strength ↑
unclear ↓



f/4
1/50
ISO 800

terrible lighting

love this image

↑ limbs cut out of
shot

even so the whole photoshoot I found it very difficult to balance out the three elements in iconic pyramid.

was finding lighting very difficult and artificial-looking

used flash

more sexual than beautiful or strong



too sexual? slightly too dark experimenting with different light source



attempted back lighting but didn't work f/4 bare skin/back beautiful? 1/50sec flash



difficult lighting situations difficult shadows f/4 exposing underwear becomes sexual or seductive? 1/25sec 150 800 v



f/4 1/30sec ISO 800 too sexual? bad photograph



flash unusable bedroom eyes? flash head angle + facial expression make it sexual?



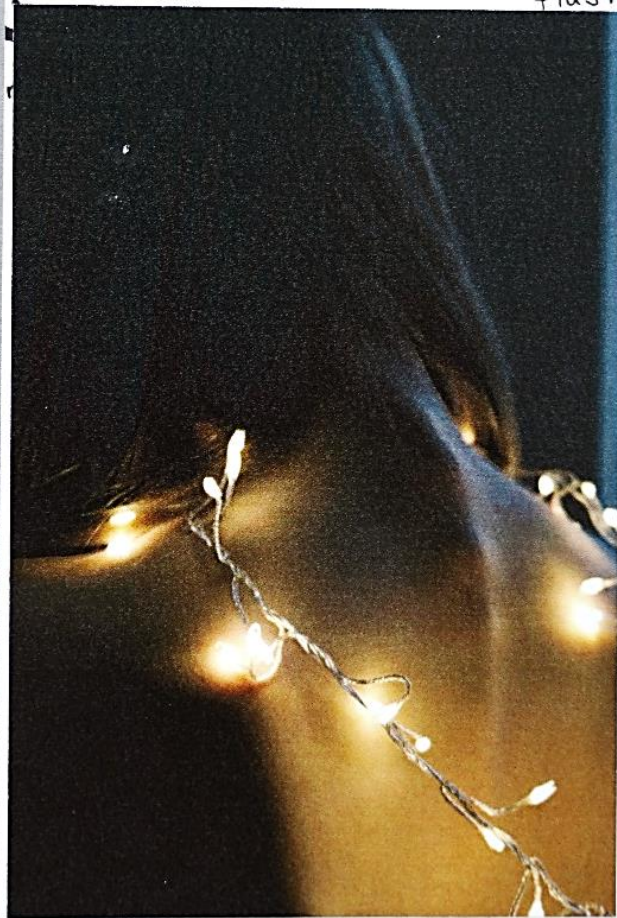
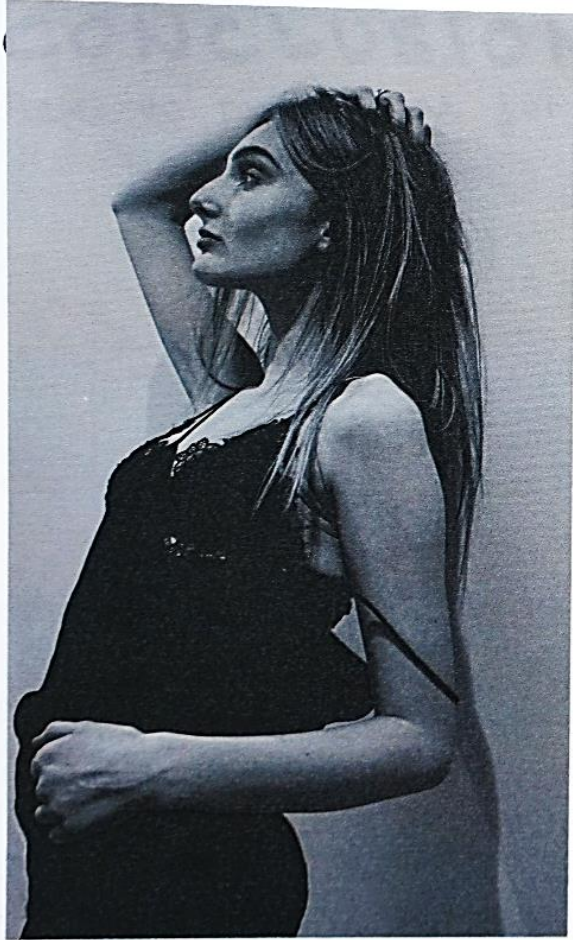
f/4 1/25 ISO 800

bad lighting



difficult lighting on bed because of weak light source

flash



f/4.5 1/50 sec ISO 800

*
f/14 1/40 sec ISO 800

1/06/2017 10:01:10 AM

MODERN ICON PHOTOSHOOT -

attempting simple portraiture to edit later in photoshop

f/5

1/1250

ISO 800



sunglasses link to old hollywood stars?



f/5 ^ 1/2500 sec
ISO 800

mixing in urban industrial elements to 'appear' modern

^ trying to enjoy food in piece



elongate body

tester shot

for overlaying in photoshop

casting beautiful shadows



f/5 ^ 1/1600
ISO 800

love one of laughing model

f/5 v 1/1250 sec ISO 800

unflattering angle



* Similar head positioning + angle, all by accident as photograph of model was taken before wall art was found.

*

f/5.6 1/1250 sec
ISO 250

f/5.6 1/1600
ISO 800

*

FINAL PIECE PHOTO'S and LAYOUT

EXPERIMENTING



Because I've decided I am going to produce a trio of images for my final piece, I now have to decide how I want them layed out to get the best impact possible.

Therefore I have produced three ideas for how I want them layed out and I am going to evaluate why I feel they would work in that specific order.

perhaps model of strength in centre as its the bussiest image? The other two have simple white (mostley) backgrounds.

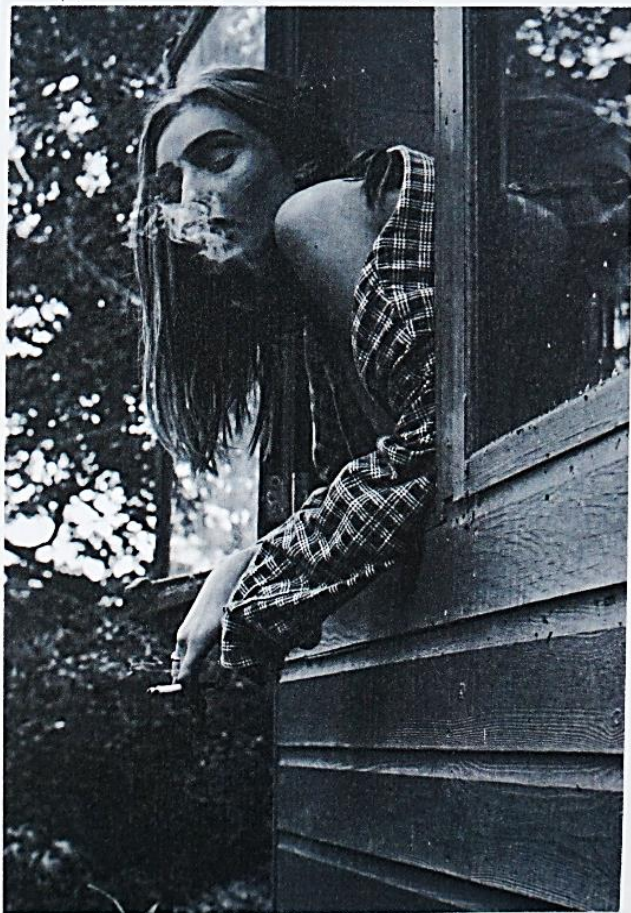


close-up portrait in centre because it is the most intricate photograph of the model, and it also takes up the most amount of space in the image, something the other two photographs dont do. Therefore, having the two images of the model taking up lesser space in the image, would balance out the central photograph.

Another idea for the arrangement of the images, however, this is my least favourite layout as I feel it isolates the far left image because of its differently textured background. There is no prominent middle photograph that easily divides the two sides



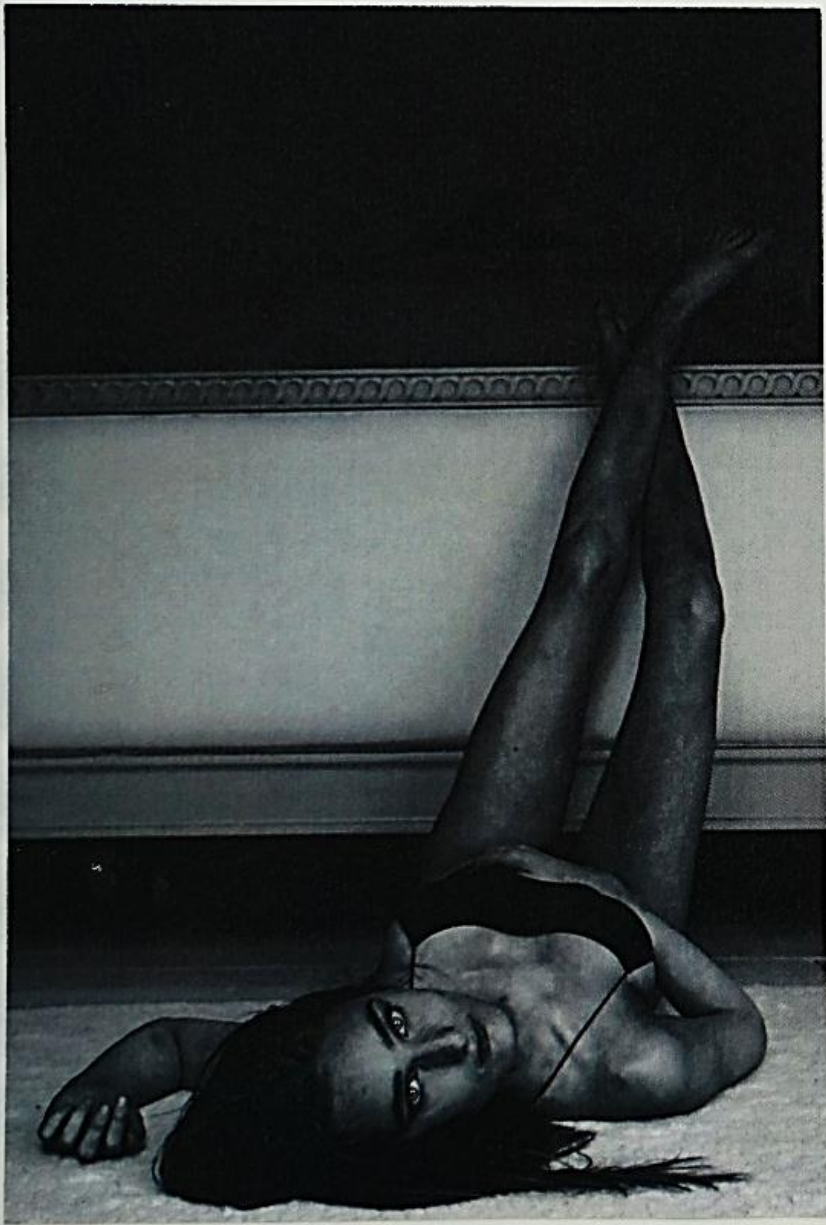
f/6.3 1/80 sec ISO 800



f/4.5 1/60 sec ISO 800



f/4.5 1/50 ISO 500



< actual layout of final images

Digital Submission

Sex and Success

A study of how an Icon is created

Introduction

The dictionary definition of an Icon is:

‘A devotional painting of Christ or another holy figure, typically executed on wood and used ceremonially in the Byzantine and other Eastern Churches.’

or

‘A person or thing regarded as a representative symbol or as worthy of veneration.’

Working off mainly the second definition of someone ‘worthy of veneration’ or admiration, I like this description as I feel it outlines the idea of my topic perfectly with the exploration into what makes something iconic and especially in the case of women in film, worthy of praise.

I know I want to play around with the idea of film or short film, which led me to the idea of perhaps focusing on iconic images in film and why they are iconic. Before this I suggested ideas such as ‘Hollywood behind the screen’ which focused on a darker side of Hollywood that would focus on the more drug abused, depressed celebrity, compared to their on screen persona. But this seemed a bit predictable and so I decided against it.

I decided to focus on iconic images in film and art and dissect what makes them so iconic and why they stick in the heads of the public. From things such as the titanic scene with Jack and roses’ outstretched arms, to the Mona Lisa’s famous portrait and her classic upturned smirk. I want to focus on elements of a photograph or painting or even a single frame of a film and analyse why they stick in the minds of the public, whether that be an image that cannot be re-created due to the uniqueness or perfect timing of it, or different elements that combine to create an especially impactful image. To me, an iconic image that stays in the minds of the public long after it was initially released due to the emotion, beauty or impact of it.

During this I also want to experiment with short film ideas and really dive into the idea of focusing on different aspects of an image using film to make a still image come alive by expanding out from that moment in time. For example if I were to do a photoshoot on American beauty, the film would consist of elements of the photo such as the petals and the seductive way the model is lying to create a sort of ‘live photo’. This idea really appeals to me as I want to give each photoshoot more dimensions and I think that it gives me a more creative way to interpret and personalise them without blankly trying to recreate them.

Initially I want to focus on iconic women in film first so that I can explore all the different paths I could take this project before narrowing it down to a specific idea or path. I was thinking of the classic iconic women in film such as Marilyn Monroe and Audrey Hepburn and how they are portrayed in film and instead of recreating the image, using it and turning it into my own idea.

Test Photoshoot

In this test shoot all I really wanted to do was take photos of my surroundings including the people around me as I find taking photos of people much more interesting than without. I was able to capture some photos that seemed to fit well with the beginning of this topic, especially because of the fact that I want to focus on women instead of men as I feel they are more interesting to photograph. Focusing on the idea of an 'icon' I believe I was able to capture a few photographs that at least grasped the foundation level of what could make an image iconic.



I picked this photo out of my shoot, as I feel it is one of the few I took that stuck in my mind as a good image, perhaps not iconic, but at least memorable to me, which puts me on the right track.

The blue sky and white fluffy clouds make for an appealing background and the upwards angle on the model presents the idea of an almost regal appearance.

I chose this photo because of the interesting composition of the piece and how perfectly the model's top of her head met the background line of the landscape.

There may also be beauty in the idea of a candid shot, with the model not knowing the photograph was being taken. Does it add another element of beauty to the shot?







Explanation

When I think of iconic women in film or in general, another one of the first women my mind goes to, other than Marilyn, is Audrey Hepburn. This because of, in my life at least, the iconic example she sets of being a beautiful strong women in a strongly male dominated world, combined with her obvious beauty. This is a stark difference to the type of persona Marilyn is known for being. Both are iconic and memorable in their own right but each approaches it in different ways. Whereas I previously mentioned Marilyn embodied a lot of the typical 'Hollywood' / 'American' attributes of the time, Audrey has more of an European influence, French to perhaps be more specific, as she is very romanticised within her film roles.

Audrey Hepburn was a British actress, model, dancer and humanitarian, however she was mostly recognised as a film and fashion icon whilst active during Hollywood's 'Golden Age'. She was born 4th May 1929 and died 20th January 1993 aged sixty-three.

Audrey has a very tailored glamour, she is seen as a very composed and poised beauty and holds herself with grace and stature that other female film stars weren't able to do back in her era. She hadn't a certain individuality to her, whether that stemmed from her appearance, her talent or her personality.

The striking black and white filter was heavily applied in her films and photographs, purely because that was what was available at the time but I feel this has carried with her through to the present day, due to the crisp and dramatic effect it gives. The black and white in an iconic photo is what I want to research into whether it actually makes an image any more memorable than it could be in colour.

In the short film on the previous slide, I tried to mix the idea of the glamorous Audrey being dishevelled with the extreme conditions of the wind blower. I showed the contrast between her doing a classic hand-through-hair movement to the stark and slightly comedic image of her struggling and laughing with the extreme wind. as well as being known as being glamorous, Audrey also has an element of quirkiness, defiantly not on Marilyn level but some nonetheless.

I've also added some stills of Audrey Hepburn that resemble and even slightly mimic her usual persona and personality. the one to the left is one I took that really emphasises her beauty and strength whilst making her glamour known due to things such as her velvet gloves and bulky jewellery.



Technical Lighting Photoshoot

For this photoshoot I wanted to experiment with the different effects lighting can give a photograph, such as atmosphere, intensity and effectiveness. Because of this I tried out three different lighting styles; *natural, backlight and flash photography*.

NATURAL LIGHTING

In this photograph I have the model in a very neutral, plain pose for portraiture. There is a simple, wooden background with an appealing blue colour pallet.

The natural lighting compliments the models features and produces enough shadow to shape the face flatteringly and enough to give it dimension. It's not harsh enough to produce unflattering dark circles or harsh face contour which may create a different appearance to the photo.

Therefore I feel natural lighting would be best for photos focusing more on the beauty aspect of my topic, so that there are no harsh lines.

The lighting on this day was slightly cloudy so it created a balanced light sourced that was not too concentrated.

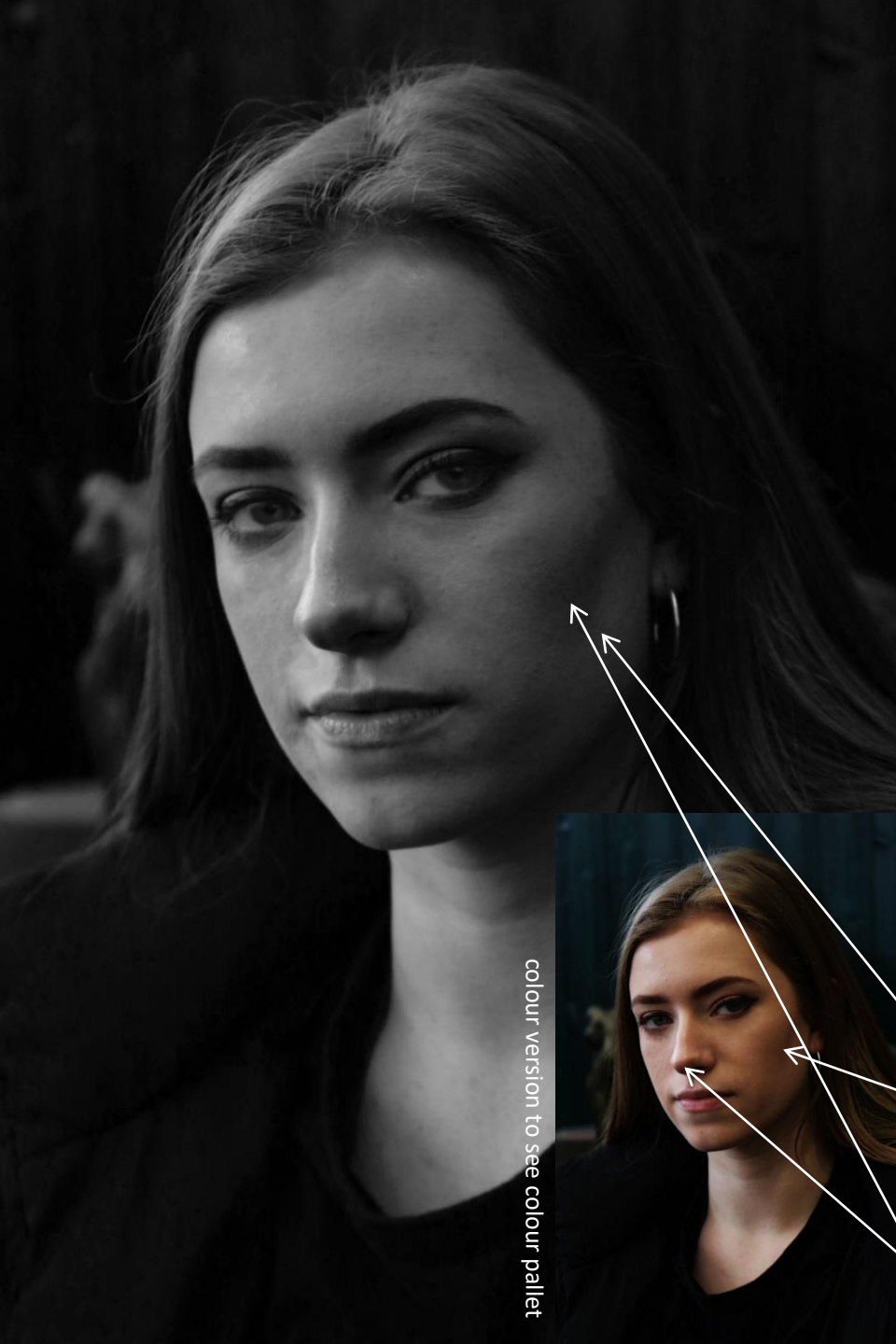
I feel this lighting is the most easy to work with as it creates an easy, smooth base for editing.

soft contour produces flattering effect

balances out skin tone and creates blurred effect.

Created soft shadow and highlight on face structure.

colour version to see colour pallet





BACKLIGHTING

In this photo I have the model situated in front of many white fairy lights. This effect makes the background brighter than the foreground that has the model in it. This overshadowed effect on the model can make it more complicated to edit and get a crisp image of the model in the foreground as the eyes are drawn to the brightest part of the photograph, which in this case is the background.

however this effect can come in handy with capturing, 'ethereal', or 'magical' photographs. for example, if you wanted the image to have more of an smooth, dream-life effect, you would use backlight to create this kind of outline around the subject.

as you can see, similar to the natural lighting, backlighting creates gentle, subtle shadow on the models face, certainly not to the same extent as the natural lighting is coming from the from of the model and, as the name suggests, the lighting in backlighting is coming from the back which means the models face is actually mostly in show.

out of focus backlighting (such as fairy lights) produce ethereal appearance to image.

although lighting is coming from behind subject, therefore not producing crisp highlights on face, edge of subjects silhouette is detailed and clear.

interesting colour pallet on subjects face as more of purple/ pinks that nudes and browns.

composition of piece doesn't follow golden section as model is in centre of image.

MADE FOR LOVERS



FLASH

In this photo I have taken it in the same place as the previous that I used backlighting in, except I moved to an area where they had warmer fairy lights to match the obvious warmer effect the flash photography would give off the models skin.

With this lighting effect you can immediately tell all the features on the models face are more extreme and harsh. Shadows and highlights are more prominent and shadows are darker in colour whilst highlights are more noticeable.

With flash photography you also get concentrated highlight spots on the models face such as the white highlight in her eyes or the highlight on the end of her nose.

I feel this photography effect would work best with photos that you would want a more striking or not necessarily 'beautiful' appearance, meaning something you would want to have more of an impact on.

warmer fairy lights add a different atmosphere than previous with white lights.

features on models face are more clear with flash as with backlight and natural lighting.

colours are more prominent and distinguishable between each other with flash.

The lines around the models face such as her jawline and nose are deeper in shadows and really make ever detail on the models face prominent.

This may not be appealing if you would want a smoother complexion on the model unless a long amount of time was spent on editing the image, and even then the product may look too fake.

MADE FOR LOVERS



Explanation

What made Marilyn so iconic in her time? Was it the playful but sexy personality she emitted? she was clearly known for this as you can see she plays off it and uses it to her advantage, with her low cut tops and body hugging, yet flowing dresses.

In the short film I put together in the previous slide I tried to incorporate and include all of these aspects. I wanted to focus specifically on the flowing and bunching of the fabric on the dress. this because of one of the most famous photographs of Marilyn with her situated on top of a New York subway grate as her dress is bellowed out around her as she laughs freely. I added other aspects such as a cheeky smile and a look into the lens of the camera but most of the focus was situated on the texture and appearance of the fabric on the model.

because of this image I really wanted the fabric to be the focus of the short film. I had the model bunch and play with the material to really accentuate the texture of the fabric. as well as this I had a wind machine aiding in the flow and movement of the fabric. this wind machine enabled me to get some really clear shots of the model grasping at the dress to keep herself covered.

I found the idea of model trying to keep herself covered very interesting as in the original reference photo I used, although Marilyn was trying to keep the material down, she was doing it more to look attractive than to make sure she doesn't expose herself. this links back to the idea that Marilyn uses her sex appeal to her advantage.

reference photo for short film



This opened the question up to me, whether sex appeal makes for an iconic image. Being sexual in an image is a very vulnerable state to be in, there must be trust between the model and the photographer otherwise exploitation could take place.

I want to further explore this idea of sex appeal within iconic images and see if it links in anyway to my topic. perhaps I could begin to break down an iconic images into separate sections and analyse what makes them iconic.



Marilyn Monroe

Marilyn Monroe was an American actress, model and singer in the 1950's and was known to play the comical 'dumb blonde' role in a wide array of films she was featured in. She developed into a famous and popular sex symbol which showed the attitude of the time. Some of her most well know films include; 'The Seven Year Itch', 'Some Like It Hot' and 'Gentlemen Prefer Blondes'. The specific film I am going to focus on at the minute is 'The Seven Year Itch' due to the iconic frame in which Marilyn is in a white dress and is caught on a New York City subway grate as the fabric on the skirt is tousled and blown upwards while Marilyn is seen laughing while slightly fighting against the upwards gust of wind.

The reason I chose to evaluate this image is because I believe this is one of the rare images that everyone is able to immediately recognise and it seems to have upheld its status as a photograph for over 50 years. My question towards it is why? Why is it able to stay as such an iconic and memorable image for so long? Is it because of Marilyn herself, and her history and status? Or is it somehow how elegant and graceful Marilyn looks with the balloon of fabric bellowing around her?

Marilyn quickly gained the title of a sex icon of her time, I feel like this adds a reason to why this photograph has become so memorable. There was no one else doing what Marilyn was doing at the time, she was known for her mixture of innocence, sex appeal and beauty both on screen and off which attributes to her as a persona and, again, another reason why this photo has been able to capture so many people attention.

Marilyn arguably embodies the American culture of Hollywood into one beautiful body. She presents the very glamourized Hollywood with her big earrings and flowing plunge dresses and as previously mentioned while discussing and assessing Film Noir, she has the familiar look that seemed to carry through the beginning of film; her short, blonde, curled hair with her pale complexion and signature bright red lip.

Going forward I want to experiment with trying to recreate the same elements in this photograph such as the graceful flowing dress, paired with Marilyn's iconic appearance; with the blonde, short curled hair, red lipstick and beauty mark. I want to find a model that somewhat resembles Marilyn to make the process easier, while trying, somehow, to recreate the wind effect so I get some interesting shots of the fabric being strewn around. Along with some photographs, I want to experiment with the idea of short film to capture certain moments that you would be unable to do in a still photograph.

I also want to try and respond to a different iconic women and analyse her and what makes her so memorable preferably someone with completely different traits to Marilyn to make it more engaging, such as Audrey Hepburn who tends to stay more on the sophisticated side of beauty brandishing fine jewellery and black dresses.



Film Noir

I know I want to play around with the idea of film or short film, which led me to the idea of perhaps focusing on iconic images in film and why they are iconic. Before this I suggested ideas such as 'Hollywood behind the screen' which focused on a darker side of Hollywood that would focus on the more drug abused, depressed celebrity, compared to their on screen persona. But this seemed a bit predictable and so I decided against it.

I decided to focus on iconic images in film and art and dissect what makes them so iconic and why they stick in the heads of the public. From things such as the titanic scene with Jack and roses' outstretched arms, to the Mona Lisa's famous portrait and her classic upturned smirk. I want to focus on elements of a photograph or painting or even a single frame of a film and analyse why they stick in the minds of the public, whether that be an image that cannot be re-created due to the uniqueness or perfect timing of it, or different elements that combine to create an especially impactful image. To me, an iconic image that stays in the minds of the public long after it was initially released due to the emotion, beauty or impact of it.

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Initially I want to focus on iconic women in film first so that I can explore all the different paths I could take this project before narrowing it down to a specific idea or path. I was thinking of the classic iconic women in film such as Marilyn Monroe and Audrey Hepburn and how they are portrayed in film and instead of recreating the image, using it and turning it into my own idea.

Film noir is a style of cinematography that is known to be very stylised, and mood heavy. It was heavily used by a group of French critics when referring to American thriller or detective films in the 1940's to 1950's and the work of directors such as *Orson Welles*, *Fritz Lang* and *Billy Wilder*. I decided to focus on film noir first as I believe it to be the most iconic style of cinematography due to the dramatic way it is filmed in black and white, which can accentuate features and specific things more than colour images could. I personally find black and white can create a more iconic image due to the dramatic effect it can give to an image, introducing maybe a classic style, or elegance or simplicity. It's also because I find black and white romanticises the past and gives it a quality that is non achievable in colour. Although there are film noir style colour films they tend to not have the same effect as the original black and white style and dramatization.

Orson Welles

George Orson Welles was an American actor, director, writer, and producer who was known to work in theatre, radio and film. I will be focusing and discussing his directorial abilities in film. He was born 6th May 1915 and died 10th October 1985. While looking through his various works of film I found various instances of women who portrayed the classic 'Marilyn Monroe' appearance. For example in 'The Lady from Shanghai' the female actress has the classic elegant curls in her hair, combined with often bare shoulders which would be seen as sensual in the 1940's. the film noir style highlights the sensuality for females because it creates a more dramatic effect within film, obviously back in the 1940's it wasn't a *choice* to film in black and white but I think it matches the mood of each film.

The photo that caught my eye from Welles was an image of the 'Lady from Shanghai' in which she has an extremely serious expression on her face while there are bullet holes in shattered glass to the left side of her face. The still gives a very sinister mood paired with the obvious beauty of the character. The model is also looking straight into the camera lens which can create an added depth of intensity. The way you would personally look at the still, depends on whether the image follows the golden section or not, on one hand your eyes could be drawn directly to the model's face, which does not follow the golden section, however your eyes could also be drawn to the top left bullet hole first, in which case the image then *would* follow the golden section rule.



Fritz Lang

Friedrich Christian Anton 'Fritz' Lang was an Austrian filmmaker, screenwriter, film producer and actor who was born 5th December 1890 and died 2nd August 1976. Lang also used female sensuality in a lot of his films. Whilst looking through most film noir I have noticed the appearance of female actresses tend to be similar; blonde, curled hair, pale complexion, dark eyebrows and bright lips. In the case of Lang's 'Woman in the Moon' this gives an example of this trend of appearances for females perfectly.

The image I chose to analyse and dissect from Lang was a specific image from the film 'Woman in the Moon' in which the model has an outstretched arm towards a map or board and holds direct eye contact with the camera lens. This model has similar features the previous woman in 'Lady from Shanghai' and holds the same fierce, serious eye contact which creates a high mood image. This image follows the golden section as the model's eyes are placed in the top right hand section of the image, which makes the image more appealing to look at which could add to the reason why it could be perceived as an iconic image.



Billy Wilder

Samuel 'Billy' Wilder was an Austrian-American filmmaker, screenwriter, producer, artist, and journalist and is known as one of the most versatile and brilliant filmmakers of Hollywood's golden age.

Wilder had produced a couple of films with Marilyn Monroe being the star, or one of the stars in the spotlight. 'The Seven Year Itch' being the most well-known film starring Monroe in it. From this film we get the famous and iconic image of Monroe trying to hold down her skirt as the wind whips it up around her. This is an image that I find the most interesting in the 'Film Noir' genre as when I think of iconic images, this is one of the first things my mind goes to. Depending on what image you look at containing Monroe you will undoubtedly get different angles/ compositions of the image.

The one I've decided to respond to is a portrait style photograph with Monroe dead centre. The mood of this image is altogether playful and carefree evident by Monroe's big and toothy grin in the photograph.



Film Noir Response Photoshoot

This photoshoot is all about the aspects of film noir, from the black and white style to the strong central women who were in these roles.

I found a model that I felt would fit the type of style that the old Film Noir women had, with the blonde hair and slender body. I also made sure she was someone that I knew could model in a very poised and serious manner to match the moody serious style.

All of these photographs have been transferred into black and white to mimic the Film noir style. Through doing this I found this element adds a specific feeling to the piece, whether it's a feeling of nostalgia or simply adding a hidden element of sophistication.



head tilt upwards,
elongates neck

simple portrait with low
plunge neckline = sexual

wide legs with arms in-
between and head slightly
tilted upwards gives an
extremely seductive and
suggestive appearance

bone structure and
low plunge neckline
adds to the sexual
element in Film Noir

In this first photograph I shot a rather simplistic portrait of the model with a wispy plant in the background to add dimension.

I made sure when I edited the photograph the highlights and contours were prominent and noticeable within the image. this helped to create a more dramatic image as the blacks were more 'black' and the whites were brightest at some points.

In this second image I have the model in a rather suggestive pose with her chest sticking out, head slightly up tilted and legs wide. Her direct eye-contact is also something to note, as I feel holding eye-contact with the lens adds an element of strength to the piece.

It also draws the viewer to a certain point in the photograph as in real life that is also where the eyes would land on a real person. You could also say it is even more prevalent because of the fact I edit my models eyes to such an extent to make them stand out more





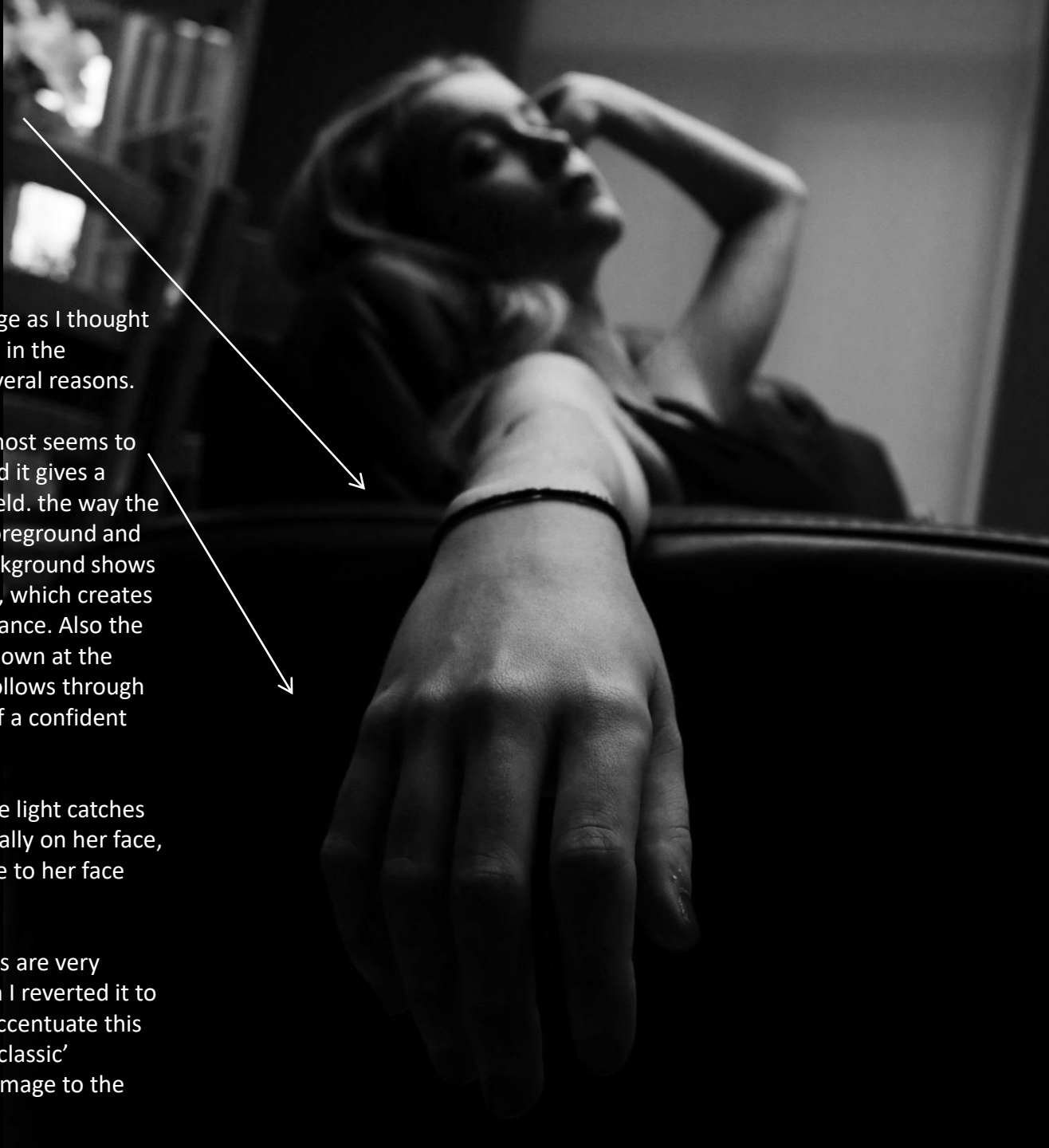
I like how the model is blurred in the background as it takes your focus on the hand first and then leads you up her arm, eventually getting to her face.

I chose to enlarge this image as I thought it was the most interesting in the photoshoot because of several reasons.

The hand of the model almost seems to come out of the screen and it gives a really beautiful depth of field. The way the hand is so relaxed in the foreground and the poised hand in the background shows the model taking up space, which creates a confident, strong appearance. Also the way the model is looking down at the camera with soft eyelids follows through with this, giving the idea of a confident woman.

I also really like the way the light catches on the model's skin, especially on her face, as it gives her a clear shape to her face and the structure of it.

The highlights and shadows are very prominent in this image and I reverted it to black and white to really accentuate this and to also give it a more 'classic' appearance and to play homage to the 'Film Noir' genre.



BLACK AND WHITE VS COLOUR EXPERIMENT

Here I have compared two simple portraits side by side to analyse which is more effective in regards to the atmosphere and mood depending on the edit. Throughout my project so far I have found myself experimenting with black and white mainly because I felt it fit in with the whole 'old fashioned' appearance I was trying to recreate. However, I don't want to transfer to black and white without analysing why and what effect this has on the photographs themselves. Therefore I am going to analyse there two images below and conclude which I feel portrays the type of emotion and atmosphere I am trying to present within the piece.

The one on the left is a slightly edited colour version of the original image; all that I've don't to it is upped the contrast and brightness along with accentuating the models piercing blue eyes. Alternatively, on the right I have converted the original image to a black and white format while, again, upping the brightness and contrast.

On this side I have a slightly altered coloured photograph. At first glance I'd say nothing special really jumps out at me, there is no continuous colour pallet or balance. With coloured images it can be very difficult to colour balance or add a subtle filter without making the image look garish and 'over edited'.

This photograph has been taken from my recent photoshoot that was trying to portray a strong, sensual woman in the film noir era and, I feel as though, leaving the image in colour, doesn't really aid in this type of appearance.

The colours in the image don't present anything, 'mysterious' or 'sensual' and therefore leave the image lacking in substance and context. Therefore, I feel, the colour image wouldn't create the right atmosphere for my work.



Here I have the same image, converted to black and white. Immediately you can see that the image had a sense of fluidity and continuity due to the monochrome colour pallet eliminating any chance of clashing colours or unbalanced skin tones. It also very easily creates an 'old fashioned' appearance.

Straight away the black and white effect aids in the creation of a moody and sensual atmosphere, by taking away the busy colours, the simplicity of the black and white is able to shine and really highlight specific points on the models face and body. For example, her eyes seem more striking and clear in the black and white as well as the highlights on her face and chest looking more prominent.

Ultimately, black and white is just able to create a specific mood within my photographs that I find very helpful in this specific point in my development. This does not mean however, that I will not return to colour in the future.



This is another enlargement from my recent photoshoot trying to recreate a similar appearance to film noir. I wanted the model to have, borderline masculine traits, such as taking up the most amount of space possible or sitting in an unladylike manner with legs wide.

In this specific image however, I wanted to focus on having the model take up as much space with her limbs as possible to state her dominance of the situation, along with giving her a high status to play around with. Because of this, I had her sit, relaxed, in a leather armchair, with one hand casually slung over one side and the other fixing her hair, as she stares into the camera with her chin tilted up to, again, assert dominance in the situation; it also means that she is forced to look down on us.

I decided to enlarge this image for the purpose that it really, simply sums up the effect I was trying to reach by doing this photoshoot. I was able to capture an image that was able to make the model look strong as well as sensual. From researching film noir and the type of women that were used in this era, as I have previously mentioned, they all have similar appearances but also the type of personality and mood they possess; with them often carrying a mysterious attribute to them.

From producing this photoshoot, it has given me a new desire to find out what makes a specific image or woman iconic. This has stemmed from the film noir idea of what makes up a woman that acted in this time period. I have noticed that when referring to women in the film noir era I keep returning back to the same words to describe them, these being, strong and sensual. Are these attributes what makes a woman or image iconic? This is something I want to develop and investigate.

Next in my project then, I want to experiment with taking aspects from the film noir era and trying to apply them to the modern day and seeing if it still holds the same effect as the original.



Mario Testino

Mario Testino was born on 30th October 1954 and is a Peruvian fashion and portrait photographer. His work has been featured in international magazines such as Vogue, Vanity Fair and GQ, whilst also working with brands such as Gucci, Burberry, Michael Kors, Chanel and Estee Lauder. As well as being a well-known photographer, he has also worked as a creative director, guest editor, museum founder as well as many others. Aaron Hicklin of 'The Observer' described him as 'the world's most prolific magazine and fashion trade photographer'.

Testino was the eldest of six children and in his early life he actually wanted to be a priest. In 1976 he then went to London to pursue photography after abandoning his studies of Economics, Law and International Affairs. During the 90's, Testino reminisced on his childhood in Peru and his summers as a teen in Brazil for his inspiration and to help him develop his photographic style.

Although Testino has produced many fascinating photoshoots, I am going to focus specifically on his one with Princess Diana as at the minute I want to focus on more recent 'iconic photoshoots' of women that don't date all the way back to the 1950's. This then raises the question of if there really are any photoshoots that have happened in recent years, or even women in the media in recent years that have the same effect as those in the 1940-1970's roughly. Is it because one's icon status grows as time passes? Or is it just simply because no one is doing anything for the first time any more in the photography world?

This photoshoot of Diana perhaps challenges this idea as she was prominent in the last 1980's and yet has been able to capture this same sense of 'icon' that those of Monroe and Hepburn we're able to do. Maybe this is because of the classic black and white style it is in, which gives it a feel as though it comes from the 1950's, paired with her classic black dresses. Testino was also able to portray the Princess in a rather seductive way which may have been one of the reasons why this was viewed as such an iconic image to those who viewed it. It almost goes against the idea of a princess being reserved and covered up.

The two photographs of Princess Diana I am assessing are those in a black and white style and have Diana sporting two different styles of black dresses. The first photo is Diana seductively splayed on the floor whilst leaning against a white sofa so as to elongate her body. The dress is a sweetheart neckline that seems to hang rather low on her chest, again perhaps something you wouldn't associate a princess wearing. Her face is in a relaxed smile, looking directly into the lens. I like this photograph because the dress is a very, obviously luxurious item and the ruffles and creases link back to my idea at the beginning of my topic that fabric may have something to do with a kind of sexual effect.

The second photograph I chose to assess was one of Diana lounging on a white sofa sat in a way that shows off the structure and curves of her body. How she has her arms outstretched on either side of her and her legs elegantly crossed. She also wears an incredibly relaxed facial expression on side profile which gives almost the effect that she was unaware this photo was being taken. She's wearing a dress in almost the opposite style to the first, tight fitting and straight edged.

I feel Testino tried something that perhaps others may have been scared to do and although the photographs were certainly not sexual they defiantly have a type of seduction about them, but since Testino was known to be Diana's favourite photographer there must have been some trust between the two, as photoshoots that have a seductive or sexual feel to them are almost always very vulnerable situations for the models as they have to fully trust the photographers intentions. While researching Testino recent news has covered the allegations of several male models that have been molested by Testino and forced into nude photoshoots as part of their contracts. This links back to the idea of models being vulnerable in sexual photoshoots and how complete trust must be applied between the two parties.

I like how Testino used a black and white style of photography as it seems to give a sort of homage to the old style of photography that may be another reason why so many people may view this image as iconic as it shares the same visuals as old photographs.

From looking at these photos by Testino I want to try and see if I can create the same effect of old style iconic photographs in a modern day setting, perhaps by using a black and white style or the setting or visual style of the photographs.



MODERN ICONIC EXPERIMENT

In this photoshoot, having just done Film Noir in the previous and dissecting what gave them their classic moody appearance, I decided I wanted to see if I could translate this same mood into a modern setting. Therefore, because of this idea I took a model in modern clothing to a rather industrial setting whilst trying to capture the same aspect that were present in the Film Noir shoot.

I decided I wanted to experiment with colour and black and white in this shoot, even though I have just researched and concluded that black and white fits in better with the context of my project right now, but I just really wanted to cement this idea by applying it to a very modern setting and seeing if the black and white is able to revert it into a 'old fashioned' style. Below are the colour versions I experimented with; I decided to keep these photographs in colour mainly because I wanted to take advantage of the blue and white patterns of the clouds that peppered the sky that day.



On the left I have an image wherein I was trying to recreate the sensuality of the Film Noir style, with the model. It's in a more classic portrait style but with the addition of a three-quarter profile of the model mixed with the vibrant and modern backdrop of the bridge and blue sky. I also love how the natural sunlight is highlighting her skin beautifully from the left hand side, giving her a warm appearance.

On the right I tried to capture more of the 'strength' within Film Noir. Having the camera at a low angle so that the model is looking down on it, having the upper status.

The many lines within the photograph create a very linear and streamline appearance too, meaning the image looks very modern and industrial.





This is the only image I experimented on with black and white in a modern setting. I purposefully wanted the model to be situated in a very metal, industrial setting to really highlight the 'modern' environment; whereas in my earlier photoshoots I kept the backdrops a neutral base or a background that doesn't look incredibly specific to a time, therefore there is more wriggle room to focus on making the model look more classic, such as in my Film Noir shoot.

From converting this image to black and white however, I feel as though it doesn't have the same effect as my previous shoots that are more true to the era. Maybe this is because it lacks the style and characteristics that older photographs possess, but these photographs weren't really giving me any new ideas or ways to develop my project further.

However, having said this, I did enjoy having the model channel a certain attribute such as strength or sensuality. I feel like this allowed structure to be presented within the photograph and gave a purpose. This aspect of the photographs is something I could experiment with at a later date.

I really need to find the individual parts of an image that makes it eye-catching or iconic. When I've been able to track these down, I will be able to develop my project further and work towards a final piece.

In this photoshoot I have taken inspiration from iconic films mainly as that is where my project first stemmed from, beginning with focusing on stars such as Marilyn Monroe and Audrey Hepburn. It was difficult to take the aspects of them and the culture they had back in that time and translate it to the modern day as it almost loses its charms in some aspects.

From doing this photoshoot, I have concluded that I probably not pursue trying to create modern images with 'old fashioned' elements as it presents more problems and inconsistencies than solutions and satisfactory photographs. However I have been able to produce a photograph that I feel is able to capture a slight 'vintage' appearance and have experimented with a short film.





Photograph Enlargement

As I previously mentioned, this enlargement is the only photograph in my recent shoot that I think held any potential to be an interesting or relevant image in my project. This is mainly because I feel it is similar to the 'American Beauty' iconic scene with the actress laying in a bed of petals. Therefore you could say I re-created that image but it doesn't have the same tones or colour scheme that the original does, therefore it rather takes the idea and develops it in my own style than blatantly copy.

The reason why I think this photograph is the only image in my recent shoot that really semi-worked was probably mainly for the fact that you couldn't tell it was meant to be a 'modern' looking image. There's nothing within the photograph that scream 'modern' like the other images I've taken; there's no medal structures or large skyscrapers and the clothes she is wearing don't even look modern from the way that I've taken the image.

Evaluating the image by itself without comparing it to anything, I really like the composition of the image, the model is central in the image but I've decided to have the image presented upside down so it looks like someone is coming across, almost, a playful nymph in a forest. I also love the colour pallet of the piece with all the tones warm coming through the leaves and the models skin. Her eyes also hold a very strong gaze with the camera but are soft enough for them to look gentle instead of piercing or seductive.



Short Film

For the short film I wanted to develop the idea of taking modern iconic images and go into experimenting with film again. Therefore I came up with the idea of having my 'modern' model placed in front of a projection of an old style film; this is so I can merge the two together and experiment with the type of effect it gives off.

The reason why I wanted to experiment with film again was because of how much I liked making the Audrey and Marilyn short films and I wanted to see if I could carry on with experimenting with this medium more.

With this idea I was experimenting with the idea of mixing the two era's together instead of just trying to take images today that hold the same appearance as images from the 1950's – 1980's. So I got the model to sit in front of a projector screen that was playing an old black and white film. I got her to play with her hair and move her head around enough for the projection to make interesting shapes with the lights on her.

I then took the footage into movie maker and chopped together the footage whilst editing the film so it reverted from black and white to colour every second. I feel like this gave the image a really interesting appearance and almost made it look confusing or even perhaps slightly distorting it.

Once editing the film I felt like it was missing something with the audio; so I decided to mute the original audio and add a white noise track to the back. Although not the most fitting sound, I feel like it pulled the piece together more.

From making this film I have come to some conclusions with where I am going to take my project next and even though I am going to go into detail about what these are I want to quickly voice my immediate conclusion from this recent photoshoot and the development of a short film and enlargement. I've decided I will not be continuing with experimenting with short films as I feel they don't fit the type of message I am trying to strive for, my project is slowly advancing towards focusing on women in iconic images and I feel like if I continued with film I would confuse my project.

In regards to the idea of 'modern iconic' I feel like it was difficult to capture the same effect as old photographs were able to create so therefore I wont be carrying on with the 'modern' idea.

INTERIM

So far I have heavily focused my photography on iconic females, especially in film, as I feel like these women are the ones who stick in my mind the most, for example someone like Marilyn Monroe, with her iconic style and flirtatious personality. I first tried to recreate iconic images but quickly realised that this could be a rather boring and above all, simplistic interpretation of the topic 'Iconic'. Because of this I first tried to create a photoshoot with the two most iconic women in film that come to my mind, Audrey Hepburn and Marilyn Monroe. During this photoshoot although some of the photos were strikingly similar to the original images, especially in the Marilyn Monroe case, with Audrey Hepburn I was able to almost put 'Audrey' in a completely different situation wherein all of her known glamour was destroyed. I found this concept rather interesting and tried to develop it for a while, trialling the idea of putting an 'Icon' in a situation that is polar opposite to them. Also referencing Richard Avedon to this photoshoot due to the white or blocked colour wall background and the use of portraiture. My experimentation with Hepburn perfectly resembled this idea, with Hepburn's carefree attitude in the photograph and extreme facial expressions, due to the wind machine. After this I wanted to explore the iconic women in different eras of film and I thought I would start with the moody and strong 'Film Noir' style due to the fact that this was when women really started making a large impact in film.

As seen before I was trying to narrow down my topic of 'Iconic Women' to a specific way, idea or era that makes something iconic. During my experimentation with the Film Noir genre I found the image of a strong women mixed with the beauty and sex appeal all add elements to make something, or someone, iconic or an iconic woman in this case. In my previous photoshoot I played off this pyramid of rules that make women in film iconic. During this photoshoot I tried to implement more masculine elements to the models posture, such as widening her legs as she sat down to create authority. Playing around with lighting in this photoshoot also opened up opportunity to get really stark and striking shadows and highlights.

Strength, Beauty and Sex appeal are all points in this pyramid I created. Strength because of, especially in the Film Noir case, this was when women started being portrayed with more usually masculine traits and more authority and strength than before. Beauty, because of the obvious quality that women have, use and accentuate this to their advantage. Beauty is something that is universally eye-catching and striking, therefore falling under my reasoning to what makes an iconic woman in film. And lastly sex appeal, because especially in women's case it draws in added attention and excitement to the viewer therefore holding it in their mind for a longer amount of time.

Because of this concept of the 'iconic pyramid' I created, I want to develop this further and explore the different concentrations of each side in a photoshoot, for example, for one photoshoot concentrating more on the sex appeal side than beauty and strength to see how it effects the images atmosphere and effect on the audience. Then rotating them round, so focusing more on beauty and then in turn strength. Although I don't want many rules to apply to these photoshoots other than the 'iconic pyramid'. As I've already done a photoshoot of a model with a high concentration of strength in the photo I now want to move onto a photoshoot that focuses on the more sexual element of the pyramid.

I do want the photos to hold the similar appearance of a vintage style to also suggest the idea that no women nowadays have managed to become iconic, which is another idea I plan to develop throughout the rest of this topic. This idea being based on the fact that fifty years ago there were women who, nowadays, have been able to access the title of being an icon, with their uniqueness at the time. My mentality is that now it is far more difficult for women in the spotlight to be branded as an icon. Maybe because they haven't had enough time to marinate within the public eye, or simply because there is nothing new or different about them that hasn't been done before, therefore making it difficult for them to gain the status of an Icon.

In my next photoshoot I plan to use cigarettes heavily in the shoot to again link it to the old iconic images in the film noir era. I feel the use of cigarettes in my photoshoot could open up another point in my project about how, before we knew cigarettes were hazardous to our health they were seen as a very attractive accessory, meanwhile nowadays we know the hazards but the question arises that is our generation making them attractive again.

I plan to carry on developing my original idea of the 'Icon Pyramid' and experiment with the different types of photos I will produce and explore the atmosphere and mood they create.

RICHARD AVEDON

Richard Avedon was an American fashion and portrait photographer who was born on the 15th of May 1923 and died on the 1st of October 2004. An obituary that was published in The New York Times honoured him in the fact that they said that 'his fashion and portrait photographs helped define America's image of style, beauty and culture for the last half-century'.

Avedon's first muse was his younger sister, Louise, who was known to have struggled with psychiatric treatment in her teenage years and eventually was diagnosed with schizophrenia. Examples such as his sister may have been an early influence to his ideas to capture the tragic beauty in photographs.

In 1946, Avedon set up his own studio and started producing images for large magazines such as 'Vogue' and 'Life' whilst he proceeded to become Harper's Bazaar's chief photographer with his, at the time, very different style of model/fashion photography, having the models display full emotion and at times in outdoor settings. In complete contrast to the mainstream style which was to have the models very unemotional and stiff.

Richard Avedon's work very much follows on from film noir style, hence the black and white, but not the mood or atmosphere. Whilst film noir focuses more on the atmosphere and severity of the piece, Avedon uses it in a wide array of emotions that create a more memorable image. This confident use of emotion in Avedon's work is one of the reasons his work is so memorable especially when paired with celebrities such as Marilyn Monroe who tends to stay on the more sexualised version of photography, but Avedon was able to bring the realism and vulnerability out of the photograph, ultimately showing a very intimate side of Marilyn.

The two portraits I picked out from Avedon's collection are one of the obviously famous, Marilyn Monroe which ties perfectly with my previous research in the earlier parts of this topic, due to how she is seen as a classic iconic woman from her film appearances and her iconic photos and Twiggy a well-known model at the time.

The portrait of Marilyn shows her full of emotion and content, with a slight seductive element due to how her arms are positioned to elongate her neck and draw attention to her chest. It has a rather playful atmosphere, mixed with a sex appeal aspect, this mainly due to the person Marilyn was known for being at the time. I really like the composition of this photo, as it could've just simply been a

rather boring portrait of Marilyn but Avedon was able to capture raw emotion and produce a portrait that was able to

portray an iconic woman in her natural and happy state. It is also a photo that shows the vulnerability of Marilyn which Avedon was able to so easily capture.

This element to his photography may have been the reason why he was able to attract so many well-known celebrities and models to work with him, as he was able to keep his status throughout the years by creating interesting and eye-catching photography that differed from the crowd.

Twiggy's portrait is much more subdued for Avedon's style of work but still has the element of icon I wish to

recreate. She isn't in any clothing that shows off her body or figure but instead sports a jumper with a rather unflattering print, however her hair is slicked back and strong makeup seems to be prominent on her face. Because of this I find she is channelling a very 'strong' iconic look, which ties into my iconic triangle. The intensity in her eyes that is able to tie the viewer in and her obvious beauty both add aspects to why this photograph could stick in the mind of many.

Because of Avedon, I plan to continue to work in black and white mainly for my next photoshoot 'sex appeal' as I feel this adds another layer of memorability that I have yet to explore into the reasons why it has this effect. My next photoshoot

will involve, hopefully, a model in highly contrasting environments whilst I experiment

with the effect skin can have on an image. I will also play around with the effect

smoke and cigarettes can have on the image as well, playing an homage to the old-fashioned and well-known cigarette craze for women in film noir.

In conclusion Avedon was able to take the simplistic style of a black and white format

that was widely used at the time and shape it in such a way that it was able to be defined

as his specific style of work. The way he was also able to capture the vulnerability of

such famous women such as Marilyn Monroe is also a point to touch on again as it

opens up the question of whether vulnerability in a photograph makes it

any more iconic or memorable.





Sex Appeal Photoshoot

My aims for this photoshoot was to capture the same sort of effect Richard Avedon was able to capture with Marilyn. I wanted to experiment with the sexuality of women in photography and really pin point what makes a certain seductive image iconic. As I said in my interim, because I've focused on a photoshoot with a model experimenting with the aspect of 'strength' in a woman, I now want to explore sex appeal as it is another element that I see widely used in iconic pictures of females.

The reason why I want to go on to experiment with the idea of 'sex appeal' in photography is because of the Iconic Pyramid I briefly mentioned in my interim. I mentioned how I wanted to experiment with the different sides of it in order to uncover what specific elements within that side make up for an iconic image.

When I refer to sex appeal, I don't specifically mean when a woman in an image is partially or completely naked, therefore the image must have sex appeal in it by nature; I mean how the woman holds herself in such a way that shows off her seductive nature or sexuality. As you will see in this photoshoot I experimented with lots of different ways to capture 'sex appeal'.

This image is probably one of my favourites; granted it is one of the ones that is more garish in appearance, having the model hike up her bodysuit to uncover more of her body. but I don't just like it because it has a very sexual nature to it; I also like it because of the simplicity and the angle. I love the simplicity because of the vertical white wooden panels that line the floor and how they help elongate the model physic. Especially when converted to black and white, the image look very classic and uncomplicated; with the solid black of the models bodysuit to the crisp white of the wooden floor, the image has a lot of contrast.

When referring to the angle of the image I really enjoyed taking it from above the model. I took it in such a way that it again elongate the models body and added another sexual element to the photograph.

This image is again a more garish photograph as it has the model with her cleavage on full display and is in the middle of taking a large drag of a cigarette. with this image I introduced the use of a cigarette into my photography; the reason why I did this is mainly because I wanted to play off the old stereotype of beautiful women in Hollywood smoking casually. If you look at any iconic woman from the 1950's to around the 1990's they are often seen smoking on at least one occasion. I wanted to experiment with this stereotype in this photoshoot and see what effect it gave the images.

The reason why I decided to enlarge this specific image was for a multitude of reasons; firstly I love the expression on the models face as she takes a drag of her cigarette, almost like she is savouring the taste and perhaps it looks like, to her, smoke is her oxygen.

I decided to take this image with flash to almost catch the rawness of the photograph; I didn't want to sugar-coat round the effect of the image and so I decided to use flash to create harsh but crisp edges and features. This created some highlights on the models chest which means that is one of the first places your eyes go to when you see the image; practically bombarding you with the sexuality of it. There's more light and focus on the models hand and chest which highlight the two aspects of the image I was focusing on.

I chose to have the model wear cloth that imitated lingerie and a large fitting shirt that would drape over the model and help give movement and shape. This inspiration came from more casual photoshoots of models especially in underwear magazines.

So with a mixture of the element of lingerie and smoking I feel like I was able to capture an image that represented the core of sexuality in females, however I also feel like this photograph doesn't stay with the same theme as photographs had back in the 1950's and is perhaps too sexual at the minute for my topic. however saying this, I may develop my project into steering further away from old fashioned influences.





Eyes in Portraiture



How eyes effect portraiture

As you can see in the unedited version of the photo, although the model already has striking blue eyes but they still have potential to stand out even more to draw the viewers eyes straight to them.

However, in the edited version of the photo, you can see just how prominent the eyes look by upping the brightness and exposure.

Again this is another example of a portraiture I've taken of a model that already has prominent and interesting blue eyes. I feel as though they sort of go unnoticed in this photo however as they seem slightly muted.

In this edited version however, really makes the eyes piece through the photograph, grabbing the viewer attention immediately.

In this even further edited version, I converted the image to black and white and as you can see the eyes still withhold the same amount of strength and interest.

unedited

edited

unedited

edited

black and white edit



I have recently started playing around with the saturation and brightness of my models eyes in photographs to make them and the atmosphere of the piece more interesting. As shown above and on the previous slide I tend to do this mainly with close up portraiture to add a new element.

This has opened up a new question within my project; whether eyes effect the memorability of the photograph. Whether the eyes really are 'the window to the soul' and how much, if any, impact changing and brightening them can have on the photograph.

As indicated above, I feel the unedited versions of the photographs are lacking in some sense, with muted tones and eyes that seem to blend in with the rest of the features instead of gripping the viewer immediately.

This effect also has a similar effect when an original photograph is converted to black and white, as sometimes I feel black and white can be at the risk of looking all medium toned instead of having a striking contrast between tones, therefore I feel this added effect of bringing the eyes forward creates an added element of contrast to the photograph.



Beauty photoshoot attempt 1

This is a photograph from my first attempt at a beauty photoshoot and it is also my first attempt at self-portraiture.

During this shoot I wanted to experiment with what makes an iconic photograph beautiful. And also take the research I had recently done regarding how eyes effect portraiture and apply them to a photoshoot.

the reason why I feel eyes are so important in beautiful portraiture is because I feel like the colour alone can change the whole appearance and demeanour of a face. Eyes are the first thing a person looks for in a portrait so by having them a piercing pale colour it adds an element of difference and uniqueness that not many people have, therefore making the image beautiful.

In this photograph you can see I've used obstructions in the light to draw attention to certain parts of my face; these parts being my eyes, lips and collarbone. The reason why I did this was to highlight the most feminine and delicate parts of myself so as to add to the 'beauty' of the image.

Again I have decided to put these images in black and white as to make sure there is a certain 'old-fashioned' element within them so that it flows with the rest of my project.

My conclusion to this photoshoot however is that my specific face doesn't quite fall into the correct boxes to be perceived as purely 'beautiful' I feel like my eyes look too fierce and strong in the images for my to be completely satisfied with the outcome of this photoshoot; therefore I am going to try a second shoot.



Paolo Roversi

Paolo Roversi is a fashion photographer who was born in Ravenna, Italy in 1947 but now lives and works in Paris. Roversi's interest in photography was sparked by a family holiday to Spain in 1964, while he was just a teenager. When he was back home, he set up a dark room in a cellar with another amateur, the local postman, while he started developing his black and white prints. Then in 1970, Roversi opened, along with his friend Giancarlo Gramantieri, his first portrait studio in Ravenna, which consisted of local celebrities and their families. A year later, he met, Peter Knapp, the director of Elle magazine by chance in Ravenna and was invited to France in November of 1973 and has never left.

Roversi seems to have a more simplistic approach to portraiture and tends to stick with a black and white style for the majority of his photographs. He said about his technique;

'My photography is more subtraction than addition. I always try to take off things. We all have a sort of mask of expression. You say goodbye, you smile, you are scared. I try to take all these masks away and little by little subtract until you have something pure left. A kind of abandon, a kind of absence. It looks like an absence, but in fact when there is this emptiness I think the interior beauty comes out. This is my technique.'

This is an interesting quote by Roversi but tries perfectly into my exploration into the beauty side of my 'icon pyramid' because it shows that he prefers to focus on bringing out the pure, true beauty in a portrait instead of trying to overcrowd it with pointless accessories and additions. He strips down the model in such a way that focuses on the feel of the photograph instead of the clothes or materials.

The two photographs that I am going to focus on by Roversi are that of Irish actress Saoirse Ronan and a Russian born model Natalia Vodianova.

The first photo I want to asses consists of Saoirse Ronan with a denim blue chalk background, while she looks very slick and professional in a black type of suit with a thick choker. The reason I wanted to asses this image was because of her eyes. As you can tell Ronan has piercing blue eyes that really become the focus of the photograph due to their utterly captivating nature. This leads me onto the idea that beauty in a photograph is heavily dependent on the effect the eyes have on the viewer. If you think about it, in a portrait the viewers eyes go directly to those of the model, and if they're able to have a large impact on the viewer it is bound to evoke some sort of reaction.

There is often something hauntingly beautiful about someone with piercing eyes, it's like one is not able to look away from them. It draws the eyes to a specific point on the face and holds them there. This is something both photos have in common; beautiful women with striking, bright eyes, that seems to hold some sort of elegance within the portrait.

The second photograph by Roversi, is that of Russian model Natalia Vodianova with no clothing at all, with her shoulder angled at the lens as she looks over it with an intense stare that draws attention to her beautiful pale eyes. Her hair is loose and messily curled, this with the absence of clothing links to Roversi's quote about how he likes to subtract the unnecessary and leave the necessary. It adds an organic and pure feeling to the portrait, the idea of not relying on clothing or accessories to access beauty but instead relying on the human face and body.

The portrait of Vodianova is the one, out of the two, which I feel is most useful in my topic as it follows the kind of rules I set myself in the 'icon pyramid'. This photograph is what I want to base my next photoshoot off of, including the black and white style, which is a style that I seem to always come back to, perhaps because its able to create a more impacting image, or perhaps because removing colour seems to stop the photograph in time and give the illusion that it is older than it is, which could mean it has a more 'iconic' feel.



Saoirse Ronan

Natalia Vodianova



Beauty Photoshoot; Attempt 2

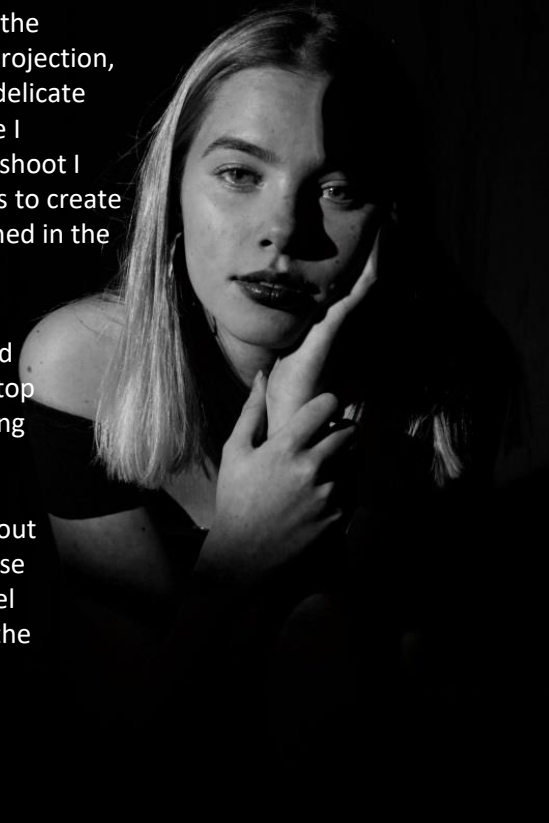


These photographs were when I played with the lighting of the model. I experimented with projection, like in the image to the left, where I used delicate twigs to obscure the model's face slightly like I experimented with in the first shoot. In this shoot I also experimented with brightening the eyes to create more of a unique impact like what I mentioned in the first photoshoot.

In the other two photographs I used the projector without anything on top of it to create these really interesting shadows around the model's face.

Another thing I would like to point out in this photoshoot I liked was the use of hands with the model's face. I feel like hands positioned correctly on the face can give a very gentle and welcoming appearance to the face when added.

This is the second photoshoot for beauty I have done and I am much more pleased with the outcome of these photographs, mainly because I think the model I chose had the perfect face for the type of look I was trying to go for, meaning this helped me communicate my message more clearly when I added the editing and conversions.







Strength Photoshoot

In this photoshoot I wanted to revisit the 'strength' element of my Iconic Pyramid just to see if I could develop on it in any way. I decided to try out a more modernised version of it instead of focusing on Film Noir; therefore I had the model dressed in modern clothing that was slightly more distressed and grungy so that it gave off a more 'strong' appearance purely due to the style the model was wearing along with the posture and facial expressions.

I went to an urban environment and used the odd shapes and textures in the surrounding to my advantage when taking my photographs. For example in the below image I found a child's play area that had interesting shaped equipment with defined shapes and bold lines that adds to the strong appearance. I was able to create a really high contrasted balance with the black and white conversion that the models features and skin looked defined and clear.

In the photograph on the left I wanted to experiment with having the model display a certain type of expression for 'strength'. I wanted the models face to look less conventionally beautiful and more meaningful and solid.

I love how I was able to capture the movement of the models hair as it makes it look like I caught her in the middle of an action.

I feel like I was able to create another impactful photoshoot for the idea of 'Strength' although I think the first original photoshoot was perhaps more effective and in depth.

I feel like now in my project I am going to go onto preparing for my final piece and experimenting with ideas surrounding it.





Experimenting with two models in a photograph

Before diving into trying to attempt my final photographs for this project I realised I hadn't experimented with having multiple models in frame for a photoshoot; therefore I decided I should attempt this layout before moving onto my preparation for my final photographs to see if it adds any interesting elements to my message.

so, for this photoshoot I had two models dressed in identical black clothing stand against a white wall to create a large contrast. I wanted their hair off their face so that nothing was obstructing their features. The aim for this photoshoot was to fixate on more of the beauty and strength aspect of my Iconic Pyramid and see how well these two elements meshed with each other.

When looking back on this photoshoot I am pleased I experimented with two models as it made me think more about composition and body arrangement when two figures are used. I was able to experiment with many more different kinds of poses than I would be able to with one model and I also experimented with the idea of symmetry.

The reason why I decided to enlarge this photograph is because I really liked how I positioned the model in this image. I wanted the models as close as possible in this photoshoot to create a sense of unity within the image. I felt like having one of the models rest their heads against the other showed a sense of trust and security.

I also decided to take these images with external flash to experiment with the possibility of using it in my final photographs. However, after this photoshoot I came to the conclusion that I would not use an external flash in my final photographs as I don't think it would give the right type of effect I am looking for.

In these photographs the external flash gives off a very editorial appearance to the images which was interesting to experiment with, especially as most of the eye-catching images nowadays come for editorial magazines, it however doesn't hold the same effect or appearance as the old fashioned photography I am taking inspiration from.



Another reason why I loved experimenting with this type of composition and layout of photography was because of how crisp and clean the photography looked. As I've mentioned before when experimenting with different types of lighting earlier on in my project, flash photography often highlights and accentuates the features of a person, making their face shape more defined and therefore more strong.

This photograph shows off the sharp shadows I was able to capture from the models faces by using external flash with this photoshoot; again adding to the crisp and sharp appearance of the images.

As I mentioned previously I wanted the models to wear completely black outfits to contrast against the white background, and since I was using external flash I was able to capture the purest white possible which aided in creating such a severe contrast between the black and white. I really enjoyed doing this as when the images were converted into black and white it meant that the highlights and shadows of the photographs stood out even more.

This photograph is the perfect example of what I mean previously when I mentioned how I was experimenting with symmetry in this photoshoot. I had the models positioned in an identical posture with the same head angle and facial expression.

From this photoshoot I have been able to conclude that I will be using only one model in my final photoshoot, this is because I felt like, although I enjoyed photographing two models, I feel like it wouldn't fit with how my project is developing and overall I think it would overcomplicate my final vision for my project. However I am glad that I have experimented with multiple models as it has shown how I am consistently experimenting with new ideas to develop my project further.

When looking back on this photoshoot I'd say although this photoshoot is more of an experimental exercise than a development towards my final piece it has helped me decided to use natural lighting in my final photoshoot and to also only use one model.

Attempt 1 For Final Piece

This was my first attempt at a photoshoot for my final piece in my project but I came to the conclusion afterwards that it didn't display the correct message, therefore I will try again at a later date.

In this photoshoot I attempted to combine all of the research I had collected throughout my project to create my depiction of my own iconic image. I tried to balance out my elements of Strength, Beauty and Sex Appeal equally but in the end it didn't quite have the effect that I wanted. I found that I wasn't able to balance the elements in such a way that they were all visible within the photograph so I concluded that I either have to attempt the same approach again or find another way of communicating my idea.

I decided to enlarge this photograph to explain the ideas I had behind it and why I felt like they didn't follow through when put into practice. Firstly I attempted to make each element present by using something to represent it within the photograph; for beauty I added fairy lights in the photograph to add an hint of softness to the appearance of the model and to create some different ways of lighting the photograph, for sex appeal I had the model nude behind the book she was holding which added a sense of seduction and tease.

This is where I felt like I struggled, as I wasn't able to capture or represent the element of strength with the photograph therefore meaning that my message is somewhat lost when looking at the overall image.

Throughout the photoshoot there is a recurring theme of an element lacking in each photograph. I found it very difficult to balance all of the elements within one photograph no matter how many different ideas I attempted or different styles I tried. This then made me reconsider my approach to my final piece because of the fact that it might just not be possible for these three elements to be present in an image at one time; thinking back throughout my project I hadn't once evaluated an image that expressed the three elements in equal amounts.



I've decided to enlarge this image to again show how I was unable to balance all three of the elements within one photograph. With this one however, it focuses more on beauty and strength than sex appeal, unlike the previous photograph.

The beauty is represented by the soft fairy lights again; and the strength comes from the direct eye contact the model is sharing with the viewer. However, like I said, there is a complete lack of sex appeal within this photograph. There is nothing that indicates to anything seductive or sexual as there is no room to overlay anything else without the photograph looking too busy or confusing.

I feel like the main problem I had within this photoshoot was being able to balance all of the elements without the image looking garish or silly; because when it comes down to it, the three elements don't necessarily mesh together very well.

However, saying this there are some elements I liked in this photograph; I enjoyed experimenting with up-close portraiture again as I feel it is one of my preferred styles and I will definitely find some way of incorporating this into my final piece. Along with this I think I've also decided I am going to use this model again for my final piece because, although the photographs in this shoot didn't come out like I wanted, I've found her face is the perfect appearance to represent beauty and strength as she has unique, strong features and yet has large beautiful eyes, therefore meaning she is able to represent two of the elements purely in her face when shooting her.

Therefore by coming to this conclusion from this photoshoot, I have come up with the idea of instead of trying to combine the three elements into one photograph that equally represents all three, I should instead produce three images for each element that take everything I have learnt and developed with each and apply them in their purest form in a photograph. I feel this would work better as it reduces the risk of the image looking confusing or busy as the message for each photograph concentrates on a single element in the Iconic Pyramid.



Idea For Final Piece

For my final piece I am going to create three A1 enlargements that will hang side by side. The reason why I am creating three photographs is because from my experiments and research I have concluded that trying to create an image that has all three aspect of the Iconic Pyramid in it is almost impossible without the image lacking in one element or even two. Therefore, I feel like the correct thing to do for my final piece is to take all of the elements from the three categories of Sex Appeal, Beauty and Strength, and combine them together within their own titles and create three photographs that perfectly depict each element simply and effectively.

These photograph are going to be converted into black and white to keep with my conclusion about how black and white photographs are able to capture a sense of traditional photography within them and somehow are able to look elegant and ageless; something that colour pictures are often unable to do. This will also ensure a sense of fluidity throughout the photographs with them all having the same monochrome palette.

Another element to my final piece will be how large I want the images to be. As I previously stated I want all of the photographs to be A1 prints; the reason for this is because while I was thinking about iconic images I started thinking about where these images end up. often on the side of buildings, buses or billboards; therefore I wanted to create this same sense of enormity in my enlargements. I wanted them to be big enough for the audience to feel overwhelmed and overpowered. As well as the photographs being large they will also be placed on a wall, making the audience look up at them, which adds to this sense of overpowering.

I think my final piece perfectly ties in with my title because of how I have come to the conclusion of analysing women in iconic images and how the elements within the photograph depict how successful and eye-catching the image becomes. Therefore I have created three photographs of a woman that separately depict the core of each of the elements that I have discovered reside in many popular iconic images to this day. By using a combination of all of the things I have discovered throughout my project from analysing other iconic images with women, I have combined them together to create my final piece. I first attempted to create an image that had all three of these elements within it but quickly found it created a confusing and lacking image, therefore I came up with the idea of representing each of the three elements I have come up with in their purest form in a trilogy of photographs to shows the three elements that can be used to create an iconic female image.

Altogether I want my final piece to smoothly depict the elements in each category of The Iconic Pyramid enough to create an inspiring, thought-provoking and overwhelming trio of photographs for my final piece. On the next slide is where I am going to analyse and pick apart each photograph of my final piece to give more context into why I have taken each photograph and the elements in each that I have collected throughout my project.

Sex Appeal Final Photograph

The first photograph in the trio of enlargements for my final piece consists of a black and white image of a model in an extremely seductive position. She has her legs propped up on the edge of a bed in a careless yet posed fashion; with one hand draped across her stomach and the other gently lying on the floor. She holds 'bedroom eyes' with the camera by having slightly drooped eyelids and eyes that are piercing but not intimidating.

Because this image is meant to embody the height of sexuality in a photograph I wanted the model to wear something revealing; however I did not want the fact that she is partially naked to be the only reason this image could be viewed as sexual. Simply having someone stand naked in a room doesn't necessarily mean it's immediately considered sexual, it's all about how the body is positioned and sculpted by the model and the photographer. This brings us back to when I was first researching sexuality in photographs and how there has to be a level of respect and trust between photographer and model, since being so open with your body can be a very vulnerable thing to do.

I feel like this image is the one out of the three that embodies the classic appearance in photography that I mentioned at the beginning of my project. Something about the position of the model mixed with the black and white conversion creates a similar appearance to those vintage style photographs and films from the 1940-1950's. Clearly however they wouldn't dare to have the model in such little clothing back then but then this is where I could argue that I brought in an element of modernisation like what I experimented with earlier on in my project.

I feel like with this photograph I was able to mix the perfect amount of classical with modern to create an image that captures the eye of the audience perfectly. It shows the complete simplicity of sexuality without becoming garish or obscene; therefore it still looks tasteful. I believe it is a well thought-out photograph that shows sex appeal perfectly represented in one shot; it complements the other photographs in the trio, in helping portray the aspects of an iconic image.





Beauty Final Photograph

The photograph that will be in the centre of the trio is the beauty photograph; This is because I felt having a close up portrait of the model balanced out the photographs well, seeing as the other two had the model at a further distance from the camera. I also decided to put this photograph in the middle of the three because I feel like it draws your eyes to the middle first, especially because they are as large as they are, and then the audience is able to get lost in the models encapsulating eyes.

This photograph is a simple close up portrait of the model with a simple background. Her hands are delicately placed on either side of her face, and her knees are drawn up into her chest. Her eyes are staring straight into the camera lens while she holds a softened expression.

With this photograph I took everything I was experimenting with about eyes earlier on in my project, about how lightening the eyes creates a more striking face, and applied it to this photograph. I lightened the eyes slightly to create a more interesting face for the audience to look at. I feel like with this picture you are unable to look almost anywhere except for her eyes because of how obvious and beautiful they are.

The experimentation with eyes earlier in my project solidified to me how important they are on a face to create beauty. Even though without the editing they were beautiful on there own, altering them slightly opened up a whole new appearance to the models face. Her features looked more bold and striking and her eyes somehow held a glazed shine to them.

I find the hands in this photograph to be very interesting as well. the way the hand are so delicate and soft on the models face create a really curios appearance. it again highlight the delicacy of the photograph but it also helps to shape the models face. it adds something which would otherwise be lost without them. human hands are very intricate things and can be shaped in such a way as to create security and calmness.

In this photograph I wanted to represent the more 'angelic' type of beauty. a very simplified version; just like with sex appeal and strength I wanted the core aspect of why and image is iconic to shine through, therefore with beauty I wanted a classically beautiful portrait of a beautiful model holding a soft gaze with gentle hands. I feel like I was able to capture this perfectly in this image and I am very pleased with how it turned out.

I think I was able to capture the core of a beautiful photograph and apply it to my own work. I was able to experiment and find specific elements that combined together to create a truly eye-catching image.



Strength Final Photograph

This is the third and final image in my final piece trio of images. This photograph depicts strength in an iconic image. I feel like out of all three of the photographs, this one strays away the most from the classic photography I was researching throughout my project.

In this photograph I have the model leaning out a window, smoking a cigarette with almost closed eyes and with smoke swirling out of her mouth. Her body is very angled and sharp with extreme lines following throughout her body shape.

Again when thinking about a final image from strength I went back into what I had researched throughout my project and found several key elements I had experimented with. First how smoke alters the message and appearance of an image. Earlier on in my project I experimented with smoke and the implications and meanings that come along with it when you have it in a photograph. Knowing this, I wanted to use it in my final image for strength as I felt it would be able to aid in the overall appearance I was trying to give the photograph. Smoking is know to be bad for us yet many people still do it despite this; Therefore it alludes to an attitude of dismissal when it comes to the model. Maybe along with this smoke is just generally, in the media, attached to 'bad' people; there are many shows and films that often depict 'bad' character with having a habit such as smoking to highlight how 'bad' they are. It's a strength tactic to try as display, visually, how 'tough' a character or person is. therefore when I use it in my photograph this is what I'm trying to portray.

Another element that I experiment with strength was different or extreme body positioning. The more angled or sharp a models body is the more unwelcoming and hostile it seems. For this image the model has her shoulder arched all the way up to her jaw with her arm resting outside of the window. This is obviously an uncomfortable and unnatural positioning that, in the real world, someone would never do when by themselves. Although not extreme, I still wanted the stance to subtly allude to a stand-off appearance to the model. I felt this would help communicate the strength within the photograph well by just adding in a bit of subtle body-positioning.

Altogether I feel like I was able to depict a good appearance of strength within a photograph by taking aspects of what I have collected throughout my project and combine them together to create an exciting and attention-grabbing image for my final piece.



