

A level Art and Design

Marlon
Sample 5
Photography
Component 2



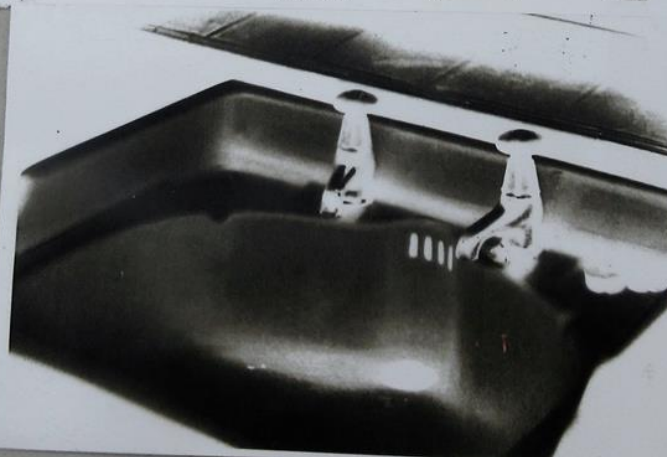
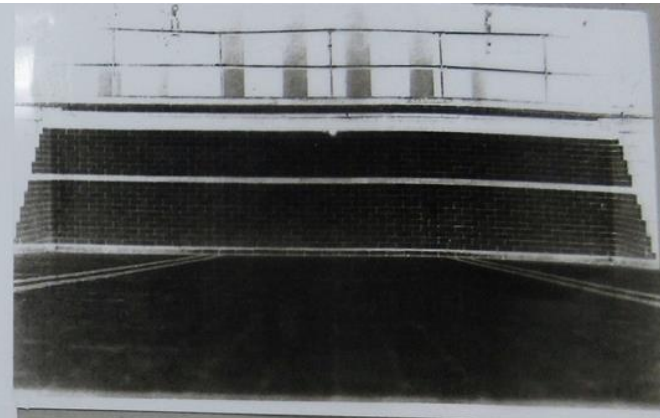
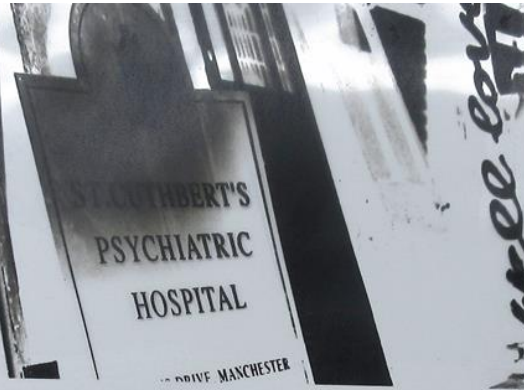


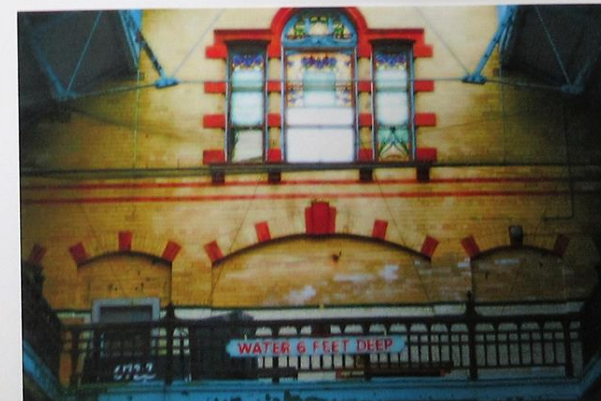
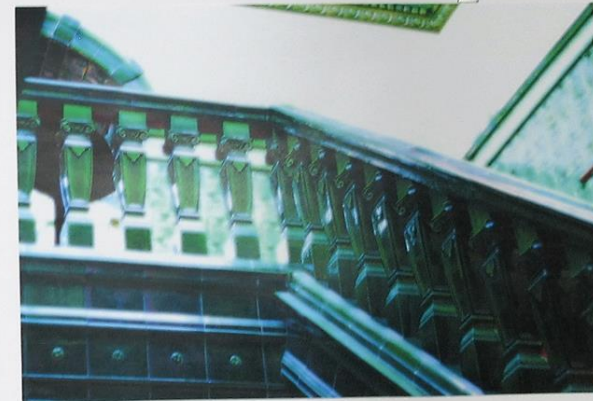
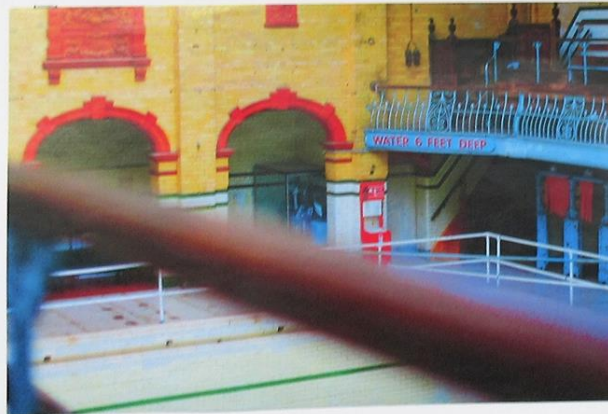
Marlon is producing work in response to the examination theme of 'Variations and Similarities'.

He is interested in the variety of moods a photographer can impose through adjusting and manipulating colour and tone.

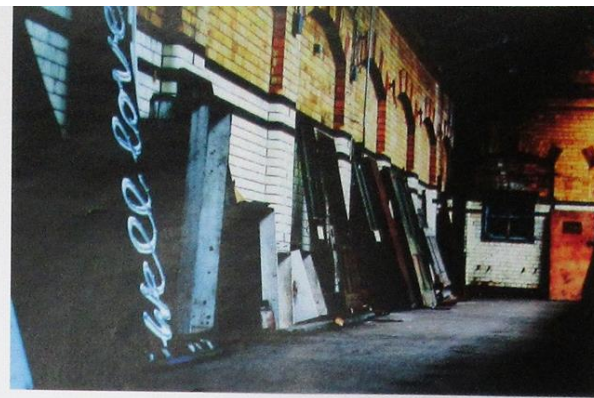
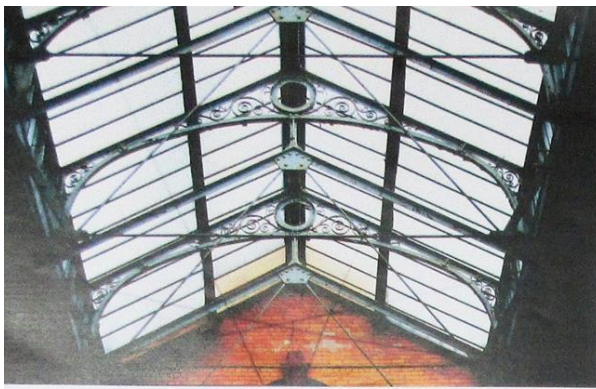
He visits derelict buildings and explores the differences between using black and white and colour.

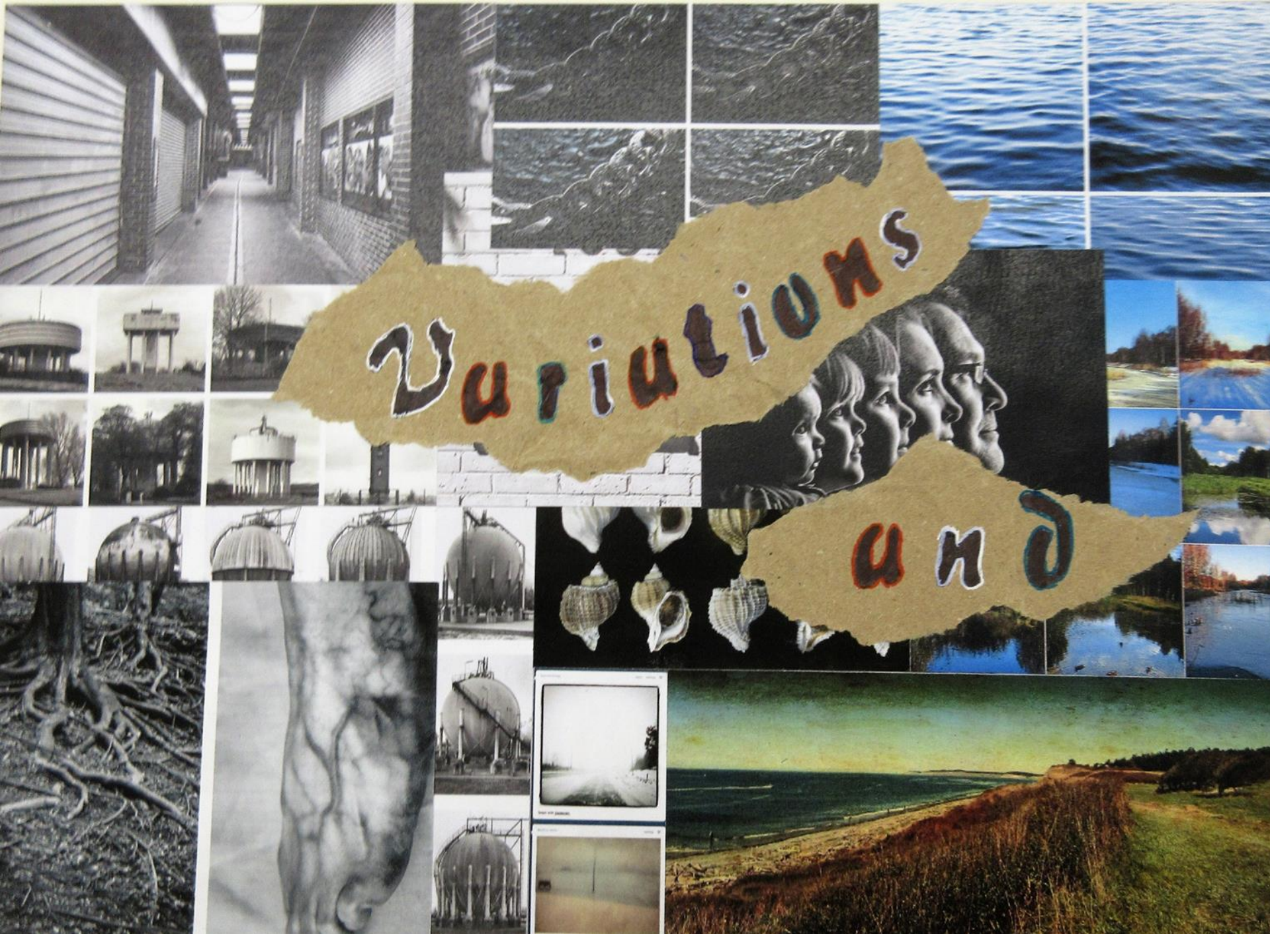
The slide sequence starts and ends with his final outcomes.



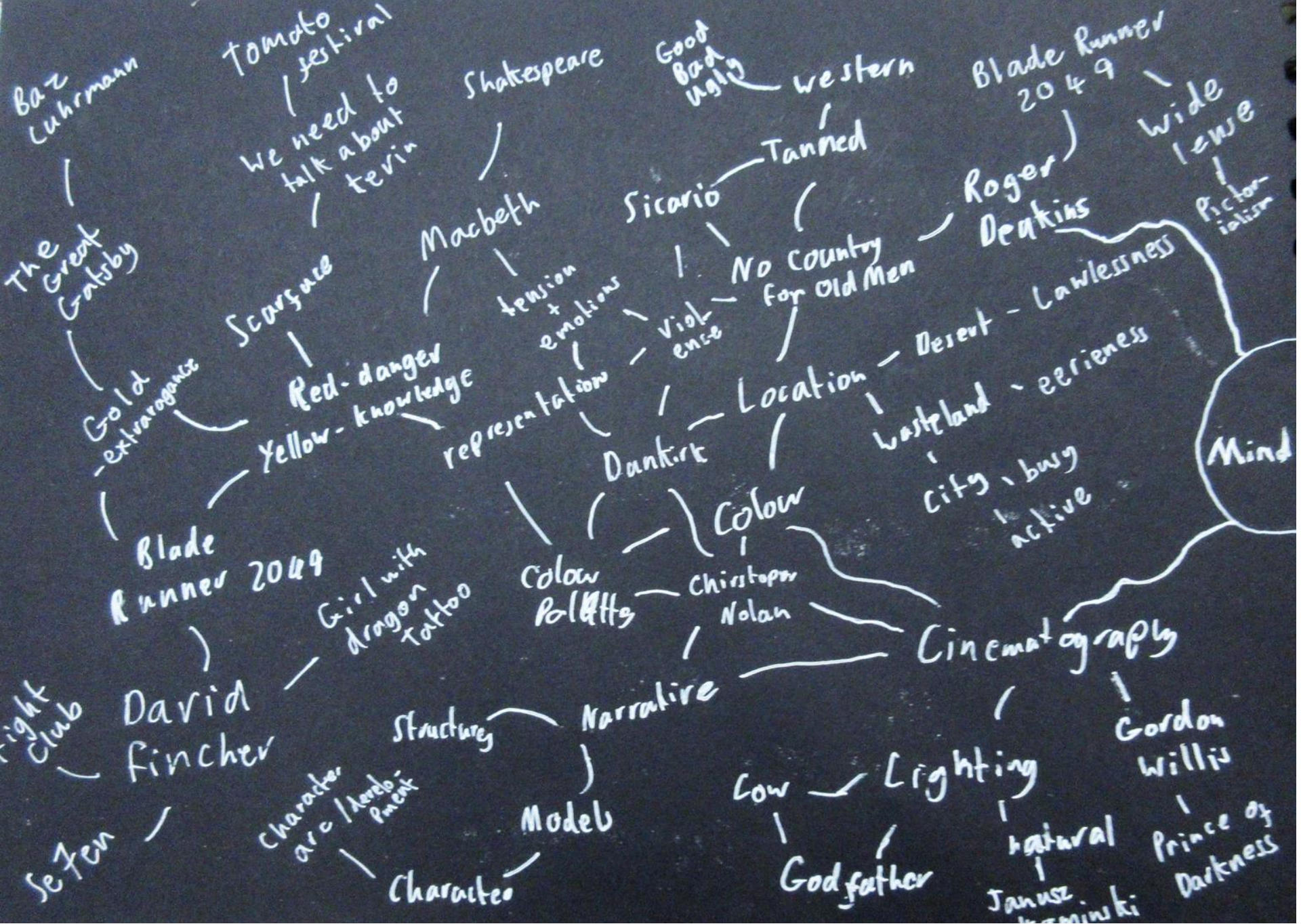


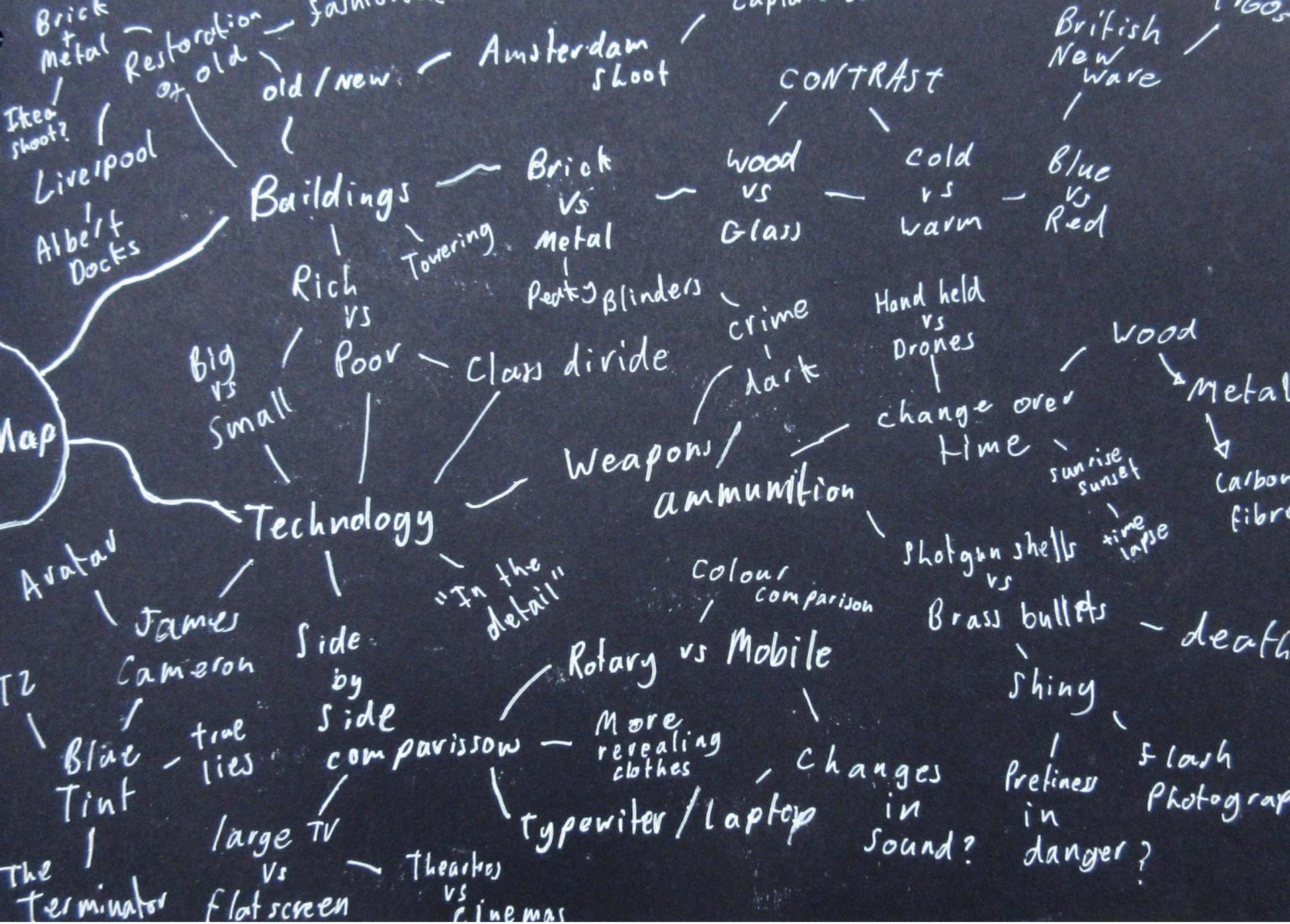


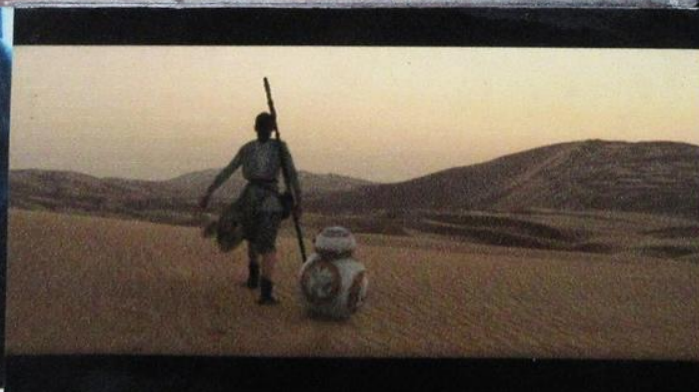












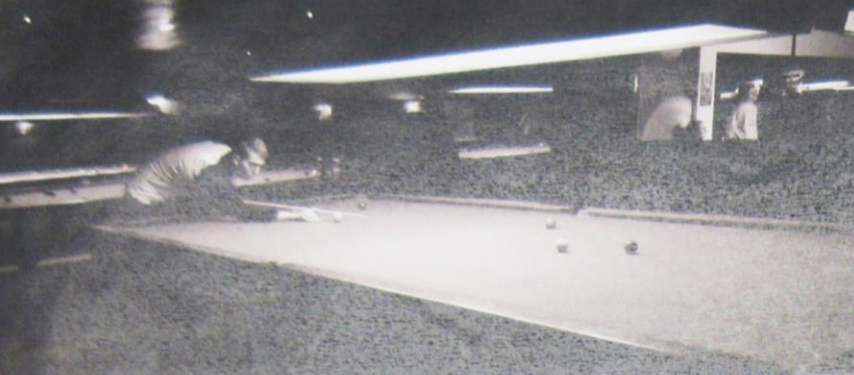


TRANSITIONAL COLORS IN FILM

When a color scheme shifts over the course of the film, it represents a change in the story's characters, story, or themes. A transformation.

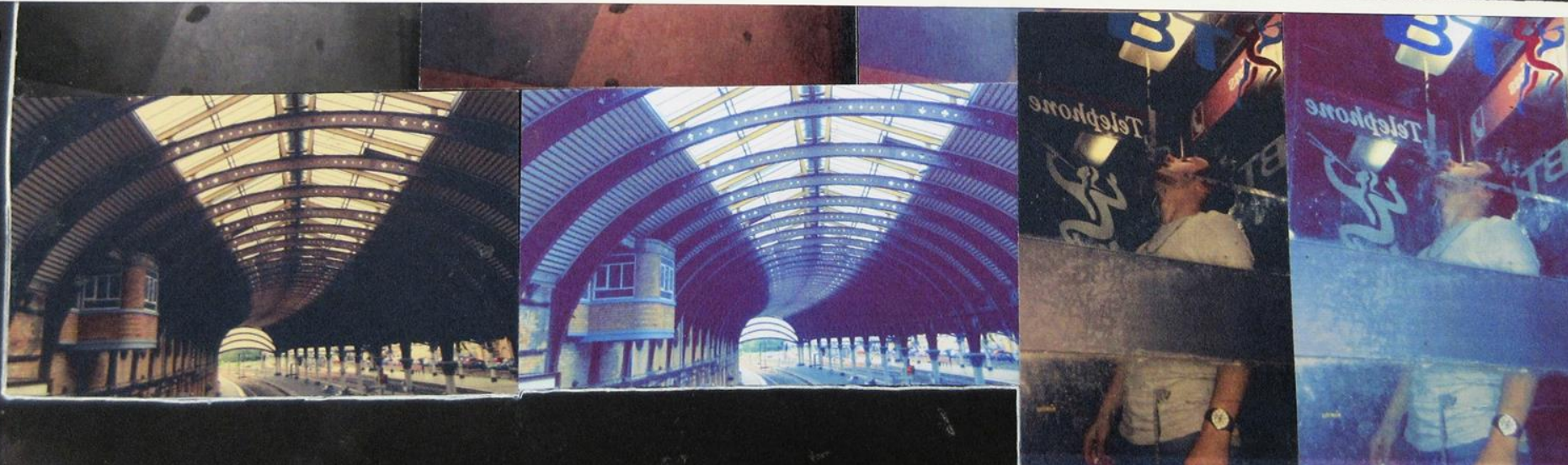


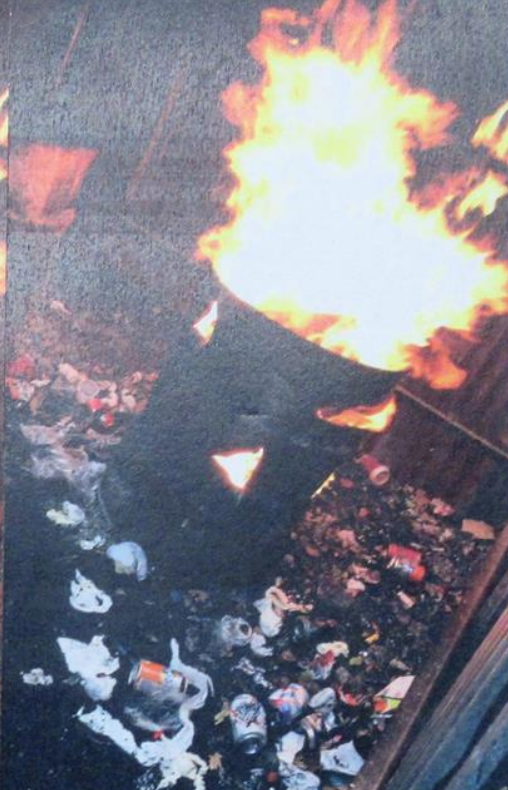






By highlighting different colours in photographs, I can change how a viewer might react to a photograph and change the overall nature of a photograph. This is something that is done in films to generate different meanings, for example crime films might have less vibrancy and rely on darkness to create an eerie atmosphere, however romance films might employ the opposite tactic and highlight more vibrant colours to suggest happiness and love.





With different
color palettes,
different colors
are highlighted

This means
different
meanings are
suggested.

Red - danger
blue - consort



Introduction

For my first shoot my intention was to gain some experience in photographing objects, people and places that displayed a large amount of colour and then experimenting with these photographs to highlight different colours and change the tone and meaning of the photographs. For example, highlighting lighter colours to give a photograph a happier and more positive tone.

There was no plan for my shoot other than to try and make every photo different than the last and try to focus on either landscapes or objects that were rich in colour. I did not want to take pictures of one particular object or person or landscape but rather explore a variety of things to photograph in a variety of locations. By doing this, I not only had a larger variety of things to photograph but I also had a larger variety of colours to experiment with.

Because the shoot was unplanned, a lot of the photos relied on me being observant and being able to quickly take photos of things and people. For that reason, I used my iPhone for taking the photographs, due to the fact it is more compact and lighter than my DSLR camera.

Overall the shoot was a success, I managed to capture people, landscapes and objects in a variety of locations as well as capturing large contrast in colours which made it more useful for me to edit, as I was able to highlight different colours.

This shoot has also given me a chance to use Photoshop features I was not aware of in past shoots, such as the vibrancy and exposure increase and decrease options. Due to the nature of my project this will definitely come in handy when editing later shoots.

Photographing fire was by far the most difficult yet my favourite part of the shoot. Photographing moving objects can be difficult and it took a long time before I had some photos I was satisfied with. The end result showed large degrees of contrast as well as a beautiful combination of colours.

The least successful aspect of my shoot was the amount of photos I took, for my next shoot I will be taking more photographs, however for my next shoot I will be focusing around a particular landscape or object instead of freelancing so it will be easier to take more photos.

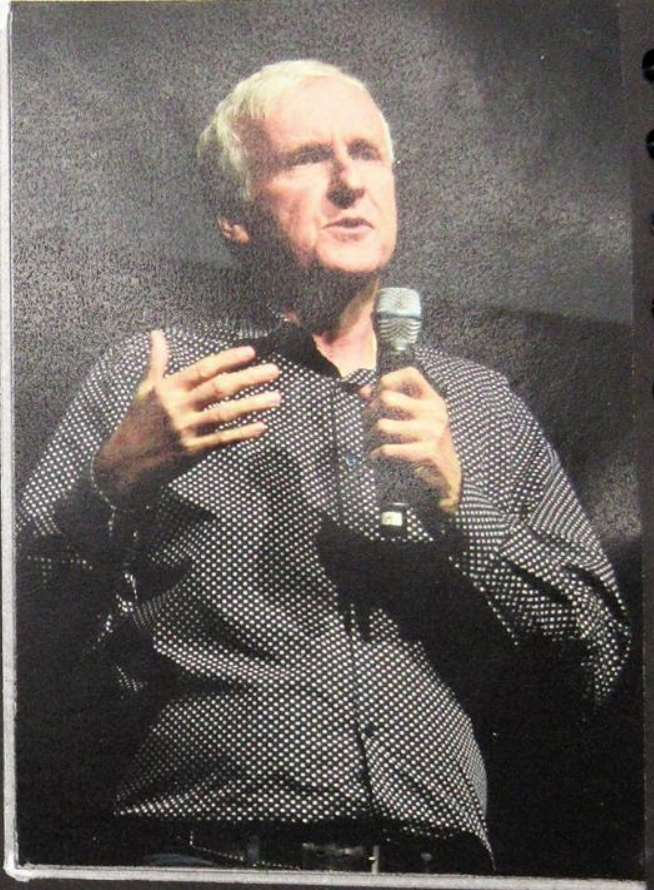
Evaluation

James Francis Cameron is a Canadian filmmaker, philanthropist and deep-sea explorer. After working in special effects, he found major success after writing and directing the science fiction action film, *The Terminator* (1984). He then became a popular Hollywood director and was hired to write and direct *Aliens* (1986); three years later he followed up with *The Abyss* (1989). He found further critical acclaim for his use of special effects in *Terminator 2: Judgment Day* (1991). After his film *True Lies* (1994), Cameron took on his biggest film at the time, *Titanic* (1997), which earned him Academy Awards for Best Picture, Best Director and Best Film Editing.

Due to his skills in visual effects, he relies heavily on using visual detail to tell stories, often choosing or creating projects centred around the use of advanced technology. Due to this, he tends to use a blue, metallic and slightly futuristic colour palette for his films, a good example would be in the second *Terminator* film.

Throughout the entire film, the monochromatic blue tones and low values reinforce this idea of biological death: by creating a world that contrasts in every way with the images that we associate most strongly with nature. We associate the vibrant, saturated spectrum of greens and browns with natural growth, so the world in the *Terminator* film is steely blue and monochromatic. We associate sunlight with nature, so the world is shrouded in darkness.

From the first image of this film, we understand that the future is a place where nature and humanity have been oppressed. This gave me a concept for a colour palette for photos to contrast the photos taken with the colour palette of Luhrmann.





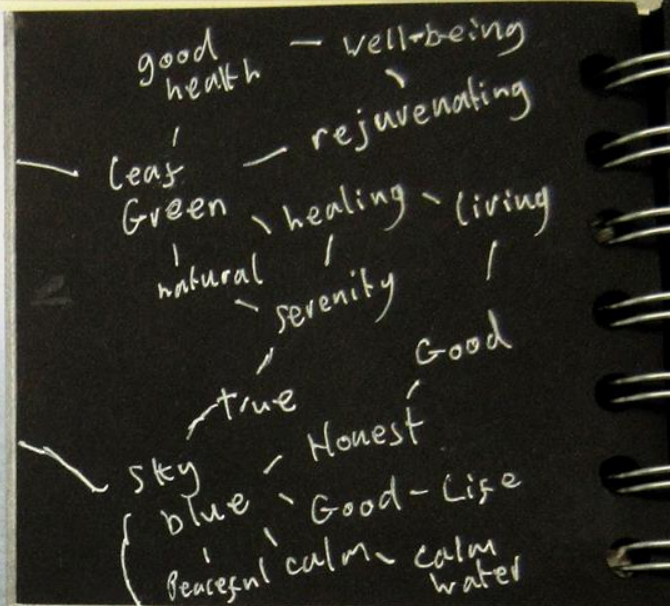
The intention for this shoot was to apply the **steely blue** colour palate of American director James Cameron to real world landscapes.

I used my DSLR camera and iPhone to capture these photos in Wales.

I took these photos whilst I was on holiday in Wales. I had the intention of taking pictures of landscapes however it was a risk as didn't know if the weather would work in my favour or the area where I went had any areas worth photographing.

I hoped the photos would look somewhat eerie and bleak, creating a sense of loneliness.

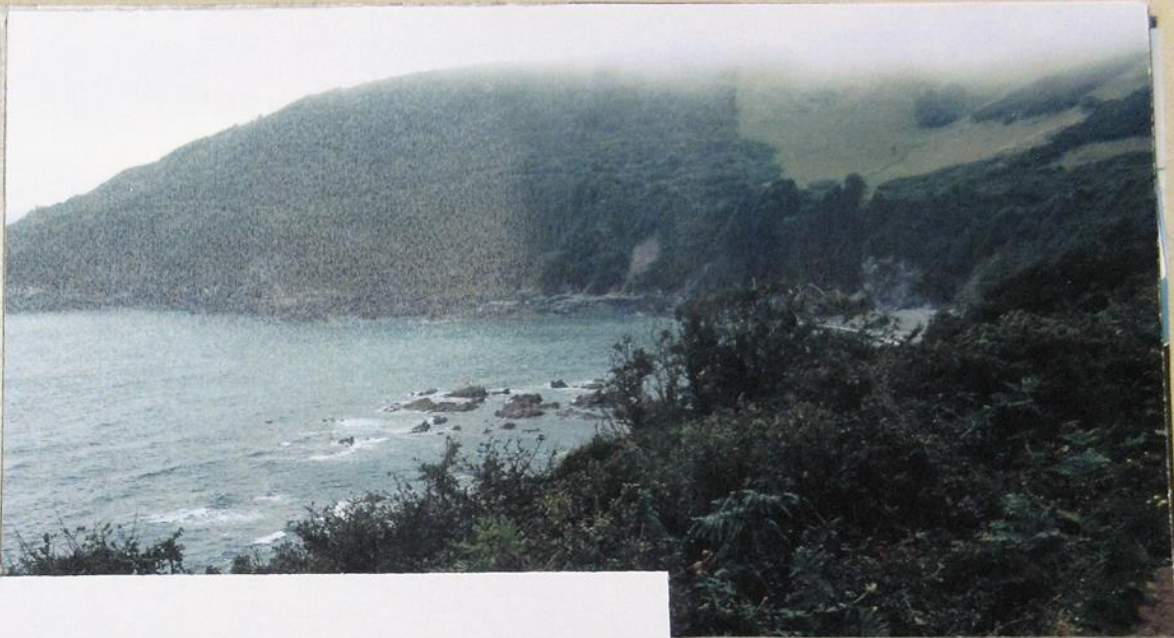




The shoot was an overall success, the **bluish** colour palette helped capture the dramatic depth of a landscape as well as the scale. Whilst taking these photographs I found an art movement called pictorialism, which is when photographs are taken and edited to look like paintings.

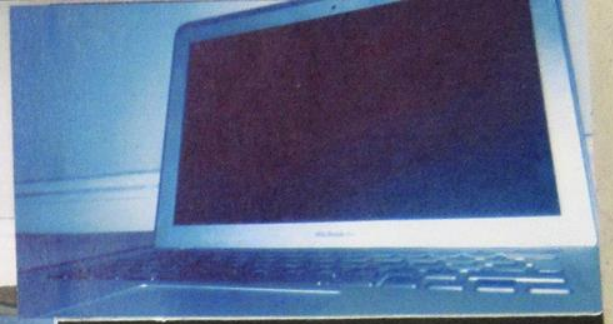


Established
 trees
 home for
 animals
 Life
 evolution
 natural
 sea
 wonders
 Eternal
 Wonderful
 Brilliant
 smart
 organisms
 in plants
 moving
 Soulful
 Ultra
 marine
 Emerald
 Old
 wise



Because most
 photographs were taken
 with an iPhone, the quality
 is not consistent
 throughout. For my next
 shoot I will use lenses on
 my phone to take
 photographs of a higher
 detail to improve the
 overall quality of the
 shoot. This was the least
 successful aspect of the
 shoot in my opinion.





↑
Blue tint
emphasising technology
+
absence of bio-life



↑
Experimenting
← with different →
Lighting
↓



↑
Less
Lighting
the darker and
more eerie look I
wanted was not achieved.

Pictorialism edits

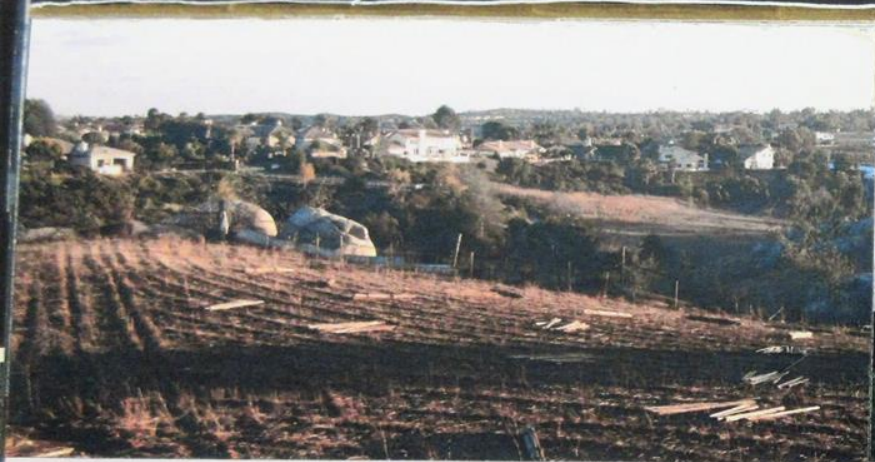
Larger depth of field
 grainy
 wide
 more detail
 Painting like
 darker colours

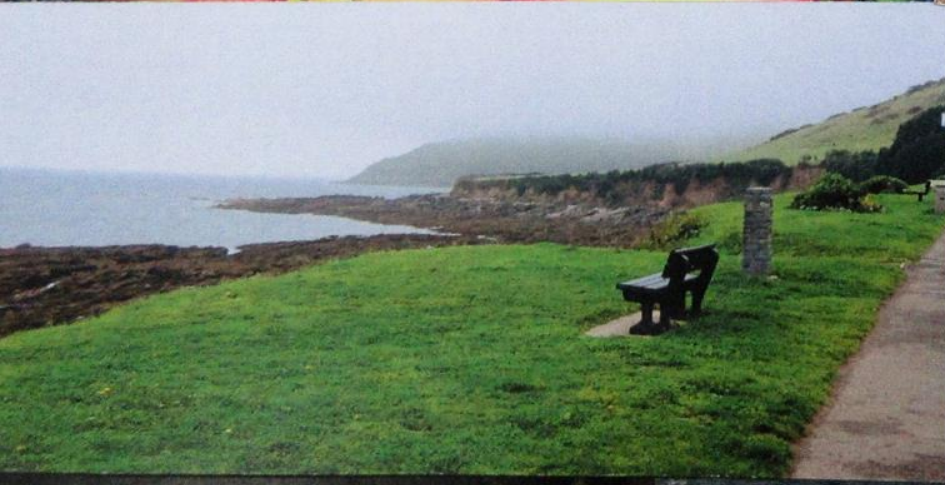
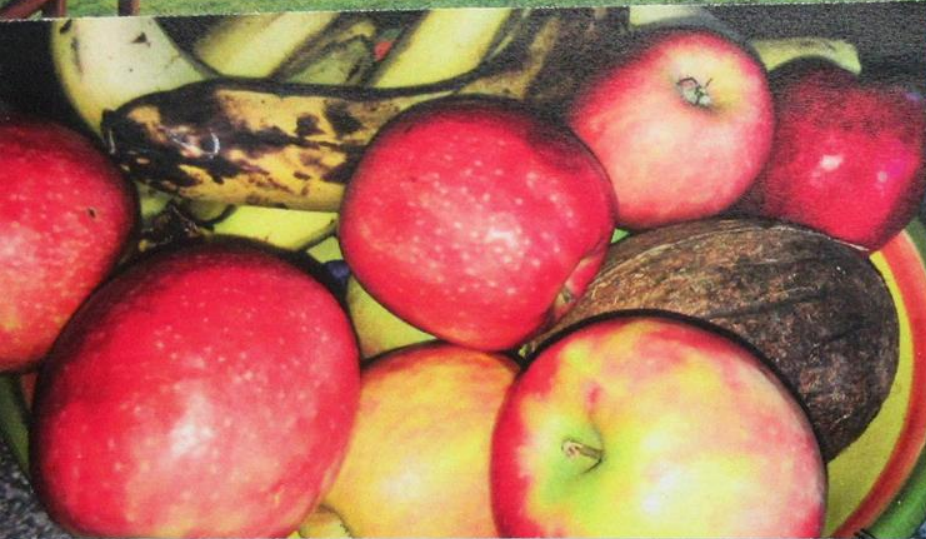
I did this to incorporate the visual style of photographic film
 (director, Stanley Kubrick.

I decided to edit these photos by decreasing vibrancy and increasing sharpness to give the photographs a more paint-like look.

1 2001
 space
 odyssey
 1
 Clockwork
 Orange
 1
 The
 shining
 1

The edits were successful in looking more grainy and more detailed.





Soft
 Innocence - delicate
 Romantic
 Enchanting
 Playfulness
 Pink
 Love
 Darkish clouds
 suggest love
 and lust
 possibly danger
 Passion
 Warning
 Aggressive
 Powerful
 Explosive
 Fiery
 Natural
 Fresh
 Secure
 Safe - Clean
 Healthy
 Youth
 Young
 Green
 Vegetation

Mixture of
 vibrancy to
 create a
 striking scenery
 vibrant colours
 highlighted to
 give the feeling
 of extravagance





lavish / Sharp
 exciting - Gold / yellow
 / hazard
 Vibrancy
 in
 Weapons

Mixture of
 Vibrancy and dull
 colours, a sad
 truth behind the
 objects?

Coral
 +
 Poster
 Red } How we hold
 objects



For my second shoot, I wanted to capture the intenseness and vividness of Baz Luhrmann directing style.



For this shoot, I used my iPhone because it can take close up photos in better quality. Luhrmann often uses close ups so it was important I could do this as well.

After some editing I was able to expose the photograph in a way that made the most vivid colours seem more present. Colour's such as red, green, pink, purple and Orange are exposed in a large way than in a natural lighting.



I hoped to create an extravagant fairy-tale like look to explore the idea of wealth, which I believe I did.



The Godfather is a sensually ingenious movie: it lulls its viewers into a dream state with scenes of comfortable warmth then shocks us awake through punchy pops of drama and **action**.

This rhythm is developed, in no small part, through Francis Ford Coppola's distinct and painterly use of color. The visual scenes of the film—brushed with broad washes of color, while featuring sharp points of accent—give us many clues and guides into the powerful world of Don Corleone and his “family business.”

There is an overwhelming sense of warmth to what we see onscreen: the general palette holds soft tones of orange, sienna, and mahogany—colors that draw in the viewer and make them feel like one of the family, cosily perched in the Don's snug office or falling in love with Apollonia alongside Michael in Sicily. Yet it's the accents—the colors that accentuate and ‘pop’—that drive the most interest in each scene and offer the truest signs of action and meaning.



↑ Wealth

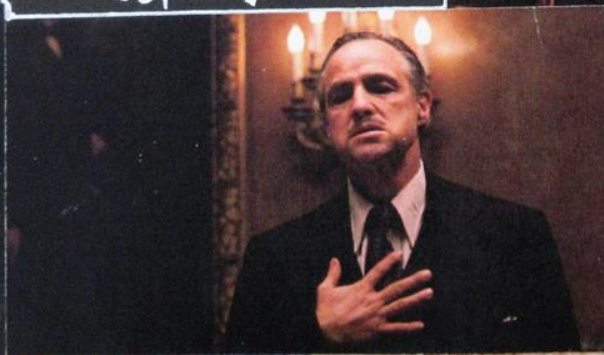
sepia ↘

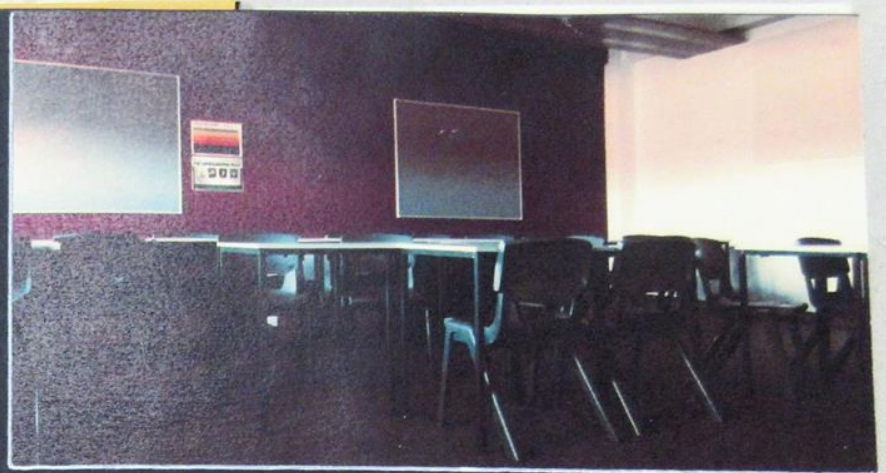
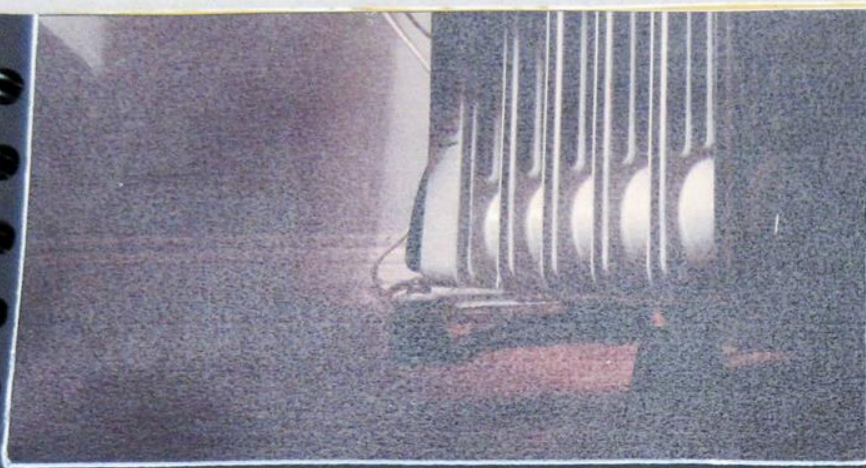
↑ Warm

hospitable ↘

↑ affluent

upper-class ↘





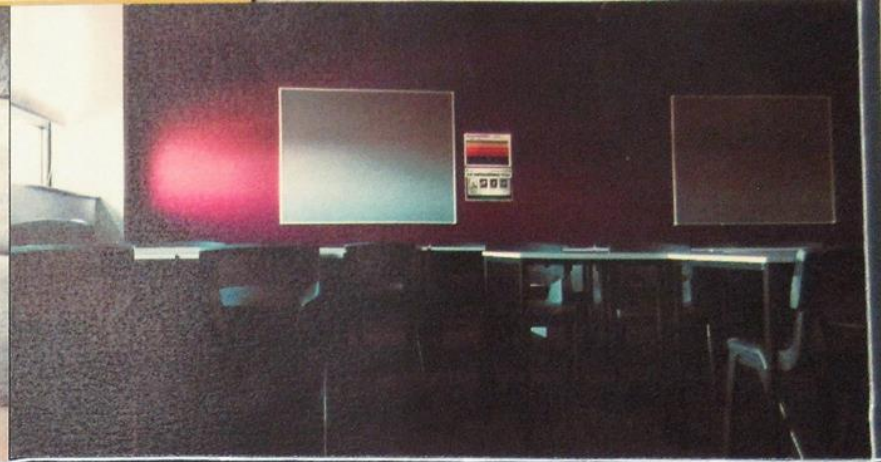
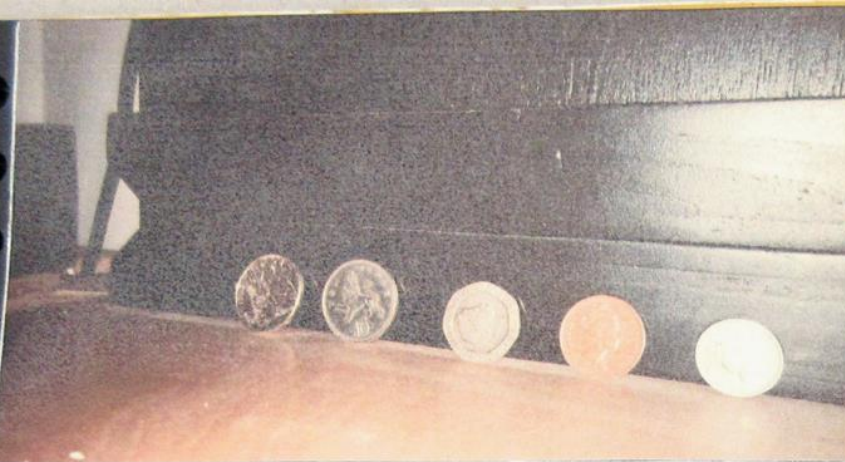
SHOOT3





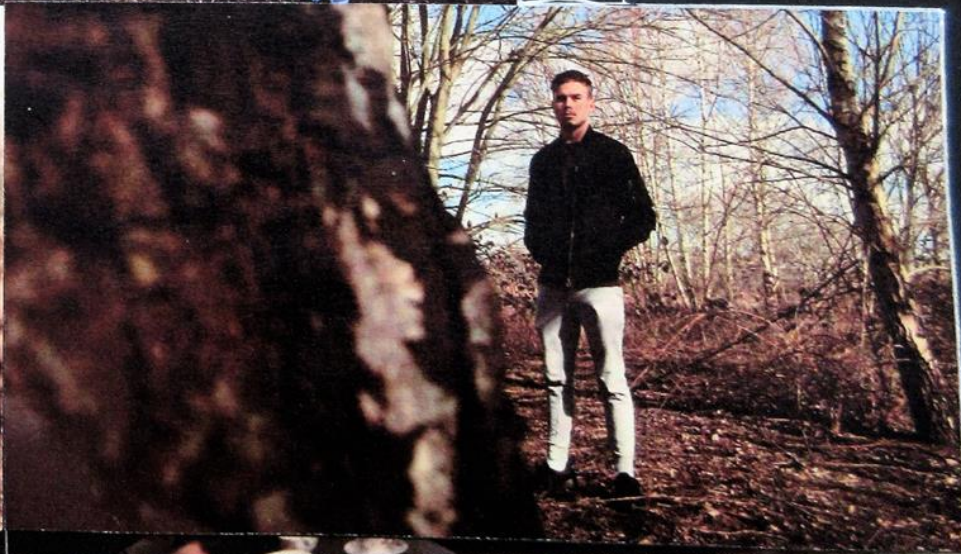
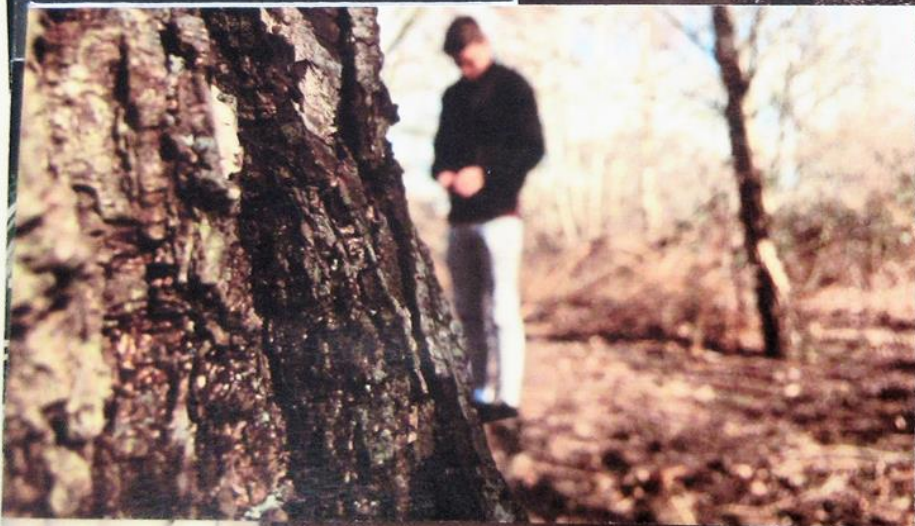
My intention for this shoot was to incorporate the sepia dramatic tone of Director Francis Ford Coppola and cinematographer Gordon Willis into the theme of my next shoot which was a mixture of objects and landscapes. The equipment I used was my iPhone and a monopod. When it comes to wide shots and photos that contain a lot of depth, my iPhone becomes grainier which because I like shooting on film is a lot more suitable, it would also make the Sepia tone more prominent.





I arranged several models to be in the shoot as I wanted to be in my shoots. For most of the models I only took one picture for the social situation they were in. For one of my models I decided to take 5 from different angles and different areas of focus. I hoped the photographs would give a dramatic and dark feeling, creating a sense of hospitality and protection. I also hoped that people who have seen the Godfather films would recognise the similar colour palette.





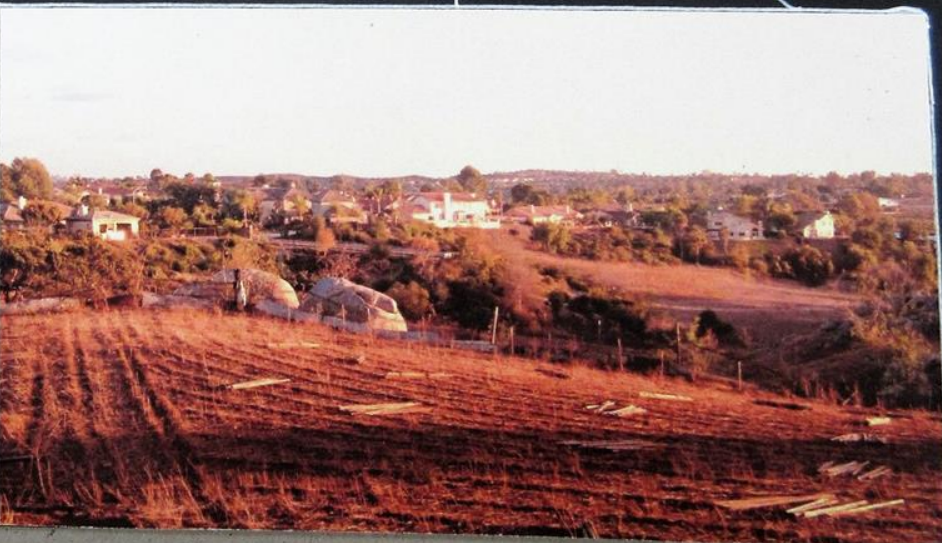


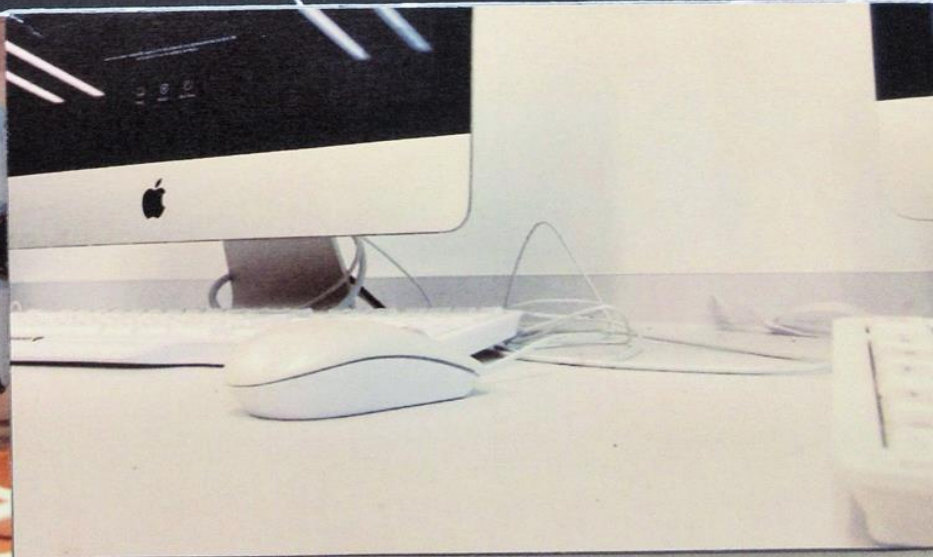
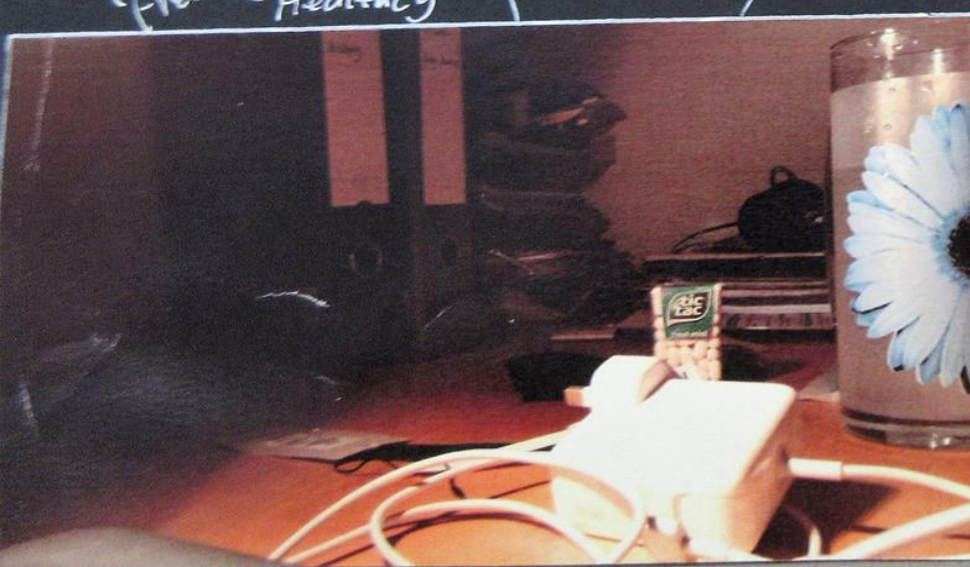
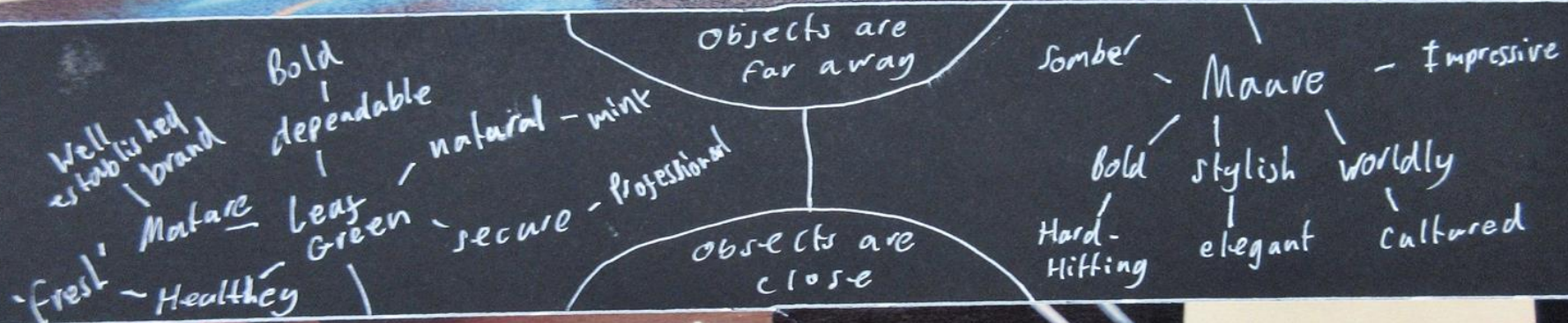
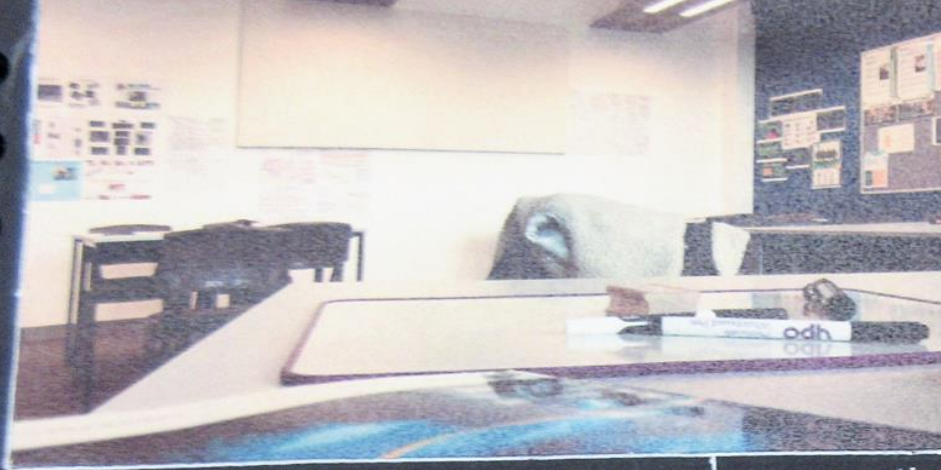
True honest good sky Blue + Calm Ultra marine Peaceful moving harmony	Fertile Prosperous Contented extravagant Lavish	amber	mellow abundant Tempting Power Tangy orange tempting lively tart
	gold	Rich uncertain temptation Precious	





neat - Blood
 - Bright - life
 energy - red - violence
 Mixture of
 vibrancy
 and dullness
 old
 Grain / absence of
 Brown - life
 - comfort
 obsolete home
 Freedom / entrapment
 uneasy
 closed
 open +
 spaces
 opposites
 - confusion
 Freedom
 outdoor
 vs
 Indoor
 entrapment
 security
 life

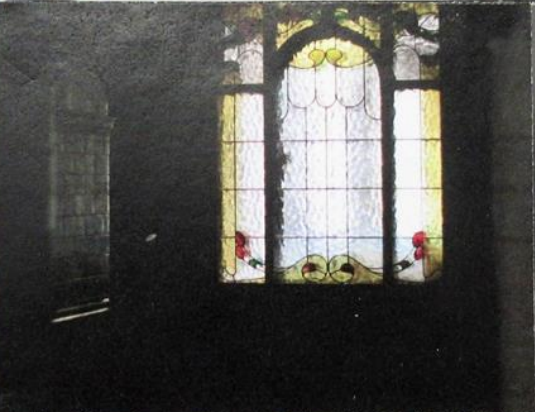


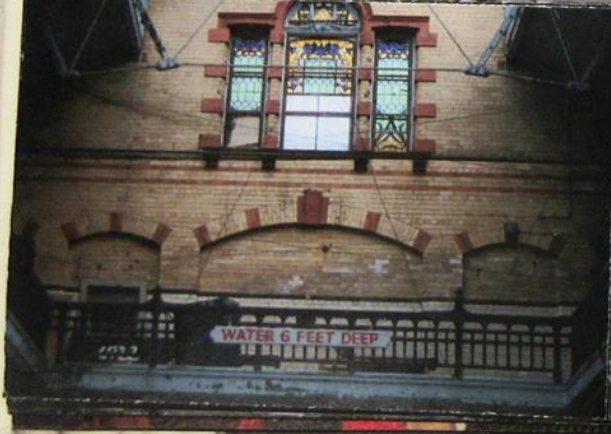


The Importance Of Vibrance

Dull old death obsolete abandoned broken unloved unwanted purposeless deteriorated Proud Nostalgic



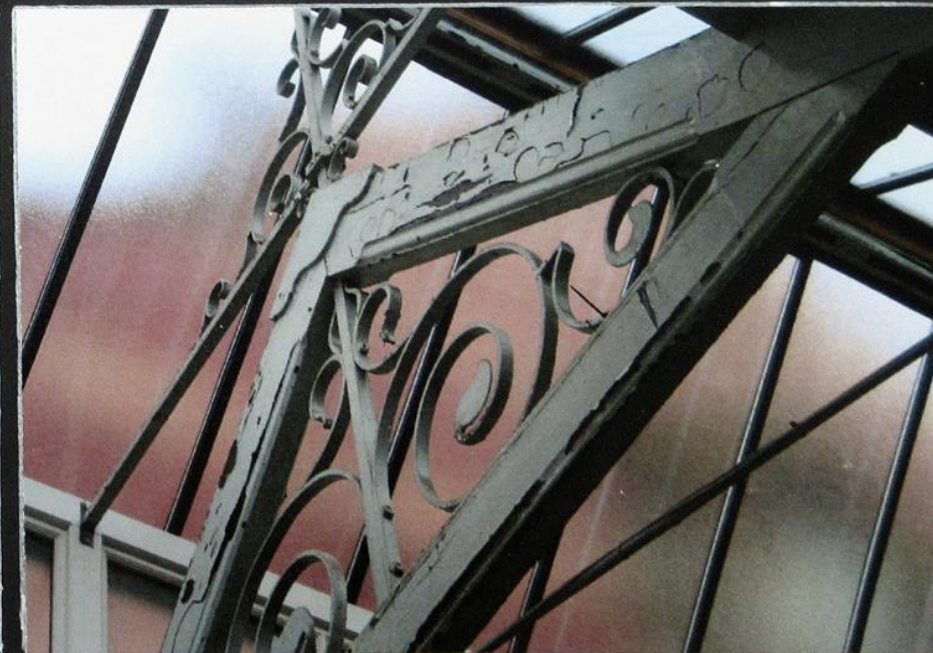








For this shoot I wanted to focus on the concept of vibrance or more specifically the lack of vibrance. To do this I visited the disused Victorian Baths in Manchester where the once busy baths are now abandoned. It was a perfect opportunity to capture the idea of the absence of vibrance.







Mauve
Bold
Stylish
Worldly
Impressive
Somber



Magenta
Romantic
Enchanting
Sensitive
Optimistic
Sentimental



Crimson
Powerful
Aggressive
Dynamic
Dramatic
Strong



Scarlet
Bright
Believable
Vivid
Positive
Effective



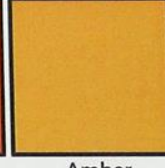
Poster Red
Popular
Dangerous
Exciting
Loud
Warning



Coral
Wild
Fiery
Passionate
Glorious
Explosive



Orange
Tangy
Tempting
Lively
Zesty
Tart



Amber
Mellow
Abundant
Fertile
Prosperous
Contented



Gold
Joyful
Sunny
Rich
Lavish
Uncertain



Yellow
Exciting
Inspiring
Sour
Anxious
Sharp



Lime
Young
Fresh
Naive
Clean
Lively



Leaf Green
Natural
Dependable
Safe
Secure
Healthy



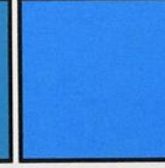
Sea Green
Mature
Strong
Urbane
Moving
Restless



Emerald
Brilliant
Beautiful
Expensive
Wise
Eternal



Teal
Primitive
Intuitive
Ancient
Aesthetic
Sharp



Cyan
Sharp
Clean
Cold
Intelligent
Analytical



Sky Blue
True
Honest
Good
Calm
Peaceful



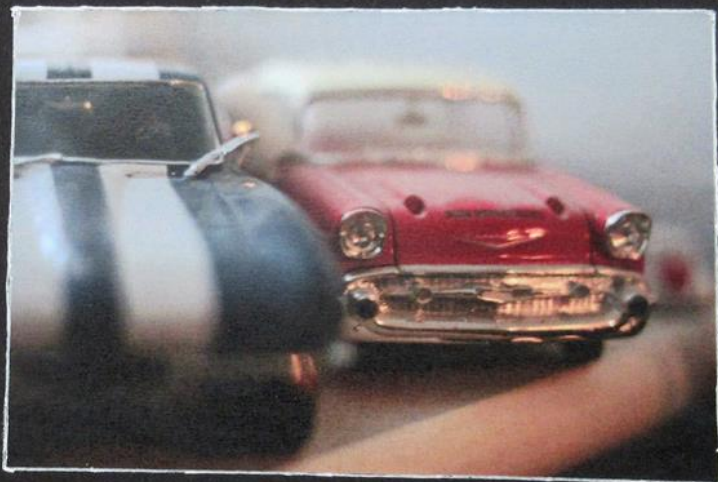
Ultramarine
Fabulous
Compassion
Stately
Moving
Soulful

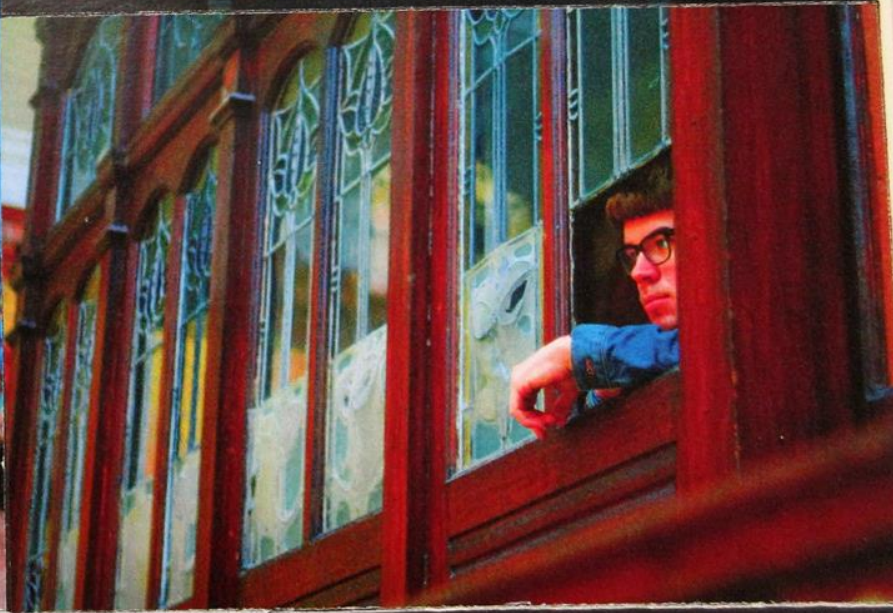
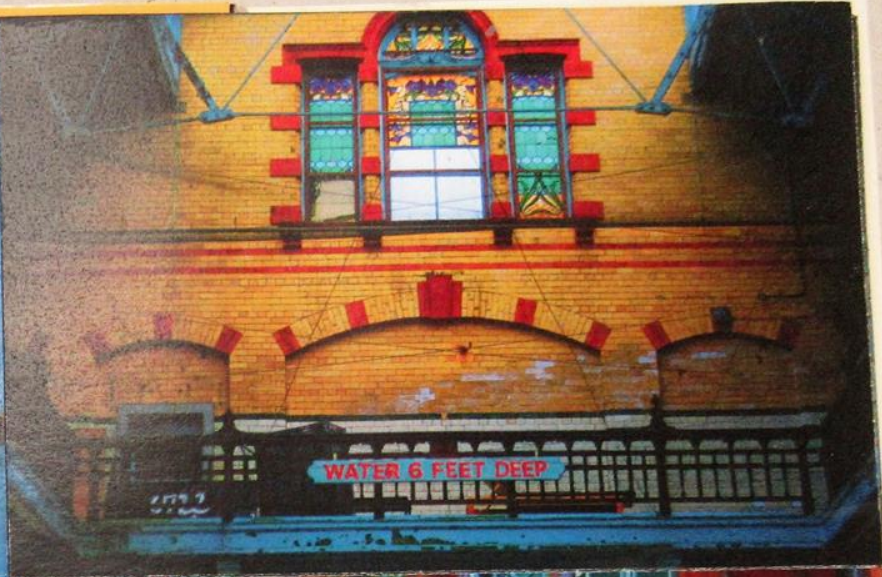


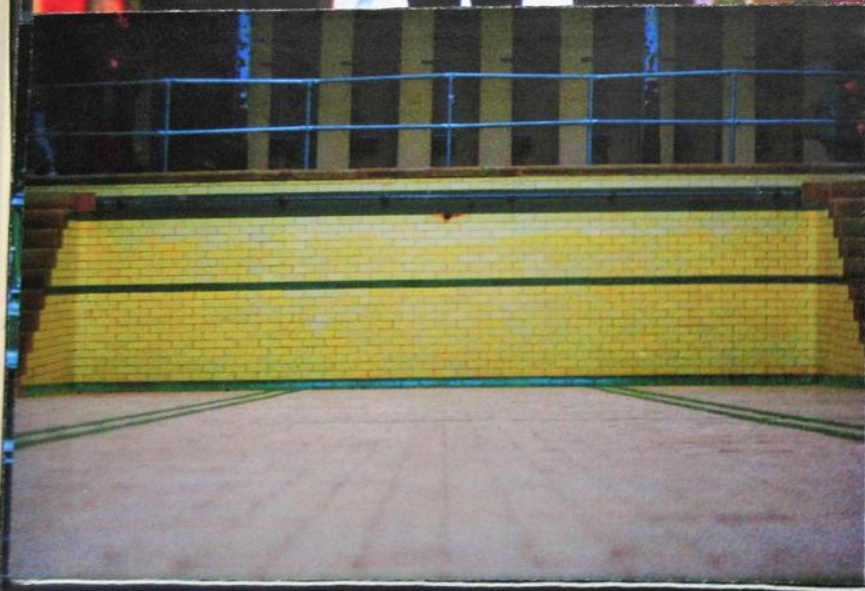
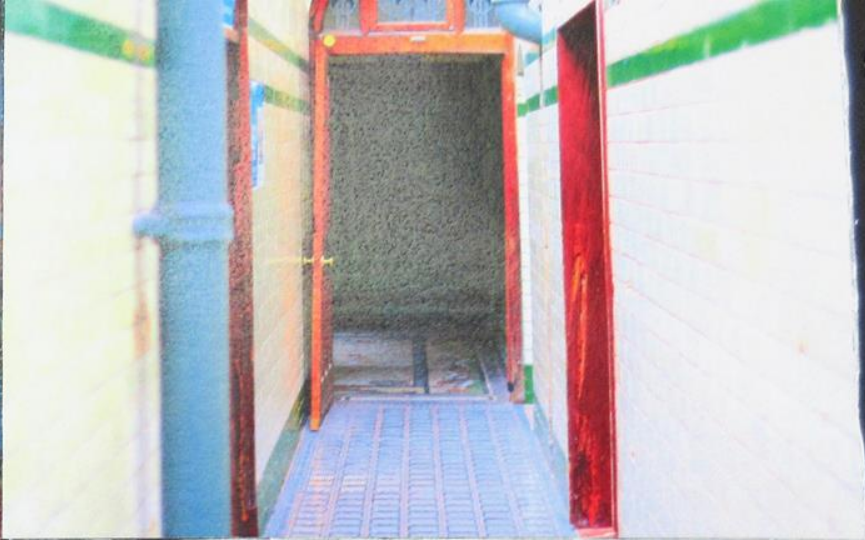
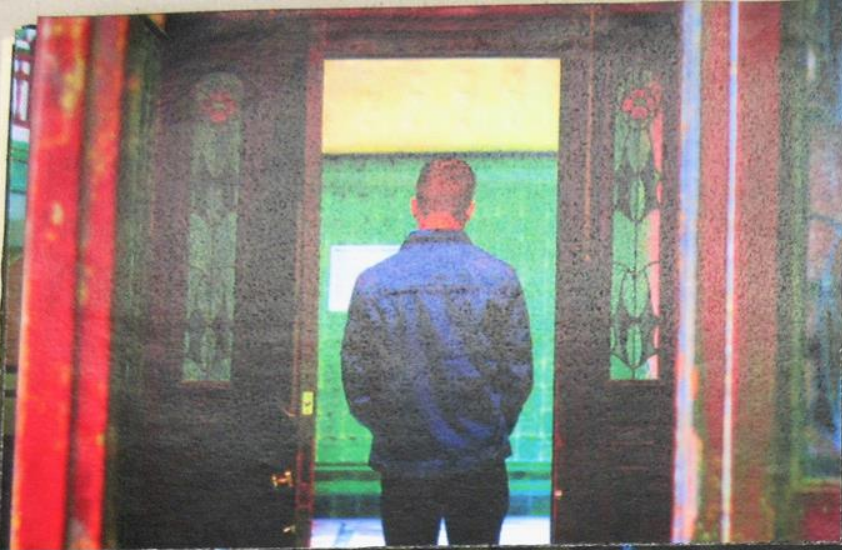
Violet
Moody
Serious
Thoughtful
Quiet
Reflective



Purple
Grand
Regal
Leader
Superior
Majestic







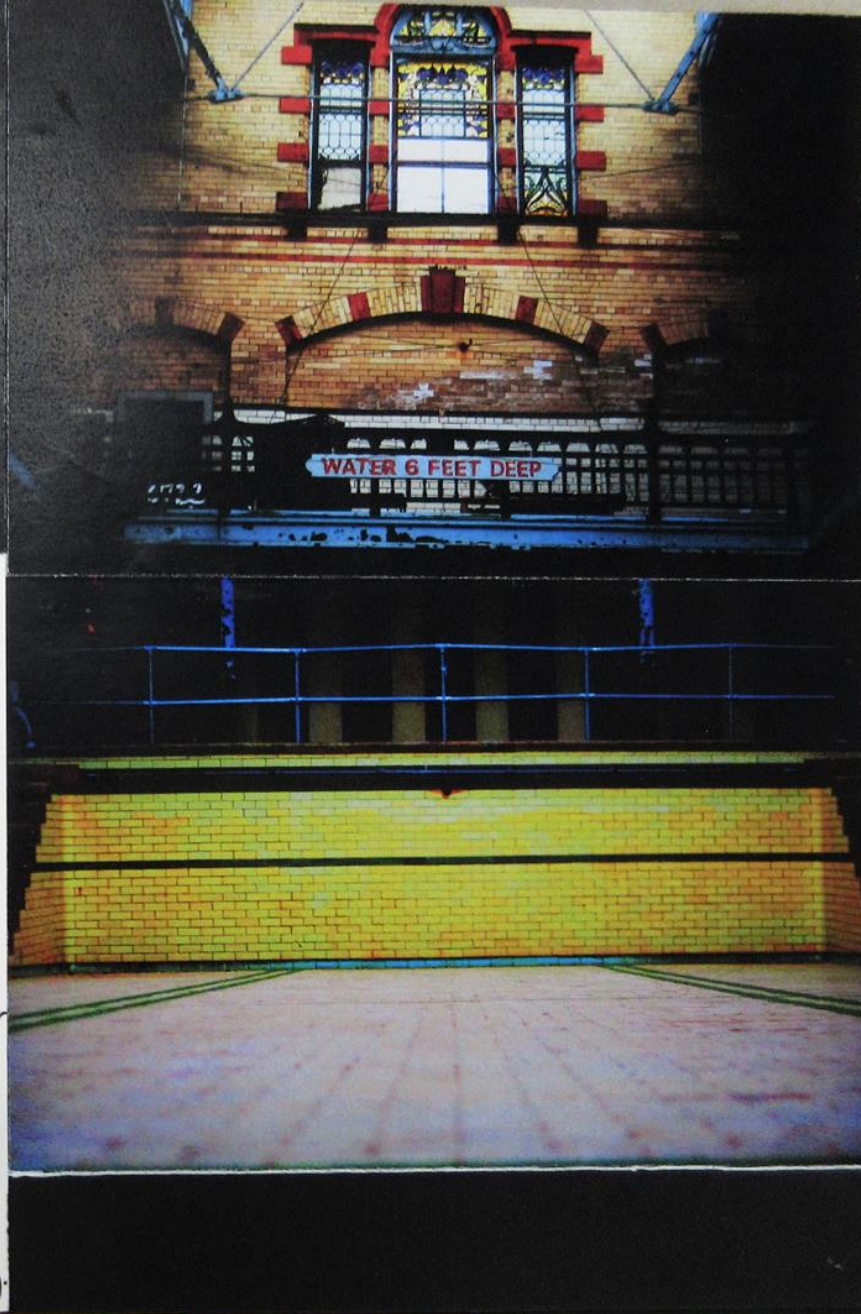
Vibrance Edits

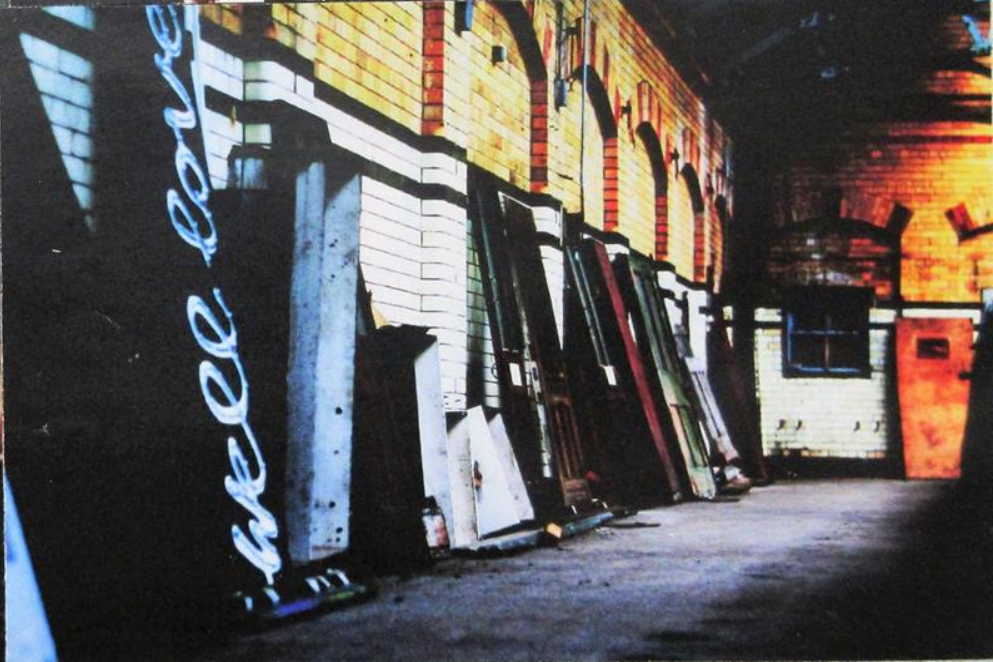
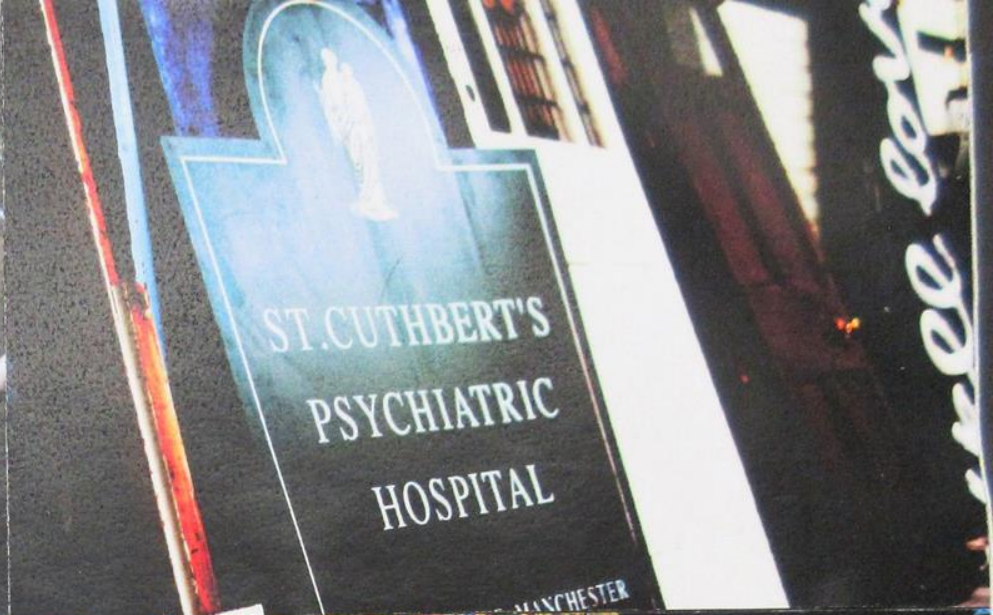
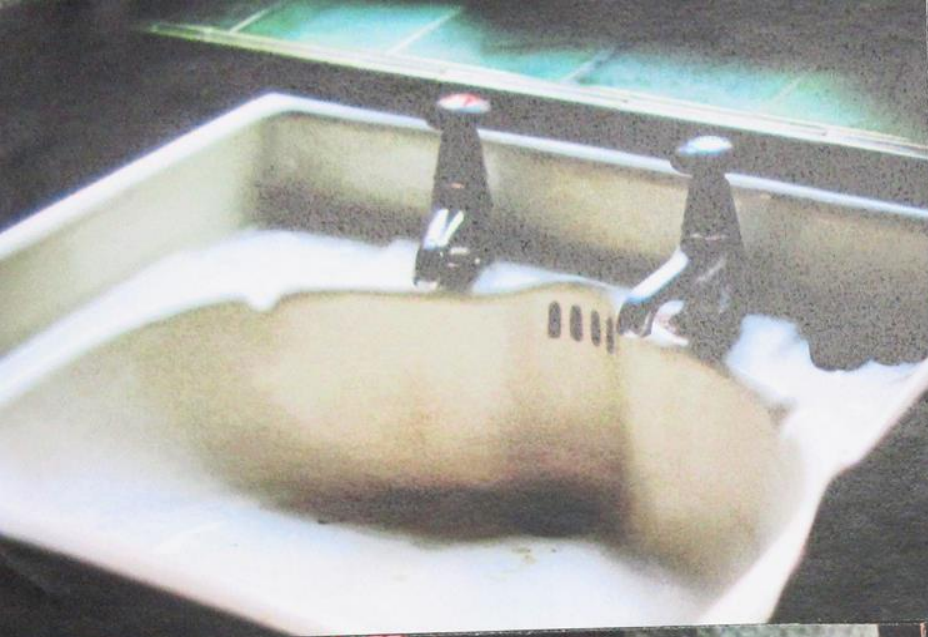
With these edits, I wanted to go back to my earlier shoot, influenced by the work of Baz Luhrmann and add vibrancy to some photographs from my visit to the Victorian baths in Manchester. If you compare the edited photographs with the originals, there is a large degree of change, the overall atmosphere and tone is different which was my aim.



Shadow Edits

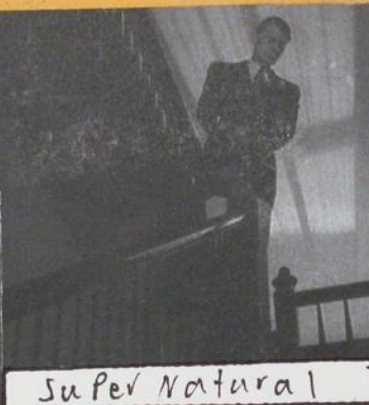
With this series of edits, I yet again went back to an earlier shoot where I tried to use the techniques of a cinematographer called Gordon Willis, known for giving The Godfather trilogy its iconic look. With his lighting techniques I was able to create some eerie looking photographs which I hoped would create an uneasy feeling.





Towering Empire in Cinema
Shadows With Alfred Hitchcock

mysterious
startling
weird



searing
spectral
superstitious



Super Natural

And David Fincher

uneasily



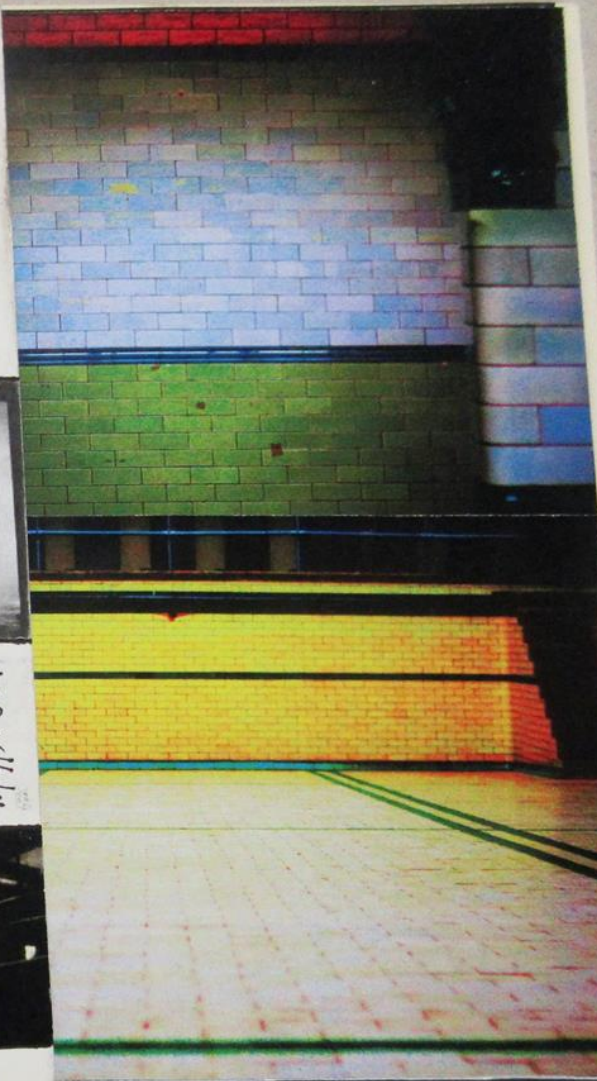
dark
gloom
obscurity

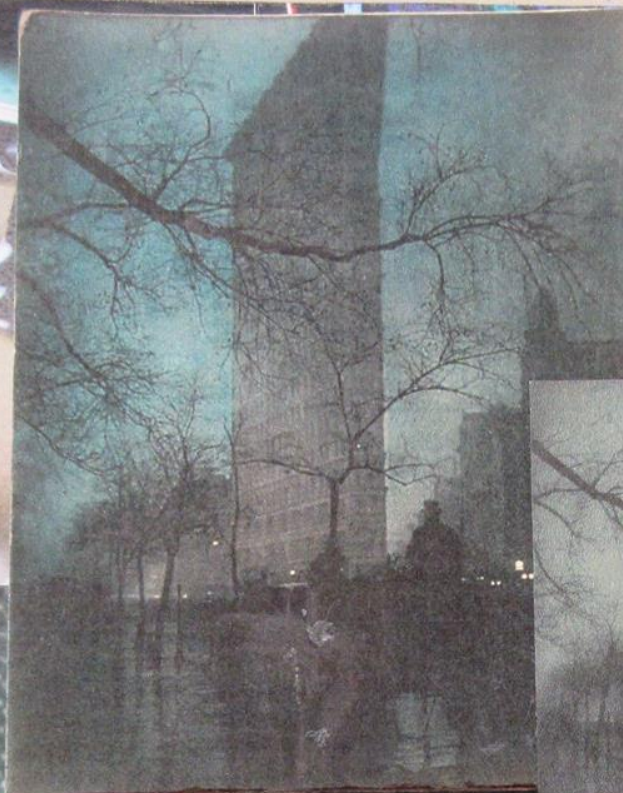


Penumbra cover
Protection



shade
dimness
adumbration
dust





unmeasurable
spining
ultimate
towering
superior

This photo is of the Flatiron building in New York. I was taken by Edward Steichen in 1904. When I first saw the photo it gave me an eerie feeling, as if some giant creature was towering over me. The general darkness of the photo adds to the unnerving and eerie feeling it creates.

The blurriness created by the process of Gum bichromate, makes the image look like there was some element of painting involved when it was being made. I believe this gives the image a distorted feeling, making it look somewhat dreamlike, or nightmarish.

The dark tone in the photo was a big draw for me, as was the use of soft lighting. To me this caused the main object in the photo, the building, stand out more, creating a daunting and chilling focal point. The dark colours add to this by making us focus on the biggest sources of light in the photo, which works well to illuminate the building.

Other elements in the photo work well to amplify the unnerving nature of the photo such as the mysterious dark figure who seems to be walking towards the structure who appears to be wearing all black and a top hat, showing even more of the theme of tall dark objects, creating an even bigger daunting feeling. The trees and dead branch going through the photo illustrate this further, not only are the trees completely lifeless, they are tall and dark.

Imperial
Intense

The photographer, Steichen was inspired by the Social Realism art movement, this artwork focuses on drawing attention to the everyday conditions of the working class and the poor. Since when this building was built it was seen as a gleaming image of what can be achieved through the American dream, showing a sense of achievement. It's possible that Steichen did not agree with this, and saw it more as just a dream, and decided to show people this more real and ugly truth in his photo.



Imposing
Magnificent
Massive

mighty
monumental
soaring
sublime



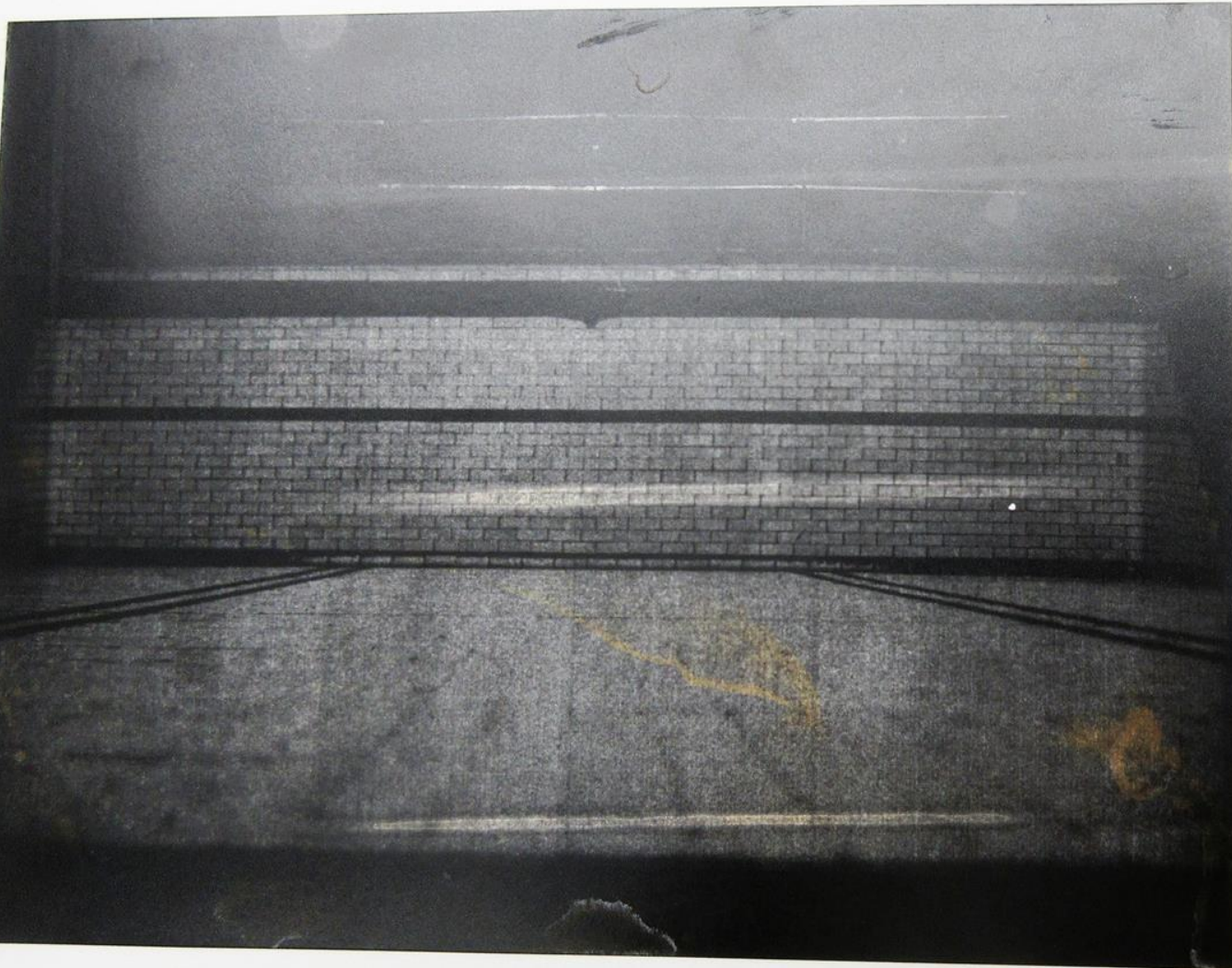
solitude
depression
anger
Hell
Death

The absence

For years' movies were shot entirely in black and white. Powerful symbols and contrasting ideas were created in those images.

- BLACK - No, power, sexuality, sophistication, formality, elegance, wealth, mystery, fear, anonymity, unhappiness, depth, style, evil, sadness, remorse, anger
- WHITE - Yes, protection, love, reverence, purity, simplicity, cleanliness, peace, humility, precision, innocence, youth, birth, winter, snow, good, sterility, marriage (Western cultures), death (Eastern cultures), cold, clinical, sterile

Color tinting and versions of the two and three strip Technicolor process happened in fits and starts. But in 1939, considered a landmark year for Hollywood for many reasons, color photography in film truly came of age. With the explosion of color in film, a new approach to the movie color palette had to be created. The artists who'd used light and shadow to tell stories now had far more tools at their disposal.



Color can affect us emotionally, psychologically and even physically, often without us becoming aware.

Color in film can build harmony or tension within a scene and much more.

When telling a story, colors:

- Elicit psychological reactions
- Draw focus to significant details
- Set the tone of the movie
- Represent character traits
- Show changes or arcs in the story

So what would happen if there was an absence of colour? That is what I wanted to achieve in these edits to get a large amount of contrast and to create an eerie and unsettling feeling for a viewer. Using a large degree of lighting with a short exposure time when developing these film photographs, I was able to achieve what I wanted to.

Of Colour

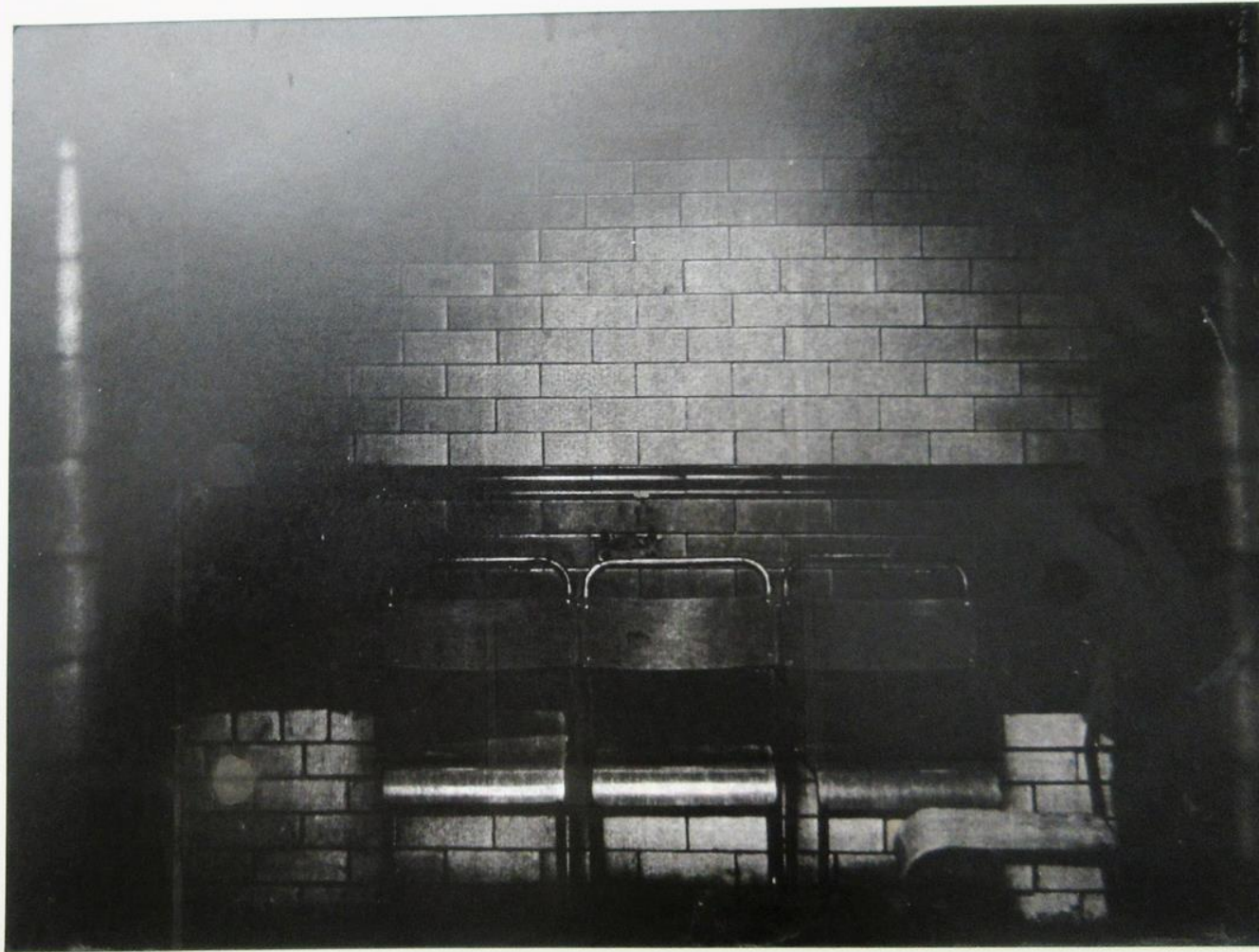
unhappy

fear

adult

mystery

loneliness



ST. CUTHBERT'S
PSYCHIATRIC
HOSPITAL

DRIVE MANCHESTER



Overall, my final piece was successful in creating a variety of moods and feelings by use of different colour palettes and by use of sound. Whilst I did not use all of my photographs, for fear of the piece being too long, I believe the photographs I did use were effective enough to achieve my aims.

It has a much heavier impact as it is more unsettling.

This photograph had a long exposure time, thus why it is darker.

The brighter the photograph the less eerie it will look

Different shades of B+W filter and exposure

I ended up using around 50 photographs for my final piece and 20 pieces of audio. These pieces of audio were recorded by me.

This can cause a shadow-like effect

With a higher exposure time, dark points are darker

