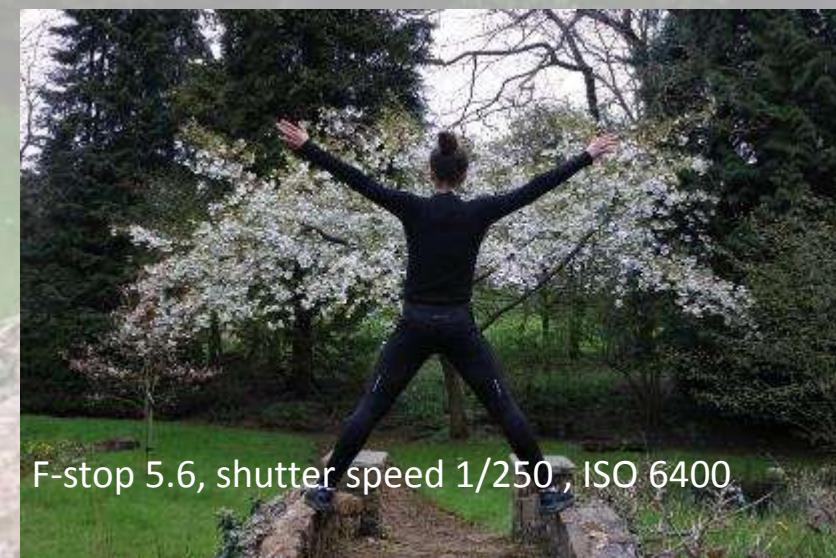
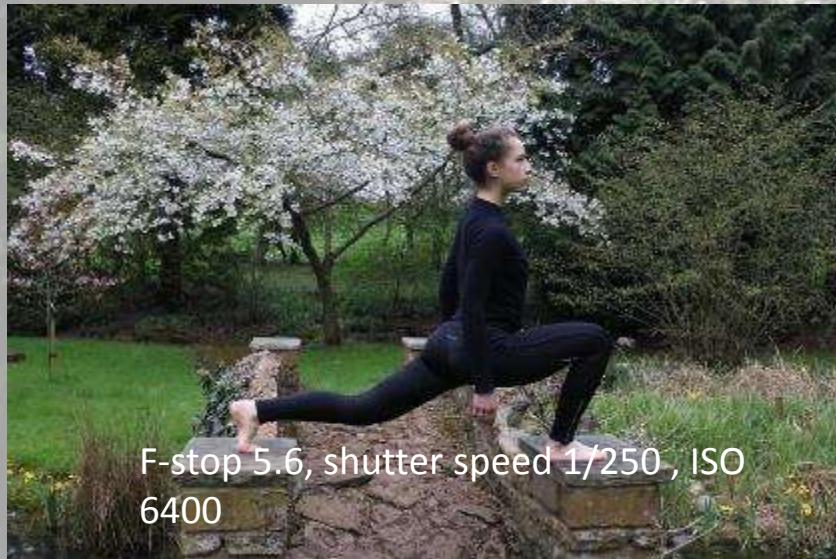
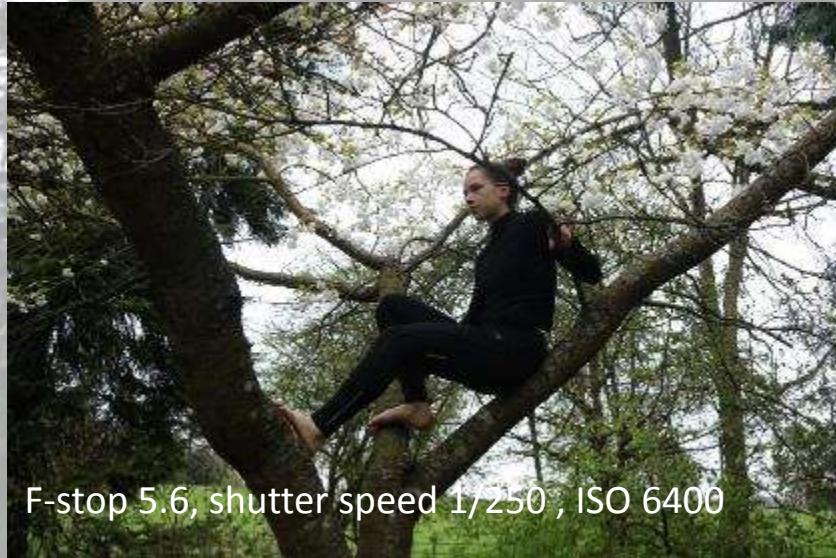


Fluidity & Structure

By Clemmie Laidlaw

Shoot plan

For this shoot I took the inspiration from Andrew Eccles and his still work portraying motion and movement. For this shoot I want to try and create the idea of movement through still shots. The contrast is the structural shapes of the figures compared to the fluidity of nature. I also want the photographs to have a merging between people and nature as there are relating postures to nature within the photographs. Also the black against the natural colour of the background creates a contrast which makes the photographs look interesting. I also want to emphasize on the shapes that are created by the model instead of the face. I also wanted the photographs to be crisp and clear with the outlines.

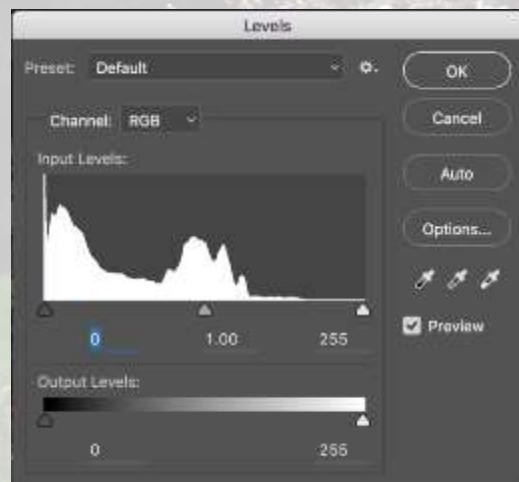
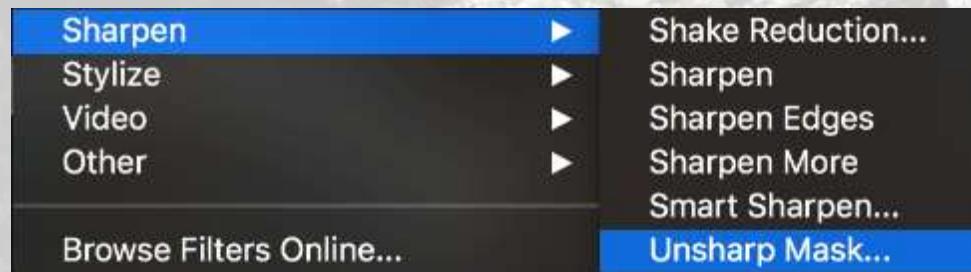


Editing process

To edit this shoot I used 4 different editing processes. The first process that I used was the sharpen tool. I did this so that I got a more refined outline within the photographs. Then I checked the contrast of my photographs by using levels. I did this so that I got a precise balance of light within the photograph that I wanted. Next I used the healing brush tool. I did this to remove imperfections within the photographs because I thought that the photograph looked better without them. Especially the long reeds because they subtracted from the focus within the photographs. Then I used the hue and saturation on particular colours. I did this so that I could make the green more vibrant and add a red tone to the pictures making the pictures look warmer and more inviting.

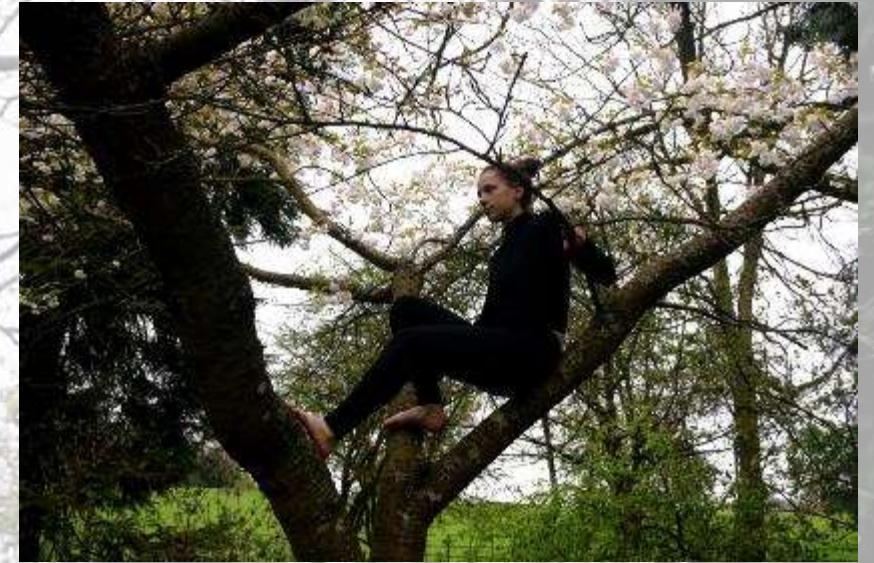
Overall appearance analysis of shoot

I am pleased with how these photographs came out. I am happy because I feel that I have created a contrast between the structure and geometry of a human compared to the background of nature that has a fluidity to it. I feel that I have achieved this through the structural shapes that have a structural line of the outline of the bend in the knees and arms. But although there are contrasts there is also a seemingly together look to the photographs as the overtone of the photos is a slight red with warms the photographs and brings everything together neatly.



Possibilities to advance shoot

To advance this shoot. I want to create the idea of fluidity more within the natural background. So I could try using a long exposure to create a blurred background and in a second shot I would use a quick shutter speed to layer the structural person over the top to create more contrast.



Shoot plan

My inspiration for this shoot is Merve Ozaslan. I have chosen her because she uses colour against greyscale to create extreme interest. For this shoot I wanted to try and create interest and intrigue through using the red jacket to pop out at the audience. Drawing their interest and playing on the idea of structure and fluidity. This is because the colour is the freedom within the picture and so stands out against the rest which is structurally in black and white. I would also like to find places which have a structure and composition so that the figure is in the middle creating an interesting structure.



F-stop 10.o, Shutter Speed 1/100, ISO 400



F-stop 11.o, Shutter Speed 1/100, ISO 400



F-stop 8.o, Shutter Speed 1/100, ISO 400



F-stop 10.o, Shutter Speed 1/100, ISO 200



F-stop 11.o, Shutter Speed 1/100, ISO 400



F-stop 11.o, Shutter Speed 1/100, ISO 400



F-stop 13.o, Shutter Speed 1/100, ISO 200



F-stop 10.o, Shutter Speed 1/100, ISO 400



F-stop 9.o, Shutter Speed 1/100, ISO 200



F-stop 13.o, Shutter Speed 1/100, ISO 200



F-stop 7.1, Shutter Speed 1/100, ISO 200



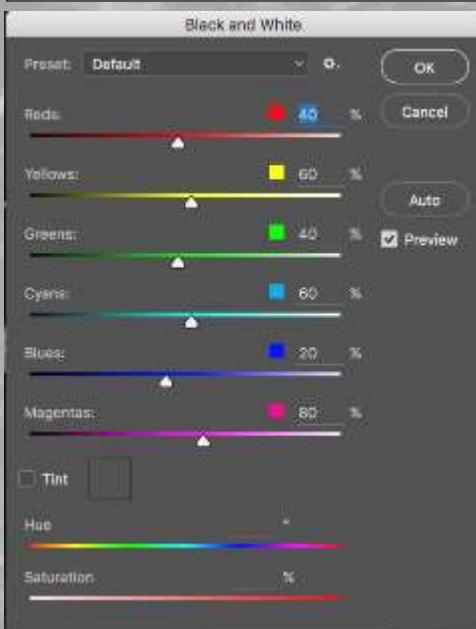
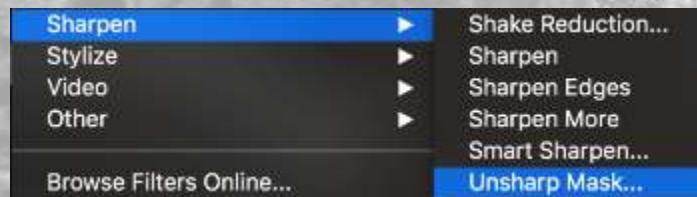
F-stop 8.o, Shutter Speed 1/100, ISO 400

Editing Process

To edit this shoot I used 5 different editing processes. The first process that I used was the sharpen tool. I used this because I wanted to make the lines clearer so that when I show the colour there would be a defining line between colour and black and white. The second process that I used was levels. I used levels because it allowed me to have a unique contrast that brings out the textures in the background. The next process that I used was converting the photographs to black and white on a separate level. I had to precisely chose the contrast colours so that enough texture of the background was able to be seen but not so much that it takes away from the red jacket. Then I erased the black and white level where the red jacket was. This is what creates the extreme contrast. Lastly I used the hue and saturation editing process. I did this so that I could make the red of the coat more intense and have a brightness about it.

Overall appearance of shoot

I am pleased with how these photographs came out. This is because the bright red really enhances the shapes of the figure as well as the slight shadowing 's slight chiaroscuro in the nooks that creates a three dimensional feel to the photographs. I am also pleased with the composition of the greyscale colouring. This is because there is a mixture of dark and light tones which adds to the texture of the photographs.



Possibilities to advance shoot

I enjoyed this shoot although I don't see how much further I go at this point. There is an intrigue with the colour but I may want to try different perspectives of taking photographs to give more interest. The bold red showing through also seems to be quite unrefined. My composition was to clear as in most photographs my model was in the composed to be in the centre of the photograph. Taking away from this shoot I will be thinking more about the composition and my objective.





Shoot Plan

For this shoot I wanted to see how the natural current of water worked with solid states like boats. Overall trying to understand how two states can work together. The boat moving together. The water reflects the boats anchorage in a jarred way as the current comes in and out. Making the solid state of the boat seem softer through the reflection. The reflection makes the boats seem more fluid whilst having the reflection in the water makes the water seem more structured. I took inspiration for this shoot from the rain water shoots and how the texture is reflected within the water droplets. This shoot enhances the reflection ability of water to show how fluid it is. I have chosen to take pictures that still have the boats in the photographs as they give a solidarity to the photographs instead of being all based around the motion and fluidity of the water. I have also chosen to take photographs with a curving path as it gives the viewer an understanding to the extent of the body of water.

f-stop 14.0, 1/200 ,ISO 200



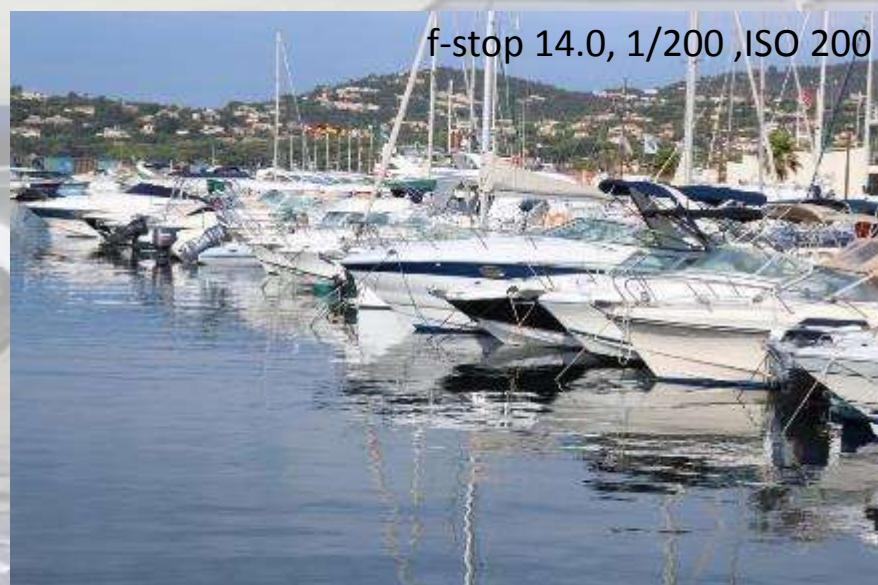
f-stop 5.6, 1/4000 ,ISO 1600



f-stop 13.0, 1/200 ,ISO 200



f-stop 14.0, 1/200 ,ISO 200



f-stop 14.0, 1/200 ,ISO 200



f-stop 14.0, 1/200 ,ISO 200

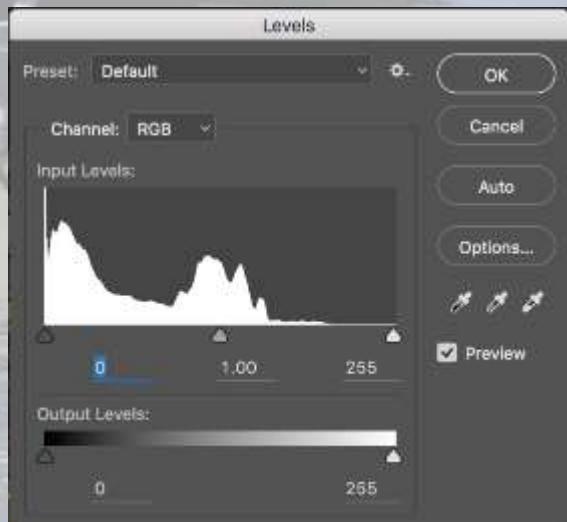
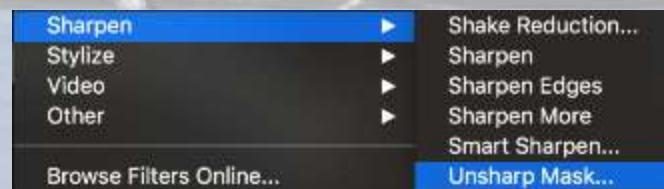


Editing process

For the editing of these photographs I used five different processes. I started by sharpening all of the photos. I did this as I wanted the ripples of the water to come out clearly. The second process that I used was levels. I did this so that I could slightly adjust the contrast levels so that there was a larger depth of shadow. Next I used the hue and saturation tool to increase the colour depth and make the photographs seem more vivid and alive. The fourth editing process that I have used is the rectangular marquee tool. This has been used to select a very particular area within my photographs. Lastly I have used the monochrome converter tool. This is used inside the rectangular marquee tool to make only that particular selected area black and white. I wanted to make sure that when converting the particular area to black and white that the colour change was not extremely obvious when trying to find the boundary but that there was still a definition between monochrome and colour within the frame.

Overall appearance analysis of shoot

I am happy with this outcome of the shoot as I feel that the differing of colour scheme adds to the structural theme as the composition of the picture is irregular and so conforms more to the idea of fluidity. I am also pleased with how the composition of the monochrome rectangle fits in easily with the coloured frame. The monochrome does not jar the picture and make it unappealing but instead gives it more intrigue. Having the main body of water in monochrome also adds to the fluid element of the picture as you can really see the range of tones relating to all the different reflections that the constantly moving water gives off.





Possibilities to advance shoot

To advance this shoot I want to do more shoots using water. I feel as though by using water I represent fluidity in a much more literal form. I will be taking some boat photographs to advance this shoot. By doing this I want to show how random and free water can be. The next shots that I take I hope to be on a boat so that I can add another perspective to my line of work.





Shoot plan

For this shoot I am taking inspiration from Zadok-Ben David. I have chosen his work as it focuses on pattern and shape to be repeated in different situations. For this shoot I will be filling the models form with patterns and shapes of colour. Then copying these patterns and shapes to different areas within the photographs. This will give a continuity to the photographs and a repetitive structure to the composition. I want to do this as the freedom of the motion and movements gives the photographs a sense of freedom and fluidity whilst the block colours within the model contrasts the fluidity with a structural repetition of pattern within the model and repeated by copying around the picture plane.

F-stop 4.5, Shutter Speed
1/160, ISO 3200



F-stop 4.5, Shutter Speed
1/160, ISO 3200



F-stop 4.5, Shutter Speed
1/160, ISO 3200



F-stop 4.5, Shutter Speed
1/160, ISO 3200



F-stop 4.5, Shutter Speed
1/160, ISO 3200

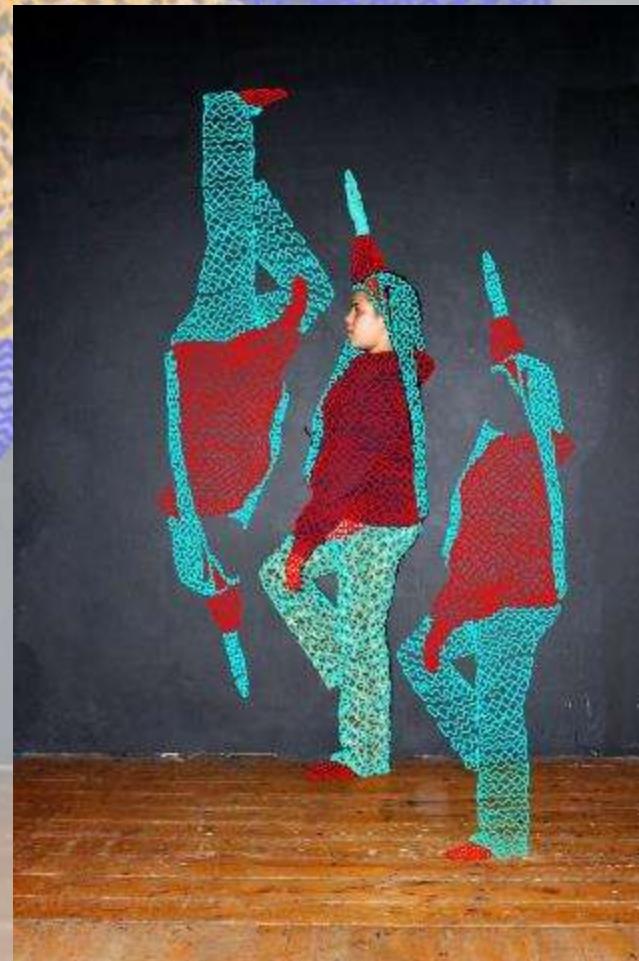
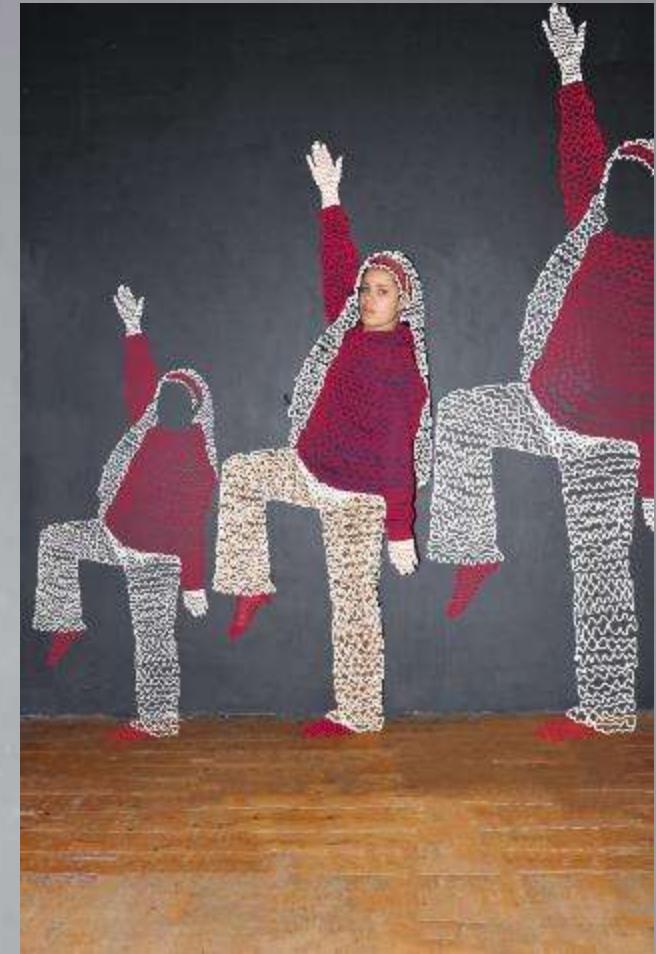
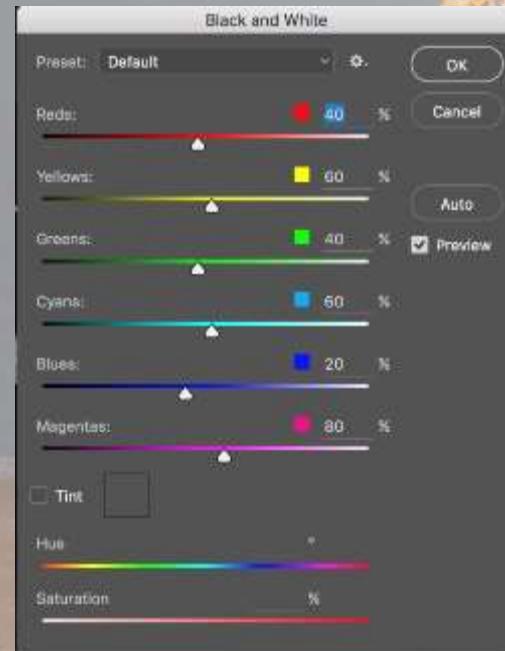
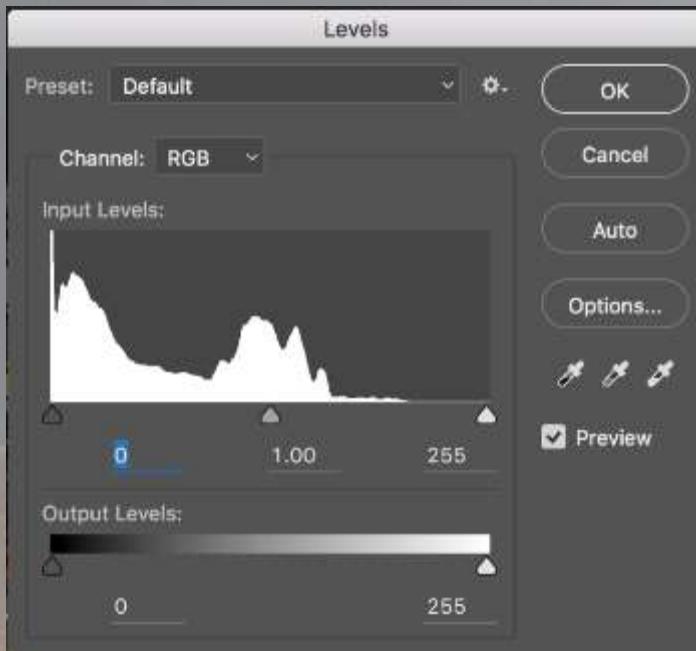


Editing Process

For these photographs I used 6-7 different editing processes. After I had chosen the photographs that I thought fit best with the style that I was working with I sharpened the photographs. I did this so that when I enhance the photographs I would have a clear line to follow when creating the patterns within the photographs. The second process that I used was levels. I chose levels as I wanted to change the harsh shadowing from when I first took the photographs. Thirdly I used the healing brush tool. I used this as I wanted to remove objects that took your focus away from the central figure/figures. One of the main things that I changed was the line of the door that my model stood between. Fourthly I created a new layer which subjective to the photograph I converted to black and white. Then I created a new layer on top of the black and white layer. After I had done this I used the paint brush tool to draw patterns within the figure of my model.

Overall appearance analysis of shoot

I am pleased with the overall appearance of the shoot. I feel that the colours that I chose complement each other well and stand out from the photograph. As though a layer has been placed upon the top of the photograph with the prints on them. I am also extremely pleased with how the photographs have turned out because of the shapes that my model created which seems abstract but primal at the same time as they are simple motions.





Possibilities to advance shoot

Advancing this shoot I would like to use a different model to make a difference and intrigue within the entirety of the photographs that I have taken so far. I would also like to use colours but instead of creating patterns within the models figure I would like to use they're form to create structure with colour. The bright colour really adds interest to the photographs so I feel that through expanding this to use it a different way I will be able to determine structural differences between filling the figure with patterned colour and outlining to create structure.



1/60 shutter speed, ISO 800, F-stop 4.0



1/60 shutter speed, ISO 800, F-stop 4.0



1/60 shutter speed, ISO 800, F-stop 4.0



1/60 shutter speed, ISO 800, F-stop 4.0



1/60 shutter speed, ISO 800, F-stop 4.0



1/60 shutter speed, ISO 800, F-stop 4.0



1/200 shutter speed, ISO 800, F-stop 4.0

Shoot plan

For shoot I am using the inspiration of Andrew Eccles and his work with figures in motion. I have chosen Andrew Eccles because in all of his photographs there is a strong sense of movement but also a rigidity in that the photographs are very crisp and clear. The photographs also have simple plain backgrounds which increases the interest in the main figure. To enhance the idea of fluidity and structure I want to add block colour to the photographs. Whilst contrasting the rest of the photograph to black and white. The block colour will cover the eyes. This adds interest because eyes are considered windows to the soul. When you take away the ability to see the eyes it creates mystery.

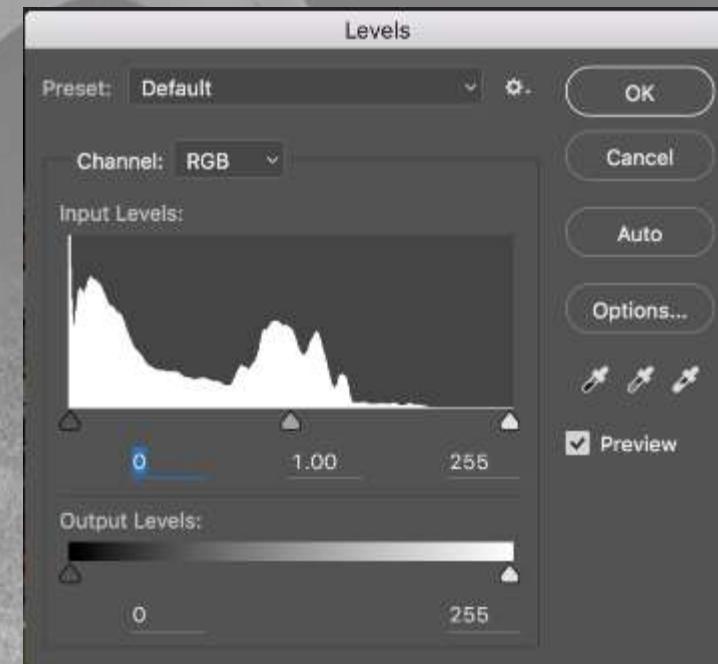
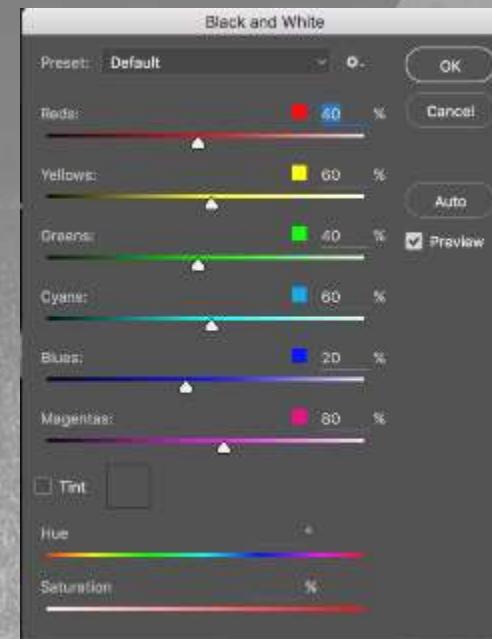
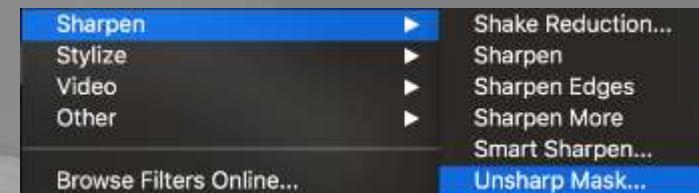
Editing Process

To edit this shoot I used 5 different processes. The first editing tool that I used was the unshapen mask. I do this to all my photographs as it makes edges seem more refined without adding a lot of grain. The second editing process that I used was the spot healing brush tool. I used this on the light in the background as well as to make the grass seem more even by taking away the ripped up grass areas. Next I used the levels tool. I used this to create a larger tonal difference between the jacket and the background. Then I converted the photograph to monochrome. I changed yellow the most to make the grass seem more textured. And lastly I used the brush tool to draw the graffiti like line across the eyes.



Overall appearance analysis of shoot

I am pleased with the aesthetic outcome of all of the photographs. In this shoot I wanted to create a sense of mystery. I feel that I have achieved this through the block colour over the eyes. This seems to give mystery as the eyes are considered the “doorway to the soul.” This shoot also seems to have encapsulated structure and fluidity from the free form of movement to the structured block colour lines.





Possibilities to advance shoot

From the analysis of these photographs I will be taking away how the colour creates such a strong focal point in the photographs against the monochrome background. I also enjoy how the motion is still clearly portrayed in clean clear and sharp shots to contrast the colour. If I were to change this shoot I would like to get a more lighter jacket to contrast the background more clearly.







1/160 shutter speed, ISO 800, F-stop 5.0



1/160 shutter speed, ISO 800, F-stop 5.0



1/160 shutter speed, ISO 800, F-stop 5.0



1/160 shutter speed, ISO 800, F-stop 5.0



1/200 shutter speed, ISO 800, F-stop 5.0



1/80 shutter speed, ISO 100, F-stop 6.3



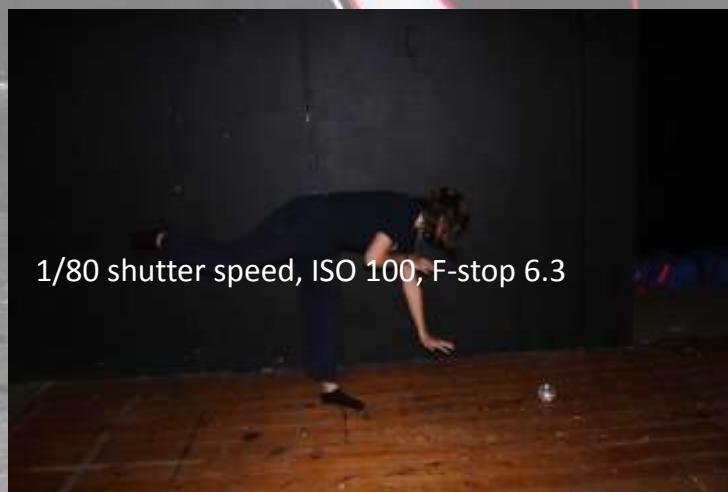
1/80 shutter speed, ISO 100, F-stop 6.3



1/80 shutter speed, ISO 100, F-stop 6.3



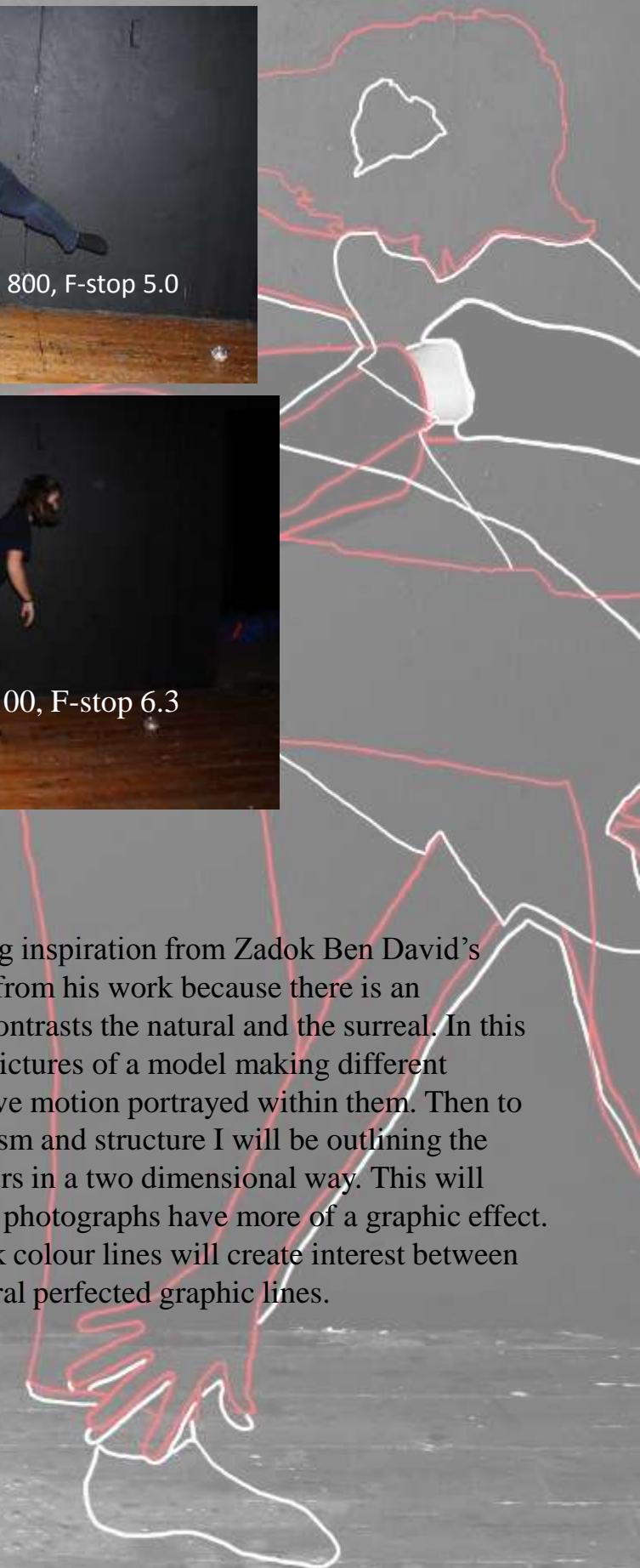
1/80 shutter speed, ISO 100, F-stop 6.3



1/80 shutter speed, ISO 100, F-stop 6.3

Shoot plan

For this shoot I am taking inspiration from Zadok Ben David's work. I took inspiration from his work because there is an interesting quality that contrasts the natural and the surreal. In this project I will be taking pictures of a model making different interesting poses that have motion portrayed within them. Then to add the effect of surrealism and structure I will be outlining the figures with bright colours in a two dimensional way. This will make the entirety of the photographs have more of a graphic effect. This is because the block colour lines will create interest between natural form and unnatural perfected graphic lines.

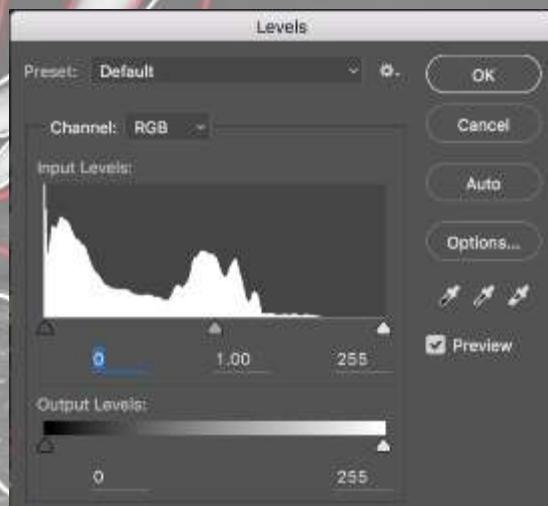
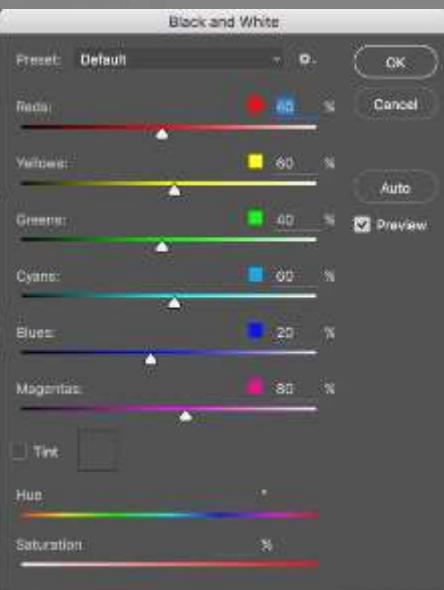
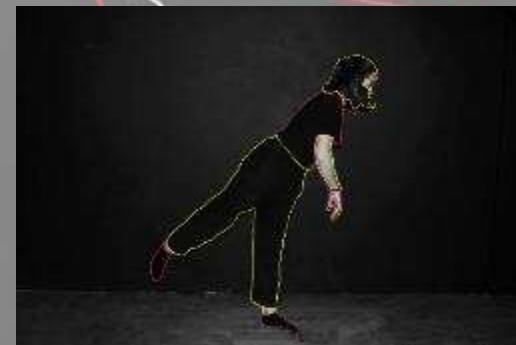
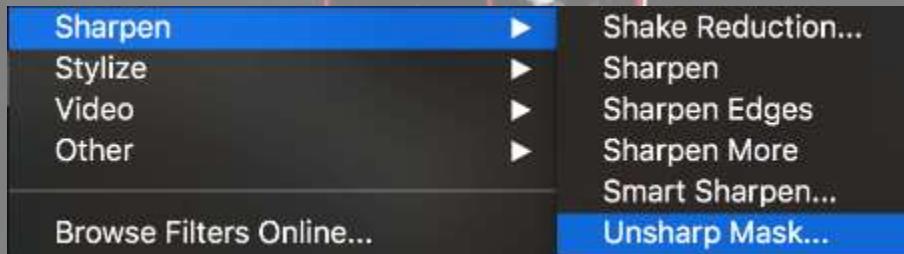


Editing Process

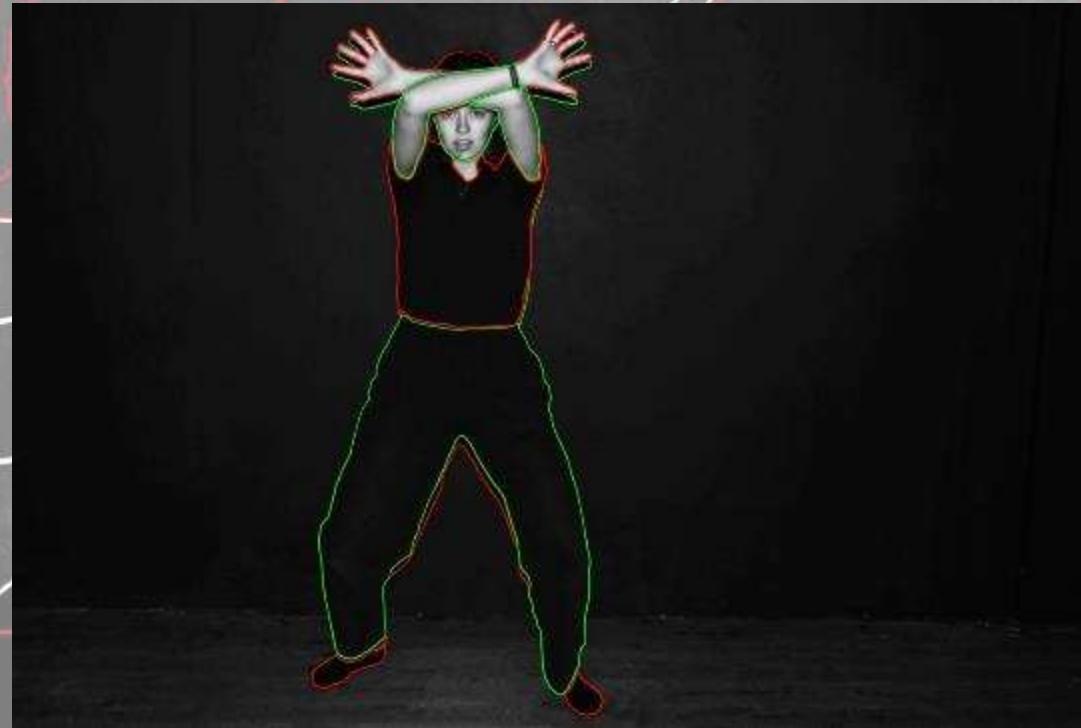
To edit this shoot I used 5 different editing processes. The first process that I used to edit these photographs was the sharpening tool. I used this to make the outline of my model stand out more. Next I used the healing brush tool. I used this so that I could remove the door frame in the background and anything that could distract from the model in the middle. Then I used the levels tool. I used this so that I could adjust the contrast within the photographs. Next I converted the photographs to monochrome. I did this so that the colour applied next would stand out more. Lastly I used the brush tool in two different colours. I used this because I wanted to have a graphic effect. As well as giving intrigue by having two different colours.

Overall appearance analysis of shoot

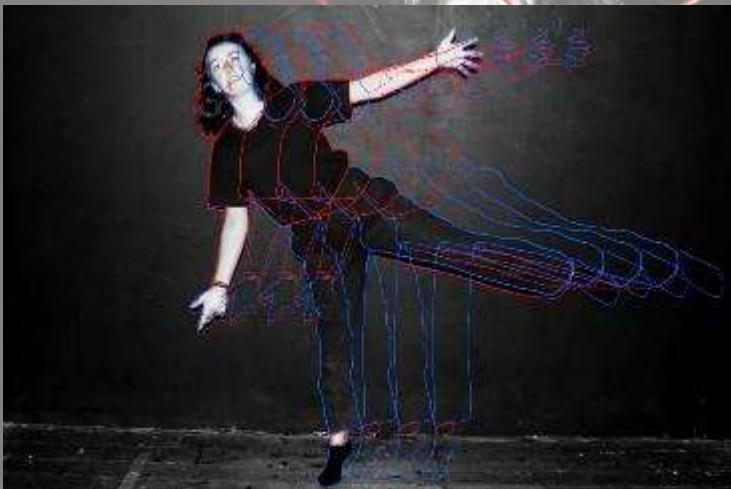
I am pleased with the aesthetic outcome of these photographs because there is a graphic quality that I wanted. There is also a contrast between monochrome and dual tone brush quality. I am also pleased with the range of poses created that makes the photographs look interesting.

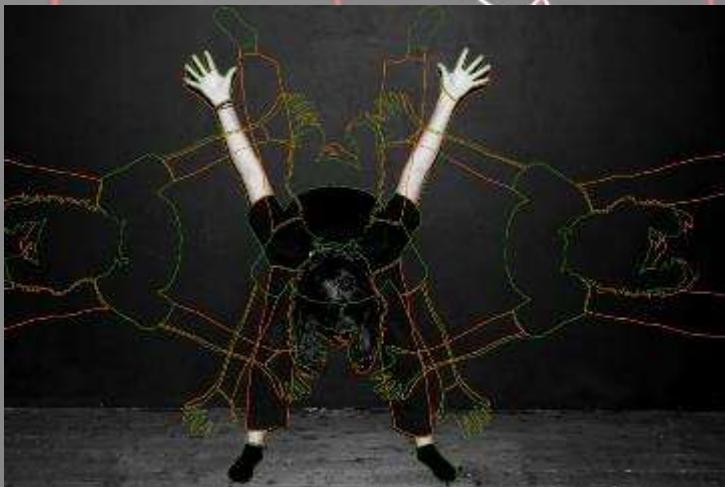
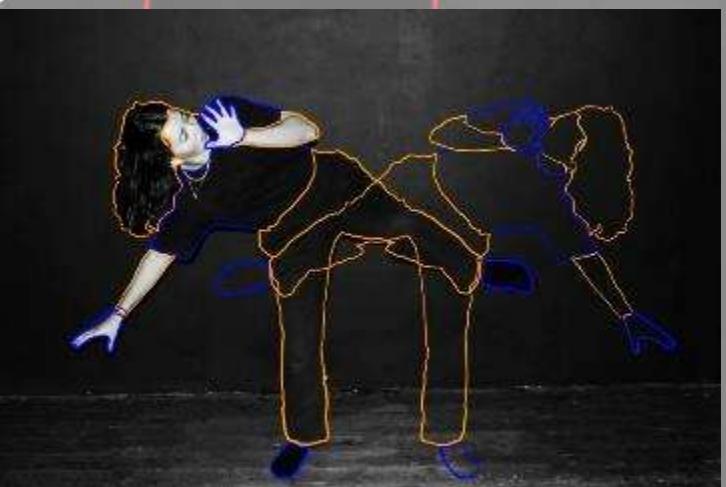
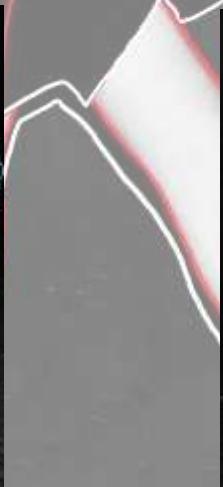
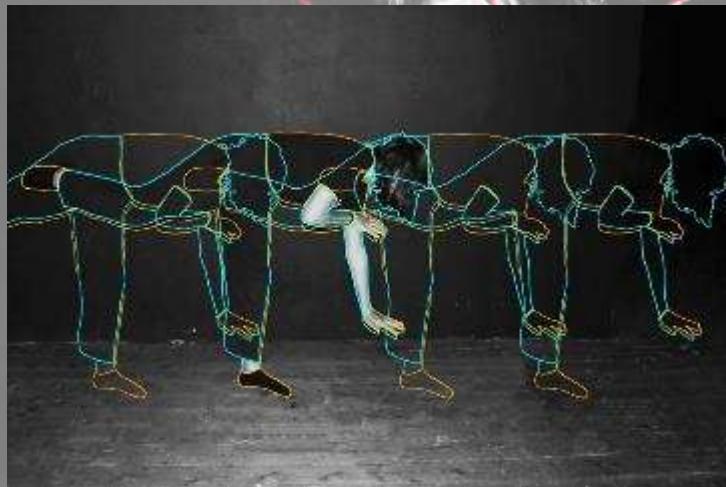
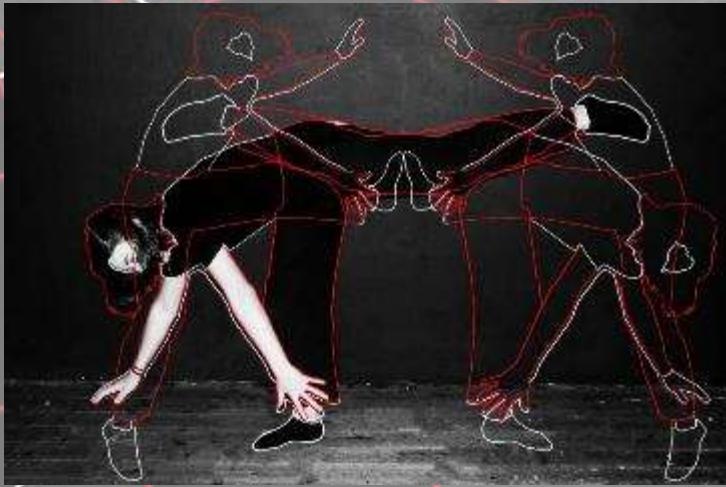
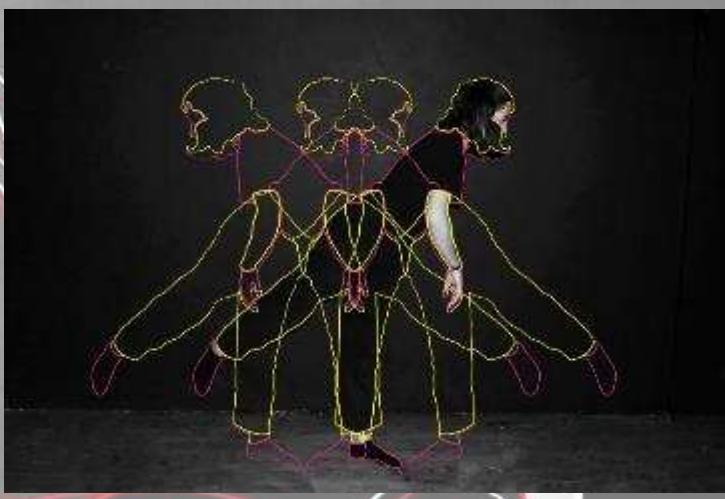


Possibilities to advance shoot



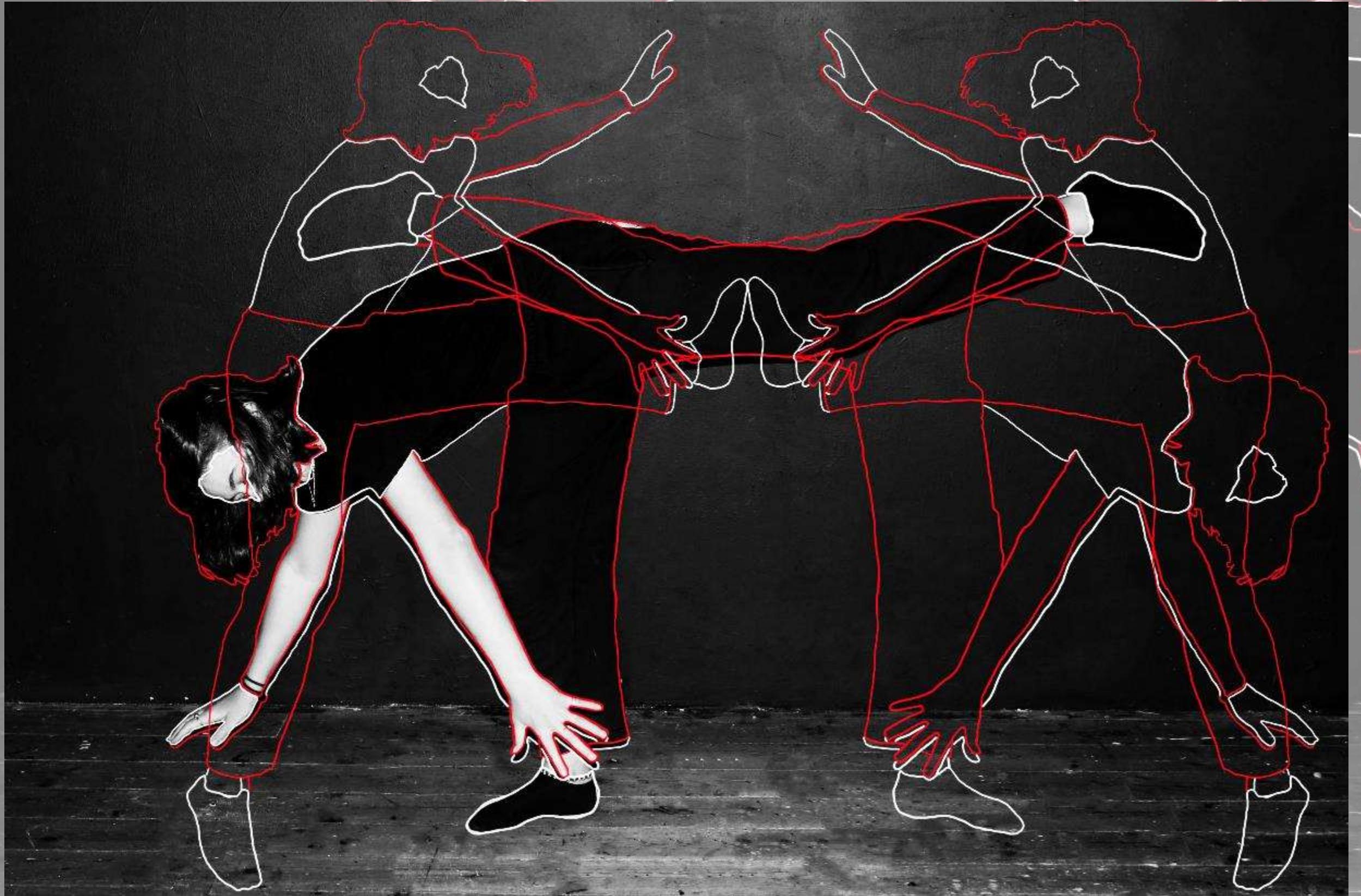
To advance this shoot I would like to repeat the colours at different areas within the photographs. To give an effect of continuity as the repetition will be in different sizes and directions. This will make the photographs seem more interesting and intriguing. But also seem similar which will make it nice to look at as repetitiveness. I hope that this will make the photographs seem more graphic as there will be more of a focus on geometric shapes.





Overall Appearance

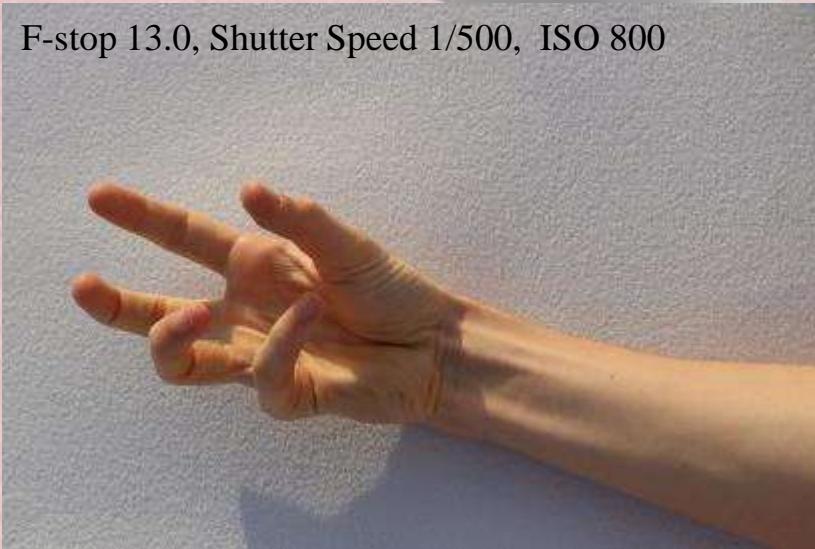
I am extremely pleased with how this shoot turned out because the graphic effect that I wanted to create came out exactly as I wanted. I am also pleased in how it fits with my theme. The model fits the idea of fluidity in that it is a simple fluid moment that has been captured in a moment of time. Whilst the outline of tilly has a structure as it is flat block colour lines which makes it seem structured as well as having a symmetry.



Shoot plan

For this shoot I have taken my inspiration from Bronagh Kennedy. I have chosen her work because she composes her prints in a simplistic way whilst keeping them interesting for the viewer to look at. For this shoot I will be showing structure and fluidity. I will be doing this by taking photographs of hands on plain backgrounds. The motion of the hands will show the idea of fluidity within movement of the body. Whilst the structure will come from the way in which I will edit the photographs to make sure that there is a block colour background. I will also be giving my photographs the illusion of structure through converting the hands to black and white. This will give a unity to the photograph which translates to structure of composition. Not only will this give unity to the idea of a structural background but it will also enhance the visual aesthetic as the bright colours will create contrast that draws the eye.

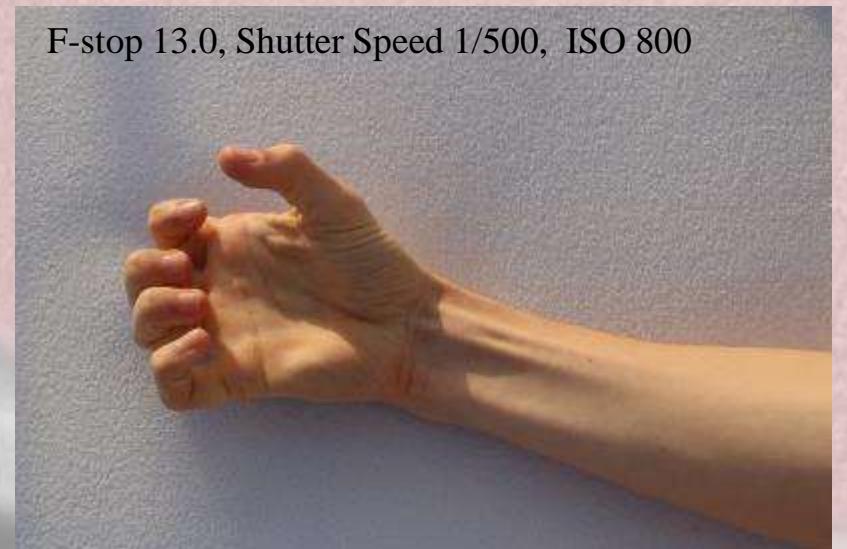
F-stop 13.0, Shutter Speed 1/500, ISO 800



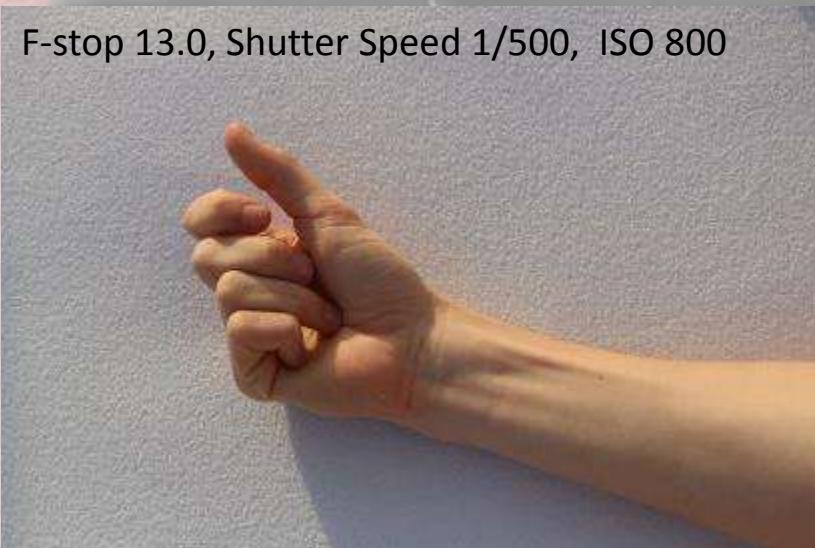
F-stop 13.0, Shutter Speed 1/500, ISO 800



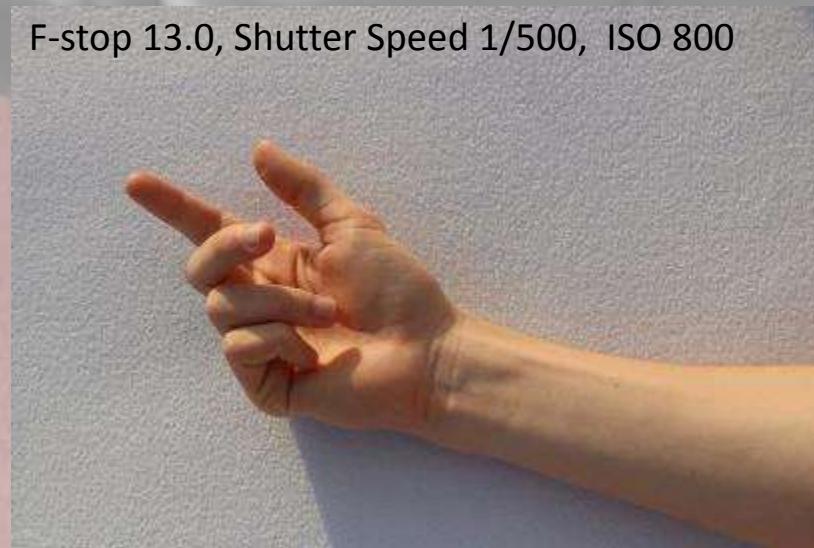
F-stop 13.0, Shutter Speed 1/500, ISO 800



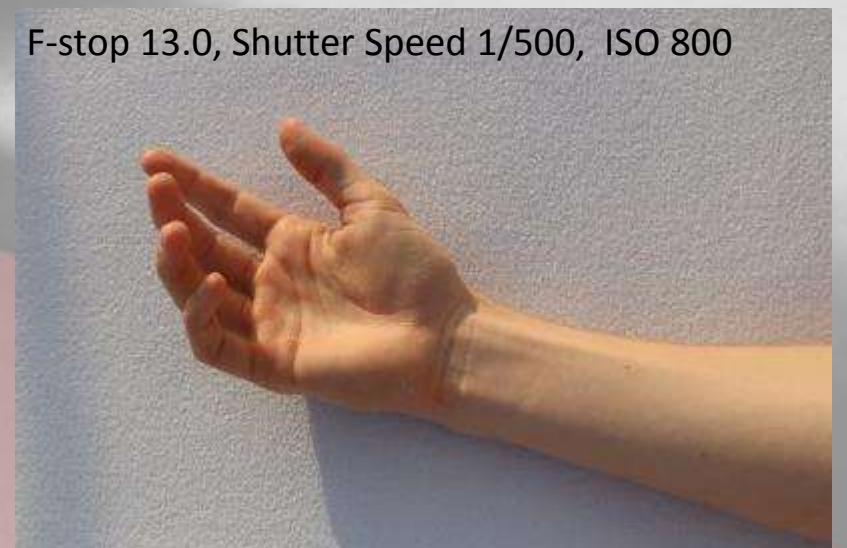
F-stop 13.0, Shutter Speed 1/500, ISO 800



F-stop 13.0, Shutter Speed 1/500, ISO 800



F-stop 13.0, Shutter Speed 1/500, ISO 800

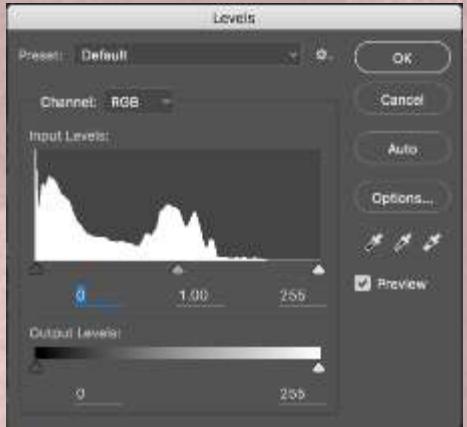
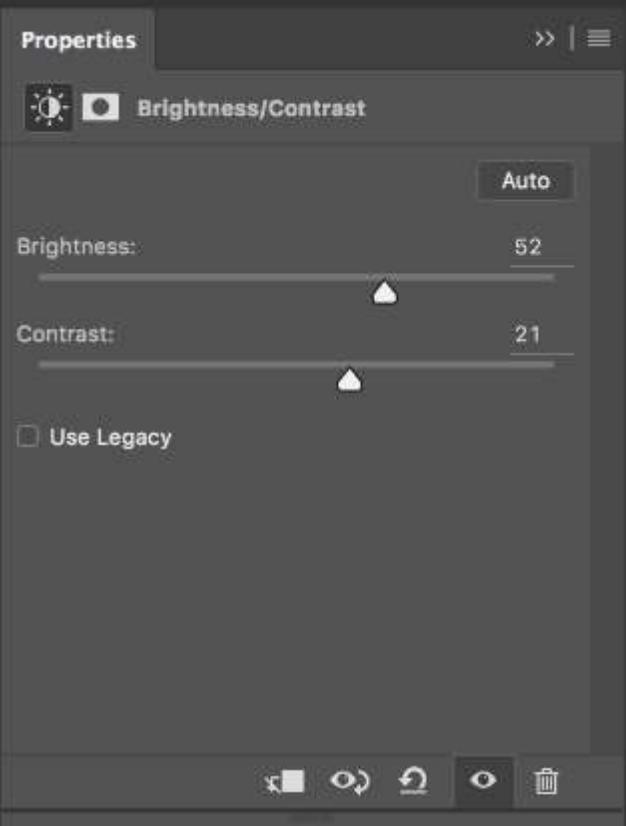


Editing Process

To edit these photographs I used 5 different processes. The first process that I used was the sharpen tool. I used this first to refine the edges of the pixels making the editing process cleaner and clearer. The second process that I used to enhance my photographs was the levels tool. I used this as I wanted to create a larger tonal range. Which will overall enrich the depth of the photographs. Next I will convert the photograph to monochrome by converting the photographs to monochrome I am creating a unity within the photographs. I adapt the tones specifically for each photograph so that I have both black and white represented in each picture. Furthermore, I adapt the photographs to have different brightness and contrast. I do this to have a variety of tones within each picture. Lastly I picked the paint brush tool. I changed the colour to be closer to the white which allowed me to get more pastel colours. Then I painted around the hands without going over parts of the arm. Adding a colour enhanced the idea of structure as it is a unity of colour.

Overall appearance analysis of shoot

I am extremely pleased with the overall appearance of the shoot. The pastel colours complement the black ad white as the colour does not detract from the hand but instead enhances it. The pastel colours draw in the eye as well as increase the intensity of the monochrome hands and the tonal differences. The pop of colour creates a pleasing aesthetic and is also pleasing because you can still the texture of the wall behind the hand so the photograph does not seem flat. I also enjoy how the hand still holds the shadow with a different tone of pastel. I feel that this also makes the photographs seem more interesting as it adds to the illusion of passing time and the fluidity that the hand was captured in a pure moment of movement.





Possibilities to advance shoot

If I were to advance this shoot I think that I would have tried to get more complex and interesting shadows just to create more intrigue within the photographs. It would also create more perspective in how the photograph was taken and so give structure to the photograph. I have taken from this shoot the knowledge that composition of a photograph is not only up to the object of your focus but also the background to create a unity within your work.





Shoot Plan

For this shoot I have taken inspiration from Ralph Steiner. I have chosen him because his work focuses on the contrast of light and shade as well as interesting patterns and shapes. For this shoot I want to have a contrast between structure and fluidity. The structure comes from what the laundry hangs on as it gives the laundry a little bit of structure whilst because it was a windy day there is a fluttering of the material which gives the laundry a freedom and fluidity. Although for this shoot I would like to change the colour to be monochrome so that the photographs seem more abstract and so become intriguing.



F-Stop 11.0 , Shutter speed 1/800 , ISO 400



F-Stop 11.0 , Shutter speed 1/800 , ISO 400



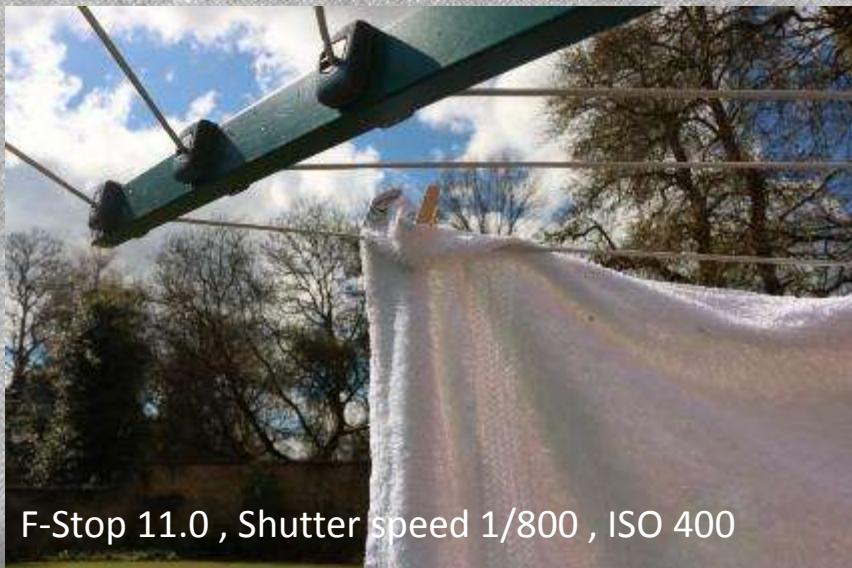
F-Stop 11.0 , Shutter speed 1/800 , ISO 400



F-Stop 11.0 , Shutter speed 1/800 , ISO 400



F-Stop 11.0 , Shutter speed 1/800 , ISO 400



F-Stop 11.0 , Shutter speed 1/800 , ISO 400



F-Stop 11.0 , Shutter speed 1/800 , ISO 400



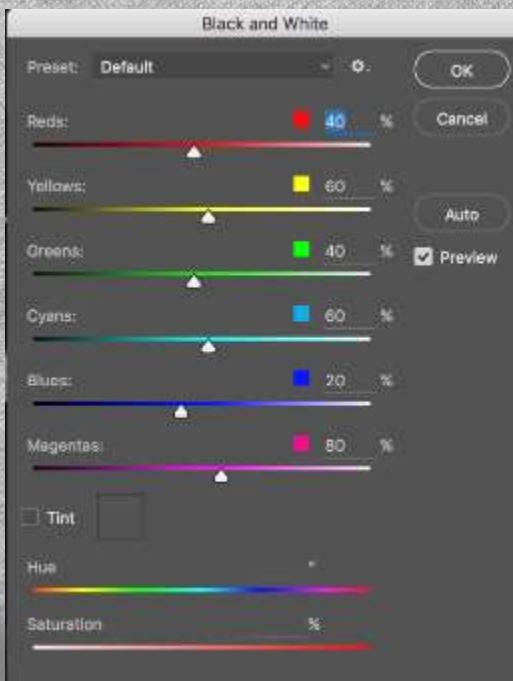
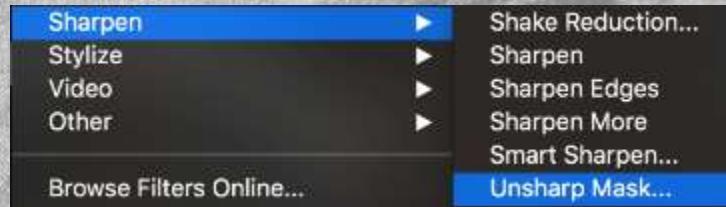
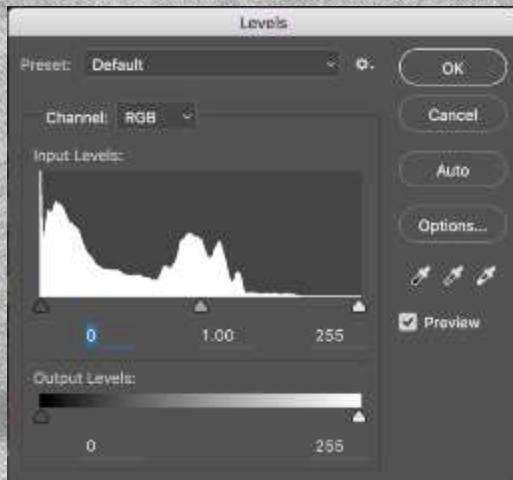
F-Stop 11.0 , Shutter speed 1/800 , ISO 400

Editing Process

To edit these photographs I used three different simple editing processes. I used basic editing processes as I wanted to stay as true to the photographs as possible whilst still enhancing them. The first process that I used was the un-sharpen mask. I used this so that the washing lines were clearer as well as having a refined background that adds to the depth perception within the photographs. Next I used the levels. I used this to make sure that the balance of light was correct so that the photographs would not be over or under exposed. By having a correctly lighted photograph it allows for three dimensional ideas as well as chiaroscuro. Lastly I converted the photographs to monochrome. I did this so that the photographs seemed more abstract and intriguing. I also wanted the textures of the materials to be shown clearly and the structures to be clean and clearly represented.

Overall appearance of shoot

I am extremely pleased with how these photographs came out as they seem to be correctly balanced with the light as well as having multiple different lines and patterns. This gives a pleasing aesthetic from the confusion of multiple different leading lines but comes together nicely as the photographs are black and white. I enjoy these photographs because they have a sense of chaos and completion at the same times.

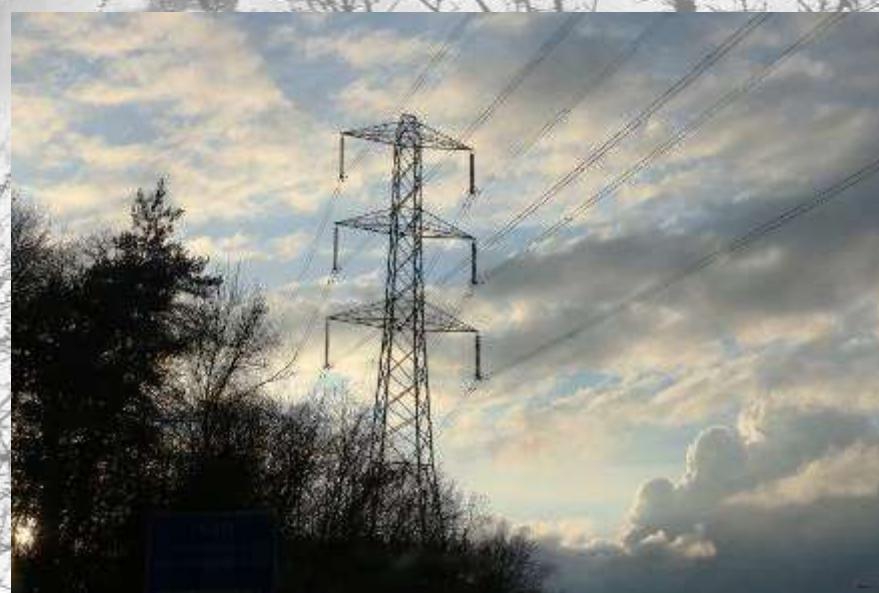
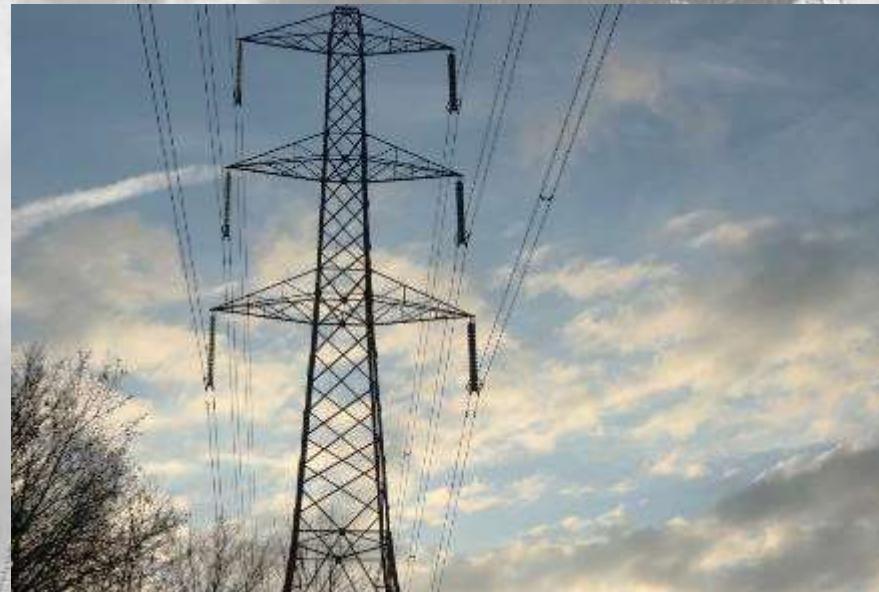




Possibilities to advance shoot

A possibility to advance this shoot would be to use material but in a different way to create more of an illusion of structure and fluidity. This could be done by placing a thin sheer material over the top of a person. This will show contrast as the human form is structural in that everyone has the same formal features. But the thin structurally weak material will show fluidity by overlaying the features of a face. Although material is a small link it has multiple possibilities to enhance the photographs through the density of the structural intensity that different materials have.





Shoot plan

My inspiration for this shoot was Peter Callesen. I chose his work for my inspiration. As there is a lot of detail although it is minimized by the limited use of colours. For this shoot I wanted to try and create detail and texture by taking focused but detailed photographs. I will be taking a picture of an architectural structure with a fluid background. A pylon fits perfectly for this because it has a rigidity but is in an unusual shape that causes intrigue. The clouds show the fluidity as they form random patterns and have a light quality to them. Whilst the pylons have the opposite effect which is that they are large and have a density, giving them a solidarity. The pylons create an interesting outline as they are dark and oppressing. This also relates to the trees which have a delicacy but there is also detailing and a weight to them as they have quite sharp silhouettes.

Editing Process

To edit this shoot I used 4 different editing processes. The first editing process that I used was the unmasking tool. I used this because I wanted there to be refined lines between the trees, pylons and clouds. The second editing process that I used was hue and saturation. I used this to create more of a contrast of colours. By doing this it allows for more of a tonal difference when converting the image to black and white. The next process that I used was the healing brush tool. I used this to remove imperfections that I did not want to appear on the photographs. Lastly I converted the photograph to black and white. I chose for the colours to have very dark tones to contrast the bright white of the clouds.



F-stop 10.0, Shutter speed 1/800, ISO 400



F-stop 5.6, Shutter speed 1/800, ISO 400



F-stop 10.0, Shutter speed 1/800, ISO 400



F-stop 5.6, Shutter speed 1/800, ISO 400



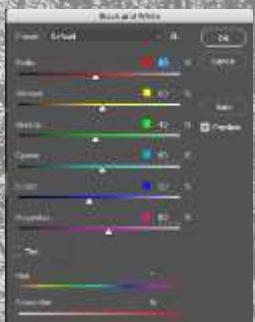
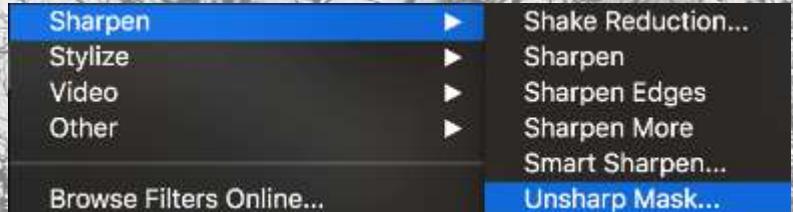
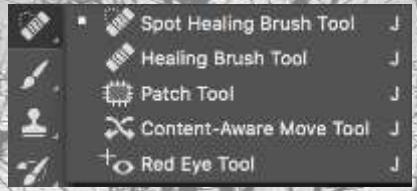
F-stop 10.0, Shutter speed 1/800, ISO 400



F-stop 10.0, Shutter speed 1/800, ISO 400

Overall appearance of shoot

I am pleased with how these photographs came out. This is because the contrast of black and white is made more apparent with the blue of the sky being one of the darkest shades. I am also pleased because there is a symmetry within the photograph as everything is black and white. Whilst still having a contrast from the geometric shapes of the pylons and the structure of the trees against the fluid background of the sky.



F-stop 10.0, Shutter speed 1/800, ISO 400



Possibilities to advance shoot

To advance this shoot I may have changed the contrast of the sky to be lighter whilst keeping the pylons extremely dark. I believe that this may create more of a contrast within the photographs and so create more interest. I may also leave some colour in the picture so that there is more texture and detail.





F-stop 16.0, Shutter Speed
1/80, ISO 800



Shoot plan

For this shoot I have taken inspiration from my laundry shoot. I have taken inspiration because I wanted to create fluidity within the photograph by using textural overlay of material. But also create structure by the natural structure of the human form and face. I will also be creating fluidity by taking two photographs and layering them on top of each other. By doing this it will look like the human body has come closer to the screen or moves to a particular side and so giving it a emphasis of motion. Whilst the metal fence shows structure through the harsh lines and dark density of the metal.

F-stop 16.0, Shutter Speed
1/80, ISO 800



F-stop 16.0, Shutter Speed
1/80, ISO 800



F-stop 16.0, Shutter Speed
1/80, ISO 800



F-stop 16.0, Shutter Speed
1/80, ISO 800



F-stop 16.0, Shutter Speed
1/80, ISO 800



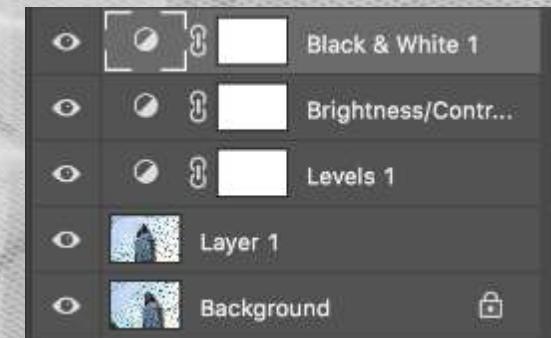
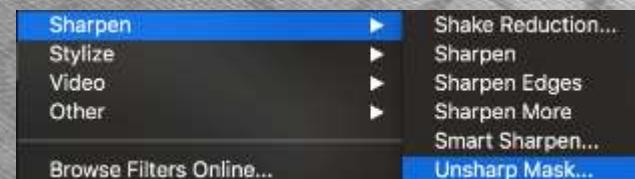
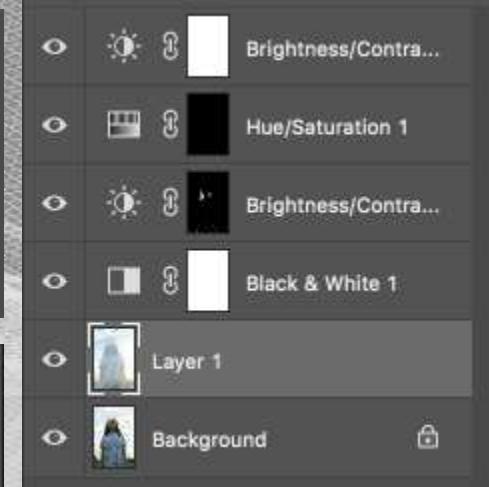
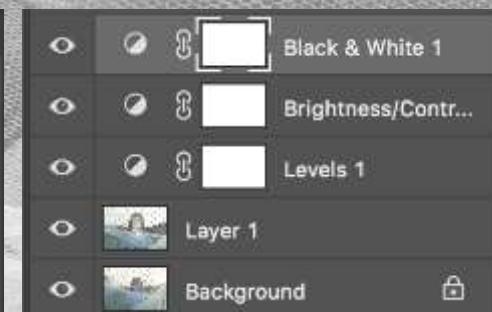
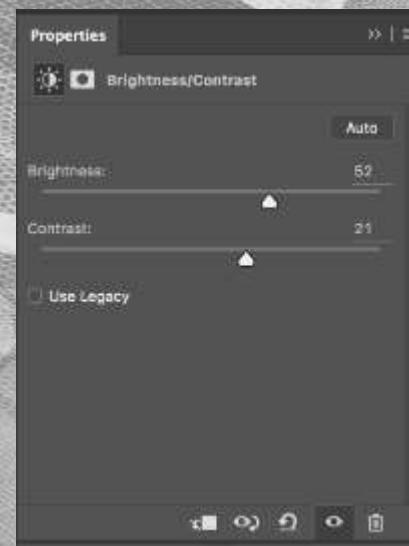
Editing Process

To edit these photographs I used 4 different editing processes. The first thing that I did to improve and adapt my photographs was to layer one photograph on top of the other using the rectangular marquee tool to highlight the photograph copy and paste onto the other.

Then I changed the opacity of the photograph so that you could see more both photographs. The second process that I used was the sharpen tool. I wanted to use this as it allows for more refined editing and enhances the structural integrity of the photograph when converting to monochrome. The third process that I used was the rectangular marquee tool I used this on the underside of my models hair. Then I changed the contrast so that it was darker to create more tonal depth. Next I changed the levels of the photograph to create a more balanced photography. Lastly I changed the photograph to black and white. I did this because I wanted there to be an ethereal quality about the photograph that came from layering two photographs on top of each other.

Overall appearance of shoot

The photograph shows the idea of structure and fluidity. To show fluidity you can see the material gives the photograph a more free appearance. As well as the overlay of two photographs you can see more fluidity as it gives a sense of a place where the model used to be. Whilst the structure is shown through the wire of the fence that breaks up the composition of the photograph.





Possibilities to advance shoot

For this shoot I feel that I captured the concept of structure and fluidity accurately through the use of material as well as setting with the wire fence. But I do not feel that my editing process was up to standards as the image looks rather flat. I feel that the photos are looking flat as there is no areas of dense black or white. This makes it seem grey and merges foreground and background more than wanted. To remedy this situation I will go and look back at my editing process of the photographs and change the contrast and brightness. By doing this I hope to receive photographs that have more depth and therefore have a stronger sense of structure and fluidity.

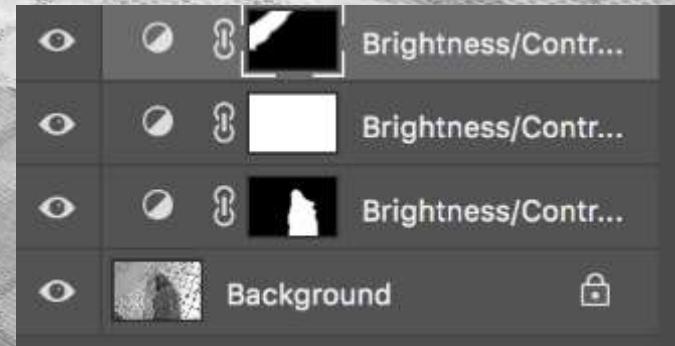
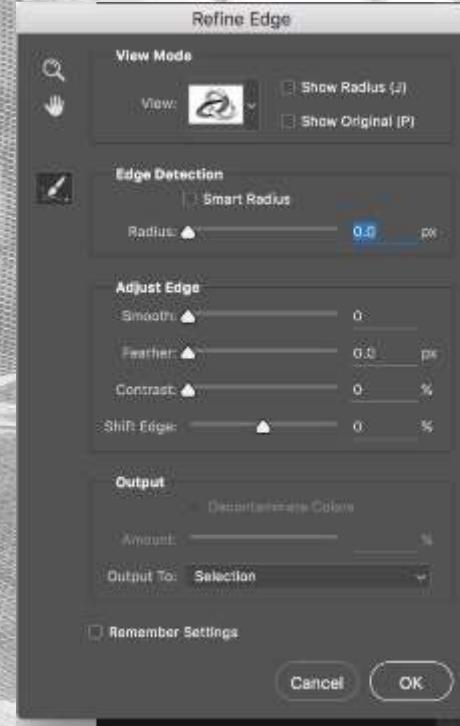


Editing Process

To make these photographs have more depth I used multiple different editing tools. The first tool that I used was the quick select tool. I used this on areas that I wanted to have more contrast. This was mostly around the body of my model. Then I used the refine edge tool and changed the intensity of the feather, this was so that I wouldn't get a stiff line around where I changed contrast. The last editing process that I used was the brightness and contrast on these selected areas. I wanted there to be the most contrast in these areas because it would make the body stand out more and draw attention.

Overall appearance of shoot

I am very pleased with the advancement of this shoot as there is more contrast which both gives depth and increased the ethereal overlay of the photograph which fits nicely with the fluidity. Whilst the contrast of the dark wires really intensifies the structure within the photographs.





Overview of project so far

In this overview I have chosen some of my favourite works due to the way in which they represent my idea of structure and fluidity. Each through they're own unique ways. I chose the photograph on the bottom left of the laundry because it is clean and shows the idea of fluidity through how each piece is hanging. With folds and creases that is completely unique and shows freedom without structure. Whilst the taught lines and the background of the trees shows structure as they are stiff rigged lines that contrast the loose falling clothing and materials.

I have also chosen the photograph of the overlaid model with material and fencing because I feel that the portrayal of structure and fluidity is clearly stated. The structure is clearly shown through the fencing being rigid and having a pattern that adds structure. Whilst the folds and overlay of two pictures shows fluidity as there is a random free composition to the fabric which gives the photograph fluidity whilst the overlay of the model makes it seem as though she has been in movement which relates to freedom and fluidity.

I chose the photograph of the model jumping with a blue strip over his eyes because it has an interest and intrigue coming from it which is initiated by the blue line. The blue line gives the photograph structure but it also makes us wonder what is behind and so initiates a thought process that makes you try to analyse the photograph. The fluidity comes from the clear movement of the model jumping.

Next I chose the photograph of the girl in motion of movement with graphic coloured lines around her. This photograph shows movement through the position that she is in. The pose is off kilter which lets the viewer know that it was in a short moment of time that the photograph was taken and so gives us a sense of fluidity. Whilst the graphic lines around the girl really gives structure to the photograph as the lines are bold with dense colours lining the model.

Lastly I chose the photograph that has the most complex idea of fluidity and structure within it. This is the photograph showing a hand. I chose this photograph because although it might not be initially obvious it is a photograph that you have to think about more to how it relates to the subject. The fluidity of this picture speaks to me through the pose of the hand. You can see the motion that has taken place to create that form. And so it shows the fluidity of primal movement. Whilst the structure comes from everything about colour and tone. The monochrome hand gives a sense of unity and structure through everything being in the same tonal range of black to white. Whilst the pastel pink background also does the same through the conformity of the same coloured background. The structure is especially enhanced by the sharp line that defines what is black and white to what is colour.

Looking forwards

To go forwards in my shoot I will be taking from past experiences and challenges that I have come across, and adapt them to fit the material world. I will be focusing on smaller areas and specific points to represent my theme. Because I feel that I have taking multiple shoots based on people that it is time to explore different areas whilst using similar techniques to really show how far the idea of fluidity and structure can go. Looking forward I will be slowly moving off of models onto material objects. Since my hand shoot I hope to use different areas of the body to create emphasis of human freedom in the difference between people. And then further my work into a multitude of different things from water to wiring.





1/160, F-stop 4, ISO 3200



1/160, F-stop 4, ISO 3200



1/160, F-stop 4, ISO 3200



1/160, F-stop 4, ISO 3200



1/160, F-stop 4, ISO 6400



1/160, F-stop 4, ISO 3200



1/160, F-stop 5, ISO 3200



1/160, F-stop 5, ISO 3200

Shoot Plan

This shoot was based around human creativity. To me the idea of creativity is a fluid notion due to what someone is inspired to do. In this shoot I captured an artist whilst they were working on a personal project. The structure of the project was to come from structural surroundings as well as the positioning of the artist. You can see that there are direct lines of windows, walling, tables and linen. This gives the photographs an slight underlining of structure. Primarily the focus is on creativity and freedom within creativity as you can see that the series of photographs represents the artist in multiple stages of working throughout their personal piece. By taking the photographs using different angles it also adds to the idea of fluidity as there is not only motion of the artist but also motion of the camera. It means that the viewer also has to get more involved with the photographs. This is because they have to map out the room in a new way to understand the positioning and structure of the artist, inadvertently adding both fluidity and structure through the same photographic constant of changing angles to give a new perspective.

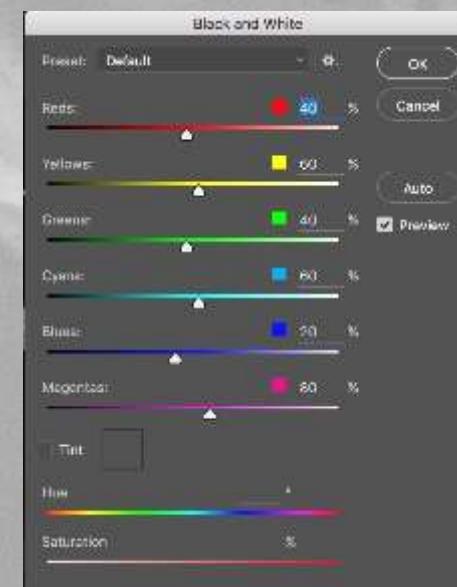
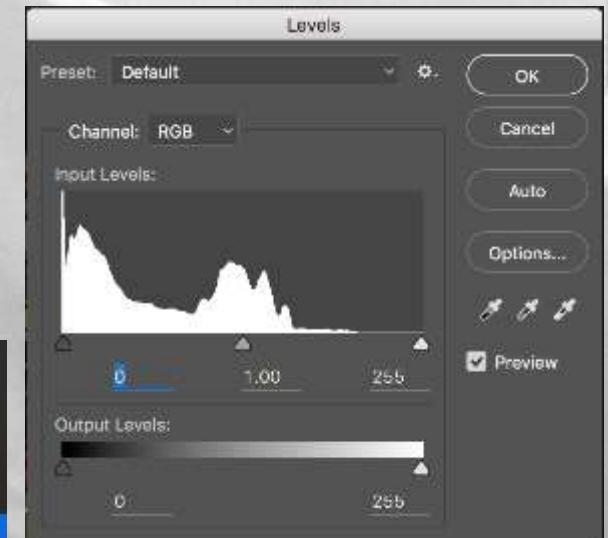
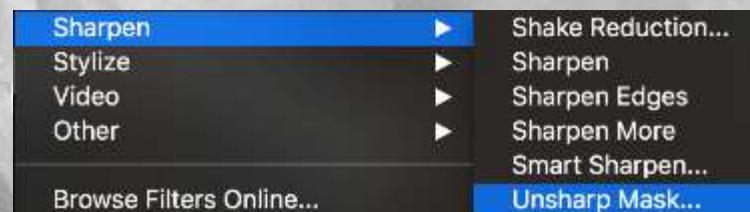
Editing process

For this shoot I used three different editing processes. Looking back at my last shoot I took the idea of using sharpening. The ISO used in these photographs makes them clearer and the lines are more defined. The second process used was levels so that I could increase the brightness of the photograph whilst leaving shadow in select places. This enhanced the feel of depth within the picture. The last editing process that was used was to convert the photographs into black and white. I had to be very select in what colours I wanted the grayscale to be on. The reds and blues were most prominent in my photograph so I had to make sure that they did not become too dark that they overpowered the scene. The dramatic influence also increases the idea of structure as it adds a rigidity and structure to the composition of the picture. I also wanted there to be a more dramatic feel to the photographs which is why I have allowed very dark patches of block white and black. Although there were these intense areas I still made sure that there were a large variety of tones within the picture so that there was a true sense of tonal difference and depth.

Overall appearance analysis of shoot

I am pleased with the appearance of the shoot. By converting the photographs to monochrome it gives the pictures more structure as there is unity within the picture. Whilst the narrative of the photograph still remains creative, free and fluid. The narrative also seems to have been depicted well as I can see the stages in which the artist goes through. The unique individuality of the artist is portrayed through the photograph by the spontaneity of movement around the studio as well as activities in which the artist is induced in. Furthermore, the artist is in a free state. This conclusion can come about from simply looking at the artist's posture. The artist does not look at the camera which shows the involvement of the task at hand as well as the compassion felt towards the creative activity which further increases the idea of fluidity as compassion is not a structured thing.

1/160, F-stop 4, ISO 6400





Possibilities to advance shoot

Although I enjoy the final aesthetic of these photographs I do not feel as though I should progress this style of photography further. Although I have used editing processes I feel as though this is breaching on documentary style photography and I would prefer to stick to more structured areas of photography. From this shoot I have taken the fact that setting is by far one of the most important things in photography as it sets a mood for a shoot.





Shoot plan

For this shoot I have chosen to focus on feathers. The reason being that they have a structural core where each of the strands come from. Representing structure in a literal form. The fluidity is also represented in a very literal form through the droplets of water that balance on the feathers. To make sure that the water droplets fall on feathers I will use a spray so that multiple droplets will cover the feathers. I will also be taking the photographs in a pop up studio. By doing this it allows for less distractions within the photograph as well as a sharper focus on specific areas within the photograph. I will also be using a flash gun so that there is a direct focus of light on the feather. The aim for the water droplets is to magnify the texture of the feather increasing the idea of structure throughout the shoot. A large aim for this shoot was to have a contrast of tonal ranges. This is because my aim is to convert the photographs to monochrome. This will give the photographs a unity within them as well as highlighting the texture of both the feather and the water droplets. To get the correct tonal balance in the pictures I will be on shutter speed – 1/60 and F-stop 25 as well as ISO 800 to show allow the right amount of light into he photos so that they do not become over exposed.

1/30, ISO 800, F-stop 25



1/30, ISO 800, F-stop 25



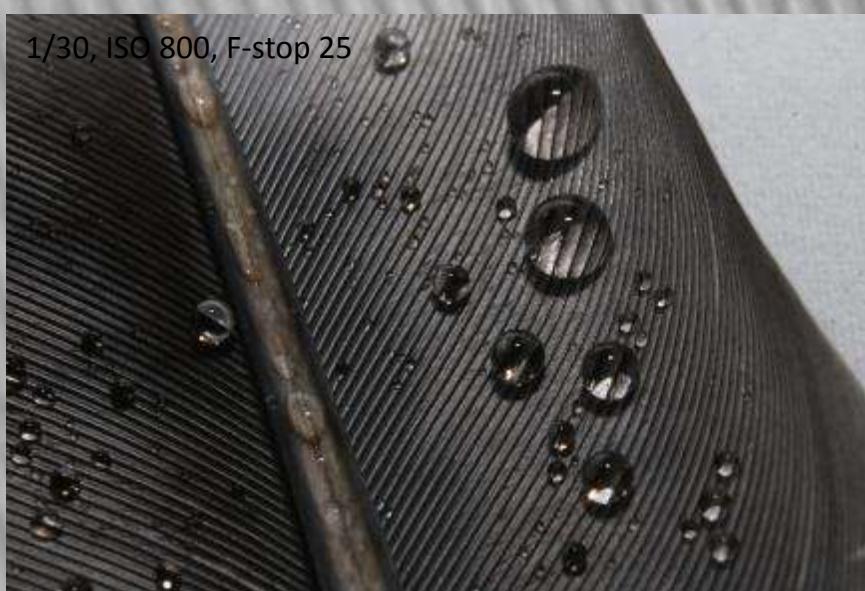
1/30, ISO 800, F-stop 25



1/30, ISO 800, F-stop 25



1/30, ISO 800, F-stop 25



1/30, ISO 800, F-stop 25



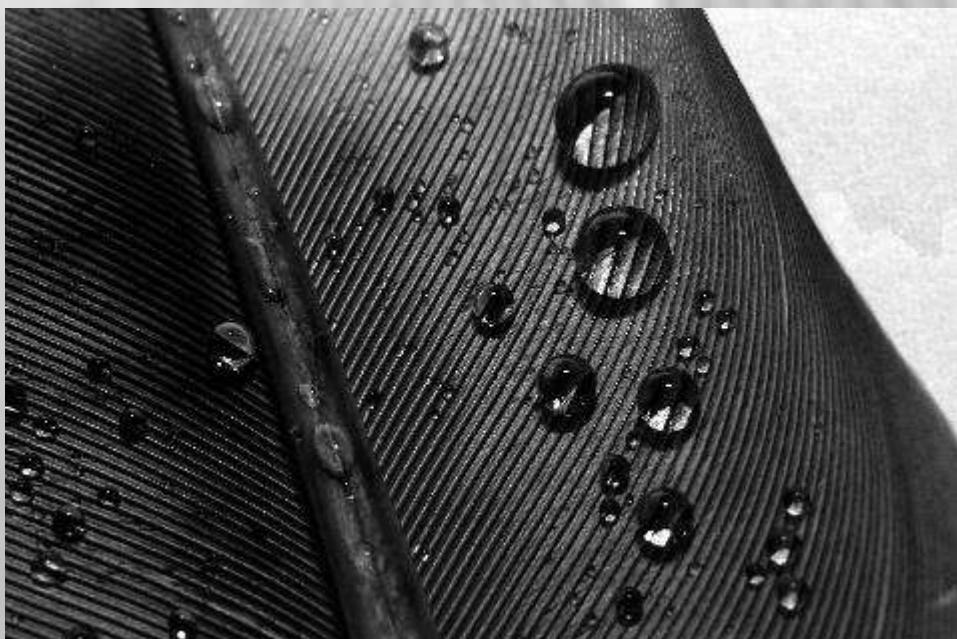
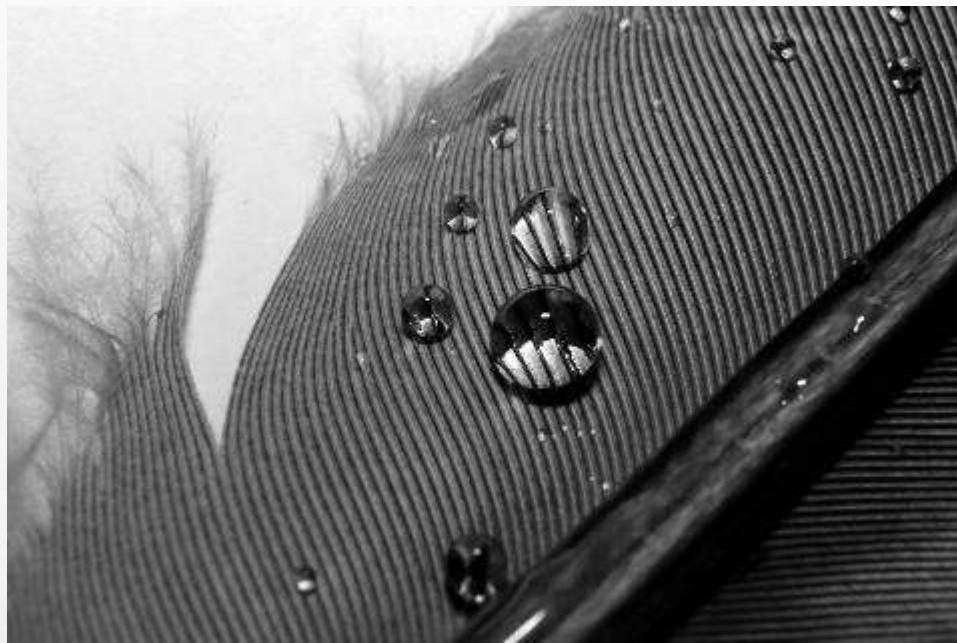
Editing process

To edit these photographs I used four processes. Like previous work I started with the sharpen tool. I wanted to make sure that the photos were refined to their potential with soft curves and sharp lines. Sharpening also allowed me to recognise the areas that have the largest area of focus. Next I used the spot healing brush tool. I chose to use this because there were particular areas that I could see and knew that they would turn up darker than wanted when finishing my editing. Although I only used the spot healing tool in a minimalist way. This was because I wanted the natural form of the feather to come out clearly as a natural substance that has been un-tampered with. The third tool that I used to enhance this shoot was the levels tool. I chose to use the levels tool as it gives you an understanding for the range of tones that are within the photographs. I tried to make the photograph have more contrast within the picture. I did this because I knew that I would be converting to monochrome and for the image to come out stronger the saturation had to be increased. Lastly I converted the shoot photographs to black and white. By doing this I allowed for the true structure and fluidity portrayed within the feathers to come out clearly, without distractions of colours from background or the feather itself.

Overall appearance analysis of shoot

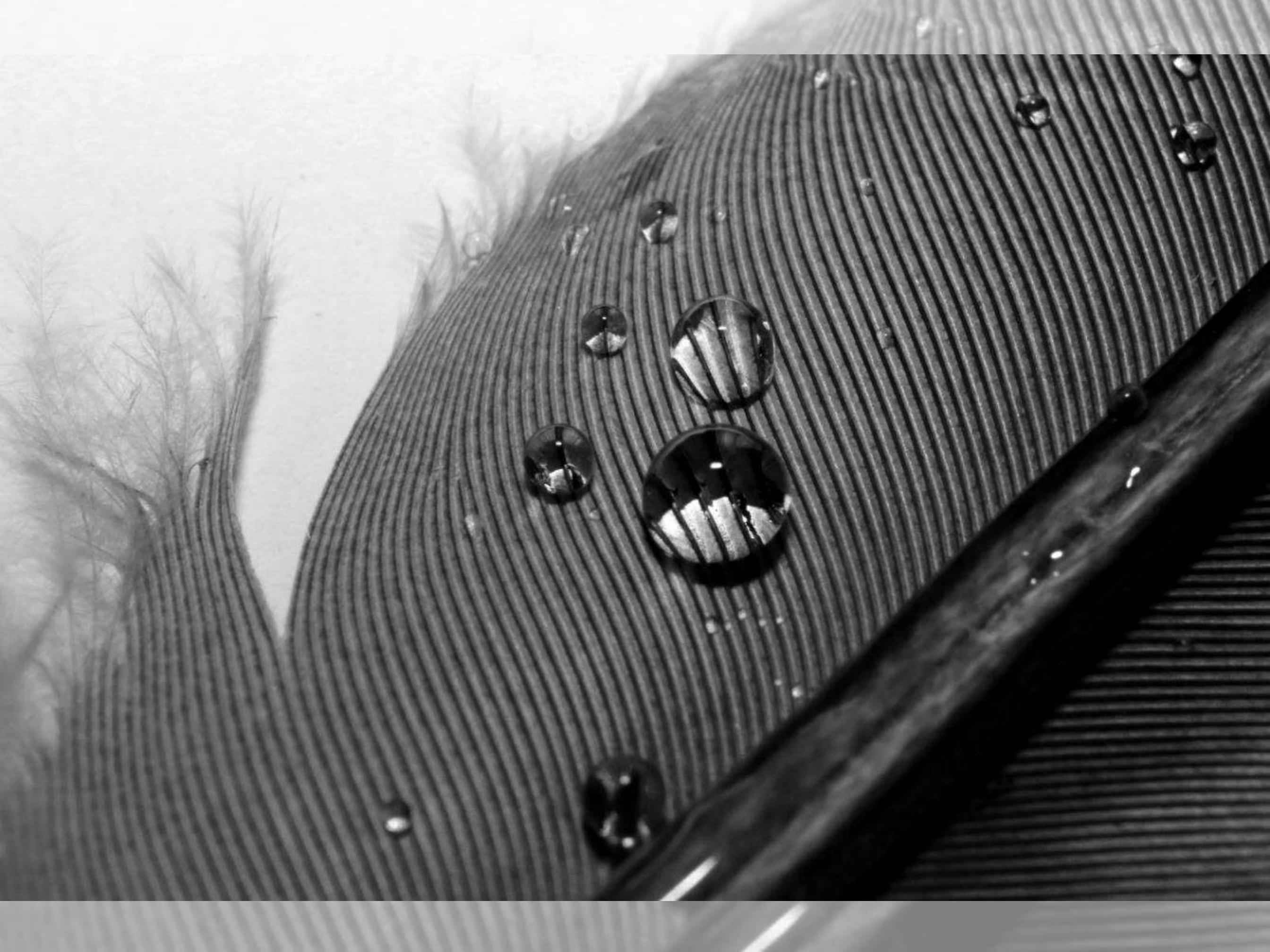
I am pleased with the outcome of this shoot. I think that converting the photograph to black and white was a smart decision as it brings out the texture clearly as well as giving unity to the shoot. Although within some of the photographs I wish that I had looked clearly at the material texture that I had placed the feather on as some photographs show the texture of the fabric more clearly than I would have liked. I also enjoy how even when converted to monochrome the droplets still look like droplets and do not lose their fluidity feel.





Possibilities to advance shoot

To advance this shoot I want to work more with water. This is because of the qualities that it has. It can reflect images in distorted ways which gives it a unique property on its own. As well as magnifying whatever may be placed underneath. Taking away from this shoot I have gotten a better understanding of how texture can be portrayed through multiple different ways in magnifying and macro photography.

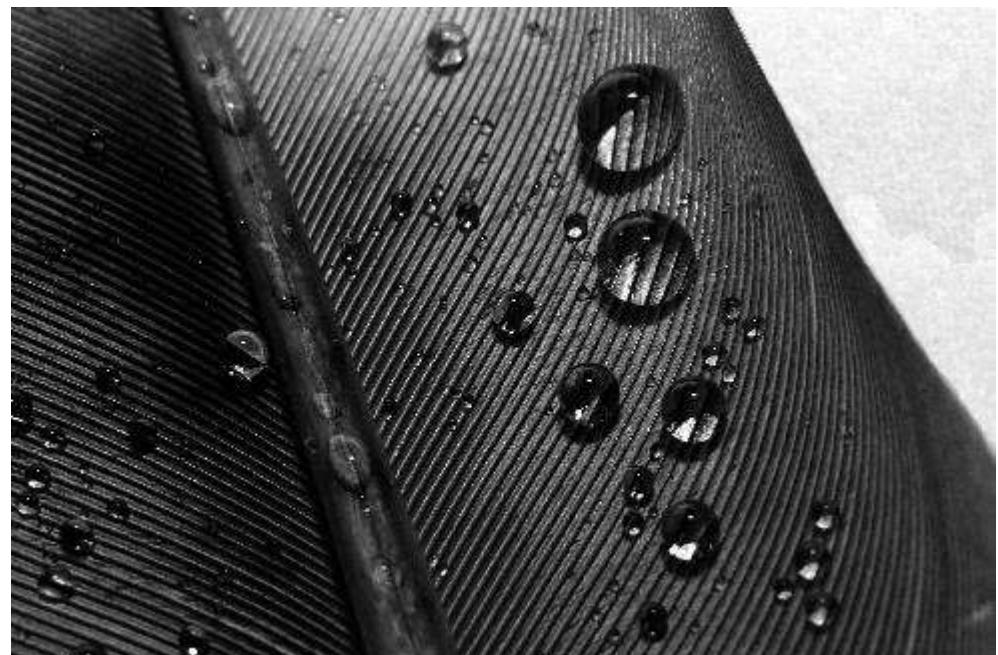
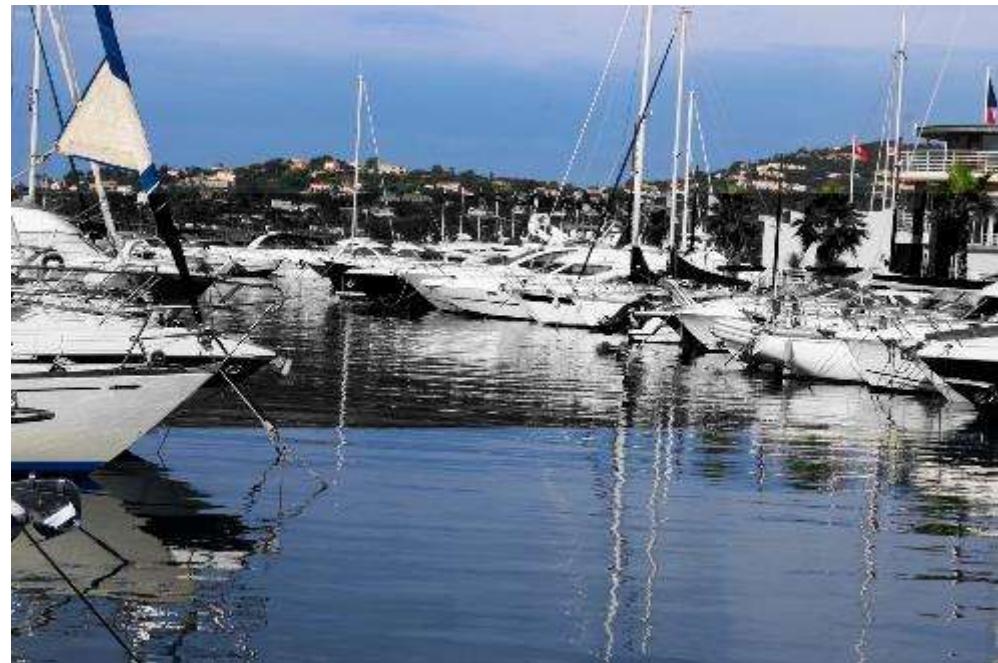


Overview analysis of shoots so far

Throughout my entire project so far I have been looking at how structure and fluidity can work together to create intriguing contrasts and emphasize each other's appearance. Although I am very pleased with the outcome of the photographs I feel as though I am limiting my work through the use of putting both structure and fluidity together. To continue my work I will be focusing on fluidity. Having done all the shoots that I have, I feel I have more of an understanding for the term fluidity in general. Because I am now adapting my work to solely focus on fluidity I will go through the motions again. One leading to the next. I want to start with portraiture and layering. From this I want to go into the use of models with mirrors. I want to do this as I feel it will make my work have more dimensions and more abstract. Something that I have learnt whilst doing this project is that fluidity and abstract photography fit very well together. From mirrors to elements and materials all in between. Within each shoot that I do I want to make sure that there is a clear outstanding link. I do not want my work to wash around as it seems to have done through my project so far when I was testing different techniques and processes.

Analysis of Shoots

I am pleased with the outcome of these shoots as I feel as though I have learned a lot. From learning how to compose a picture to my satisfaction to learning how to edit to create intrigue and interest as well as choosing settings that represent my theme to the best of its ability. Throughout doing these shoots I have also learnt that the colour of picture is not what makes it look fluid. It is the structure and composition of the picture which has the most influence over the outcome of the photograph. Further more I have been shown how reflective properties enhance the photographs a substantial amount to make them seem more fluid.



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