# The journey

Bethan Thomas

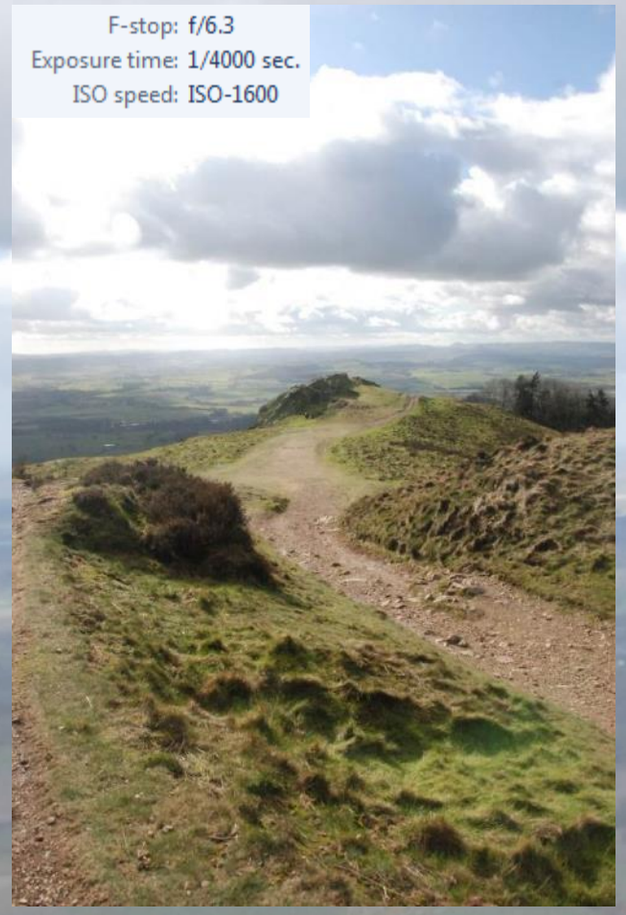
Unit 4

# Path shoot

This shoot was inspired by and was very similar to the previous road shoot in the way that I approached it, however I wanted to create interesting path images. I thought that it would be interesting  to go on a walk and see how many different paths that I could photograph. I planned to try and take as many pictures of different paths as possible and from different angles, as this would make the images look more exciting.

F-stop: f/11
Exposure time: 1/500 sec.
ISO speed: ISO-1600

F-stop: f/6.3
Exposure time: 1/4000 sec.
ISO speed: ISO-1600



F-stop: f/11
Exposure time: 1/500 sec.
ISO speed: ISO-1600

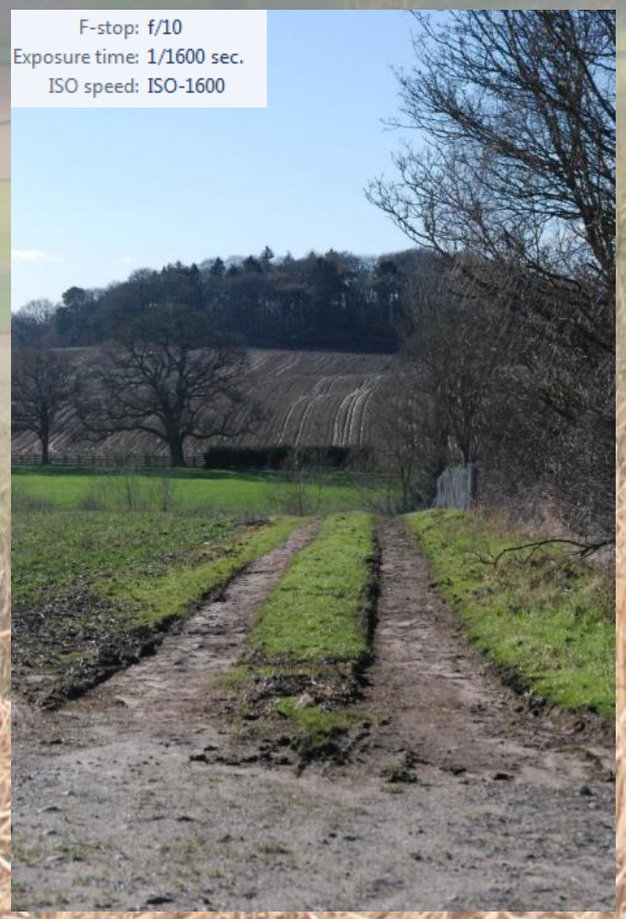
**Editing:**

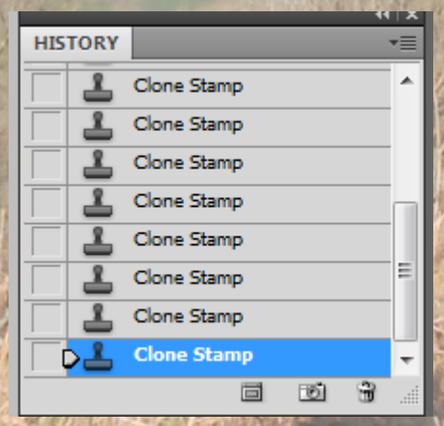
When I was editing this shoot I used the same approach as I have done for my previous roads shoots. I clone stamped the areas of the pictures which had marks on from the window shield, and I increased or decreased the brightness and/or the contrast.

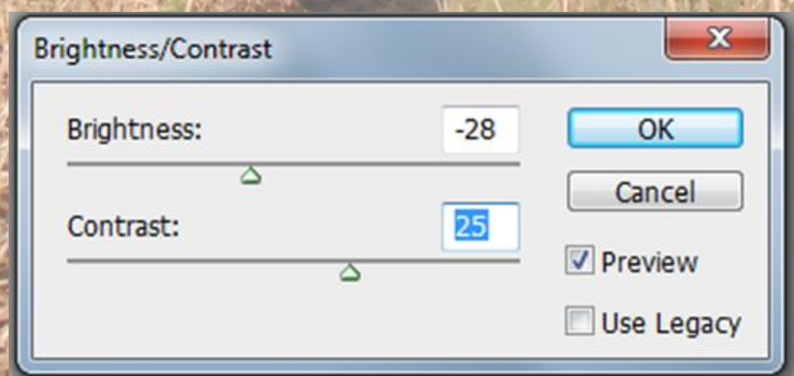
F-stop: f/13
Exposure time: 1/640 sec.
ISO speed: ISO-1600

F-stop: f/29
Exposure time: 1/200 sec.
ISO speed: ISO-1600

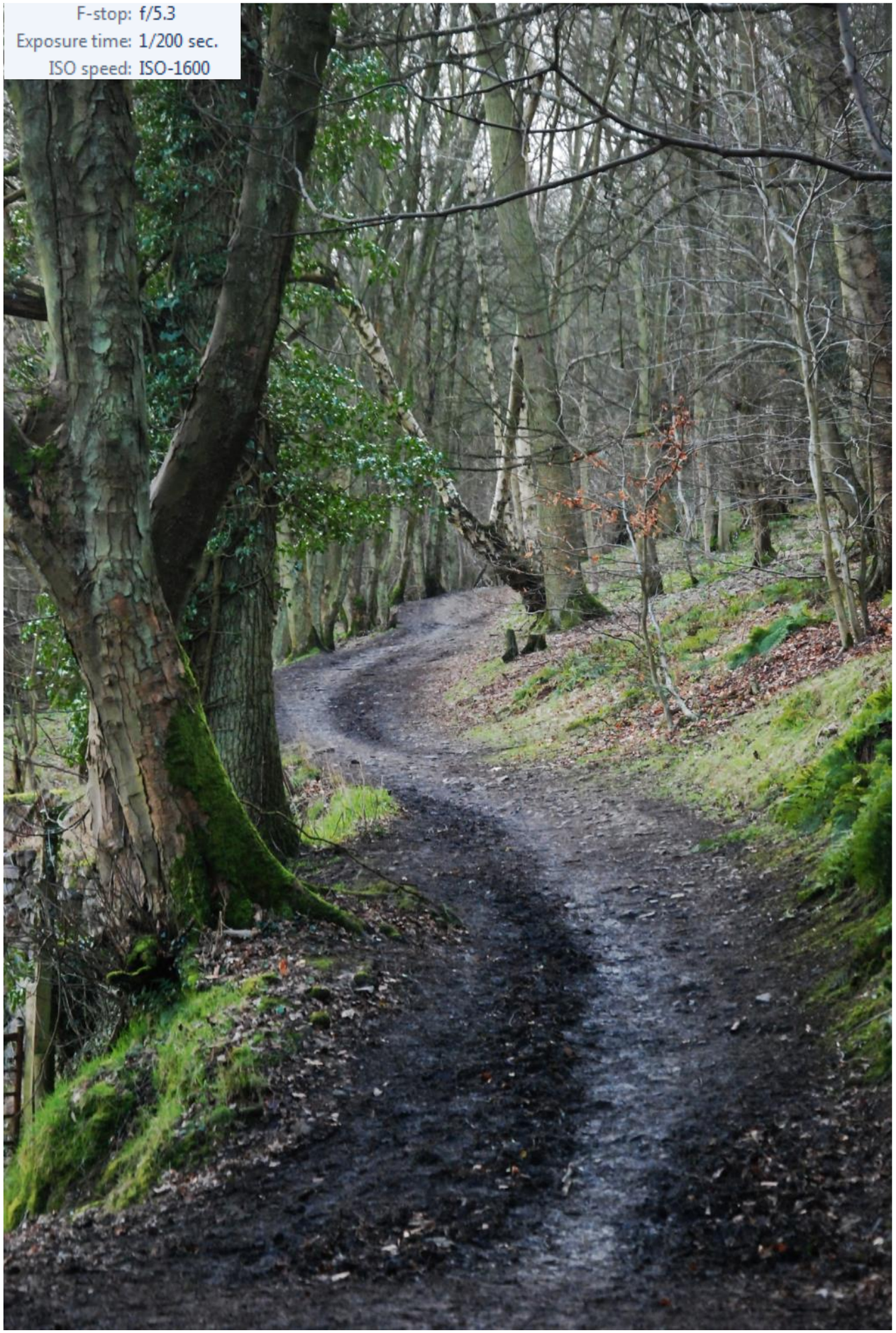
F-stop: f/10
Exposure time: 1/1600 sec.
ISO speed: ISO-1600





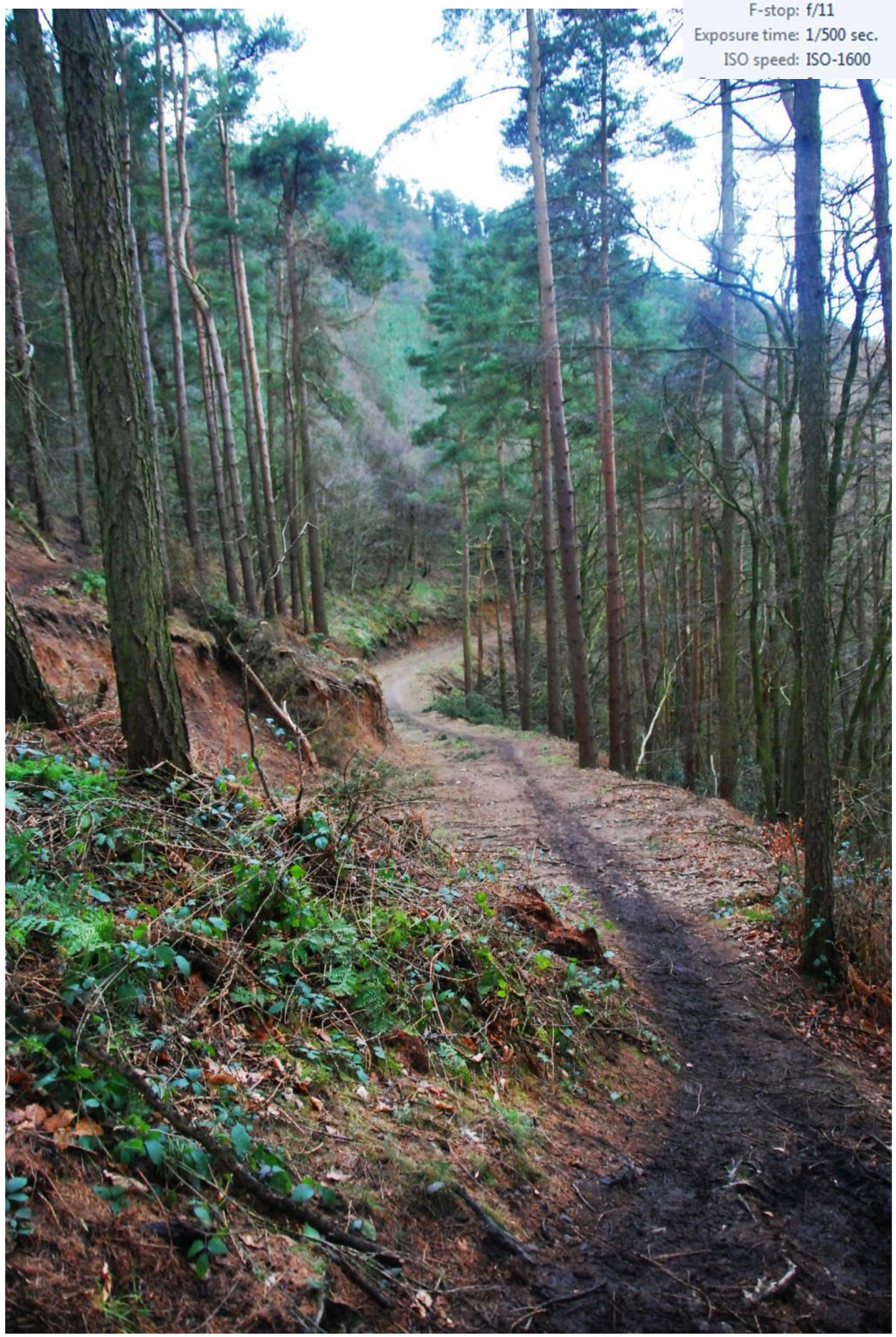
F-stop: f/5.3
Exposure time: 1/200 sec.
ISO speed: ISO-1600



F-stop: f/5.6
Exposure time: 1/4000 sec.
ISO speed: ISO-1600

F-stop: f/6.3
Exposure time: 1/4000 sec.
ISO speed: ISO-1600

F-stop: f/11
Exposure time: 1/500 sec.
ISO speed: ISO-1600



F-stop: f/6.3
Exposure time: 1/4000 sec.
ISO speed: ISO-1600

F-stop: f/29
Exposure time: 1/200 sec.
ISO speed: ISO-1600

# Plans for moving forward with my project

## Plan for moving forward:

After doing a set of photographs, photographing country roads and paths with features such as people, vehicles and animals, I have found that I want to take a different root despite the fact that I have loved photographing these places. I want to move forward to documentation, and documenting people on their 'journeys' to places. I then hope to move onto items which have been through/on a journey, books and/or childhood toys.

## My thought process:

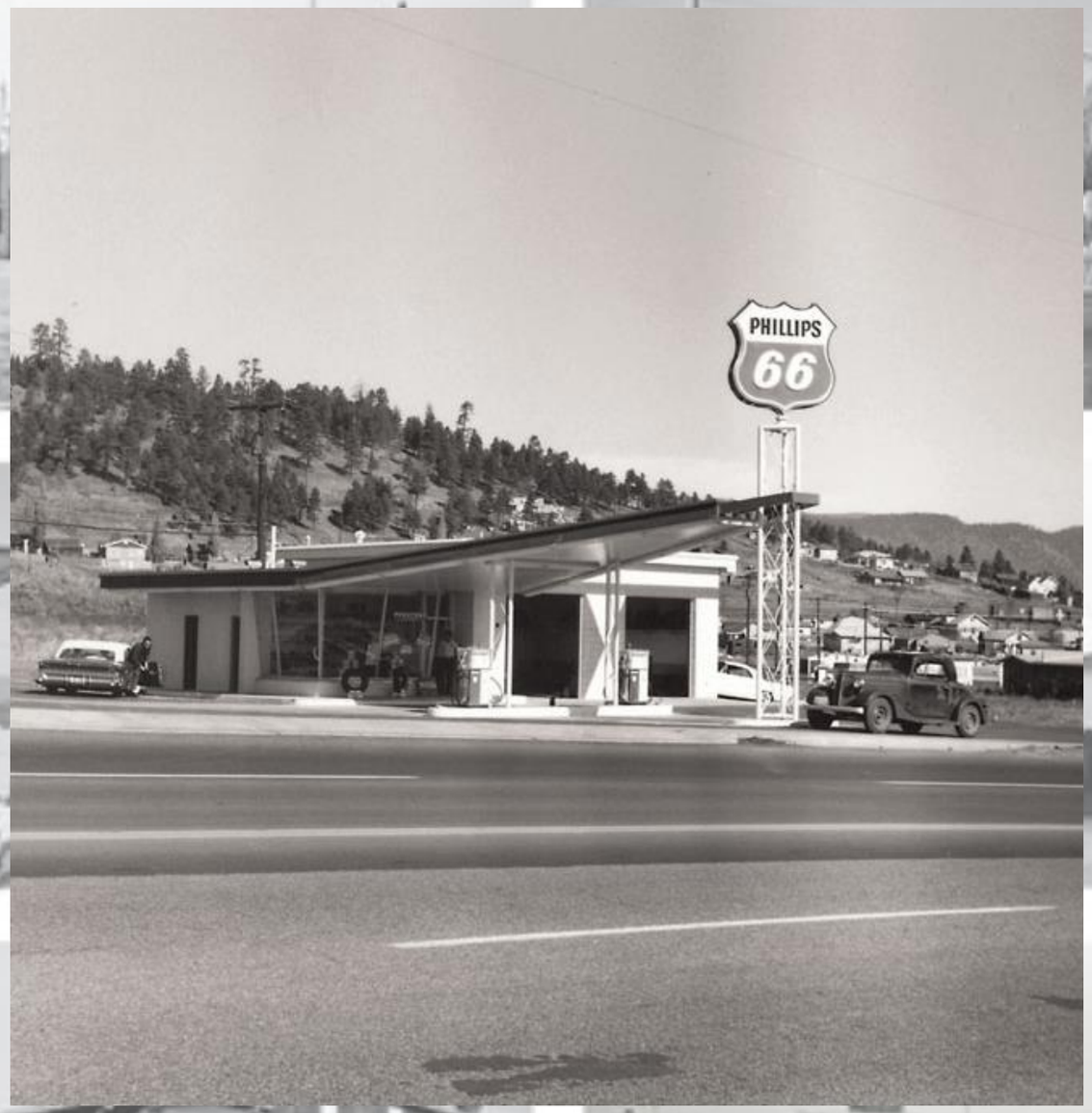
My though process of how I am going to structure these shoots, and how I will move on from photographing people, to photographing items. I will start by photographing people in their everyday life, nothing specific and I think I will convert these images to black and white depending how they look as I think it will give a better sense of documentation. After this I plan to move onto transport, and photographing people on the tubes. This I think will link nicely and I am interested to do this shoot as I think it will be more of a challenge but I will come out with some interesting results. From this I hope to move onto taking pictures of people on trains, as this can be very different from tubes and I will hopefully get very different although similar images. I then will move onto people waiting for trains using Thomas Leuthard as an inspiration. After this I will focus on things inside train stations, such as ticket machines, people going through the ticker barriers and people at the food outlets. I think this will give me a good outlook on train stations and I will have covered quite a large area. To then lead onto my final ideas I will play around with the angles in which I will take the pictures from. I will take some pictures looking down on people in busy train stations. I will then take pictures along the ground, focusing on people feet and shoes. From this I will take picture of peoples feet, and their shoes in a studio based setting comparing them to one another and then I plan to move onto taking pictures of people possessions, teddy bears for example and they journey they have been through.

## The things I have learnt:

From the previous shoots that I have done it has given me the confidence to photograph such a simple thing but make it into something which stands out due to the framing of the pictures and angles. It has also taught me the importance of the weather and how it can completely change an image, both in a good way and a bad way. The previous shoots have also taught me how something like two people holding hands, or someone cycling can make the image much more eye-catching and interesting. This will all make a difference in my next shoots as I will need to have good compositions of the photos, so they aren't too busy but are still interesting and different. On the editing side these road and path shoots have taught me how even a slight increase I brightness, or contrast can make the picture also teaching me that not everything looks better in black and white. These images show god texture, making is seem lie you are almost there, in the image and this is crucial for my pictures and is what has made them extra exciting.

## Inspiration:

For my inspiration for my shoots to come I will look at a number of different artists whom all have a very different concept of 'the journey' however to start with I want to focus on people, and documenting them. Frank Machalowski takes amazing images of people with long exposure and these are incredibly eye catching. This could be a possibility of something that I could do. Another artist who's work I have looked at and studied is Thomas Leuthard's photographs. His images are perfect and are exactly what excites me into photographing and documenting people. His images of people waiting for trains, an at train stations are very inspiring and are defiantly something I want to get onto very soon in my project, allowing me to dedicate lots of time to capturing the perfect images. Towards the end of my project, as I have said I hope to move on to items and for this I have Mark Mikon and his book Much Loved which has inspired me greatly and which I think is an incredible book, full of amazing and interesting pictures of old teddies, completed with their names, ages and a little description of them, which I find very endearing and individual.




# Edward Ruscha

All these images of gas stations are photographed by Edward Ruscha and are taken from the book ‘Twentysix gasoline stations’. This book documents the environment between LA and Oklahoma on Route 66 which Edward Ruscha was driving back and forth along several times a year in the early 1960s. Edward Ruscha  had a very interesting tacticto taking these series of images, he says he approached these subjects with no agenda or message. "I just wanted to explore the subject dead-head, straight-on, without much emotion," he explains. "A lack of emotion is a little like no style in a way.“ As you can see in these few images on this page and the images on the page coming up, he does just what he said he will. He photographs these 26 gas stations head on, in a what looks like  simple way and having them in black and white helps create this no emotions effect, as you don’t have the excitement of the colours, whether they are bright or duller.
Edward Ruscha’s series of photographs from ‘Twentysix gasoline stations’ are perfect references for my projects as they portray a specific part of a journey. Stopping at all of these stations and then combining them as one book shows how different they are from each other and I think this makes them all very distinct from one another.

All these service stations are different from one another and this makes all of Edward Ruscha's images so individual and interesting.

Also in his images he photographs them from quite far away. This leaves room for the viewer to have some curiosity in what the main focus of the images are. This leaves them to have to look closely at all images, studying them thoroughly.

Because these photos are in black and white, a sense of antiqueness comes across, giving almost an eerie effect in some of them.

Especially in this grid of his images you can see that the majority of them have been taken from the same angle, just different areas of the stations. By doing this it makes them look more uniform and ordered when they are grouped together in an image such as this one.

In some of these images he photographs the stations with the sign post in the picture. This gives the images a sense of placement and location. Making the images seem real, but old fashioned in many ways.

I find these images also very interesting due to the fact you cant tell in any of them what the weather is like, whether it was sunny or very cloudy. This brings another sense of uncertainty to Edward Ruscha's images and another factor to discover.

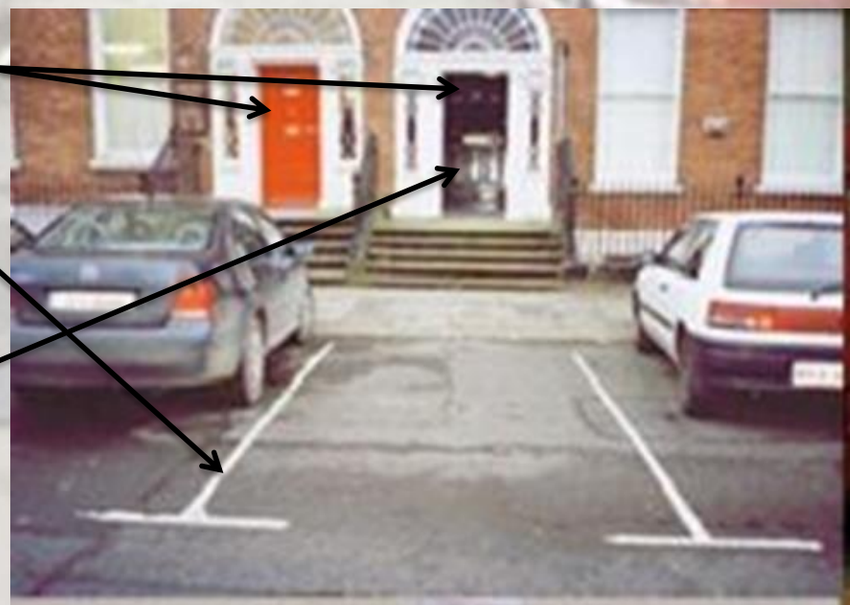
By photographing different parts of each station it keeps the viewer engaged as it introduces new things to look at.

# Martin Parr

Martin Parr's series of empty car spaces are very interesting and each one differs from every other one. Martin Parr photographed 'the last parking space' available in 41 countries, over the space of 5 years, presenting these the style of a wedding album. This series of work, focuses on the issues of where people should par their cars, which is an issue not many people have observed and photographed, and this projects is part of Martins Parr's on going investigation of the effects of globalisation.

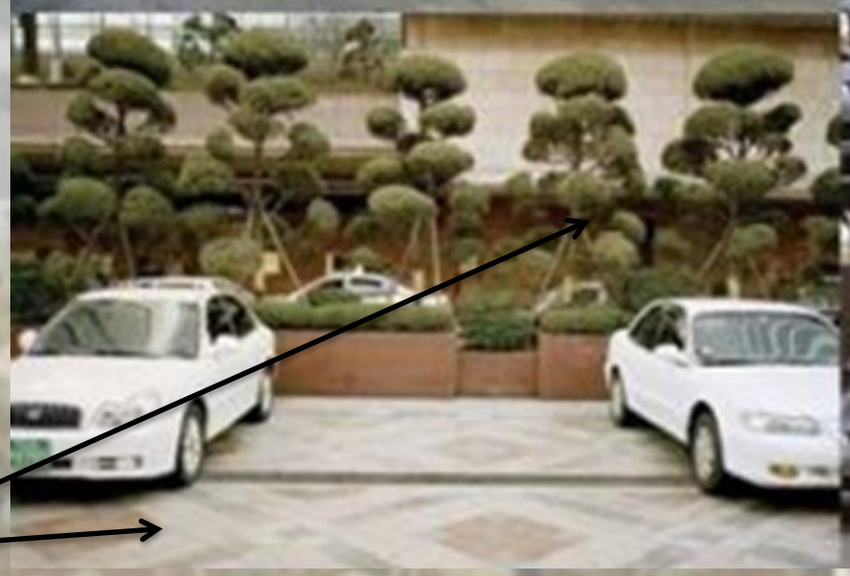
His images, due to them being from all over the world are incredibly different and what is very eye catching is the different colours which come across in every image. And by these colours you can almost tell where in the world these images are coming from, this is also made clear by the background which is involved in the images and the cars in some sense. These images fit my projects in many ways, you could say they focus on the fact the parking spaces are empty meaning people have gone on their journey, leaving the spaces free. You could also go with the idea I wonder where the people, whoever they are, have gone on their journey and why. This series of images are very different s people can interpret them differently posing questions.

What makes this image unusual is the two doors. The car spaces also look different as the angle and way he has photographed them the space looks to increase in size the close it is to the camera. The empty parking space outside the door step comes across as though the house is empty too, in contrast with the house next door with the red door, due to the fact there is a car outside.



By having more then two cars in this image creates originality with in this picture. Another factor making this picture interesting is the puddles in the road, making them look like the road surface is very bumpy. The cars in this image could portray people. The three cars ganging up on the one car, isolating it. All of Martin Parr's images be put into perspective with human life.

This photo gives a sense of vacancy, of loneliness. In this images the cars almost seem to be facing out, away from each other, nearly coming across the cars being antisocial with one another. What makes this image look more striking is the fact that the cars are very similar in colour and shape which is quite plain, but then you have the pattern of the road, and the greenness of the vegetation coming through, is very interesting.



Having the free spaces filled with a kind of wheelbarrow object provides individuality, and you can tell by this image that it is in a slightly less developed country. You can see this by the cars, the roads and by the building. The lady also gives the images more character, supporting the fact that it seems to be a less developed country.

This photograph is another interesting one with its own characteristics which make it stand out. The strong raw colour of beige from the building makes the snow stand out, even being able to see the snow fall. The clear empty space of the car shows that a car hasn't long left it because the space is still obvious even though it is snowing heavily. Not really being able to see the other two cars in the frame, them being slightly cut off gives a sense of vagueness , them being covered in snow adds to this.

All the care being a shade of silver, along with the background portrays a sense of simplicity. Also the two cars either side of the free parking space as the same care, this gives a sense of symmetry and order, which is attractive to look at.

# Frank Machalowski

Frank Machalowski's series of photographs, monster, concentrate on image from the city. He describes them by saying 'The city appears to be a place that never sleeps' and his images portray this statement perfectly. He collaborated these images together calling them 'monster. Because he says that they have almost ghostly features, everyone merging into one, 'like a faceless monster working its way through the city'. His images are incredible and are created using longexposure, having his camera set up for some time on a tripod keeping it crucially stable. I also find it very interesting how he turns them to black and white, having the different shades of the whites, greys and blacks all combined in one image. He approaches many different places, however using the same technique to create similar images, making sure there are lots of people in which he could photograph in order for his images to work, and turn out the way that these ones have. This series of work have inspired me greatly and do really show a sense of journey, using a different method to capture this, whether people are on their journey, going to their journey or returning. This I believe would be an interesting area to play around with and to see what other images could be created, using a similar way to Frank Machalowski .

The clouds in this particular image stands out to me . Not only do peoples figures show a sense of time going past, but so do these clouds, coming across they are  merging together. Being in black and white shows the movement of the clouds especially well, and I think this is a key part of this image as there is a lot going on in the bottom section but only the sky in the top section so it makes all of the image interesting.

The lighter shade of the building contras well against the darker shad of the mass of people walking past. This image could almost look like two images which are put together, making it interesting and inviting the viewer look closely when looking at it.

This part of the photograph is also effective as the crazy busyness of the images fades in, the bottom part being clear, slowly introducing people legs as they combine together as one ghostly trail.

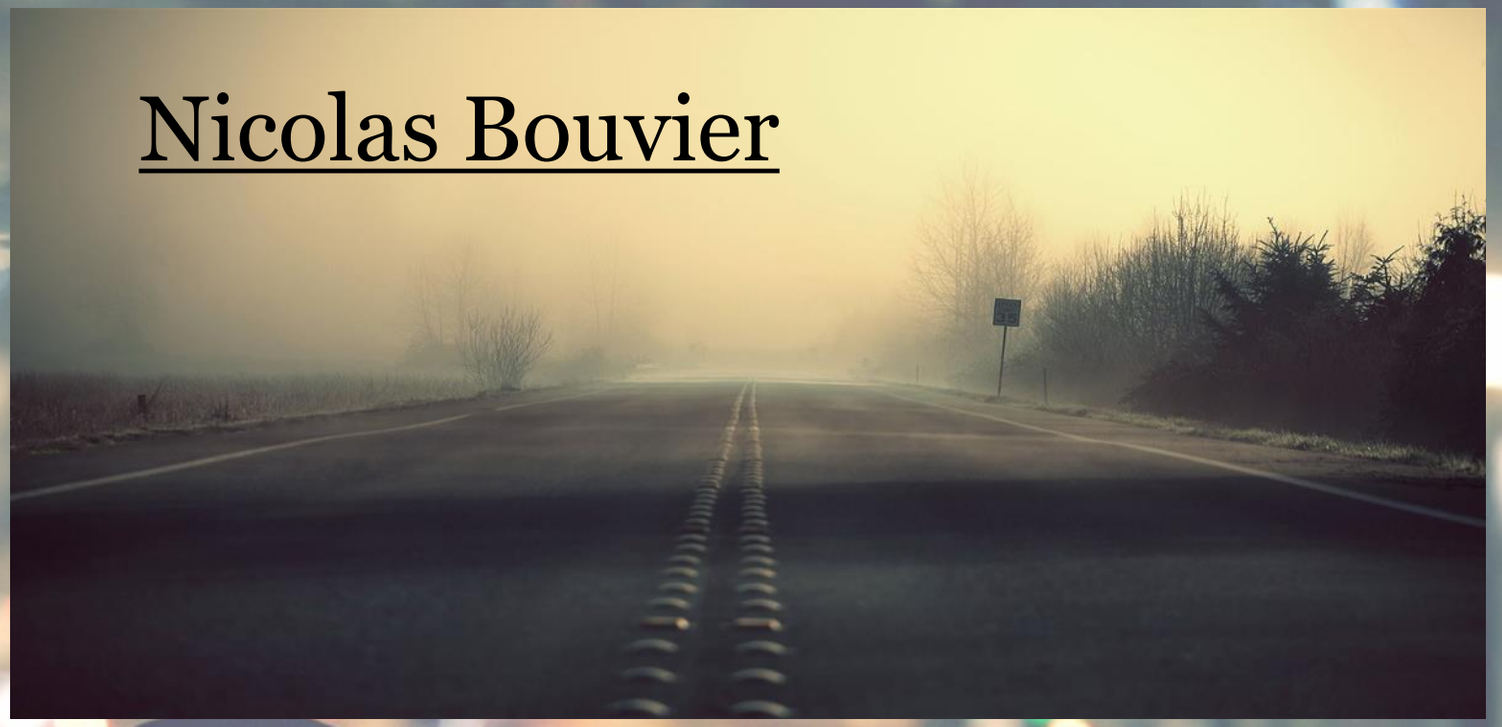
The stationary aircraft in the background entices you in, to look at the picture. The aircraft had a very strong position in this  image as it is the only thing which is in focus, due to it not moving and I think this has  great significance, making the picture one of the most striking.

The slight curve of this part of road, and then how it straightens off I find unusual . The picture look to be pretty chaotic however then there is this small sense of order, where not many people are walking over it, making it clear.

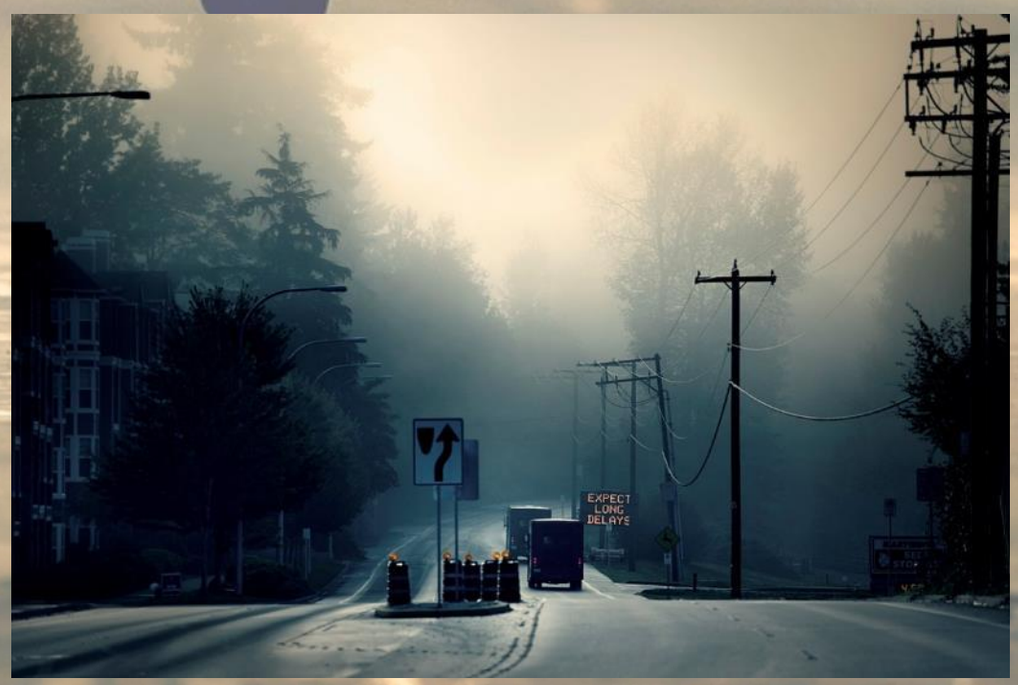
This person, clearly begging with their dog is a very significant part of this image. They are both stationary and are posed in a similar manner. These two, one could say depict the ‘calm’, contrasting with the busy, chaotic, ‘storm’ like side on the left.

Although quite a few of his images are similar, they are at different places, having different characteristics, with different features, making them eye catching and unusual.

# Nicolas Bouvier

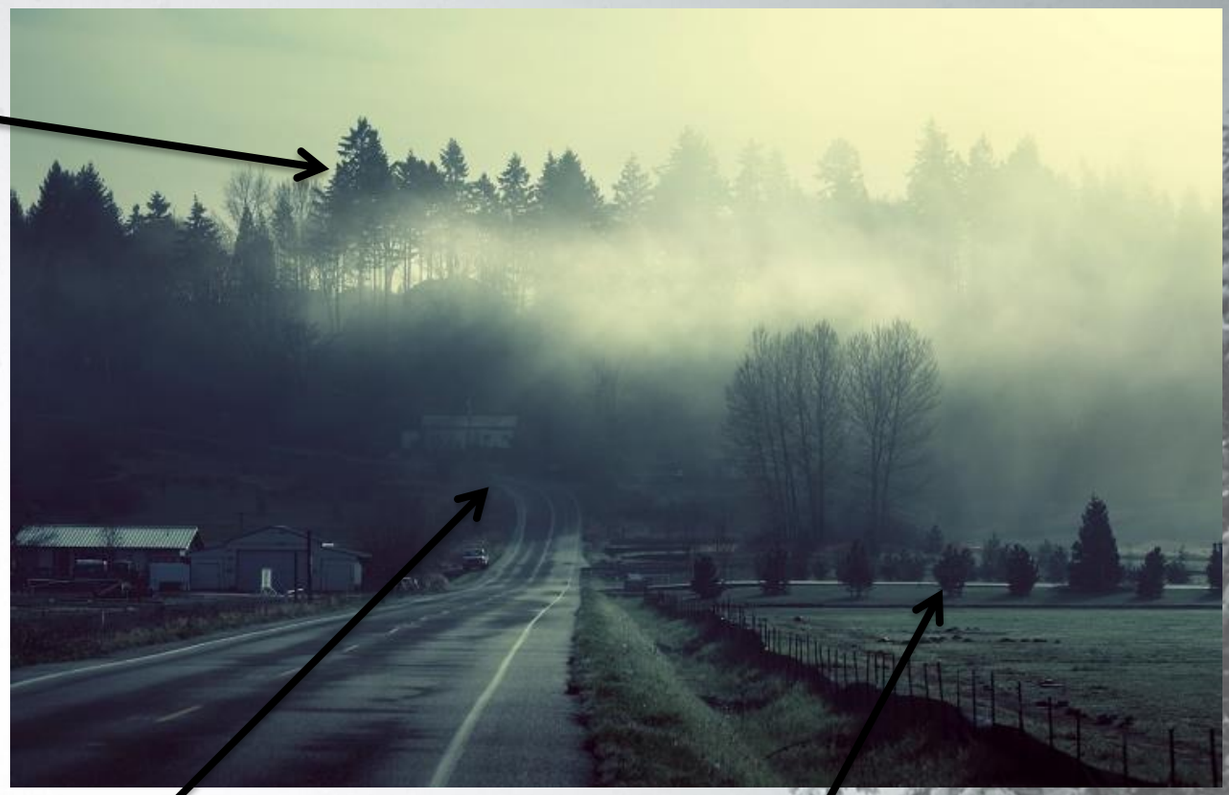


When I came across Nicolas Bouvier and his photographs I realised these were photographs which I was fascinated and which I would love to try and recreate, and produce some of my own. He investigates ‘mysterious landscapes’ and when looking at his images, it is not hard to realise why he calls them this. He experiments with his cameras as he explores locations around California, Washington, Oregon, Mexico, and France with his family who often appear as subjects in his surreal photos. For me, his images, deliver a sense of journey, especially his images where there are roads, or types of transport. A lot of his images are focused on the future, he uses the mystical weather to depict this. This images where he photographs people allows for you to make up stories, or situations , asking questions about what could be going on. This I think makes his photographs stand out from other peoples work, and I find them incredibly interesting to look at, especially because he has so many, which for me portray similar images to one another.



In all three of these images, and many more Nicolas Bouvier uses misty mood locations and weather to set the scenes for his images. This misty weather makes his images more intense, being one of the main features.

Having a row of trees outlining the sky, along with the mist coming from the right of the image to the left, creates a sense of unnerving scenery.



Not being able to see the end of this road creates mystery, people could ask questions, or build conclusions meaning your imagination can run, not being told what you should see.

Having both the constructed side of things, a road on one side, and then a natural untouched field on the other, creates contrast between the two, as they could not be more different

Being able to see the road as it goes along and then as it goes up the hill and you can see it start to bend round makes this image interesting.

This images has some very interesting features. The size of these trees compared to the size of the ones just behind them, gives the image perspective and a sense of depth, and distance.

Having a slight bend in this barrier, one could say is an insignificant part of this image, however one could say that it depicts damage in some way, posing questions as to why is it bent?

Having a car in the background, driving into the mist, into the unknown, creates another sense of uncertainty. Someone is going on their journey but know one can see where to.

Scenes such as these are very common, however what makes this image stand out is the weather once again, having a slight over cast effect makes the image looks more intense.

The lighting in this particular image is very striking, and comes through nicely, standing out from the mist and the school bus.

# Thomas Leuthard

Thomas Leuthard is a passionate street photographer based in the heart of Switzerland. He travels to the big cities of this world to witness and document life on the street.  For Thomas Leuthard street photography is not only about catching the soul of strangers, it's also about experiencing life in places around the world and to make new friends. He says 'One of my main goals is to bring passionate street photographers together from all over the world, no matter of race, culture, color or any other attribute'. These photos on this page are all very suitable for my project, as they are mostly taken in, or around stations, and this is defiantly an area in which I want to explore.

I am very fond of his images, especially the editing and having them in black and white as I feel this is the reason they are so powerful. I like it how in a lot of his images the people who he incorporates are shown as figure, with faces and clothing blacked out, this creates a sense of mystery. Some of his images also creates a sense of loneliness, as many of them involve single silhouette. The places where he photographs are all almost eerie like, and looks as though they could be abandoned. The top right image especially, look like it is from the olden days with the man's attire and the set up in the background.

Having these images in black and white, I think creates a better sense of waiting and it also means that there is no one specific part of the picture that steals the focal point due to the colours being really bright, they are all shades of black, white and grey, fitting together very nicely.

This girl is looking pensive, and by creating this the viewer could ask many questions. Is she thinking that she should be on that train that has just left the station? Does she know what train she should be on?

The lady being not quite central between the two pillars creates a sense that the picture is not structured. The lady's stance is very relaxed with her right leg resting and her arms look to be resting by her side.

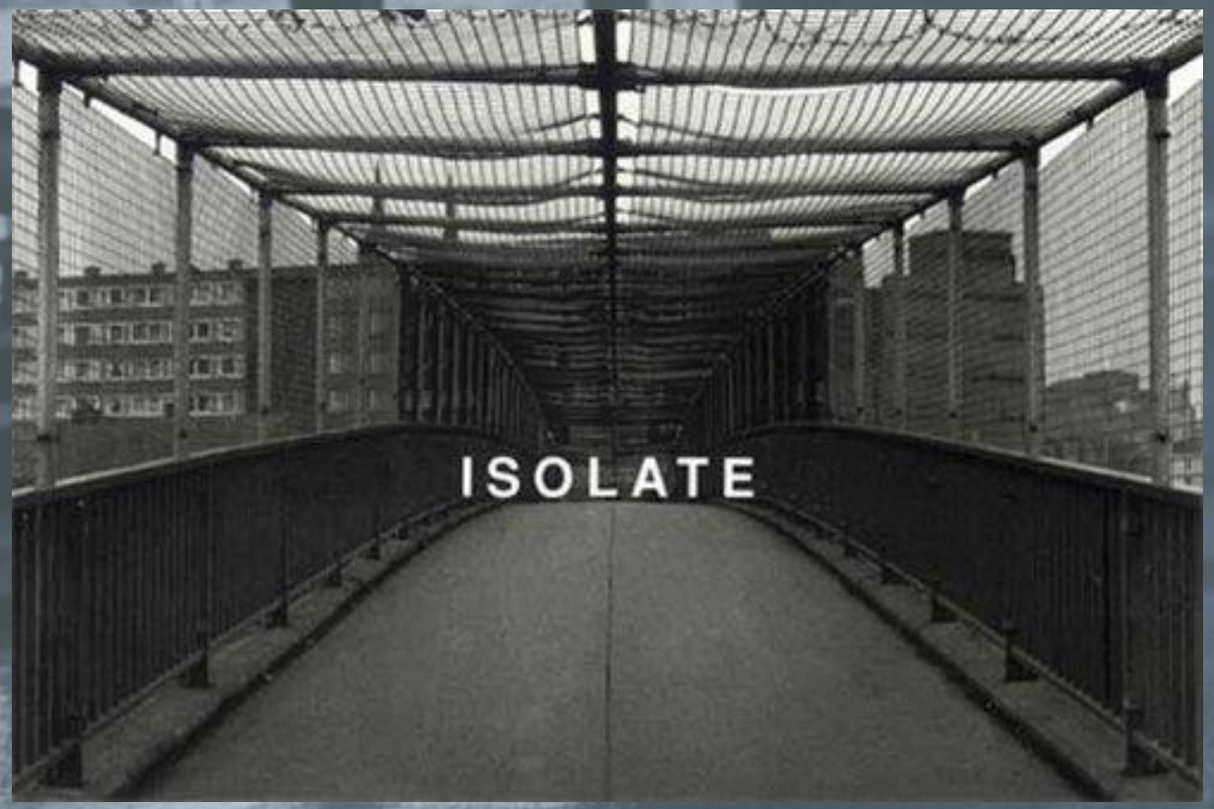
Being able to see a figure on the opposite platform in focus, between the blur of the train gives this picture more individuality and make it more eye catching.

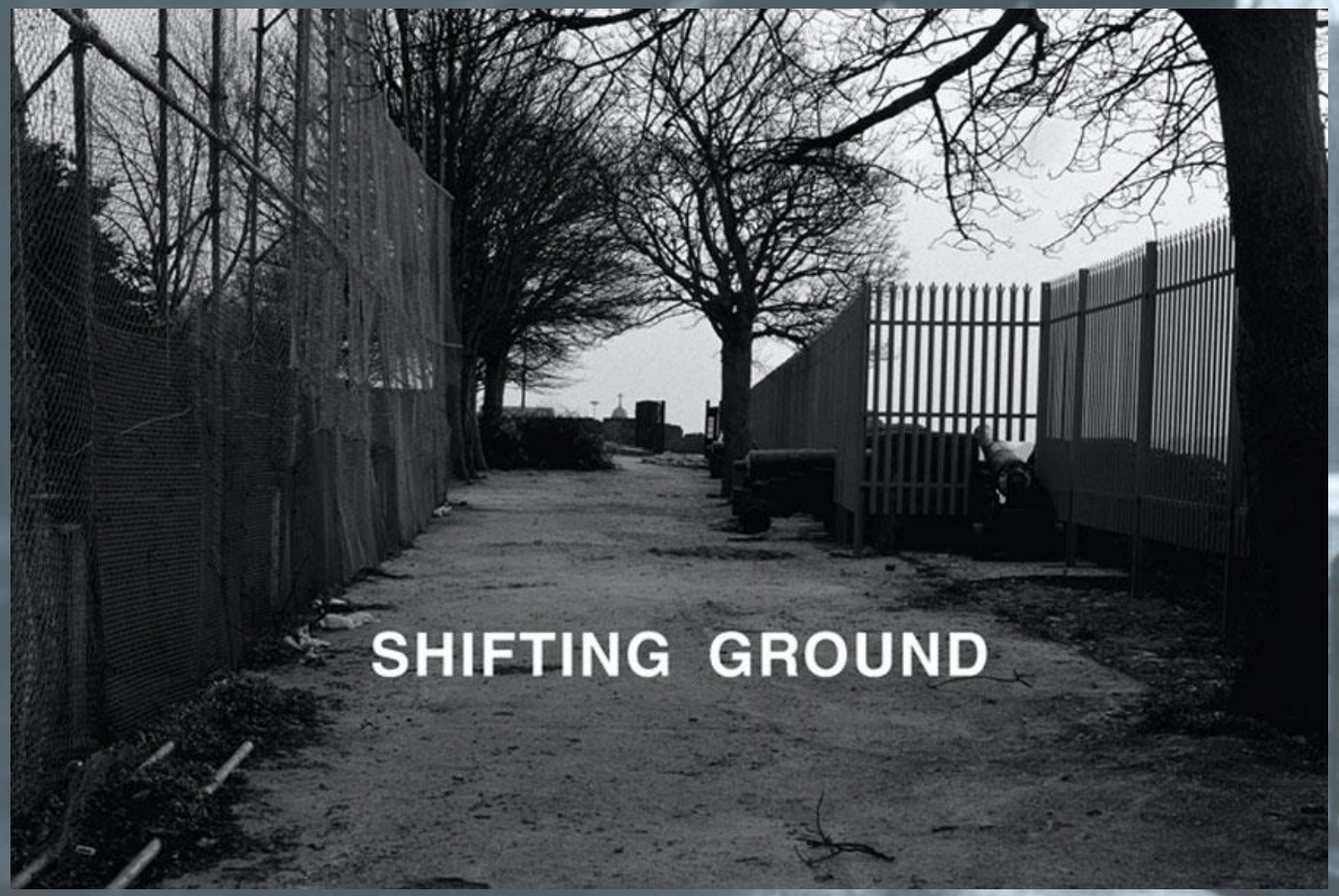
This girl is sitting on the far right chair gives this picture a more interesting composition and her being solitary makes the picture work even better.

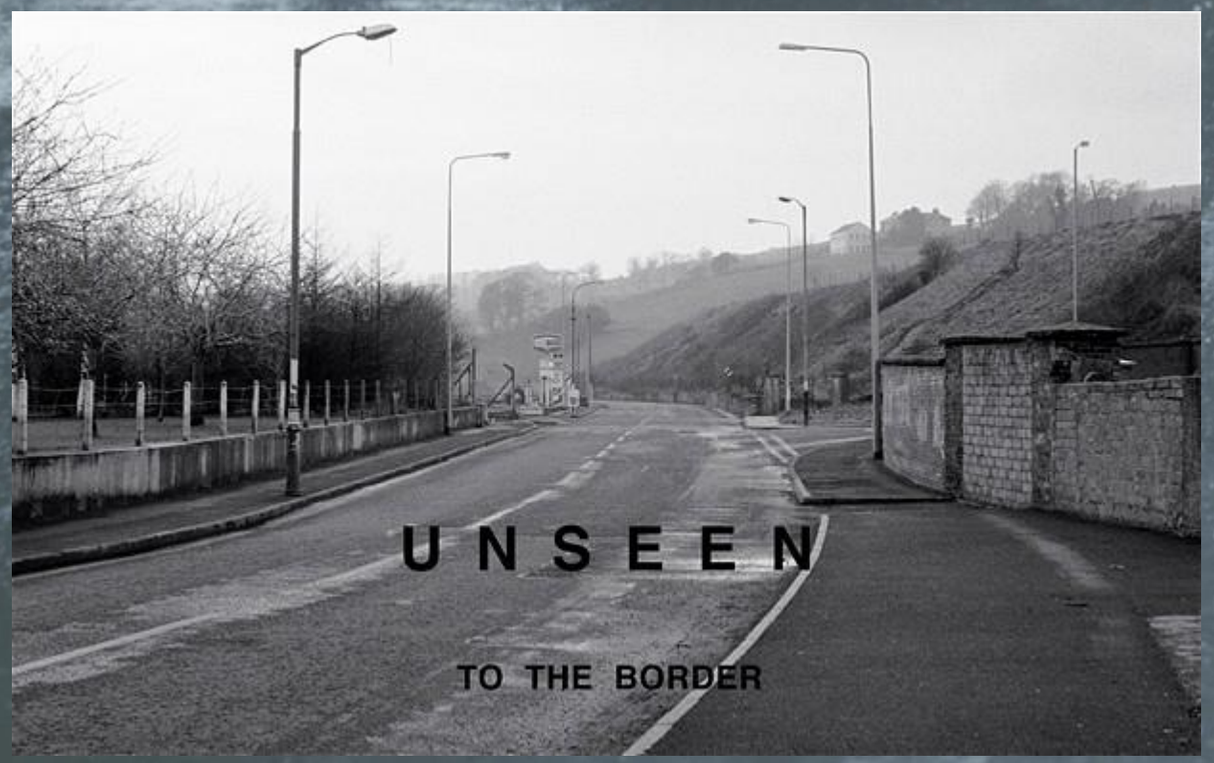
The reflection of line of lights in the window of the trains, makes this image interesting as it could look as though the lights are actually on the train.

Having these people in focus, creates great contrast with the trains which are in blur, due to the movement of them.

# Willie Doherty



# Willie Doherty

Willie Doherty's images are very unique and are very different to the other photographers images which I have studied. Why I like these images so much is due to the writing which is situated on the photographs an this is what makes them so striking and different. Doherty liked to explore the multiple meanings that a single image can have. Doherty also noticed that many photos did not tell the whole truth and with the wording on the images, this could help portray this. Although some people may think that these images are very subjective to the individual that is viewing them, I think that they are just very open to what different people want to see and what they want to take from the images. The editing of these images, putting them in black and white, I think makes them much more almost sinister and more intriguing as the darker areas and the lighter shades of grey, white and black all contrast with each other and because all of his images in this set are in black and white this gives them a sense of similarity which is good because they are all very different in other ways. If I were to do a similar thing to what Willie Doherty has done with these images I would make sure that I pair the right landscapes with the right text as this I think is one of the most key things to execute.

The brightness of the sky coming through, from the darkness of the tress is very endearing to look at and is an interesting feature of the picture.

The puddle giving off a shine of a lighter colour, compared to the darker surrounding colours draws you eye in.

The word 'protecting' is a perfect for this image. The trees depict this as it is almost as though they are protecting the road, due to their shape and the way they are leaning over the lane slightly.

The angle of the image and the way it has been taken fits with the word 'invading' very well. It feels as though because of the angle its like we are sneaking up on something. This is also shown by the thick bushes which Willie Doherty is photographing through. All of this gives this image its own character making it differ to his other images.

The images are very eye catching as each photograph has different writing on them which is very suitable to each one and this adds personality to them.

Not knowing what is in the background makes this image intriguing and makes you want to look closer to try and find out what it is.

The background also being in focus makes you look through to the back of the image, also showing the depth of field.