

MARTIN LYONS 508918

ASSIGNMENT 2: ELEMENTS OF DESIGN

INTRODUCTION:

THIS ASSIGNMENT REQUIRES ME TO ILLUSTRATE DIFFERENT ELEMENTS OF DESIGN ON A GIVEN SUBJECT. I HAVE DECIDED TO CHOOSE A SUBJECT OF MY OWN - MODELS - AN AREA I AM PARTICULARLY INTERESTED IN.

MY HEART-FELT THANKS TO BETH, REBECCA AND OWEN FOR THEIR TIRELESS SUPPORT AND PATIENCE.

SINGLE POINT

THIS FIRST PHOTOGRAPH IS OF BETH. I ASKED HER TO LEAN BACK AGAINST THIS OLD DOOR I FOUND AT A DERELICT SITE, NEAR WHERE I LIVE. I ALSO ASKED HER TO WEAR THIS ANTIQUE-STYLE OUTFIT.

I THINK HER EXPRESSION DOMINATES THE PHOTOGRAPH TO THE POINT WHERE THE VIEWER MIGHT WONDER JUST WHAT'S ON HER MIND.

I APPLIED SOME POST PROCESS FILTERING TO TRY AND ACHIEVE A JAN SAUDEK-ISH EFFECT.

1/800th f8 ISO 400

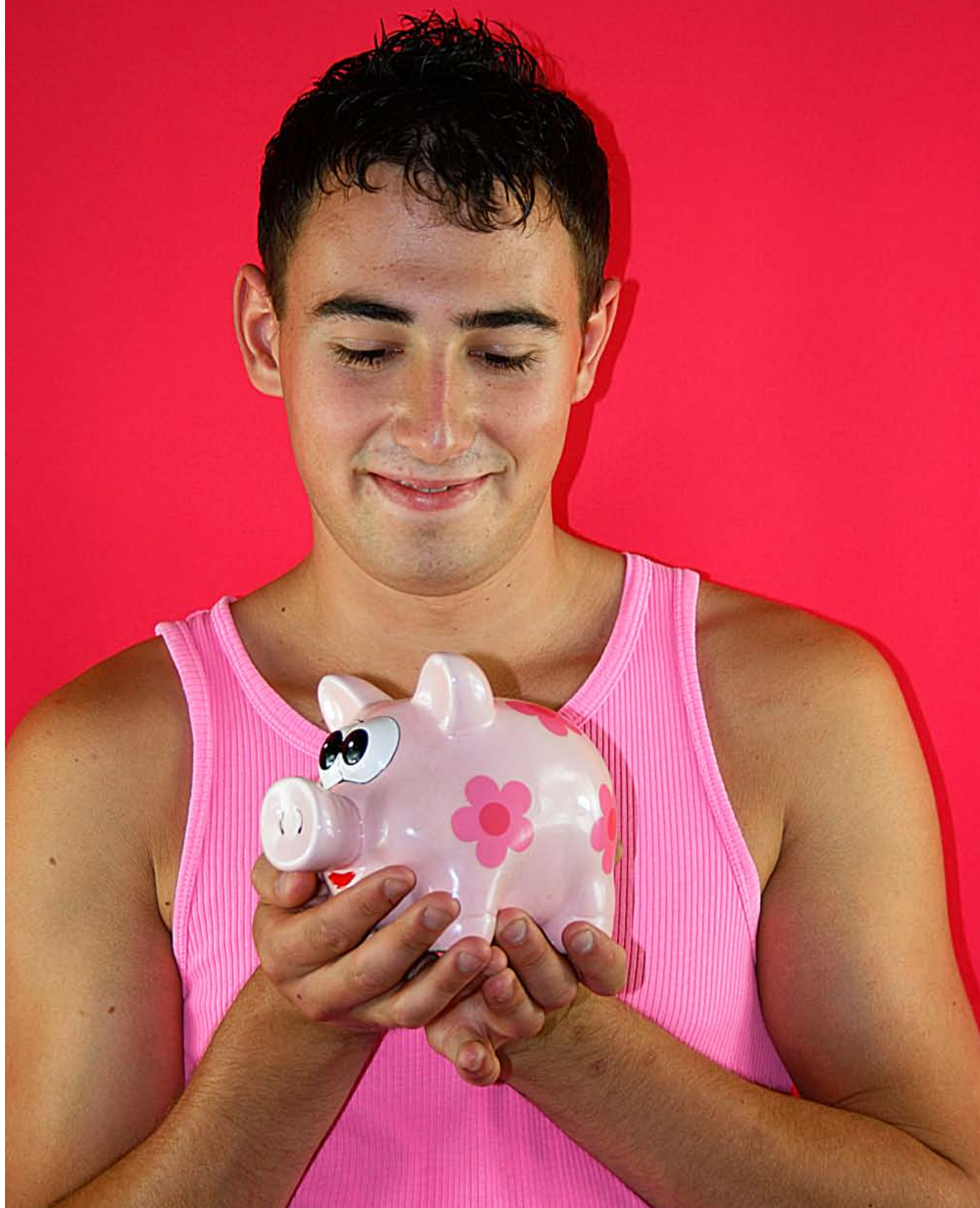


Two Points

OWEN HOLDS A PINK PIGGY BANK, POSING IN PINK AGAINST A DARK PINK BACKDROP. LIT FROM EACH SIDE BY A COUPLE OF SOFTBOXES, I ASKED HIM TO LOOK AT THE PIG.

I THINK, BECAUSE HE IS LOOKING AT THE PIG, THE VIEWER AUTOMATICALLY DOES THE SAME, THUS CREATING A 'TWO-POINT' COMPOSITION.

1/60th f5.6 ISO 200



SEVERAL POINTS IN A DELIBERATE SHAPE

I THINK THERE A SEVERAL POINTS IN THIS COMPOSITION. OBVIOUSLY THERE'S BETH, BUT I THINK THE BLUE DOOR IN THE CENTRE OF THE PHOTOGRAPH, THE RED RAG ON THE FLOOR, THE BROKEN BITS OF WOOD, THE LINE OF WINDOWS AND THE ROOF TRUSSES ALL FEATURE QUITE STRONGLY.

THE PHOTOGRAPH GIVES THE VIEWER A LOT TO LOOK AT.



1/30th f8 ISO 200

VERTICAL AND HORIZONTAL LINES

I TRIED TO USE THE DOORWAY, CHIMNEY BREAST, CORNER AND INDEED THE BRICKWORK PATTERN TO ILLUSTRATE A COMBINATION OF VERTICAL AND HORIZONTAL LINES.

I APPRECIATE THAT BETH DOES MAKE THIS A SINGLE POINT COMPOSITION TOO, BUT BECAUSE SHE DOESN'T FILL THE FRAME, SHE IS NOT THE DOMINANT POINT, THE BACKGROUND IS, IN MY OPINION.

I ALSO TREATED THE SHOT TO SOME POST PROCESS FILTERING, WHICH I HOPE GIVES IT A MOODY FEEL.



1/640th f8 ISO 400

DIAGONALS

THIS WONDERFUL DERELICT SETTING HAD READY MADE DIAGONALS FOR ME. FALLEN ROOF TRUSSES PROVIDED AN IDEAL FOREGROUND FOR THIS SHOT OF BETH.

THIS WOULD ALSO BE SUITABLE FOR A 'TRIANGLE' SHOT.

TO ENHANCE THE TEXTURE OF THE SHOT, I APPLIED SOME ANTIQUE FILTER.



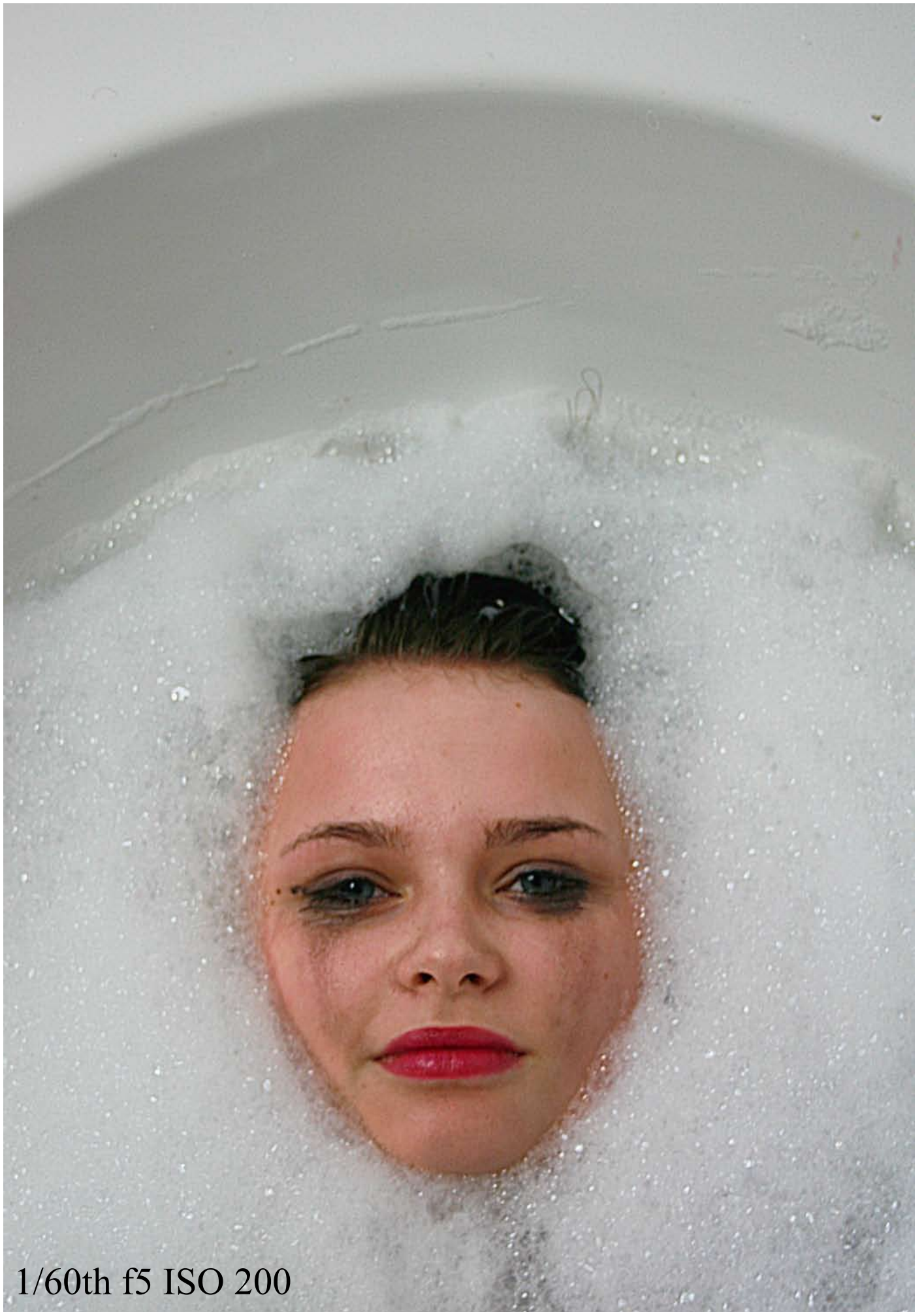
1/60th f5.6 ISO 400

CURVES

I TRIED TO INCORPORATE THE CURVATURE OF THE BATH EDGE, THE WATER LINE AND REBECCA'S FACE IN THIS NEXT CAPTURE.

HER EYE MAKE-UP FOLLOWS THE SAME CURVES AS IT RUNS DOWN HER CHEEKS.

I THINK CIRCLES AND CURVES FEATURE MORE AND MORE AS YOU LOOK AT THIS SHOT. HER EYES, MOUTH, EVEN THE BUBBLES REPRESENT SOME FORM OF CURVATURE.



1/60th f5 ISO 200

DISTINCT SHAPES

I HAVE DECIDED TO SHOW TWO EXAMPLES HERE, JUST TO BE ON THE SAFE SIDE AND TO SHOW THAT I UNDERSTAND THIS CONCEPT.

THE FIRST SHOT WAS TAKEN WITH BETH INSIDE A SMALL DERELICT OUT BUILDING. THE SUNLIGHT BLASTED IN THROUGH A BROKEN WINDOW AND CREATED THE DISTINCTIVE RECTANGULAR SHAPES ON THE WALL. BETH ALSO CONTRIBUTED WITH HER CIRCULAR SHAPED FACE, PICKED OUT BY THE SUNLIGHT.

THE SECOND SHOT IS OF BETH STANDING IN A RECTANGULAR DOORWAY, HER LEGS FORM A DISTINCT TRIANGLE, MATCHED BY THE TWIG IN THE FOREGROUND.

1/200th f5.6 ISO 400



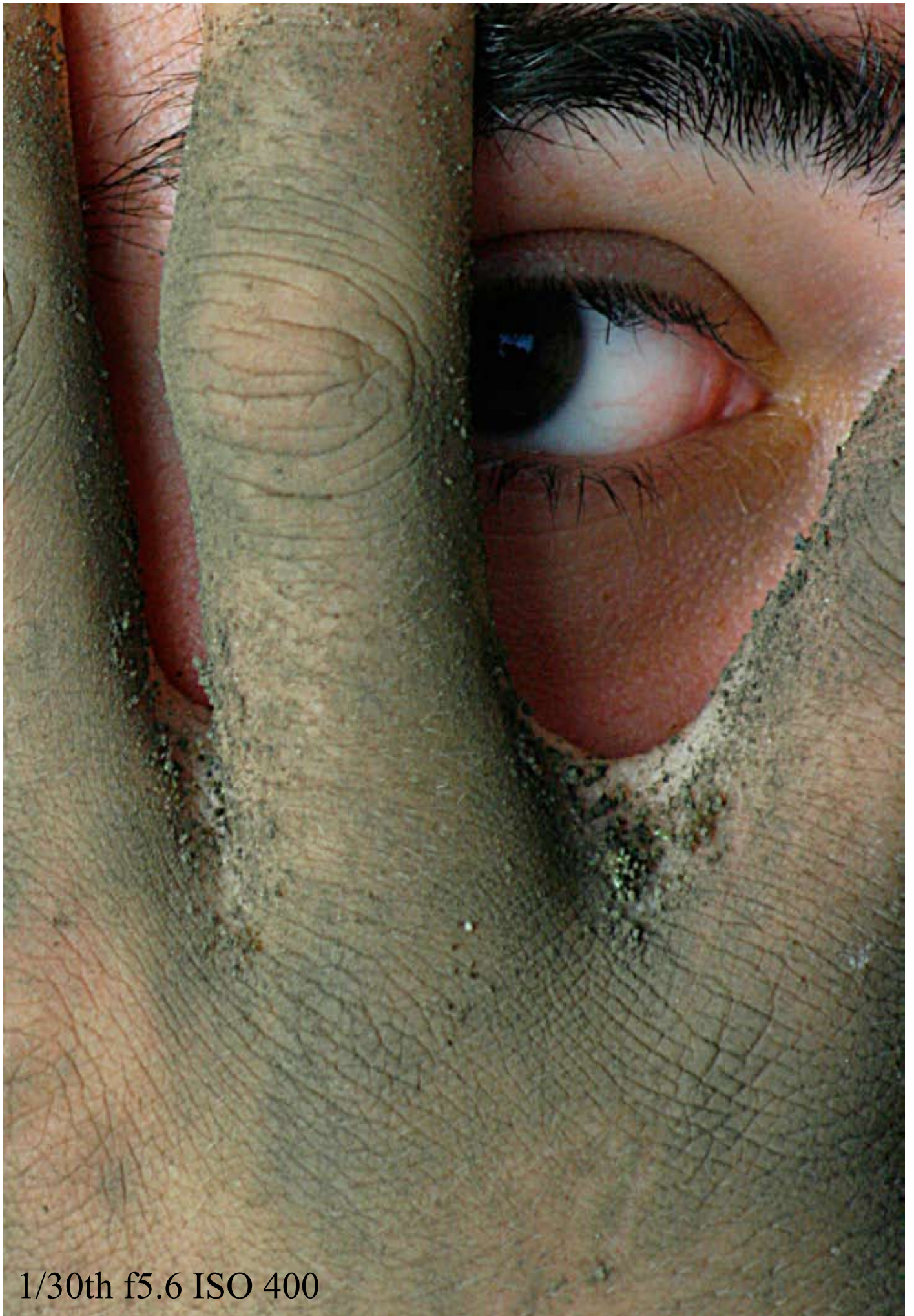


1/40th f8 ISO 400

IMPLIED TRIANGLES

HERE ARE SEVERAL EXAMPLES OF IMPLIED TRIANGLES. THE FIRST IS OF OWEN PEEPING THROUGH HIS FINGERS.

BETH PROVIDES THE SECOND WITH HER LEGS SITTING ON A BED AND REBECCA IN HER 'PSYCHO' POSE, PROVIDES THE THIRD.



1/30th f5.6 ISO 400



1/13th f7.1 ISO 200

1/100th f3.5 ISO 200



RHYTHM

NOT UNSIMILAR TO ANOTHER SHOT IN THIS ASSIGNMENT, THIS SHOWS THE VISUAL RHYTHM OF THE BRICKWORK AND WINDOWS, BROKEN BY BETH IN THE MIDDLE WINDOW.

I HAD THOUGHT OF PLACING HER IN THE WINDOW FURTHEST AWAY TO GIVE THE SHOT MORE RHYTHM, BUT DECIDED THAT SHE WOULD BE TOO INSIGNIFICANT AT THAT DISTANCE.



1/30th f13 ISO 400

PATTERN

**I STRUGGLED A BIT WITH THIS ONE IN THAT IT WAS
NIGH ON IMPOSSIBLE TO SHOOT A PATTERN SHOT
INVOLVING A PERSON, OR PART OF A PERSON IN
THE CONTEXT OF THIS EXERCISE.**

**SO I DECIDED TO BE QUITE LITERAL AND ACTUALLY
PAINT A PATTERN ON REBECCA'S FACE AND CROP
THE SHOT TO CONFUSE THE VIEWER.**



1/30th f5 ISO 100 (with flash)