

MARTIN LYONS 508918

ASSIGNMENT 3: COLOUR

INTRODUCTION:

ASSIGNMENT 3 WILL SHOW MY UNDERSTANDING OF COLOUR AND SHOULD DEMONSTRATE THAT I CAN FIND AND USE COLOUR IN DELIBERATE RELATIONSHIPS.

COLOUR HARMONY - COMPLEMENTARY COLOURS

THIS FIRST SET OF PHOTOGRAPHS SHOWS COLOUR HARMONY BY CHOSING COMPLEMENTARY COLOURS THAT FACE EACH OTHER IN THE COLOUR SPECTRUM.

RED GREEN

'CANOES' IN A RATIO OF 1:1, I USED THE TWO GREEN CANOES (WHICH HAD RED BUOYANCY AIDS IN EACH) AND BALANCED THEM UP WITH THE SINGLE RED CANOE. THUS, THE COLOUR RATIO WAS ACHIEVED.

HAD THIS SHOT BEEN TAKEN IN SUMMER, THE TREES WOULD HAVE BEEN GREEN AND THE SHOT WOULD'VE FAILED. I USED THE BOTTOM EDGE OF THE JETTY AS A BASE LINE AND DELIBERATELY ALLOWED THE CANOES TO FORM AN IMPLIED TRIANGLE.





Canoes

1/200th f11

RED GREEN 2

'LADYBIRD'

AS THERE ARE ONLY THREE COLOUR HARMONY OPTIONS WITHIN THE SPECTRUM, I OPTED TO SHOW ANOTHER RED GREEN PHOTOGRAPH, THIS TIME, USING A DIFFERENT RATIO. I FEEL THIS SHOT WORKS AS THE LADYBIRD IS THE MAIN FOCUS OF THE SHOT, EVEN THOUGH IT ONLY COMMANDS A SMALL PROPORTION OF IT.

AS THE BULK OF THE GREEN IS REALLY QUITE UNINTERESTING (APART FROM THE THISTLE SPRIG!), I CHOSE A LOWER APERTURE TO LEAVE THE FOILAGE OUT OF FOCUS.





Ladybird

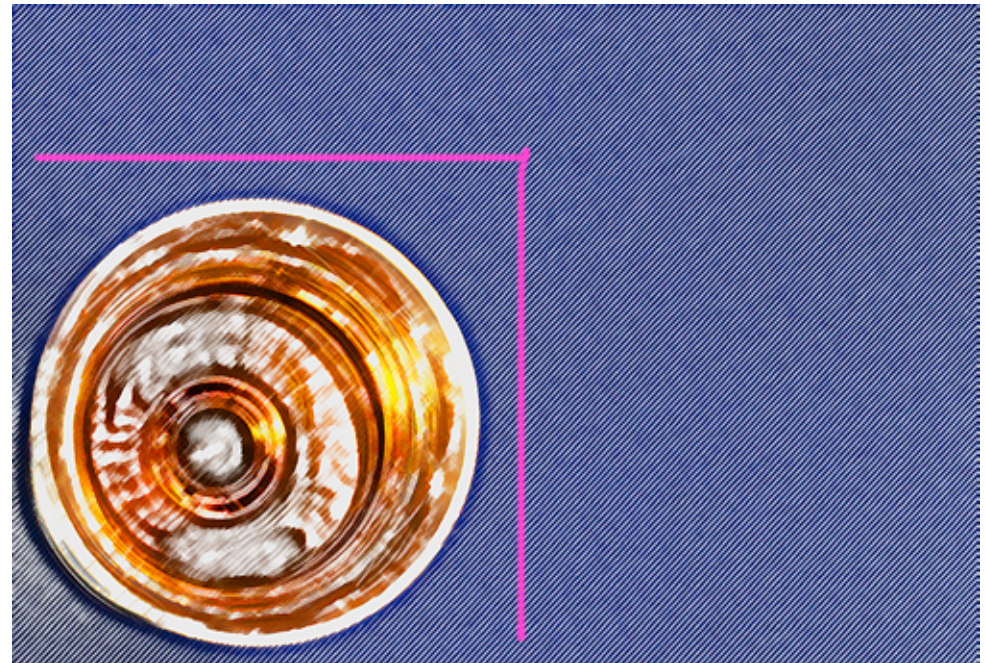
1/160th f5.6

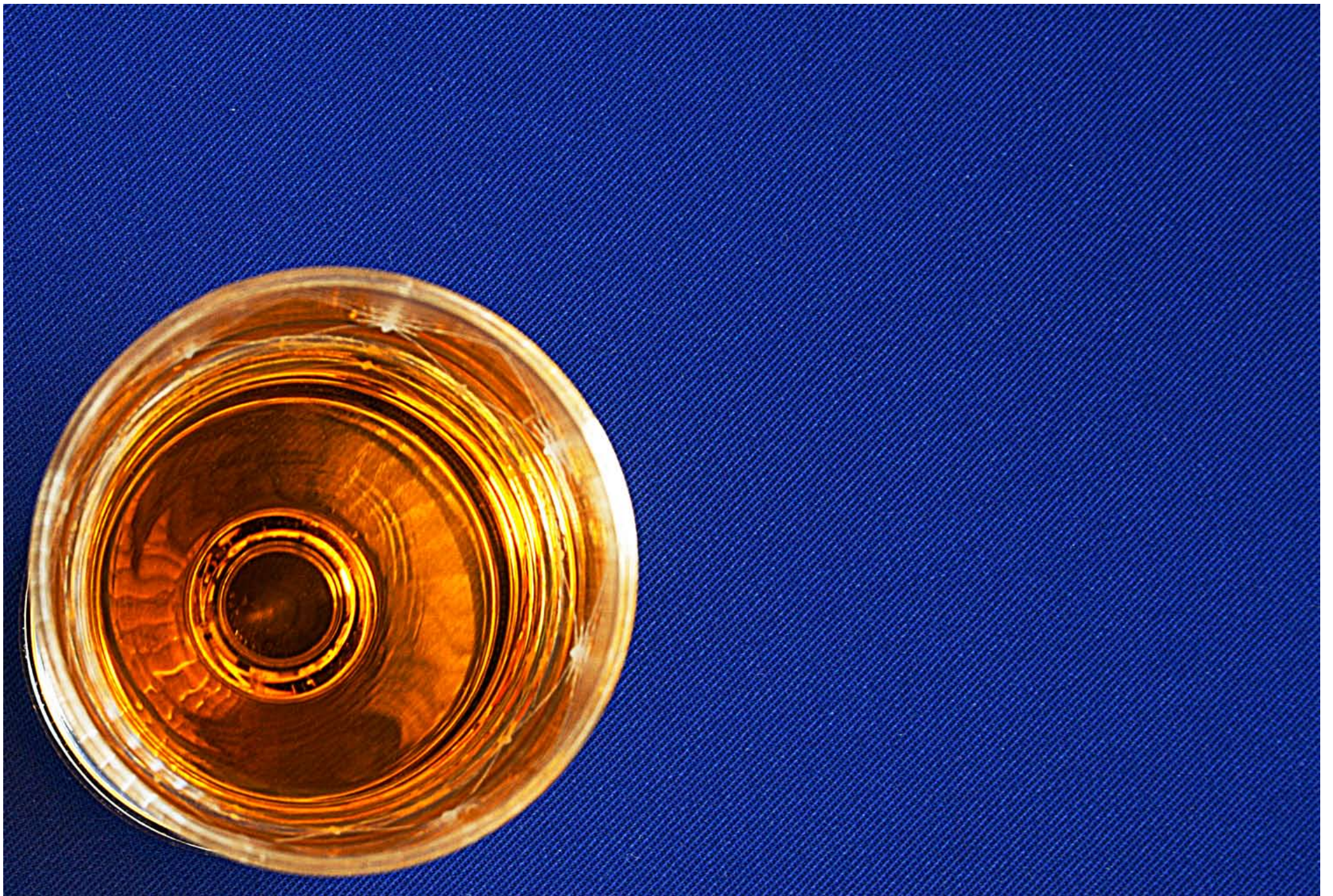
BLUE ORANGE

'SCOTCH'

I CHOSE TO SET THIS PHOTOGRAPH UP, STICKING TO THE BLUE/ ORANGE 2:1 RATIO. USING A NICE BRIGHT BLUE BACKCLOTH, I POSITIONED THE 'SCOTCH' BOTTOM LEFT SO THAT IT WAS THE FOCUS OF THE PHOTOGRAPH, AND THE FIRST THING THE EYE IS DRAWN TO. THE BACKGROUND, AFTER ALL, IS JUST THAT AND IS THERE TO JUST HARMONISE WITH THE ORANGE SCOTCH.

I ALSO LIT THE SLUG TO GIVE THE OBJECT SOME DEPTH AND SLIGHTLY SHARPENED THE WHOLE IMAGE TO BRING OUT THE TEX-





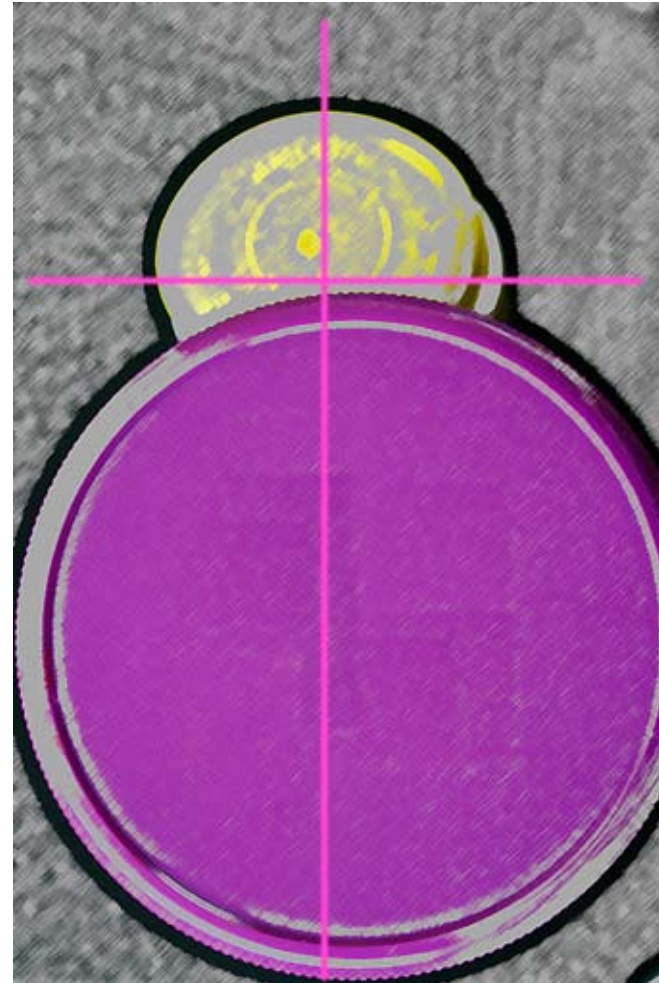
Scotch

1/2 f11

YELLOW VIOLET

'LIDS'

ONCE AGAIN, I CHOSE A STILL LIFE FOR THIS SHOT AND STUCK TO THE 1:3 RATIO. MY AIM WAS TO CREATE AN ABSTRACT FEEL HERE, USING A BLACK BACKGROUND TO ACCENTUATE THE VIBRANT COLOURS OF THE YELLOW AND VIOLET. I DELIBERATELY POSITIONED THE SMALLER YELLOW ABOVE THE VIOLET TO GIVE THE SHOT SOME BALANCE.





Lids

0.4 f11

COLOUR HARMONY - SIMILAR COLOURS

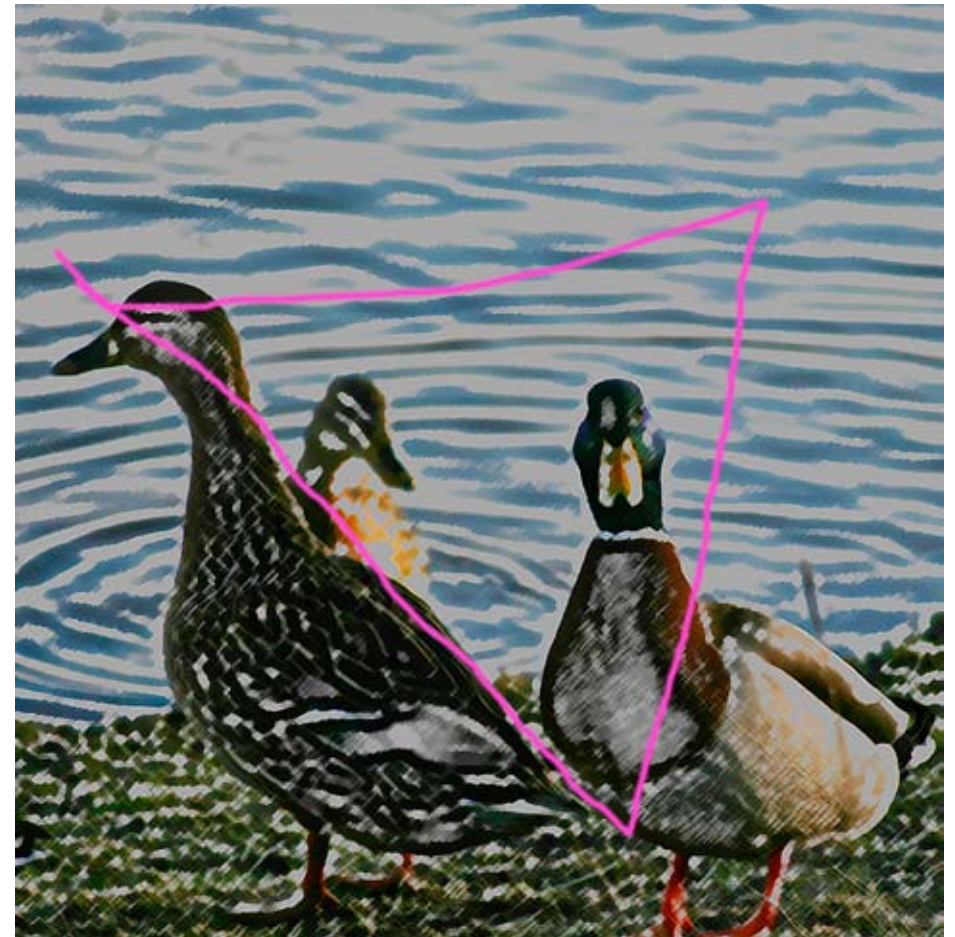
MY SECOND SET OF PHOTOGRAPHS USES COLOURS THAT ARE NEXT TO EACH OTHER IN THE COLOUR SPECTRUM. THESE CAN BE WARM OR COOL COLOURS.

BLUE GREEN

'Ducks'

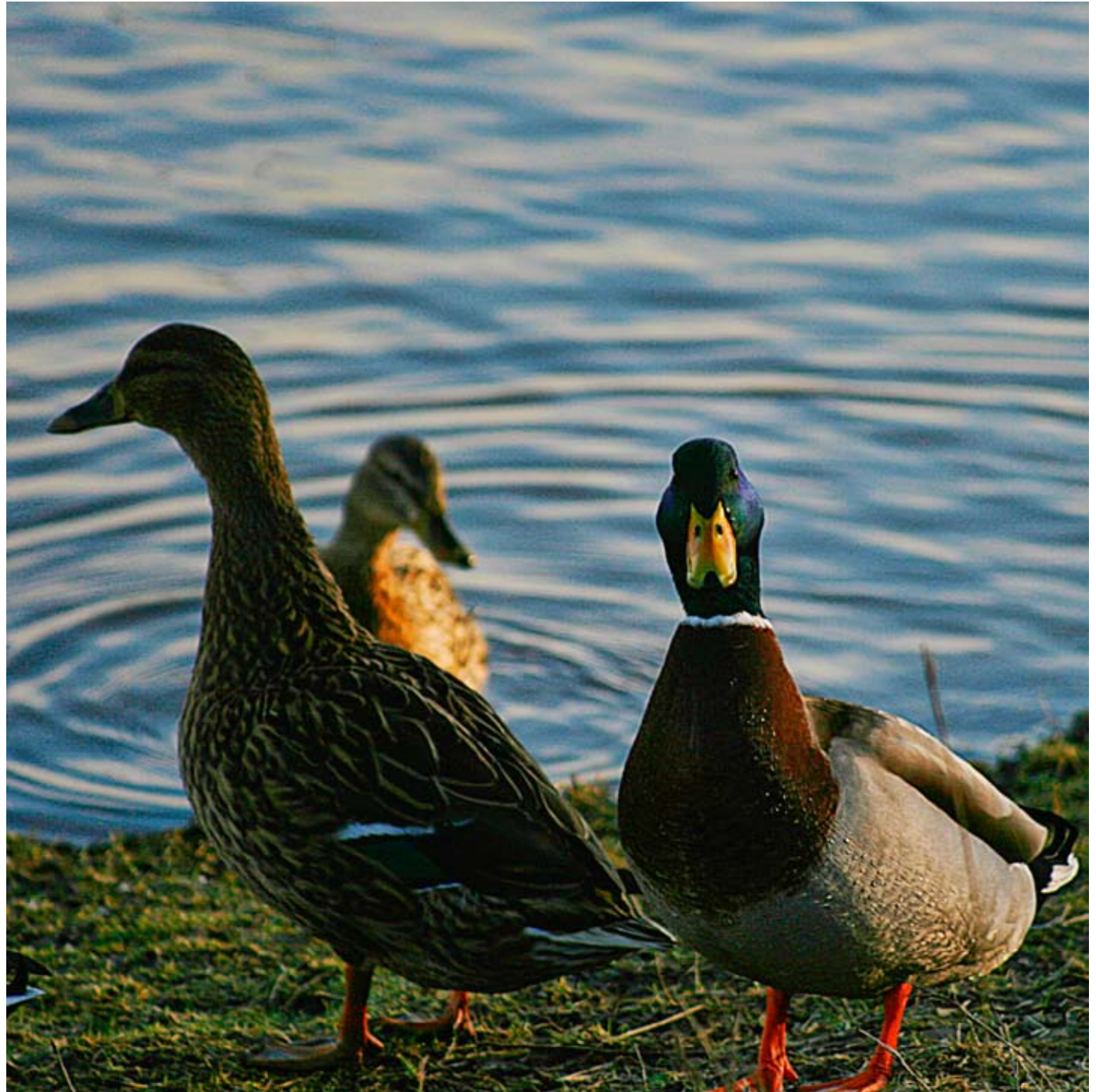
ALWAYS DIFFICULT TO WORK WITH ANIMALS, BUT THESE CHAPS WERE VERY KIND AND GAVE ME AN UPSIDE-DOWN IMPLIED TRIANGLE. I HAVE TRIED TO USE THE GREENISH DUCK ON THE FAR LEFT AND THE GRASS SHE IS STANDING ON TO SIT AGAINST THE BLUE WATER OF THE LAKE. I PARTICULARLY LIKE THE INQUISITIVE EXPRESSION OF THE DUCK IN THE FOREGROUND, WHICH STARED STRAIGHT DOWN MY LENS!

I OPENED UP THE APERTURE TO KNOCK BACK THE BACKGROUND.



Ducks

1/200th f5.6

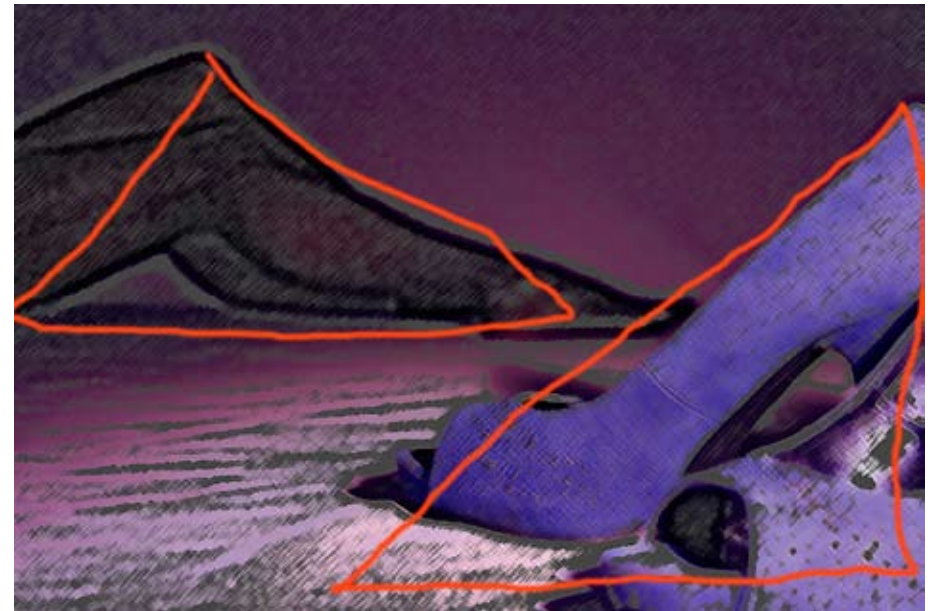


BLUE VIOLET

'FEETACHE'

THIS IS A HOME-STUDIO SHOT. I WANTED TO CREATE A MOOD SHOT IMPLYING THAT THE WOMAN HAD JUST COMPLETED A HARD DAY AND WAS RELIEVED TO REST HER ACHING FEET BY REMOVING HER SHOES. I LIT THE SHOES WITH A SMALL HALOGEN LIGHT TO OBTAIN THE SPARKLE EFFECT OF THE JEWELLED SHOES, OPENED UP THE APERTURE SO THE MODEL'S LEGS WERE OUT OF FOCUS AND SHOT IT ON A VIOLET BACKGROUND.

I POSITIONED BOTH THE MODEL AND THE SHOES TO OBTAIN TWO IMPLIED TRIANGLES.. THE BEST CONTRAST FOR THE BLUE AND VIOLET IS APPARENT JUST ABOVE THE SHOES.





Feetache

1/25 f5

RED VIOLET

'HAT'

ANOTHER HOME STUDIO SHOT USING MODEL, OWEN. I WANTED TO CONVEY SUBTLE RED - VIOLET TONES WITH THIS PHOTOGRAPH AND INCORPORATED PINK TOO. OWEN WAS LIT FROM THE FRONT AND LEFT SIDE WITH A COUPLE OF SOFT BOXES.

I LIKE THE WAY THE COLOUR OF HIS LIPS MATCH THE OVERALL COLOUR MOOD OF THE SHOT.

THE COMPOSITION OF THE SHOT IS SELF EXPLANATORY AND I DON'T FEEL THAT A SKETCH COULD ILLUSTRATE ANYTHING MORE ABOUT THIS PHOTOGRAPH.

THIS COULD ALSO BE A RED ORANGE SHOT IF YOU CONSIDER THE TONES OF OWEN'S SKIN.

Hat

1/40th f8



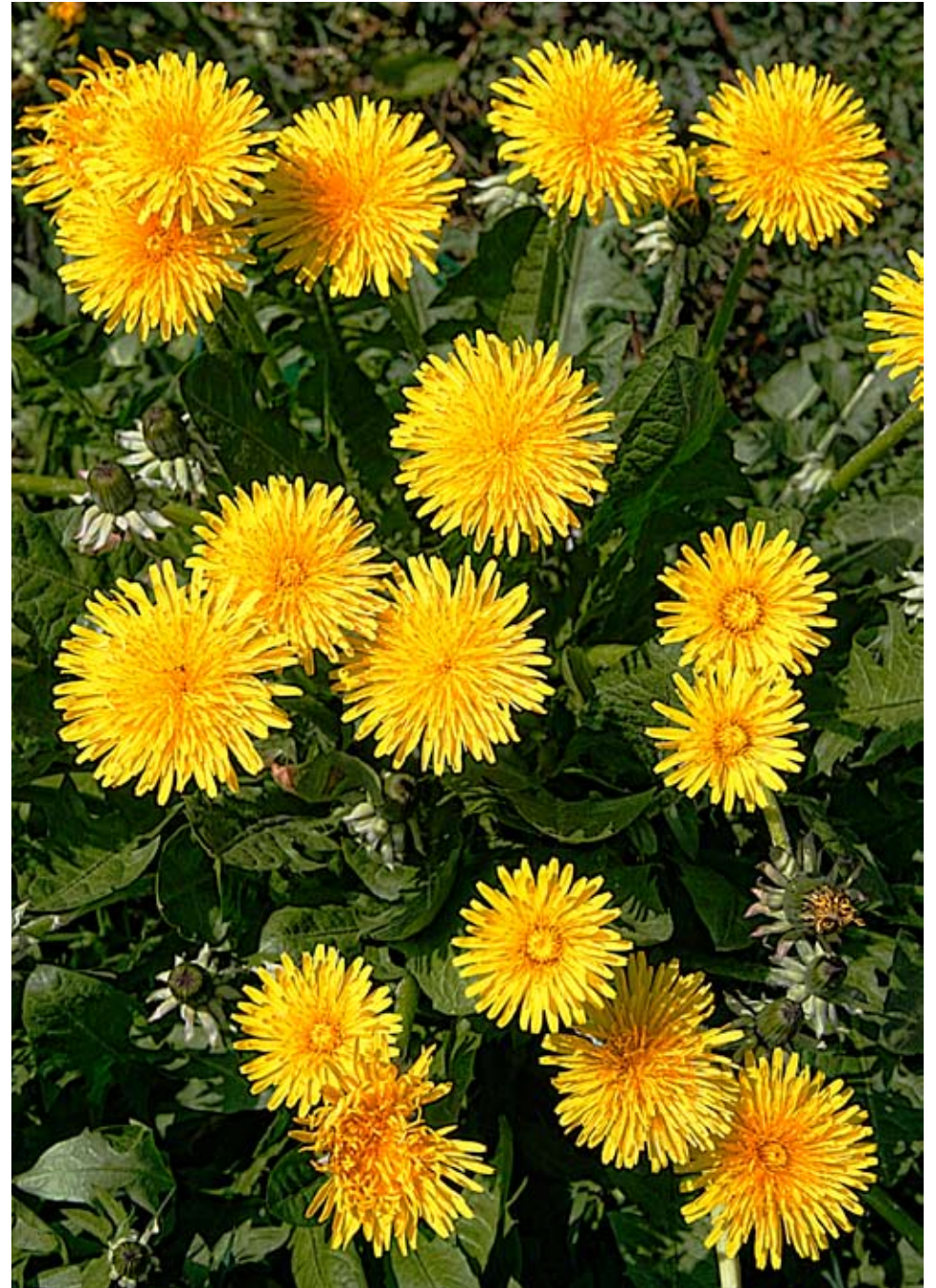
GREEN YELLOW

'DANDILIONS'

WHAT A GREAT COLOUR COMBINATION AND SO VERY OBVIOUS! I FIND YELLOW AND GREEN VERY PLEASING TO THE EYE AND CHOSE THIS SHOT BECAUSE OF IT. I DELIBERATELY SHOT THIS FROM OVERHEAD TO BRING SOME DEPTH TO THE PHOTOGRAPH, AS IN THE STALKS DISAPPEARING INTO INFINITY AS YOU LOOK DOWN THEM.

Dandelions

1/400th f7.1



COLOUR CONTRAST

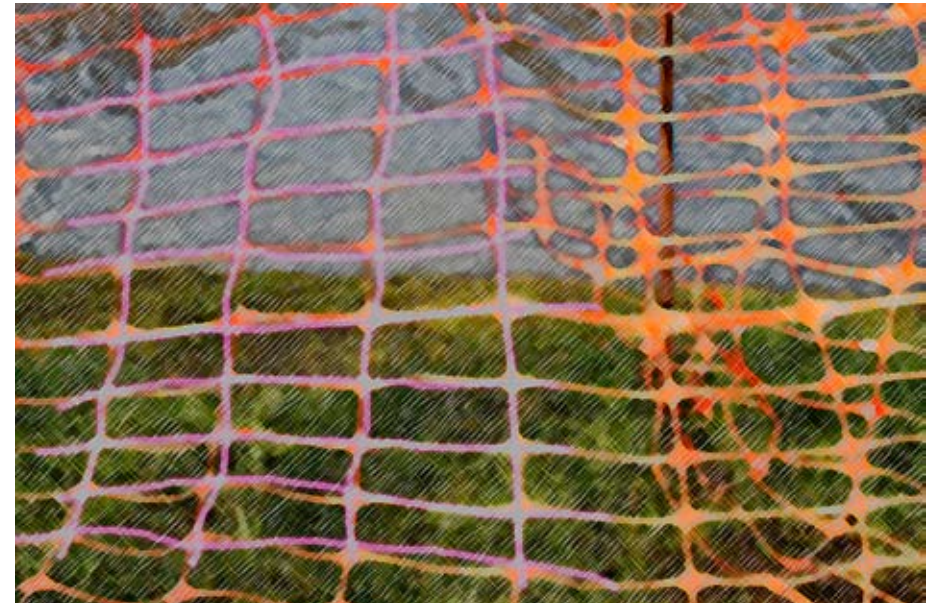
COLOURS WHICH ARE SPACED $\frac{1}{3}$ WAY AROUND THE SPECTRUM WHICH MAY CLASH, BUT NONETHELESS CAN CREATE AN EYE-CATCHING IMAGE ARE THE SUBJECT OF MY THIRD SET OF PHOTOGRAPHS.

ORANGE GREEN

'WINDOWS'

I CAME ACROSS THIS SHABBILY ERECTED WORKMAN'S PLASTIC BARRIER AND IT LOOKED TO ME LIKE A GRID OF WINDOWS, THROUGH WHICH THE GREEN GRASS COULD BE SEEN. I TOYED WITH THE IDEA OF CROPPING THE WATER OUT, BUT DECIDED AGAINST IT AS I FELT THE WATER BALANCED THE SHOT, SO GIVING IT TWO HORIZONTAL HALVES.

I LOVE THE BRIGHTNESS OF THE ORANGE AGAINST THE LUSH GREEN.





Windows

1/60th f11

RED YELLOW

'JUMPERS'

SPOTTED THESE TWO WOMEN WEARING RED AND YELLOW JUMPERS AND JUST HAD TO HAVE THIS SHOT FOR THIS ASSIGNMENT. I WAS EVEN MORE PLEASED AS THE SHOT FEATURED THREE IMPLIED TRIANGLES.





Jumpers

1/25th f11

RED BLUE

“GEMS”

I TREATED THIS SHOT A LITTLE DIFFERENTLY AS I REALLY WANTED TO BRING OUT THE TEXTURE OF THE MATERIALS. USING A MACRO LENS I BRACKET THE SHOT 3 TIMES (1/2 STOP APART). I THEN CREATED AN HDR IMAGE. I TRIED TO REPRESENT BLUE AND RED IN EQUAL PROPORTIONS (SEE SKETCH).





Gems

Bracketed f5.6

YELLOW BLUE

“ALLOTMENT”

SET AMONG THE OTHERWISE DRAB AND RELATIVELY COLOUR-LESS BACKGROUND OF THIS ALLOTMENT, I NOTICED THE BRIGHT YELLOW SHED WHICH I FELT CONTRASTED NICELY WITH THE TWO BLUE WATER BUTTS.

I HELD MY CAMERA AT A SLIGHT ANGLE TO GET A RAMSHACKLED FEEL TO THE SHOT.





Allotment

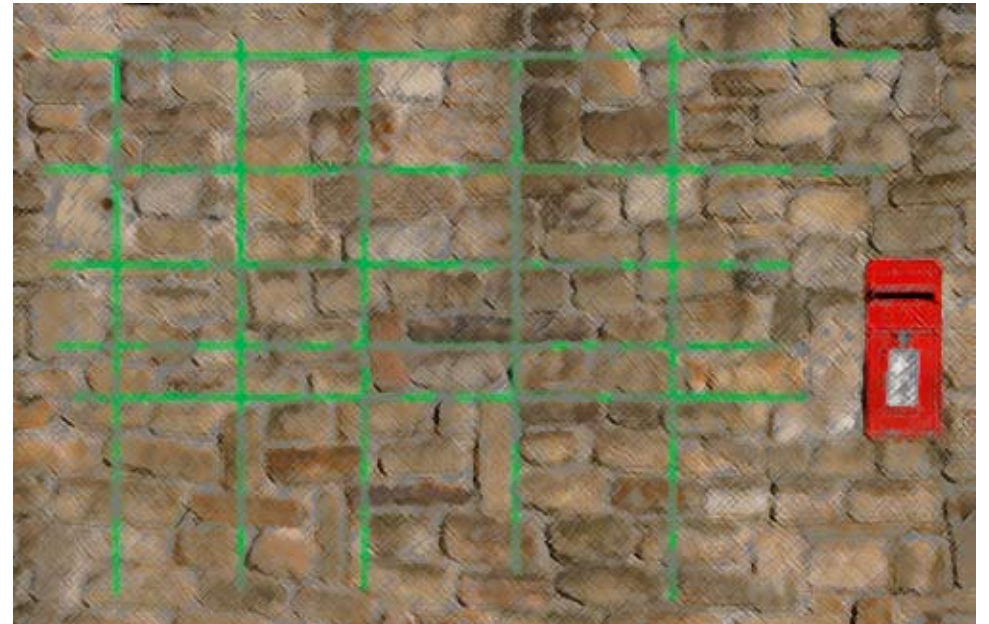
1/125th f11

COLOUR ACCENT 1

COLOURS WHICH FEATURE SMALLER THAN THE BACKGROUND THEY'RE SHOT AGAINST.

'POSTBOX'

I CAME ACROSS THIS POSTBOX WHICH SAT IN A WONDERFULLY TEXTURED WALL. I LIKE THE WAY IT JUMPS OUT OF THE BACKGROUND AND DOMINATES THE PHOTOGRAPH, EVEN THOUGH THE PATTERNS ON THE WALL ARE VERY INTERESTING AND MADE OF OF MANY VERTICLAS AND HORIZONTALS.





Postbox

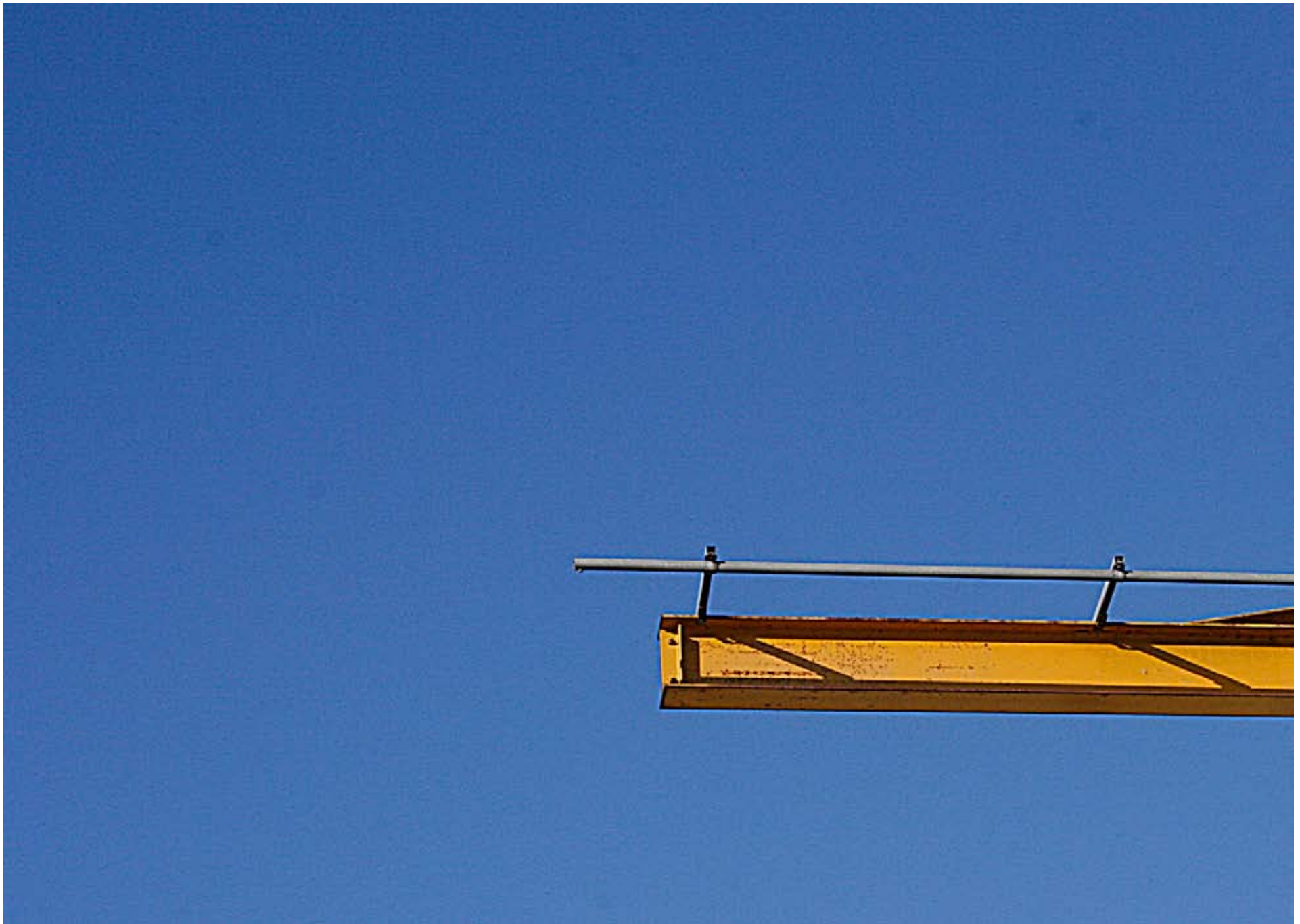
1/250/th f16

COLOUR ACCENT 2

'JIB'

LUCKILY, I HAD A CLEAR, BRIGHT BLUE SKY TO SHOOT THIS JIB AGAINST. IT JUTTED OUT INTO THE SKY FROM AN OLD MILL.

I DON'T FEEL THAT A SKETCH IS NECESSARY HERE.



Jib

1/320/th f16

COLOUR ACCENT 3

'LEAF'

SET AGAINST THE MYRIAD OF TWIGS IN THIS HEDGE, I SAW THIS BRIGHT GREEN LONE LEAF. I THOUGHT IT WAS BRIGHT ENOUGH TO STAND OUT FROM THE RUSTY REDS OF THE BACKGROUND.



Leaf

1/80/th f16

COLOUR ACCENT

'STABLE'

I THOUGHT THIS DILAPIDATED RED STABLE STOOD OUT NICELY AGAINST THE GREEN FIELD IN THIS LANDSCAPE SHOT. I TOYED WITH THE IDEA OF CROPPING THIS SHOT A LITTLE TIGHTER TO LOSE THE SKY BUT, ON REFLECTION, DECIDED AGAINST IT. THE REASON WAS THE FACT THAT I LIKED THE WAY THE GREENS APPEAR TO FADE GRADUALLY INTO THE BLUES OF THE SKY.



Stable

1/200/th f20

