

Sample Level 3 Submission

Unit Title. Digital Photography and Printmaking Processes.

**Unit Code: KJ1/3/QQ013.**

Cameras used. Canon 450D and Canon 500D cameras.

Lenses used. Canon 18-55mm, and 70-200mm lenses

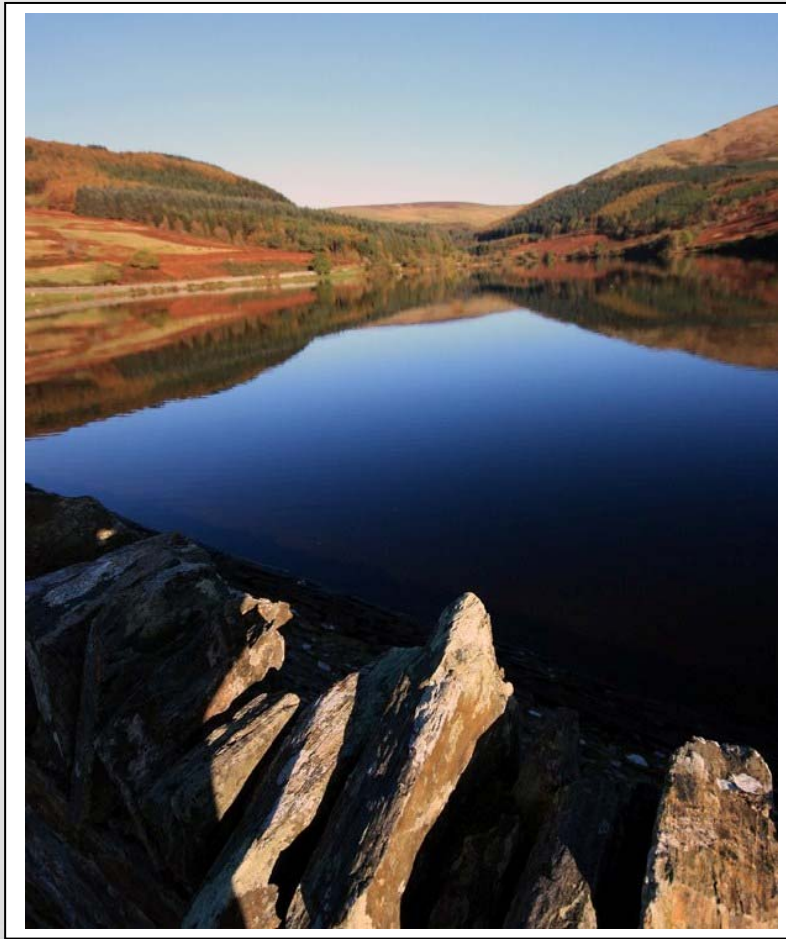
Sigma 10-20mm and Sigma 50-500mm lenses.

All images edited in Photoshop.

### **Part One.**

#### **Composition perspectives for Land and Cityscapes.**

The first image I have chosen was taken early on a still morning at a local reservoir, and I was alone, apart from two or three fishermen. The water was like a mill-pond and hardly produced a ripple, offering magnificent reflections of the surrounding hillsides with their autumnal colours. I have, however, chosen this image to demonstrate a different composition strategy as I wished to lead the viewer's eyes to show, not only the beauty of the area, but to show also the scale of the place. I eventually decided to go to the corner of the reservoir and dipped behind the wall in order to get the perspective I wanted for the correct composition when considering the 2/3rds rule. As the early morning sun was behind me, it lit parts of the wall, which hopefully offers the image an extra, depth, texture and dimension. Analysing this photograph I feel that the subject matter appears interesting to the viewer, and is thankfully not too busy, offers good and varied light, shade and, most importantly, colour, and a good depth of field. The main change to the original was a slight crop to the bottom of the wall, as I had not realised that there was a stone missing and was therefore slightly irritating and out of balance with the rest of the composition. Of the various photos I had taken, although, beautiful reflections in each, due to the still water in both landscape and portrait modes, I eventually decided that this composition worked best as I had previsualised the image I wanted as one which offers tranquility. The photograph was taken using my Canon 450D with a Sigma 10-20mm lens on F5.6 at 1/250sec on ISO100, as it offered the least noise and blended well with the aperture set towards the foreground, and at a focal length of 10 mm as I felt that these settings were appropriate to the overall composition based on the subject, concept and mood I required in this instance.



The second image is my interpretation of a full cityscape and shows my home-town, Douglas. I made a conscious decision to take this photo at night, and from this angle for two reasons, firstly, to show the ferry before it sailed, which is so important as it is not only our link to the UK, but also our “lifeline”, as apart from passengers and vehicles, it also carries all types of cargo including foodstuffs, and secondly, to reveal the beauty of the bay at night. There was also the challenge of finding a safe position to shoot from as this area has effectively become almost prohibitive as gates have been padlocked and covered in barbed wire, so not the best situation when carrying camera and tripod, however, I managed to take many photos, and eventually chose this as the image which captured the composition I wanted, The night I chose offered a calm sea, which offered perfect near and far reflections, and with the two small yachts in the foreground being almost silhouetted by the lights from the ferry, added to the composition and similarly, the lights across the promenade offered pleasing reflections. I have seen many daytime photos taken from in and around this area, but none captured the mood, however,

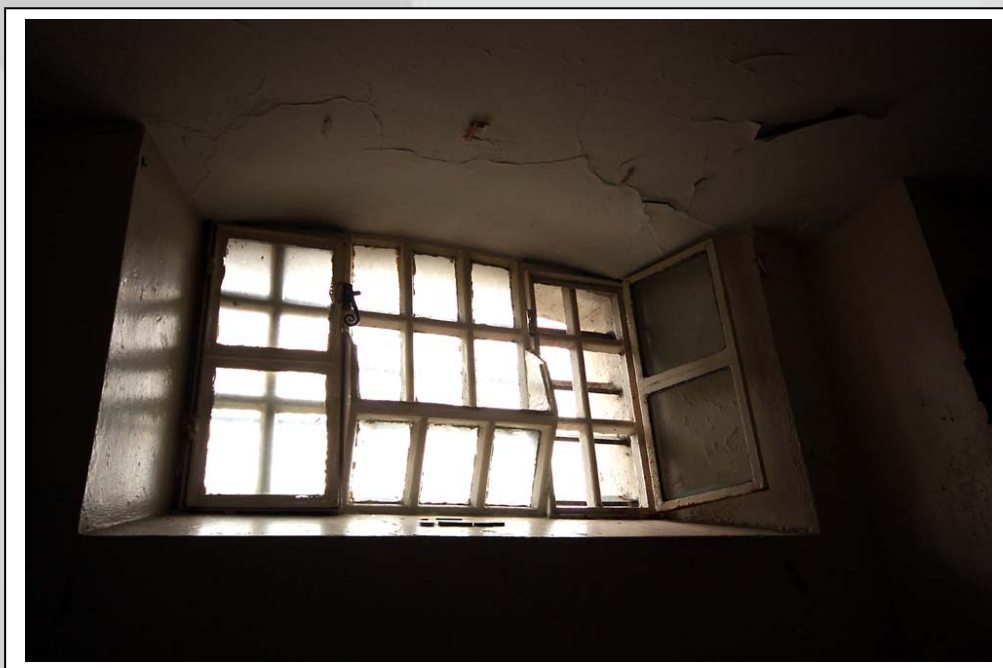
I believe, at night, it comes “alive”. Analysing it, I could have cropped it at the top of the image, but decided against doing so, as beyond the lights are hills and a mountain, which, whilst, not seen, or even known to all the viewers, was important to me. I realised this could have been a mistake, however on reviewing the over all composition I feel the void works within the 2/3rds rule, along with the colour, light and reflections. In the final analysis the image was taken with my Canon 500D using the 18-55mm lens on F5.6, at an exposure time of 5 seconds on ISO100 at a focal length of 55mm, and slightly sharpened using Photoshop, and it appears to have a good composition, sharpness, and has certainly captured the cityscape I set out to capture, and although I had initial doubts over the background I feel that it benefits the image’s composition, and by taking time to find the foreground position, with correct balance and lighting details, especially from the vessel, I feel that the colours, although the photograph was taken at night, “shine”, not only on and around the vessel, but also along the promenade.



## Part 2.

### Understand Land and Cityscape light and shadow and image depth.

The first image I have chosen may look a little strange, however, I have chosen it to convey the subject of light (or the lack of it in this case ). This photograph was taken inside a now deserted Victorian Prison cell on a very dull and cold day earlier this month with only the ex Deputy Governor with me. I was “lucky” enough to photograph the whole Prison, however, whilst in one of the cells, I decided to close the door to envisage the feeling of being locked up in this horrible place and as all the light fittings had been removed, the only light into the cell was from this window. I stood for a while just trying to imagine what conditions the inmates had to endure and decided that the only “light” they had would come from this tiny, dusty and dirty, window. As the prisoners were only moved to their new home a matter of months ago, observing the condition of the ceiling, one can only imagine the conditions they had to endure. I have edited this in Photoshop to lighten it a little as the original was a little under exposed, and have also slightly sharpened it as the double glass in the centre and left windows gave the impression of being out of focus, as the only open window was the one to the right of the image. The photograph was taken with my Canon 450D using a Sigma 10-20mm lens on F6 at 1/40sec at ISO200 at a focal length of 16mm.



The second image was taken in a ruined castle, and as I had to wait for the sun to play its part in creating the image I had in my mind, so set the tripod in position to the left of the area to maximise the light. As it was partly in good light and part in shade, and I decided to compose the shot to maximise the warmth of the sandstone, shadows and light, both on the wall and across the stepped area, and shooting low down also took the town behind out of the scene as I wanted the picture to look like it could have been taken anywhere, in any foreign country, and with the warm glow from the walls, the shadows and the blue skies, it offers possibilities. Had the photograph been taken at a different time of day, even half an hour earlier/later, it would have appeared completely flat. The photograph was taken using my Canon 500D using a Sigma 10-20mm lens on F5.6 at 1/500sec on ISO100 at a focal length of 10mm.



The final image was taken at sunrise, or, as I now know it, the magic hour, from the rear of my property. Luckily, I had my large Sigma lens still on the camera from a previous shoot, so having little time once the sun eventually appeared on the horizon I managed only about a dozen photographs as the sun was rising so quickly, however, this image shows the local Power Station to the left, and in the lower part of the image a part of Douglas, both in silhouette. As the sun was rising on the horizon it appeared to “drag” the light with it, and rise through the wispy clouds which added to the effect of the image. I have contrasted, and sharpened this photograph in Photoshop which was taken using my Canon 500D with the Sigma 50-500 lens at F5.6 at 1/1000sec on ISO100 at a focal length of 363mm.



### **Part Three.**

#### **Know how to use near and far subject elements to create depth.**

The first image was taken during the recent winter weather at a stone circle not too far from where I live, and on this occasion I was lucky to find a sunny day to take the photograph as the combination of the virgin snow, the clear blue sky and the textures of the stones fitted, not only my previsualisation, but gave me the opportunity to use aperture priority to create depth to the image, to show the stones in the foreground and the fresh snow on the mountains. The image was taken fairly early in the morning, showing off the long shadows on the hillside as well as the light/shade of the stones. The photograph was taken using my Canon 500D with an 18-55mm lens on F14 at 1/160sec on ISO 100 at a focal length of 23mm. I have slightly cropped and sharpened the image using Photoshop, and in evaluating the final image I feel the composition is well balanced, and has a good depth of field, and with the mountainous regions dropping away from left to right, against the stones “falling” from right to left, I believe the balance to be correct in the overall image.



The second image was taken at a disused mine shaft on the east of the island fairly early in the morning, and although the sun was shining, there was a slight mist hanging in the area which offered the image an extra dimension visually, and as my previsualisation was to create a photograph which could have been taken anywhere, and not unique to the island. I focused on the remains of the mineshaft, as it offered an interesting foreground, and with the rising hills in the background I felt it offered an “almost Tuscan” feel to the image. However, upon reviewing the image I felt it looked rather flat, so decided to add vibrance and slight saturation in Photoshop to offer the image a brighter and warmer feel. The photograph was taken with my Canon 500D using a Canon 70-200mm lens on F5 at 1/100sec on ISO 100, using a focal length of 70mm. In evaluating, and analysing the final image, I feel there is a good composition, and depth of field, and with a mixture of the natural misty light, and that which was created in Photoshop, the image appears to have an artistic, almost painted feel to it, which, when considering the subject matter being effectively, and old ruin, could be considered successful for my previsualisation.



## **Part Four.**

### **Recognise the importance of observation when photographing land and cityscapes.**

This particular image has escaped me for many years, as living on an island, we do not get heavy snowfalls too often, and this is what attracted me to the scene, which although in the “middle of no-where” is a place I often pass by, and always either stop or slow down. On this occasion however, I had to abandon the car at the bottom of an extremely steep hill and walk on snow and ice for approx 20 minutes in order to capture what I hoped would be at the top. I was, and still am, delighted that my previsualisation became reality. These old, gnarled, bent trees on the hillside, partially covered in snow by the direction of the wind was exactly what I wished for, and as the wind was still blowing the clouds around, the light was so varied, making the scene even more interesting. The photograph was taken on my Canon 500D using an 18-55 lens at F5.6 at 1/1000sec on ISO 100 at a focal length of 18mm and was slightly sharpened in Photoshop. With regard to the evaluation, I hope I have captured the essence of this dramatic barren landscape on such a rare occurrence and feel, strange though it may sound, that the image offers “warmth “ amongst the cold of the day.



The second image was taken at a quayside not too far from my place of work and as the sea water had frozen for the first time since 1986 I felt compelled to find a “different” view of this unusual event and using my powers of observation rather than the obvious photograph. As I wandered to the top end of the quay, I noticed a small area of water surrounded by approx 2” depth of ice, and decided to take the shot with a view to a little “trickery” at a later stage, as my previsualisation could only be done in post- production. Having viewed the original image, I then decided to rotate the shot 180 degrees in order to give the viewer the impression that it had been taken from below the ice and water with buildings now appearing upright. The photograph was taken with my Canon 500D using an 18-55 lens on F5.6 at 1/80sec on ISO 200 at a focal length of 48mm and was sharpened and rotated in Photoshop. Evaluating the final image, I am pleased to have created an “unusual” view, combined with my own use of previsualisation, along with the technology within Photoshop especially as this natural event happens so rarely, and only lasted for a short period of time.



## Part Five.

**Ordnance Survey** is an executive agency of the United Kingdom Government and is the mapping agency for Great Britain (and the Isle of Man). The OS map is essential living on an island such as mine, which, is obviously surrounded by seas, which are often rough, and which has many glens which are slippery when wet, rocky and mountainous areas where photographing (and even walking) can be extremely dangerous if one does not consult the OS map, and/or carry out a risk assessment prior to any assignment. The original maps were made by triangulation in the mid 1700's and underwent many changes, however, in the 1930's the process was repeated and resulted in the building of many triangulation pillars using prominent locations such as hill tops on which the precise locations were determined and the details in between were then filled in with less precise methods. During my research I was intrigued to find that many of the European maps assisted the invasion forces during the Second World War. The more modern OS maps are based on aerial photographs, but large numbers of the pillars remain, many of which have been adopted by private landowners. The OS' flagship digital product known as OS MasterMap was launched in 2001 and is a database that records every fixed feature of Great Britain larger than a few metres in one continuous digital map and is offered in themed areas covering road layers, including GPS systems, to building layers which are linked to it's topographical identifier. On a purely practical level, I have used the OS maps regularly as already mentioned, there are some extremely dangerous areas on my island, and one in particular, known as the "Chasms" has severe cliffs with drops of many hundreds of feet to consider, so not to consult any map/s would be foolish in the extreme. Similarly, the **Relief Map** can be equally important when considering outdoor photography as it offers a three dimensional representation of the terrain, and is usually exaggerated by a factor of five and ten to give a decent visual recognition of the terrain's topographic features which can be extremely useful if visiting, say, a hilly or mountainous region as the map itself shows successive layers, with edges following the contour lines on the map. They may be assembled in a stack to show a rough approximation of the terrain and are commonly used for as a base for architectural models, or similarly, for the landforms, the stack will be smoothed by filling in with some material, and would be used directly, or for greater durability, a mould may be made to produce a plaster model. The model of our island is sized from sea level at 0-50m up to the summit of the mountain at 650m, and is coloured graded at regular intervals.

## **Part Six.**

### **Health and Safety.**

Apart from the photographic equipment in the **studio**, the most important issue is the Health and Safety of your subject/s and to ensure this is correct all electrical equipment should be portable appliance tested, and all wires should be wherever possible, laid in such a way as to avoid trips and/or falls and all lighting should be kept well clear of any backdrops to avoid the risk of fire. The subjects should be made aware of all emergency procedures, and any Staff such be trained in the use of all safety equipment.

In essence, avoid unacceptable and unnecessary risks to the Health and Safety of members of the public by initiating a risk assessment which should evaluate any hazards and take any required actions making sure to record the significant findings, as they may be required in the event of any future issues/problems. So, in conclusion, make the studio a safe a place as possible, and check all equipment is in good working order on a regular basis, always keep good records, and make certain, any Public Liability Insurance is not only up to date, but placed in such a position that everyone can see it, provided of course, that there are employees. Finally, if using chemicals, data sheets should be acquired and followed at all times.

**External photography** covers so many aspects of Health and Safety. Health, and the weather, for instance, requires suitable clothing, foot and headwear, food and drink when on location and differs from season to season. The safety when photographing in such areas as mountainous areas, rocks or any environment which could be considered potentially dangerous. When taking motorsport photographs for instance, listen to the advice of Marshals who will advise of the “safe” or “safest“ position/s, and wear a tabard or high- viz clothing to identify yourself. Consider the time of day, the location, the weather conditions and your own safety at all times, and as above take time out to initiate a risk assessment, as if on location there is a problem, for instance, like the light going quicker than expected, that is not a good time to remember your torch is in the car at the other side of the valley, oh, and where’s the map and compass?

So, in conclusion, for your own Health and your own Safety, consider the location, the time of year, the time of day, what to wear, and have suitable food and drink in your bag and always, always have a map, torch, check there is ample fuel in the vehicle, and most importantly always have a mobile phone in your possession. Finally, **always** remember to tell someone where you intend going. Effective communication can be a “Life-Saver”.

**Post Production** also has to be complied with, or at the very least understood if working from home, as it is encompassed within the Health and Safety Regulations known as Display Screen Equipment ( DSE ), where one should consider positioning of the computer, the risks of physical disorders such as back pain, visual tiredness or even mental fatigue. Once again, a risk assessment is vital to identify and evaluate any risk/s such as adequate lighting, any glare which can be alleviated by the use of blinds, and be reflection free, adequate leg room to allow for postural changes, a usable keyboard which is adjustable, detachable and obviously clean and legible. Noise, wherever possible should be kept to a minimum and all chairs should be both stable and adjustable. Should the user request a footrest, this should be provided. The angle/situation of the computer, and especially the keyboard and mouse is of importance when considering the positioning of the user’s forearm and wrists in order to avoid repetitive strain injury/ies. There should be adequate space on the desk area and the user’s eyes should be roughly in line with the top of the screen. The working area should be tidy, and not a trip hazard, and the air, heat and noise levels should be acceptable. Finally, the software provided should assist the user carry out their relevant tasks to respond quickly, with adequate help, minimise stress, and be user-friendly.