PHOTO 12

TERM 3 PROJECTS

This term you will be completing a number of mandatory assignments (in addition to your Tumblr assignments)

Due dates may change from year to year so ASK your teacher is you are unsure.

1. CHESTERFIELDS:

You must submit a photograph for the Chesterfields project. See assignment sheet for details as this submission changes from year to year.

1. STILL LIFE
* As a group, create a still – life from materials/objects provided and ANYTHING ELSE that you want!
* Create depth with your objects.
* Create levels (of height) with your still-life objects.
* Create areas of texture and detail.
* Make sure that it is interesting from ALL angles. Work in the round.
* Think about how light will interact with your still-life. In fact – why don’t you have the room lights off and the spot lights on as you are arranging it?
* Think about light in unorthodox ways.
* While you are constructing your still-life think about the photographs you can/will take of various aspects of the arrangement.
* This does NOT have to be a traditional still-life, either in construction or final image.
* REMEMBER that at least half of your creative decision making for this project is in the selection and arrangement of your objects to create INTERESTING and dynamic imagery possibilities.
* Your images must demonstrate an original and inventive approach to the imagery. How are you going to differentiate your images from your classmates if you are all taking pictures of the sme thing?
* Take a roll of 35 mm b+w film as well as digital images.
* Hand in :
* 1 final black and white print (8 x 10?) plus test strips and contact sheet.
* 1 scan of your final printed image.
* A series of 4-8 digital images plus digital contact sheet.
* LANDSCAPE PHOTOGRAPHY
* Inspired by Ansel Adams
* An investigation of the patterns, textures, shadows and symmetry of the natural world inspired by the work of Ansel Adams (take a look at the slide show that Mr. Long set up for you).
* Collect some film and a 35 mm camera from your teacher and spend some time outdoors this spring break! If you need to you can always buy more film from London drugs or any reputable camera shop. At Point grey we used *Ilford Fp 4 plus 125 speed black and White film* and *Ilford HP5 plus 400 speed film.* Also take digital shots in addition to your film shoots as tests and a plan B in case your film shoots don’t turn out.

Shoot 1:

* On a bright, sunshiny day go on a walk in nature. Try to get away from the city. Pacific spirit park might be nice but it doesn’t have a tone of exposure to the sun and the types of landscape you can get there is pretty limited. Talk to your teacher about better options.
* On this photoshoot I want you to notice light. Take pictures of dramatic shadows in nature or how light can emphasize texture. Alternately look for reflections on water or symmetry in nature. Take at least one or two rolls of film. Spot meter when possible and bracket when spot-metering is not an option.

Shoot 2

* Nature photography at night.
* You are going to need your own light source. The size and intensity of that light source will determine the breadth and possibilities of your subject matter. If you have a small light you will have to focus on smaller details and textures. If you have a larger, more powerful source of light (car headlights?) then you have some different options (illuminating a tree or crop of trees. Rocks etc). Spot meter!
1. CYANOTYPE:

You must provide a black and white image for use in a Cyanotype. This can be an existing photo or a new one, depending on your preference and whether or not your teacher has instructed you to choose one or the other. Make sure that it is of appropriate resolution and approximately eight inches by ten inches. It should be a very high contrast image. You will probably have to adjust this in a photo-editing program of your choice.

1. *PEOPLE OF POINT GREY* PORTRAIT:

You will be assigned to photograph a student for inclusion in our annual People of Point Grey magazine. You will be paired with a Design 12 student who will be heading the content and design of the article. You will probably not have a choice in either your Design 12 partner or your assigned subject.

Meet with both your design 12 partner and your subject and find out all you can about the shoot. Plan the following considerations for the shoot:

-location

-costume/outfit

lighting.

Time (may be relevant to location and lighting if you are shooting outside)

Make sure your images are appropriate relevant to, and revealing of, the focus of the article.

RESOURCES

<https://www.theguardian.com/artanddesign/gallery/2011/sep/30/photography-celebrity-portraits>

(there are some really interesting brief explanations about the photos accompanying)

Richard Avedon

Irving Penn

Annie Leibovitz

Also: see portrait and Fashion photographers on important photographers list and check out Vanity fair, Vogue, Rolling Stone magazines or the like.

HAND-IN

A contact sheet

4-5 photos (digital submission is fine)

A brief written statement (100-200 words) revealing your rationale, approach and decision making for the images. Why did you take the photos the way you did and what do you hope to reveal about the subject.

1. FASHION SHOOT

Do a fashion shoot. Find a model(s), dress them, choose location, include props, make-up etc.

I want you to be as creative as possible with this shoot. Try to take photos that are original, surprising, challenging, provocative.

Make sure the compositions are DYNAMIC. Use extreme POV’s and cropping.

You of course have to involve others as models but feel free to include other collaborators such as fashion designers, painters, make-up artists etc if you wish.

Gather inspirational images from magazines, books, or the internet that inspire you in terms of subject, colour scheme, location, lighting, composition etc. These do not all have o be photographs of models. They can be images of interiors, illustrations, paintings, colour swatches from paint stores etc.

Paste them together to create what’s called a mood board. Not all of the images need to be reflected directly in your own shots, but there should be a real and direct connection to your own work. YOU ARE, UNDER NO CIRCUMSTANCES TO FINISH THE MOOD BOARD AFTER YOUR PHOTOSHOOT!

HAND-IN

5-10 digital images

1 mood board.

A list of collaborators.