

## **- HSFC SUMMER SCHOOL -**

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We look forward to welcoming you to the Art & Photography Department at HSFC in September. In the meantime, we have set you a series of creative tasks which we hope you will enjoy but will also help you practice and develop skills ready to start your new courses. You should find them something of a challenge, but hopefully stimulating and enjoyable ones. So, don't be too precious about your outcomes. The most important thing is to try new ideas and share them with us so we can help and guide you.

Whilst the tasks in 'section 1' are mainly aimed at Fine Art Students, and the tasks in 'Section 2' are mainly aimed at Photography Students, these are certainly not mutually exclusive. We encourage ALL students within the dept. to think of the 'tools' we use, be it pencil, brush, camera or anything else as simply a means to end.

The most important thing is that you 'THINK!'

You could attempt any of the tasks in either sections regardless of your course of study. They are merely starting points for creative enquiry and development.

We would encourage you ALL to read both sections.....

You should follow us on Instagram @hsfc.art.photo if you haven't already as we will be sharing your responses to each task. We'll also be sharing our current and former students work to give you some inspiration. We hope you enjoy exploring and experimenting.

Photograph and/or share your work with us using the hashtag #hsfcsummerschool and tag us @hsfc.art.photo

# Section I – Fine Art

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## Task I : Line - Texture and Mark - Making

1. You will need to look for interesting textures in your surroundings. These could be spikey, rough, smooth, curly, layered, bumpy etc. It doesn't matter what they are, and don't worry about colour. Photograph these textures so you have recorded them. Try to get good quality images in focus (particularly if you are a photography student) and they should be abstract; you don't need to worry about what the object is, just it's surface.
2. Collect as many black and white media to make marks with. Ideally, these will be wet and dry media, but whatever you have access to- crayons, pens, ink, paint, even coffee will do if you have nothing else!
3. Study your textures, either the objects themselves or the photographs carefully, try to recreate these textures using different media. Also consider what tools you are making the mark with- brushes, sticks, screwed up paper, bubble wrap and even fingers.
4. Physical Texture – using sticks, seed heads, leaves or artificial objects such as nails, keys, fragments of plastic - try to create a drawing that uses these materials to recreate a natural or artificial object such as a seed head, plant or object.

### Resources:

More information about mark-making: <https://www.tate.org.uk/art/student-resource/exam-help/markmaking>

Artist exploration step by step: <https://lynnechapman.blogspot.com/2017/03/mark-makingexploration.html>



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## Task 2: Objects and Line

1. Choose an object with an interesting shape. This could be things you find around your house or its external surroundings. For example: plants, tools, crockery, shoes
2. For this task, we are only interested in exploring **line drawing**, choose any media, but avoid pencil. Don't be precious with this task, don't erase anything.
3. Work through these series of drawing challenges:
  - a. 5-minute drawing: record as much information about your object in 5 minutes
  - b. Continuous line: draw your object without taking your pen off the paper, describe it in one single line
  - c. Blind drawing: draw your object without looking at your piece of paper. To make it extra challenging, make it a continuous line drawing as well!
  - d. Opposite hand: use your non-dominant hand to draw your object
  - e. Create a 'sustained drawing' on A3 incorporating the best elements of your other experimental studies.

### Resources:

Help with line drawing: <https://www.studentartguide.com/articles/line-drawings>

Step by step with video demonstration: <https://www.carsonellis.com/blog/2020/3/18/qac-assignment4-continuous-line-contour-drawing>



## Task 3: Still Life

1. Collect interesting objects from around or outside your house. Look for interesting shapes and textures, you may want them to have a theme (e.g. natural forms, kitchen equipment)
2. Build a still life from your objects, considering how they fit together. Consider the height of the objects, the surface you place them on, and their scale. This could be a small collection of tools and bottles on a table-top or built on the ground using umbrellas, plants and boots, the choice is yours! For this task we are exploring **composition** and **line**
3. Work through these series of drawing challenges:
  - a. 5-minute drawing: record as much information about your object in 5 minutes
  - b. Take a line for a walk: Continuous line- draw your object without taking your pen off the paper, describe it in one single line
  - c. Blind drawing: draw your object without looking at your piece of paper. To make it extra challenging, make it a continuous line drawing as well!
  - d. Opposite hand: use your non-dominant hand to draw your still life
  - e. Line weighting: Using a pen or pencil, make a line drawing (no hatching or shading) of a plant or part of a plant against a plain background. Use different line weights. Pay attention to the negative space around the subject.
  - f. Cross hatching/Stippling: Make a drawing of a still life without outlines, describing the form either by cross hatching or stippling (dots).

### Resources:

Tate guide to Still Life : <https://www.tate.org.uk/art/student-resource/exam-help/still-life>

Showing the diversity of approaches to still life: <https://www.studentartguide.com/articles/still-lifedrawing-ideas>



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## Task 4: Tone / Value



***“Chiaroscuro..... is generally only remarked upon when it is a particularly prominent feature of the work, usually when the artist is using extreme contrasts of light and shade”.***

1. Chromatic Scale – Draw six squares in a line next to one another. Add increasing amounts of black paint to clear water to paint each successive square. The aim is to create a series of tints with equally spaced values/tones. Test each new tint on the edge of a separate piece of paper and hold this against the scale.
2. Create an exaggerated lit scene of either a face, interior or object using a lamp, light or angle poise or using brightly lit times of the day. Document this with a series of drawings and photographs to show the variation and changes in tone.
3. Drawing or photographing only shadow or light – area of tone using negative and positive shadows or for example shapes created by pools of sunlight: Using only black and white chalks or oil pastels on a grey background, draw a still life
4. Draw or Photograph ‘shadows’ and contrasts of light and shadow – drawing from your own reflection with an exaggerated light source for example. Try to omit / not draw outlines and just draw areas of light using white or darker values of tone if depicting shadow and using charcoal or graphite sticks or pencils.

Resources:

<https://www.tate.org.uk/art/art-terms/t/tone>

<https://www.tate.org.uk/art/art-terms/c/chiaroscuro>

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## Task 5 : Composition

1. Cut out a series of viewfinders from card if you have it, but paper will work if not. The basic viewfinder shape is a rectangle (10-15cm hole is fine, doesn't need to be huge) but you can also cut out a triangle and a circle.
2. Start by using your still life from the previous task. Hold up your viewfinder and move it around looking to create interesting compositions. You will need to move around the still life, get closer and further away. Which views lead your eyes away? Which highlight interesting shapes and forms?
3. Create an Open & Closed composition.
4. Repeat the drawing exercises from the previous task using your viewfinders to help you create your composition:
  - a. 5-minute drawing: record as much information about your object in 5 minutes
  - b. Continuous line: draw your object without taking your pen off the paper, describe it in one single line
  - c. Blind drawing: draw your object without looking at your piece of paper. To make it extra challenging, make it a continuous line drawing as well!
  - d. Opposite hand: use your non-dominant hand to draw your still life
5. Expand your use of **'MEDIA'**: Use a camera or camera phone to complete the task. Take a series of images carefully considering the **composition** of your images but also your **viewpoint** (consider shooting from high and low angles, not just at your eye level)

You do not have to use the still life to complete this task. You could take your viewfinder out on a walk (observing whatever Govt. guidelines on social distancing etc are available at the time) with you in an urban or rural landscape and look for interesting things to draw (you may wish to photograph these views) or you could even translate architectural, interior or exterior details from your home.

### Resources:

How to make and use a viewfinder: <https://rebeccaarttutor.com/2016/04/16/what-is-a-viewfinder/> Visual Guide to Composition:

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# COMPOSITION

NAME \_\_\_\_\_ PER. \_\_\_\_\_

The art of organizing elements of artwork into a harmonious and pleasing whole.  
The consideration of how objects are placed in a design or work of art.

Tips for creating good composition:

## 1. Overlap

Place objects slightly over one another. This will get the eye to move from one element to another. Objects should not be touching each other by edges ("no kissing allowed!"). Avoid isolation. Build a relationship between objects.

Good overlapping



Avoid kissing



Avoid isolation



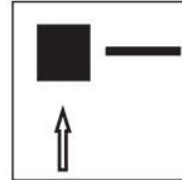
## 2. Crop

Consider having objects go off the edge of the page. This gets the viewer in and out of the picture. Avoid floating objects within the edges of the page.

Have object go off the page



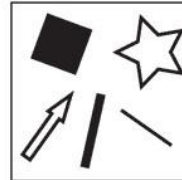
Avoid floating objects



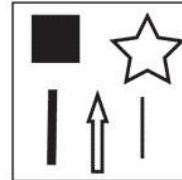
## 3. Rotate:

Consider placing objects at an angle. Things that are tilted create a more dynamic composition. Artwork with objects that are perfectly lined up with the edge can be boring.

Tilt objects



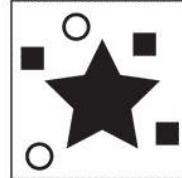
Avoid all objects upright



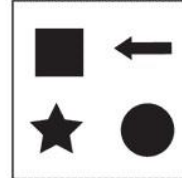
## 4. Focal Point

Create an area of importance. Give the viewer something to focus on. One way to achieve this is through size variation. Try not to have all elements the same size. Another way to create focus is through color dominance.

Use size & color variation



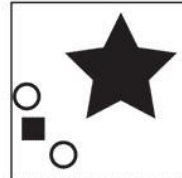
Avoid all objects the same size



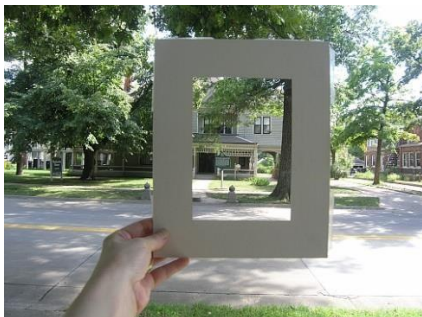
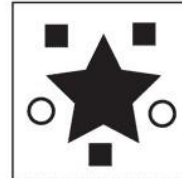
## 5. Off-Centering

Avoid placing objects directly in the center of the page. Think about placing objects slightly to one side. This will create a more interesting composition. Try to keep elements balanced as you do this. For example, one large object could be balanced by 3 smaller ones. (Note: this does not mean that a symmetrical design cannot be successful.)

Off-center objects for interest



Centered can be boring



## Task 6: Texture & Colour Scavenger Hunt

This task suggests the use of photography, something Fine Art students will be utilising on the course. But the work could easily be developed by the use of any of the techniques outlined in other tasks.

1. Take 20-30 photographs where the subject matter is all the same colour
2. The subject matter of each image is up to you but there should be a connection between all of them through the colour in each
3. You can include people in images, consider the colour of the garments they are wearing. You could take photographs of urban or rural areas (if appropriate), or objects in those areas.
4. You could photograph objects you find around your house which have particularly striking colour.
5. You still need to consider the viewpoint and composition of your images, so have a look back at the composition task for help with this.

### Resources:

Example of a photobook where images use the same colour pallet:

<https://vimeo.com/381155719>

Examples of colour connections): <https://www.photopedagogy.com/blog/red-alert-the-joys-of-editing>

William Eggleston's work using colour: <http://egglestonartfoundation.org>



## Task 7: Found Texture / Frottage





## EXPERIMENT !

- Frottage is a surrealist and 'automatic' method of creative production that involves creating a rubbing of a textured surface using a pencil or other drawing material. Create a series of these studies on a variety of surfaces and see what creatures, structures, and what imagery you can create from this.
- Grattage is a surrealist painting technique that involves laying a canvas prepared with a layer of paint over a textured object and then scraping the paint off to create an interesting and unexpected surface. Try scraping paint on to paper or canvas with a roller or brush or palette knife to create marks or indentations from the surface below.
- PHOTOGRAPH: A series of textures and surfaces and combine these either as print outs or as layered images on Photoshop or another editing programme/App you have access to. Place these in different arrangements or juxtapositions to create a contrast between surfaces.
- Using either the previous techniques try painting or drawing into one of your collected Grattage or Frottage explorations to combine and create something entirely new.
- Hapa-zome is a Japanese word meaning 'leaf dye' and was given to a technique for transferring plant image and colour on to fabric by beating the colour into the material. Experiment with this technique – using a hammer, cloth or paper, flowers, or leaves. After you have explored this you could try drawing, painting or stitching into these experiments to develop the work further

### Resources:

Frottage: <https://www.tate.org.uk/art/art-terms/f/frottage>

Grattage: <https://www.tate.org.uk/art/art-terms/g/grattage>

Intro & Examples: <https://www.youtube.com/watch?v=tQJD7inost4>

Hapa Zome technique: <https://celiawil.wordpress.com/2013/01/13/hapa-zome-on-paper/>

## Task 8: Collage

1. Collect papers: envelopes, maps, junk mail, magazines, newspapers, coloured paper, packaging. You could even reuse some of your mark-making experiments from the first task (or scan and print them if you don't want to cut up the original).
2. Cut up or tear up your papers. Think about the scale of the different pieces. Also consider your background paper- is it white? Or coloured? Or another found piece, like a newspaper page.
  - a. Keep it simple- strips and blocks of paper like Kurt Schwitters
  - b. Cut organic curved shapes from coloured paper like Henri Matisse
  - c. Cut up more figurative imagery like Hannah Hoch
  - d. You could go really simple but include your mark-making textures like Iain Perry
3. Move your shapes and layers around, remember, simplicity often produces stronger imagery than that which has overly worked. Negative space is also important in the composition. ONLY Stick your pieces down when you are happy with the composition.

### Resources:

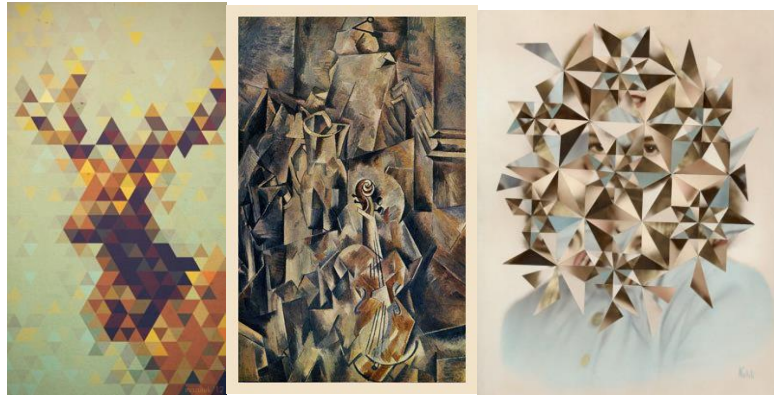
Introduction to collage: <https://www.tate.org.uk/art/art-terms/c/collage>

Contemporary collage examples: <https://www.itsnicethat.com/articles/collage-artists-instagram/60616>

Photoshop tutorial: <https://www.youtube.com/watch?v=nBdFvFAJgQ8>



## Task 9 : Movement, Perspective, Distortion and Shape



1. Learning basic Photographic image manipulation, is a great way to improve your exploration and development of projects. For this task, you can use imagery in the object and still life tasks but alternatively could choose a more challenging subject matter such as portraits or landscapes.
2. Work with or from photographs, just make sure they are yours and of good quality. You could even make it a self-portrait if you can sit in front of a mirror and take a photo.
3. You should still consider composition; are you recording the whole image? You could use your viewfinder to help you, but also consider different viewpoints. You could draw from above, below or a face in profile.
4. These are the Photography/drawing exercises:
  - a. Multiple perspectives/Viewpoints: Draw or take a variety of photos at various viewpoints, angles. Create a 'Joiner' inspired by David Hockney.
  - b. Lack of focus: simplifying shape. Blur or move the camera/phone and take multiple shots with some images so you could overlay, collage or mix images together.  
Create a painting from this exploration.
  - c. Repetition, distortion and over laying. The Photoshop tutorial (Below) inspired by the artist Julie Cockburn in Photoshop may help. Could you develop from your photographs by creating your own drawing/painting from this?
  - d. Motion Blur: Inspired by Umberto Boccioni - make two kinds of drawings that focus on capturing movement or the sensation of movement. See how many different kinds of human movement you can depict on a page. Make quick, small sketches of figures in motion. Use different shapes, lines, and symbols to indicate the same kinds of movements sketched in the first drawing. Apply to a page alongside a series of photographs recording sequences of movements.

Photoshop Tutorial: <https://www.youtube.com/watch?v=tp42uubMuq8> Hockney Joiners

Examples: [https://www.youtube.com/watch?v=cGtraVb\\_0vY](https://www.youtube.com/watch?v=cGtraVb_0vY)

Cubism & Joiners: <http://thedelightsofseeing.blogspot.com/2011/03/cubism-joiners-and-multiple-viewpoint.html>

## Task 10: Portraits

1. When learning to draw, or learning anything for that matter, the best way to improve your observational skills is to practice. For this task, you will repeat the techniques explored in the 'Object and Still Life' task (3) but with a more challenging subject matter.
2. Ideally, work from life but you can work from photographs if need be, just make sure they are yours and of good quality. You could even make it a self-portrait if you can sit in front of a mirror.
3. You should still consider composition; are you recording the whole face? You could use your viewfinder to help you, but also consider different viewpoints. You could draw from above, below or a face in profile.
4. These are the drawing exercises:
  - a. 5-minute drawing: record as much information in your portrait in 5 minutes
  - b. Continuous line: draw your portrait without taking your pen off the paper, describe it in one single line
  - c. Blind drawing: draw your portrait without looking at your piece of paper. To make it extra challenging, make it a continuous line drawing as well!
  - d. Opposite hand: use your non-dominant hand to draw your portrait
  - e. Choosing the most successful elements of previous drawings create a more sustained study of your favoured approach on a larger A3 scale.

### Resources:

Instructions for blind contour portraits: <https://www.carsonellis.com/blog/2020/3/29/qac-assignment11-blind-contour-portrait>

Video demo of blind contour drawing: <https://youtu.be/SfoC-M-JMt0>

Help with facial proportions: <https://www.thedrawingsource.com/proportions-of-the-face.html>



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## Section 2 – Photography



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## Task 1: Abstract

***“Things are not always what they seem; the first appearance deceives many; the intelligence of a few perceives what has been carefully hidden”. Phaedrus***

- 1) Bokeh is defined as "the way the lens renders out-of-focus points of light".
- 2) In addition to being an exciting part of outdoor night photography, bokeh can be created in dimly lit interiors, when photographing sequined fabric, glitter, sparkle or points of strong light etc.  
Try photographing in different low light conditions, interiors and exteriors (if possible). Experiment with creating Bokeh images, try to create 'light trails' ... either by photographing moving lights or by moving the camera whilst photographing lights or other points of strong glitter, sparkle etc.....
- 3) Reflections: **Emphasise the reflection, not the objects themselves**, as in the urban landscape photography of Yafiq Yusman. Explore reflections within your work such as those that occur upon metal, glass or water. Try photographing different subject matter: people, objects, places.... Consider looking at and through as in the work of Sabine Hornig.
- 4) A Vortograph is the abstract kaleidoscopic photograph taken when shooting an object or scene through a triangular tunnel of three mirrors. Alvin Langdon Coburn's images were some of the first abstract photographs taken.  
Play around with glass lens prisms, a series of mirrors, hand held, or wall mounted or any other reflective surfaces and experiment with reflecting/ refracting the light to create abstract images.

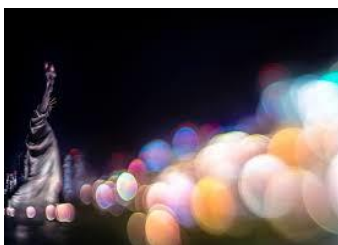
<http://www.zenthinking.net/blog/nothing-is-what-it-seems>

<https://www.takashikitajima.com/Water/>

<https://mymodernmet.com/yafiq-yusman-instagram-singapore/>

[http://www.tanyabonakdargallery.com/artists/sabine-hornig/emodal/photography\\_3](http://www.tanyabonakdargallery.com/artists/sabine-hornig/emodal/photography_3)

<https://www.mutualart.com/Artwork/Vortex-Eagle--Vortograph-/C442C7105B0123DD>



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## Task 2: Line

*“I walk the line” Johnny Cash*



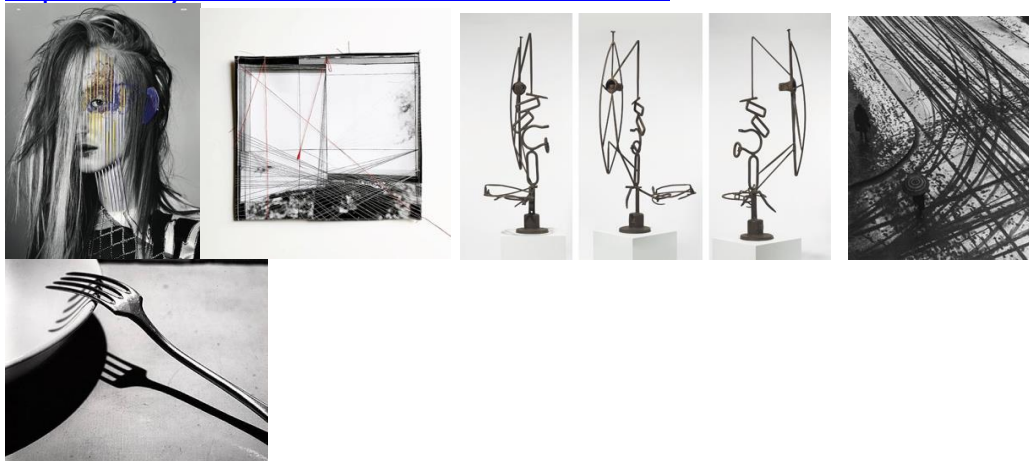
- 1) Photograph examples of line in the Natural world: patterns in nature, textures, surfaces, trees, forests, landscape, cross sections, close, uniformity, repetition, organic, wavy, flowing.
  - 2) Manmade world: patterns in architecture, structure, grids, pylons, streets, stacks, rows, piles, urban, environment, order.
  - 3) Develop - Take photographs of both and then print out. Cut up and collage mixing natural and manmade together – When collaging think about line in relation to: direction, angle, geometry, thickness, perspective, symmetry, complementary, juxtapose, balance, narrowing, widening.
  - 4) Look at the artist Gisoo2024 (Instagram) and using old photographs cut up and manipulate the images. Start to stitch with line over the top. You can combine more than one image, make into a 3D form or attach other materials but work over with coloured threads in lines to alter and distort the image. Alternatively use manipulation software to highlight and accentuate the lines in your images through the use of colour.
- Other artists to look at could include Maurizio Anzeri and Lisa Kokin.
- 5) Research the art of the Constructivists: find any house hold objects in multiples, i.e. drinking straws, cocktail sticks, matches, jenga blocks, kebab skewers, sticks, knives and forks and Photograph. Look at the work of Anton Stankowski or the solitary fork of Andre Kertesz.
  - 6) Create a 3D sculpture. Any shape or size but needs to create interesting lines and shape. Wire is very effective, particularly when using abstract shapes. Any wire ripped from a sketchbook or notebook works fine. Look particularly at Constructivist sculptors like Naum Gabo, or Abstract Impressionist sculptors like David Smith. Once the structure is made photograph using directional light, creating shadows and photograph from unusual perspectives. The photographs can be edited and manipulated using any software/app you consider appropriate.

[https://www.saatchigallery.com/artists/maurizio\\_anzeri.htm](https://www.saatchigallery.com/artists/maurizio_anzeri.htm)

<https://www.instagram.com/gisoo2024/?hl=en>

[http://www.all-art.org/20oct\\_photo/Stankowski1.htm](http://www.all-art.org/20oct_photo/Stankowski1.htm)

<https://www.youtube.com/watch?v=3hHWcnL0244>




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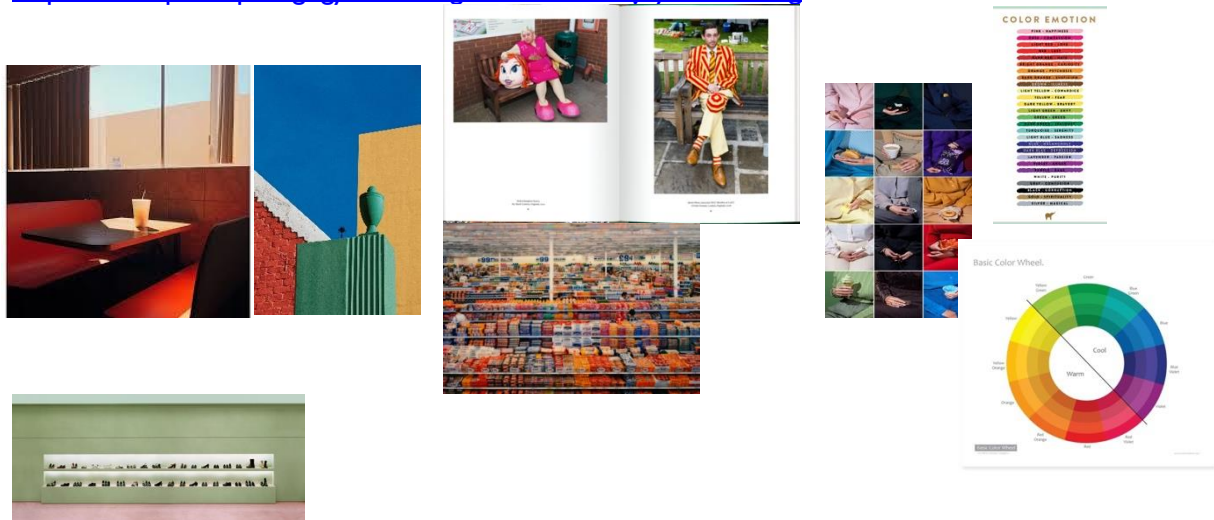
### Task 3: Colour

*At it's inception Colour Photography was considered vulgar and not worthy of artistic merit compared to the art of Black and White. However the ground breaking work of a range of photographers has changed that perception.*

- 1) Photographers Franco Fontana and William Eggleston both explore the relationship between colour and their environment. They utilise light and specific photographic processes to achieve their very 'high quality' results. Use either photographer to create a response. Take a minimum of 24 photographs exploring colour in your current environment.
- 2) At the opposite end of the colour spectrum, photographers like Martin Parr and Richard Billingham also use specific equipment and processes to achieve what they consider to be their interpretation of 'quality'. Clearly, the way you use 'colour' can impact hugely on the meaning you are trying to get across to the viewer. Take Photograph as in starting point 1).
- 3) Throughout the corona virus people have been recreating rainbows. Artists such as Damian Hirst and Quentin Blake have responded to this theme. Find multiple objects of the same colours and create your own rainbow. Photograph your finished results.
- 4) Create colour ladders / charts through photography.  
Take close up photographs ensuring the subject matter is the same colour but slightly different shade. Put the colours in sequence going from the darkest / lightest shade. See how long you can make your colour ladder. You can take photographs of any environments or any objects or anything else you can think of. Investigate also the relationship of colour in psychology. Most importantly in the use of advertising and commerce. There is a reason certain colours are used.... Why do certain supermarket's, and brands, use either primary, secondary, harsh or soft colours ? Consider the difference in the way Andreas Gursky has photographed the 99cent shop and the Prada shop

<https://vimeo.com/381155719>

<https://www.photopedagogy.com/blog/red-alert-the-joys-of-editing>



## Task 4 : Documentary

*“Photographs are documents and like other documentary records they are a physical trace of an actual event. However, as with all documentary evidence, their meaning is not fixed”.*



Robert Frank



Stephen Shore



<https://www.moma.org/calendar/exhibitions/347>

1. Take a series of photographs of your 'lockdown life'. Or as we hope, the gradual unfolding of it across the summer. Look at your surroundings. Inside or out. Consider your routines, places or objects that have taken on an additional importance. Consider why they have become important and record in writing as well as Photographs. This could be a memory, a time and/or date, a message received.

<https://www.anothermag.com/art-photography/2939/andrei-tarkovskys-polaroids>

2. Take a series of photographs of your 'lockdown life'. Consider the suggestions in the previous starting point. **But** try and get across what limitations and frustrations it has given you. You may have to think more laterally with this one!
3. Can you combine your 'written thoughts' with the photographs. Either through captions, rephotographing the text and layering in software application etc
4. What else might you be able to photograph (Films/TV/News Reports/Newspapers) that both 'documents' a moment of your 'time' but where "the meaning is not fixed..."
5. There are also very disciplined projects to be made out of taking a photograph every day as a way of documenting your life. How disciplined or loose is of course your choice...

<https://365project.org/>

<https://digital-photography-school.com/tips-successful-photography-project/>

<https://www.theguardian.com/news/series/ten-best-photographs-of-the-day>

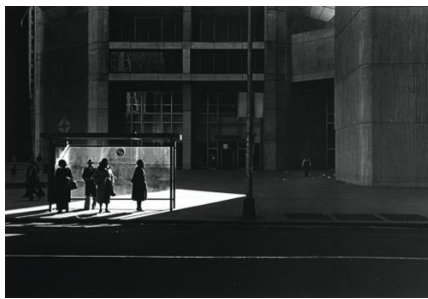
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## Task 5 : M o n o c h r o m e

*"Black and white are the colours of photography. To me they symbolize the alternatives of hope and despair to which mankind is forever subjected." Robert Frank*



Ralph Gibson



Ray K Metzker



W. Eugene Smith



Bill Brandt

Taking photographs in Black and White involves a different set of thought processes to photographing in colour. You must translate colours from pure black through greys to pure white. Black is Black regardless. White is White regardless, but green? Blue? Red? Orange? Brown? will all translate into different shades of grey (significantly more than 50!!). These can of course be manipulated at a later stage to darken or lighten these shades. But shades they will generally remain.

Some images suit being Black and White, some Colour. It is entirely dependent of the subject matter and the photographer's intention.

Most DIGITAL cameras/phones have a black and white mode, which brings up an interesting question:

Is it better to take pictures in colour and convert them in post-processing, or go with monochrome mode from the start? It seems sensible that you should take pictures in colour first, then convert to black and white later in post-production, simply because there's no real loss in doing so. And, if you ever change your mind and prefer the colour version instead, you always have the option to go back.

However, Ironically, digital technology, and in particular smart phone apps have generated a resurgence in the interest in the aesthetic of old and very old photographic processes. Many have the option to shoot in colour and convert however many record solely in Black and White. There is no right or wrong. Only your judgment.

- I. Using any of the 'starting point' **TASKS** from either the Fine Art or Photography sections, create a set of Black and White images. You need to assess why they have worked in Black and White. Or why the aesthetic look, atmosphere, meaning etc matches the subject matter. Keep brief written notes of your thoughts. If you shoot in colour, convert to B&W, then decide that the colour version is better, keep both versions and a note on why you think this is. Leave and then review these thoughts in a few weeks time ....see if you still agree with your decisions.

Aside from most operating systems having their own image editors that will allow you to do this, and a range of online editing software (see links section at end) this is one of many guides to smartphone apps designed specifically for Black and White.

<https://photo.wondershare.com/photo-editor/best-apps-to-make-black-white-photos.html>

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## Task 6 : Quality



Uta Barth



Takuma Nakahira



Ansel Adams



Joel Meyerowitz

*“Nothing is true, everything is permitted” William S. Burroughs*

There are a great many ‘rules’ in Photography that exist for very good reasons. The rule of thirds, golden section/golden thirds, composition, exposure, contrast, avoiding grain/noise, shadow and highlight details, balance, leading lines, symmetry, odds, depth of field, focus, sharpness, framing. Ansel Adams theory of pre visualisation. etc etc

But there is also a long tradition of photographers who have chosen to ignore these rules.... Or rather than rules maybe they should be thought of as guidance. To work intuitively but with a subconscious understanding of the rules. To be able to step outside of the confines, they first had to understand the rules.

- 1) Produce a set of photographs of your idea of what ‘quality’ means to you. Research and consider the rules outlined above, and whether you feel your photographs should subscribe to or ignore these rules.
- 2) Your subject matter can be anything at all, any of the ‘starting point’ **TASKS** from either the Fine Art or Photography sections.
- 3) Take the word ‘quality’ and apply the aesthetic to your idea of the ‘quality’ of the person or object or environment/place or whatever else you choose to photograph.

<https://petapixel.com/2016/09/14/20-composition-techniques-will-improve-photos/>

<https://www.ephotozine.com/article/9-top-photography-composition-rules-you-need-to-know-17158>

<https://www.photographytalk.com/beginner-photography-tips/7875-the-three-main-rules-of-photography>

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## **T a s k 7 : L i g h t**

*“Without light, there is no Photography”*



## 1. Natural Light

How does this influence the subject's appearance?

Amount of contrast - result of lighting.

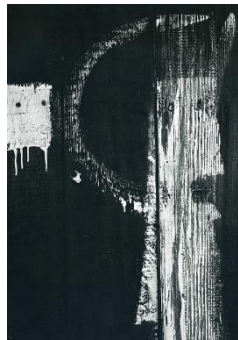
Direction of light.

- Types -
  - Sun – strong shadows, more contrast, lights up particular areas or surfaces
  - Overcast – more even, flattering, diffused (soft)
- Time of day can affect the 'colour temperature' of light. Dawn and Dusk – 'Golden Hours'
- Use of colour can affect depth of field, for example warm colours emerge and expand, while cool colours will contract and recede.

### Photographers use of Natural Light



Sabine Hornig



Aaron Siskind

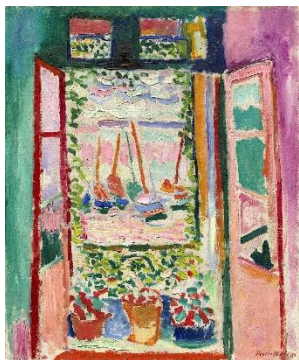


William Eggleston



Andrei Tarkovsky

### Artists use of Natural Light



Henri Matisse  
Painted in the South of  
France with natural light



Turner – Weather



Claude Monet – Outdoors, with natural light  
at different times of day.

## 2. Artificial Light

- How does this change the appearance of a subject compared to natural light?
- Does artificial light make the subject clear?
- What is the importance of the 'direction of light'.

- Chiaroscuro - to enhance the effects of chiaroscuro, Sfumato - soft tonal transitions and gradations between light and shadow.
- Tenebrism or tenebroso, an Italian word meaning "dark, murky, gloomy," provides dramatic contrasts between light and dark.
- Our night vision relies on contrast rather than colour.
- Amount of contrast - result of lighting.
- Types – flash, candle, light bulb, torch, lampshade, mobile phone...



Degas



Rembrandt



Edgar Martins



An example of Sfumato by Leonardo da Vinci



Van Gogh



Edward Hopper



Caravaggio

### Use of Artificial Light

## Complete Task for Light

### a. Photographing light and shadow in Black and White

Select 20 images to Photograph of real life subject matter that is personal to you, which could be either Portraiture, Landscape, Still Life or Architecture.

Focus on - Light, shadow and extremes of light and dark

### b. Photographing light and shadow in Colour

Select 20 images to Photograph of subject matter that is personal to you, which could be either Portraiture, Landscape, Still Life or Architecture.

Focus on - Light, shadow, depth, warm colours, cool colours and/or extremes of light and dark.

## Task 8: Language of Colour

- Primary, Secondary, Complementary, Tertiary and Intermediate colours.
- Values or Brightness – the relative lightness or darkness of a colour, with greys in between
- Value Chart White – high key values – Mid-Tones – low key values – Black
- Understated – solemn – calm – tranquil - mysterious
- Shade - black added to a colour
- Tint – white added to a colour

- Achromatic is the mixing of white and black
- Hue – inside the eye the cone distinguishes one colour from another, of which there are three
- Warm colours – emerge/expand
- Cool Colours – contract/recede
- Colour can add depth – bright moves towards and greys/blues recede
- Colour affects - mood, richness, mutes, saturates, brightens, tints, warms, cools...



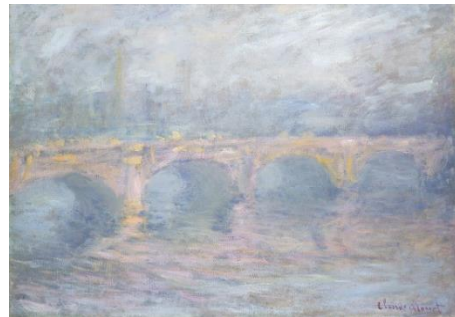
James Turrell's 'Constellation' works, 2020, using light to explore colour and its effects.



Picasso's  
Blue Period and Pink Period



James McNeill Whistler  
Nocturne: Blue and Gold –  
Old Battersea Bridge  
c. 1872–5



Claude Monet  
Waterloo Bridge, London, at Sunset, 1904





Two Plate Monotype Print by Alison Lambert and Charcoal and pastel on paper

Black and White puts emphasis on form and puts a focus on contrasts of tones.



Tacita Dean  
The Roaring Forties: Seven Boards in Seven Days  
A sequence of white chalk drawings on seven eight-foot-square panels prepared with blackboard paint.



Etching print by Giorgio Morandi and Painting



George Shaw  
Study for 'Hanging Around', (Landscape without Figures)



## Complete Task for Language of Colour

### a. Find and create a colour wheel

Identify Primary, Secondary, Complementary, Tertiary and Intermediate colours, on your colour wheel.

### b. Paint in Colour

Produce one A4 painting using water based oils, acrylic or watercolour.

Choose from your colour photographs or a real life object/place.

Use the colour wheel to help you mix the right colours.

Explore – Shade, Tint, Hue, Warm colours, Cool Colours and using Colour to create depth.

### c. Draw in Black and White

Produce one A4 pencil or pen and ink drawing.

Choose from your black and white photographs or a real life object/place.

Draw on a plain background, paying attention to the white spaces between objects.

Look for a sense of unity and harmony.

Explore - White, High Key Values, Mid-Tones, Low Key Values and Black.

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Photograph and/or share your work with us using the hashtag #hsfcsummerschool and tag us @hsfc.art.photo