"Assessment Type 3"

Practical Skills Folio

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I acknowledge the images by Eugene Arget and George Apostolidis that I have used for reference and inspiration in my work.
Practical Application
Creative and clear expression and communication of ideas and opinions relevant to the program focus.

Contact Test Strip
Location: Aviation Museum, Port Adelaide
Contact Sheet

Photos taken in low light so a large aperture and long exposure time needed.

Contact Print of all negatives
Enlarger height 60cm
Aperture f8
Exposure time 20 sec
Investigation and Analysis
Some depth of exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.

Evaluation
Well-considered reflection on personal creative arts ideas, processes, and products.

First Printing Trials
(Without Filters)

Test strip to determine correct exposure time.

Test strip to determine correct exposure time.

Enlarger height 18cm
Aperture f/4.5 = f/5.6

Bus is quite sharp and clean camera was focused at a slow shutter speed. The focusing and exposure were set before the bus arrived.

Print 29/3/11

Exposure time 15 sec
No filter used.

I need to watch what I choose to focus on as the point of focus is not evident. The camera meter has exposed for the background rather than the foreground.

Shoot Conditions: Overcast
Camera: Pentax S P 100
Setting: 1/15s @ f/11
Aperture: 11

Lack of contrast in photo leaves
Print not looking flat in foreground.

Aperture f/4.5 = f/5.6

Print we selected ourselves to print. Could have had less exposure time as foreground is too dark.

and lacks definition.
Investigation and Analysis
Some depth of exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.

Evaluation
Well-considered reflection on personal creative arts ideas, processes, and products.

Practical Application
Highly productive and proactive approaches to the creative arts process.

Filtration (Filters 00 – 3.1/2)

Contrast is the amount of variation in the black and white tones of a print. By using filters, you can vary the level of contrast in a print.

In these prints the lower grade filters show detail in the dark shadow areas and tones in the lighter areas at the expense of contrast. Rising up to 3 1/2, the details under the bridge become more of overall dark tone and some of the soft grey are lost on the bus.

All prints processed with the enlarger height 18cm, Aperture f/3, Exposure time 18 sec.
**Evaluation**

Well-considered reflection on personal creative arts ideas, processes, and products.

**Evaluation**

Well-considered and well-informed evaluation of creative arts products, with reference to practitioners’ intentions, processes, outcomes, and contexts.

**Practical Application**

Creative and clear expression and communication of ideas and opinions relevant to the program focus.

Filtration

(Filter 4-5)

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<td>These samples appear too light. According to Liford the exposure time for these should have been 1.6 to 2 times the original exposure estimate i.e. (18\text{ sec} \times 1.6 = 28.8) sec and, (18\text{ sec} \times 2 = 36\text{ sec}). Correct exposure time would be between 28.8 and 36 sec.</td>
<td></td>
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Camera: SP 1000

125 Film: Mq IV Pearl

I think this is a good example of motion blur achieved by panning the bus in motion. A filter 2 was chosen because it produced the best contrast and tone, which showed the bus in sharp contrast to the surroundings.

Height 18 cm @ f8

Exposure time 18 sec
Short Depth Of Field

**EUGENE ATJET** Figure in focus, background not in focus.

**Depth of Field** is the amount of distance between the nearest and farthest objects that appear in acceptably sharp focus in a photograph. Depth of Field depends on:

1. **Aperture size**
2. **Focal length of lens**
3. **Image size**

Through using a short depth of field in all these photos it means that the focus is on the subject of interest, not the background, therefore highlighting the product, a very effective tool for advertising.

Short depth of field - large aperture.

**GEORGE APOSTOLODIS**

Foreground in focus, background not in focus.
Practical Application
Refined and integrated development and application of a variety of practical skills, techniques, and processes.
**Practical Application**
Highly productive and proactive approaches to the creative arts process.

**Investigation and Analysis**
Some depth of exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.

**Evaluation**
Well-considered reflection on personal creative arts ideas, processes, and products.

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Print showing Short Depth of Field
Height 40 cms @ f8. Filter 3/4.
Exposure time 25 sec.
Sharp focus on strut in the foreground
but less focus on background surrounds

**SHORT DEPTH OF FIELD**
Investigation and Analysis
Well-considered selection, analysis, and acknowledgment of sources and ideas.

Long Depth Of Field

The smaller the aperture the deeper the depth of field
The shorter the lens focal length the deeper the depth of field
Greater the shooting distance the deeper the depth of field

All of these photographs demonstrate long depth of field with sharp focus being present throughout the images, foreground and background.
Practical Application

Creative and clear expression and communication of ideas and opinions relevant to the program focus.

Test Strip & Working Print
Long Depth of Field

Test Strip for Long Depth of Field
5 sec intervals

Image just a little dark on R.H. side.

Working print for long Depth of Field
Good focus throughout the image. Perspective draws your eye to the back of the image.

Camera SP1000
1/30 f 4
Evaluation
Well-considered and well-informed evaluation of creative arts products, with reference to practitioners’ intentions, processes, outcomes, and contexts.

Practical Application
Highly productive and proactive approaches to the creative arts process.

Evaluation
Well-considered reflection on personal creative arts ideas, processes, and products.
Practical Application
Refined and integrated development and application of a variety of practical skills, techniques, and processes.
MOTION BLUR

To achieve motion blur
1. Slow down shutter speed
2. Use a tripod to keep the camera steady or pan the subject
3. Use a smaller aperture to control light to compensate for using a slow shutter speed.

All of these photographs show movement well, as the horse and cars are quite distinct against a blurred background.

There are two ways of feeling movement in photography:
Have the subject move
or have the camera move
or both

Evaluation
Well-considered and well-informed evaluation of creative arts products, with reference to practitioners' intentions, processes, outcomes, and contexts.

Investigation and Analysis
Well-considered selection, analysis, and acknowledgment of sources and ideas.
Practical Application
Refined and integrated development and application of a variety of practical skills, techniques, and processes.
Evaluation
Well-considered reflection on personal creative arts ideas, processes, and products.

Investigation and Analysis
Some depth of exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.

Practical Application
Highly productive and proactive approaches to the creative arts process.

Test Strip for 2 sections of print

Motion Blur captured by panning the bus as it went along the tracks.

I think this print demonstrates movement well and the well focused, lighter coloured bus contrasts with the darker blurry surrounds, clearly showing the Bus is moving.

This image was from the 1st film I shot and I was happy with it as an effective way of demonstrating Motion Blur.
Frozen Motion

By using a fast shutter speed the droplets of water have effectively been captured.

For Frozen Motion photography
1. you need to use a fast shutter speed to freeze the motion without blur
2. faster the subject, faster the shutter speed to completely freeze the movement
3. take photos in well lit environment or outdoors on a sunny day to compensate for the fast shutter speeds used.

The motion of the basketball player has been frozen mid throw. You can imagine the result of the play.

Investigation and Analysis
Well-considered selection, analysis, and acknowledgment of sources and ideas.

Evaluation
Well-considered and well-informed evaluation of creative arts products, with reference to practitioners' intentions, processes, outcomes, and contexts.
Evaluation
Well-considered reflection on personal creative arts ideas, processes, and products.

Investigation and Analysis
Some depth of exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.

Practical Application
Highly productive and proactive approaches to the creative arts process.
**Frozen Motion**

Image Production, Working Print and Mapping

**Evaluation**

Well-considered reflection on personal creative arts ideas, processes, and products.

**Investigation and Analysis**

Some depth of exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.

**Practical Application**

Highly productive and proactive approaches to the creative arts process.

Burning on a photo is defined as adding more exposure to a selected area of the print, to make that area darker and maybe more defined and to balance the tonal range.

Test strip for burning in time

28
21
14
7 sec.

+17 sec extra for water area.
This photograph captures the movement of the water well. It could have been more effective if a even faster shutter speed was used. In the original photo, the R.H. water and background building lacked definition but by burning these areas a good overall photograph was produced.

Although I am happy with this image, if I had used the techniques I now know could improve capturing frozen motion, it could have been a better image.
Practical Application
Refined and integrated development and application of a variety of practical skills, techniques, and processes.
Sepia Toning

The paper used for both of the prints that were toned is Ma IV Pearl.

Sepia toning is a two part process. The print is first put in a bleach solution and then the sepia toning solution. The sepia toning helps to give a warmer tone to the print.

This print was bleached for 3 mins and then put in the sepia toner for 3 mins

The use of Sepia toning gives photographs an old world look, something I wanted to achieve on some of my images.

Practical Application
Creative and clear expression and communication of ideas and opinions relevant to the program focus.

Practical Application
Highly productive and proactive approaches to the creative arts process.

Practical Application
Refined and integrated development and application of a variety of practical skills, techniques, and processes.

Evaluation
Well-considered and well-informed evaluation of creative arts products, with reference to practitioners’ intentions, processes, outcomes, and contexts.
Blue Toning

Toning a print means changing its colour. This is carried out using a chemical process on an existing print.

Blue toning is particularly good with metal or water subjects as it gives a very cool feel. It uses iron to replace the original silver of the image.
Digital Proof Sheet

Set Up and Print Out

Practical Application
Highly productive and proactive approaches to the creative arts process.

Investigation and Analysis
Some depth of exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.

Correct paper must be used.

Rows & columns need to be set for the photos to fit the page correctly.
Colour is defined by 3 terms, hue, saturation and brightness. Colour can be adjusted on your digital image by using **Curves** and **Levels** in . By using **Curves** it makes it possible to change the tonal values of individual colour channels in an image. It also adjusts the highlights and shadows, improving contrast while providing maximum control.

**Practical Application**
Highly productive and proactive approaches to the creative arts process.

**Investigation and Analysis**
Some depth of exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.

**Colour Management**

**Tabletop Studio Layout**

- **Storage:** Equipped
- **Lighting:**
  - **Front Light:** (Fill)
  - **Rear Light:** Underlight (Fill)
  - **White:** Translucent Perspex Tabletop
  - **Other:**
    - Small hard light
    - Overhead light
    - LED light
    - Softbox
Practical Application
Highly productive and proactive approaches to the creative arts process.

Evaluation
Well-considered reflection on personal creative arts ideas, processes, and products.

This image, although improved by the colour management is not one I have included in my studio work. Black is difficult to photograph effectively and I think the composition is too busy.
Reticulation

This process is the deliberate distortion of the emulsion layer of a film, usually caused by extreme changes in temperature during film processing, which causes silver grains in the emulsion to "clump together" into a regular pattern. The resulting pattern is called reticulation, and is a permanent result, in effect, ruining the film.

The print also demonstrates Dual Filtration as the image was first exposed for 10 sec using a Filter 2 to give softer tones to parts of the image. It was then exposed for 25 sec using Filter 5 to show more contrast. The R.H. side of the image was only exposed for a total of 15 sec and the rest of the image for a total of 35 sec. Therefore also demonstrating Dodging and Burning.

Evaluation

Well-considered and well-informed evaluation of creative arts products, with reference to practitioners’ intentions, processes, outcomes, and contexts.

Evaluation

Well-considered reflection on personal creative arts ideas, processes, and products.
Practical Application
Highly productive and proactive approaches to the creative arts process.

Evaluation
Well-considered and well-informed evaluation of creative arts products, with reference to practitioners’ intentions, processes, outcomes, and contexts.

Practical Application
Refined and integrated development and application of a variety of practical skills, techniques, and processes.

The Sabattier effect is achieved by re-exposing a print, the second time without the negative, before it goes through the stop bath and fixer.

PRINT SHOWING SABATTIER EFFECT

Height 40cm @ full filter 3/4
Exposure time 28 sec

This image works well with the Sabattier effect because of its regular formation. The background becomes very abstract and that appeals to me.
Vignetting

This is the reduction of an image’s brightness or saturation at the periphery compared to the image centre. It can be caused by camera settings or lens limitation. However, it is sometimes purposely introduced for creative effect, such as to draw attention to the centre of the frame.

Frame used to reduce the saturation on the edges during printing.

This image is a good one for vignetting because the dress serves as a focal point and can be emphasized by fading out the periphery.

Practical Application
Highly productive and proactive approaches to the creative arts process.

Investigation and Analysis
Some depth of exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.
Sepia Toning gives an aged appearance to the image.

Camera: SP1000

1/125 f4

Height 25 Filter 8

+8 10 sec

The image: Image in bleach for 3 min

Sepia toner for 3 mins
**Additional Comments**

This work displays evidence of the specific features with an on-balance assessment of B+.

This work displays twelve sets of evidence, each exploring a different photographic technique, with Practical Application in the A band, and Investigation and Analysis, and Evaluation in the B band.

It is evident in this work that the creative arts process – investigation, development, production and reflection – has occurred within this component of the course.
## Performance Standards for Stage 2 Creative Arts

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<td><strong>A</strong> In-depth knowledge and understanding of creative arts concepts specific to relevant creative arts discipline(s). Astute and accurate understanding and use of language specific to relevant creative arts discipline(s). In-depth knowledge of a variety of creative arts media, materials, techniques, processes, and technologies, and understanding of their possible applications.</td>
<td>Creative and clear expression and communication of ideas and opinions relevant to the program focus. Discerning use of the creative arts process in the development and presentation of well-refined creative arts product(s). Highly productive and proactive approaches to the creative arts process. Refined and integrated development and application of a variety of practical skills, techniques, and processes.</td>
<td>Purposeful selection, critical analysis, and full acknowledgment of a variety of appropriate sources and ideas. Focused and coherent investigation and critical analysis of the nature and processes of working productively in a clearly defined area of the creative arts. Astute and detailed exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.</td>
<td>Insightful and knowledgeable evaluation of creative arts products, with reference to practitioners’ intentions, processes, outcomes, and contexts. Insightful critical reflection on personal creative arts ideas, processes, and products. Discerning and well-informed appraisal of others’ creative arts ideas and processes, and astute expression of aesthetic opinions.</td>
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<tr>
<td><strong>B</strong> Some depth of knowledge and understanding of creative arts concepts specific to relevant creative arts discipline(s). Mostly accurate understanding and use of language specific to relevant creative arts discipline(s). Some depth of knowledge of different creative arts media, materials, techniques, processes, and technologies, and understanding of their possible applications.</td>
<td>Thoughtful and mostly clear expression and communication of ideas and opinions relevant to the program focus. Well-considered use of the creative arts process in the development and presentation of polished creative arts product(s). Productive and proactive approaches to the creative arts process. Generally integrated development and application, with some refinement, of different practical skills, techniques, and processes.</td>
<td>Well-considered selection, analysis, and acknowledgment of sources and ideas. Thoughtful investigation and critical analysis of the nature and processes of working productively in an identified area of the creative arts. Some depth of exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.</td>
<td>Well-considered and well-informed evaluation of creative arts products, with reference to practitioners’ intentions, processes, outcomes, and contexts. Well-considered reflection on personal creative arts ideas, processes, and products. Thoughtful and well-informed appraisal of others’ creative arts ideas and processes, and well-informed explanations of aesthetic opinions.</td>
</tr>
<tr>
<td><strong>C</strong> Appropriate knowledge and understanding of key creative arts concepts specific to relevant creative arts discipline(s). Appropriate understanding and use of language specific to creative arts discipline(s). Knowledge of key creative arts media, materials, techniques, processes, and technologies, and understanding of their possible applications.</td>
<td>Generally considered and clear expression and communication of ideas and opinions relevant to the program focus. Competent use of the creative arts process in the development and presentation of appropriate creative arts product(s). Generally productive approach to the creative arts process. Competent development and application, with some refinement, of key practical skills, techniques, and processes.</td>
<td>Considered selection, analysis, and acknowledgment of sources and ideas. Considered investigation and critical analysis of the nature and processes of working productively in an identified area of the creative arts. Competent exploration and some analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.</td>
<td>Considered and informed evaluation of creative arts products, with reference to practitioners’ intentions, processes, outcomes, and contexts. Considered reflection on personal creative arts ideas, processes, and products. Considered and informed appraisal of others’ creative arts ideas and processes, with reference to some aesthetic opinions.</td>
</tr>
<tr>
<td><strong>D</strong> Basic knowledge of some creative arts concepts and recognition of their relevance to a creative arts discipline. Awareness and use, in context, of some terms relevant to creative arts discipline(s). Recognition of some creative arts media, materials, techniques, processes, and technologies, and awareness of one or more possible applications.</td>
<td>Basic expression of an idea or opinion relevant to the program focus. Some experimentation with or exploration of aspects of a creative arts process in the development or presentation of a basic creative arts product(s). Some basic participation in aspects of the creative arts process. Some development and application of a practical skill, technique, or process.</td>
<td>Identification and some use of sources or ideas. Some basic investigation of aspects of the nature and processes of working productively in an identified area of the creative arts. Some basic exploration and description of creative arts media, materials, techniques, processes, or technologies within or across creative arts forms.</td>
<td>Description and some consideration of creative arts products, with occasional reference to practitioners’ intentions, processes, outcomes, and/or contexts. Superficial consideration of personal creative arts ideas, processes, or products. Some reference to aesthetic qualities in others’ creative arts ideas or processes.</td>
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<td>Knowledge and Understanding</td>
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<td>E</td>
<td>Some recognition of one or more selected arts concepts. Limited awareness or use of terms that may be relevant to the creative arts. Emerging awareness of creative arts media, materials, techniques, processes, or technologies.</td>
<td>Attempted expression of an idea or opinion that may be relevant to the program focus. Attempted use of one or more aspects of the creative process in the limited development or presentation of a creative arts product. Attempted participation in aspects of the creative arts process. Attempted development and application of a practical skill, technique, or process.</td>
<td>Identification of a creative arts source or idea. Descriptions of aspects of a process of working productively in the creative arts. Some attempt to describe creative arts media, materials, techniques, processes, or technologies in a creative arts form.</td>
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