

## Process

### Creating composition 1:

“Could not put humpty together again”

Fig. 1.1.1: (Unedited) Image of an egg shell



Fig. 1.1.2: Masked, corrected levels and curves, added half tone to Fig. 1.1.1

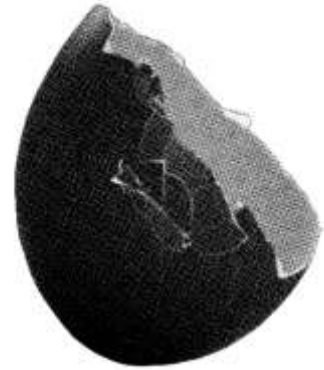


Fig. 1.1.3: (Unedited) Image of a cracked and splattered egg



Fig. 1.1.4: Masked, corrected levels and curves, added half tone to Fig 1.1.3

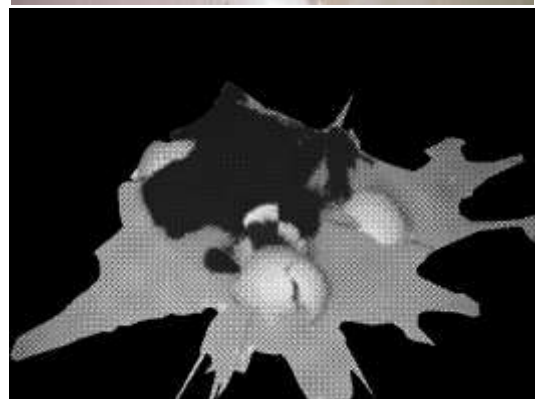


Fig. 1.1.5: (Unedited) Image of a cracked egg



Fig. 1.1.6: Masked, corrected levels and curves, added half tone to Fig 1.1.5

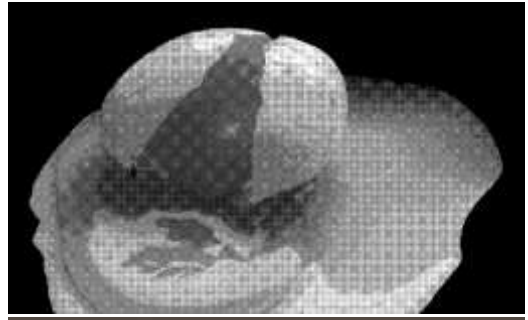


Fig. 1.1.7: (Unedited) Image of a fried egg



Fig. 1.1.8: Masked, corrected levels and curves, added half tone to Fig 1.1.7

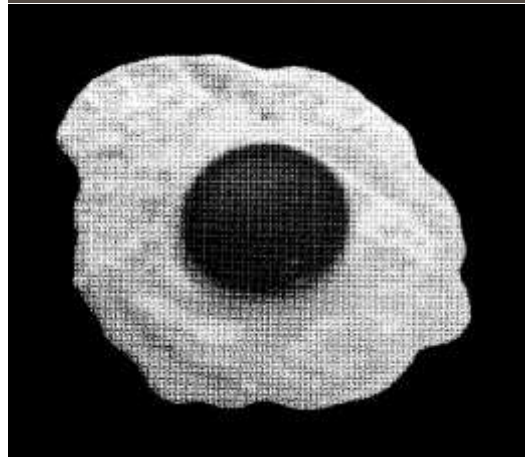


Fig. 1.1.9: (Unedited) Image of a horse grazing



Fig. 1.2.0: Masked, corrected levels and curves, added half tone to Fig. 1.1.9

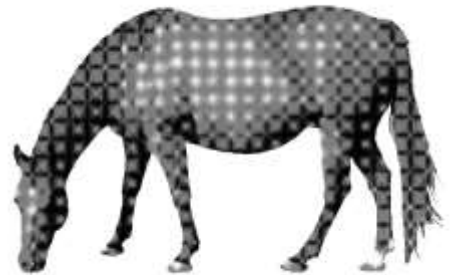


Fig. 1.2.1: (Unedited) Image of a horse's silhouette

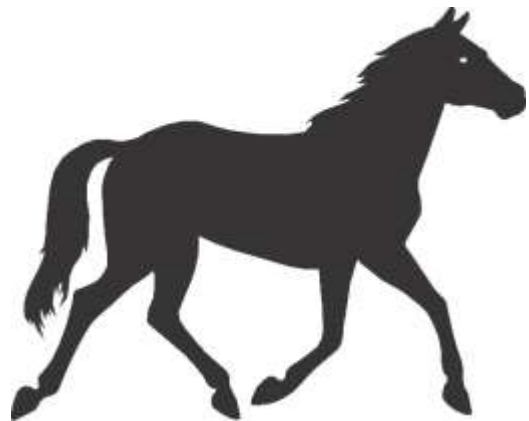


Fig. 1.2.2: (Unedited) Image of men in suits



Fig. 1.2.3: Added halftone



### Composition 1:

After editing a variation of eggs and horses, I decided to use the fried egg in Fig. 1.1.8, and the egg shell in Fig. 1.1.2 to represent Humpty Dumpty in the conventional way of interpreting Humpty Dumpty as an egg. I wanted to show that Humpty Dumpty had fallen onto a scorching hot ground and turned into a fried egg. Also, I added Fig. 1.2.0 and darkened Fig. 1.2.1 to represent “All the king’s horses”. The horses appear to be uncaring and grazing at the fried egg on the ground. I have also increased the radius of half tone for variation in Fig 1.2.3 to show the men in suits standing aloof and unbothered by the fried egg on the ground. Overall, my idea was to show that all the king’s horses and all the king’s men “could not put Humpty together again”. Not only are they unable to un-fry an egg, they are also unwilling to find ways to do so.



Creating composition 2:

“Humpty Dumpty sat on the wall”

Fig. 2.1: (Unedited) Image of men sitting on a chair



Fig. 2.2: Masked and added halftone



Fig. 2.3: Masked and added threshold



Fig. 2.4: (Unedited) Image of a crown



Fig.2.5: Corrected exposure and contrast of the crown to enhance the effect for threshold in the later part



Fig. 2.6: (Unedited) Image of a high chair



Fig. 2.7: Corrected exposure and contrast of the high chair to enhance the effect for threshold in the later part



## Composition 2

### (Final composition 1):

I chose Fig. 1.2.2 and Fig. 2.3 to work on because I like the clean cut of black and white as compared to the half tone effect which gives us an illusion of a greyscale image.

Also, I elongated the high chair to enhance its height, so as to emphasize on the precarious situation the king is in while he sits on the edge.





### Creating composition 3:

“Humpty Dumpty had a great fall”

Fig. 3.1: (Unedited) Image of man with his fingers crossed



Fig. 3.2: (Unedited) Image of a chalk outline of a man



Fig. 3.3: Masked, inverted and corrected exposure to obtain a black outline



### **Composition 3**

#### **(Final composition 2):**

I reused the high chair and the crown from composition 2 to indicate consistency in my interpretation of the poem, where I interpret Humpty Dumpty in composition 2 and 3 as a king.



Creating composition 4:

“And the Dish ran away with the spoon”

Fig. 4.1.1: (Unedited) Image of a dish with a knife and fork next by its sides



Fig. 4.1.2: Masked, corrected exposure to enhance effect for threshold at a later part



However, I felt that Fig. 4.1.2 was too plain and can easily distract viewers through its reflective surface, thus I moved on to Fig. 4.1.3.

Fig. 4.1.3: (Unedited) Image of a dish with a more complicated design and cleaner reflection as compared to Fig. 4.1.2



Fig. 4.1.4: (Unedited) Image of a fork and knife





Fig. 4.1.5: (Unedited) Image of a folded napkin



Fig. 4.1.6: Initially, my composition idea was to show a table setting without any dish and spoon. Instead all we see are forks, knives and napkins. I laid the edited versions (Masked and added threshold) of forks, knives and napkins in a circular arrangement to echo the shape of a round table.



However, the composition appears rather mundane and static. Therefore, I moved on to Fig. 4.1.7.

Fig. 4.1.7: Overlaying forks, knives and napkins along the rim of the dish to replicate its pattern so as to show the form of a dish.



#### Composition 4:

Fig. 4.1.8: Creating forms of a dish and a spoon through the method listed in Fig. 4.1.7.



Fig. 4.1.9: Zoomed-in image on the form of a spoon in Fig. 4.1.8.

My intention to why I chose to show the form of a dish when the dish should have supposedly 'ran away' with the spoon, is to make people look closer at the form of the dish, only to realise that it is actually not a dish but a composition of forks, knives and napkins. This intention was inspired by Rene Magritte's work "This is Not a Pipe", 1929.

However, my intention remained unfound after receiving feedbacks from people who reviewed my work. Their comments were that the representation of the dish and spoon appears contradicting – *so do you want to show the dish and spoon or not?* Therefore, I moved on to develop on a whole new compositional concept.



Creating composition 5:

“And the Dish ran away with the spoon”

Fig. 5.1.1: (Unedited) Image of a groom carrying a bride



Fig. 5.1.2: Masked, corrected levels and curves, added half tone to Fig 5.1.1



Fig. 5.1.3: (Unedited) Image of a floating house



Fig. 5.1.4: Masked, corrected levels and curves, added half tone and threshold to Fig 5.1.3



Fig. 5.1.5: (Unedited) Image of a coast (left)

Fig. 5.1.6: Corrected levels and curves, added half tone to Fig. 5.1.5 (right)



Fig. 5.1.7: (Unedited) Image of a flower



Fig. 5.1.8: Masked, corrected levels and curves, added half tone to Fig. 5.1.7



Fig. 5.1.9: (Unedited) Image of a bow tie



Fig. 5.2.0: Masked, corrected levels and curves, added half tone to Fig. 5.1.9



Fig. 5.2.1: (Unedited) Image of a man running (left)



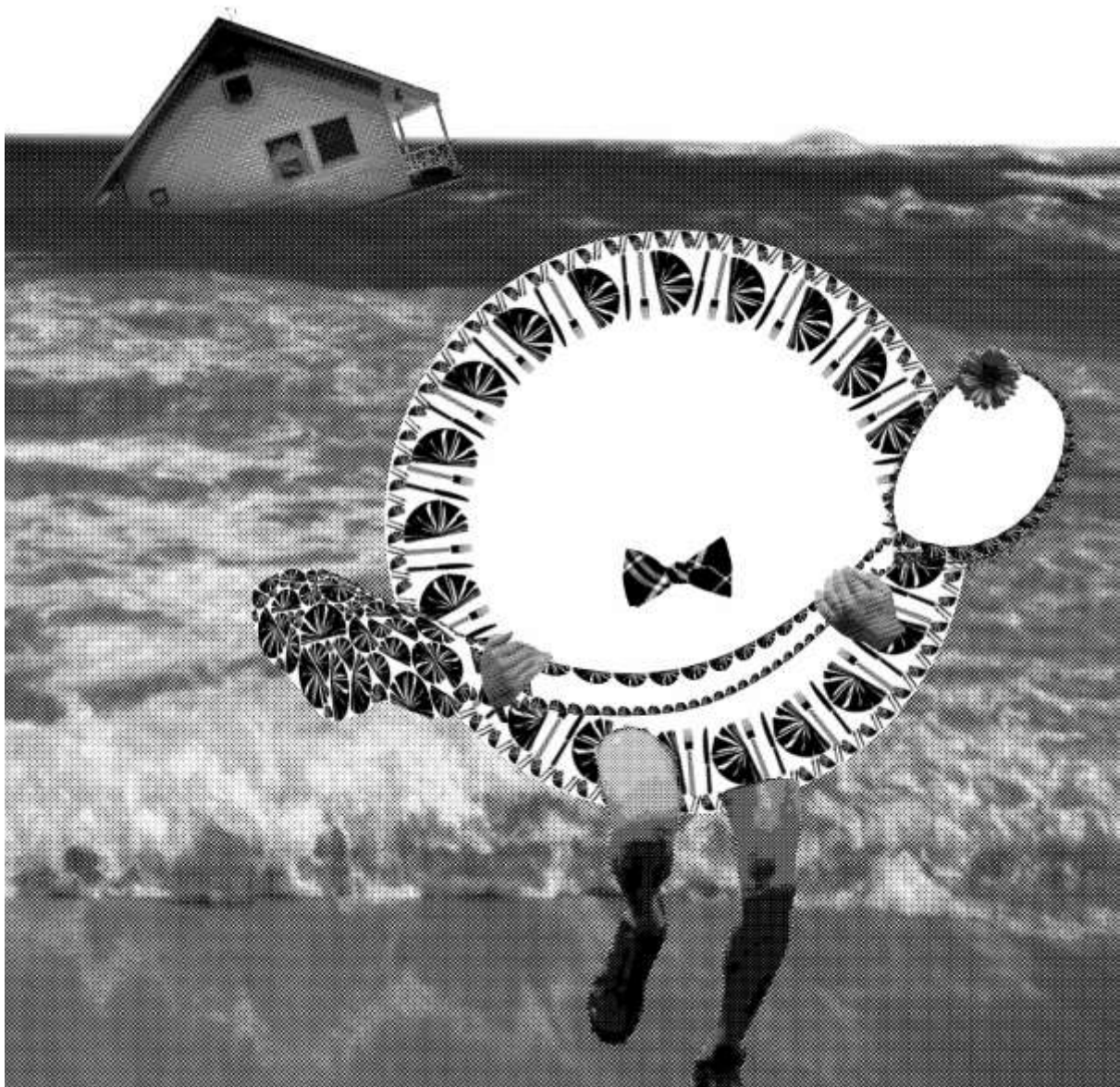
Fig.5.2.2: Masked, corrected levels and curves, added half tone and threshold to Fig. 5.2.1



### Composition 5:

Composition 5 is a developed version of composition 4. It shows a dish carrying a spoon to 'run away with' it. The reason why the dish is running away with the spoon: They are husband and wife and their house is flooded and is flooding everywhere due to a burst pipe (depicted in the floating house just a distance away). I deliberately tilted the house to show that it is sinking. I have also included depth in the composition by making the scale of the house smaller than the dish and spoon, where the house appear further away to us as compared to the dish and spoon.

However, I decided not to use composition 5 in my final presentation because I preferred composition 6 for its manifestation of movement.





Creating composition 6:

“And the Dish ran away with the spoon”

Fig. 6.1.1: (Unedited) Image of a dish that is not as decorated as Fig. 4.1.3 but have a slightly thicker outline as compared to Fig. 4.1.1



Fig. 6.1.2: Masked, corrected levels and curves, added half tone and threshold to Fig. 6.1.1

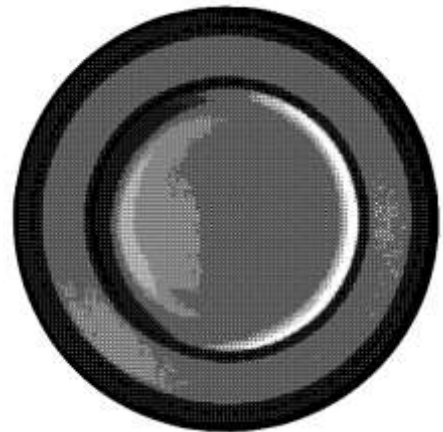


Fig. 6.1.3: (Unedited) Image of a spoon



Fig. 6.1.4: Corrected exposure and contrast of the spoon to enhance the effect for threshold in the later part





Fig. 6.1.5: (Unedited) Image of men paddling (left)

Fig. 6.1.6: Masked, corrected levels and curves, added half tone to fig. 6.1.5 (right)



Fig. 6.1.7: (Unedited) Image of sea waves (left)

Fig. 6.1.8: Corrected levels and curves, added half tone and threshold to Fig. 6.1.7 (right)

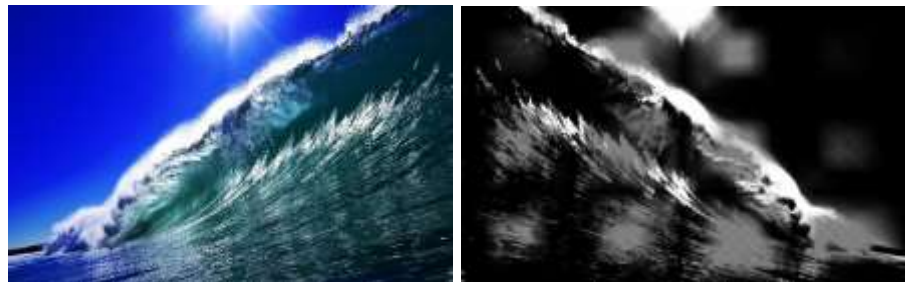


Fig. 6.1.9: (Unedited) Image of rolling waves (left)

Fig. 6.2.0: Corrected levels and curves, added half tone to Fig. 6.1.9 (right)

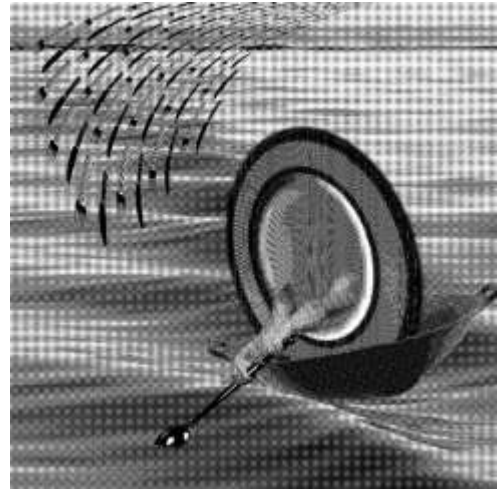


Fig. 6.2.1: (Unedited) Image of a wok (left)

Fig. 6.2.2: Masked, corrected levels and curves, added half tone to Fig. 6.2.1 (right)



Fig. 6.2.3: composition 6



### Composition 6

#### (Final composition 3):

I removed the half-tone effect for the background so as to minimize the grainy outcome



Creating composition 7:

“There was an old woman who lived in a shoe”

Fig. 7.1.1: (Unedited) Image of a cane (left)

Fig. 7.1.2: Masked, corrected levels and curves, added half tone and threshold to fig. 7.1.1 (right)

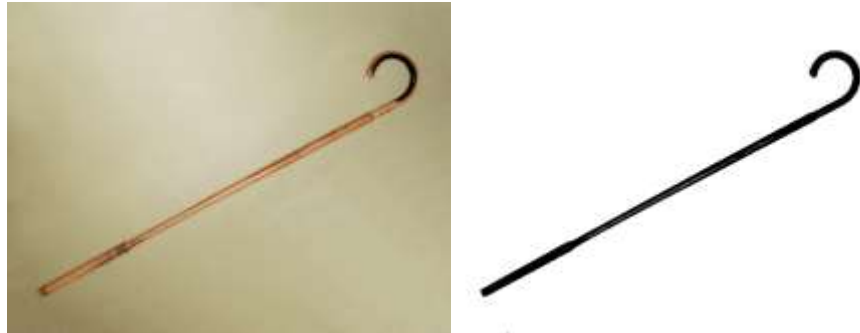


Fig. 7.1.3: (Unedited) Image of a flight of stairs (left)

Fig. 7.1.4: Masked, corrected levels and curves, added half tone and threshold to fig. 7.1.3 (right)

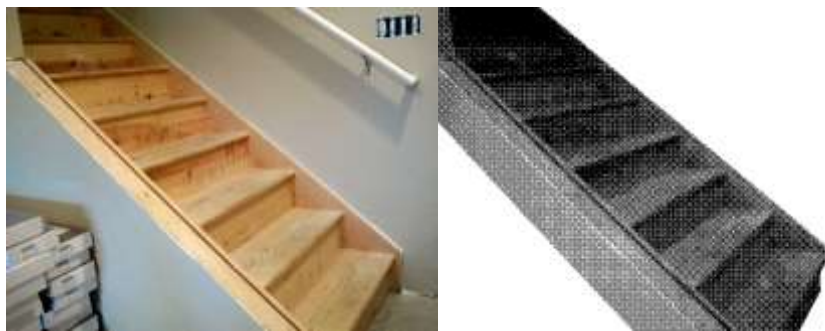


Fig. 7.1.5: (Unedited) Image of an old woman (left)

Fig. 7.1.6: Masked, corrected levels and curves, added half tone and threshold to fig. 7.1.5 (right)



Fig. 7.1.7: (Unedited) Image of a peep toe pump (left)

Fig. 7.1.8: Masked, corrected levels and curves, added threshold to fig. 7.1.7 (right)



Fig. 7.1.9: (Unedited) Image of a boots (left)

Fig. 7.2.0: Masked, corrected levels and curves, added half tone and threshold to fig. 7.1.9 (right)



Fig. 7.2.1: (Unedited) Image of a covered shoe (left)

Fig. 7.2.2: Masked, corrected levels and curves, added half tone and threshold to fig. 7.2.1 (right)



Fig. 7.2.3: (Unedited) Image of a covered shoe (left)

Fig. 7.2.4: Masked, corrected levels and curves, added half tone and threshold to fig. 7.2.3 (right)





Fig. 7.2.5: (Unedited) Image of a covered shoe (left)

Fig. 7.2.6: Masked, corrected levels and curves, added half tone and threshold to fig. 7.2.5 (right)



Fig. 7.2.7: (Unedited) Image of a sport shoe (left)

Fig. 7.2.8: Masked, corrected levels and curves, added half tone and threshold to fig. 7.2.7 (right)



Fig. 7.2.9: (Unedited) Image of feet (left)

Fig. 7.3.0: Masked, corrected levels and curves, added half tone and threshold to fig. 7.2.9 (right)



Fig. 7.3.1: (Unedited) Image of feet (left)

Fig. 7.3.2: Masked, corrected levels and curves, added half tone and threshold to fig. 7.3.1 (right)

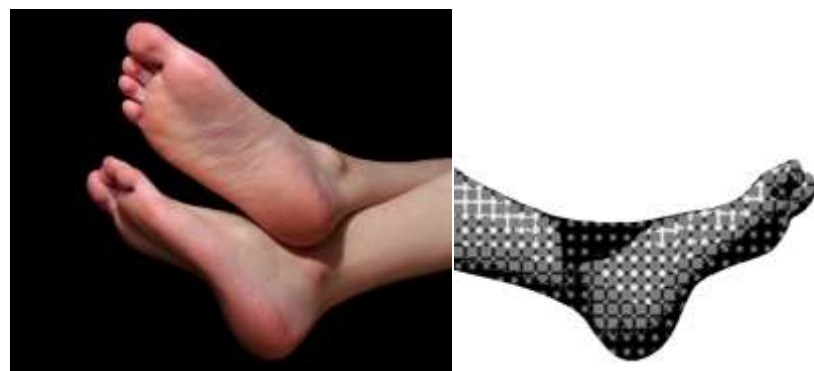


Fig. 7.3.3: Using Fig. 7.3.2 to show the old lady is using her cane to poke at a foot (left)

Fig. 7.3.4: Using Fig. 7.3.0 instead because the foot in Fig. 7.3.2 does not have clear features (right)



### Composition 7

#### (Final composition 4):

Fig. 7.3.5: I decided to not add any feet in my final composition because they do not manifest any of the design principles



Fig. 7.3.6: Zoomed-in Image on the old woman holding a cane as she stood on the stairs built along the slope of the pump

