



Pearson

# **GCE A Level Advanced Art and Design**

**Photography  
Component 2**

**PAUL**

**Total Mark 16**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>
<b>Mark</b>	4	5	4	3
<b>Performance Level</b>	2	2	2	1
<b>Total out of 72</b>				16

## Rational

I think I have responded well to the theme taking on board other peoples work and changing and making it my own by combining ideas and trying out different techniques I selected Photoshop because I was focused from the beginning on the idea of surrealism. So doing it on Photoshop I felt that there were a wide range of tools to use that could bring my 'Simple' photos to life. Rather than an app which is what I've been using most of the time.

I've had problems with bringing my ideas to life simply because I couldn't do it or they didn't work when attempting to. I overcame these problems by looking at more surreal artists and looking and comparing works and men working with what I had.

My aim in the end was to create a fairytale sort of piece. But combined with surrealism because that's what I was kind of focused on throughout the course.

## Alex Stoddard

- Stand Alone
- Self Portraits

### Series

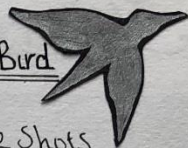
- Take the throne
- Hunting for Pearls
- In the wake of thunder
- Tunny Fluttering Wings
- life bloods
- Motion

## Derrick Freske



- of Humans

## Adam Bird



- Fairytale Shots

## KYLE THOMPSON

- Ghost Town (2015)
- Plague (2014)
- void (2013)

## Bird. Bruan Adam Castillo

# Environment



## Instagram Discoveries

- @Photified
- @thought Catalog
- @Ellizzawrr
- @charlie\_davoli
- @daniel. Marc
- @adambirdyy
- @nicholasscarpinato
- @Laurazalenga
- @Dfreske
- @Silver.Seas
- @10tsabraidS

## Rob Woodcoox



- Surreal
- Fashion
- Stories Worth telling
- Semblance (Self)

## Brandon Woelfel

- Main basis is lights and colour. Portraits



## Brooke Shaden



- Levitation
- water
- Self Portrait
- Red
- Underwater

# Kyle Thompson

Kyle Thompson is a photographer from Chicago, Illinois. He describes his style as surreal conceptual photography, the creation of a surreal world in order to depict concepts. Kyle specializes in surreal self portraits and he's used everything from flour to flames to create them.



Thompson's images go beyond the typical narrative, transporting viewers into a personal moment that exists only as a fleeting instant captured within his camera's eye.



Kyle Thompson amazes me with how much and how well he uses the environment and creates something mad but amazing. I love the aperture, how he is focused entirely also on detail, the tiny details that make the image.



What I picked out from images was also the aspect ratio. There's enough in his photos to look at, when looking at an image you don't want to be left wondering what that tiny bit that's been cut out.



He is shooting mostly in landscape so his images have a large depth of field with a big range of distance staying sharp. e.g. the photo with the house surrounded by water.



The exposure is quite dark especially in the context that he shoots in. He has a lot of darkness in his images but the foreground is filled with lighter, <sup>brighter,</sup> colour.

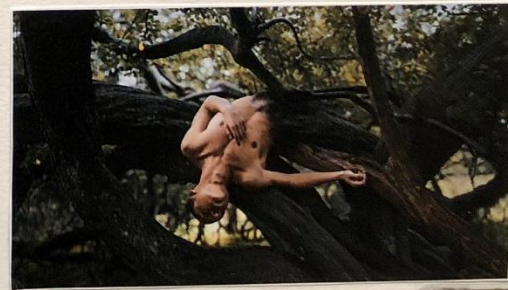


# Laura Zalenga

"Laura is a 1990 born (self) portrait-artist from South Germany. Besides photographing projects she has been teaching workshops, giving inspirational talks and travelled to photography meet-ups around the world. It's her clear visual language, the power of telling stories and showing raw, honest emotions in her photography that makes her work stand out. She is convinced that photography is a type of therapy that gives you the ability to heal yourself and others."



I looked at Laura Zalenga because she took a lot of portraits that inspired me in terms with that she used natural elements in it. She also featured surreal images that worked well with what I wanted my images to be like. I love how much with nature she is but she doesn't just show her with nature but she makes portrait and nature whole/one. She blends the subject with nature not just around it.



# Self Portraits

While researching my artists I found that most of my artists had self portraits. I decided to get behind the camera and try this out I first started with Wolfel's light and colourful portraits.



one of my final images.



too light, dimmed the effect of the fairy lights.



tried to reflect the lights onto the grasses to try and get the bokeh effect. Would've had a bigger effect if the lighting was darker.



For the first shoots I tried adjusting my room and the lighting to fit what I wanted. I tried it with less lights and then had more lights. The first 5 shots were quite a success and went better than I thought it would, the fairy lights created shadows and highlights on my skin and focus on different parts of the object (me).

Tried to get a closer & snap, got the lights closer to a face, only narrowed down the surface area that the light is being reflected on, tried giving it more highlight.



lighting is horrible in this. High aperture. too much light from everywhere.



- this was testing it with a slower shutter speed to see what it looked like.

gave it a more ghostly effect but wouldn't be something I'd work with.

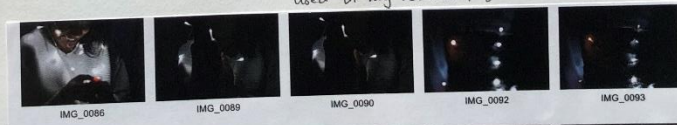


turned off the lights and put in a more lowkey lighting. Doubled my lights to get more of a bokeh effect.

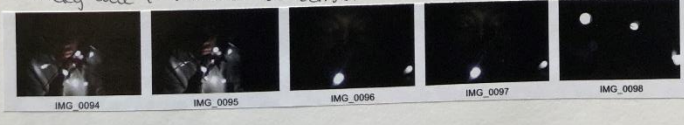
testing.

used in my refined pages.

this was hard because trying to get a bokeh effect in self portraits is tricky due to focus of the lense.



Getting poses right contributed to the focus.



out of focus.

Got bokeh effect but not where I wanted it.

(would've more if it was in focus.)



# Self Portraits

While researching my artists I found that most of my artists had self portraits. I decided to get behind the camera and try this out. I first started with Wolfel's light and colorful portraits.



IMG\_0013



IMG\_0018



IMG\_0023



IMG\_0028



IMG\_0038



IMG\_0043



IMG\_0048

IMG\_0049

IMG\_0050

IMG\_0051

IMG\_0052

Lighting is horrible in ours. High aperture, too much light from everywhere.



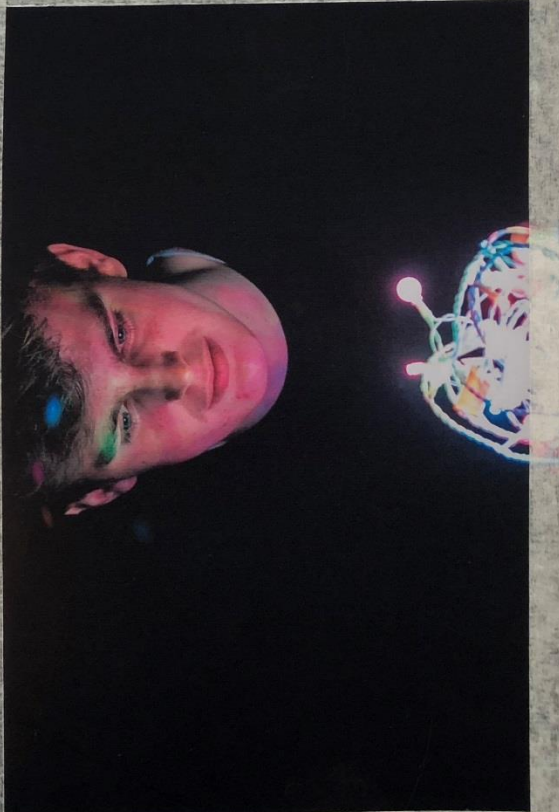
IMG\_0053

IMG\_0054

IMG\_0055

IMG\_0056

IMG\_0057



this was testing it to a slower shutter speed to see what looked like.



IMG\_0079

turned off the lights and did in a more lowkey setting. Doubled my ISO to get more of a bokeh effect.



IMG\_0083

out of focus.



IMG\_0103





went back to using more light

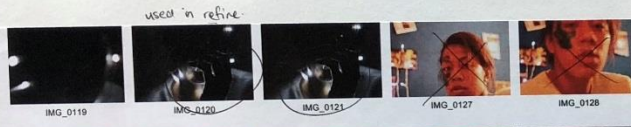
tried to focus on certain parts of the ~~whole~~ body. for example the eyes. they ~~are~~ are a good body part especially when reflecting or doing anything



Focused with light they appeal a lot more in photographs like that.



The lighting started to go a bit yellow and so I struggled with lighting. tried bokeh effect.



used in refine.

added paint on my face to bring out a section of my face. Also gave the light a bit when shining against the skin.



Resisted the whole face and focused on outer facial features e.g. nose, lips, etc.



I focused more on the face after putting paint on. lighting + paint appeared.

For a more comfortable effect used the hand to make pose comfortable.

I wanted to try out different angles and body parts



I also wanted to try poses without lights. To see the conditions I could shoot in

using certain parts of the body helped because it showed that I could also focus on other parts of the body.



I made the poses suited to the use of lighting, manoeuvre with the light give it a more comfortable look. Knowing how to hold the prop where does effect the photo so that's what I did, I moved the lighting and tried so many different things.



added to refine

added to refine





The lights block the main focus.

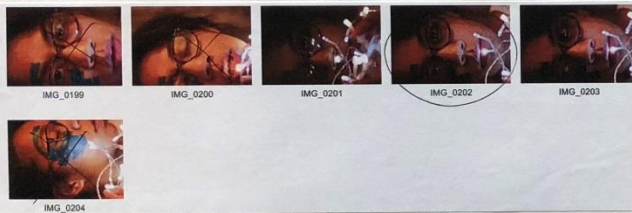
Reflection.



To dark on the background, it is too focused on the foreground.



got closer to the face and used my glasses as reflection prop. Refined.



### ANALYSIS CONCLUSION

Coming up with the right combination of light for this shoot was not simple. It takes quite a few tries to get the dim fairy lights look good and even then you still need to make the proper exposure with the rest of the image. With some of the images a slower shutter speed was required about 1/20 of a second or even lower - this was hard for me who couldn't move. As an extra I tried to capture the bokeh effect - Key word 'TRIED'. I tried capturing from different angles and distances. Varied out my images, didn't want to stay in the same pose.

### SETTING UP.

\* Attached camera to tripod, securing it down.

\* ISO - 1  
Ap. F1.8 to 2.8.

\* To test focusing I placed a pillow in a chair and put lights around it then set it to manual.



BEFORE

lightroom was a great tool to use because it changes my images completely went from a warm orange effect to a nice bright blue lighting



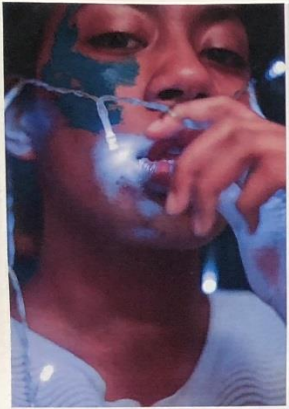
AFTER

In lightroom I ~~added~~ <sup>increased</sup> more the highlights and shadow. I increased the clarity which increased the sharpness, meaning the focus on the lights and face was balanced. I then tinted it blue and ~~at~~ decreased the exposure a bit. I'm happy with the final result.



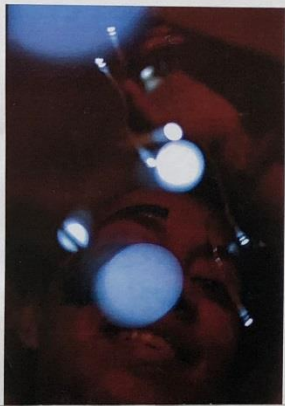
With this image I tried more of a tint, gives it kind of a mask across the image, gives a softer tone and smoother, warmer colour.

The depth of field is quite narrow in this image. because of the amount of lights that's being set in.



## LIGHTROOM OUTCOMES

I worked with something completely different. For the first time I tackled something I had no clue about, whether it would work or not. Lightroom is my new found love because like working with photoshop for the first time in year 8 I found a new platform and discovered some cool things. Lightroom have made my light focused images nicer and it looks good on paper as well which was one of my struggles on photoshop which didn't live up to what I wanted



### A SUM UP OF TOOLS I USED:

- Basic adjustments - increased exposure, contrast, saturation.
- Split toning - aqua shadows.
- vignette applied to darken the edges.
- Slight sharpening and noise reduction.



- increased clarity.



Split toning - this image was quite a challenge to tweak, adjustments under the split toning panel can produce dramatic results. Because these images have a lot of darker tones but also vary in colour due to the colour from the paint on the face and the colour from the lights. By changing the colour of the shadows you can get a clear focus. I increased shadows because I wanted to narrow the focus of the image to the lips or the 'bone' structure on the face. I <sup>de</sup>creased fill light, increased the contrast, clarity and saturation. Also made a pink shadow using split toning again. With noise reduction - I didn't want to put too much because it kills the texture (skin) and the subject starts to look more like a painting.



# Half Term

## 'EXPLORING IDEAS SHOOT'



IMG\_8146 IMG\_8148 IMG\_8149 IMG\_8150 IMG\_8151

Aperture too large more light being let in.



IMG\_8152 IMG\_8153 IMG\_8154 IMG\_8155 IMG\_8156



IMG\_8157 IMG\_8158 IMG\_8159 IMG\_8160 IMG\_8161

more shadow coming through to the background and foreground.



IMG\_8162 IMG\_8163 IMG\_8164 IMG\_8165 IMG\_8166



IMG\_8167 IMG\_8168 IMG\_8169 IMG\_8170 IMG\_8171

Positioning of model blocking the light so this then helps capture the right amount of light on her face + body



IMG\_8172 IMG\_8173 IMG\_8174 IMG\_8175 IMG\_8176



IMG\_8177 IMG\_8178 IMG\_8179 IMG\_8180 IMG\_8181



IMG\_8182 IMG\_8183 IMG\_8184 IMG\_8185 IMG\_8186



IMG\_8187 IMG\_8188 IMG\_8189 IMG\_8190 IMG\_8191



IMG\_8192 IMG\_8193 IMG\_8194 IMG\_8195 IMG\_8196



IMG\_8197 IMG\_8198 IMG\_8200 IMG\_8201 IMG\_8202

Full hit of the natural light. this brightness are image up a lot.



IMG\_8203 IMG\_8204 IMG\_8205 IMG\_8206 IMG\_8207



IMG\_8208 IMG\_8209 IMG\_8210 IMG\_8211 IMG\_8212



IMG\_8213 IMG\_8214 IMG\_8215 IMG\_8216 IMG\_8217



IMG\_8218 IMG\_8219 IMG\_8220 IMG\_8221 IMG\_8222



IMG\_8223 IMG\_8224 IMG\_8225 IMG\_8226 IMG\_8227



IMG\_8228 IMG\_8229 IMG\_8230 IMG\_8231 IMG\_8232

Madros

Aperme:



More dynamic poses rather than static poses is more effective in production



lighting: the sun is perfectly aligned meaning it falls perfectly on the



The use of surroundings. the depth of field is widened.





IMG\_8323 IMG\_8324 IMG\_8325 IMG\_8326 IMG\_8327



IMG\_8328 IMG\_8329 IMG\_8330 IMG\_8331 IMG\_8332



IMG\_8333 IMG\_8334 IMG\_8335 IMG\_8336 IMG\_8337

\*idea: could have light leading from behind the camera to the rider. (Brandon W)



IMG\_8338 IMG\_8339 IMG\_8340 IMG\_8341 IMG\_8342



IMG\_8343 IMG\_8344 IMG\_8345 IMG\_8346 IMG\_8347

\*idea: could have lights reflecting in one horses eyes. (Brandon W)



IMG\_8348 IMG\_8349 IMG\_8350 IMG\_8351 IMG\_8352



IMG\_8353 IMG\_8354 IMG\_8355 IMG\_8356 IMG\_8357

\*idea: could have been model on horse with a long dress on.



IMG\_8358 IMG\_8359 IMG\_8360 IMG\_8361 IMG\_8362



IMG\_8363 IMG\_8364 IMG\_8365 IMG\_8366 IMG\_8367



IMG\_8368 IMG\_8369 IMG\_8370 IMG\_8371 IMG\_8372

idea: could use the CD reflecter to capture close up images of the model on the horses.



IMG\_8373 IMG\_8374 IMG\_8375 IMG\_8376 IMG\_8377



IMG\_8378 IMG\_8379 IMG\_8380 IMG\_8381 IMG\_8382



IMG\_8383 IMG\_8384 IMG\_8385 IMG\_8386 IMG\_8387



IMG\_8388 IMG\_8389 IMG\_8390 IMG\_8391 IMG\_8392



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IMG\_8398 IMG\_8399 IMG\_8400 IMG\_8401 IMG\_8402



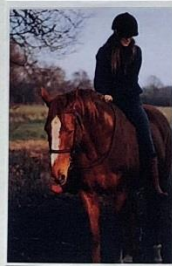
IMG\_8403 IMG\_8404 IMG\_8405 IMG\_8406 IMG\_8407



IMG\_8408 IMG\_8409 IMG\_8410 IMG\_8411 IMG\_8412

## Analysis

Over the half term I wanted to shoot in a different environment to see and collect ideas. I didn't have lights but I shot these photos in daylight, I wanted to see what kind of ideas I could collect from this shoot and it did just that. Brandon Wolfe's images are shot in great places and the props used are nice. So I want to use a horse and possibly get lights and combine those two together. Also use the woods.



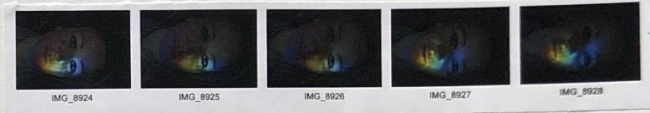
## NEXT TASK:

\* Looking into Brandon W. work on light, I thought I'd try out a technique used in a few of his images and that's the CD technique. He uses a CD and uses a reflector to get it onto the model's face, the outcome is rays of beautiful colours.



\* the lighting is the main effect in these images

love how the colour falls on one side of the face.



\* Get shot in a more natural source of light.



\* Get a more structured reflection. More lines rather than a whole coverage of colour.

\* try near a window or something



} too dark.



} A closer focus on the eyes. use a macro lens.



\* could use a prism as well to get a more structured reflection and a bolder one.



In Brandon Nowfels portfolio he used ~~the~~ CDs, prisms etc to use on his models. With my shoot I decided to use the dark end of the studio to capture more colour. With Brandon's ~~shoot~~ photos you can see the ray of colours being given out and the shapes given out with it.



EQUIPMENT



The CD shoot was inspired by Walter who made his colours wider by using tools such as lightroom. eg the image above the colour touches her whole face



MAIN AIM OF SHOOT: To explore the use of other equipment. The use of equipments like globes, prisms, CDs etc. not only widens your techniques but also allows you to explore different ways to take photos.

At first I wanted to use the globe and prism for the light refraction onto my portrait like the last sunset but I decided to change it up and explore new ways ~~to~~ to take photos. The prism also lets in array of colour.







IMG\_9439 IMG\_9440 IMG\_9441 IMG\_9442 IMG\_9443



IMG\_9444 IMG\_9445 IMG\_9446 IMG\_9447 IMG\_9448



IMG\_9449 IMG\_9450 IMG\_9451



IMG\_9454 IMG\_9455



IMG\_9461 IMG\_9462 IMG\_9463



IMG\_9466 IMG\_9467



IMG\_9471 IMG\_9472 IMG\_9473



IMG\_9476 IMG\_9477



IMG\_9481 IMG\_9482 IMG\_9483



IMG\_9486 IMG\_9487

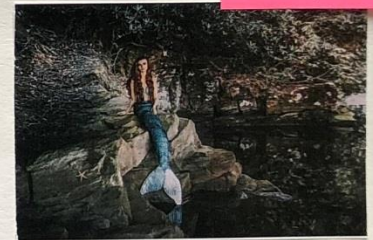


# Adam Bird

Adam Bird is a fine art and fashion photographer currently based in Birmingham, England. He began taking photographs in 2012 when he had discovered a passion for photography. Adam is inspired by both fairy tales and nature. His work consists of dreamlike narrative portraiture and is often composed in surreal landscapes.



ARTIST  
EXPOSING





Pretend reality



Laura Zalenga

Adi Dekel

Adam Bird

editing:  
hair, eyes,  
colour



location:  
woods  
- trees, natural  
lighting

# Fairy Tale Surrealism

Brooke Shaden

larker  
@larker



Annie Leibovitz

themed  
disney  
800s

Lizzy Gadd

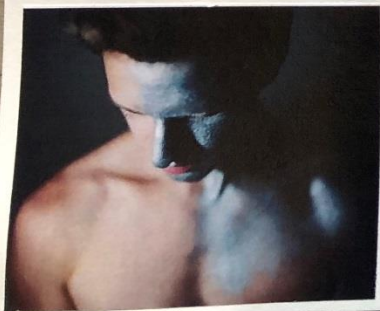
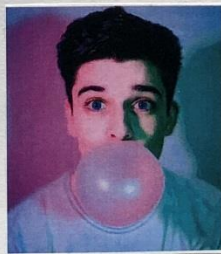
Anya Ant





# Derrick Freske

Derrick Freske is a 21 year old hobby photographer located in Michigan. He specialises in conceptual and portrait photography. Currently attending a university to study architecture Freske is a self taught and has taught himself on how to apply ~~his~~ creativity and develop his editing process. Looking at his Instagram you can tell that he loves colour. He works with props and extras that are vibrant in colour. He has a playful aspect to his portraits which is why I chose to explore his work.



ARTIST  
EXPLORING



IMG\_0257 IMG\_0258 IMG\_0259 IMG\_0260 IMG\_0261



IMG\_0262 IMG\_0263 IMG\_0264 IMG\_0265 IMG\_0266



IMG\_0267 IMG\_0268 IMG\_0269 IMG\_0270 IMG\_0271



IMG\_0272 IMG\_0273 IMG\_0274 IMG\_0275 IMG\_0276



IMG\_0277 IMG\_0278 IMG\_0280 IMG\_0281 IMG\_0282



IMG\_0283 IMG\_0284 IMG\_0285 IMG\_0286 IMG\_0287



IMG\_0288 IMG\_0289 IMG\_0290 IMG\_0291 IMG\_0292



IMG\_0293



IMG\_0298 IMG\_0299



IMG\_0303

colour  
fruit



IMG\_0308 IMG\_0309 IMG\_0310 IMG\_0311 IMG\_0312



IMG\_0313 IMG\_0314 IMG\_0315 IMG\_0316 IMG\_0317



IMG\_0318 IMG\_0319 IMG\_0320 IMG\_0321 IMG\_0322



IMG\_0326 IMG\_0327



IMG\_0338 IMG\_0339 IMG\_0342 IMG\_0343 IMG\_0344



IMG\_0332



IMG\_0336 IMG\_0337



IMG\_0344



IMG\_0345 IMG\_0348 IMG\_0349

This page was to explore more ideas and look more on the colourful side. This page were used to dedicate to ~~ADAM RIFE~~ and explore his concepts and use it to inspire mine. I loved the colour in his work and how he used his body and features to express the excitement in his work. Derrick Frixes models are covered in colour, no matter what material is being used on her/his face. The portraits are so simple and clean yet also messy in a colourful way. Here I'm too much happening in one image/portrait. I want that in my photos.



IMG\_0354



IMG\_0356 IMG\_0357 IMG\_0358 IMG\_0359

inspired  
by Frixes

WHAT NEXT??

Looking on from Demick Fries' work, as I mentioned in the previous page, because I loved his work with colour I first tried it with hands and used objects and paint to bring out that colour and all the brightness, in his images he uses the surroundings and materials. So now I've looked into portraits by using powder, paint, glitter. Any thing to bring out the facial features and bring glow and light to my work. I want to imitate his work but do it my way.

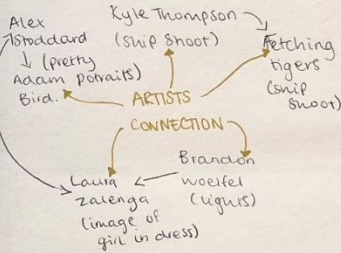
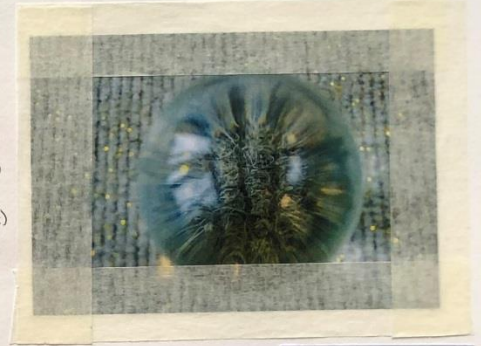
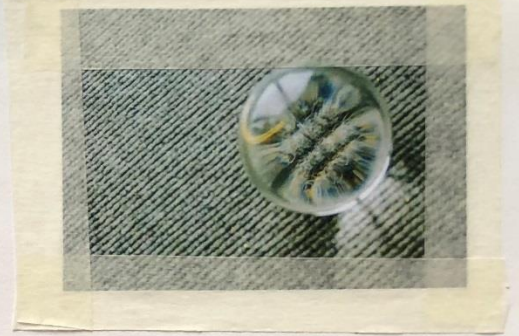
Development Page - Get Inspired by your own work



These portraits were from my globe shoot, but since I've been exploring and getting inspiration from Adam Birds work I decided to up the colour in the images. I love the colour also reflected through the prisms and globe. Also adding fine colours change the way you look at the images.



DEVELOPMENT PAGE



I felt like in the end I need something I'd enjoy doing and something I can turn to be my own. That's why with a theme like fairytale you can work on a lot of colour, portraits and add in surrealism to make it your own.

A WHOLE THEME

Fairytale

SURREALISM

Adding surrealism with fairytale bring it to life. You take something magical and nice and add in your own mixture and bring it to life.

My other idea is to start using techniques that I also used in these portraits. Could add some like into my portraits.



Development

What I want to do with these globe images is to develop further and explore more ways to shoot colourful portraits. A while ago I was inspired by an artist called May King whose work consisted of surreal not only in portraits but the way they were presented.



MY OTHER WORK

Idea Spread



Inspiration



Could have floating books and mugs and roses.  
Beauty and The Beast



Fairytale

FINAL PIECE IDEAS.

Annie Leibovitz  
(major works with fairytale based motifs)

could combine these two together.

Extended



Shoot

Alice  
in  
Wonderland

The famous 'rose painting' scene. Could have floating roses being painted.

Red Riding Hood  
(Could have an image like the one shown below and have hands holding daggers, wolves hands, bread, grasses etc.)



Sleeping beauty  
(Have her in a bath tub instead of in a bed.)



Want my work to lead up to this...



# Derrick Freske inspired - included self portraits.

## Investigations / Idea collection



One big way of helping my un- our perception of a scene  
ages stand out is the color. that knowledge of the  
Making sure that the colour nature of colour and how  
has an impact on the images to capture it in your images  
presentation. It plays an integral will give impact and exp-  
part in our emotions and in ression to your photography



Compositing in photoshop is a of before the shoot happens.  
task that can be difficult dep- need to keep in mind the  
ending on the images them- lighting in each image, the  
selves. 75% of the time the Subject MAIN LIGHT + the EDGE LIGHTS  
comes first, the other 25% of the All in all compositing photos in  
time a background is brought photoshop requires a lot of  
concentration.



Harsh light from the sun when it is hi- Bring elements of the backgroun  
gh in a sky is best avoided. using dno play. I try to be as advet  
reflexes can soften the lighting on rturous as I can with the ISO  
be subject skin and also soften the go as high and as low as  
lighting focus point to cover part you can and want. You may  
discover something great.



A tutorial on skin touches was needed because I want clear skin and  
Some lights can give the subject unbalanced skin or some things  
can reflect on the skin this as a whole 'rub' be end product.



I wanted some dark filters, I first saw them on some tumblr photos and wanted to see if lightroom could help and luckily I did find a tutorial. The dark filter gives a haunting look to the images.



looked up this tutorial in case I needed / wanted a different background to ~~the~~ match with my portrait and this helped

# Derrick Freske Inspired Shoot



With this shoot I decided to create backgrounds for it and see what worked and what didn't I painted vowels and wanted to include that theme of nature and environment. I used a lot of paint and powder and artificial flowers. I created some inspired by Derrick Freske work. They really pushed me to do my own. I chose self portrait because I love some a lot of photographers who create self portrait and were great. I really enjoyed doing this shoot so I retouched some more some of my favourite images.



WHAT I WOULD CHANGE:  
zooming in more, getting rid of the white background.



using a timer would've been a lot better but I ran out of time so I can't



use self timer instead.



placement of camera. get only the red board instead of the edges.



depth of field. when it a bit more.





images were too dark.



light aperture. Not dark but shadows and highlights were enough.

with this shoot it was different because of the fact that it involved a lot



I felt like they had quite a low aperture as they are quite dark.

more movement, colour and there were roses in the background which could effect



using props could cause fault in the image because it depends how you

be photo if the focus wasn't good.



use it, you want to make it natural.





Hardening about portraits is getting the angles and lighting right but also helps that you can control your own motion.

Personally thought this was a lot of better than the other shoot.



A lot more focus on the face the edges were clear. Couldn't see the beard.

The depth of field was a lot better. The background wasn't in focus but you could still



It was a lot harder in terms of capturing. There was a lot of color but

see the background colors and how they contrasted so well with the paint on



at the same time it didn't contrast too much for the background and was appealing

my face. It introduced the colour here so well.



The shadows and highlights I thought were good the shadows fell on the shoulders and still

The natural lighting from the left made an impact because I had painted my face on the left so there was enough light to let the colours pop



quite nicely



The second shoot was alright but I think I washed too much.



The black background was out of focus and that was what I really needed.

trouble with shooting with dark colours was the bounce of light.



Sometimes the shadows and highlights are too high.

The natural lighting from the left overexposed the



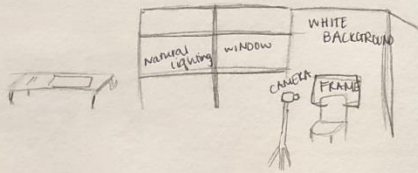
Changing the ISO helped. Changed it to 100 to decrease the sensitivity.

black on my face at some points.





SET UP



NEXT:  
What I'm trying to  
a fairy tale but  
want to use the  
incorporate it or  
want to then  
edit from before



NEXT IDEA.....



In the studio  
I didn't use  
a trigger because  
the light would



bounce right off  
the skin and  
paint and I  
didn't want that



instead I  
turned on all  
the spot lights  
and everything



but just shot in  
that lighting  
This gave me



I decided to do another portrait shoot (Self) inspired by Denise Fieste. I wanted to try a more close up angle because in my last shoot I focused on the entire face and tried it with a background unfocused. This time I just wanted a clear background. I used powder paint to have a more grainy and rough effect on the bare skin and the contrast between the skin and the warm colours. I didn't want the colours too bright wanted a softer tone.

The Set up for this shoot was quite simple. Since it was more of a closer shoot I used a manual focus because I moved around a lot and changed angles, focus point and shadow focus. Wanted more depth. I used a tripod and used the studio along with the lights but didn't use a trigger because I didn't want too much highlight and shadows at certain points of the face. I wanted a softer lighting to match the soft powder paint on the face. used Macro camera lens. ISO:100.



IMG\_0877 IMG\_0878 IMG\_0879 IMG\_0880 IMG\_0881



IMG\_0882 IMG\_0883 IMG\_0884 IMG\_0885 IMG\_0886

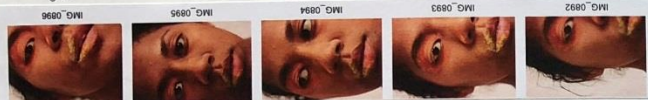
I used powder because of the grainy effect it gave.

I used an orange colour because it was bright but also



IMG\_0887 IMG\_0888 IMG\_0889 IMG\_0890 IMG\_0891

Especially when settled on the skin.



Suited my skin tone



IMG\_0897 IMG\_0898 IMG\_0899 IMG\_0900 IMG\_0901



IMG\_0902 IMG\_0903 IMG\_0904 IMG\_0905 IMG\_0906



IMG\_0907 IMG\_0908 IMG\_0909 IMG\_0910 IMG\_0911



IMG\_0912 IMG\_0913 IMG\_0914 IMG\_0915 IMG\_0916



IMG\_0917 IMG\_0918 IMG\_0919 IMG\_0920 IMG\_0921



IMG\_0922 IMG\_0923 IMG\_0924 IMG\_0925 IMG\_0926



### Refinement.

I was happy with this shoot because of how warm the lighting was. It suited the colour on my face and the colours didn't dump out too much.

The shadows fall perfectly on the face creating a darker effect on the side of the face with colour.

In lightroom I then decreased the exposure to give it a much warmer look because increasing the exposure gave the skin tone a more orange look.

Using Picart I decided to edit some of my images still sticking with surrealism.

Also increasing clarity gave it a sharper effect.





IMG\_1030 IMG\_1031 IMG\_1032 IMG\_1033 IMG\_1034



IMG\_1035 IMG\_1036 IMG\_1037 IMG\_1038 IMG\_1039



IMG\_1040 IMG\_1041 IMG\_1042 IMG\_1043 IMG\_1044



IMG\_1045 IMG\_1046 IMG\_1047 IMG\_1048 IMG\_1049



IMG\_1050 IMG\_1051 IMG\_1052 IMG\_1053 IMG\_1054



IMG\_1055 IMG\_1056 IMG\_1057 IMG\_1058 IMG\_1059



IMG\_1060 IMG\_1061 IMG\_1062 IMG\_1063 IMG\_1064



IMG\_1065 IMG\_1066 IMG\_1067 IMG\_1068 IMG\_1069



IMG\_1070 IMG\_1071 IMG\_1072 IMG\_1073 IMG\_1074



IMG\_1075 IMG\_1076 IMG\_1077 IMG\_1078 IMG\_1079



IMG\_1080 IMG\_1081 IMG\_1082 IMG\_1083 IMG\_1084



IMG\_1085 IMG\_1086 IMG\_1087 IMG\_1088 IMG\_1089



IMG\_1090 IMG\_1091 IMG\_1092 IMG\_1093 IMG\_1094



IMG\_1095 IMG\_1096 IMG\_1097 IMG\_1098 IMG\_1099



IMG\_1100 IMG\_1101 IMG\_1102 IMG\_1103 IMG\_1104



IMG\_1105 IMG\_1106 IMG\_1107 IMG\_1108 IMG\_1109



IMG\_1110 IMG\_1111 IMG\_1112 IMG\_1113 IMG\_1114



IMG\_1115 IMG\_1116 IMG\_1117 IMG\_1118 IMG\_1119



IMG\_1120 IMG\_1121 IMG\_1122 IMG\_1123 IMG\_1124



IMG\_1125 IMG\_1126 IMG\_1127 IMG\_1128 IMG\_1129



SET UP.  
 I picked a nice day to go out. I chose areas with nice bright backgrounds and enough lighting to work with. I wanted shadows and streaks of sunlight.  
 I used as much of the environment as I could.

How it was done



I first tweaked the image in lightroom just to get that brightness and contrast. After choosing this image I then moved it to photoshop to begin. I chose this image because it looked like a natural pose and so using it for my 'levitation' case would be good.



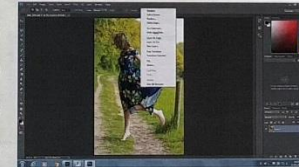
After moving the image to photoshop I clicked on the selection tool and select the model only. I then didn't feel like I selected it properly so I switched to the ~~polygon~~ magnetic lasso tool.



I selected every bit of outline of the model, it was especially difficult when it came to her hair because I had to select the edges and strands quite carefully avoiding as much of the green background as possible.



After selecting the image I right clicked ~~and~~ then selected the 'make selection' option then a box came up saying 'feather radius' which I then changed to 3 pixels.



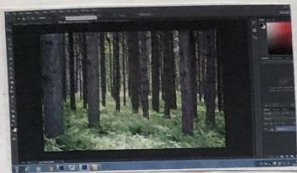
After I clicked on 'selection tool' then right clicked and <sup>chose the</sup> the option 'layer via copy'.



chose the option 'layer via copy' to leave the error on the original image - having to go back and keep changing. the copy gave the space to work on and made it easier to drag.

EXAM





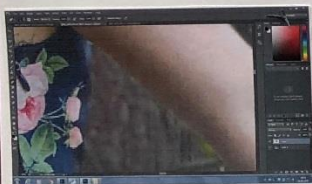
I chose the woods and grass as my background image because I wanted to stick with the theme of nature.



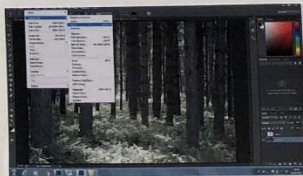
I then dragged the image of the subject on to the background image. Using 'transform' tool I wanted to scale and place it carefully making it look natural.



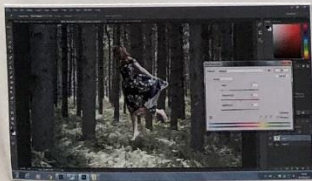
I then focused on erasing the left over greenery in parts of the image using the eraser and zoom tool it proved to be a difficult task carefully erasing each strand.



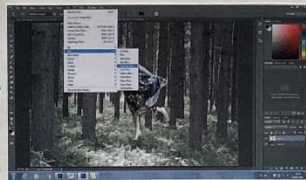
And getting closer and closer to the image, getting closer to the skin erasing every little detail as possible really made a difference.



After tweaking the subject I then adjusted the background using the 'Curve' tool giving it a darker look but also making sure the light coming in onto the grass was still there.



I then selected the 'hue and saturation' selection changing the saturation down and lightness down, giving it a darker look. Saturation to -60.



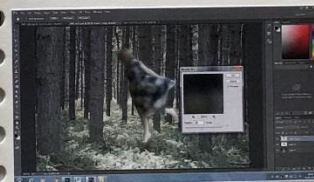
Focusing on the subject I then selected filter > blur > Gaussian blur.



A box popped up, I then changed the radius pixels to 25. ~~100~~ Changed it to screen and put the opacity to 30%.



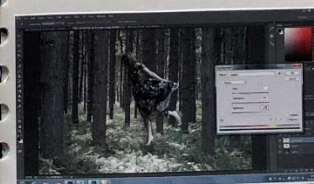
Clicked back to layer 1, right clicked and duplicated the layer. Creating a base for other wacky effects.



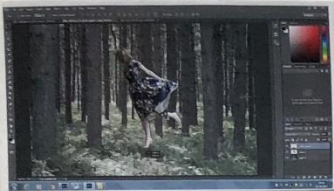
On layer copy I then selected filter again > blur > gaussian blur and also put it to 25 pixels.



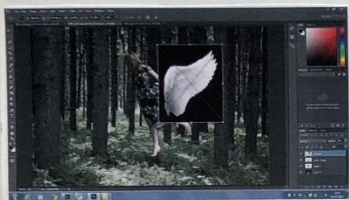
Still focusing on the layer copy I then clicked on adjustments > hue/saturation.



The box popped up and I changed the saturation to -100 and lightness on -100 this turned the layer completely black making a shadow. I then dragged this underneath the image.



I then used 'Screen' and lowered the opacity of the shadow to let it blend in with the leaves underneath.



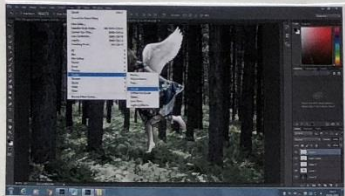
Using the image of wings I've used before I copied and created a new layer for it to tweak it. I selected the wings then copied it and pasted it onto the image.



After the wing was selected, I then did some final tweaking like erasing the edges and cleaning it. Using the transformation tool, I selected the 'warp' tool to stretch it out in certain places giving it a bit more of a realistic look and tailoring it to the model.



After I wanted to put the wing behind the model's arm so I selected the arm + shoulder using the selection tool, copied layer via copied it and placing it over the wing and arm. This worked really well.



I then wanted more dreamy effects so creating a new layer I selected filter > render > clouds.

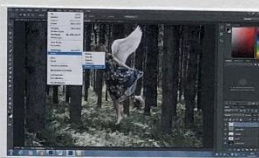
I wanted clouds to create a foggy look.



After adding the clouds I changed the opacity to 37% making it not so obvious but also enough to see.



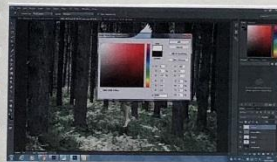
I wanted to then create sun rays since I wanted to show the whole concept of her descending down like an angel. I first created a new layer called sun rays, then grabbed the Elliptical Marquee tool and selected the middle part of the image which was the model.



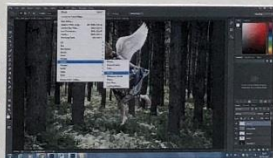
went to 'select' > 'modify' > 'feather selection'



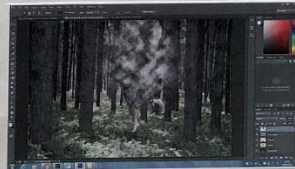
This then came up with a box saying feather radius which I then set to 200 pixels. then pressed ok.



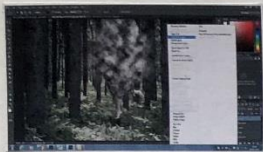
Set white as my foreground and black as my background.



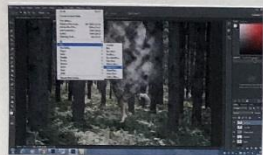
Made sure the sun ray layer was active by clicking on it. Went to filter > render > clouds.



Edit > deselect after the filter was applied.



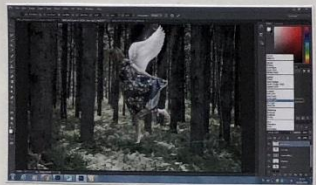
I wanted to then create various layers of sun rays. Right clicked on the SUN RAYS layer and selected Duplicate Layer... Renamed this SUN RAYS 1. I then made the SUN RAYS layer invisible by clicking on the icon button. This made it easier to work on each separately.



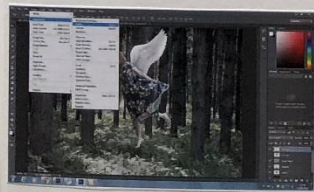
I then repeated clicked on Filter > Blur > Radial Blur. Set the amount to 99, Blur Method to Zoom and moved the blur center to the top left corner.



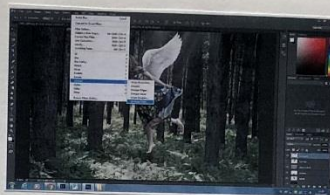
After doing that this is the outcome using the ~~edit~~ transformation tool I adjusted where I wanted the rays to come through.



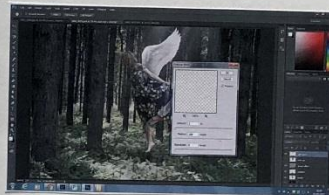
I then turned the opacity down to 95, and changed it to screen.



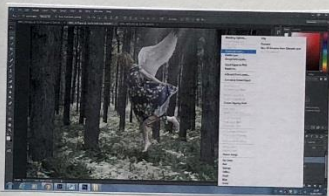
To make the sun rays a little bit more visible. Went to Image > Adjustments > Levels and set the input levels to 25; 0.45; 205 and pressed okay.



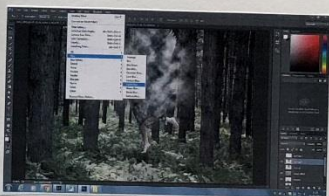
Then wanted a little more details in the rays.



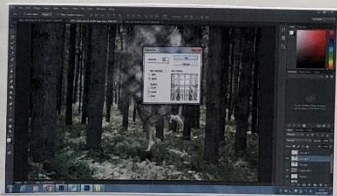
Filter > Sharpen > Unsharp Mask and set the amount value to 1% and radius to 80 pixels.



This is the base for the first layer/brush. Made this layer invisible by clicking on the eye icon on the left side of the layer so I could focus on the creating another brush.

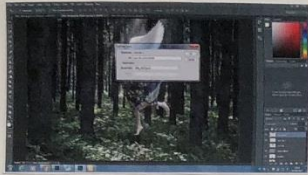


Right clicked on the Sun Rays Layer and selected Duplicate Layer... Named this new layer SUN RAYS 2. I then went to Filter > Blur > Radial Blur and set the amount to 99. Selected Zoom Blur Method and the blur center to the upper center of the image. Basically repeated.

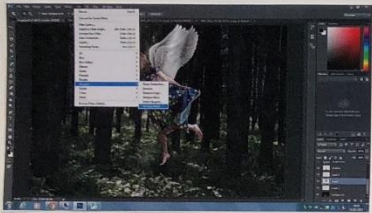


To make the sun rays narrower. Went to Edit > Free Transformer and just placed the image where I thought created shadows.

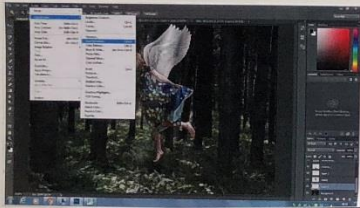




To add final touches I fixed the rays as much as possible to make it look realistic.  
I also tweaked the background's Adjustments > curve and made it darker. Also turned the saturation up.

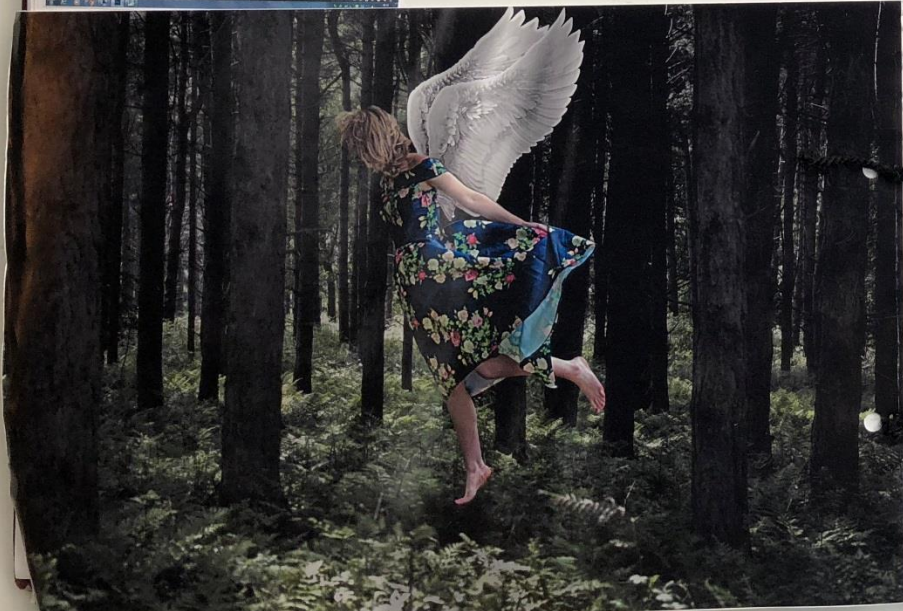


I then went to filter > sharpen > unsharp mask and just repeated it with the wings and model giving it a more realistic look.

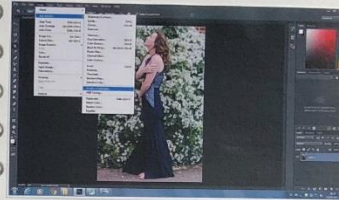


Also made the image of the model brighter and add more colour by using Adjustment > Hue/Saturation.

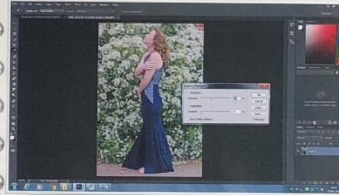
## Final Piece 1



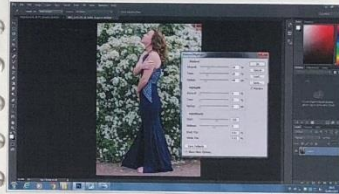
## FINAL PIECE 2



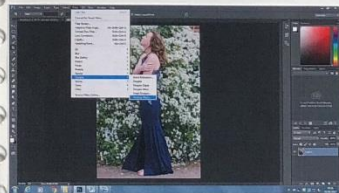
I want a more cinematic feel to the image, so I started Image > Adjustments > shadows/highlights.



It then opens the box, then tick the tiny box that says "show more options"



Once the window opened up I adjusted the settings. Amount: 30%, Tone: 25%, Radius: 40px. This lightens the shadows a bit.



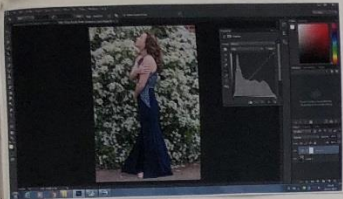
Next I wanted to sharpen the image. Filter > Sharpen > Smart Sharpen. Amount: 60% Radius: 7.0 Pixels



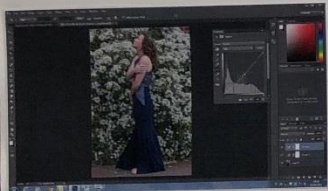
I then wanted to add several layers to edit my image. First layer was a curves adjustment layer.

# Final Piece 1

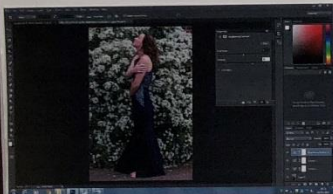




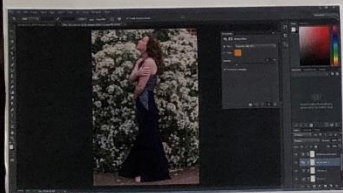
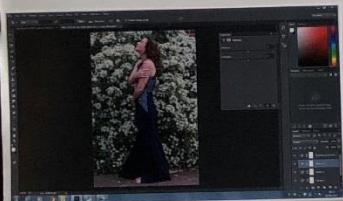
This first layer adds a little bit of contrast.



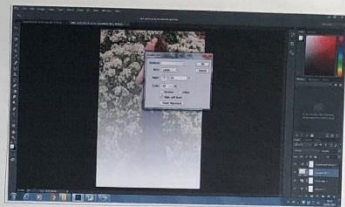
Added another Curves adjustment layer. This layer was added to ~~add a brightness~~ and ~~contrast image~~ darken the midtones of the image.



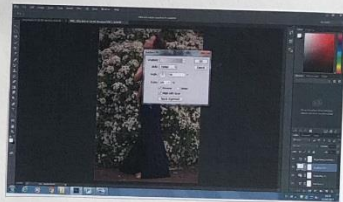
Next I added a vibrance adjustment layer. Set the vibrance to 10 and the saturation to -15. This slight desaturation was key to the look.



The to next step I added a photo filter adjustment layer. Set the warming filter to [35] and changed the density to 35%.



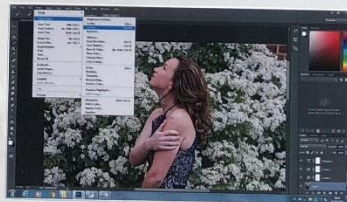
Next layer was the Gradient Fill adjustment layer. the gradient went from black to transparent, set radial, then 90 degrees and 200%.



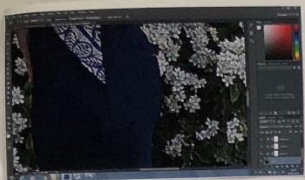
I then changed the layers blend to "soft light" and the opacity to 60.



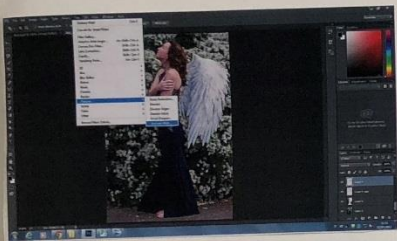
I wanted just a lighter warmth.



I then selected certain parts of the model starting with her hair to make it POP. Image > adjustment > curves. And selected Pigment instead of lighting.

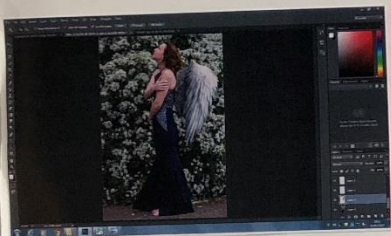


Few touch ups included using the healing spot tool to get rid of dirt on the models dress.



I then copied the same wing used before and pasted ~~it~~ it onto the model. I selected her hair and duplicated the layer making the arm go on top of the wing.

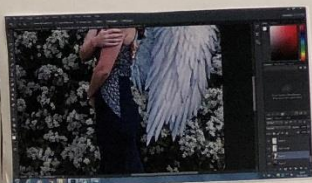
How?



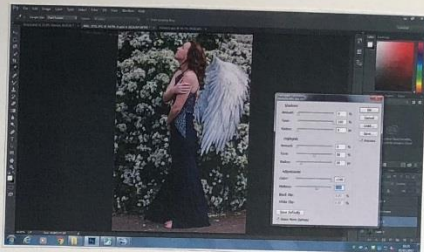
I selected the hair and feathered it. After I added the wings and adjusted it on her back.



Using the transformation > warp tool. Adjusted the image to look more real and to put but also blend realistically with the models back.



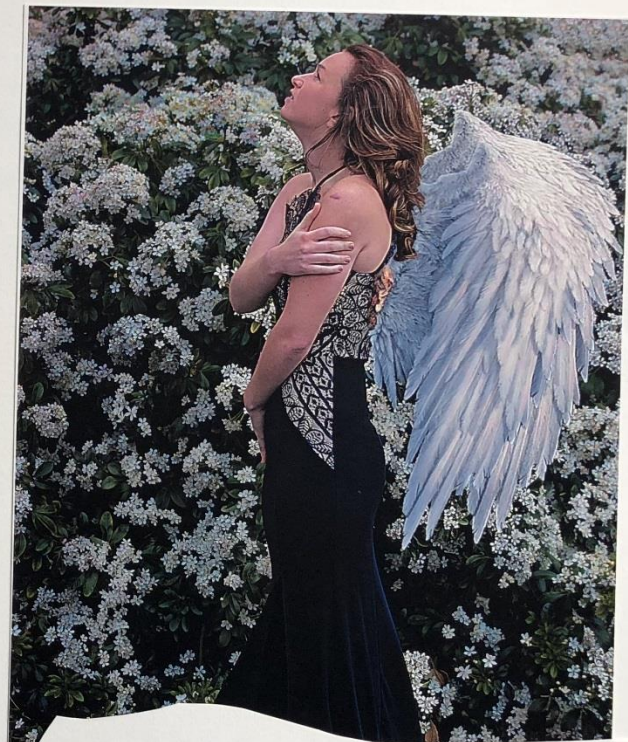
Using the eraser tool I touched on some bits on her back. Then used the "blend" tool to have it look normal.



I also adjusted the background flowers sharper by selecting the branches and flowers. Also adjusted the hue/saturation tuning the saturation up. I also did this for the wings and the models.

For final touch I tweaked shadows/highlight

Amount: 30% Tone: 25% Radius: 40px.



Final Piece 2

Final

I thought both my pieces of work were successful because they came out the way I thought about having it wanted it to. They also gave justice to all the practice I've had with surrealism. At the end I was planning on having pieces that also reflected what investigations I've been doing on Youtube etc.

## Final Piece 2

