



Pearson

GCE A Level Advanced Art and Design

**Photography
Component 1**

SAMPLE 3.5

Total Mark 13 (10+PS3)

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	3	2	3	2	3
Performance Level	1	1	1	1	1
	Total out of 90				13

Fashion Photography





Introduction

As an introduction to unit 3 I have come to the conclusion that I am going to focus my area of study on fashion. I have thoroughly researched fashion and fashion eras to ensure I have a greater understanding of my topic. The reason I have chosen to study this area is because it is something that inspires and interests me. I also want to study fashion design at University, therefore it will be useful for me to concentrate my A2 topic on fashion. I am particularly interested in 50's, 60's and modern fashion therefore I will incorporate these eras into my work.

The photographers and artist I will research to begin with are Mario Testino, Norman Parkinson, Rankin and Corinne Day. The photographers I have chosen to critically analyse are David Bailey and Steven Meisel. I chose these photographers because the way they photograph fashion is inspiring and beautiful. David Bailey typically uses stark backgrounds and dramatic lighting effects, and Steven Meisel's style is very diverse. David Bailey is well known for photographing the 60's and Steven Meisel was inspired by the 60's, accordingly they link in with my own theme.

The theme I have chosen connects to my AS studies because one of the topics I studied was portraits and I plan to take some of my fashion images in a portraiture layout. To begin my practical work, I have previously photographed the end of year textiles fashion show at the Time and Tide museum in Yarmouth, in preparation for the beginning of this topic. Over the summer holidays I prepared another shoot at Nicholas Everitt Park with one of my friends modelling, along with artist research on photographers I liked that linked in with my photographs. I will now start my practical work and develop my photography by doing further shoots (studio based and environmental), darkroom prints, editing and experimenting with my own photographs on Photoshop, more artist research and connections to my own work.



Steven Meisel Analysis

Steven Meisel was born in 1954 and is an American fashion photographer. Originally Patternbank discovered this print and pattern rich feature for Vogue Italia in December 2007. The content of this picture is of a model laying on a vintage background pattern which appears to be of different materials. She is laying diagonally in a yellow dress, with her head in the top left hand corner and her feet in the bottom right with her legs bent, while holding a white and yellow patterned pillow. In this photograph the model's tattooed limbs appear chameleon like, blending with the twisted landscape of printed fabrics. Meisel has set out to overlap colours and patterns scattered randomly across the frame pulled together by a model sprawled across wearing similar and complimentary patterns to those underneath her, giving the appearance that she too, is a part of the aberrant fashion quilt.

My first impressions of this photograph are that it is well staged and time consuming due to the amount of colourful fabrics, and setting them up in a way that makes them and the model look aesthetically pleasing as a whole. The image was planned and set up beforehand. The genre of this image is portraiture fashion. This is because it was produced specifically for the use of a Vogue Italia Magazine front cover. Vogue specifically challenged Meisel to shoot in this way and he was instructed on how to do so. The photograph was taken in a studio environment in order to obtain the correct lighting and positioning of fabric. The style of this photograph is slightly different to Meisel's previous work, however it is part of a collection of many other images shot in the same style. A digital camera has been used to capture this image with a high aperture of f16 or f22 as the image is sharp.

My personal feelings for this photograph are that it is uplifting and full of energy due to the many colours within it. It needs to be eye-catching and cheerful in order to sell the magazine and possibly the fabrics and clothes displayed within it. Our eyes are first drawn to the yellow dress worn by the model as it covers a large area of the photo and is the plainest fabric in the whole image, which stands out against the busy background. Our eyes are next drawn to her shoes as there is no other use of the colour black. Some other focal points are the models eyes and lipstick which attract our attention immediately, as she is wearing heavy eye makeup and naturally we look for eye contact to seek emotion. Her lipstick is a dark red. And finally her face is the only plain area in the photo that isn't covered in intricate patterns or tattoos. The model used in the photograph is young, beautiful and of a higher class. We know this by the way she is dressed, the length of her dress is of a formal length and not too revealing, and by the white gloves she has on. The model used would have been chosen in advance to make sure she fits the criteria for the specific target audience of Vogue's readers in order to sell the magazine.

There are many different textures in this photograph. Firstly, there is the textures of the fabrics the model is laying on which are soft and smooth, and some of it looks like satin, which is shiny. Then there's the models dress which appears to be cotton which is also soft, and malleable. Her shoes are soft to the touch, but the heel is hard and strong with a sharp buckle. Another texture is her hair which is fine and bendy.

Line is a formal element. The patterns of the fabrics consist of countless lines, and lines separating different fabrics. For example, there are cracked and broken lines on the blue fabric on the upper half of the photo. Her floral tattoos are outlined in black. The straps on her heels contain lines, and there are thick broken black lines on her dress.

Shape plays a large part in this picture as it consists of so many different, complex patterns. Floral shapes and patterns specifically feature in the tattoos. To conclude, the mood of this photograph is cheery and inspiring with a slightly moody effect by the look on the models face as she is posing for the camera.



David Bailey

David Bailey is a very famous photographer born in Bradford, East London on 2 January 1938 and is now 76 years of age. In 1959, Bailey became a photographic assistant at the John French studio, and in May 1960, he was a photographer for John Cole's Studio Five before being contracted as a fashion photographer for British Vogue magazine later that year. Within months he was shooting covers for Vogue, he shot 800 pages of Vogue editorial in one year.

David Bailey's fashion work and celebrity portraiture is best known for stark backgrounds and dramatic lighting effects. He transformed British fashion and celebrity photography. He is best known for his photography in the 1960s. His work reflects the 1960s British trend of breaking down the rigid barriers of class by injecting a punk look into both clothing and products.

He photographed famous celebrities such as artists, musicians and actors. He is most famous for photographing celebrity Jean Shrimpton. He described her as being so easy to photograph. "She was magic and the camera loved her too. In a way she was the cheapest model in the world – you only needed to shoot half a roll of film and then you had it. She had the knack of having her hand in the right place, she knew where the light was, and she was just a natural".

David Bailey's photography was influenced by Hitler and Hollywood. He claims that during the war some of it must have rubbed off on him. He was used to seeing bombed buildings with the wallpaper still on the walls and sometimes chests of drawers suspended on a ledge. His portrait photographs of celebrities in studios were influenced by Hollywood and his street photography was influenced by war, this is clearly shown in his photographs.



http://en.wikipedia.org/wiki/David_Bailey
<http://uk.phardon.com/agenda/photography/picture-galleries/2010/april/13/david-bailey-look/>
<http://www.biography.com/people/david-bailey-38755>
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David Bailey Analysis



David Bailey is a famous photographer from Bradford, East London, born on 2 January 1938, and is now 76 years of age. This photograph is a black and white darkroom print from a film camera. It features a young female model in a stylish hunters' outfit and hat, holding a gun with both hands behind her head, against a grassy field. In the upper half of the background of the photo (by the models head) there are large trees. She is wearing black trousers and a lightly coloured top with lace up detail and pockets. Around the waist is a belt made from hunters' tools.

My first impressions of this photograph are that it is trying to portray that women are equal to men and also capable of hunting, however the image has been sexualised by the outfit the model is wearing as it is a fashion image. It is more of a costume than what a hunter would actually wear. She is wearing a very short, tight fitted top with a revealing lace up style around the breasts. Conversely this is a fashion image and the model must look attractive.

The genre of this photograph is portraiture fashion, and was intended for a fashion magazine. The photo was taken on a field out in the natural environment as the model is supposedly 'hunting', therefore the scene has been set and a studio set-up would not be as effective. This style of photograph is typical of David Bailey because it is a black and white print, and the majority of Bailey's photographs are taken on an old fashioned film camera. He much prefers film to digital. He claims that "The problem with digital is, it tends to make everything look the same", he argues, "It looks like it's come off a computer, rather than come out of a camera". This is also true to David Bailey's recognisable style because it features a woman, and Bailey was renowned for shooting beautiful models. He was known to be a bit of a lady's man and often had romantic relationships with his models.

The technical details visible in this photo are that the model is sharp and the background is blurred which means Bailey must have used a fast shutter speed and small aperture of f2 or f4. The purpose of this shot was to get a fashionable image of a beautiful model standing in the wilderness looking strong. In my opinion this image works as it has all the attributes of a hunter; the clothing the model is wearing and the scene it is set in which gives the whole image a strong effect. I think strength plays a large part in this photo and David Bailey wants to portray this model as a strong, independent woman. The use of the gun behind her head and the way she is holding it symbolises that she is ready to take on anything and she is not afraid to pull the trigger.

Our eyes are first drawn to the models hat as it is the largest dark area in the photograph against the lighter background. Our gaze then drops to the models eyes and expression on her face, which is also quite dark. After this we notice the gun as it is just off-centre and protrudes across the whole width of the photo in its black colour against the light greys of the grass and models clothing. Next our attention diverts to the very bottom of the image, the models black trousers, this is because they are solid black, making them stand out. To conclude, our gaze follows up the body viewing the clothing and then the blurred background behind.

The visible textures in this image are the strong wooden gun, the thin course string used to lace up the top, shiny buttons on the top, hard belt, and pointy long grass. Line is another formal element and is seen specifically in the grass and the string on the models top. However, the boldest line in this photograph is the gun as it stands out the most.

The quality of light in this photograph is contrasting. This is because the image is a black and white print which makes the colours and light stronger and more noticeable. The light grey areas are the brightest areas of light and the dark areas are where the shadows lie. Firstly, the lightest areas are the sky, the top worn by the model and there are two streaks of large patches of grass, in particular, that stand out from the rest, behind the model. The opposing, darkest areas are the models face, neck, hat, gun and legs. This is due to the colours of the photo being dark. In-between light and dark, is a mid-grey colour which is seen in the trees, and the grass at the bottom of the image (by the models legs). There are many tones and ranges of colour, making the model stand out from the background.

In conclusion the mood of this photograph is moody and dangerous because the model is holding a gun with a serious look on her face, and the colours are dark. Also the scene is set on an overcast day which adds to the mystery of the image.

Summer Shoot Contact Sheets

These are my contact sheets which were taken at the Time and Tide museum in Yarmouth. I went with the college to photograph the fashion show we were taking part in. The aim of my shoot was to photograph the models in unusual places with unusual objects, and to come out with fashionable photographs of the models displaying the clothes we have made. On location I photographed a group of five models around the museum in different contexts, and afterwards I photographed all of the models when the fashion show began. I did this by photographing them as they came down the stairs and then at the bottom by the boat where they posed in their groups for photos. The circled photographs are the ones I am going to use because they are most successful and strongest in composition.





Enlargements

The location of this photograph is outside at the Time and Tide museum as the catwalk was happening and the models were walking down the stairs. The content in this photograph consists of a model slightly off centre against a blurred background. This makes the main focal point the model on the left because the girl behind her is also blurred. I did this by using the high pass filter and reducing the radius to 5 pixels, and then I changed the blending mode to overlay. To create the colour of this photograph I opened colour lookup and selected the FoggyNight filter. The main formal element is tone because there are areas of the photo which are sharp and areas which are blurry. This makes the mood feel mysterious.







I have previously enlarged this photograph, the only difference between them is that I have edited it differently using the colour lookup filters and reduced the opacity. I then adjusted the curves and levels again to bring out the colours. I prefer the enlarged photograph because more tones and depths are visible. I also prefer the colours of the filter. This edit is simply to show the colours of a different filter.



I have also previously enlarged this photograph; again the only difference is the colour lookup filter. On the enlarged version of this photograph the filter used was *Foggynight* and in this edit I changed that to *Tealorange*.



This photograph consists of five models standing in a display room at the Time and Tide museum. To edit this image I used shadow/highlights because the original image was very dark. I then adjusted the levels and curves and smart sharpened the whole image. Finally I chose the Filmstock filter in the colour lookup option. I like the depth of colours in this photograph, however I think they are slightly too strong and orange. The main focal point of this photograph is the model in the red dress because she is in the centre.



This photograph is of five models standing around a wire box. The model in the red dress is the main focal point because she is in the centre and the red colour of her, clothing is the strongest colour in the photo. I edited this by adjusting the levels and curves and then smart sharpening it.



I like this photograph because I like the way the models dress trails behind and takes up a large area of the image. To create this I adjusted the levels and curves, smart sharpened and then chose the colour lookup filter named Kodak2393.



This photograph consists of the model in the red dress standing in front of the boat in the courtyard. To do this I adjusted the levels, curves and once again smart sharpened it. The dress looks great against the colours of the boat.



This photograph consists of a model wearing very heavy makeup and back-combed hair standing at the bottom of a set of stairs. To create this image I smart sharpened the whole image, adjusted the levels and curves, and chose TealOrange in colour lookup. I love the colours of this filter with the blue/green; it makes it look very fashion-like.



To edit this photograph I used shadow/highlights to brighten it, then levels and curves. After this I chose the filter CrispWinter in colour lookup which gave the photo a blue tinge. The main focal point is the model in the white dress, this is because all the other models are wearing black and she is placed in the centre of the image.



To create this effect I had already done the initial editing. I then turned both images into black and white's and chose the filter Filmstock to give the photographs more contrast. I like this effect but I feel now that I should have reduced the opacity a little to make it less bright.



This is the final photograph I edited and it is the group photo of all the models standing together in the AS students garments. I smart sharpened it to bring out all the detail, after this I adjusted the levels and curves and then chose the Filmstock filter in colour lookup. This made all the colours of each individual garment stand out much more.

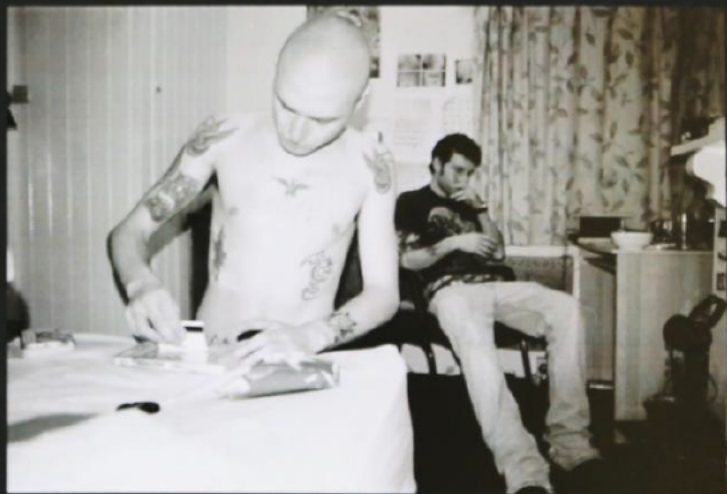
Corinne Day

Corinne Day was born on 19th February 1962 and died on 27th August 2010. She was a British fashion photographer, documentary photographer, and fashion model. As a self-taught photographer she brought a hard edged documentary look to fashion images, which she often included biographical elements which are pictures that tell a story. She is well known for forming close relationships with her models, which resulted in very intimate portraits. The most famous photographs like this were the ones Day took of Kate Moss in the 3rd Summer of Love editorial for the face magazine in 1990. These were very expressive photographs which captured Kate Moss's emotions instead of taking photographs of her posing, you can see her emotions and they are believable. They show the audience aspects of her personality which isn't always visible in photographs, and the relationship between Kate Moss and Corinne Day is brought to life. Day's approach came to be known as grunge and grew into an international style.

For the next seven years after photographing Kate Moss Corinne Day spent most of her personal time taking photographs for her first book which was called *Diary* (Kruse Verlag, 2000) and it was an intensely personal visual record of her life and friends. It is a very honest record of young lives. It featured young people hanging out and often showed shocking images of young people taking drugs and having sex. "Diary" has been compared to the documentary realism of Nan Goldin who photographed intimate pictures of harmful experiences and combined with bodily realism. Corinne Day argued that "Photography is getting as close as you can to real life, showing things we don't normally see". Alongside the publication of "Diary" she had two large scale exhibitions in London in 2000 and she also participated in the exhibitions "Imperfect Beauty" at the Victoria Albert Museum in London produced by Charlotte Cotton in 2000.



George and Kate Moss



Second Shoot Contact Sheets

These are my contact sheets for the shoot I took of my friend, Chloe, in Nicholas Everitt Park and on the outskirts of Lake Lothing. The aim of my shoot was to take fashion photographs in response to Corinne Day. To do this I got up close and personal with Chloe to create intimate photographs to portray her distinct personality and capture her emotions. The circled and numbered photographs are the ones I am going to use in my further experiments and dark room prints because; 1: I like the colours and shapes, 2: I like the textures of the log, 3: It's a close up which enables the viewer to see her expression, 4: I like the angle of this photograph as it's different to the other ones I used because it's looking down on Chloe, 5: The bold colours are very eye-catching, 6: I like the shape of Chloe's body and how she covers a large area of the picture, 7: The formal element; line is shown on the fence and in the grass, 8: I like the direct eye contact with Chloe and the textures on the spikey fence and stone rock she's sitting on. This was a successful shoot as I have many photographs to edit and experiment with.



1.





This photograph is of the model sitting on a step while smoking. To create this edit I copied the background to allow me to make changes without worrying about making mistakes. I then adjusted the levels and curves of the photo. After this I chose the filter TealOrange in colour lookup filters and decreased the opacity so that the colours weren't too strong. Finally I edited the contrast to bring her out of the background. I like this photo because I like the tone of the colours and how she is shaped in the way she is sitting to take up a large proportion of the photograph. The main focal point is her eyes; this is because she is looking directly into the camera.



This photograph consists of the model sitting on a rock in the grass looking directly into the camera. The main focal point is her jeans because the deep blue stands out against the light grey colour of the rock. I edited this photograph by adjusting the levels, curves and smart sharpening it. Then I chose the colour lookup filter called CrispWinter and decreased the opacity to 36%.

Edits



This photograph consists of the model sitting on a rock against the broads in the background. To do this I changed the levels, brightness and curves. In curves I opened pre-set and chose cross process. This gave the photograph a filter. Now looking at it in my book I should have adjusted the levels a little more to make it brighter because the image is looking quite dark.



This photograph is of a model sitting against a flower bed looking up at the camera. To get this tone in the photo I did the usual adjustments of levels and curves and then chose a new filter called Candlelight in the colour lookup option. I like the way this filter makes the photograph look old, like it is from a different time period.

Negatives

Black And White Brief

A2 Art & Design Photography
Unit 3 Coursework
Assessment Objective A02 and A03

Black and White checklist for supporting studies

Introduction: A02 assessment objective is about using different materials and experimenting. Everyone on this unit must complete a black and white section of the project. If you have only shot digital colour then you can make digital negatives and print in the darkroom.

Deadline: 25.09.15

1. Print negatives or digital negatives in the darkroom. Use transfer film to make negatives, size 5x4 inches. Print at least 4 images. Print the digital negatives using the inkjet printer. Make sure the contrast is good; use curves or levels before printing negatives.

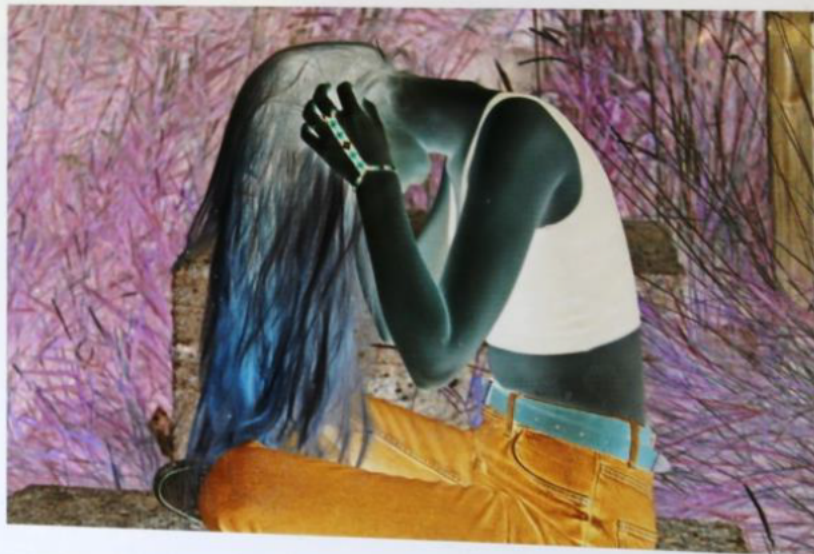
2. Place the finished prints in the sketchbook and write about images and technical information on the printing. Print on the small paper. Comment on filters, burning in/ dodging etc and place test strips as an example of the making of a print. Only use test strips as an example of printing one image.

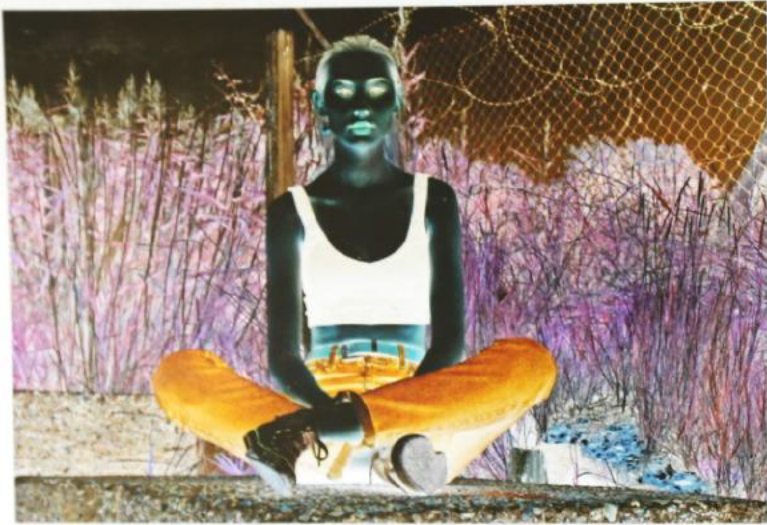
3. If using a black sketchbook place digital negatives in the sketchbook on white paper. Use only 1 page in the sketchbook for the negatives.

4. Place contact sheets in the sketchbook (digital or film) and annotate. Write some observations about the images. To make the digital contact sheets use Photoshop.

NOTES:

1. Black and White printing techniques: burning in means giving more time to a section of your black and white print. You can use a card with a hole in it or your hands. Dodging means giving less time to a part of your image. See tutor for tools. If your negative print well as straight prints then you will not have to dodge or burn.





Darkroom Prints



The location of this photograph was at Lake Lothing by the beach. It consists of a model, Chloe, sitting on a rock, cross legged against the shrubery. The main focal point is her eyes because she is looking directly into the camera which directs the viewers attention to her eyes. To do this I used the negative on the previous page and exposed it onto photo paper. Above is my test strip which I exposed for six seconds, then covered three quarters of the image and exposed it for another two seconds, then repeated this covering a third of the image. Considering this for my final darkroom print I decided to expose it for eight seconds which seems to be the correct amount of time. The mood of this print is serious because of the models facial expression.

The location of this photograph was the outskirts of Lake Lothing in the boat yard. The content consists of Chloe sitting on a log with one leg raised looking to the right. The main focal point is the log because it is the sharpest area of the image displaying lots of textures. To do this I exposed the test strip for six seconds, then two seconds, and then another two. I then exposed my final darkroom print for eight seconds to show all the tones in the photograph. I like the different shades of colour and tone.

Darkroom Prints



Halfway Review

AO1: So far I have researched David Bailey, Steven Meisel, and Corinne Day. I have critically analysed one of David Bailey's fashion images and found that he usually only shoots in black and white film. He likes the tonal effect it gives him images. I found that David Bailey was influenced by Hollywood and the war. I have also critically analysed a fashion image of Steven Meisel's of a young woman laying on a lots of different patterned materials in a yellow dress. Meisel has set out to overlap colours and patterns scattered across the frame pulled together by the models dress. I found out that unlike most fashion photographers who work in a certain style, Meisel's work is very diverse. He said "Inspiration comes from all over the place".

AO2: The ideas I have had so far have been to shoot at the Time and Tide Museum as this was such a good opportunity for my topic. I then shot my second shoot in a completely different style using one model with a documentary aspect. I plan to do at least two more shoots for this project. I am going to take more pictures of the same model in a different location, dressed very fashionably and I also plan to shoot with a group of models, possibly walking down a catwalk. I would also like to turn some of these images into negatives and experiment in the darkroom.

AO3: So far I have obtained two photoshoots. One was of a group of students standing in front of the displays at the Time and Tide Museum posing. I also shot the whole year of textiles students walking down the stairs into the courtyard for the fashion show and a final photograph of the year of students stood together as a group. For my second shoot I shot in a different style photographing just one model around Lake Lothing. I photographed her sitting on rocks, tree trunks, benches, the floor, the steps of the bridge over the railway lines and also standing in front of trees, flower beds and the water of the lake. This work relates to my title 'fashion' because both shoots feature well-dressed girls posing against backgrounds.

AO4: So far I have connected my first shoot to Steven Meisel because the models are all wearing very elaborate prints, much like the photograph I analysed. I have connected my second shoot to Corinne Day because these images have a documentary feel about them. For my final piece I plan to make a multi-media of a lots of little videos of a group of at least 5 models walking up and down a worn down train station in Oulton Broad. This should have a successful outcome because of the contrast of the well-dressed models against the rugged, urban background.

a large area of the photograph.



This is my final dark room print. The photograph was taken in the boat yard by Lake Lothing and was taken while Chloe was sitting on a log in a similar way to the previous print, except I zoomed in for this shot and asked her to look directly into the camera, for this reason her eyes are the main focal point. I exposed the test strip for six seconds, then two, and then two again for the whole photo. It is obvious that the test strip is too dark which makes Chloe's face look dirty. To bring her features out I exposed the final print for eight seconds to lighten it up.

Trey Ratcliffe

Trey Ratcliff was born on 7th July 1971, he is a writer, public speaker, artist and photographer. He is most famous for his HDR photography. He posts a new photo each day on his travel blog of the destinations and situations he finds himself in, as he travels the world. He studied computer science and mathematics at Southern Methodist University graduating in 1995, which then led him to portray a career in HDR photography.

Originally he was a hobbyist photographer and started HDR photography because he was disappointed that the landscape photographs he had taken did not turn out how they looked in real life. HDR photography allowed him to portray the scenes he wanted to capture in an extraordinary way. After two of his photos were hung in Smithsonian (a group of museums and research centres administered by the government of the United States) his career blossomed. He has been named as the pioneer of HDR photographic technique by Chris Anderson who is a British-American author and entrepreneur.

Ratcliffe's work shows his love for discovering and exploring new places as he has taken many photographs all over the world. Personally I find his photographs breath-taking. They are always very sharp and consist of strong colours. The detail is also heightened by the use of colours and high definition effects, they are simply beautiful.

Ratcliffe has no formal training in photography, all that he stands for is his own hard work and learning. Before involving himself in photography he tried out other forms of art such as painting and drawing, however photography became his passion.

To create his masterpieces, he captures photos using Sony NEX7 and Nikon DSLR cameras. In terms of computer software, he uses Photoshop, Photomatix etc. A great thing about him is that he likes to share his knowledge and experiences with others over the internet on his blogs, his most famous blog is 'Stuck In Customs' and regularly posts his travelling photos on there. He also uploads videos and instructions on how to create HDR's like his so that others can try it.



A2 PHOTOGRAPHY HDR ASSIGNMENT DEADLINE: 12.10.15

INTRODUCTION:

The purpose of this assignment is to introduce HDR photography into your own project and make connections with the most famous contemporary HDR photographer. We are covering assessment objectives A02, A03 and A04. The assignment is brief and should take up only a few pages in your sketchbook.

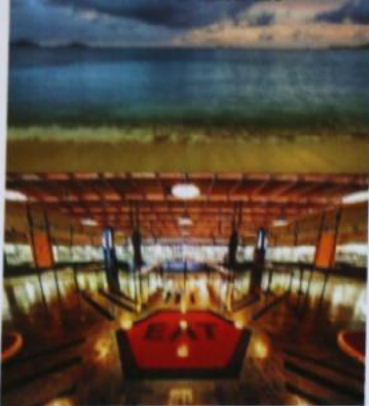
TASKS:

- 1) Shoot HDRs at the college or local environment. Use JPEGs as the image file format. Technical notes as a guide to shooting.
- 2) All students to use a DSLR, or a bridge camera and a tripod.
- 3) Convert images to HDR using either Photoshop, RAW or Photo Dynamic.
- 4) Research Trey Ratcliffe and compare to own work. Write about Ratcliffe and some short comments on own work. Show visual connections between his work and yours.
- 5) Show some screenshots as an example of one HDR conversion using Photoshop, RAW or Photo Dynamic.
- 6) Shoot some HDRs on own theme.

SKETCHBOOK:

- 1) Title the first page HDR assignment. Inset this brief in the sketchbook.
- 2) Show some Trey Ratcliffe images and write about him and his work.
- 3) Show the screenshots of HDR conversion of own work. Use one image to show digital conversion.
- 4) Show the best of own images, both from the college and on own theme.
- 5) Make connections between Trey Ratcliffe and own work.
- 6) AS an option later follow up with some HDRs on own project.

TREY RATCLIFFE EXAMPLES



These are my contact sheets for my HDR Brief, shot at Gorleston Seafront. The aim of my shoot was to shoot practise HDR's in preparation for my fashion shoots, by shooting five images for each photograph I take, using different apertures set at 0, -1, -2, +1 and +2. I took photographs for 11 HDR's which is more than enough for me to experiment with.

Contact Sheets



HDR's



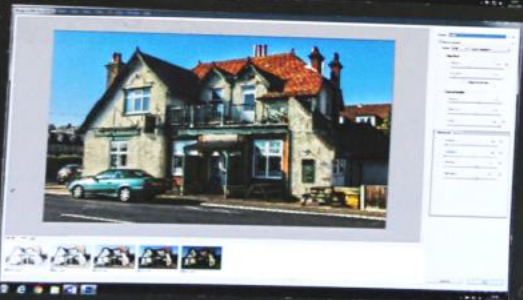
This HDR was taken at Gorleston seafront. It is of buildings, however the white building is the main focal point because it stands out against the darker building on the left. After I had turned my five photos into a HDR using scot5, I adjusted the edge glow and the tone and detail. After this I was still unhappy with the result as my HDR was still looking too dark so I then adjusted the advanced Shadow, Highlight, Vibrance and Saturation percentages. I then clicked 'OK' and printed my HDR. The printed version of my image looked darker than on the computer so I adjusted the Levels and Curves on top of what I had already done. I like my final print however I think there may have been too much background light when I was taking the photographs which made it difficult to edit.



These are my print screens which show the process of creating a HDR. To begin I selected 'file', 'automate' and 'Merge to HDR Pro' which is shown in the first print screen. Then it will bring up a box where you can select the appropriate files which were the five images of different apertures of the photo above, this is shown in the second print screen. After this I pressed 'OK' and it brought my five images up into 'Merge to HDR Pro' - third print screen. I then used the drop down arrow in the preset options to select 'Scot5' which turned my photographs into a HDR. All that was left to do now was to tick the 'Remove ghosts' box and adjust the arrows on the edge glow, tone and detail and the advanced settings.



The main focal points are the consist of thick black lines and. I edited this HDR to the . To do this I removed ghosts to down the Detail, reduced the to Photoshop and used the led it with a light yellow colour effect because as you can see y nice. I only did this to the large is a lot bigger than the other



This HDR is exactly the same as the previous HDR accept it is in black and white, and because I changed it to black and white I then had to adjust the levels again because they had changed. I prefer the photograph in black and white because it brings out the rich lines of the bandstand, lampposts and benches. It changes the whole mood of the photo; on the left the photo looks cheery and happy because of the summer colours, and the black and white version looks somewhat dismal and gloomy. It almost looks as if it had been taken from a different time era.



This HDR was also taken on Gorleston Seafront and is of the Pavilion Theatre. The main focal point is the word 'SHOWTIME' because it is surrounded by blue which makes the writing stand out against the background and surrounding the blue is the natural brick colour of the building. I edited this on 'Merge to HDR Pro' and once it had been turned into a HDR using Scot5, I removed ghosts, increased the Exposure and decreased the Detail. After this I then increased the Highlights, Vibrance and Exposure. The mood of the HDR is uplifting because it is a very bright image taken in the middle of summer, the sky is bright blue and there is not a cloud in sight.

Trey Ratcliffe Visual Comparisons



On the left is my HDR which was taken on Gorleston seafront. I used five photographs all of different apertures to create this image. I turned it into a HDR on Photoshop using 'Merge to HDR Pro'. After this I then used the drop down arrow in the preset options to select 'Scot5', which turned my photographs into a HDR. To complete I ticked the 'Remove ghosts' box and adjusted the arrows on the edge glow, tone and detail. I think this is a successful final print because there is a lot going on in the image which means there's a lot to look at. I like all the lines and different shaped posts. The image on the right is HDR by Trey Ratcliff of the Rome Colosseum. My HDR compares to his because firstly, they are both HDR's similar in composition. They both feature architecture and buildings. Ratcliff's HDR has large circular Roman architecture on the right and my image has a circular shelter on the right. Both HDR's have buildings on the upper left which are similar in layout. The colours are also similar due to the blue sky and green plants in between the buildings. The only difference in colour is that Ratcliff's HDR has a golden sun-kissed tone to it and mine consists of bold, slightly darker colours. My HDR also has a white fence in the bottom left corner whereas Ratcliff's is a clear overview of the architecture and paths below. Overall both HDR's are very similar in composition, shapes, layout and colour.

Norman Parkinson

Norman Parkinson was born on 21 April 1913 and died on 15 February 1990. He was a famous English portrait and fashion photographer. He began his career in 1931 as an apprentice to photographers Speaight and Sons Ltd. Then in 1934 he opened his own studio with Norman Kibblewhite, in London Piccadilly. From 1935 to 1940 he worked for Harper's Bazaar and other magazines. During the second world war he served in the Royal Air Force as a reconnaissance photographer in France. From 1945 to 1960 he was employed by Vogue as a portrait and fashion photographer. From 1960 to 1964 he was an Associate contributing editor of Queen magazine. After this in 1963 he moved to Tobago and worked as a freelance photographer until his death.

Norman famously revolutionised British fashion photography in the 40s by taking his models away from the rigid studio environment and into a much more interesting outdoor setting. Humour played a large part in many of his photographs often including himself. In addition to his magazine work he also created celebrated calendars featuring beautiful young women.



Third Shoot

These are my contact sheets for my third shoot taken at The Cliff Hotel in Lowestoft. The aim of my shoot was to take fashion photographs of the catwalk unveiling the New Look winter collection. In my opinion the photographs would have turned out better if I was able to position myself closer to the stage, but due to it being very busy I was unable to get a good station, therefore the audience is in the background which distracts from the main subjects. The circled photos are the ones I am planning to use and experiment with because: 1. The colours are strong, 2. I captured the models posing as they walk, 3. Shows the back of the clothing being displayed, 4. The textures are strong in the fur collar and woolly cardigans, 5. I like the dark tones, 6. I like the positioning of the models and the use of dead space between them.



Edits



This is the first photograph I edited for this shoot. All my photographs consist of a very busy background as it was of a live fashion show with an audience, I was unable to get a good place to photograph, therefore I decided to sharpen the image and make the background blurry (apart from the main models) which made them the main focal points of the images standing out against the blurry background. To do this I smart sharpened the image and then used Lens Blur to blur the whole image. I ticked 'more accurate', increased the radius to 35%, ticked 'Gaussian' instead of 'Uniform' and then ticked 'Monochromatic'. I then added a layer mask, flipped the paint box so that the box on the left was black and the box on the right was white. After this I used the paint brush to remove the blurriness on the models, and very carefully around the outline reducing the opacity to 50% so that I didn't get any halos. I used this process for all my edited photographs from this shoot. To complete this particular photograph I used a medium contrast in curves and adjusted the levels. I like this completed image because of the bright colours due to the clothes the models are wearing and the textures on the furry scarfs and shiny bags.



I edited this photograph in the same way and then chose the medium contrast option in Curves. After this in the Colour Lookup filters I chose 'CrispWinter' and reduced the opacity to 70% so that the filter is not too bright. The model on the right is the main focal point because she is stood closer to the camera and slightly off-centre which is a good use of dead space. An improvement I could have made to this image would have been to be more careful when using the brush tool to remove the blurriness around the model on the left's hair. The way I edited it gives off a white glowing line. This is not one of my strongest photographs because there is too much going on in the background even though I blurred it, for example there is a hand in the bottom left corner which distracts from the main subject.



For this photograph I used the same method previously explained to blur the background and make the models stand out. I also adjusted the levels and curves and chose the filter 'HorrorBlue' in the colour lookup options. The main focal point is the model on the left's bright pink lipstick because there is no more of this colour in the image and it stands out against the blue tinge of the filter. I like this edit because of the formal element; tone, I think the colours are very effective. The mood of the photograph is serious because the look on the models' faces is serious due to the fact that they are there to simply display the clothes.



This photograph is similar to the one on the left because the models are wearing the same clothes on the runway except they are walking the opposite way. I also edited it differently by using the levels to brighten the image more than the previous one in order to give off a happier mood. The colour filter I decided to use was 'CrispWinter' and I set the opacity to 70% so that the overall effect isn't too cold. The main focal point is the model on the right's bag because it is black and stands out against the light background.



This photograph consists of two models standing on the catwalk, looking slightly to the right. I edited it the same way as I have been doing. After this I adjusted the levels and in curves I chose the option 'Lighter'. Following this in the colour lookup filters I chose 'TealOrange' which made the image look fashionable. The upper half of the background has a slight green tinge to it and the lower half orange, due to the effect of the filter.



This is my final edited photo for this shoot and is of two models slightly tilted away from each other wearing woolly cardigans and a fur scarf. I blurred the background once again, adjusted the Levels and then chose medium contrast in Curves. After this I chose two filters on colour lookup which I layered on top of each other, the first filter was 'HorrorBlue', and then I put 'LateSunset' on top of this and reduced the opacity to 61%. This allowed the blue filter to show through from underneath. I really like the final effect of using two filters and plan to do this in my further shoots. The main focal point is the left model's face because she is located just off centre making our eyes first drawn to her. The mood is happy because the models are smiling however the colours are a mixture of warm and cold.

Corinne Day Analysis

Corinne Day was a British fashion photographer born in 1962, and died in 2010. This photograph was taken on a film camera and features Kate Moss posing on a dirty, floral sofa with one arm behind her head and her legs bent. She is wearing shiny, silver draped trousers with slits in them, whilst holding a discoloured, yellow cushion against her chest to cover her breasts. The sofa she is laying on is against a washed out, stained wall, which has been stripped of its wallpaper. The context of this photograph is artistic, as Day has set the scene on a disarrayed sofa, yet dressed Kate Moss up in sequin trousers, which creates a nice opposing effect.

My first impressions of this photograph are that it is a vintage image due to the retro, distressed background. The genre is documentary fashion, as it was taken alongside Days book 'Diary' and photographed in the same style. Diary was an intensely personal visual record of young lives with a documentary feel to it, however the purpose of this photograph was not for the book, but for a front cover of British Vogue, and when published caused a certain frisson of discomfort. The photo was taken in Day's flat in 1993 and was planned as Day got Kate to pose in sequin trousers.

This style of photograph is recognisable of Corinne Day as she typically photographs raw, documentary-style aesthetic within fashion photography. She likes to show the natural beauty in her subjects, without retouching. She likes her images to be real and doesn't try to make them into something they are not. "Photography is getting as close as you can to real life," she said. "showing us things we don't normally see. These are people's most intimate moments, and sometimes intimacy is sad."

The technical details visible in this photograph are a medium shutter speed because the image is reasonably sharp, but it's not blurred or out of focus either, possibly with an aperture of f16. It was also taken on a film camera using MF film.

The purpose of this shot was to portray raw beauty that doesn't often get seen in magazines. It was to show Kate Moss's flaws and imperfections and turn them into something beautiful as an overall image. Another purpose of this shot was to show the binary oppositions of high-fashion dressy images (hence the trousers) against the distressed, vintage background which has an effortlessly beautiful effect.

There's much more depth in this photo than a regular fashion image because of the textures on the wall from the stripped wallpaper, and the rough fabric of the sofa. There are many lines from this pattern as well, which gives the viewer much more to look at. The quality of light in this composition is dull, the bottom half of the image (especially the bottom right corner) are the darkest areas because that is the effect Day wanted, the truth. This is a nice contrast against the bright, silver trousers, which makes them the main focal point of the image. Overall the mood of the photograph is relaxed.

In my opinion this image works really well because it is different to typical fashion images in a studio that get edited and touched up to make the models look flawless. This photo is purposely showing imperfections and it looks beautiful and much more interesting.



Mario Testino Analysis



Mario Testino was born on 30th October, 1954, and is now 61 years of age. He is a Peruvian fashion and portrait photographer. This photograph is a digital colour image, and features Taylor Swift in a long floral dress and white boots, laying on a velvet sofa in front of a brick wall, while holding a Ukulele. The Ukulele fits the scene well as Taylor Swift is a musician.

My first impressions are that it is an arty, well put together image. It is obvious that a lot of time and effort was put into setting the scene, ensuring that the fabrics went well together and the patterns didn't clash. The photograph was taken in a studio that had to be equipped beforehand, for example the brick walls behind had to be painted appropriately to pick up the colours of the sofa. The dress Taylor is wearing would have been brought before the shoot, and matched to the other colours in the image, even the Ukulele had to be a tan colour to fit in with the rest of the image.

The genre of this photograph is fashion as the intended use was for the February issue of US Vogue in 2012. We also know it is a fashion image because it is displaying clothes and the beautiful couch in order to sell the items within the magazine. The intended use was for the February Issue of US Vogue 2012. The purpose of this shot was to create an aesthetically pleasing portrait of Taylor Swift for Vogue to advertise her music and it also needed to be fashionable for the magazine.

This style is obvious of Testino's as he is known for his evocative portraits and vivid advertisements, much like this image as it consists of bold colours and strong composition due to the patterns, textures, lines and depth of field he has created. The technical details visible are that he has used a digital camera with a high shutter speed and large aperture, possibly f22 to make the whole image sharp.

Our eyes are first drawn to Taylor's white boots because they are the only white in the photograph and stand out against the various shades of tan. Another focal point is the Ukulele because its shape stands out from Taylor's dress, particularly the head of the Ukulele, as it is a dark brown. Another formal element which makes the Ukulele stand out is light. This is because the light is shining stronger on the right side of the image and is shining off the Ukulele which attracts our attention. Finally, Taylor's eyes are another focal point as the makeup artist has made them very dark, which cleverly matches the colour of the guitar head.

There are many textures visible in this photograph, one of them is the velvet of the sofa which is made more evident due to the sharpness of the image. It enables us to see the soft and rough parts through colour, for example the dark areas are rough and the light areas are soft. Some other textures are the rugged brick wall, the smooth Ukulele, Taylor's tousled hair, the coarse dress, and the shiny floor.

Lines play a large part in the image because it consists of so many different patterns. There are lines covering the brick wall, separating each brick. Diagonal lines on the pillow of the sofa between each button creating triangles and diamonds. The strings on the Ukulele are lines. Taylor's hair is made up of lots of little lines which are the strands of hair and then create bigger lines when they clump together. The main line in this photo is the outline of the sofa at the top, as it is the most prominent.

The overall mood of the photograph is cheerful because it resides of light colours and natural lighting. In my opinion this is a successful photograph because the use of colours is so clever and they all blend together really well. Although there are many patterns and textures, it isn't too much and creates a nice striking image.

Mario Testino

Mario Testino was born on 30th October, 1954, and is now age 61. He is a Peruvian fashion and portrait photographer. His work has featured internationally in Vogue, V Magazine, Vanity Fair and GQ. He has also created photographs for brands such as Gucci, Burberry, Michael Kors, Chanel, Estée Lauder and Lancôme. As well as photography he has also had many other jobs such as; a creative director, guest editor, museum founder, art collector/collaborator and entrepreneur. In 2007 he formed 'MARIOTESTINO+' which was a creative direction, art direction, brand strategy, graphic design, film and skills production, digital and social media, product development, books, exhibitions and licensing and partnerships. In 'The Observer' Aaron Hickling described Testino as "The world's most prolific magazine and fashion trade photographer".

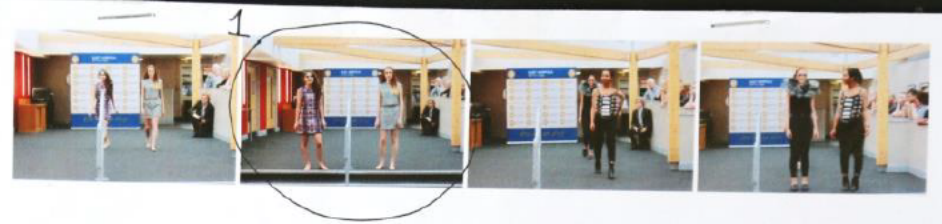
Testino has become one of the world's most famous and well known fashion photographers. He has documented subjects from A-List stars, musicians, supermodels and artists as well as subjects he has encountered on his travels. Eighteen exhibitions and more than sixteen books have been published on his work. "Testino's skill is first and foremost to catch the moment and to bring out the humanity in his subjects" says Suzy Menkes, Vogue's International Editor.

When asked what camera Testino usually works with in an interview with Alain Elkann, his reply was "For me, it is not the type of camera that matters most. What really counts is the idea that comes before the photograph is taken. It is about knowing where you are going, rather than what is taking you there. It's about your outlook on things, more than the technical device you use."

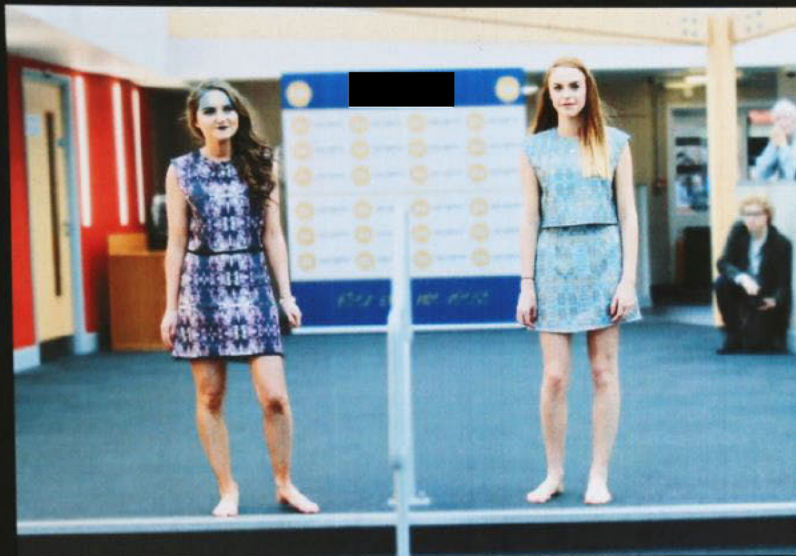


Fourth Shoot

These are my contact sheets for my fourth shoot taken in the foyer at college. It was an end of year fashion show and art exhibition for AS and A2 students. The aim of my shoot was to take fashion images of students and their work. The circled photographs are the ones I am planning to use because: 1. I like the tones of colour, 2. The positioning of the students is evenly spaced out, 3. I like the patterns and bold colours, 4. I love the close-up of the elaborate dress, 5. I like the textures. Overall this was a successful shoot because I captured some good images to work with.



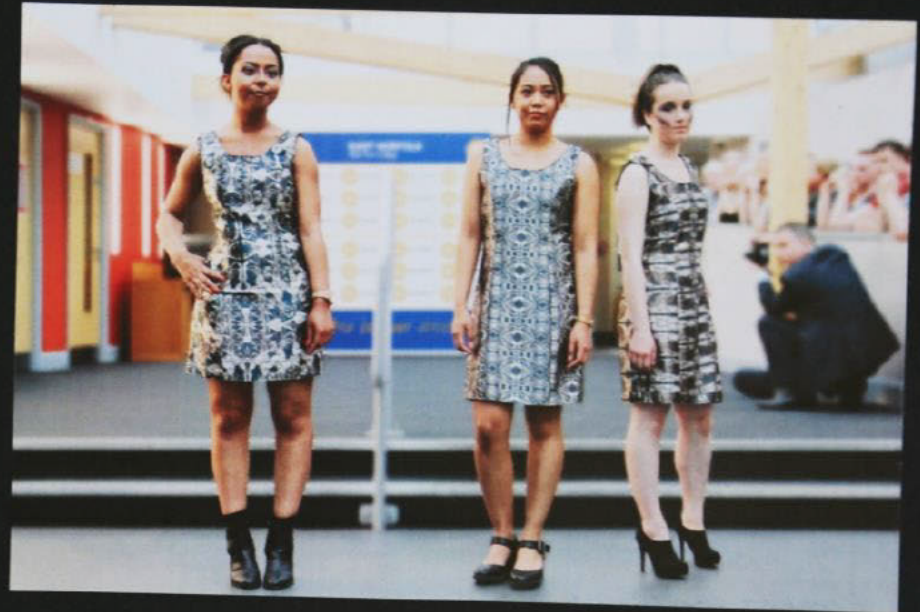
Edits



For all of the photographs I took during this shoot I blurred the backgrounds in the same way as the previous shoot, by using lens blur and the brush tool to bring out the main subjects. This is because the backgrounds were too busy. This photo is of two students modelling the clothes they had made at the end of year exhibition. To edit this I adjusted the Levels, brought up Curves and chose the option 'linear contrast', and then after flicking through the filters in Colour Lookup I chose 'HorrorBlue' with a reduced opacity of 40% so that the filter wasn't too over-powering. The main focal point is the right students clothing. This is because it consists of the darkest colour on the photograph and the background consists of light blues, even the right students clothing blends in with the carpet. The use of space in this photograph is effective because each student is standing an equal distance away from the post in the centre which makes our eyes glance around the image as a whole and not just the focal points. I should have improved this edit by cropping out the photographer in the background, this way there would have been no background distraction and I may have not needed to blur it after this.

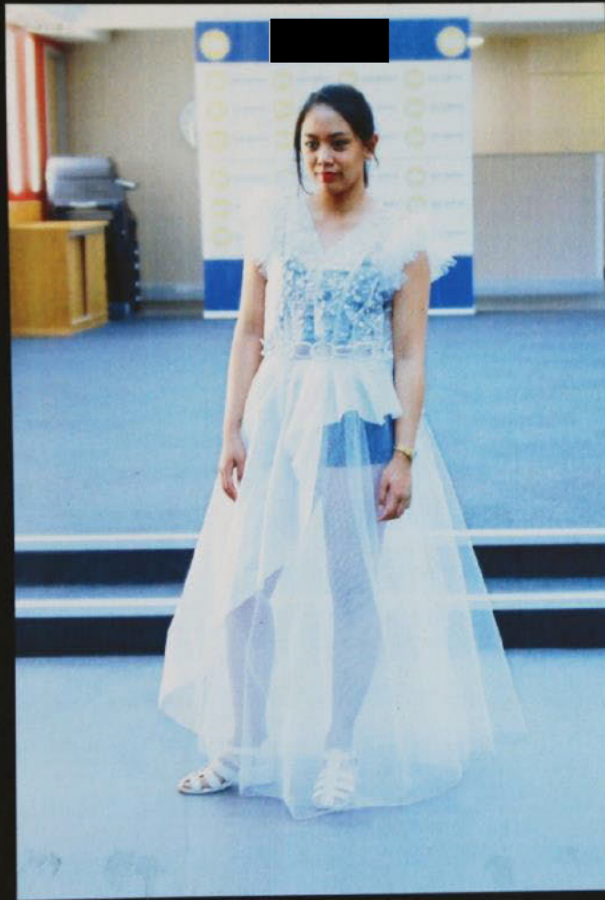


This photograph consists of three students displaying their clothes. I blurred the background to make them stand out. Adjusted the Levels, chose 'increase contrast' in Curves, and chose the 'TensionGreen' filter in colour lookup. The main focal point is the student in the centre, our eyes are first drawn to hers because she is looking directly into the camera, whereas the students either side are looking away. I like the tones of colours from the filter and the way each student is evenly positioned in the photo.



The content of this photo is of one student on her own wearing a skirt and bralet made from dyed felt. I blurred the background, adjusted the Levels, customised the Curves and picked the colour lookup filter 'Kodak2393'. After this I faded the background by adjusting the colours in the black and white options and slowly introducing colour back into the photo while leaving the main subject the same. The main focal points are the students dark lipstick and the frills at the bottom of the skirt. To complete this edit I

This photograph consists of three students wearing dresses. One student is stood slightly to the left of the blurred pole and the other two students to the right. I really like this photo due to the colours and patterns of the dresses, all three worn together looks very effective, like it could be part of a larger collection. To edit these I chose 'medium contrast' in Curves and the filter 'FururisticBleak' in colour lookup. The main focal point is the girl on the left because she is stood on her own away from the other students. This image as a whole looks very fashionable.



To create this edit first I adjusted the Levels, then I chose 'lighter' in Curves because the original photo was very dark and needed brightening up before picking a filter which I decided to be 'CrispWinter'. I had to be very careful when removing the blurriness from the student with the wand tool because I tried it previously and decided to re-do it because the student had a large white halo round her head and around the bottom of her dress. I also left the opacity too strong after selecting the filter which made the whole image look too blue. So this time I was careful and reduced the opacity to roughly



This photograph is exactly the same as the previous one except I edited it differently by choosing a black and white filter. The use of black and white brings out the pattern on the top of the dress and the unusual belt which goes practically unnoticed on the left. I also adjusted the Levels on top of this to accentuate the tones and shades of black and white.

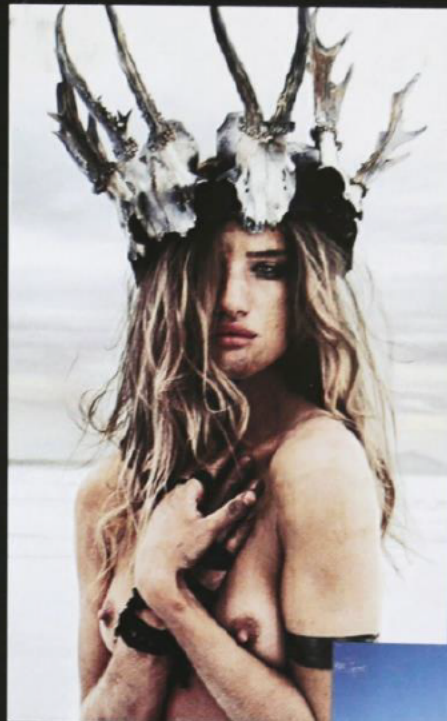
Rankin

John Rankin Waddell, also known as Rankin, was born in 1966. He is a British portrait and fashion photographer. He studied photography at Barnfield College in Luton and then London college of printing. At this time, he met Jefferson Hack who he later formed a working relationship with. They decided to start a magazine together called Dazed & Confused once they had graduated. This provided them with a platform. In December 2000 Rankin launched his own fashion magazine called RANK. He also publishes Another Magazine, Another Man and more recently "HUNGER".

Rankin has created many successful editorial and advertising campaigns. His work features some of the biggest brands and charities such as; Nike, Swatch, Dove, Pantene, Diageo, Women's Aid, and Breakthrough Breast Cancer. From photographing 90s 00s with his intimate approach and playful sense of humour, Rankin became known for his portraiture of bands, artists, supermodels and politicians. He has photographed everyone from the Queen of England to the Queen of Pop, for that reason Rankin is often seen as a celebrity photographer. On the other hand, his many campaigns featuring 'real women' marked him out as a genuinely passionate portrait photographer, no matter who the subject. For example, the award winning Dove's 'Real Women' campaign.

Rankin has published over 30 books, is regularly exhibited in galleries around the world, as well as his own London gallery. His museum-scale exhibition 'Show Off' opened at NRW Dusseldorf in September 2012, pulling in over 30,000 visitors in 3 months. And in recent years Rankin has turned his career to studies of photography through TV presenting.

On the FAQ area of Rankin's website when answering a question about who and where he gets his inspiration from he said "People inspire me. I'm really inquisitive about them, so just people, just meeting people is very inspirational. I think it probably came from my Dad - my parents brought me up to question everything and everybody and were constantly trying to answer everything for me. I think it made me keenly inquisitive about people and I find that I draw my inspiration from asking those questions about people and trying to answer them." On this website he stated the cameras he uses. "The cameras I use are Phase One DF with Phase One Backs, Mamiya RZ, Canon 1DS mark 3, Canon 5 and 7D's. Lighting I use are Profoto, Broncolor, Briesse and a variety of continuous Tungsten and HMI. I use Macs for all my retouching." He also says how he occasionally experiments with film, though most of the time he uses digital photography because he likes to see the images develop on set instead of final contacts from the darkroom.

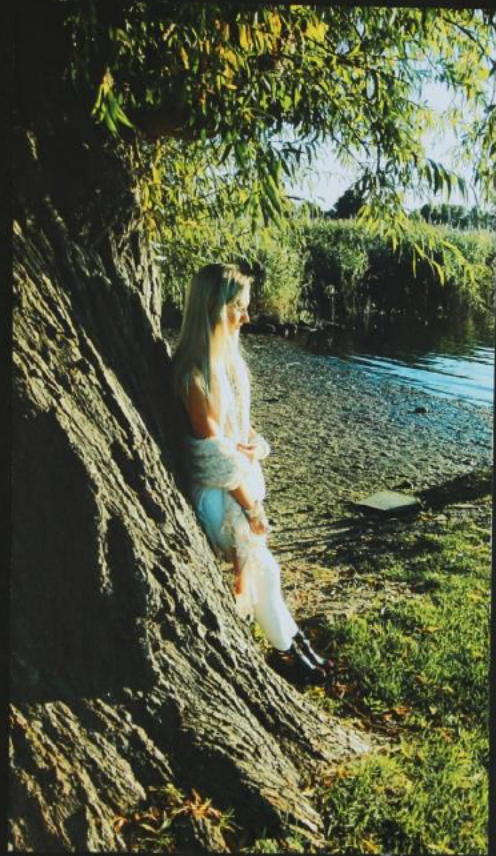


Fifth Shoot

These are my contact sheets for my fifth shoot taken in Nicholas Everitt Park. The aim of my shoot was to take environmental fashion images of my friend Chloe. I wanted the backgrounds to be interesting and beautiful. I dressed Chloe up in lots of jewellery and scarfs in order to make her look the part. The numbered photos are the ones I plan to experiment with because 1: I like the composition of this photograph. 2: I like the strong colours in this photo. 3: I love the background of this photograph. 4: I like the environment in this photo.



Edits



This is a Sudo HDR of Chloe leaning against a tree on the beach in Nickolas Everitt Park, looking at the ground. I created this by copying the background image, adjusting the shadow/highlights, I set the shadows at an amount of 70-80%, and the highlights at 50-60%. I then reduced the radius to remove halos. Clip - 3 to add details to shadows, and then clicked ok. I then clicked filter - sharpen - unsharp mask and set the amount to roughly 150-200% and increased the radius a little. Then I increased the threshold to remove the noise. I adjusted the layers and curves. Then clicked the top left button and where I want it on the image to add tones.



This photograph features Chloe modelling against a tree, whilst fixing her scarf. This image was shot in the style of Corrine Day, as I attempted to capture Chloe off guard without her knowing the picture was being taken, in order to capture a natural pose. In my opinion this was a successful image. To edit this image, I began by sharpening it because the original was blurry. I then adjusted the 'Levels' to make it lighter. Then in 'Curves' I chose the medium contrast option. Finally, I used the 'Colour Lookup' filter - late sunset and reduced the opacity to 28%. The main focal point in this image is Chloe's hair because it is bright blond and stands out against the dark background of the tree.



This photograph is of Chloe laying on a jetty with her knees bent and her right arm above her head. To create this image, I used smart sharpen to make it sharper, turned it into a black and white, adjusted the levels to lighten the dark areas (the shadow in front of her) and selected medium contrast in curves. I like this photo because it is strong in composition due to the textures of the jetty and tones of light. The main focal point is a bead on her necklace which has caught the light and looks like a snowflake.



This photograph features Chloe standing in the Band Stand in the park, leaning on the wooden fence with the park café in the background. On Photoshop I began editing this image by using smart sharpen to sharpen the whole image. I then reduced the noise, adjusted the levels to make it lighter before selecting lighter in curves. Finally, I turned it into a black and white. I think this is a successful image because it is strong in composition. There are many shapes and lines to look. The focus of this image is Chloe as she is the centre of the image and covers the width of the photo.



This photograph features Chloe standing on the bridge in the park overlooking the pond. I photographed her standing with her back towards the pond to reveal the beautiful background of the trees and water. Firstly, I sharpened the image to make it clearer, then I adjusted the levels to lighten the dark area, particularly the bottom left of the pond. I then selected medium contrast in curves and 'Bleach Bypass' in the color lookup filters. This filter was too strong so I decided to reduce the opacity to 34%. I really like this filter because it brings out all the colours in the image. This image is one of my favourites from my shoot because it is the strongest in composition and I love the background and the colours.



This Photograph is by Corinne Day and is of a model, dressed in black, standing in the centre of the image with trees behind her. This photograph is similar to mine because both photos feature a model standing in the centre with greenery and the natural environment surrounding them. Both images have a green background. Day's model is dressed from head to toe in black and Chloe is wearing a black top. The most noticeable difference is that in my photograph there is a pond seen in the bottom half of the image, and Day's is mainly trees and leaves with a path, covering a small area at the bottom. Both models are looking away from the camera to the right, and they have hair of a similar length.

Corinne Day Visual Comparisons

First analysis of my own photograph

This photograph was taken in Nicholas Everitt Park in Oulton Broad and was planned as I intentionally went out to take pictures of my friend. To create this shot I dressed Chloe up in lots of jewellery and scarfs to make her look fashionable. The content is artistic as it is of the fashion genre. It features Chloe standing in front of a wall, just by the left of a tree by The Broads. She is wearing white jeans, a black top, lots of jewellery and scarfs, and boats are visible in the background. The aim of this shot was to obtain a pretty fashion image to work with on Photoshop.

To take this picture I used a DSLR camera and focused on Chloe to make her sharp and the background slightly less focused. This makes her the main focal point, particularly her hair because it's bright blonde and stands out from the black top and pastel pinks she is wearing. Another focal point is her white bracelets on her right arm because they are in front of her black top, which creates a contrasting effect. Some other focal points are the tree because it takes up a large proportion of the photo and is of a considerably darker colour, compared to what Chloe is wearing. The sky and water of the broads also stand out because of the contrast in colour against the tree.

There are many different textures in this image ranging from the soft ripples in the water, to the rough bark on the tree. Some others are the smooth glass beads on the jewellery, the soft satin, lace scarfs, and the bumpy wall.

Line is another formal element seen in the photograph. There are faint lines in the ripples of the water, wide dominant lines of concrete between the bricks on the wall, curved lines in-between the coiled bracelets, vertical lines where the white jeans have gathered around Chloe's knees and many broken, horizontal, vertical, and diagonally lines in the bark on the tree. Finally the outline of Chloe's silhouette is another line, which is particularly noticeable around her legs due to the contrast of colour.

There are a few shapes in my photograph. Starting at the bottom are squares and rectangles on the wall, and the pavement between the wall and the water has formed a rectangle. As our eyes rise up the image we then notice that there are rectangles and squares created by the boats windows, and finally, faintly in the distance there are rectangles on the walls of the houses, and rectangular prisms forming the roofs.

The quality of light is hard light as it is coming from the sun, which has produced a shadow of Chloe against the tree behind her. Shadows have also formed at the bottom of the image in front of the wall and tree around Chloe's legs. This is where the darkest tones are. Another dark tone is underneath Chloe's left arm which is a formed from a shadow. The lightest tones are at the top. It is split in half, a slightly larger proportion is light from the sky and the other half is the dark brown of the tree.

In my opinion this is a very successful image because the tones and colours make for an interesting photograph. I love the 'LateSunset' filter I used in order to change the colours slightly and make them stronger. It gives the whole image a pink and blue contrasting effect. I also like the pose I captured Chloe in while she was fixing her scarf because it's natural and she didn't know I was taking the photo.



This photograph was taken at the Time and Tide Museum in Yarmouth as the catwalk commenced, showcasing East Norfolk's Textile students work. I captured the student walking across the stone courtyard, after coming down the stairs. She is wearing a black bodycon dress with a feather headdress on her head. The photograph was planned in the sense that I intentionally went to watch the catwalk to photograph it, however I didn't know how they would turn out and I had to take pictures while the models were moving.

The genre of this photograph is fashion. The purpose of the shot was to obtain a fashionable image and to edit it on Photoshop to give it an effect and make it look more like a fashion image. When photographing I used a fast shutter speed and a low aperture of f4, which allowed me to focus sharply on the student and throw the background out of focus. This makes the student the main focal point of the image. Her face, arms and chest stand out the most and attract our attention because she is very pale and wearing a black dress. The rest of the image consists of dark colours, mainly black grey and dark blues.

I have used the rule of space for this photograph because the student is not looking directly at the camera, therefore there needs to be enough space for her to look into. I have then showed that the student is active by using more active space in front of her, and less dead space behind her. This strategy builds impact and shows that she walking and has a destination. This also enables viewers to instinctively look to where she is moving to, which builds excitement in the image.

There are many textures in this photograph, the main one is the shiny, bumpy, metal stairs because they are a dominant feature in the image as they take up a large area. Another texture is the rough brick floor the student is walking on. Some others that are worth mentioning are the; soft dress, feather head accessory, hair and smooth post in the background.

Line is another formal element, featured on the stairs, in-between each step with an equal width. Lines are also on the edge of the stairs (in the centre at the top of the image), separating the brick pavement, the line highlighted by the light on the post (just off-centre to the right), outlining the shape of the dress and the slit on the leg creates two lines for each side, the line of the elastic from the headdress around the student's neck, and finally the two curved lines of the bracelets on her right wrist.

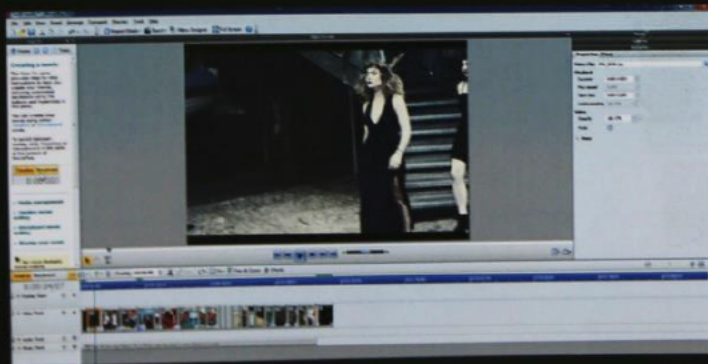
The quality of light is hard because it comes from a small light source that is far away, as my photo was taken outside in natural light. This creates strong shadows behind the student, the top and underneath the stairs. Giving a dramatic effect and emphasising the girl.

The overall effect of my photograph is moody, due to the lighting, colour of the filter and expression on the student's face. I think this was a successful image because the composition is strong due to the use of space and lighting, and I also really like the 'FoggyNight' filter and the blue tinge it gives my photograph.

Second analysis of my own photograph



Multi-Media



This is my multi-media created on Serif MoviePlus X5. It is titled 'Environmental Fashion' and is a slide show of the most successful images throughout this sketchbook. I have also synchronised the images to a music track. This track is called 'To u' by Skrillex and Diplo featuring Aluna George. The slideshow begins with a title named 'Environmental Fashion' for a duration of 2 seconds. Next my first fashion image is displayed for 4.03 seconds, this image is of one model walking through the courtyard from my first fashion shoot. After this is my second image from the same shoot lasting for 5.22 seconds and is of three students standing in front of a woven boat. At the beginning of this photo the music intro is over and the first verse commences, this is where Aluna George begins to sing. This photo ends at 17.06 seconds. Here there is a brief gap in the singing so I added a cross-fade transition to slowly bring in my next image, which is of five students modelling in front of a display at the museum and lasts for 5 seconds. My fifth photo then follows this, of one model in a red dress, for a duration of 1.21 seconds. This is a much shorter time frame because it is a brief look at another photo in time with the word 'to'. At 24.04 seconds the second verse begins and my next image from this shoot is displayed and is of the same girl in the red dress but this time crouching down against a red wall. This image lasts for 5.14 seconds in time with the first line of the second verse. My next image is the first image from my fourth shoot of two students modelling at the college fashion. This image is in time with the second line in the second verse and lasts for 6.04 seconds. At 35.21 seconds my second image from this shoot is on screen for a total of 2.12 seconds in time with the words 'But you're coming back'. Next is my third image from this shoot of three different students, lasting for 3.10 seconds in time with the words 'How do I get back?'. After this are three more images: the first still from the same shoot of one student in a dress, lasting 0.24 seconds. The second from my third shoot of two models on the catwalk, lasting 1.18 seconds. The third image is also from my third shoot, lasting for 1.17 seconds. All three images are in time with the words 'To you' repeated three times. At 46.01 seconds another image from this shoot of the same two models walking back towards the entrance of the catwalk is displayed, lasting for a duration of 2.15 seconds in time with the words 'How can I get back to you?'. My next image is the last of this shoot of two different models, for 2.08 seconds, lasting for the length of a change in beat. At 50.23 my second shoot begins with an image of a model sitting and smoking, for 2.05 seconds. Following this is another image from this shoot of the same girl sitting on a path looking up at the camera. This photo lasts for 3.02 seconds, in time with a slightly different change in beat. Another photo of the girl sitting on a rock is next, for a total of 2.19 seconds, in time with a different beat on the track. At 58.24 the singing starts again and I have inserted another image of this girl on the same rock but taken from a different angle, which is on screen for 4.04 seconds. 1 minute and 3.09 seconds my final fifth shoot of the same girl in a different location begins. This photo is of the girl laying on a jetty, lasting for 3.04 seconds and ends at a break in the music. Followed by a Sudo HDR of the girl standing against a tree for 2.21 seconds in time with another change in music. At 1 minute and 9.04 seconds my final image of the model standing against a different tree is on screen for 3 seconds in time with the last tempo change. Finally, my multi-media ends with the credits 'By Micah Trevor-Massey' with no music. I am really happy with this multi-media because I believe I managed to match the images with the music very well. I also kept to a theme by keeping all the images from the same shoots together and ending with two shoots of the same girl in different locations. The total time length of my multi-media is one minute and 17.14 seconds, which is not as long as I had had wanted but I didn't want to use any additional images because these were the best. The ending of the pictures also links well with the very last notes of the music.

On the left is a print screen of what my multi-media looked like once I had constructed it on Serif MoviePlus X5. This displays all the image frames.

AO1: During this project I have critically analysed a fashion image by Steven Meisel. The key facts I learnt are that the image was well staged and pre planned due to having to co-ordinate to the colours and match the pattern. He also used a high aperture and fast shutter speed to make the image sharp. I have also critically analysed David Bailey. I found that he used a fast shutter speed and small aperture of f2 or f4 to make the woman sharp and the background blurred in order to stand out. I also found that he much prefers film to digital. He said "The problem with film is, it tends to make everything look the same." I have critically analysed a fashion image of Kate Moss taken by Corinne Day. I found out that the image was taken alongside the documentary 'Diary' which was an intensely personal record of young lives. I noticed a style of Day's which is to photograph raw documentary aesthetics. She also shot the image using MF film. The last image I critically analysed was by Mario Testino. I found out that he often shot for Vogue, and this image was one of them. It was for the February issue of US Vogue in 2012. He uses bold and strong colours within his images and always shoots on a digital camera. I began my project by photographing fashion at the Time and Tide Museum in Yarmouth, but as the project progressed my ideas changed and I decided to photograph environmental fashion, out of the studio and in unusual locations.

AO2: Throughout the project I have used a digital DSLR. I have experimented with my photographs on Photoshop. On Photoshop I adjusted the Levels, Curves and the contrast. I then added filters using the colour lookup option. I also experimented with photographs from my second shoot in the darkroom. I have preferred using Photoshop to edit my images because I was able to change the filters and colours so that they all looked different. Another process I did on Photoshop on the busier pictures was to blur the background using lens blur and the brush tool to bring out the models from the background. The HDR brief was successful however, I didn't continue this process in my own work because the outcome would look too harsh for the look I was going for in my fashion images. The multimedia was also successful because it consists of a slideshow of my best images throughout my fashion topic, synchronised very well with a piece of music. I am really happy with this because it displays all the time and effort I put into each individual photograph, displayed at the same time as a slideshow. I would have liked it to be a bit longer, but I didn't want to use any other photographs as these were my best. It also ended at a good point in the music track.

AO3: To begin my project I photographed the fashion show at the Time and Tide Museum. I stood the models next to obscure scenes within the museum and the catwalk at the end. I only gained a few images I liked from this shoot because the lighting on many of them was unsatisfying due to in being inside a museum. For my second shoot I photographed my friend around the outskirts of Lake Lothing. I am really pleased with this shoot because I captured some great images, which I took even further in the darkroom. My third shoot was taken at a new look fashion show at The Cliff Hotel in Lowestoft. In my opinion this shoot was unsuccessful because the background was too busy. I was unable to get a great spot to photograph from so in all the images you can see the audience. My fourth shoot was of the end of year fashion show at the college. I happy with how my edited images came out. I picked the best ones to experiment with as some of the other images from the shoot weren't so great. Finally, my fifth shoot was taken at Nicolas Everitt park. This shoot consists

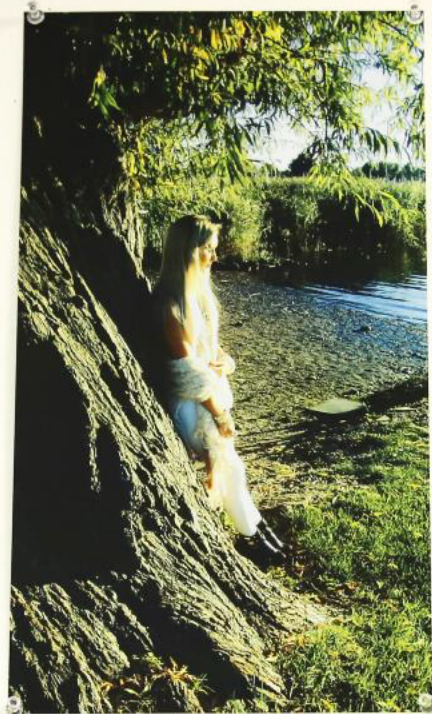
Final Evaluation

of photographs of my friend modelling lots of jewellery and scarfs. I am really happy with this shoot because she looks the part and the background of the images are very pleasing, particularly the image of Chloe standing in front of the pond. I have also created HDR's and one Sudo HDR. I have made written observations between the image of Chloe in front of the pond and photograph by Corinne Day. My strongest shoots are my second and my fifth. This is because the backgrounds are so strong and beautiful.

AO4: I will present my final work printed A3 on gloss paper and mount it on the exhibition board. This is my final piece and is a series of seven photographs, three from my second shoot, two from my fifth shoot and one from my first. These photographs are the best of my work because they are strong in composition and all feature one model, instead of a group. I found that having a group of models sometimes made the picture look a bit too busy, and photographing just one model allowed me to focus entirely on their emotions and pose. It is difficult to get a good photograph of a group of models because each and every one of them needs to look good, whereas in my chosen images I was able to focus just on one model, which gave me a better outcome in these images.

AO4 (S2): I have connected Steven Meisel to my first shoot because the colours in his images are similar to mine. I have connected Corinne Day to my second shoot because I responded to her and attempted to shoot my images in the same style. I did this by capturing Chloe off-guard and as well as posing. I have connected Trey Radcliff to my HDR brief because he famously shoots HDR's and my particular HDR on the visual connection goes so well with his due to the shapes and architecture found in the images. I have connected Norman Parkinson to my third shoot because his images often contain humour and some of mine do too, when the models were unable to keep a straight face. I have connected Mario Testino to my fourth shoot because the images are bold and colourful, particularly the three girls modelling a collection of similar designs. Finally, I have connected Rankin to my fifth shoot because these images are of environmental fashion and I have displayed Rankin's images of environmental fashion next to my contact sheets.

Time management: Throughout the beginning of this project I managed my time very well, however as the editing got more complex on Photoshop it was taking me a lot longer to produce my final images. If I had more time on this project, I would have created a different multimedia as used this as my final piece. I would have got my friends to model for me and made lots of short videos of them strutting up and down a jetty by Lake Lothing to create an urban catwalk, instead of a slideshow.







Environmental fashion photography

During my project, I have focussed my area of study on fashion photography. The reason for this is because it is a topic that inspires and interests me. In this topic, I have explored environmental fashion photography, taking the models out of a rigid studio set-up and into a more diverse environmental background. I have shot in local parks, museums, beaches and live catwalk shows. I have researched six photographers that link in with my own work. They are: Steven Meisel, David Bailey, Corinne Day, Norman Parkinson, Mario Testino and John Rankin Waddell.

Steven Meisel is an American fashion photographer. He is now considered to be one of the most successful fashion photographers in the industry, shooting regularly for Vogue and lately W. He has shot every cover of Italian and US Vogue for the past two decades. Jerry Schatzberg, Irving Penn, Richard Avedon, and Bert Stern influenced him. These photographers inspired Steven Meisel to give up illustration and take up photography as a career. Unlike many other fashion photographers who base their work on a certain style, Meisel's work is very diverse. He said, "Inspiration comes from all over the place". His influences range from 1960s fashion, Los Angeles architecture, Nan Golden's photography, paintings by Alex Katz, and many types of film. Certain women, for example, Iman, Linda Evangelista, and Kristin McMenamy who he

has photographed on many occasions also inspire him. Meisel changed fashion photography by photographing models of different ethnic backgrounds,

such as the African Americans Naomi Campbell and Beverly Peelle, and older models such as Marianne Faithful, Benedetta Barzini, and Lauren Hutton. He also takes the models out of the studios into different environments. Some of these are busy/quiet streets, abandoned trains, forests, gardens, airports and many other interesting locations.



Photography by Steven Meisel
Model Linda Evangelista in Vogue
Italia June 1990



Steven Meisel featuring models; Anna Maria Jagodzinska, Magdalena Frackowiak, Siri Tollerod, Viktoriya Sosonkina for the Alberta Ferretti campaign



Jean Shrimpton 1965 by David Bailey

David Bailey is a very famous photographer born in Bradford, East London on 2nd January 1938. He is now 77 years of age. In May 1960, he was a photographer for John Cole's Studio Five before being contracted as a fashion photographer for British Vogue magazine later that year. He shot 800 pages for Vogue editorial in one year. David Bailey's fashion work and celebrity portraiture is best known for stark backgrounds and dramatic lighting effects. He transformed British fashion and celebrity photography and is best known for his fashion photography in the 1960s. His work reflects the 1960s British trend of breaking down the rigid

barriers of class by injecting a punk look into both clothing and products. He photographed many celebrity artists, musicians and actors but is most famous for his work with Jean

Shrimpton. Bailey's photography was influenced by the war and Hollywood.

Corinne Day was born on 19th February 1962 and died on 27th August 2010. She was a British fashion photographer and documentary photographer. As a self-taught photographer, she brought a hard-edged documentary look to fashion images, which often included biographical elements (pictures that tell a story). She formed close relationships with her models in order to photograph their personalities, which resulted in very intimate portraits. They were expressive photographs, which captured emotions instead of her posing. The most famous photographs of this kind were the ones she took of Kate Moss in the 3rd Summer of Love editorial for the face magazine in 1990.



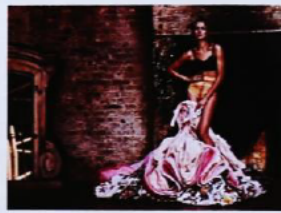
Kate Moss photographed by Corinne Day for Vogue UK, December 2000



Jean Shrimpton by Norman Parkinson in a Cadbury's Bournville advert from Queen Magazine June 1963

Norman Parkinson was born on 21st April 1913 and died on 15th February 1990. He was a famous English portrait and fashion photographer. From 1945 to 1960, he was employed by Vogue as a portrait and fashion photographer. Parkinson famously revolutionised British fashion photography in the 40s by taking his models out of the studio environment and into a much more diverse, interesting outdoor setting. Humour also played a large part in many of his photographs often including himself. In addition to his magazine work, he also created celebrated calendars featuring beautiful young women.

Mario Testino was born on 30th October and is now 61 years of age. He is a Peruvian fashion and portrait photographer. His work has featured internationally in Vogue, V Magazine, Vanity Fair, and GQ. He has also created photographs for brands such as Gucci, Burberry, Michael Kors, Chanel, Estée Lauder, and Lancôme. Testino has become one of the world's most famous and well-known fashion photographers. He has documented subjects from A-List stars, musicians, supermodels and artists as well as subjects he has encountered on his travels.



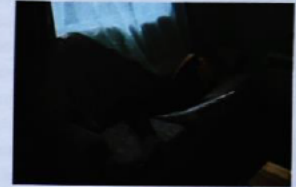
Natalia Vodianova by Mario Testino



John Rankin Waddell, also known as Rankin, was born in 1966 and is now 50 years of age. He is a British portrait and fashion photographer. In December 2000, Rankin launched his own fashion magazine called 'RANK'. He also publishes 'Another Magazine', 'Another Man' and more recently 'HUNGER'. From photographing 90s and 00s with his intimate approach and playful sense of humour, Rankin became known for his portraiture

of brands, artists, supermodels and politicians. He has photographed everyone from the Queen of England to the Queen of Pop, making him seen as a celebrity photographer. On the other hand, his many campaigns featuring 'real women' marked him out as a genuinely passionate portrait photographer, no matter who the subject was. For example, the award winning Dove's 'Real Women' campaign. His inspiration comes from people, he says he is very inquisitive about people and just meeting certain people is very inspirational. He stated "The cameras I use are Phase One DF with Phase One Backs, Mamiya Rz, Canon 5 and 7D's. The Lighting he uses are Profoto, Broncolor, Briesse and a variety of continuous Tungsten and HMI. I use Macs for all my retouching." He also occasionally experiments with film, though most of the time he uses digital photography because he likes to see the images develop on set instead of final contacts from the darkroom.

The context of my chosen photographers' work is mainly portraiture, however Corinne Day, Norman Parkinson and David Bailey also shot tableau. Corinne Day famously shot tableau for the '3rd Summer of Love editorial' in 1990, featuring Kate Moss. She also spent seven years taking tableau photographs for her first book, called 'Diary', it was an intensely personal visual record of her life and friends. It is a very honest record of young lives. It featured young people hanging out and often showed shocking images of young people taking drugs and having sex. 'Diary' has been compared to the documentary realism by Nan Golding, who photographed intimate pictures of harmful experiences and combined with bodily realism. Corinne Day argued that 'Photography is getting as close as you can to real life, showing things we do not normally see.' Norman Parkinson shot tableau by taking fashion out of the studio and into the fresh air and real life, capturing a spirit of spontaneity that changed



Corinne Day - Diary



the way we look at clothes. David Bailey's fashion photography was influenced by his experience during the war. He claimed that some of his childhood experiences must have rubbed off on him. He was used to seeing bombed buildings with wallpaper still on the walls and sometimes chest of drawers suspended on a ledge. He recreates this look in his fashion street photography-using tableau. I can place four of my six chosen photographers in art movements. David Bailey became renowned as the man who created the sixties 'look', which was a dramatic break from the demure photos of the 1950s. He made fashion photography seem fun and gorgeous. This put him in the centre of a movement in London in 1960s. Norman Parkinson was part of two movements "New Naturalism" which was slickly colourful and "Action

Realism" in mass circulation photography. Mario Testino was part of a national artistic movement. He famously said, "I realised that many of the photographers shared my vision in terms of colour and composition and mixing the elegant with the kitsch, that is very personal to this country and I believe I am part of this movement." A very famous image of Corinne Day's featuring Kate Moss posing suggestively against some fairy lights and it sparked a "heroin chic" movement of which the iconic model became a leading light. This photo was credited for being one of the pioneers of "heroin chic" and "grunge" in the 1990s. These movements came under "Dirty Realism" which was an American literary movement. Corinne Day's fashion photography techniques are rather simple; she does not do a lot





of editing after she has taken a photograph. For her it is more about the subject she is photographing and creating a strong relationship with the model to allow her to capture real expressions and feelings. Norman Parkinson on the other hand has a very specific style. In his dynamic outdoor setting, he is renowned for his fine art photography, its spontaneity, and movement. Mario Testino's style is first and foremost to capture the movement and humanity in his subjects. For example, when he photographed the Queen standing in front of the British flag

he wanted to capture a side of her that the public does not normally get to see. He aimed to make her seem more like a regular person instead of her title 'The Queen'. David Bailey's style is very different to the other photographers I have researched. Instead of digital photography, he prefers old-fashioned film. He says, "The problem with digital photography is, it tends to make everything look the same. It looks more like it's come off a computer, rather than a camera". He also said, "What made me interested in photography was the darkroom, really. When I was twelve, I was fascinated that you could put something in some coffee coloured liquid, and a picture came up. I used to do it in the coal cellar, where I spent most of the war".



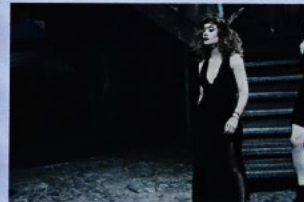
Norman Parkinson was influenced by Hungarian photographer Martin Munkacsy's fashion photography (1896-1963); his photos were focussed on movement, which inspired Parkinson to create more movement in his own fashion images and to do something different by bringing the



models out of the studio. Picasso influenced David Bailey. Picasso was a painter who understood human drama, and the power of shadows, two constants in Bailey's work. Mario Testino was inspired by how photography masters documented the society of their times. He said "I tried to emulate the English – the Mitford sisters, Stephen Tennant and Cecil Beaton" which then led him onto photographing fashion. Unlike many other photographers who base their work on a certain style, Steven Meisel's work is very diverse. He said, "Inspiration comes from all over the place". Some of his inspiration came from 1960s fashion, Los Angeles' architecture, Nan Golden's photography, Alex Katz's paintings, and many types of film. Fashion is about change in order to stay excited; therefore, he tries new and different approaches. Corinne Day inspired Malene Marino. They work similarly in the way they are inspired by the environment around them. People inspired Rankin, he is inquisitive about them, and he gets inspiration just from meeting people, which is why he got into fashion photography.

I have learnt that fashion photography out of the studio and in the environment is much more aesthetically pleasing. Instead of having a blank background, environmental fashion photography can be against any background and the results make the images much more interesting because there is so much more to look at. I also prefer using the natural light outside instead of a studio light because it makes the image look more realistic and less forced. The practical work I have done has changed my ideas of a few of the photographers I have researched. For example, Corinne Day who famously captures real emotions. After attempting to shoot in her style for my second shoot on the outskirts of Lake Lothing, I discovered just how hard it is, however I much prefer shooting in this style making the photographs appear more real. My practical work has helped my understanding of the particular demands of the photographers I have been studying. Environmental fashion photography is particularly demanding in the sense that not only do you have to dress the models appropriately and fashionably, but you also have the setting to think about and photographing them in a way that makes the whole image look beautiful.

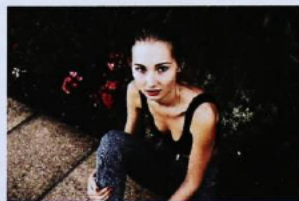
I find Rankin's work very inspiring. His lighting is always perfect, his use of colour is amazing and his black and whites are stunning. However, beyond the technical details, Rankin is an expert at capturing the character of the people he shoots, much like Corinne Day in the third Summer of Love Editorial. If I had to pick one thing that I love about his work, it would be the eyes. They seem to jump out at you in almost every shot. He makes the eyes the main focal point and directs our attention to them immediately.



My project is an appreciation of aesthetics and beauty. It is all about the beauty of the models and what they are wearing against a beautiful background. In my work, I have shot at many different places. My first shoot was at The Time and Tide Museum in Yarmouth. The aim of this shoot was to photograph students modelling their work in unusual places with unusual

objects. I then edited the images on Photoshop using 'color lookup filters'. I got some lovely final images from this shoot although in some of the photographs the backgrounds are too busy.

For my second shoot, I got my friend to model for me in Nicholas Everitt Park and on the outskirts of Lake Lothing. The aim of this shoot was to obtain fashion images in the style of Corinne Day. In order to do this, I had to get up close and personal with Chloe to capture her emotions. This was a very successful shoot and I gained many lovely images to work with on both Photoshop and the darkroom. The darkroom prints were very effective.



My third shoot was located at the Victoria Hotel in Lowestoft. I photographed a catwalk unveiling the New Look winter collection. This shoot was not so successful because I was unable to get a good station to photograph from, due to the business and the audience. This means the audience is visible in the background of the photographs, however I did blur the background to make it less visible and make the models stand out more using Photoshop.

My fourth shoot was taken here in the foyer at college and was of the end of year fashion show and art exhibition for AS and A2 students. I obtained some successful fashion images from this shoot but due to the busy background, I had to blur the background of the images again. Although my topic is environmental fashion photography during my shoots, I realised just how hard it is to get a suitable background that looks attractive.



My final shoot was taken of Chloe again in Nicholas Everitt Park. For this shoot, I dressed Chloe up in lots of pretty jewellery and scarfs accordingly so she looked the part. I then took her round the park and photographed her against the natural environment. This was a very successful shoot as I got some lovely final images, which I then touched up on Photoshop and added 'color lookup filters'. I also experimented with a couple of HDR's in response to Rankin. These images link nicely with Rankin as he typically uses bold, bright and pretty colours in his photographs.

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