



Pearson

GCE A Level Advanced Art and Design

**Photography
Component 2**

PAUL

Total Mark 16

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	4	5	4	3
Performance Level	2	2	2	1
			Total out of 72	16

Rational

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

I've had problems with bringing my ideas to life. Simply because I couldn't do it or they didn't work when attempting to.

I overcame these problems by looking at more surreal artists and looking and comparing works and then working with what I had.

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

Alex Stoddard

- Stand Alone
- Self Portraits

Series

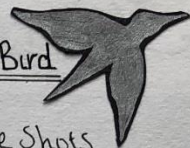
- Take the throne
- Hunting for Pearls
- In the wake of thunder
- Tunny Fluttering Wings
- life bloods
- Motion

Derrick Freske



- Of Humans

Adam Bird



- Fairytale Shots

KYLE THOMPSON

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

Bird. Bruan Adam Castillo

Environment



Instagram Discoveries

- @Photified
- @thought Catalog
- @Ellizzawrr
- @Charlie_davoli
- @daniel. Marc
- @adambirdyy
- @nicholasscarpinato
- @Laurazalenga
- @Dfreske
- @Silver.Seas
- @10tsabrids

Rob Woodcoox



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

Brandon Woelfel

- Main basis is lights and colour. Portraits



Brooke Shaden



- Levitation
- Water
- Self Portrait
- Red
- Underwater

EXPLORING
ARTISTS

Kyle Thompson

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



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



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



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



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



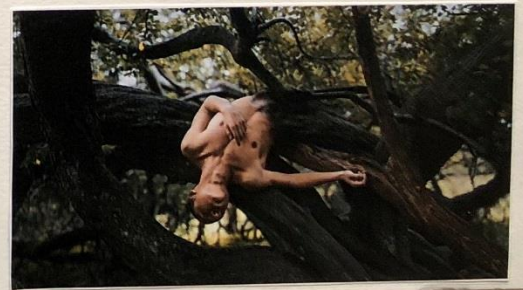
The exposure is quite dark especially in the context that he shoots in. He has a lot of darkness in his images but the foreground is filled with ^{brighter} lighter colour.



Laura Zalenga



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



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

Self Portraits

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



one of my final images.



too light, dimmed the effect of the fairy lights.



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



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

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



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



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

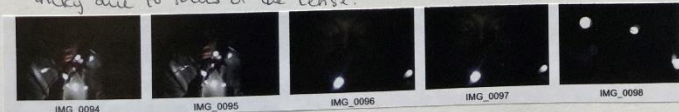
gave it a more ghostly effect but wouldn't be something I'd work with.



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

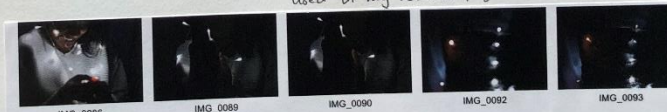
testing.

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



out of focus.

used in my refined pages.



Getting poses right contributed to the focus.

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



Got bokeh effect but not where I wanted it.

Self Portraits

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



IMG_0013



IMG_0018



IMG_0023



IMG_0028



IMG_0038



IMG_0043



IMG_0048



IMG_0049



IMG_0050



IMG_0051



IMG_0052

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



IMG_0053



IMG_0054



IMG_0055



IMG_0056



IMG_0057



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



IMG_0079

turned off the lights and it is a more lowkey thing. Doubled my ISO to get more of a bokeh effect.



IMG_0083

out of focus.



IMG_0103



went back to using more light

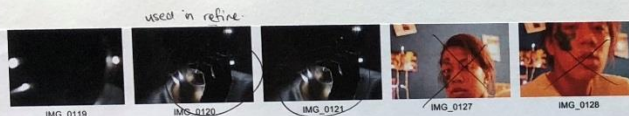
tried to focus on certain parts of the ~~whole~~ body. for example the eyes. they are a good body part especially when reflecting or doing anything



focused with light. they appear a lot more in photographs like that.



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



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



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



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

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



I wanted to try out different angles and body parts



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

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



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





The lights block the main focus.

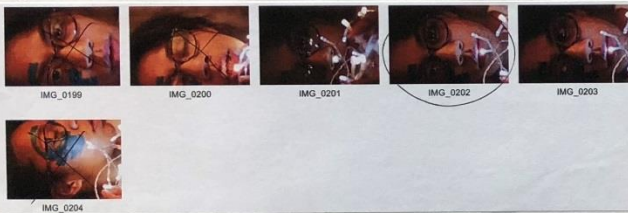
Reflection.



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



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



ANALYSIS CONCLUSION

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

SETTING UP.

* Attached camera to tripod, securing it down.

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

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



BEFORE

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

AFTER

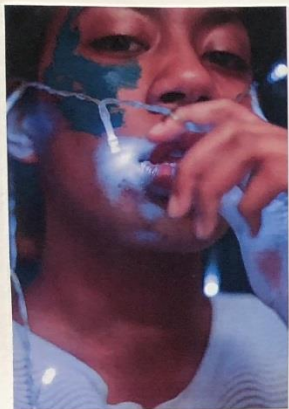


In lightroom I ~~added~~ ^{increased} more the highlights and shadows. I increased the clarity which increased the sharpness, meaning the focus on the lights and face was balanced. I even tinted it blue and ~~also~~ decreased the exposure a bit. I'm happy with the final result.



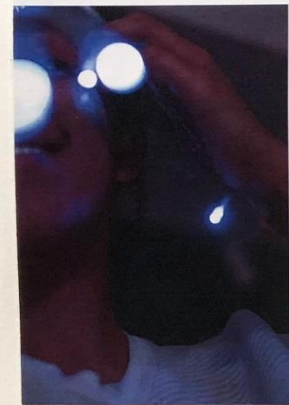
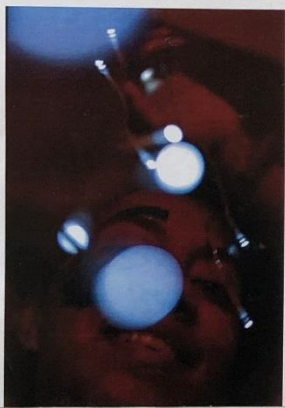
With this image I tried more of a tint, gives it kind of a mask across the image, gives a softer tone and smoother, warmer colour.

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



LIGHTROOM OUTCOMES

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



A SUM UP OF TOOLS I USED:

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



- increased clarity.



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



Half Term

'EXPLORING IDEAS SHOOT'



IMG_8146 IMG_8148 IMG_8149 IMG_8150 IMG_8151

Aperture too large more light being let in.



IMG_8152 IMG_8153 IMG_8154 IMG_8155 IMG_8156



IMG_8157 IMG_8158 IMG_8159 IMG_8160 IMG_8161

more shadow coming through to the background and foreground.



IMG_8162 IMG_8163 IMG_8164 IMG_8165 IMG_8166



IMG_8167 IMG_8168 IMG_8169 IMG_8170 IMG_8171

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



IMG_8172 IMG_8173 IMG_8174 IMG_8175 IMG_8176



IMG_8177 IMG_8178 IMG_8179 IMG_8180 IMG_8181



IMG_8182 IMG_8183 IMG_8184 IMG_8185 IMG_8186



IMG_8187 IMG_8188 IMG_8189 IMG_8190 IMG_8191



IMG_8192 IMG_8193 IMG_8194 IMG_8195 IMG_8196



IMG_8197 IMG_8198 IMG_8200 IMG_8201 IMG_8202

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



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IMG_8208 IMG_8209 IMG_8210 IMG_8211 IMG_8212



IMG_8213 IMG_8214 IMG_8215 IMG_8216 IMG_8217



IMG_8218 IMG_8219 IMG_8220 IMG_8221 IMG_8222



IMG_8223 IMG_8224 IMG_8225 IMG_8226 IMG_8227



IMG_8228 IMG_8229 IMG_8230 IMG_8231 IMG_8232

Madros

Aperture:



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IMG_8238 IMG_8239 IMG_8240 IMG_8241 IMG_8242



IMG_8243 IMG_8244 IMG_8245 IMG_8246 IMG_8247

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



IMG_8248 IMG_8249 IMG_8250 IMG_8251 IMG_8252



IMG_8253 IMG_8254 IMG_8255 IMG_8256 IMG_8257

lighting: the
sun is perfectly
aligned meaning
it falls perfectly on the
13



IMG_8258 IMG_8259 IMG_8260 IMG_8261 IMG_8262



IMG_8263 IMG_8264 IMG_8265 IMG_8266 IMG_8267



IMG_8268 IMG_8269 IMG_8270 IMG_8271 IMG_8272



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IMG_8288 IMG_8289 IMG_8290 IMG_8291 IMG_8292

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



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IMG_8298 IMG_8299 IMG_8300 IMG_8301 IMG_8302



IMG_8303 IMG_8304 IMG_8305 IMG_8306 IMG_8307



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IMG_8333 IMG_8334 IMG_8335 IMG_8336 IMG_8337

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



IMG_8338 IMG_8339 IMG_8340 IMG_8341 IMG_8342



IMG_8343 IMG_8344 IMG_8345 IMG_8346 IMG_8347

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



IMG_8348 IMG_8349 IMG_8350 IMG_8351 IMG_8352



IMG_8353 IMG_8354 IMG_8355 IMG_8356 IMG_8357

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



IMG_8358 IMG_8359 IMG_8360 IMG_8361 IMG_8362



IMG_8363 IMG_8364 IMG_8365 IMG_8366 IMG_8367



IMG_8368 IMG_8369 IMG_8370 IMG_8371 IMG_8372

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



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IMG_8378 IMG_8379 IMG_8380 IMG_8381 IMG_8382



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IMG_8398 IMG_8399 IMG_8400 IMG_8401 IMG_8402



IMG_8403 IMG_8404 IMG_8405 IMG_8406 IMG_8407



IMG_8408 IMG_8409 IMG_8410 IMG_8411 IMG_8412

Analysis

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



NEXT TASK:

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



* the lighting is the main effect in these images

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



* Get shot in a more natural source of light.



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



* try near a window or something



} too dark.



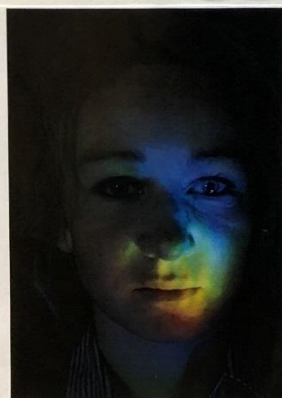
} a closer focus on the eyes. use a macro lens.



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



EQUIPMENT



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



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



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



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



IMG_9402



IMG_9403



IMG_9406



IMG_9407



IMG_9408



IMG_9412



IMG_9413



IMG_9416



IMG_9417



IMG_9418



IMG_9422



IMG_9423



IMG_9426



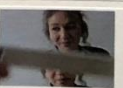
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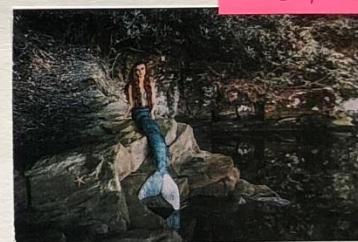


Adam Bird

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



ARTIST
EXPOSING





Pretend reality



Laura Zalega

Adi Dekel

Adam Bird



editing:
- best lighting
- colour



location:
- woods
- trees, natural
- lighting

Fairytale Surrealism

Brooke Shaden

darker
atmosphere



Annie Leibovitz

themed
disney
stories

Lizzy Gadd

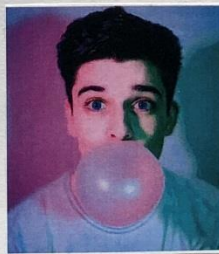
Anyu Anti





Derrick Freske

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



ARTIST
EXPLORING



IMG_0257 IMG_0258 IMG_0259 IMG_0260 IMG_0261



IMG_0262 IMG_0263 IMG_0264 IMG_0265 IMG_0266



IMG_0267 IMG_0268 IMG_0269 IMG_0270 IMG_0271



IMG_0272 IMG_0273 IMG_0274 IMG_0275 IMG_0276



IMG_0277 IMG_0278 IMG_0280 IMG_0281 IMG_0282



IMG_0283 IMG_0284 IMG_0285 IMG_0286 IMG_0287



IMG_0288 IMG_0289



IMG_0293



IMG_0298 IMG_0299



IMG_0303



colour
fruit



IMG_0308 IMG_0309 IMG_0310 IMG_0311 IMG_0312



IMG_0313 IMG_0314 IMG_0315 IMG_0316 IMG_0317



IMG_0318 IMG_0319 IMG_0320 IMG_0321 IMG_0322



IMG_0326 IMG_0327



IMG_0332



IMG_0336 IMG_0337



IMG_0344



IMG_0338 IMG_0339 IMG_0342 IMG_0343



IMG_0345 IMG_0346 IMG_0347 IMG_0348 IMG_0349



354



IMG_0356 IMG_0357 IMG_0358 IMG_0359

inspired
by
Hesse

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

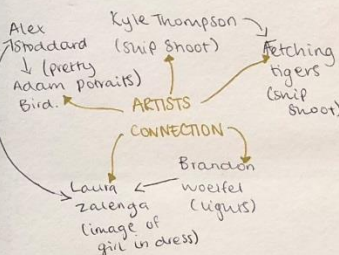
WHAT NEXT??

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

Development Page - Get Inspired by your own work



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



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

A WHOLE THEME

SURREALISM

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

Idea Spread



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



Development

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



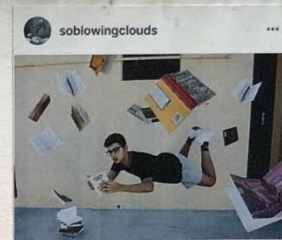
MY OTHER WORK



Inspiration



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



Fairytale

FINAL PIECE IDEAS.

Annie Leibovitz
(major works with fairytale based motifs)

could combine these two together.

Extended

Shoot

Alice
in
Wonderland

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

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

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



Want my work to lead up to this...



Derrick Freske inspired - included self portraits.

Investigations / Idea collection



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



Compositing in photoshop is a task that can be difficult depending on the images themselves 75% of the time the Subject comes first, the other 25% of the time a background is brought

of before the shoot happens. Need to keep in mind are lighting in each image, the MAIN LIGHT + the EDGE LIGHTS All in all compositing photos in photoshop requires a lot of concentration.



Harsh light from the sun when it is high in a sky is best avoided. Using reflectors can soften the lighting on the subject's skin and also shift the lighting focus point to other parts.

Bring elements of the background into play. I try to be as adventurous as I can with the ISO go as high and as low as you can and want. You may discover something great.



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



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



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

Derrick Freske Inspired Shoot



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



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



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



use self timer
instead.

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



depth of field.
when it a bit
more.





images were
too dark.



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

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



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

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



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

the photo if the
focus wasn't
good.



use it, you want
to make it natural.





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

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



A lot more focus on the face the edges were clear. couldn't see the boarder.

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



It was a lot better in terms of capturing. there was a lot of colour but

See the background colours and how they contrasted so well with the paint on



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

my face. It introduced the colour better so well.



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

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



quite nicely



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



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

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



Sometimes the shadows and highlights are too high.

The natural lighting from the left overexposed the



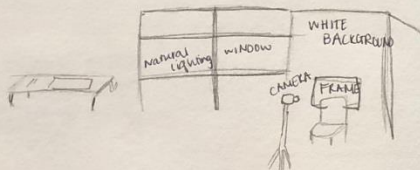
changing the ISO helped. changed it to 100 to decrease the sensitivity.

black on my face at some points.





SET UP



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



NEXT IDEA.....



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



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



instead I
turned on all
the spot lights
and everything



but just shot in
that lighting
This gave me



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

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

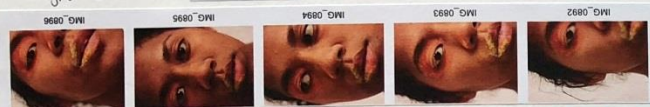


I used powder because of the grainy effect it gave.

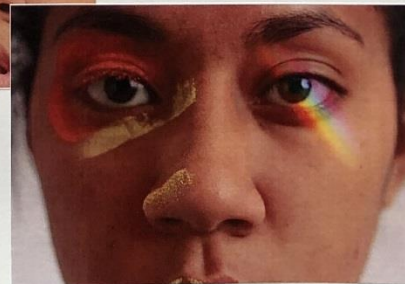
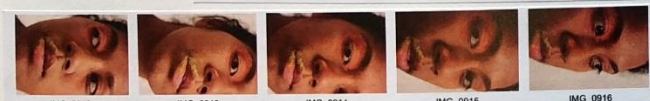
I used an orange colour because it was bright but also



Especially when settled on the skin.



Suited my skin tone



Refinement.

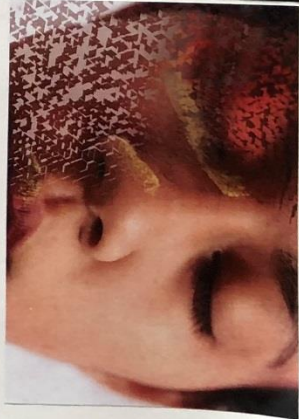
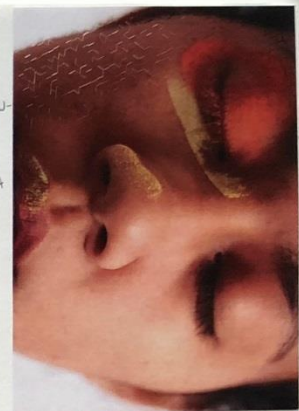
I was happy with this shoot because of how warm the lighting was. It suited the colour on my face and the colours didn't dump out too much.

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

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

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

Also increasing clarity gave it a sharper effect.







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



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

How it was done



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



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



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

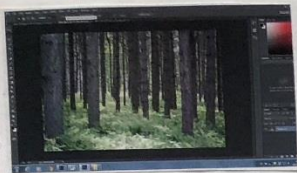


After I clicked on 'selection tool' then right clicked and ^{chose the} the option 'layer via copy'.



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

EXAM



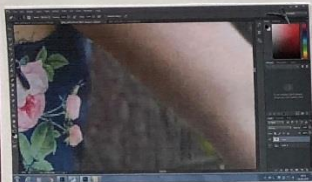
I chose the woods and grass as my background image because I wanted to stick with the theme of nature.



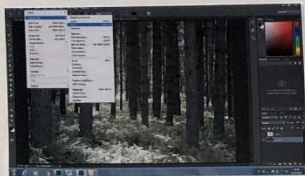
I then dragged the image of the subject on to the background image. Using 'transform' tool I wanted to scale and place it carefully making it look natural.



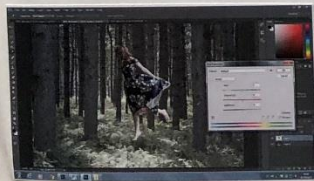
I then focused on erasing the left over greenery in parts of the image. using the eraser and zoom tool it proved to be a difficult task carefully erasing each strand.



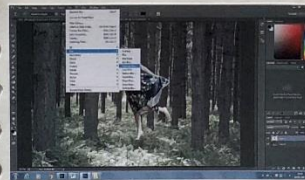
And getting closer and closer to the image, getting closer to the skin erasing every little detail as possible really made a difference.



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



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



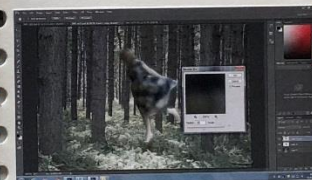
Focusing on the subject I then selected filter > blur > Gaussian blur.



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



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



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



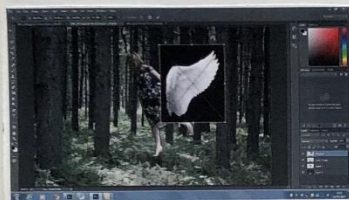
Still focusing on the layer copy I then clicked on adjustments > hue / saturation.



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



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



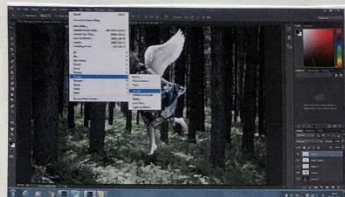
Using the image of wings I've used before I copied and created a new layer for it to tweak it. I ~~selected~~ selected the wings then copied it and pasted it onto the image.



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



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



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

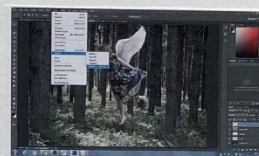
I wanted clouds to create a foggy look.



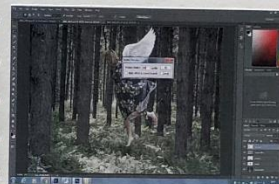
After adding the clouds I changed the opacity to 37% ~~making~~ making it not too obvious but also enough to see.



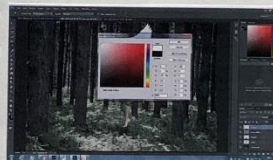
I wanted to then create sun rays since I wanted to show the whole concept of her descending down like an angel. I first created a new layer called sun rays, then grabbed the Elliptical Marquee tool and selected the middle part of the image which was the model.



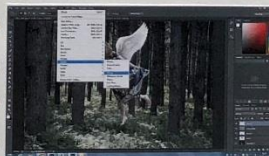
went to 'select' > 'modify' > 'feather selection'



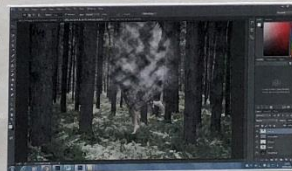
This then came up with a box saying feather radius which I then set to 200 pixels. then pressed ok.



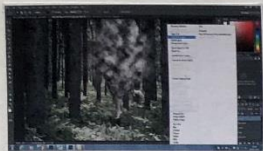
Set white as my foreground and black as my background.



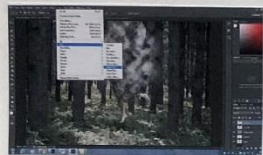
Made sure the sun ray layer was active by clicking on it. Went to filter > render > clouds.



Edit > deselect after the filter was applied.



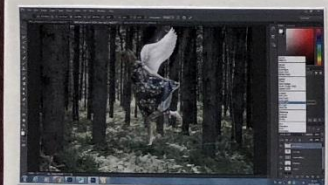
I wanted to then create various layers of sun rays. Right clicked on the SUN RAYS layer and Selected Duplicate layer... Renamed this SUN RAYS 1. I then made the sun RAYS layer invisible by clicking on the icon button. This made it easier to work on each separately.



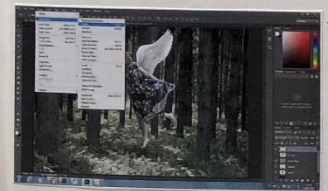
I then repeated clicked on Filter > Blur > Radial Blur. Set the amount to 99, Blur Method to Zoom and moved the blur center to the top left corner.



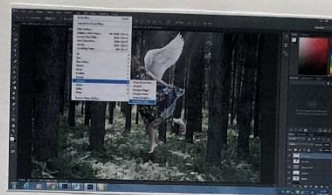
After doing that this is the outcome using the ~~edit~~ transformation tool I adjusted where I wanted the rays to come through.



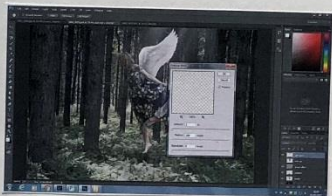
I then turned the opacity down to 36% and changed it to Screen.



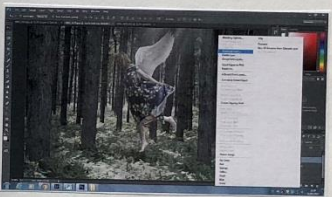
To make the sun rays a little bit more visible. Went to Image > Adjustments > Levels and set the input levels to 25; 0.65; 205 and pressed okay.



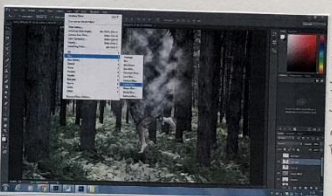
Then wanted a little more details in the rays.



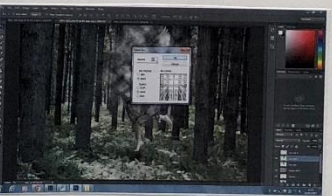
Filter > Sharpen > Unsharp Mask and set the amount value to 1% and radius to 80 pixels.



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

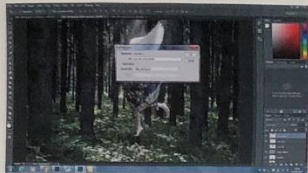


Right clicked on the Sun Rays Layer and Selected Duplicate layer... Named this new layer SUN RAYS 2. I then went to Filter > Blur > Radial Blur and set the amount to 99. Selected Zoom Blur Method and the blur center to the upper center of the image. Basically Repeated.

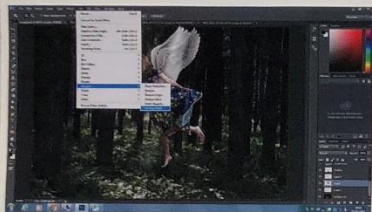


To make the sun rays narrower. Went to Edit > Free Transformer and just placed the image where I thought created shadows.

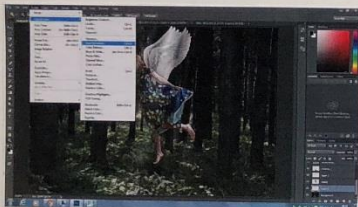




To add final touches I fixed the rays as much as possible to make it look realistic.
I also tweaked the background Adjustments > curve and made it darker. Also turned the saturation up.



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

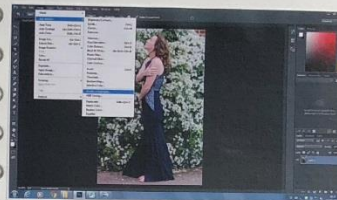


Also made the image of the model brighter and add more colour by using Adjustment > Hue/Saturation.

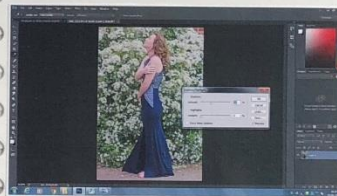
Final Piece 1



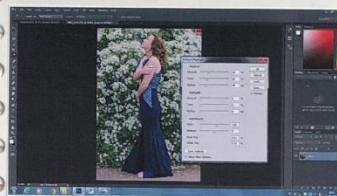
FINAL PIECE 2



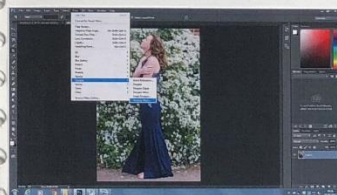
I want a more cinematic feel to the image, so I started Image > Adjustments > shadows/highlights.



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



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



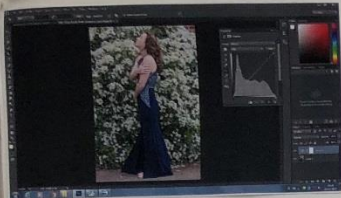
Next I wanted to sharpen the image.
Filter > sharpen > unsharp mask.
Amount: 60% Radius: 7.0 pixels



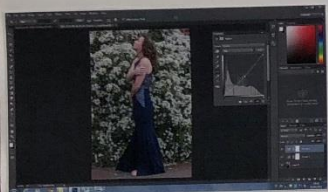
I then wanted to add several layers to edit my image.
First layer was a curves adjustment layer.

Final Piece 1

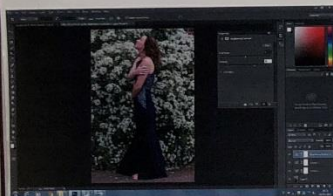




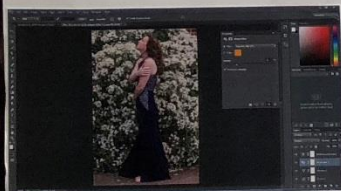
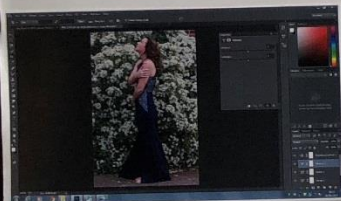
This first layer adds a little bit of contrast.



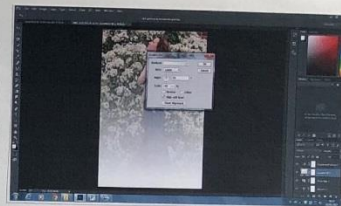
Added another Curves adjustment layer. This layer was added to ~~add a brighten~~ and ~~contrast image~~ darken the midtones of the image.



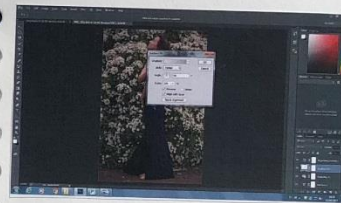
Next I added a vibrance adjustment layer. Set the vibrance to 40 and the saturation to -15. This slight desaturation was key to the look.



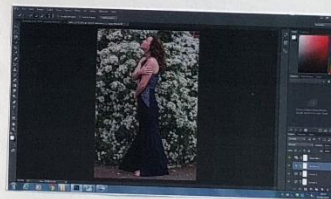
The to next step I added a photo filter adjustment layer. Set the warming filter to 35% and changed the density to 35%.



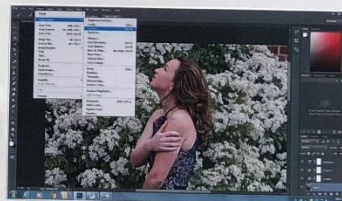
Next layer was the gradient fill adjustment layer. the gradient went from black to transparent, set radial, then 90 degrees and 200%.



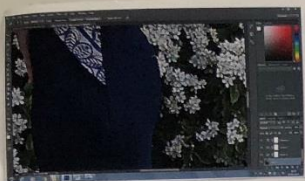
I then changed the layers blend to "soft light" and the opacity to 60.



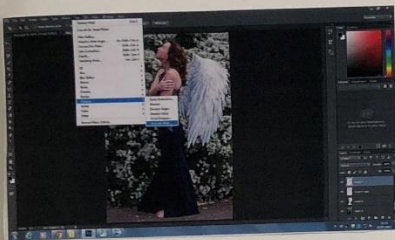
I wanted just a lighter warmth.



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

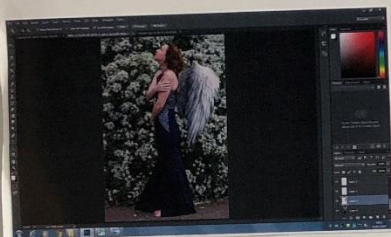


Few touch ups included using the healing spot tool to get rid of dirt on the models dress.

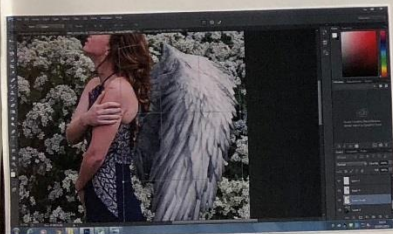


I then copied the same wing used before and pasted ~~it~~ it onto the model. I selected her ~~hair~~ and duplicated the layer making the arm go on top of the wing.

How?



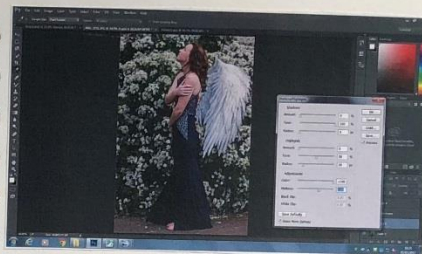
I selected the hair and tweaked it. After I added the wings and adjusted it on her back.



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



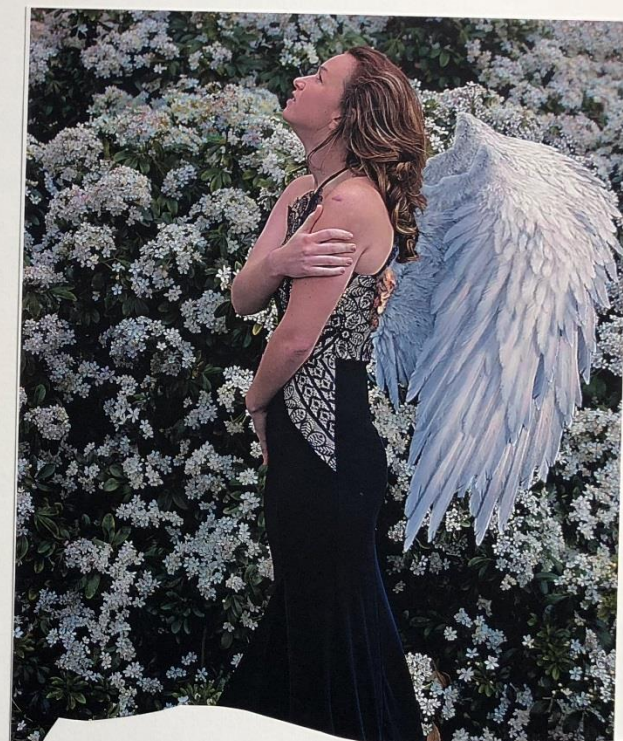
Using the "eraser" tool I touched on some bits on her back. Then used the "blend" tool to have it look "normal".



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

For final touch I tweaked shadows/highlight.

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



Final Piece 2

Final

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

Final Piece 2

