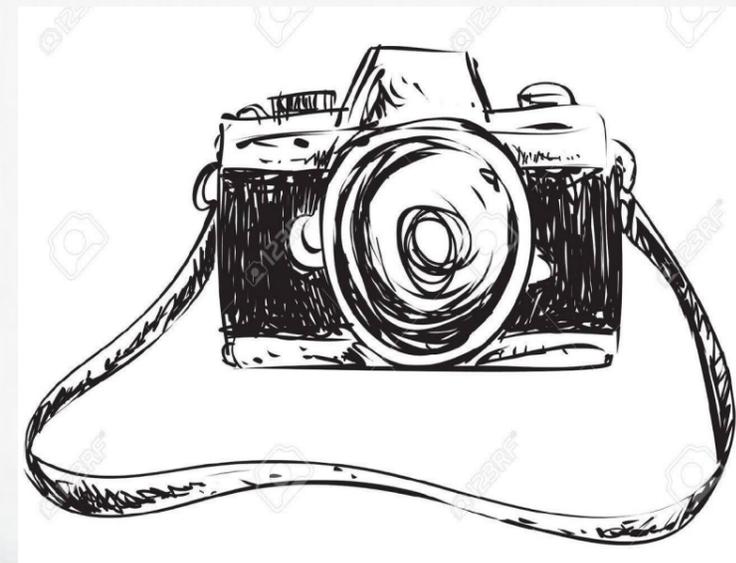


THE STEWARDS GUIDE TO PASSING YOUR PHOTOGRAPHY EXAM

Name:.....

Tutor Group:.....



Created by
H.Martin
Stewards Academy
Head of Art and Photography

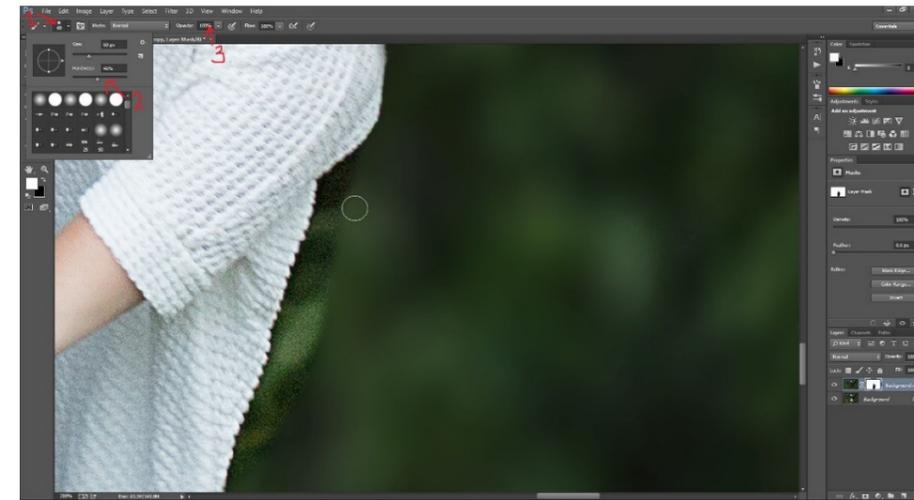
A01

- Begin to link to a theme
- Artist research
- Link artists ideas to art and artwork
- Descriptions of artist work
- Trips and visits write ups

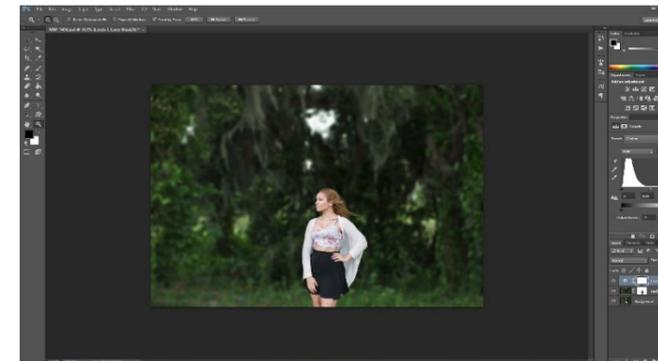


Artist Analysis tips:

- **'I like this' or 'I don't like this' without any further justification is not analysis.** Personal opinions must be supported with explanation, evidence, or justification.
- **'Analysis of Artwork' does not mean 'description of Artwork'.** To gain high marks, students must move above and beyond stating the obvious and add perceptive and personal insight. Students should demonstrate higher order thinking—the ability to analyse, evaluate and synthesize information and ideas. For example if colour has been used to create strong contrasts in certain areas of art work, students might follow this observation with a thoughtful assumption about why this the case, perhaps a deliberate attention to a focal point or helping to convey thematic ideas.
- **Cover a range of different visual elements and design principles.**
- **Write alongside the artwork discussed.** In almost all cases, written analysis should be presented alongside the work discussed, so that it is which artwork comments refer to. This makes it easier for examiners to follow and evaluate the writing.
- **Does the artwork communicate an action, narrative or story** (eg: an historical event or illustrate a scene from a story)?
- **Does the image explore movement? Do you gain sense that parts or the work are about to change?** Topple, fall, glide, float? Do the images capture motion (eg: multiple or sequential images, blurred around the edges, scene frozen in mid action, live performance)?
- **Are any kind of abstract elements shown?** Bars, shapes, splashes, lines... Have these been inspired by other forms? Is the result spontaneous, accidental creation or careful deliberate arrangement?
- **Does the subject capture an instinctual response?** Such as items that are informative, shocking or threatening for humans, eg: abandoned places, abnormally positioned items, human faces, the gaze of people, motion, text?
- **What is your emotional response to the work?** What is the overall mood? Positive, energetic, excitement, serious, sedate, peaceful, calm, melancholic, tense, uneasy, uplifting, foreboding, turbulent. What subject matter choices help to communicate this mood (weather and lighting conditions, colours of objects and scenes)?
- Does the work have a **title**? Does this change your opinion of the work?
- **Are there any events or surrounding environments which have influenced this work?** Natural events, social movements such as feminism, political events, economic situations, historic events, religious settings, cultural events? What affect did these have on the work?
- What are the **connections to your project**? Can you learn from the way the artist has approached this subject?

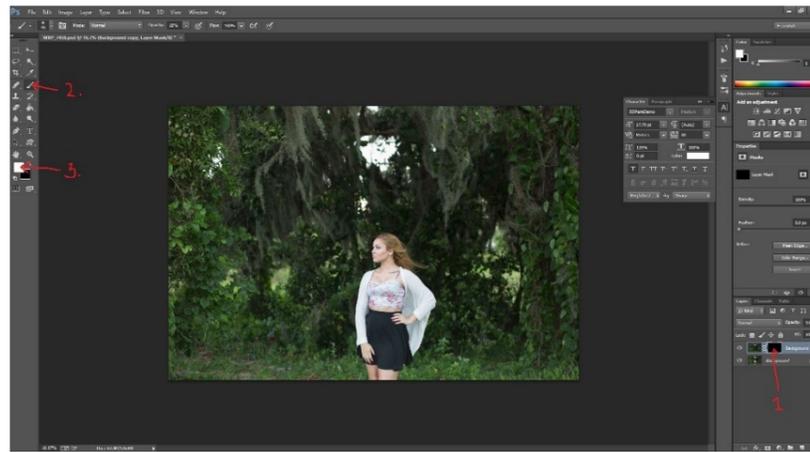


Step 8 – Once you've blurred the majority of the background, you will then want to zoom in and use a smaller brush to get closer to your subject. Using a small brush will allow you to have more precision when adding the blur close to the edges of your subject. You can also increase the hardness of your brush to allow you to get cleaner edges as well. Be sure your opacity is at 100% to maintain believability.



Step 9– Zoom back out and double check for any areas that you may have missed. You can switch your brush color to black if you have accidentally blurred over something and need to remove it.

Tip – When blurring near hair, reduce the Opacity or Flow of your brush to allow you to subtly blur between the strands without removing the texture of the hair. Be sure to bring your Opacity and Flow back up to 100% before moving on to other areas. If your opacity or flow is less than 100% on other areas, you may notice a weird texture on your images that lessens the believability of the blurred effect.

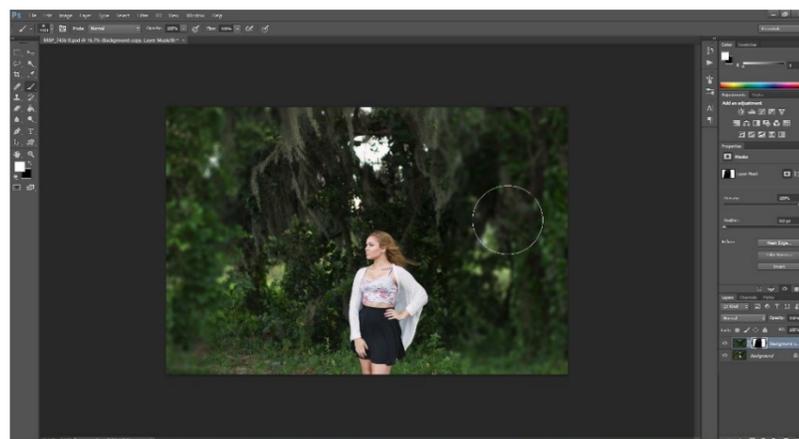


Step 6 – Once your white layer mask has been added to the blurred layer, you will need to make the layer mask black to hide the blurred effect from the image until we are ready to paint it on.

1.) To turn the layer mask black, I made sure that the white layer mask box was selected and then I used the keyboard shortcut Ctrl + I (Cmd + I if you're on a Mac) to invert the color to black. Once your mask turns black, you'll notice that the blur is hidden from your photo.

2.) Select the Brush Tool,

3.) Select the color White to begin painting the blur onto the photo.



Step 7 – Set the opacity of your brush to 100% and begin painting around the edges of your photo. You can use a large brush for now, but be sure to reduce the size of your brush when getting close to your subject.

Sentence starters and ideas to help your written analysis:

- The images make me feel.....
- My first impression of the work is....
- What captures my attention....
- This work brings to mind...
- The work reminds me of...
- In the photos I can see.....
- There is/is not a formal system of arrangement in the photographs.... This system of arrangement has/hasn't helped with the communication of ideas because.....
- I think the artwork has a fixed/permanent/modified/adjusted format.... I think the reasons for these changes in format are.... This has/hasn't changed the affect of the art work because.....
- I can/cannot see a clear intention with alignment and positioning of parts within the work... (if so where?).....
- The dominating areas of the photograph are.....
- I think the work is functional and structural OR ornamental and decorative because.....
- There is/is not a wide tonal range in the photograph.... (if so describe)
- Shadows are/are not used within the work.... The effects of this is....
- The artist/photographer is trying to portray a message of.....
- The image communicates this message because.....
- The emotions represented in the work are.....
- I would like to know more about..... because.....
- The things I dislike about the work are..... because.....
- The things I like about the work are.... because....
- I think this work has been achieved by/using.....
- The title I would give the work myself is...
- The ideas I can take from this work and put in to my own project are.....
- The aspects I would like to use in my own work are.....

Movement

Topple, fall, glide, float, do the images capture motion (eg: multiple or sequential images, blurred around the edges, scene frozen in mid action, live performance)?

Mood/Emotion

Positive, energetic, excitement, serious, sedate, peaceful, calm, melancholic, tense, uneasy, uplifting, foreboding, turbulent. What subject matter choices help to communicate this mood (weather and lighting conditions, colours of objects and scenes)?

Lighting and Tones

A broad range of darks, highlights and mid tones. Pale and faint. Subdued, dull, brooding, dark overall, strong highlights, and shadows. Light sources within the scene—certain time of day or night? Contrasting background? Spotlight, soft and diffused lighting dappled lighting to represent broken sunshine.

Structure

Rule of thirds, golden ratio/spiral, grid format, geometric, dominant triangle, circular composition, less predictable—chaotic, random, accidental, fragmented, scattered, irregular, spontaneous.

Format

Modified, moved or adjusted over time. Weather, exposure to the elements, photoshop, burning, melting, ripping, structural failure, cracking.

Influences/Message

Natural events, social movements such as feminism, political events, economic situations, historic events, religious settings, cultural events.

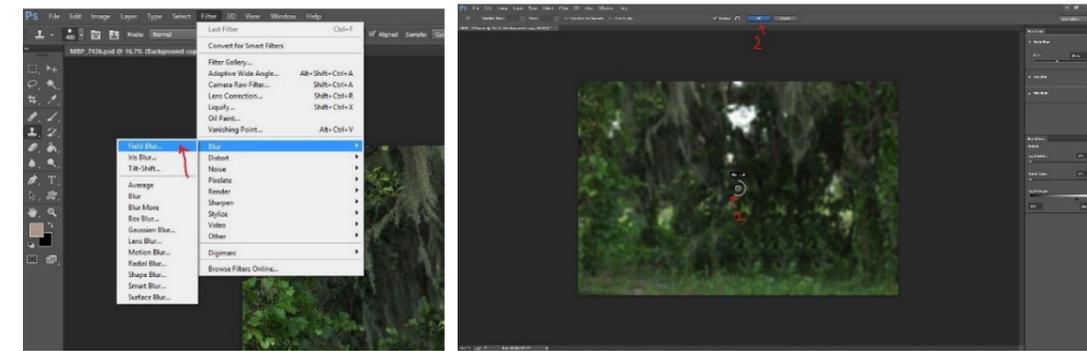
LEVEL 9 EXAMPLE ARTIST RESEARCH

DART:

Rosanna Jones is a well-known fashion photographer and is also a mixed media image maker who is based in London, UK. She has recently graduated from the University of Falmouth where she studied Fashion Photography. Jones' images represent a blend of art, illustration and fashion photography, she uses a variety of different methods of physically editing her images including burning and tearing in order to create a fresh take on fashion photography creating a very unique and interesting photograph for the viewer to observe. The subjects of the photographer's images are normally obscured with the subject's faces being covered by bio touched of colour or torn from the image all together, creating a sense of personal meaning to the artist which is communicated through her images. For this project, I am going to focus on the textural elements presented in the artist's work which is created by physically manipulating the prints. I will be able to achieve this by using techniques used by the artist.

The artists images make the viewer feel a sense of uncomfortableness due to the distinctive and unique subjects that are presented in photographs that may be unknown to the viewer. To some, the photos may make the viewer question their own personal identity due to the way in which the pictures have been edited totally transforming the meaning they present and communicate to the viewer. My first impression of the work is that the artist tries to experiment with her images and focuses on the identity of her models she uses to then create a totally new and interesting photo for the viewer to look at and question from a number of different perspectives. The main thing that captures my attention when I look at the photograph's images are the ranges of different colours and textures explored through her images. The work itself is very thought provoking making the viewer feel very curious due to way they are presented and edited. In the majority of the photographer's images, your able to see a model expressing little to no emotion so that she can express their emotions through her editing techniques. The artist uses her images to explore notions of embodiment and visual identity. Rosana Jones' images portray the idea of how taking a person's photograph can immortalize them, which she hopes for her viewers to notice when looking at her photographs.

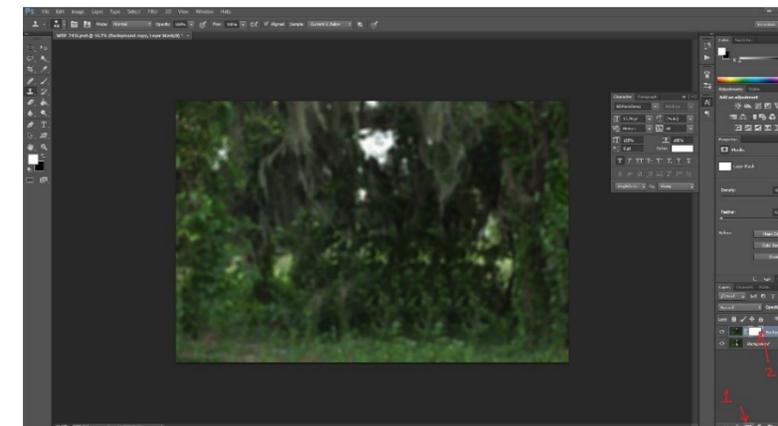
The thing I would like to find out more about would be what inspired the photographer to take images of subjects in this way and if it's a sense of wanting to draw more awareness to the difficulty's model face or if she just enjoys the work she produces. The main things I like about her work is the photographers use of a range of editing techniques in order to create different textures in each individual picture. There isn't anything I strongly dislike about Jones' images as they are very unique and different to anything I've really seen before making them a lot more interesting for me as a viewer to look at and reflect upon. I think this work has been achieved by using an editing software in order to lightly edit her images however then totally transforming them by physically changing her photographs once printed out. The aspects and ideas I are going to take from this work and embed into my own is the artists techniques for editing and ensuring that the models faces I use for the project express little to no emotion allowing me to change the images even further.



Step 3 – Once your subject has been completely removed from your photo, you can now add blur. You can find the various blur filters by going to Filter > Blur from the top menu bar in Photoshop. My favourite blurring filters for adding believable background blur are 'Lens Blur' and 'Field Blur'. I'll be using 'Field Blur' for this tutorial.

Step 4 – When the Field Blur panel pops up, you can use your mouse to spin the dial in the centre of the image to increase or decrease the blur. There's also a slider off to the right hand side you can use as well.

Add blur to your liking and select OK when done.



Step 5 – After blurring and then hitting OK, you will notice your entire image is blurred. We will need to add a layer mask in order to reveal the subject underneath and paint this blur where we want it.

To do this, select the Layer Mask button at the bottom of your layers panel. *(The button that looks like a rectangle with a circle inside.)*

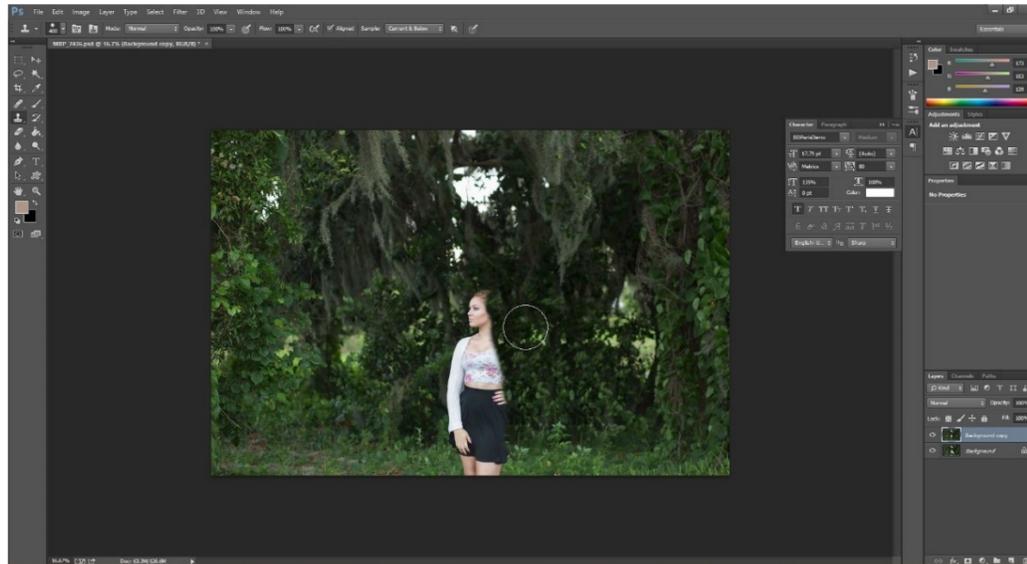
After clicking this button, you will notice there is now a white box on your blurred layer.

Creating a blurred background



Step 1 – Duplicate your background layer.

You can do this by right-clicking and hitting Duplicate Layer, or hitting Ctrl + J on your keyboard, or even dragging your background layer over the little button that looks like a sheet of paper at the bottom of your layers panel.



Step 2 – With your new layer selected, grab the Clone Tool and remove your subject from the image. Try to cover the subject using areas of the photo that are similar in color to the area behind your subject so that it looks believable. Don't worry if it isn't 100% perfect, this layer will be getting blurred.

(If you skip this cloning step before blurring, you may notice that the color of your subjects skin or clothes ends up blended in with your blur and can make the blurring process look fake. Cloning the subject out of the photo before blurring ensures there will be no 'halo' around your subject and the edges will be clean and precise.)

LEVEL 9 EXAMPLE ARTIST RESEARCH DART:

Artist Four: Janet Little Jeffers

Janet Little Jeffers is a Maryland-based artist specialising in digital photography. After working in many different career industries, including interior design and broadcasting, she decided to commit her time to a full-time visual artist in 2009 carrying it out ever since. Jeffers uses her work to explore the intimate and abstract details in both natural and manmade worlds. This allows her to discover new adventurous locations which includes anything from hidden parts of her home town to remote locations that are completely new to her. Some of her recent pieces of work include bodies from Cuba and the polar regions of Antarctica and Greenland. Her work is featured across a range of media including magazine covers, expeditions throughout the mid-Atlantic and in film and video pieces. Janet Little Jeffers is currently working from a studio in Baltimore's historic Bromo Seltzer Art Tower.

Jeffers images make the viewer feel a slight sense of intrigue as you cannot see the whole object that the photograph is of so it makes you start to question what it could be. As her subjects of images, she chooses to use are very different and unique when compared to other photographers in her career industry. She has a very keen eye for finding spectacular spectacles in what we may find mundane. The artist has used her work to discover the comparisons between manmade objects and the moving beauty of nature. Jeffers is trying to portray a message of a different type of beauty through what she sees and would like others to see so they're able to experience the same things she does. She is also trying to portray the message of not everything being perfect so she is searching for the perfections of the imperfections in the man-made world. Many emotions are represented in Janet Little Jeffers including a sense of stress as there are so many different things going on in her work., on the other hand some may find them calming and therapeutic as they have an unusual sense of beauty to them. I would like to know more about why she chooses to photograph such unusual objects making the subjects of her images very interesting as people wouldn't have looked at before.

The thing I like most about Jeffers work is the individuality to them as I haven't ever seen images like hers before, making the very fresh and new. There aren't really any factors that I don't like about the artist's work as I feel as though they all give off the same message whilst having different subjects. The work of Janet Little Jeffers has been achieved by using a macro lens, so the images are zoomed and so a large amount of detail is obtained in the photograph. The ideas I can take from Jeffers work and then use in my own work is the idea of taking photos of objects that would normally be seen as mundane and make them interesting and unique. The aspects I'm going to use in my work is using a macro lens in order to achieve the amount of detail the photographer does in her work, in my photographs.

A02

- ◆ Linking techniques to artists and themes
- ◆ Contact sheets
- ◆ Photoshop
- ◆ Experimenting with a range of media (photoshop, ripping cutting, photograms cyanotypes etc...)

Closely look over your contact sheet select your favourite images by highlighting them. Keep an eye out for any crops that could be made to any of the images to improve the overall composition, highlight these crop ideas with a marker.

In a few sentences describe the main focus of your contact sheet.

Do you think your contact sheet has been successful? Use the questions below to help you answer.

- How have your ideas turned out in practice?
- Have your ideas worked as well as you thought they would? If yes, why do you think this? If no, why do you think this?

Pick at least 3 good photographs to describe in detail. Number them. Why do you think this is? Use the questions below to help you.

- Is it a good exposure? Is there good contrast between black and whites?
- What lighting did you use? Did it work as well as you thought it would?
- Discuss your composition. Have you used leading lines, rule of thirds, how have you positioned the subject?
- Discuss your use of Depth of Field?
- Discuss your use of Shutter Speed?

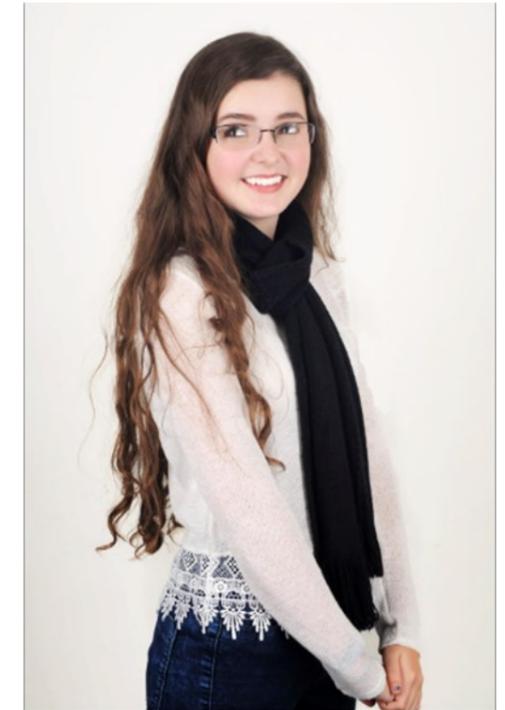
Why do you think your other photographs have not been as successful? Use the points above to help you discuss this.

- Are your photographs blurry or out of focus? Why has this happened? How could you prevent it?

If you were going to take this film again how could it be improved?

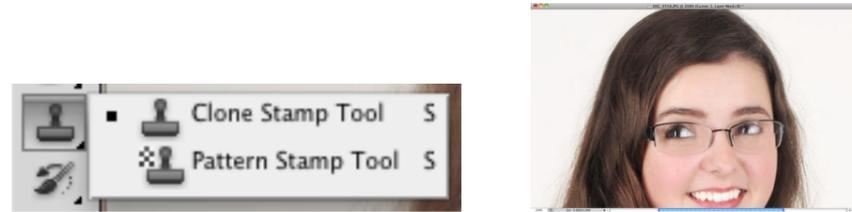


Before:



After:

Step five: I will use the clone stamp tool by selecting a part of her face that is the same colour as the skin under her glasses and use this to remove that glare of the light on her glasses as I felt that this looked too distracting.



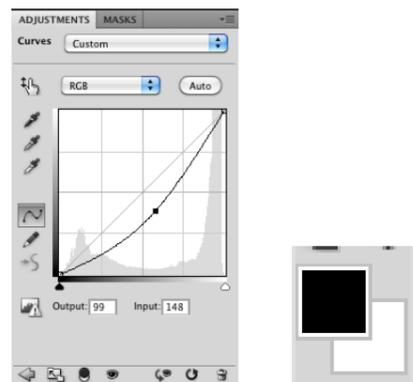
Step six: As I want to make the background lighter, I will first use the quick selection tool to select the model. As there are strands of her hair that I was unable to select neatly, I will use the refine edge tool to bring these into the selection. Then, I will use the brightness and contrast tool to make the background lighter.



Step seven: I will then use the brightness/contrast tool on the whole image to add more contrast to the model herself.



Step eight: I will use the curves and gradient tools in order to create a vignette – making the edges of the image darker than the rest. This will add some depth back into the image. In order to do this, the settings must be how they are in the images below.



Sentence starters and ideas to help your written analysis

- The intentions for my shoot were.....
- The successful elements of my shoot were....
- The unsuccessful elements of the shoot that didn't work so well were....
- The technical issues during my shoot were.....
- My photographs do/do not tell a story because...
- The concept and idea I am trying to portray in my photographs are....
- I did/did not manage the equipment and environment correctly because...
- I feel I did/did not use the lighting effectively because.....
- This links to the artists.... because....
- I could improve/develop my ideas from this shoot by.....

Successful elements:
 Lighting
 Weather
 Focus point
 Links to artist
 Photogenic model
 Camera control
 Shoot setting
 Props

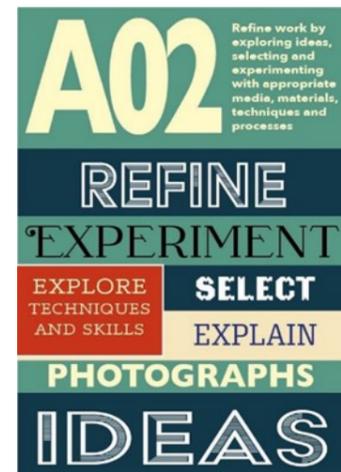
Unsuccessful elements
 Lighting
 Weather
 Camera control
 Camera settings
 Doesn't have a strong artist link
 Not enough photos
 No clear theme/focus
 Setting
 Props

Technical issues
 Camera
 Camera battery
 No tripod
 Camera shake
 SD card
 Lighting equipment
 Camera settings
 Correct lens

Lighting and Tones
 A broad range of darks, highlights and mid tones. Pale and faint. Subdued, dull, brooding, dark overall, strong highlights, and shadows. Light sources within the scene—certain time of day or night? Contrasting background? Spotlight, soft and diffused lighting dappled lighting to represent broken sunshine.

Environment
 Did you adjust your camera settings for the environment you were shooting in?
 Did you take in to account horizon lines: portrait and landscape?
 Were you mindful of where you were shooting and how this could effect your photos and equipment?

Links to artist
 Do your photos link to the artist?
 Do your photos replicate the artist style?
 What key elements of the artists work have you focused on?



LEVEL 9 EXAMPLE CONTACT SHEET

DART:

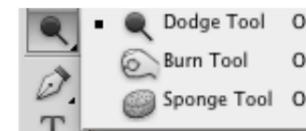
The intentions of my shoot were to obtain a large range of images relating to the artist Paul Mitchell whilst representing texture in the best way. The successful elements of my shoot that worked out as I had initially intended for them to was the availability of relevant subjects that had a correlation between Mitchell's images. The majority of these images were taken in Brighton along the seafront which is home to a range of different textures which was essential for this development shoot. The unsuccessful element that didn't work as well as I had hoped was the diversity of the images displayed on this page. When starting this project, I had hoped to capture a range of images representing both the natural and manmade projects that Mitchell had created so that it would make my work more like the photographer's. The technical issues I experienced during my shoot was the focusing of the lens which kept on focusing on areas of the subjects which I didn't want in the frame. I resolved this by adjusting the angle in which I was standing at in order to ensure the contents of the shot represented texture in the best way. My photographs do not tell a story as they are off several different subjects that do not relate to each other and in my opinion, I don't think the subjects of the photographs can physically tell a story as they evidently do not have the ability to tell a story. The idea I am trying to portray through these images are the small details that are present in objects, like these like the texture, which I am trying to make noticeable to the viewers of my images so that they can appreciate them in a greater amount of detail. As I took these images in Brighton, people are constantly drawn to the popular sites there, however I found it very refreshing and eye-opening experience to have to look for the details that would normally go unnoticed by myself if I wasn't creating this texture project. I feel as though I used all the equipment and environment around me appropriately as a everything was treated with respect and was left in the same condition as it was before this. I was comfortable with using the camera and lens I used on the day as I have used the same set up of equipment several times prior to this shoot. I feel as though I used the overcast lighting to my advantage as my images have come out in similar lighting to the artist not effecting the overall result of the shoot. I could improve my ideas explored in this shoot by collecting a wider range of photographs relating to the artist. An image in particular that I would like to re-create would be one that is part of his natural texture project, which would allow me to explore what I can create with different shutter speeds which I haven't really done in photography before.

Editing a portrait

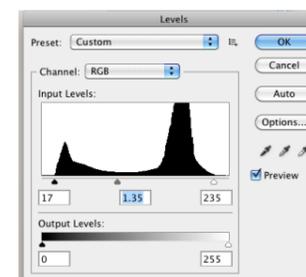
Step one: Using the spot healing brush tool, I am going to remove any marks that are on the backdrop and any spots/dark marks on the models face.



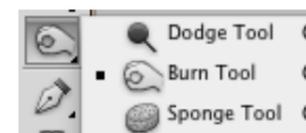
Step two: Next I will use the dodge tool – a whitening tool – and trace over her teeth to brighten them.



Step three: I will be using the levels tool in the 'adjustments' drop bar to even out the lighting in the image and to make the background light



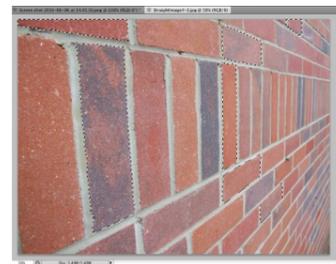
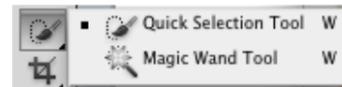
Step four: I will use the burn tool – a darkening tool – to go over her lips so that they appear darker and so stand out more.



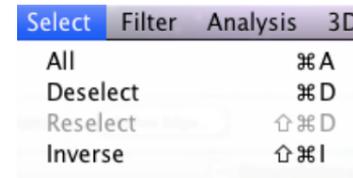
A03

Selecting Multiple Objects

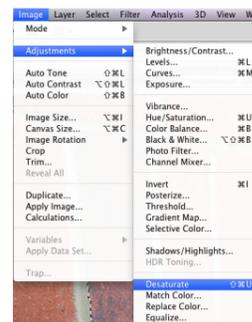
Step 1: Select the quick selection tool and use it to select the objects you want in colour.



Step 2: Go to Select a Inverse to inverse the selection.



Step 3: Go to Adjustments a Desaturate to make the selection black and white.



- Recording ideas
- Annotations and explanations
- Quality of own photos taken
- Ideas/edits linking to artists work
- All artist work linking together
- Quality of how well edits link to the artist

Assessment Objective 3 is about recording your ideas, observations and insights. These can be visual, written and in other forms.

You should work from a range of experiences and stimulus materials, as each of these could lead you to different ways of developing your ideas. You should reflect upon your work, and consider what you have achieved at each stage and what you will do next.

Evidence of your understanding and intentions can be shown by the ways you use media, materials and processes, as well as in the ways that you develop your ideas, skills and techniques.

You should demonstrate that you have reflected on how you developed your ideas. This should be based on your selection of media, sources and contextual material. You need to show you have understood the formal elements in your own work and that of others. You should also consider how you could develop your ideas further on the set brief or theme.

Checklist

When recording ideas have you:

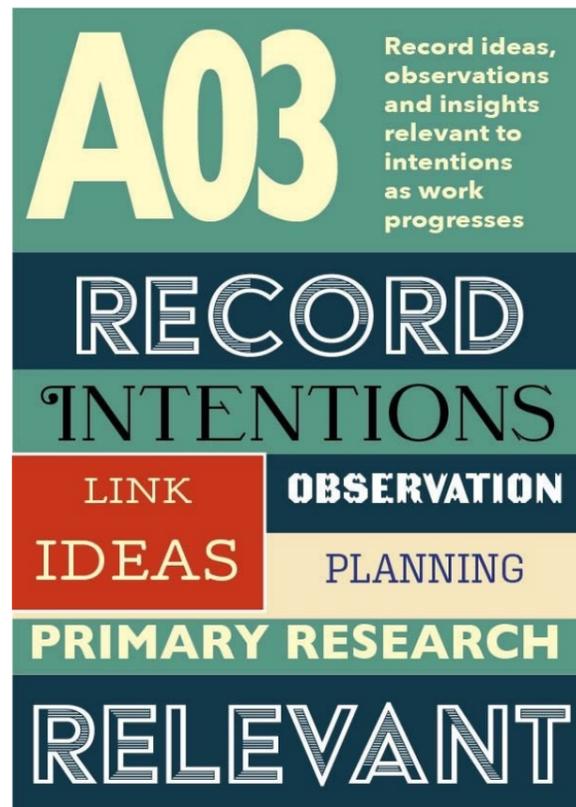
- collected images to show your inspiration and stimuli?
- made use of drawings, sketches, jottings, photographs and experiments with different media?
- annotated images to explain how they fit into your development process?
- demonstrated your understanding through correct use of art and design vocabulary?
- shown experimentation and selection of the most successful results for your project?
- organised your recordings and presented them to show and explain your decisions?
- clearly linked all of your work to your starting point

Sentence starters and ideas to help your written analysis

- On this page I have edited my photos using.....
- I have edited them like this because....
- My opinions of the edits are....
- The composition of my edits focus on.....
- The links I have made back to my artist are.....
- I also tried.....
- This worked because...
- Some elements didn't work in my experiments because....
- The things I would change if I were to do it again are.....
- I'm going to move forward from this by.....

Also:

- Make a note of what tools and settings you have used on photoshop, write this down
- You can include if you want to a small image of what the photo looked like before it was edited
- Have you spoken about composition? - The arrangement of different elements
- Does your edit include something in the foreground, middle ground and background to break up the image, if so or if not, what effect does this have on the image?
- You can also include screen shots of your editing phases on photoshop and include small snapshots of this on the page.
- Edits aren't always created on photoshop, you can also collage, paint and draw on to images if it links to your artist



Colour Popping

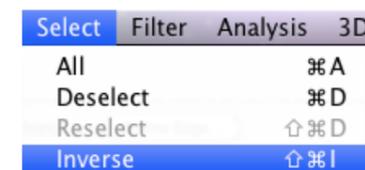
Step 1: Open your selected image in Photoshop and zoom in on the part of the image you want in colour.



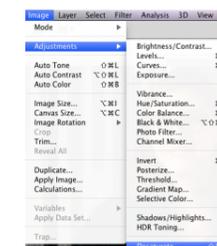
Step 2: Select the magnet lasso tool and drag this around the object.



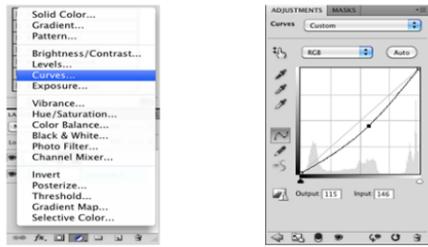
Step 3: Go to Select a Inverse so that the rest of the image is selected.



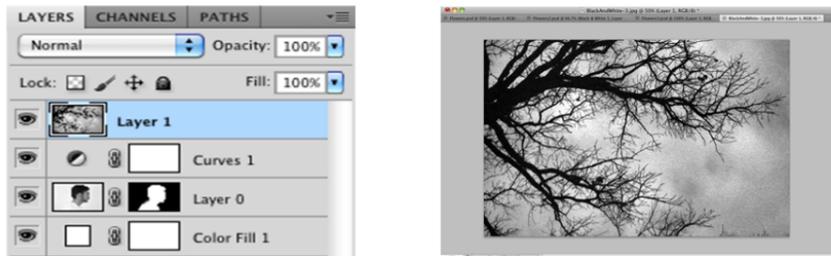
Step 4: Go to Adjustments a Desaturate so the selection is black and white.



- Step five: making sure the image layer is selected, click the add new fill/adjustment layer and add a curves layer. Drag the line down slightly to darken the dark portions of the image as this will make the next layer stand out more.



- Step six: add the other image layer into Photoshop and ensure this is the top layer.



- Step seven: click the layers drop bar and select the 'lighten' or 'screen' options, depending on how you want the final image to look.



- Use the arrow to drag the image around until you are happy with the placement.



LEVEL 9 EXAMPLE EDITS PAGE

DART:

On this page I have edited these images using Adobe Photoshop program which has allowed me to adjust the essential elements that are present in the photographs, including the brightness, contrast and vibrance of the images. I have edited them like this because I wanted to emphasise the textural elements that are present in these images so that there is a clear correlation between my images and the photographer's original ones in which I am trying to base my whole project off. I feel as though my final edits represent the photographer's images quite well as I have only lightly edited them as it ensures that the relationship between these images and my artists stays present in the photographs, which I am mindful of as I want to keep the link between them. I also adjusted the gamma correction and the exposure levels, for all four images I chose to increase these levels in order to darken the tone of the photographs whilst ensuring they are even throughout. This worked as it has increased the similarity between my photographs and the photographer's originals. Initially, I wanted to represent both the manmade and natural texture in which the artist photographs however when reflecting upon the images that I was able to obtain in the style of the artist I had many more that represented the natural textures from natural processes including the decay of objects rather than the manmade textures including textures from plastics and different types of ropes allowing to capture images that portray a range of different textures that are more interesting to the viewer of the photograph. However, when choosing the four images that I feel were best to edit and represented Mitchell's work the best I believe the images above are a good balance of natural and manmade textures, although I would like to develop these ideas further if I were to re-do this project. Some elements that didn't work whilst experimenting with the editing process of my photographs the different tools that are available on Photoshop to see if I was able to increase the similarity between my images and the photographer's. This includes the saturation of my images, increasing this element worked for one of my images however was out of character for the other edits. The things I would change if I were to re-edit any of these images would be to ensure I followed a similar process in which Paul Mitchell does when editing his images in order to ensure the textural elements were emphasised and the key focal point in each photo. I'm going to move forward from this by ensuring the way I edit my images are as similar as possible to the artist in which I am basing each project off.

DEVELOPMENT SHOOTS

A02/A03

A development shoot takes the page format of contact sheet. Once you have completed the amount required of artist research, contact sheets and edits, your next step is create a development shoot.

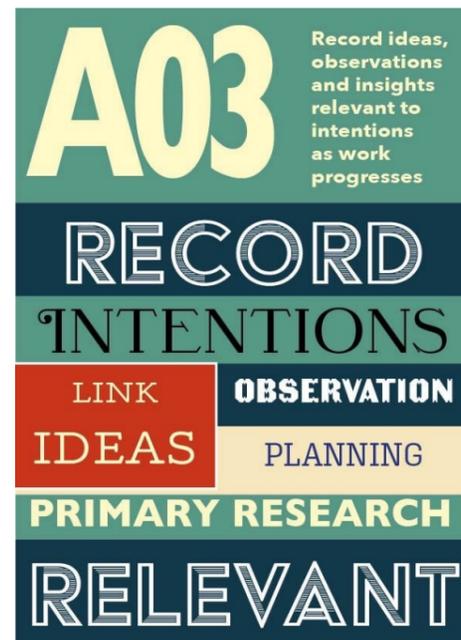
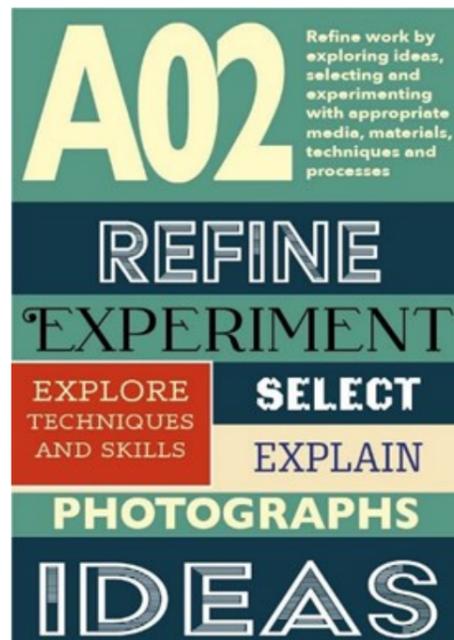
Development shoots are how you move your project on from the artists you have looked at and shows the examiner how you are moving in to your own style from the research that you have looked at.

A development shoot will not be a mimic of an artists work. A development shoot is you focusing on what you have enjoyed the most in the project so far. The development shoots will have links to your artists, but do not need to be an exact copy.

When writing up a development shoot, you will use the same format as a contact sheet page.

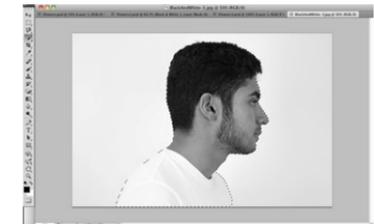
Development shoots allow you to channel your ideas ready to start prepping and planning for a final piece.

A development shoot is always followed by an edits page.



Double Exposure:

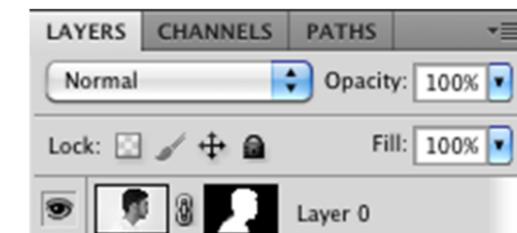
- Step one: use the quick selection tool to select the person/object in your image.



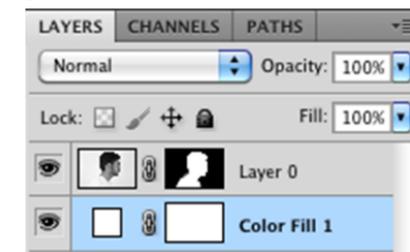
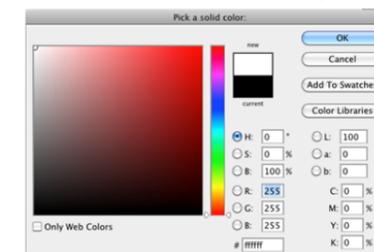
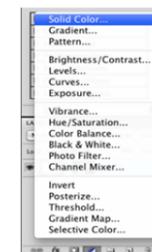
- Step two: open the refine edge option in the toolbar. Once this is open, tick the 'smart radius' option and slide the radius bar to the right until the details on the edges of the image reappear.



- Step three: at the bottom of the refine edge box, change the output selection to layer mask and then click OK.



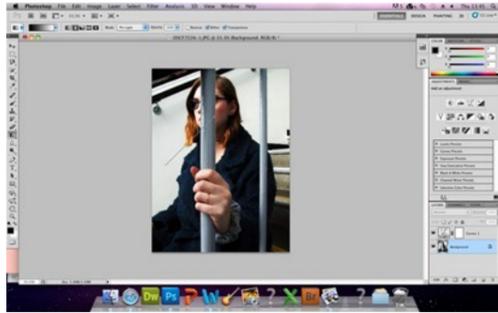
- Step four: click the new fill/adjustment layer option at the bottom of the layers panel and select solid colour. Make the colour white and then click OK. Make sure that this layer is below the original image.



FINAL PIECE & PLANNING

A04

Step four: select the gradient tool and ensure that the color selection is black. Click in the centre of the image and drag outside of the image. Only let go when you are outside the picture. This will create a vignette.



Before:



After:

Assessment Objective 4 is about presenting a personal, informed and meaningful response, from your initial research through to the final piece. You need to demonstrate analytical and critical understanding as you respond to your theme.

You must show that you have understood the theme, and that you have an understanding of the way artists, designers or craftspeople work. You need to demonstrate this understanding in your research and development studies, as well as in your final piece.

To make a meaningful response it is important to demonstrate that you have selected suitable source material and media. You need to make connections between your work and suitable contextual sources. You should record your ideas as you develop them into a completed final piece.

Organise your projects so that the development of your ideas and the connections between all the elements of your work are made clear. There should be a visual 'journey' from your starting point through to your final piece that demonstrates your understanding of your particular area(s) of Photography.

Planning and Creating

You will need to produce a minimum of x3 final piece planning pages before completing your final piece. The more ideas..... the more marks.....!

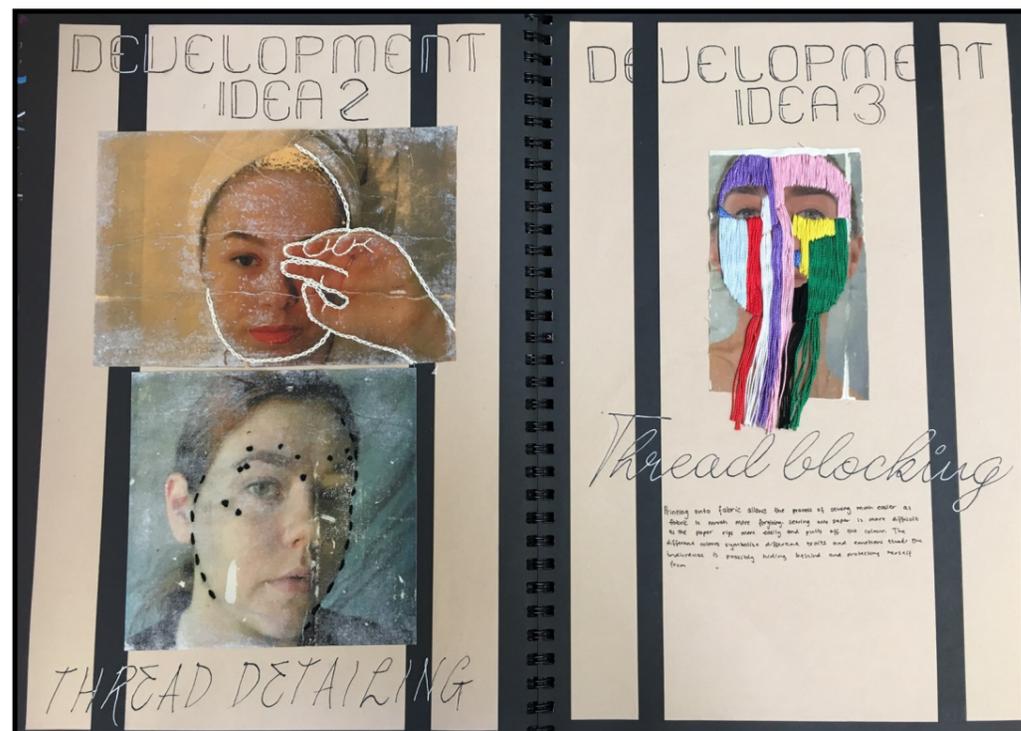
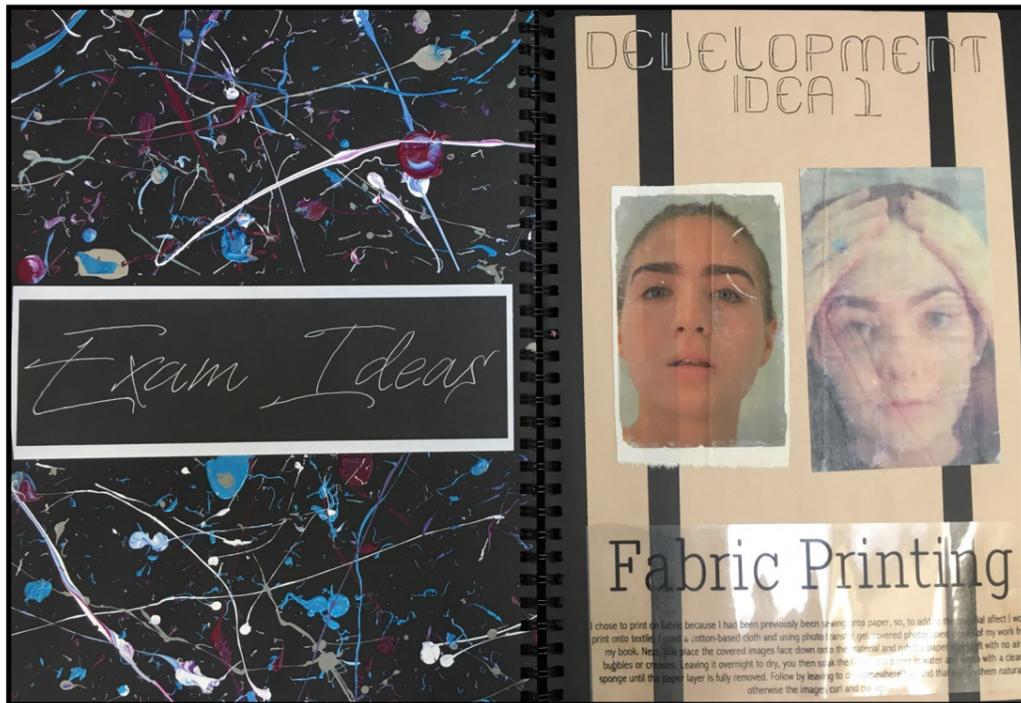
TOP TIPS:

- ◇ Regularly reflect on what the strengths and weakness of your
- ◇ Experiments are
- ◇ Are you showing a wide range of skills and producing outcomes of a sophisticated and professional
- ◇ Standard?
- ◇ Do your experiments read from left to right like a book, beginning to end?
- ◇ Have you carried out a wide range of photo shoots?
- ◇ Are the photos in your final piece skillfully taken?
- ◇ Are your final piece ideas exciting?
- ◇ Have you evaluated your final ideas and made the connections to your previous work?

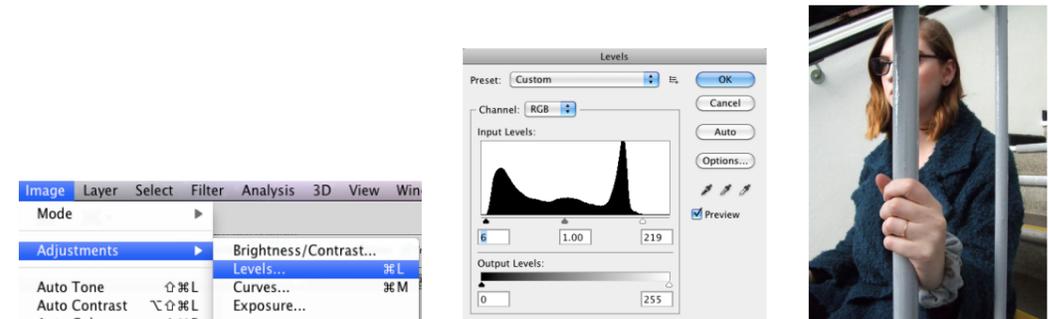
FINAL PIECE PLANNING

A04

How to Make an Image Sharper and Cleaner



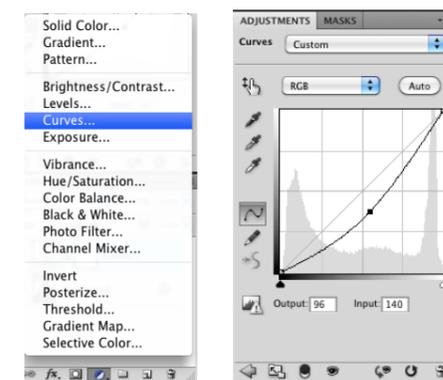
Step one: go to Adjustments a Levels and bring the two outer tabs in until they reach the points where the levels go up.



Step two: go to Adjustments a Brightness/Contrast. Bring the brightness and contrast up so that it is clear but not too much as the image will start to look grainy.



Step three: click the 'add new fill/adjustment layer' option at the bottom of the layers panel and select the curves option.

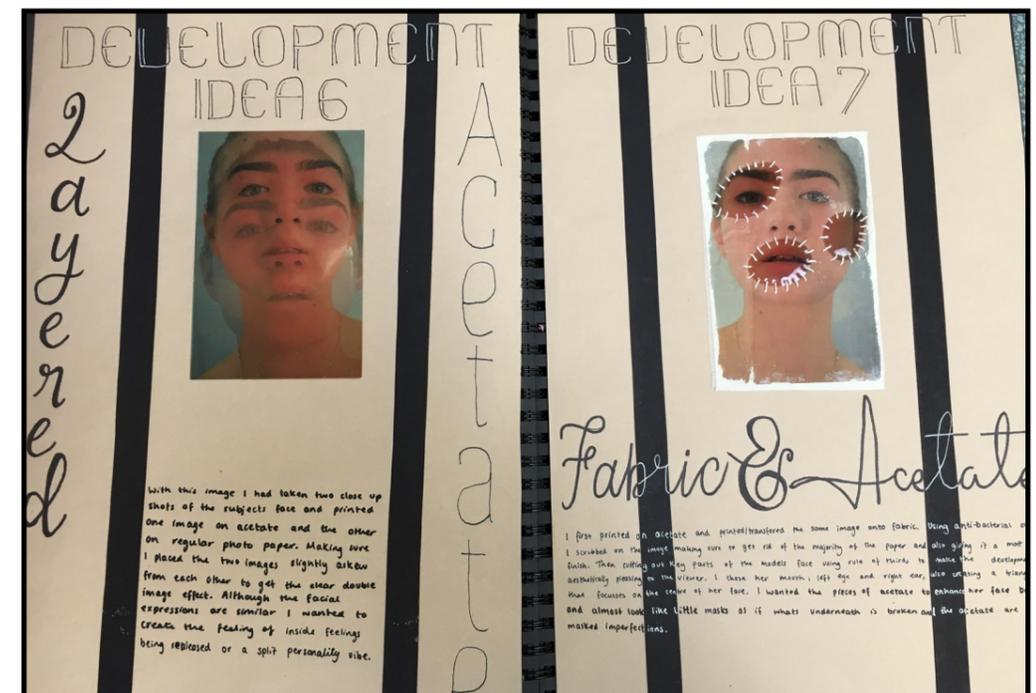
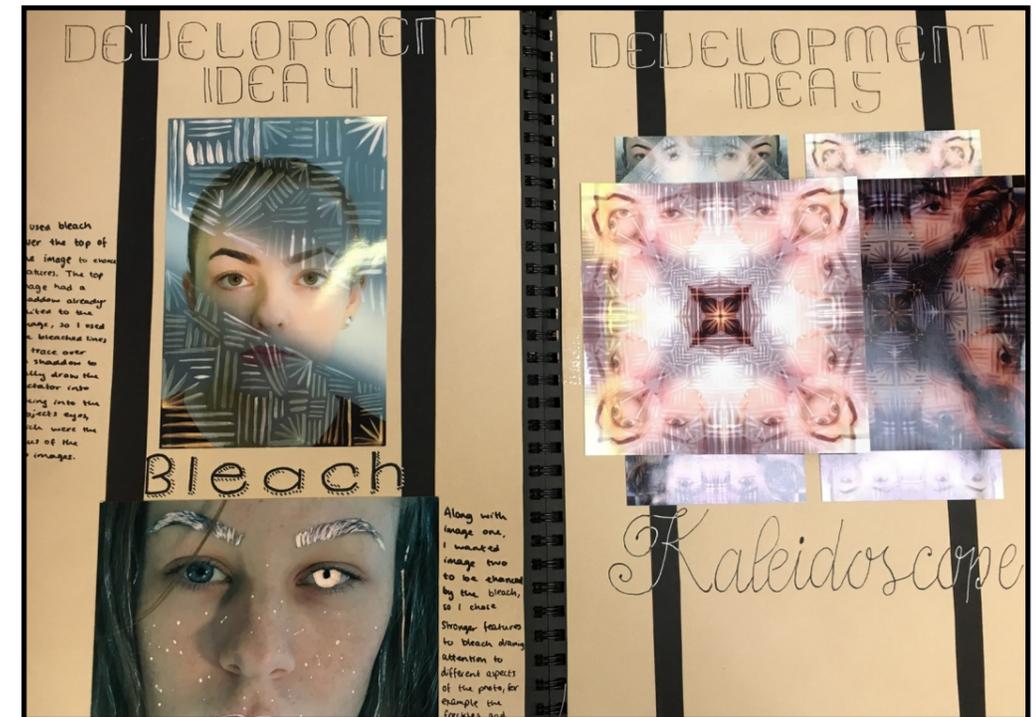


FINAL PIECE PLANNING

A04



BIG FAT LIST OF PHOTOSHOP TUTORIALS



What to write about on your planning pages:

Which artist have you taken inspiration from? **Why the photo you have chosen?** What was the main source of inspiration? **What techniques will you use?** Are you happy with your composition ideas? **Have you tested this before in your sketchbook?**

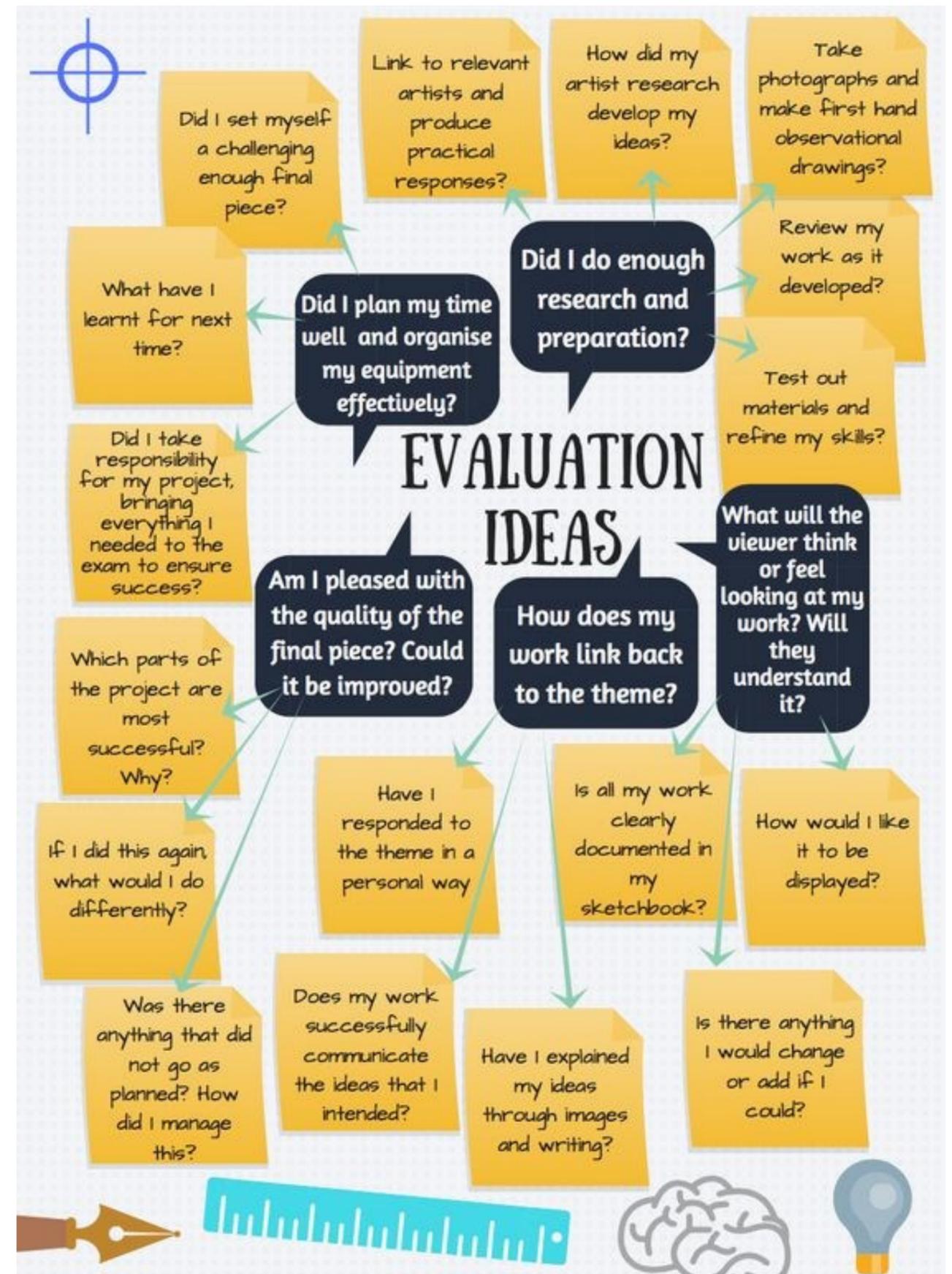
FINAL PIECE PLANNING

A04



After x7 planning pages this is the final piece that was produced in the 10hour exam for this pupils particular project. There is a clear link of ideas in her planning to her final outcome.
This journey should also be clear through all your prep/sketchbook work.

Evaluation A04



FINAL PIECE A04

FINAL PIECE IDEA...

- 💡 SKETCH OUT & ANNOTATE YOUR FINAL PIECE PLAN
- 💡 USE YOUR BEST IDEAS AND MOST SUCCESSFUL PRACTICAL WORK IN YOUR FINAL PIECE
- 💡 DO NOT THINK YOU HAVE TO INCLUDE EVERYTHING YOU HAVE DONE - BE SELECTIVE
- 💡 YOUR FINAL PIECE MUST LINK BACK TO YOUR PROJECT!

ARE YOU EXAM READY?

EXAM PLAN...

- CREATE AN EXAM PLAN IN YOUR SKETCHBOOK OR ON A SHEET OF A4 PAPER
- DEPENDING ON YOUR PROJECT, IT MIGHT BE QUITE DETAILED OR QUITE SIMPLE - BUT USE IT AS AN OPPORTUNITY TO CHECK YOU HAVE THOUGHT THROUGH ALL POTENTIAL ISSUES 🧠
- INCLUDE:
 - ★ AN ANNOTATED SKETCH OF YOUR PLANNED PIECE
 - ★ A LIST OF MATERIALS YOU WILL BE USING ☹️
 - ★ YOUR PLANNED TIMINGS
 - ★ KEY REMINDERS TO YOURSELF - E.G. ARTIST LINKS

SKETCHBOOK...

- 📁 CHECK YOU ARE UP TO DATE: NO UNFINISHED PAGES
- 📁 BE SURE TO HAVE RELEVANT ARTIST LINKS
- 📁 THOUGHTFUL ANNOTATION AND EVALUATION TO SHOW THE PROGRESS OF YOUR IDEAS ↻
- 📁 HIGH QUALITY PRACTICAL WORK SHOWING REFINEMENTS
- 📁 PRIMARY OBSERVATION! 👁️

ON THE DAY...

- ➡️ ARRIVE EARLY SO YOU CAN ARRANGE AND CHECK YOUR MATERIALS
- ➡️ KEEP AN EYE ON THE TIME - REVIEW YOUR PROGRESS AS YOU GO AND SET MINI TARGETS TO MAKE SURE YOU WILL FINISH ON TIME 🕒
- ➡️ IF SOMETHING DOES NOT WORK AS EXPECTED, DO NOT PANIC: REVIEW YOUR OPTIONS CALMLY
- ➡️ MAKE SURE YOU EAT AND DRINK TO KEEP YOUR ENERGY AND CONCENTRATION UP 🥤
- ➡️ TAKE A MOMENT TO STAND BACK AND REVIEW WHAT YOU ARE DOING EVERY NOW AND THEN - CHECK BACK TO YOUR PLAN AND YOUR SKETCHBOOK
- ➡️ DO NOT BE AFRAID TO ADAPT YOUR IDEA A LITTLE IF NECESSARY

★ www.felt-tip-pen.com ★

A04 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language

RESPONSE

MEANINGFUL

VISUAL LANGUAGE **DEMONSTRATE**

UNDERSTANDING

MAKE CONNECTIONS

CONCLUSION

Each project you complete will need a final piece. For your exam project you will have 10hrs to complete a final piece. All sketchbook/prep work MUST be completed before the exam.
REMEMBER: The examiner must be able to look at your final piece and your sketchbook and see a connection!