

Photography technique:

Visualises a scene as foreground, mid-ground and background and uses “altered reality” artistic techniques to develop recession in the image with blurring and misting.

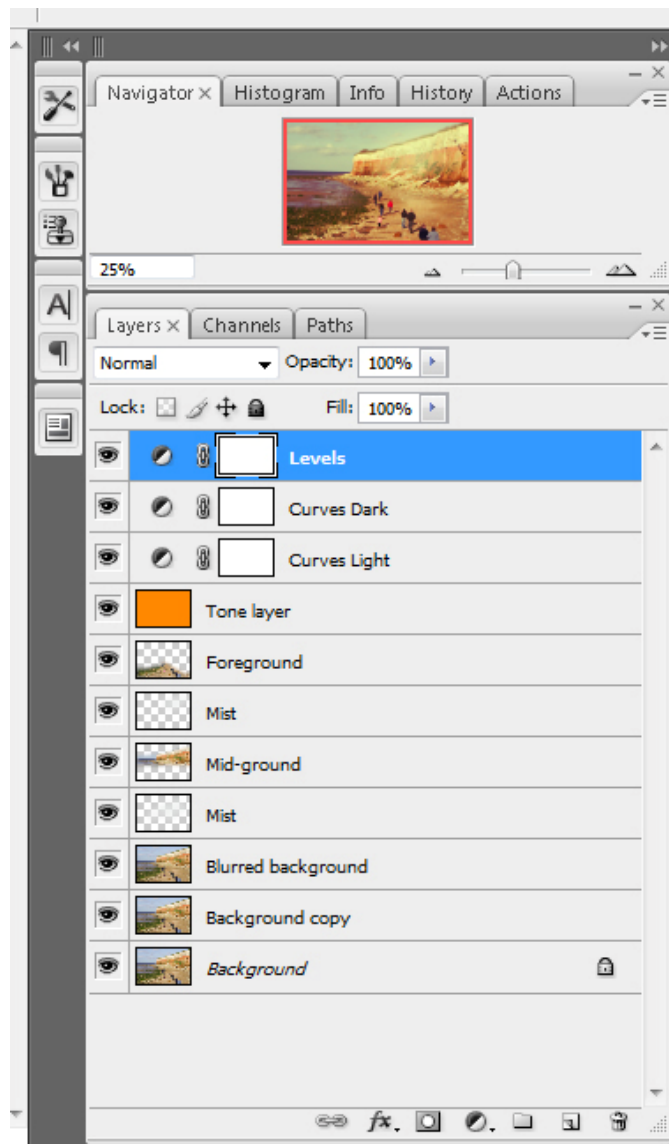
Shoots RAW files, one lens (18-200mm), f11 - f22, and uses a tripod.

Started with Epson Archival Matt paper and now uses Hahnemühle Bright White

Manipulative technique overview:

Make selections of areas (eg foreground, mid-ground and background) onto new layer.

Uses multiple layers with masks, varying opacity, Gaussian blur, light and dark curve adjustments, a tone layer, and also paints grey on a separate layer to add the mist and beams of light):



Brian Beaney : Digital Photo Art

Paints grey with an airbrush at 40%, normal mode and use several layers with different opacities (use lighter grey for light beans)

Uses liquify filter to pull shapes around images cm by cm and produce effects like Gauguin (view at 200% and move in different direction)

Often transforms image to sepia, infrared or monochrome and adds noise (two noise layers; one coarse, one fine)

Tips & Snippets

Use a graphics tablet rather than a mouse.

Can select the sides of images and transform them to squeeze/stretch (eg to make a square format).

Try warping to achieve interesting effects (eg trees arching over a lamb)

Make copies from RAW files with respect to the shadows, midtones and highlights (especially for skies)

Lead the eye around the picture.

Work on several images to prevent boredom

Try lightening small areas (eg leaves) – can use the dropper tool to select a colour to be lightened and also paint in details.

Consider vertical selections and blurring to get recession (rather than horizontal)

Blur and sharpen opposite ends of an object like a boat to get more depth (eg boat in mud)

To avoid sharp cut-out edges make another layer with 25% blurring and blend the layers at these edges

Spend a lot of time painting detail back into the foreground

To lighten an area first make a copy layer and darken by using multiply blend mode, then add a mask and bring bright areas back up by painting on the mask

Try sharpening small areas viewed at 300% almost pixel by pixel (eg masts and rigging)

Web site: <http://www.brianbeaney.com/>