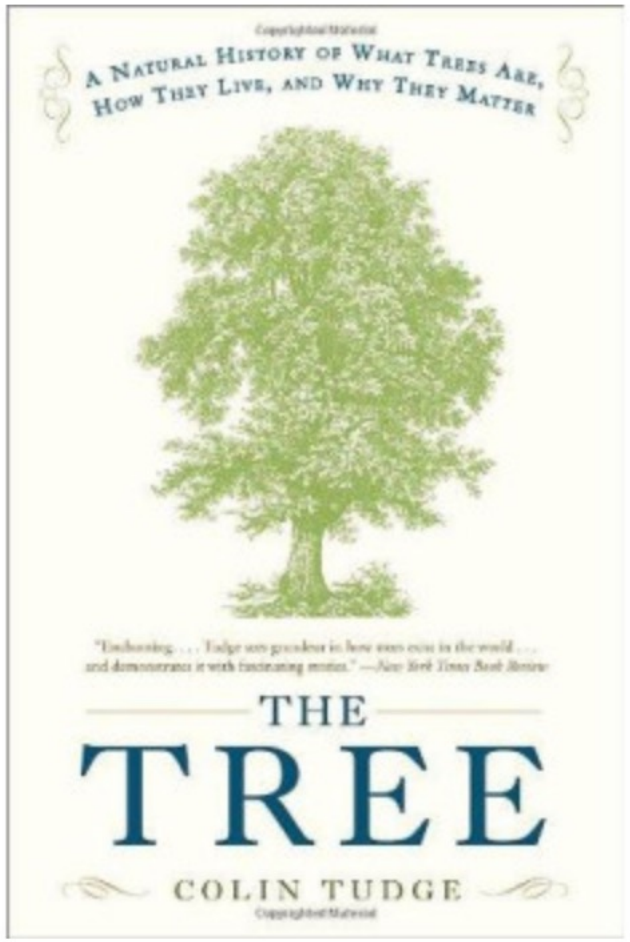

SECRET
LIFE
OF PLANTS
Dr. Veronika Lukášová
Photographer, Lecturer,
Writer

I've always loved plants.

As a teenager, I cultivated succulent collection and also grew edible plants on our city terrace.

I also had a 1x2 m on our allotment and grew a lot of peas.

My first ever photography exhibit was a series of close up of plants.
This was 1999 in Arlington, VA



The Tree: A Natural History Of What Trees Are, How They Live, And Why They Matter

I always loved trees. So I decided to learn more about them.

In perpetual dialog with all that surrounds them, trees “gauge what’s going on as much as they need to, and they conduct their affairs as adroitly as any military strategist.” How? By growing toward light; concocting chemical deterrents to pests from raw materials they take from the air, water and soil; thickening their trunks in response to stress; and attracting their animal collaborators when it’s time to reproduce.

https://www.nytimes.com/2006/10/15/books/review/Royte.t.html

…and looked for new ways to portray them…

One of my first assignments after I moved from the US to London (in 2010) was photographing London hidden gardens for The Washington Post.

The Washington Post

Travel

F

SUNDAY, AUGUST 1, 2010

PRIVACY

THE NAVIGATOR
Not so secure
A birthday card from Southwest prompts a worry: What are airlines' privacy policies when it comes to data they're collecting for the TSA? **F2**

"I told Bill not to put the yellow one next to the red one, or it'd look like McDonald's."
Lynn Weber, Highlands on the Jersey Shore Bed Check, **F2**

CHAT We answer reader questions at 2 p.m. Monday at washingtonpost.com/liveonline

THE IMPULSIVE TRAVELER
Extracurricular activities
In Bloomington, Ind., home of the Hoosiers, learning infuses every attraction, from the cultural to the gastronomic. It's enough to make a visitor want to re-enroll. **F6**

{ CITY PARKS }

Bishops Park

Postman's Park

Chelsea Physic Garden

St. Dunstan-in-the-East

PHOTOS BY VERONIKA LUKASOVA FOR THE WASHINGTON POST

Clockwise from bottom: After the World War II Blitz, all that remains of Christopher Wren's St. Dunstan-in-the-East are two walls and the steeple, but if it's inner peace you're looking for, that'll probably be enough; wild poppies brighten Bishops Park; book lover Rachel Thomson is a regular at Postman's Park; and the brightly colored seeds of paeoniaceae at Chelsea Physic Garden.

F4 The Washington Post SUNDAY, AUGUST 1, 2010

verlooked little emeralds in London's crown

Top, St. Dunstan-in-the-East, in the heart of the city halfway between London Bridge and the Tower of London, offers a abode of solitude. Above left, a gentle reader enjoys a book in seclusion amid the lavender — could you get any more British? — at Chelsea Physic Garden. Above right, a whimsical tribute to one Peter Moorhouse in Bishops Park.

PHOTOS BY VERONIKA LUKASOVA FOR THE WASHINGTON POST

DETAILS

Bishops Park
Bishop's Avenue, London
SW6 6EA
011-44-20-7736-8140
www.fulhampalace.org
Gardens open dawn to dusk daily. Free.

Chelsea Physic Garden
66 Royal Hospital Rd., London
SW3 4HS
011-44-20-7352-5646
www.chelseaphysicgarden.co.uk
Beautiful botanic gardens dating to 1673. Admission is about $13 for adults and seniors, about $8 for students, unemployed people and children ages 5 to 15. Open April-October: Wednesday-Friday, noon to 5 p.m.; Sundays and bank holiday Mondays, noon to 6 p.m.

Middle Temple
Middle Temple Lane, London
EC4Y 9AT
www.middletemple.org.uk
With nearby Gray's Inn and Temple, two of the Inns of Courts. Buildings are private, but grounds are open to the public during the day.

Postman's Park
King Edward Street, London EC1
Open dawn to dusk year-round.

St. Dunstan-in-the-East
St Dunstan's Hill, London EC4
Open dawn to dusk year-round.

A bust of botanist Sir Joseph Banks is nestled in Europe's oldest man-made rock garden at Chelsea Physic Garden. The rocks include pieces of stone from the Tower of London and basaltic lava used as ballast on Sir Joseph Banks's ship on a voyage to Iceland in 1772.

sitting — that growth is actually lichen, which is being studied. Plots are dedicated to Chelsea's past curators, who emerge as an impressive bunch. Robert Fortune, for instance, brought back 190 plants, including wisteria and kumquat, from China and Japan in the 19th century.

Fulham and Chelsea are residential neighborhoods, but other gardens lie smack in business districts. You can walk down the Strand, dodging black cabs and smartly dressed executives, without any clue to the several acres of greenery just down an alley next to the George pub. The elegant Gothic confines there make up tile Temple, two of the city's four Inns of Court. Colleges of sorts for barristers, the 16th-century Inns house chambers, chapels, dining halls, libraries and even a few apartments. Buildings ring manicured gardens with towering trees.

Entered through narrow passageways or guarded driveways, the Inns are open to the public during the day and connect almost seamlessly from the Thames to Oxford Street — a good trick for avoiding crowds. Best for picnics is Gray's Inn, on High Holborn, whose lawn is open for weekday lunchtime. Pink, you're sitting steps from where alumnus Francis Bacon may have pondered his famous aphorisms.

The ancient City of London, the financial center, holds a trove of lush pockets, many in tiny churchyards. One of the most unusual is Postman's Park, nestled behind St. Botolph's Aldersgate and modern office buildings. Shady and still, with a fountain and benches, it at first looks like an ordinary, if pleasant, retreat from the thronged blocks around St. Paul's. But in one corner, a wooden awning protects a wall of painted ceramic plaques that honor individuals who died heroic deaths, the brainchild of 19th-century artist George Frederic Watts. The inscriptions are concise tragedies: Twelve-year-old David Selves "supported his drowning playfellow and sank with him clasped in his arms." And 19-year-old railway clerk William Donald "drowned in the Lea trying to save a lad from a dangerous entanglement of weed" in 1876.

Farther east in the City, I once glanced down a gray alley and saw an empty Gothic window frame — the remains of a bombed-out church. Nothing else of St. Dunstan-in-the-East is visible from Eastcheap, the busy artery a block away. But go a few steps closer, and the tower suddenly appears, Christopher Wren's most feminine spire curving to a gentlike point nearly 200 feet up.

Next to the scory tower is a door frame entering into a side garden and then the church. The stone walls, stained by moss, are draped in billowing ivy that sags over the aisles and fills the pointed arches of the tall windows. The nave is carpeted in grass and centers on a squat fountain and a ring of shrubs. Where the altar would be sit a lone bench and a pair of palms.

St. Dunstan's was built in 1697 and bombed in 1941. Its congregation is now mostly City workers at lunchtime. The restoration has made the bombing seem tidy, since all four walls remain and the tower and spire are unscathed. When, who liked his churches simple and unadorned, might have appreciated how naturally spiritual this one has become. Where other churches have lofty or painted ceilings evoking the heavens, St. Dunstan's opens right to them. It is this, and the weaving tendrils of ivy in the window-frames, that gives the space a hushed holiness.

There has been a church on this spot for more than 1,000 years. It is hard to imagine the City then, for there are so few remnants of that time. Though the streets follow the medieval layout, the buildings lining them are mostly cold and modern. St. Dunstan's exists as if suspended in time, its overgrown state at once recalling the wild of the ancient past, the reconstruction after the Great Fire, and the war.

It is both a refuge from the city and a symbol of it, a garden that promises to endure.

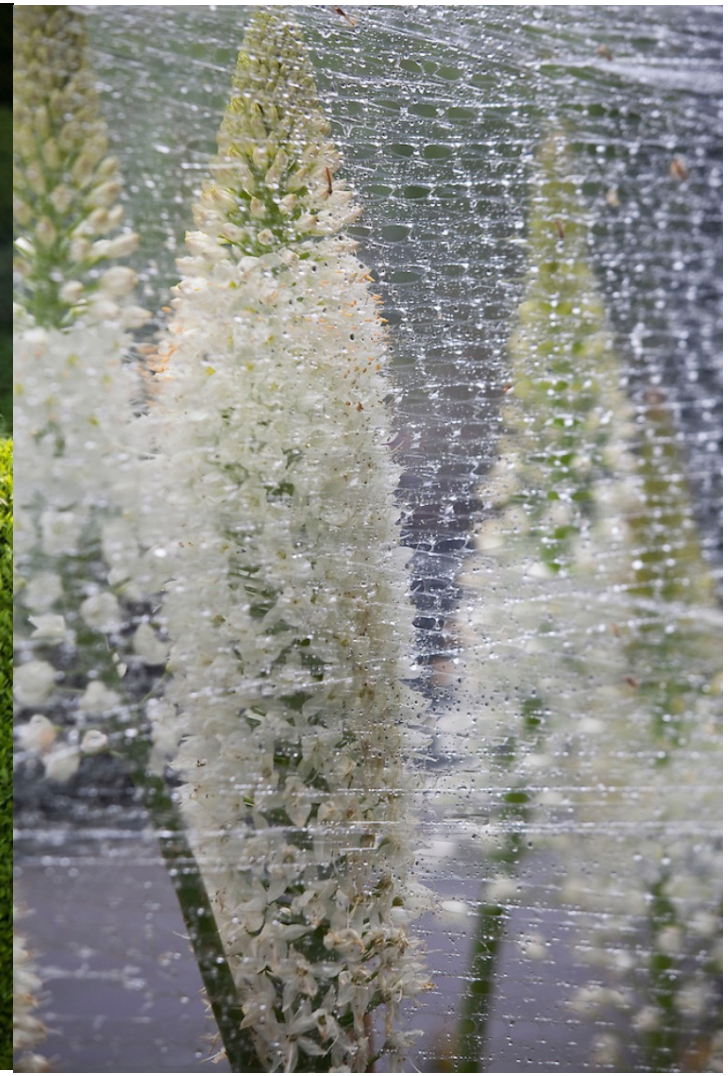
travel@washpost.com

Daisell is a writer and urban historian living in New York City.

Nature Dead

2011

Chelsea Flower Show 2015



The Telegraph

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Sunday 17 May 2015

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RHS Chelsea 2015: all the show gardens in pictures

01 02 03 04 05 06 07 08 09 10 11 12 13 14 15

Odds: 5-1

Designer: Chris Beardshaw **Exhibitor:** The Morgan Stanley Healthy Cities Garden

By the same token, the head boy of the gardens world Chris Beardshaw is very much part of the "home team" at the RHS (appointed as an "RHS Ambassador" last month). His gently modern design of meadow planting and box hedges will not frighten any horses – or judges – so could win. My main worry is that the ambassador may not be spoiling us with too much excitement.

We will be adding in photographs of the gardens as soon as we receieve them. Carry on for more images later in the gallery.

theguardian

Winner of the Pulitzer prize 2014

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Chatsworth garden wins top prize at Chelsea flower show

Dark Matter garden and Sculptor's Picnic garden pick up awards in fresh and artisan categories

Chatsworth Garden at Chelsea flower show. Photograph: Veronika Lukasova/Zuma Press/Corbis

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Welcome to your preview of The Times

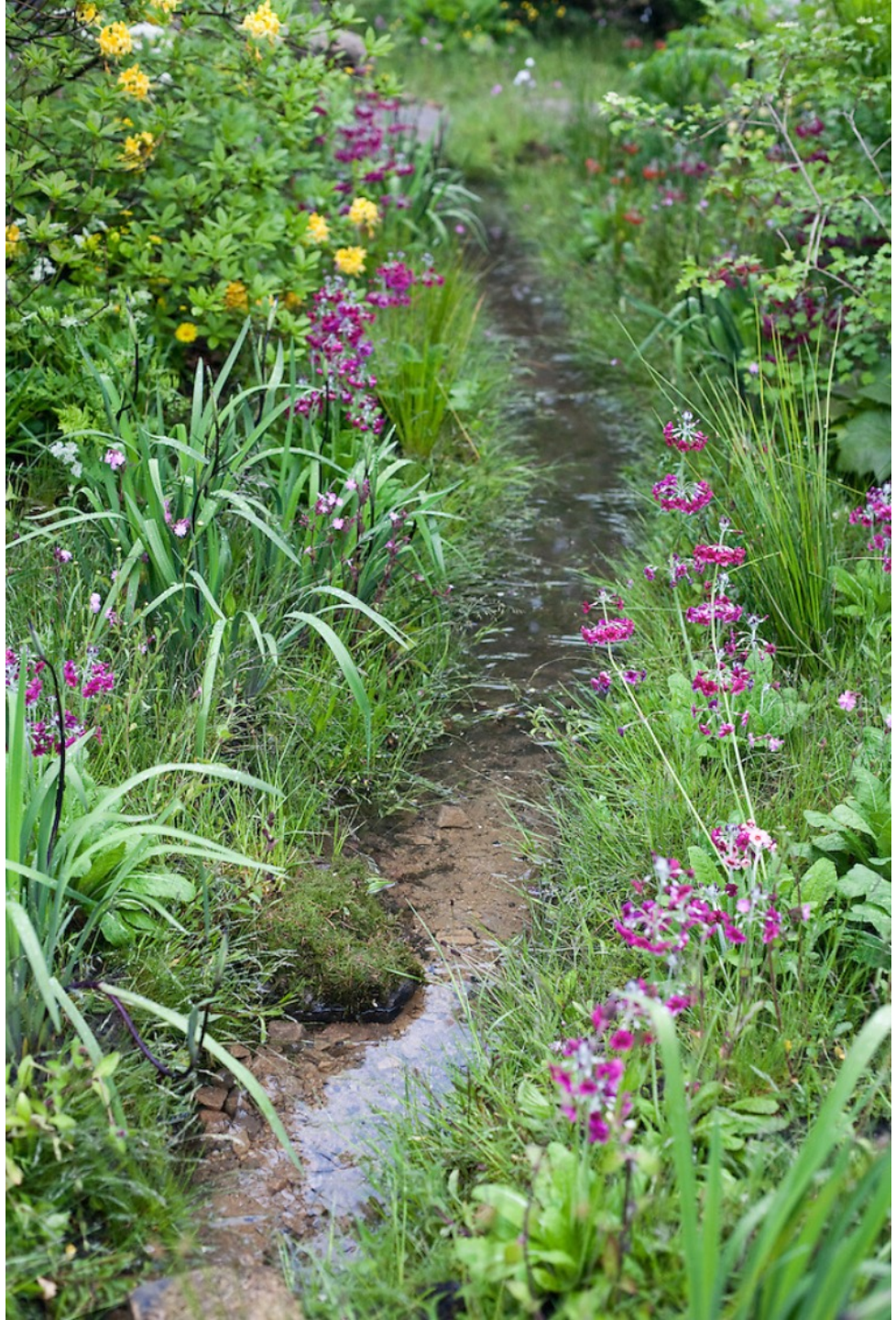
Turning a curve ball into a winner at Chelsea

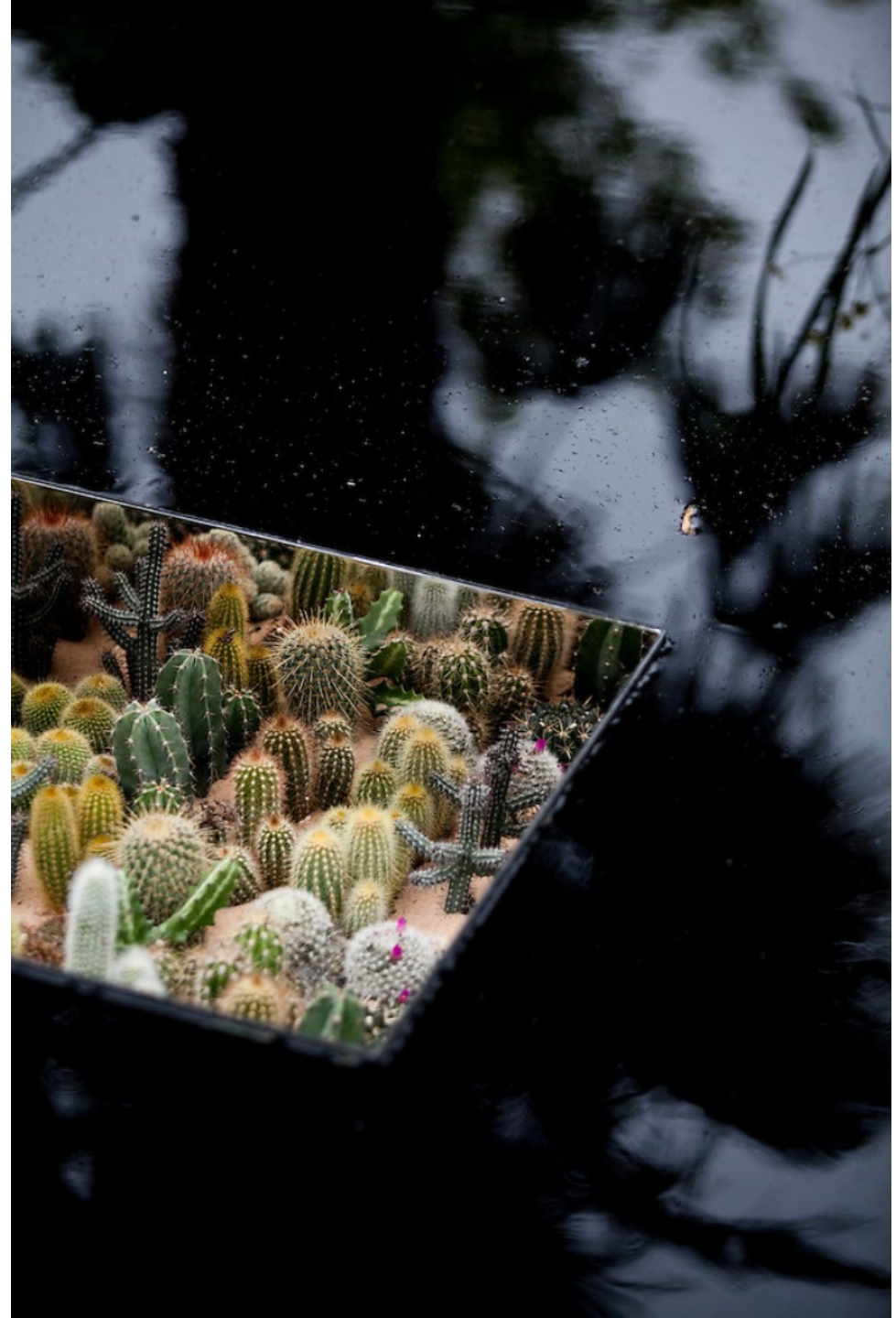
Jenny Hirschkorn
Last updated at 12:01AM, May 21 2015

Matthew Wilson's Royal Bank of Canada Garden has been awarded a silver gilt medal at this year's Chelsea Flower Show Veronika Lukasova/ZUMA Press/Corbis

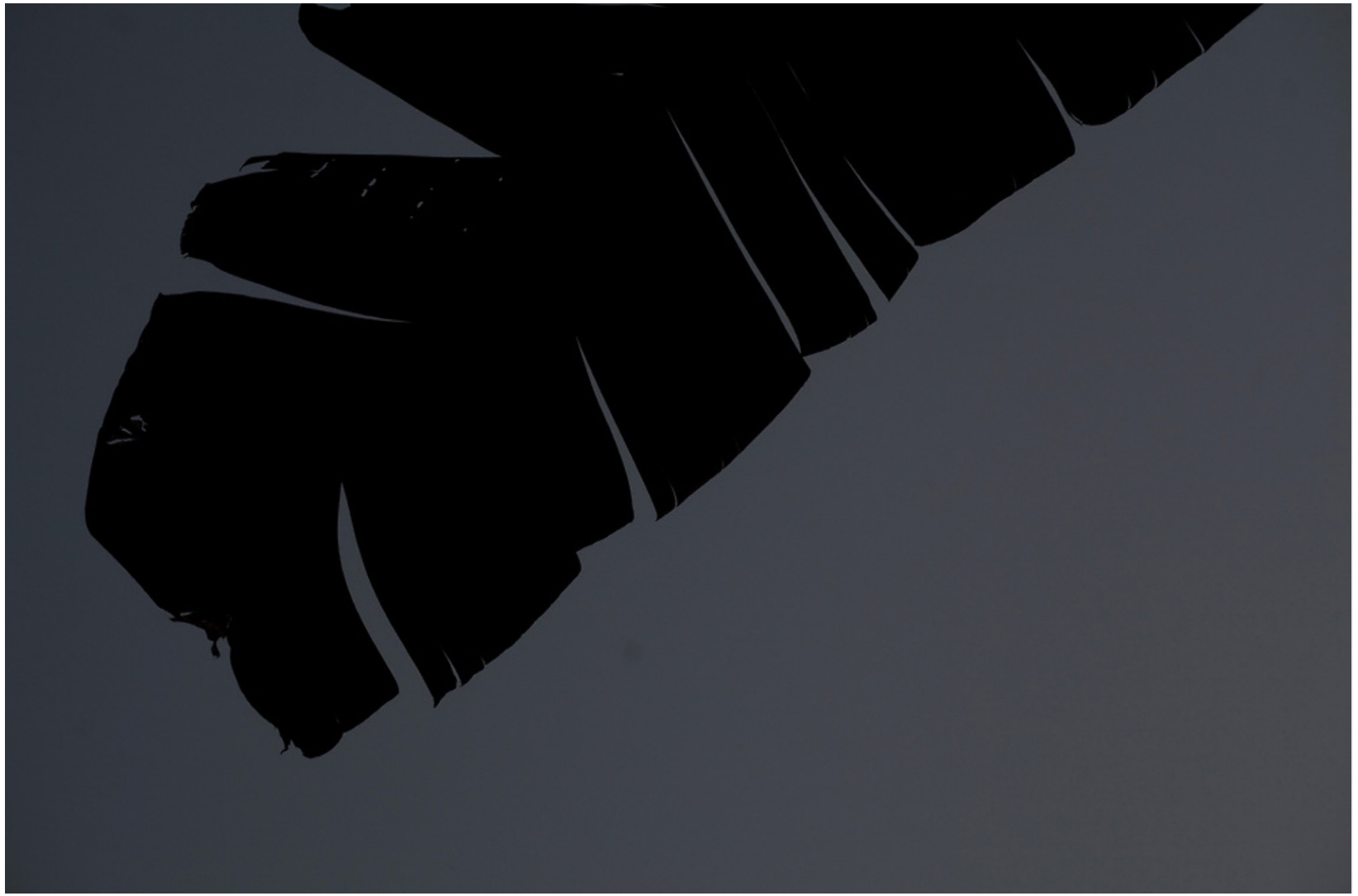
Matthew Wilson's long career in gardening is still presenting new challenges

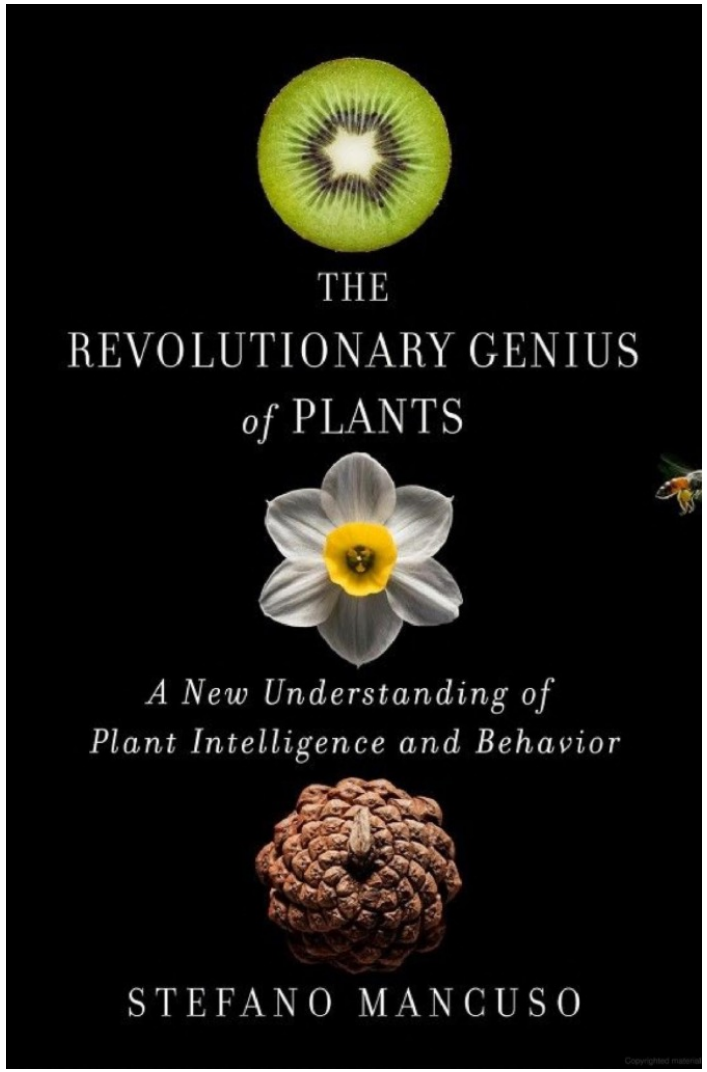
A throwaway remark by Alan Titchmarsh inspired Matthew Wilson's





Vietnam Mekong Delta
2019





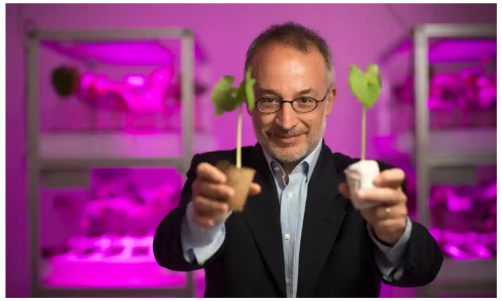
The Revolutionary Genius of Plants

A New Understanding of Plant Intelligence and Behavior

2021

Stefano Mancuso studies what was once considered laughable – the intelligence and behaviour of plants.

His work is contentious, he says, because it calls into question the superiority of humans.



'You need to imagine a plant as a huge brain' ... the plant neurobiologist Stefano Mancuso. Photograph: Alessandro Moggi

STEFANO MANCUSO is professor of the Agriculture, Food, Environment and Forestry department at University of Florence. He is a director of the International Laboratory of Plant Neurobiology

https://www.thethirdwayofevolution.com/people/view/frantisek-baluska
https://www.theguardian.com/environment/2020/apr/05/smarty-plants-are-our-vegetable-cousins-more-intelligent-than-we-realise
https://www.ted.com/talks/stefano_mancuso_the_roots_of_plant_intelligence?language=en

If you let a drop of water fall on a Mimosa Pudica its kneejerk response is to recoil its leaves, but, if you continue doing so, the plant will quickly cotton on that the water is harmless and stop reacting.

The plants can hold on to this knowledge for weeks, even when their living conditions, such as lighting, are changed.

“That was unexpected because we were thinking about very short memories, in the range of one or two days – the average memory of insects,” says Mancuso. “To find that plants were able to memorise for two months was a surprise.”

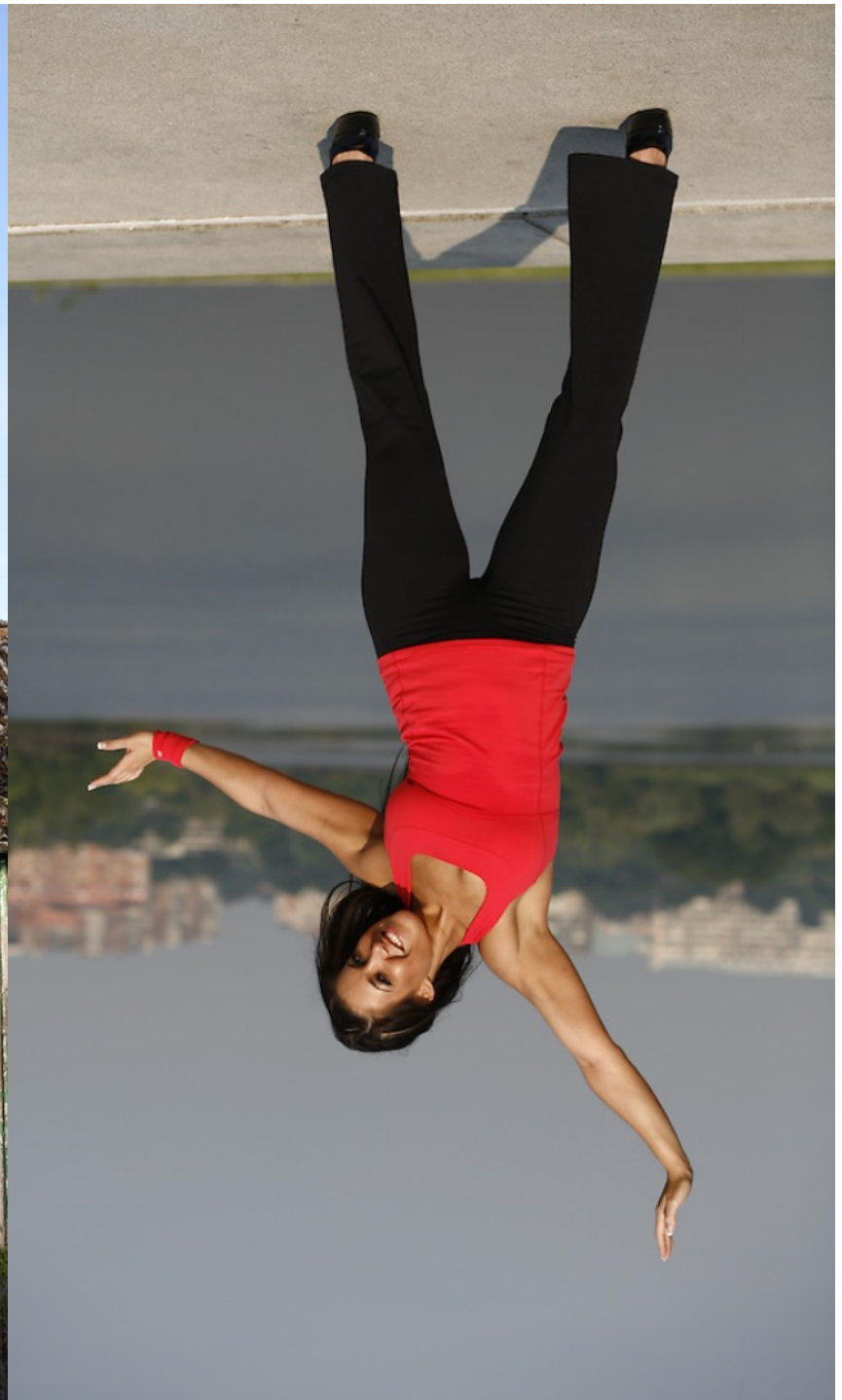
https://www.theguardian.com/environment/2020/apr/05/smarty-plants-are-our-vegetable-cousins-more-intelligent-than-we-realise

https://www.ted.com/talks/stefano_mancuso_the_roots_of_plant_intelligence?language=en

Mancuso imagines plant like an upside-down human.

The part above the ground is for reproduction, the underground part (root system) is the brain.

This idea is not new. It was first proposed by pre-Socratic philosopher Democritus (460-370BC).



PLANT CONSCIOUSNESS ?

Let's talk about awareness, suggests Mancuso. Plants are perfectly aware of themselves.

A simple example is when one plant overshadows another – the shaded plant will grow faster to reach the light.

But when you look into the crown of a tree, all the shoots are heavily shaded. They do not grow fast because they know that they are shaded by part of themselves. "So they have a perfect image of themselves and of the outside," says Mancuso.

https://www.theguardian.com/environment/2020/apr/05/smarty-plants-are-our-vegetable-cousins-more-intelligent-than-we-realise

ARE PLANTS ANIMATE OR INANIMATE OBJECTS?

Democritus was convinced that plants are animate – they moved! However, majority of philosophers considered plants inanimate. This view has became embedded in a cultural psyche and still influences how majority of people view plants.

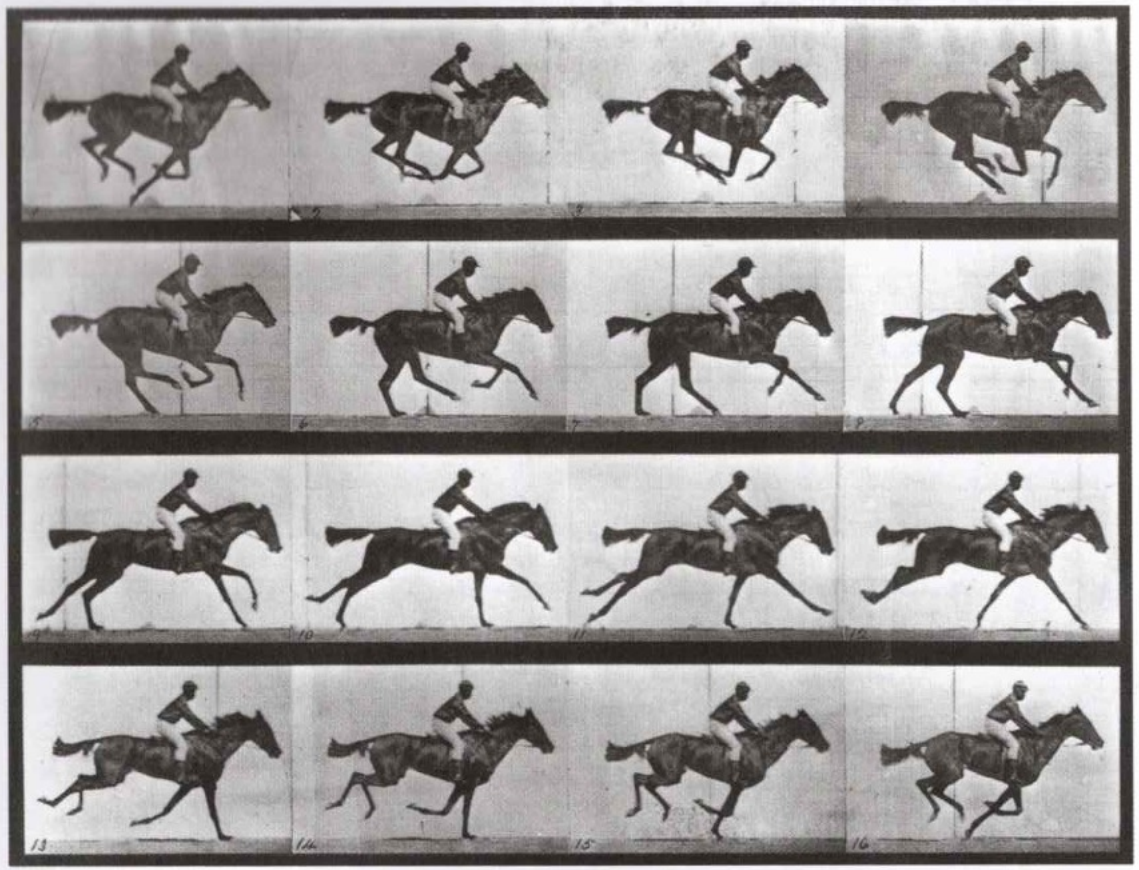
It was none other then Charles Darwin who assigned plants an agency in his treatise about carnivorous plants published in 1850s. He valued the genius of plants above human one.

ARE PLANTS ANIMATE OR INANIMATE OBJECTS?

It was none other then Charles Darwin who assigned plants an agency in his many texts about plants. In 1880 he published a book The Power of Movement in Plants.

He saw plants as beings endowed with intelligence. valued the genius of plants above human one.

The *Codariocalyx motorius* (telegraph plant) is a leguminous plant that is widespread in the tropical areas of Asia. Its special feature is its ability to move its lateral leaves fast enough to be seen with the naked eye. The function of this movement is still unknown.



The racehorse Sallie Gardner photographed by Muybridge in 1878. Each image in the sequence corresponds to about one twenty-fifth of a second.

AND YET THEY MOVE!

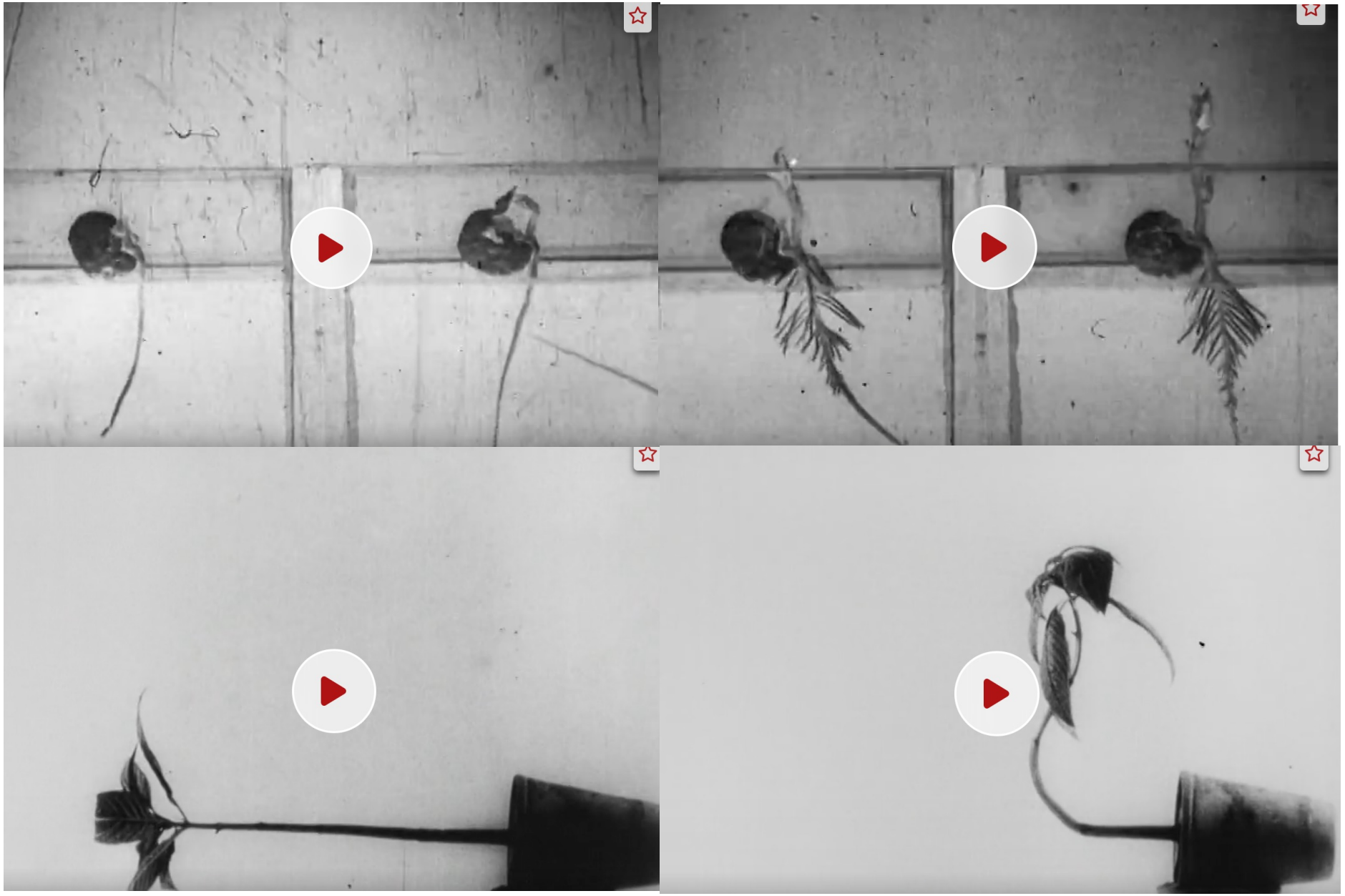
In 1896, just months after Lumiere brothers introduced world to a a concept of film, German botanists Friedrich Phillip Pfeffer (1845-1920) created the first time-lapse movie capturing growth of a plant.

He was inspired by now famous stop-frame sequence of a galloping horse created by Edward Muybridge in 1878. This gave him an idea how to demonstrate that plants are animate. In few seconds he can show events that would take days or even motnhs.

http://scihi.org/wilhelm-pfeffer-plant-physiology/

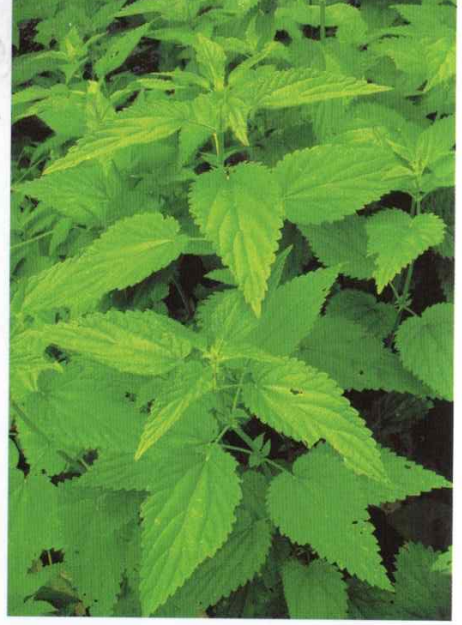
https://hal.science/hal-03226472/document

Pfeffer, Wilhelm: Kinematographische Studien an Impatiens, Vicia, Tulipa, Mimosa und Desmodium von W. Pfeffer (1898-1900). Reichsanstalt für Film und Bild in Wissenschaft und Unterricht (RWU), 1940. https://doi.org/10.3203/IWF/B-450



https://av.tib.eu/media/12258

nore commonly
wort, perfectly



The common nettle (*Urtica dioica*) has leaves and stems covered with a severely stinging substance that it uses for defensive purposes.

dy with such speed but rather how it knows what to
dy that describes for the first time the extraordinary
stics of this species, Ernesto Gianoli and Fernando
r two hypotheses. The first is that because of its per-
as of volatile substances, the *Boquila* plant is able to
to imitate. But this is a highly unlikely supposition
mitates the leaves that are closest to it even when
end of volatile compounds produced by dozens of
he second hypothesis, which assumes a possible hor-
genes from the host plant to the *Boquila*, carried by
m, seems even more improbable.

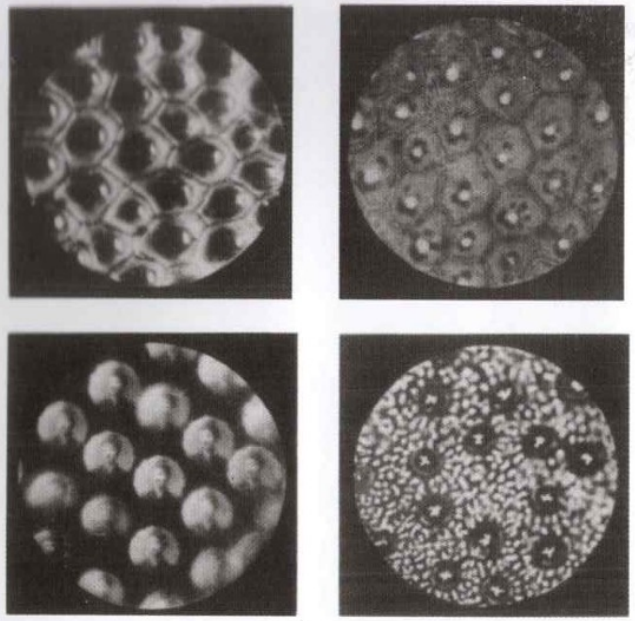
Professor František Baluška from the University of Bonn (we have written about fifty scientific papers together)—offered a new solution to the puzzle: that the plant has some sort of visual capacity. It may sound like an incredible hypothesis or even science fiction, but it seems to me the one that is most likely to be true.

As early as 1905, the famous Austrian botanist Gottlieb Haberlandt (1854–1945), in one of his writings that at the time caused a sensation in the scientific community and beyond, proposed that plants were able to perceive images—and thus had a kind of visual capacity—due to the cells of their epidermis. Very often, in fact, the epidermis of a plant is convex like a lens and could conceivably convey the images of surrounding plants to the underlying cellular layer. According to Haberlandt, the epidermic cells of plants work like ocelli (a type of minute, simple, primitive eye) found in many invertebrates. Francis Darwin liked Haberlandt's theory and talked extensively about it in his writings on the perceptive capacities of plants, adding to its scientific legitimacy.

At the congress in Dublin where Francis Darwin argued that plants were able to remember and act according to those memories, the British botanist Harold Wager (1862–1929), a fellow of the Royal Society, showed an astonished audience numerous photographs produced using the epidermic cells of leaves of different species as lenses: detailed enough images of people and views of the English countryside that demonstrated, at least from the point of view of simple optics, how the phenomenon of vision in plants was perfectly plausible. Then silence. As happens to numerous theories in biology, especially those concerning plants, Haberlandt's was forgotten. Nobody went to the trouble of seeking further evidence to confirm it or to deny it altogether. Visual capacity in plants was apparently too eccentric an idea to be taken seriously.

Haberlandt's theory fell into oblivion, and no scientific article has mentioned it in the past century. However, a number of surprising dis-

SOMEONE IS WATCHING YOU!



PLANTS HAVE EYES, BOTANIST SHOWS

Prof. Wager Finds Outer Skins of Leaves Are Lenses Much Like Eyes of Insects.

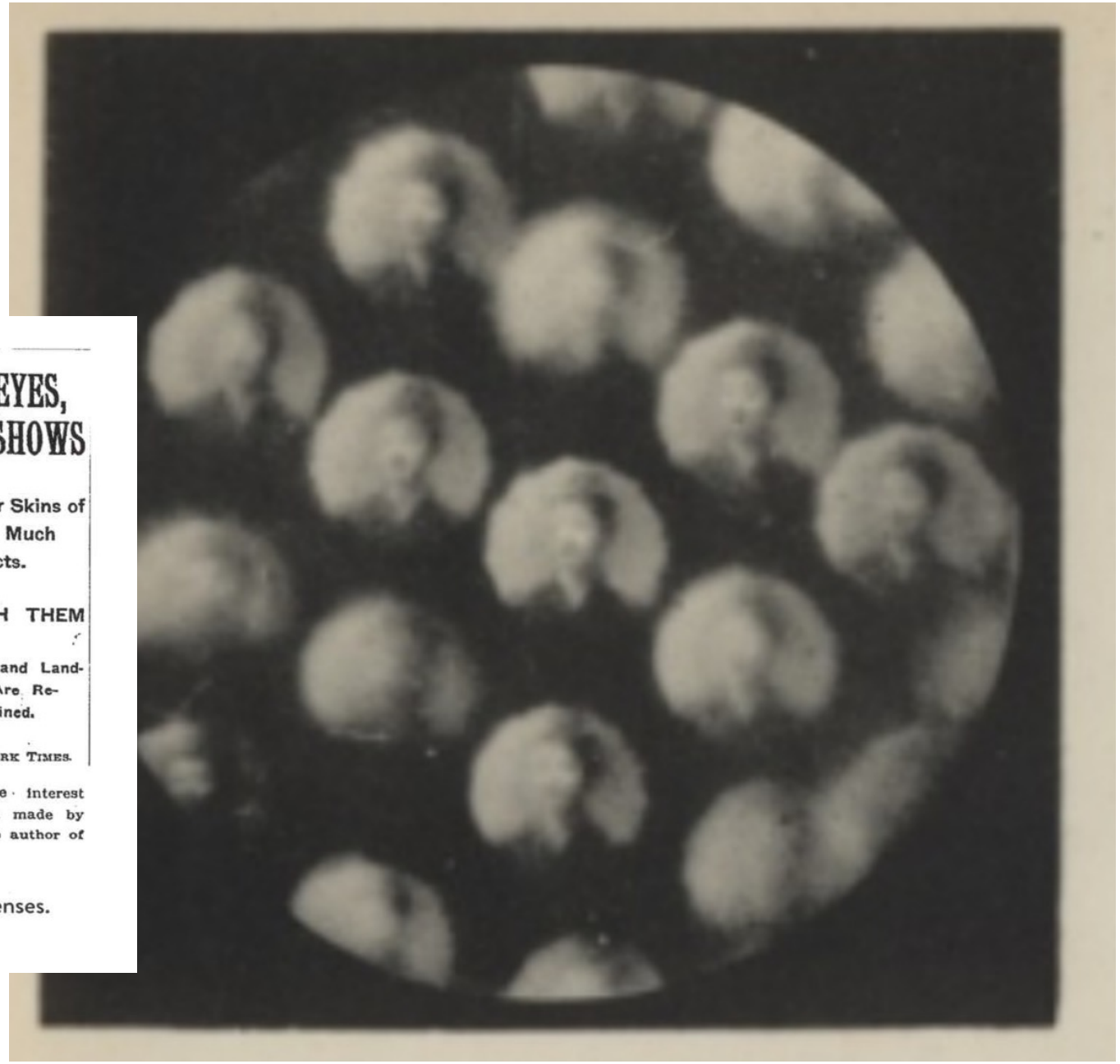
PHOTOGRAPHS WITH THEM

And Pictures of Persons and Landscapes Thus Secured Are Remarkably Clearly Defined.

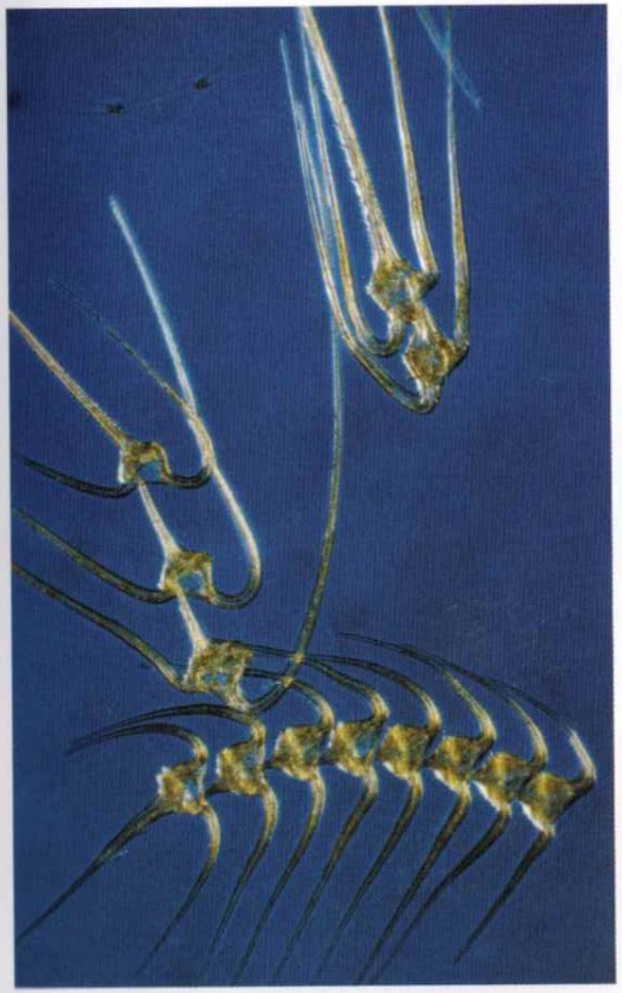
Special Cable to THE NEW YORK TIMES.

LONDON, Sept. 7.—The interest aroused by the contention made by Francis Darwin, son of the author of

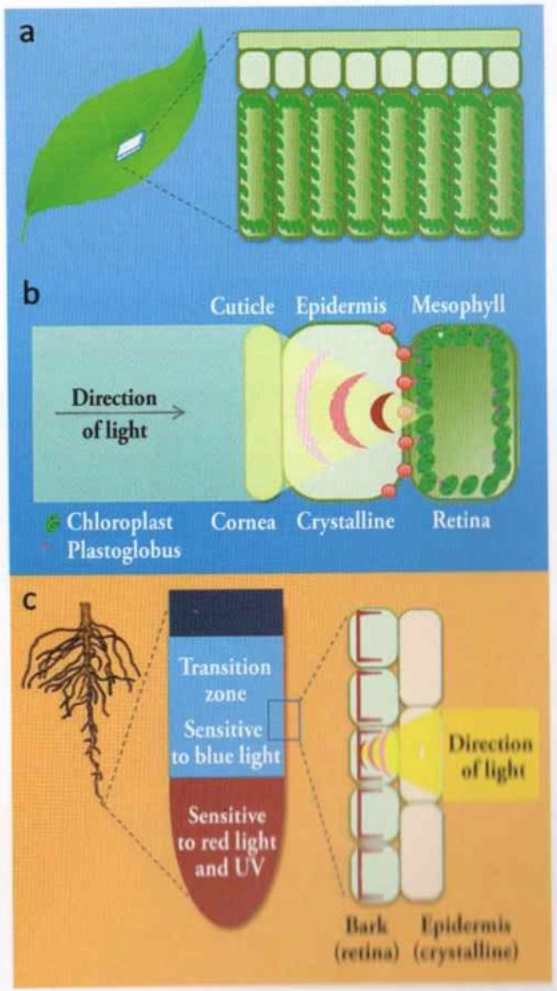
Photographs by Harold Wager using the epidermis of the leaves of plants as lenses. Next to it, the article that appeared in the *New York Times*.



https://news.itmo.ru/en/science/life_science/news/10391/



Dinoflagellates are microscopic algae that represent one of the most important groups of phytoplankton. Some species have very complex ocelli.



Features typical of ocelli, with structures similar to those of the cornea and retina, can also be found in the epidermis of leaves and roots.

HOW PLANTS SEE

Plants have rudimentary form of vision.

Similar to microscopic organisms like phytoplankton, plants have ocelli, structures for detecting light, in leaves and roots.

FIBBONACI NUMBER AND THE PINECONE

Fibonacci numbers form a sequence where each number is the sum of the two preceding ones. The sequence goes like this: 1, 1, 2, 3, 5, 8, 13, 21, 34. This form of a spiral structure is everywhere in nature – from the growth of branches to petals. This is a logarithmic sequence, form of a fractal.

https://phys.org/news/2013-02-nature-pattern-fibonacci.html

https://www.iflscience.com/why-is-the-golden-ratio-seem-to-be-everywhere-in-nature-45713

https://awkwardbotany.com/2019/12/25/pine-cones-and-the-fibonacci-sequence/

https://blogs.uoregon.edu/mjanesaad199/scientific-research-fractals-the-fibonacci-spiral-and-nature/

THE BLOB: A GENIUS WITHOUT A BRAIN 2021

Documentary about leading scientists' investigations into the properties of a one-billion-year-old, single-cell organism that might challenge our concept of intelligent life.

Not an animal, nor a plant, nor fungus, the blob is one giant single cell whose amazing capacities are leading pioneer scientists to a very new world – that of brainless intelligence. More commonly known as **slime mould**, this extraordinary one-billion-year-old organism challenges our understanding of what constitutes intelligent life.

https://www.bbc.co.uk/programmes/m00103fr

THE GREEN PLANET, 2022, BBC

Features some of the latests findings in plant awarness

Sir David Attenborough

Nature

The Green Planet

Series 1: 1. Tropical Worlds

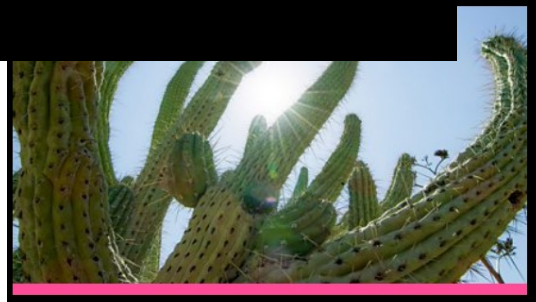
Series 1: 2. Water Worlds

Water plants create some of...

Resume | 53 mins left

Series 1: 3. Seasonal Worlds

Plants use strategy, deception...



Watched

Series 1: 4. Desert Worlds

Desert plants thrive using...

Resume | 57 mins left

Series 1: 5. Human Worlds

Two out of five plants are...

https://www.bbc.co.uk/iplayer/categories/science-and-nature/featured

PART 1.

EQUIPMENT FOR PHOTOGRAPHING PLANTS CLOSE-UP

LENSES

What is a Macro lens?

A macro lens is a lens that specifically allows you to focus extremely close to a subject so that it appears large in the viewfinder.

"True" macro lenses are able to project subjects onto the camera's sensor life-sized at a 1:1 reproduction ratio resulting in a 1.0x MM (Maximum Magnification) at the lens' MFD (Minimum Focus Distance, measured from the subject to the sensor), meaning that a 0.6" (15mm) long subject would be projected 0.6" (15mm) long onto the sensor.

Macro photography tends to describe anything from a ratio of 1:10 and beyond:

https://www.the-digital-picture.com/Canon-Lenses/What-Is-A-Macro-Lens.aspx

LENS MACRO - ACCESSORIES

Kenko - Macro Extension Tube Set - 3 tubes: 12, 20, and 36 mm - for Canon EF and EF-S Lens - Black

Polaroid Optics 4-Piece Filter kit Set for Close-Up Macro Photography

Extension Bellows, Macro Bellows Lens Tripod Mount Extension Bellows for Canon EOS EF Mount

LIGHT

Shooting macro photography means using a small aperture to try and maximise the depth of field, This dramatically cuts down on the amount of light entering the lens

E-TTL Off Camera Flash Cord

A ring-flash design allows uniform lighting of small subjects

Speedlights can be very harsh. The light needs to be softened with a softbox, white cotton fabric etc.

PART 2.

TECHNIQUE FOR PHOTOGRAPHING PLANTS CLOSE-UP + MACRO

EXPOSURE: Shutter Speed and Aperture

SHUTTER SPEED

If you are hand-holding the camera for your close-up shot, do not go beyond 1/125s. This is a general rule for making sure you hand-held shot won't end up with a motion blur.

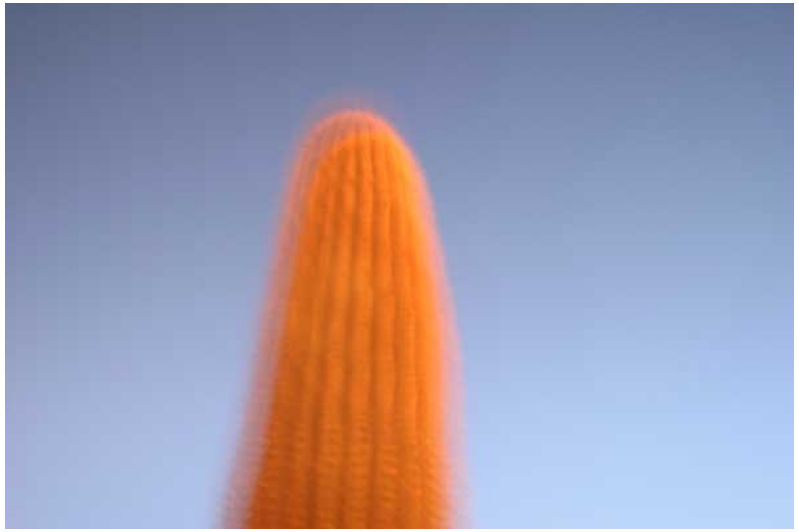


Photo by Veronika Lukasova

APERTURE

Because your lens is very close to the subject you are photographing, you are working with a very shallow depth of field.

For best results shoot with a high aperture number (5.6-11) to maximize the depth of field

This may require to up the ISO especially if you are not shooting in a full daylight.

Another solution to a high aperture is to light your subject with an artificial light.

TOP TECH TIPS FOR CLOSE UP AND MACRO PHOTOGRAPHY

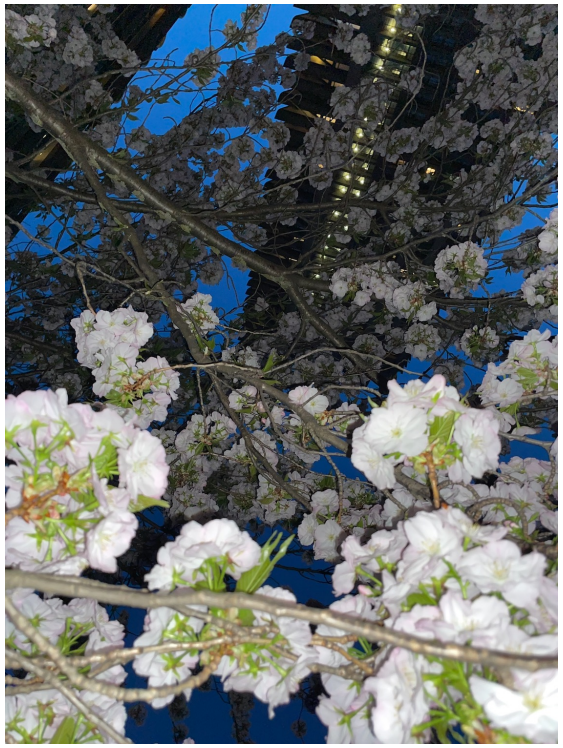


Photo by Veronika Lukasova

- Try manual focusing as the camera might have a hard time with the autofocus.
- If manual focusing is not for you, set the camera to single point autofocus
- Move Your Camera, Not Your Focusing
- You can experiment with a larger aperture - f/4 or beyond for a very artistic look!
- Bracketing will ensure that you have variants of your exposure
- Use artificial light source (ring flash, speedlight etc) if the conditions are not optimal - such as for dappled light and low light.
- If your subject doesn't move, use a tripod to use slower shutter speeds (to compensate against the smaller apertures) and shoot with self-timer. Focusing might be also easier.
- Set the camera for maximum burst speed to ensure you capture the best shot
- Take a LOT of Photos!

PART 3.

CREATIVE SOLUTIONS FOR PHOTOGRAPHING PLANTS CLOSE-UP

CREATIVE STRATEGIES FOR SHOOTING ON LOCATION

VANTAGE POINT
BRING OUT DELICATE DETAIL / SHOOT FROM ODD ANGLES

BACKGROUND
MAKE THE BACKGROUND WORK FOR YOU
- LIGHT AND DARK BACKGROUND
CREATING YOUR OWN BACKGROUND - EXPERIMENTING WITH COLOUR BACKGROUNDS

LIGHT
LIGHTING FROM DIFFERENT DIRECTIONS – DIFFERENT EFFECTS
- RING FLASH, SIDE LIGHT, DIRECTIONAL LIGHT

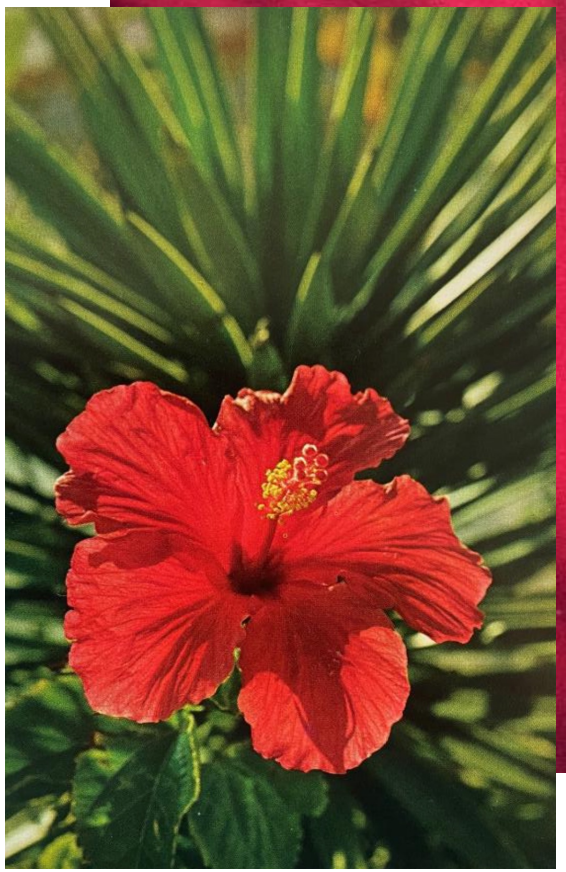
Go for a shallow depth of field to isolate a detail

Samples from Photographing nature / LIFE library of photography, 1973

Pay attention to the direction of the existing light / play with direction of your speedlight

Samples from Photographing nature / LIFE library of photography, 1973

Experiment with odd vantage points. Take a companion photo of the whole scene.



Samples from Photographing nature / LIFE library of photography, 1973

Walter Loos Jr
Hibiscus, 1971

Look for an exciting background.

Dark background will make the flower pop but light background will isolate it in an atmospheric way.

Samples from Photographing nature / LIFE library of photography, 1973

Stephe Green-Armytage
Fuchsia at sunset,1969

Don’t be afraid to shoot against the light for dramatic effect!

Samples from Photographing nature / LIFE library of photography, 1973

Bring your own dewdrops ;-)

Photo by Veronika Lukasova

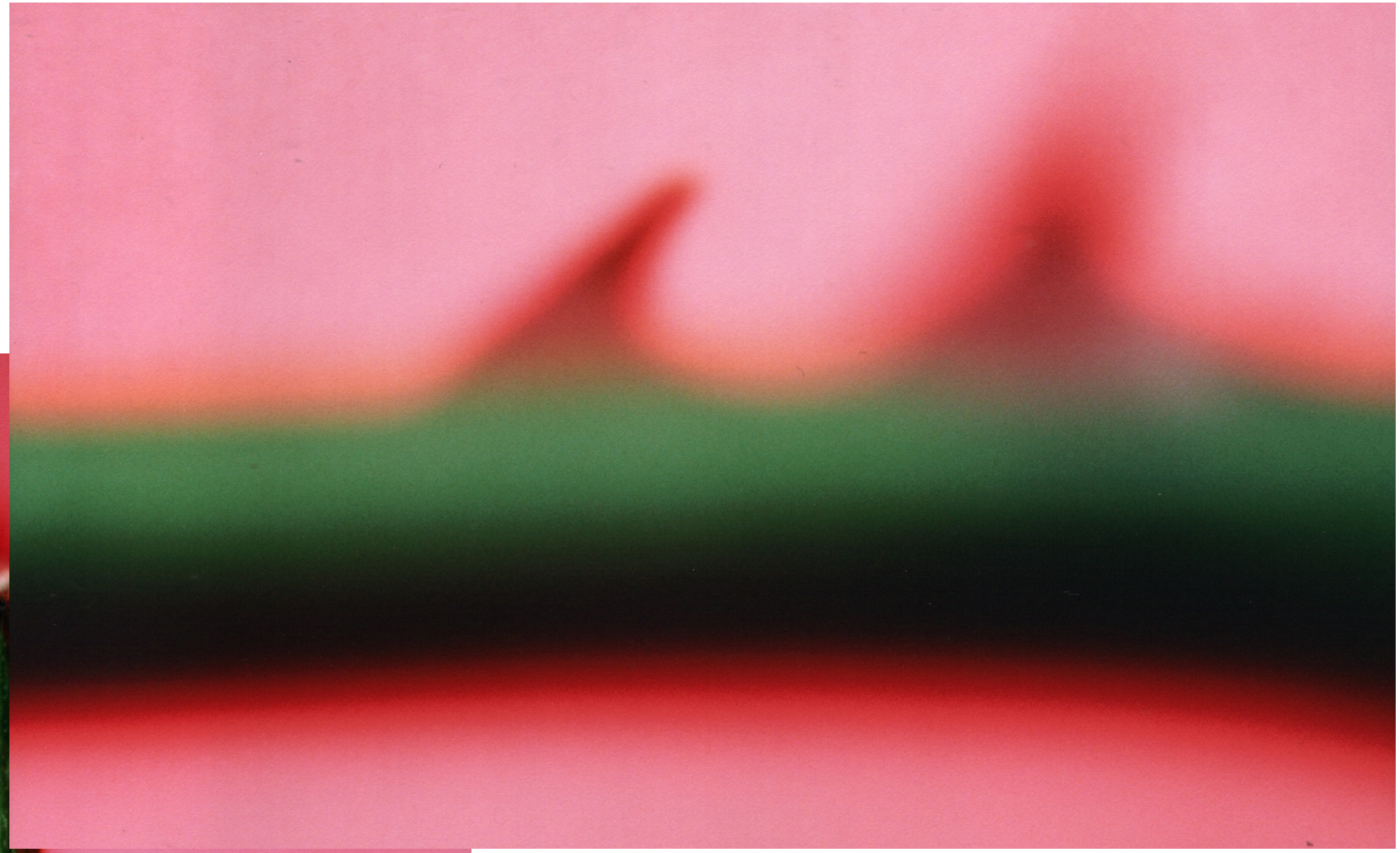
Moody lighting for contemplative results.

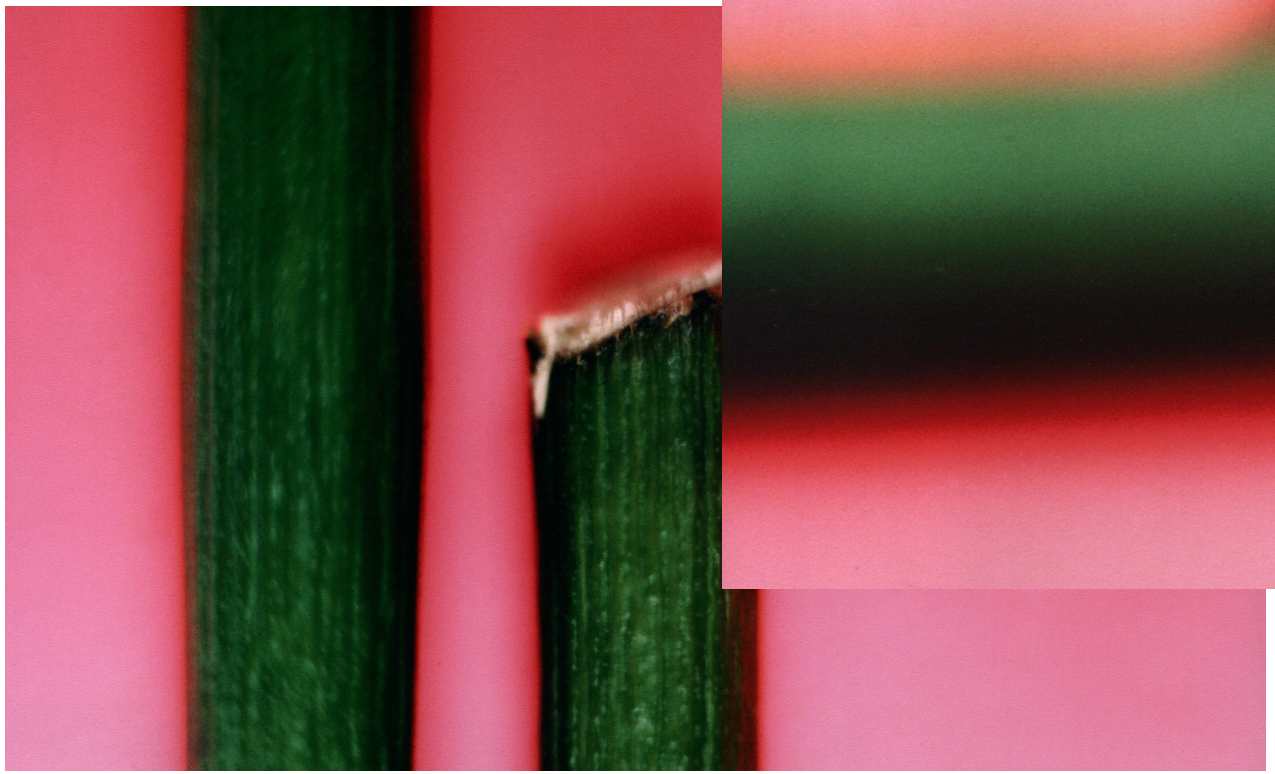
Photo by Veronika Lukasova

Ring flash for even lighting

Photo by Veronika Lukasova

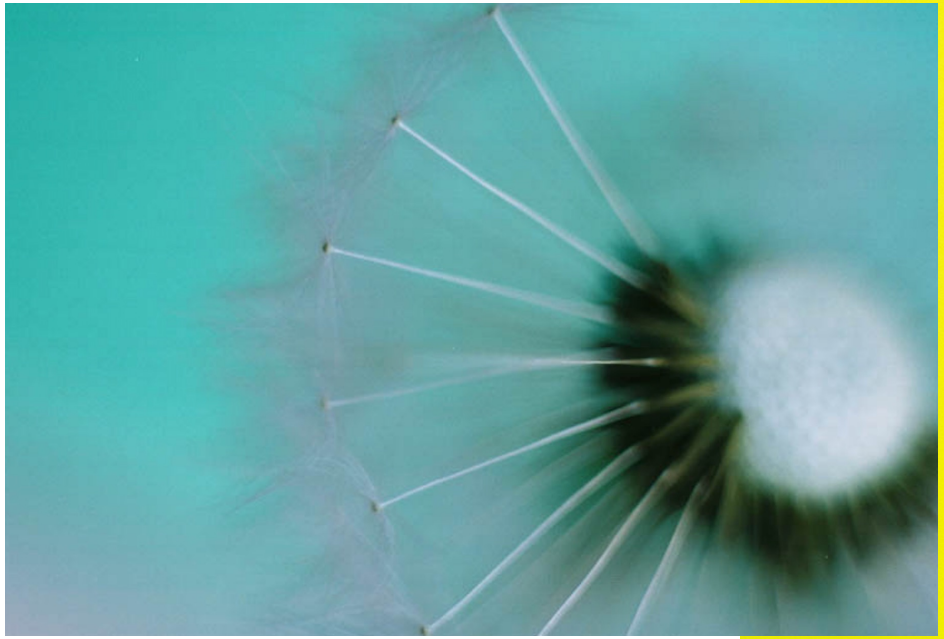
Experiment with the depth of field and optical blur





Photos by Veronika Lukasova

Add your own background.



Photos by Veronika Lukasova

ASSIGNMENTS / shoot at the botanical gardens

1.
Photograph the same plant from three 3 different angles

Available light
Artificial light
High aperture
Low aperture
Different vantage points
Different shutter speed

2.
Photograph the same plant in different light scenarios

- Even light, backlight, side light using
Available light and / or
Artificial light

3.
Photograph the same plant with 2 different backgrounds

MAKING a digital collage

1.
Select image/images you want to play with

2.
Fire up the Photoshop and and isolate the object/ objects for your collage.

I have made a short tutorial on the following slides but you can also look at the process here:
https://www.youtube.com/watch?v=dW2M880JF6k

3.
Let your imagination go!

FAILED IT!

How to turn mistakes into ideas and other advice for successfully screwing up

Erik Kessels

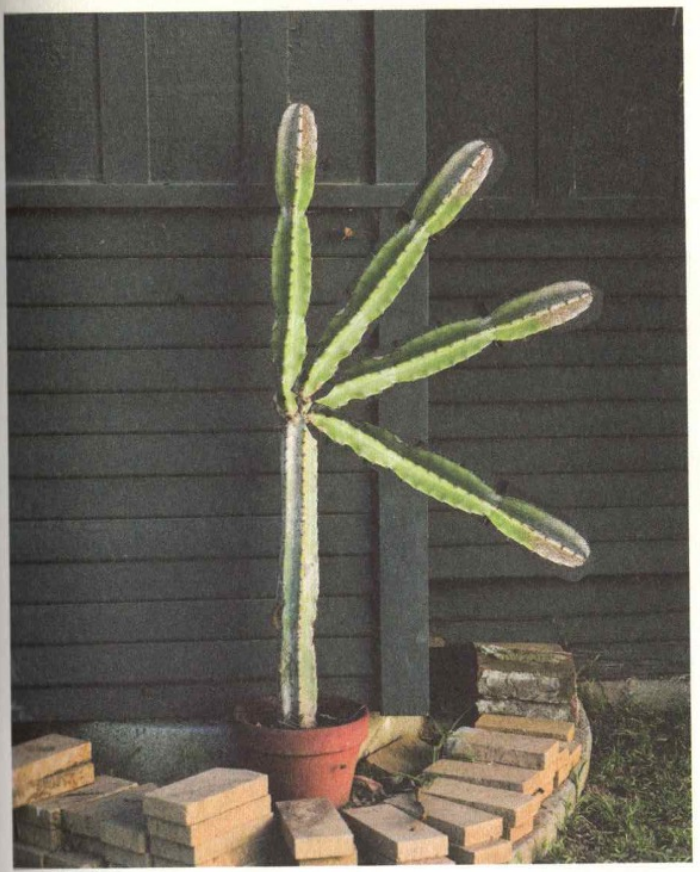
PHAIDON

Artist Lucas Blalock shows us the opposite: what can happen if you take mistakes as inspiration and allow them to evolve by amplifying something others would strive to hide.

He uses Photoshop to transform technically perfect images into things that are much more interesting, from a mutant cactus to a rocking chair that thinks it's a table.

While commercial photographers use Photoshop to erase and mask imperfection, Blalock introduces imperfection – exposing rather than concealing his interference – to create images that are both striking and unique.

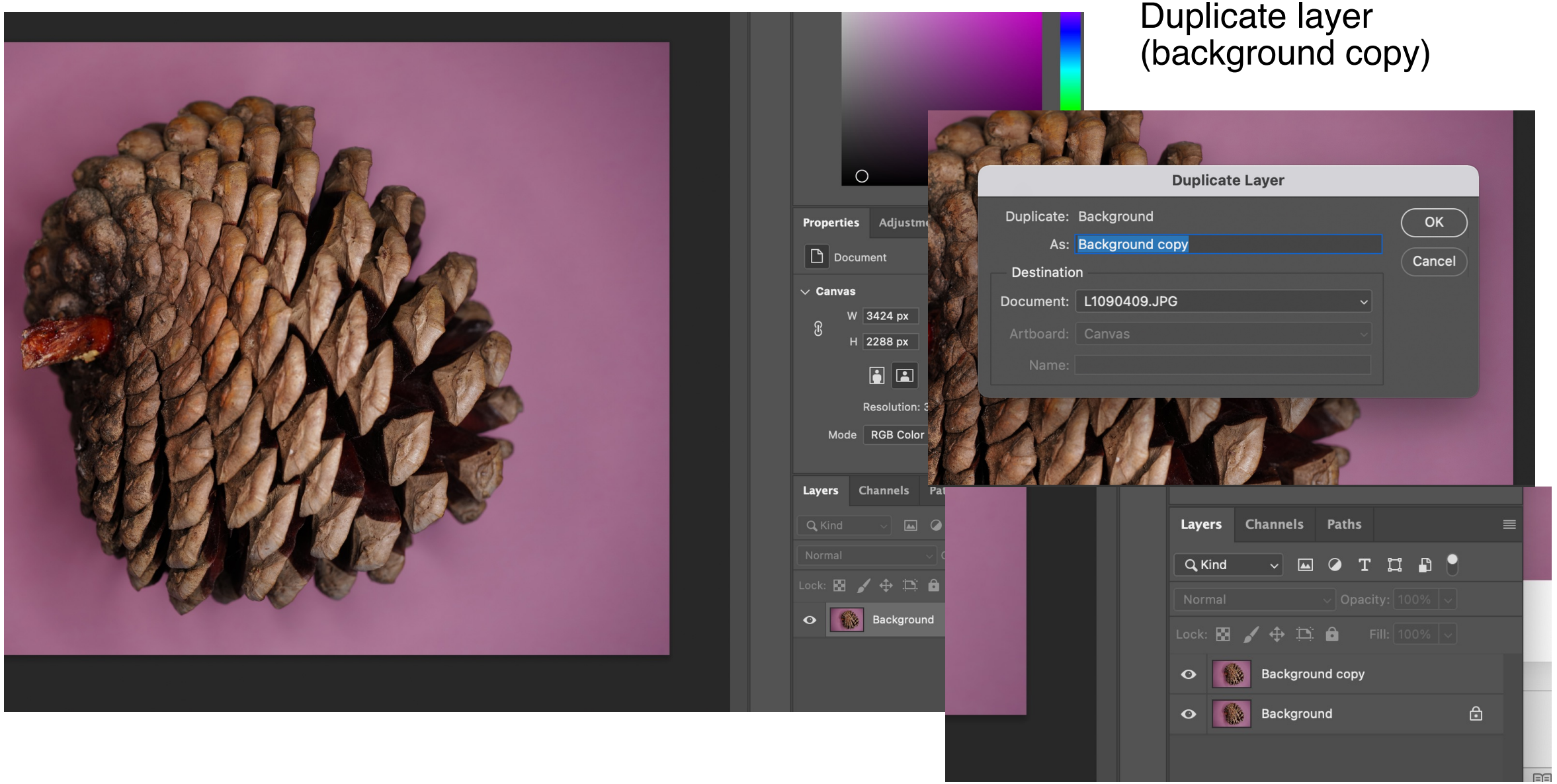
Take time to consider mistakes – both yours and others' – and what you at first see as an error might well be the spark of something else. Something fascinating, strange or original.



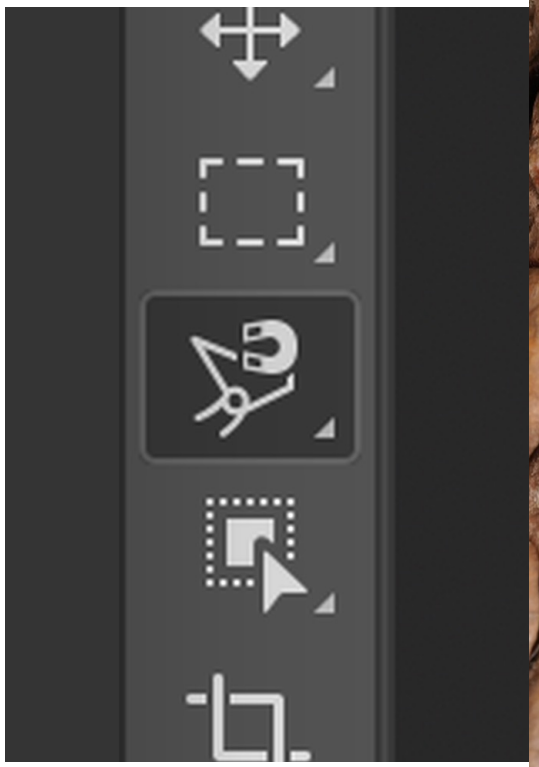
Lucas Blalock, Cactus Action, 2014

MAKING a digital collage / Step 1.

Open the image and
Duplicate layer
(background copy)



MAKING a digital collage / Step 2.

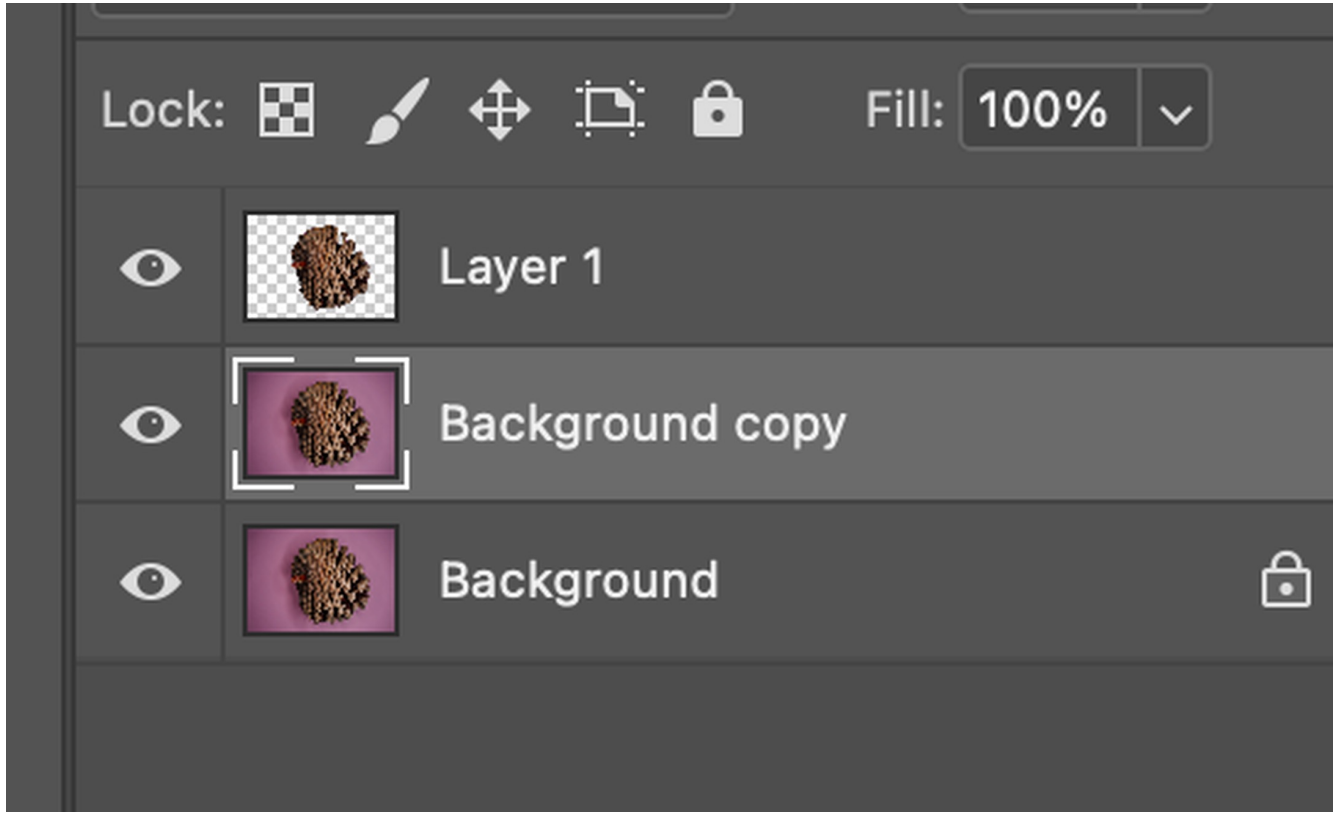


Select Duplicate layer (background copy)

Go to Magnetic lasso tool

Make a selection of what you want to play with with the Magnetic lasso tool

MAKING a digital collage / Step 3.



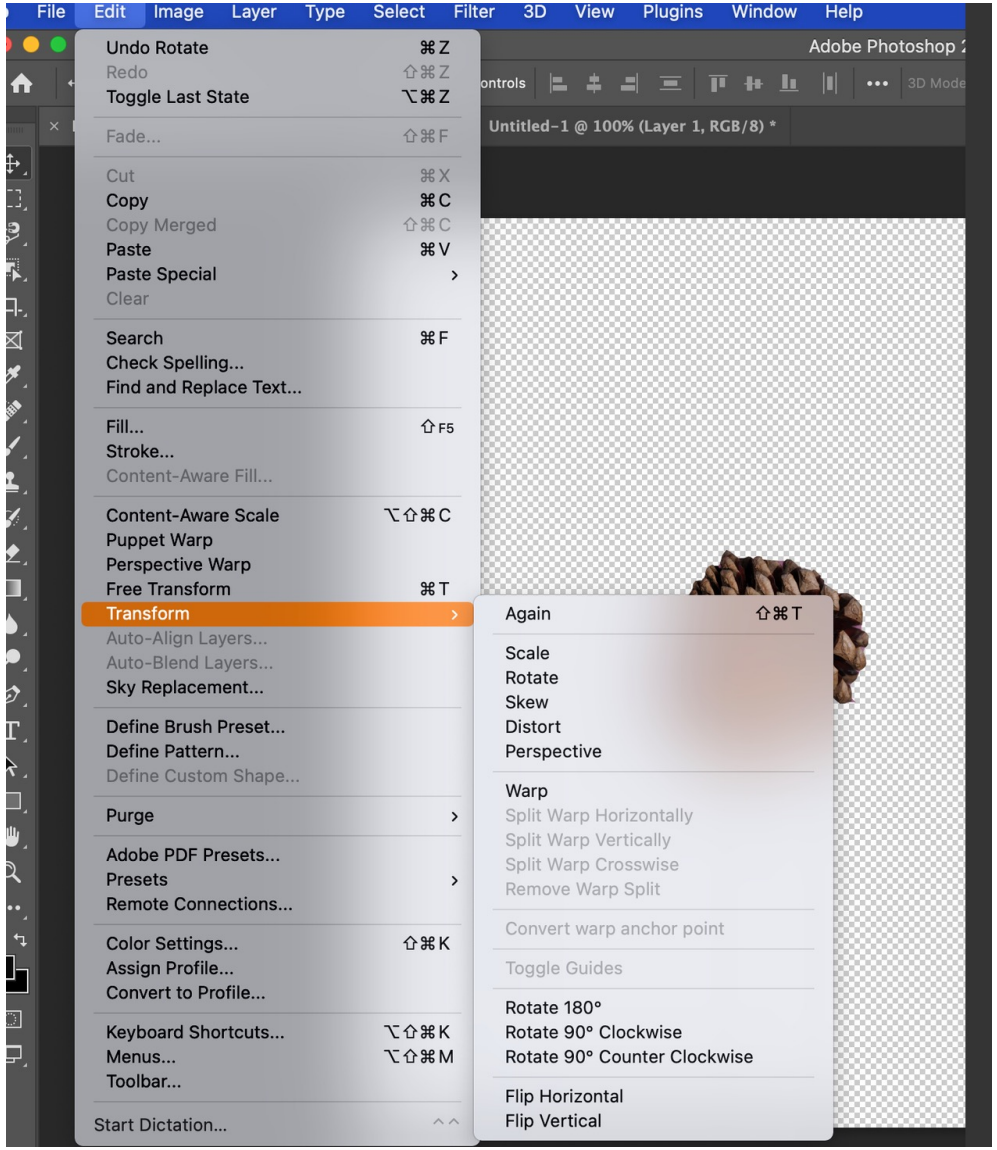
After your Magnetic lasso tool selection is complete

Press CMD / Ctrl+J

This will take your selection to a new layer

From this point, you can either work with your selection in the Bacground copy or you can copy it to another Background

MAKING a digital collage / Step 4.



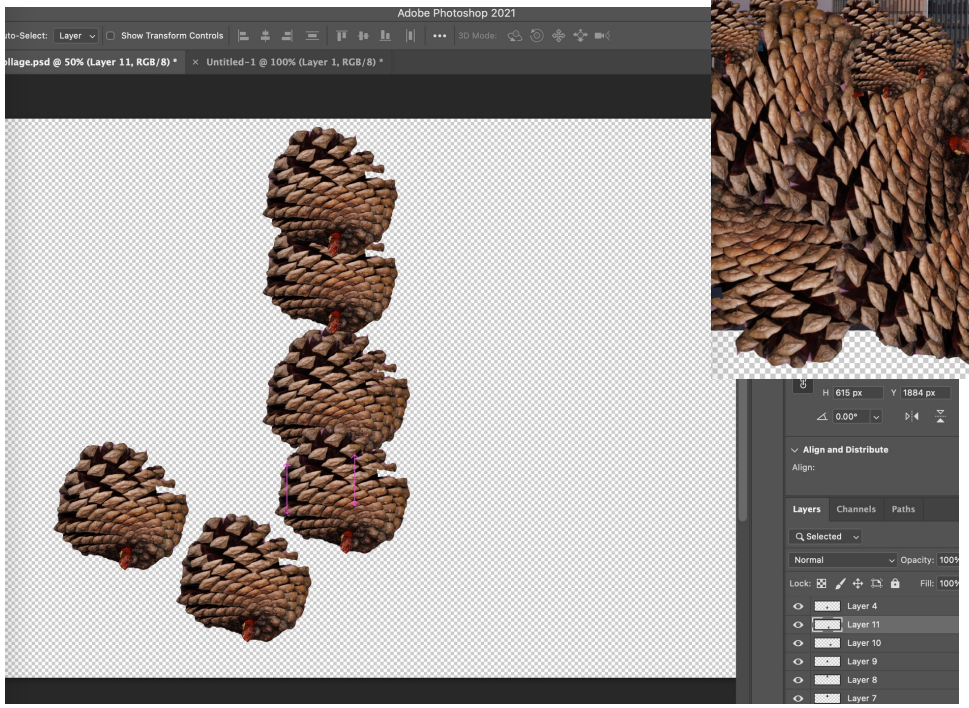
I have copied my selection to a new background via Layer- copy option.

To edit your selection – change size, rotate, go to the layer where your selection is and go to EDIT – Free Transform

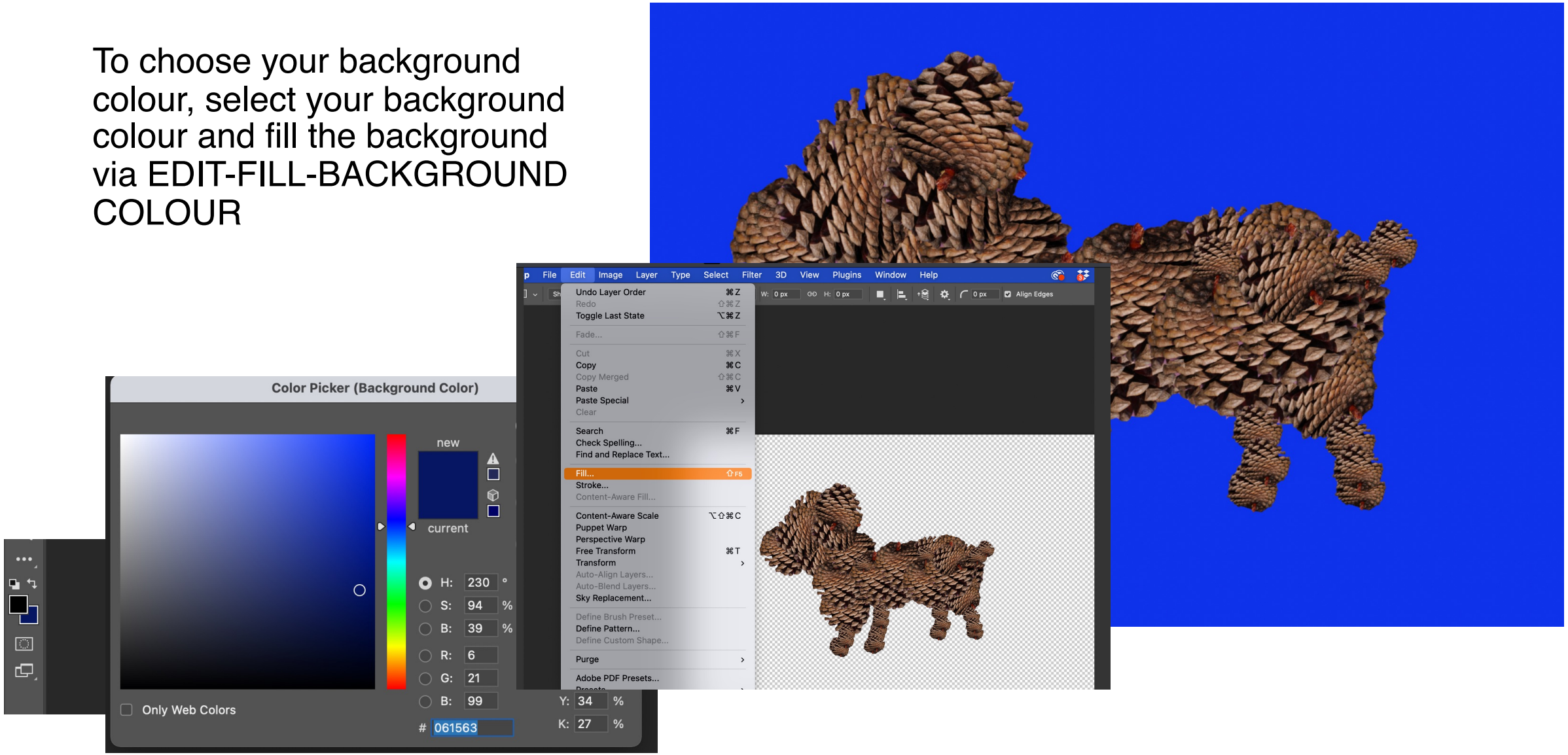
To multiply the selection, simply copy and paste (Ctrl+C / Ctrl+V)

MAKING a digital collage / Step 5.

You can import a background or work on empty background you can fill with colour later



To choose your background colour, select your background colour and fill the background via EDIT-FILL-BACKGROUND COLOUR



…and here we have a pinecone doggie!