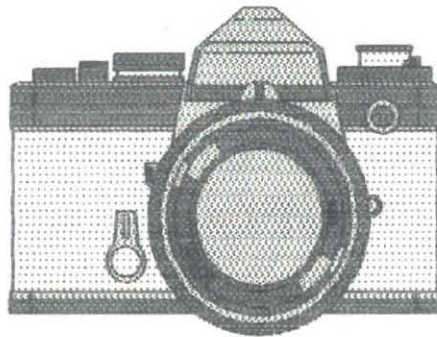


THE FACE OF ADVERTISING



BY
MARTINE BASSON

1992

THE FACE OF ADVERTISING

BY

MARTINE BASSON

SUBMITTED IN PARTIAL COMPLIANCE WITH THE
REQUIREMENTS FOR THE NATIONAL DIPLOMA IN
PHOTOGRAPHY AT THE FREE STATE TECHNIKON,
FACULTY OF ART AND DESIGN

NOVEMBER 1992



"I CAN'T COME RIGHT NOW, MOM ...
I'M WATCHING A COMMERCIAL
SPECIFICALLY TARGETED AT MY
DEMOGRAPHIC SEGMENT OF
THE POPULATION."

FIGURE : 1 : UNTITLED

Taken from : Wells, W. Advertising
Principles and Practice p. 48.

"LARGE SCALE EFFORTS ARE BEING MADE,
OFFTEN WITH IMPRESSIVE SUCCESS,
TO CHANNEL OUR UNTHINKING HABITS,
OUR PURCHASING DECISIONS,
AND OUR THOUGHT PROCESSES"

- VANCE PACKARD

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INTRODUCTION

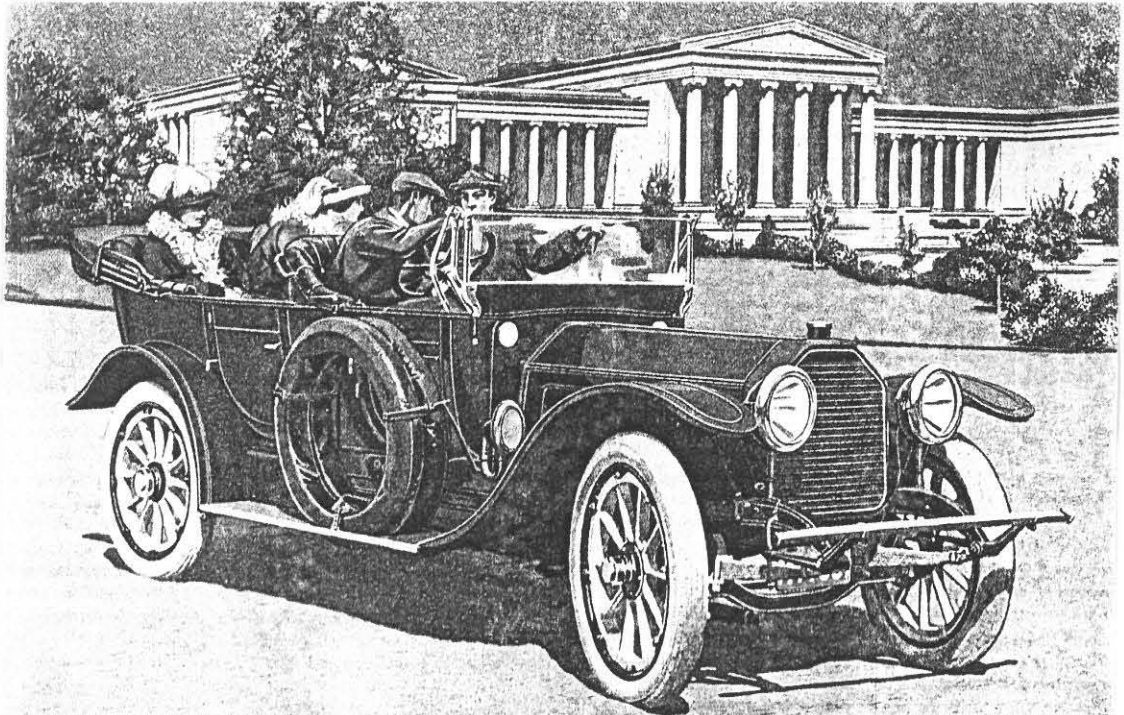
It is one hundred and fifty years since the birth of photography was announced almost simultaneously by Louis Daguerre in France and William Henry Fox Talbot in England. Since that time there have been many number of break-through inventions that have changed the world in which we live and transformed our perceptions of it. In the age of space travel, the silicon chip and superconductors, it is easy to forget the importance of photography. But the influence of the photographic medium on our lives has been fundamental, with far-reaching consequences in the areas of science, space exploration, surveillance, the picture press, advertising, art and family photography. For the average urban citizen it is inconceivable that a day would pass by without exposure to the photographic image in one or more of its varied manifestations.

There have been moment during photography's short history when the medium has played a particularly vital cultural role. These moments are the results of a combination of many factors - social, political, technological and aesthetic.

HISTORY OF PHOTOGRAPHY

Photography was born in the age of positivism, when science and the system of rational inquiry reigned supreme. Fox Talbot was an English gentleman who, like many men of his class, used his leisure time to pursue scientific interests. For many years he experimented with ways of chemically securing images that passed through a lens, eventually arriving at the talbotype, which was a print made from a paper negative. For Fox Talbot, Daquerre and their peers, photography had the marvellous ability to faithfully describe a piece of the world. Fugitive images could be captured and immortalized.

While the resolution of Louis Daquerre's daquerreotype was superior to Fox Talbot's salted paper prints only one copy of each image existed. The advantage of Talbot's invention was that any number of prints could be made from one negative. This replication became the basis of modern photography. The impulse for the production of many of the first photographs was scientific.



ALBRIGHT ART GALLERY, BUFFALO

"38 SIX" FIVE-PASSENGER TOURING

THE PEERLESS SIX FOR 1913

ELECTRIC STARTING AND EASY STEERING
ALMOST ELIMINATE EFFORT IN DRIVING

THE PEERLESS MOTOR CAR COMPANY
CLEVELAND · OHIO

MAKERS ALSO OF PEERLESS TRUCKS

FIGURE : 2 : THE PEERLESS SIX

Taken from : Wells, W. Advertising
Principles and Practice p.1.

An early and very widespread use of photography was in the field of portraiture. As time passed by, the photographers began to experiment. They were quick to realize that there was a market for images from foreign lands. Photographs of people, architecture and landscapes that constituted "the exotic" were eagerly purchased by travellers who had to satisfy their curiosity.

In the American West, photographers were often attached to geological survey expeditions, their activities closely allied to scientific and geological exploration. Certainly within a few years of the invention of photography numerous photographs were produced that owed nothing to the interest in science or description. The debat surrounding the question of whether photographs could be considered as works of art began early in the history of the medium.

There was a constant exchange of information between European - especially Russian and German - artists. They saw the superb displays at major international exhibitions,

which were held in specially constructed pavilions that sometimes included enormous photographic murals. More experimentation included the photo montage, abstract photographs and documentary projects done with photographs.

Changes in photographic approaches are the results of a myriad of factors, one of which is technological development. The invention of lightweight, hand-held camera came onto the market and opened a whole range of possibilities to photographers. It allowed them to work with a freedom and spontaneity that was not possible with the earlier cumbersome large-format cameras and tripods.

The success of photographers also depended on the proliferation of newspapers and magazines that used photographs to tell their stories. The picture magazines were means of keeping up to date with news and current events and human interest stories were particularly popular. The success of the illustrated magazines spawned another lucrative area of employment for photographers - that of



FIGURE : 3

: SHERRY ADVERTISEMENT

Take from : Burgen, V. Thinking
Photography p. 12.

advertising. By the late 1920's it had become apparent that photography could be an excellent vehicle for selling products.

Since its invention one hundred and fifty years ago, photography has been the pre-eminent means of picture making - billions of photographs have been produced and reproduced for a variety of purposes. Although there is every reason to assure that the photographic image will continue to have an important place in our lives, there can be little doubt that its means of production is changing....

HISTORY OF ADVERTISING PHOTOGRAPHY

1842 : Most capitals of Europe and several cities in North America had photography studios. The public literally queued to have their pictures taken. The new profession took over most of the business of miniature painters and photographers started making money with their pictures. Now that high quality photographic prints could be produced in quantity ready markets could be exploited for travel pictures portraits of celebrities and pictures taken from the air.

In 1854 a Parisian photographer, Desderi began marketing a new portraiture commodity - visiting card size pictures. "Carte-devisite" photographs became an international cult. (1974; p. 21; LANFORD, M.J. PROFESSIONAL PHOTOGRAPHY) card photographs of products were sold to newsagents and bookshops.

To begin with there were few markets for photojournalism. Editors had yet to learn how to use photographs as a major medium for telling the story rather than as illustrations for text. World wide economic crisis had a depressive effect on portraiture and commercial photography. Even so photographers were beginning to specialise. Photography for advertising for example was slowly becoming an expressive rather than solely reproductive medium.

The immediate pre-second world war years provided a slow increase in the volume of photographic illustrations used in advertising, although all this was of the conform-to-layout large format camera type, and in black and white. As industries uses of photography grew and more money was spent in commercial studios, it made economic sense for many more large and medium industrial organisations to set up their own units with staff photographers. Some pre-war advertising photographers redirected their businesses, becoming freelance industrial photographers. The most important influence was that by now photographers had grown to become the preferred form of illustration for magazines, books, newspapers, posters and advertising of every kind.

Colour supplements and new or updated magazines such as NOVA and QUEEN encourage advertisers to strive for freer types of image. Advertising accounts offered very substantial incomes to reliable, creative photographers. Commercial photography in Europe began to benefit from the general increase in mail order selling. Most publishing groups and advertising agencies now also ran their own photographic studios for routine and low budget requirements, freelancers however being commissioned for all important jobs.

Many unforeseeable changes and developments have occurred in the markets for professional photography since adventurous nineteenth century clients patronised those remote Daquerreotype glasshouse studios. From being no more than an eccentric novelty photography has literally taken over most popular and universal medium of illustration and advertising.

ADVERTISING PHOTOGRAPHY

DEFINITION

Advertising is paid non-personal communication from an identified sponsor using mass media to persuade or influence an audience.

Advertising is the most obvious method of communicating but can be expensive and ineffective if used without discrimination. You need to have a well prepared business message and present this in a planned way to a clearly defined group of people. Advertising narrowly and regularly is generally more effective in keeping the image of the business alive, and will also then rate for series discounts. In each case the message needs to be tailored to the very nature of the medium and target group, and is influenced by how well known the studio already is the degree of competition and general conditions of trading.

Advertising photography can be divided into two categories:

1. Location.
2. Studio.

1. LOCATION PHOTOGRAPHY

More than any other graphic art, photography is used to record and report - to capture images of the world as it is rather than how it should be. It is bound to reality in a way that illustration and painting are not, it records the actual appearance of things. There is still room for variety of approach, but the raw material of photography on location is the visual record of real objects, places and people.

The simple fact has ensured that photography on location is influenced as much by circumstances as by the photographers preferences. The situation always makes certain practical and technical demands that must be met, regardless of how any photographer wants to

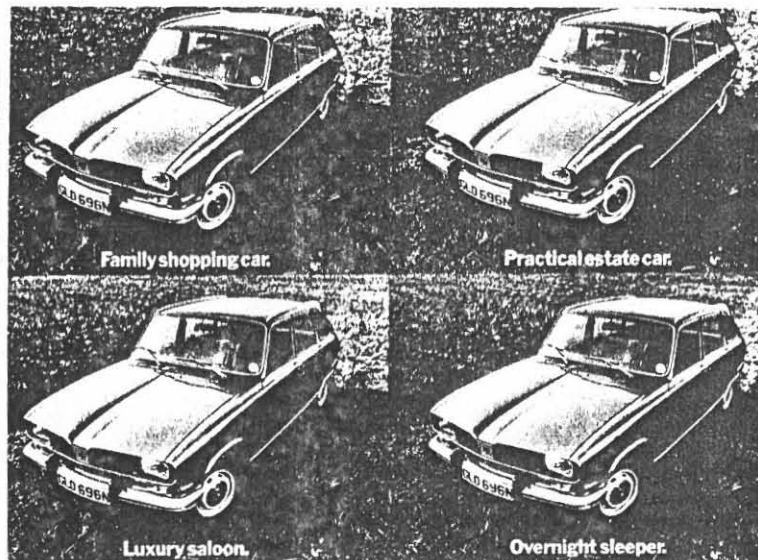


FIGURE : 4 : CAR ADVERTISEMENT

Taken from : Burgen, V. Thinking.

Photography p. 79.

interpret the subject. Photographers may take a passive or an active role, but in either case they are observers and hardly ever directors.

Most location photography is towards the realistic, rather than the imaginative.

2. STUDIO PHOTOGRAPHY

On location and in the field, the photographer is completely at the mercy of the prevailing conditions. The subject, on the whole, be accepted as it stands, and if the lighting and weather are unsuitable, there is no choice but to wait, or give up the shot all together.

A studio, in contrast, offers the photographer almost total control over every aspect of the photograph. In particular it allows photographers to arrange the setting and the lighting in just the way they want.

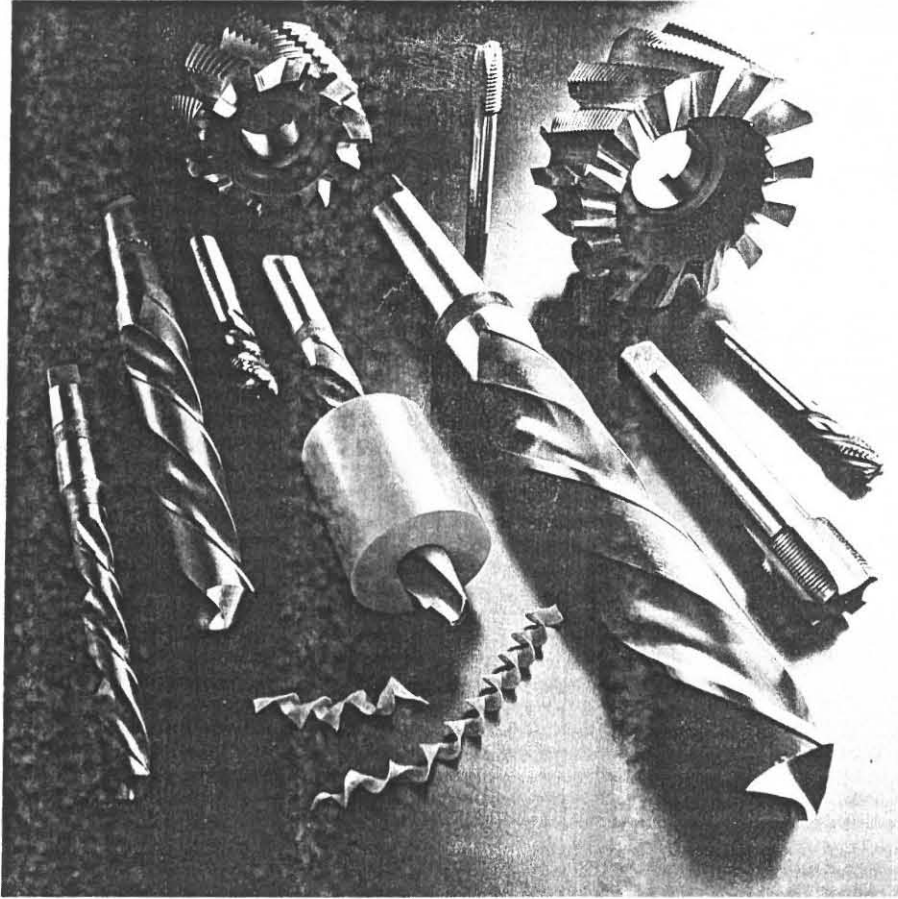


FIGURE : 5 : COMMERCIAL

Taken from : Wildi, E. Medium

Format Photography p. 176 k.

Studio photography inevitably loses some of the sense of reality that is important in much location work. Studio photographs are indeed more artificial. In commercial fields such as advertising and fashion photography, where the photographer must be able to guarantee results, the predictability of the studio environment is invaluable. Yet in fine art photography as well, the studio is clearly attractive.

ROLES OF ADVERTISING PHOTOGRAPHY

Advertising can be explained in terms of the functions it has in business and society. The four different roles have been identified for advertising:

1. Marketing role.
2. Communication role.
3. Economic role.
4. Societal role.

1. MARKETING ROLE

Along with sales promotion, public relations and personal selling advertising is one of the vehicles employed by a business of an organization to communicate to its customers. Although advertising photography is only one element of a company's overall promotional program, it is the most visible.

2. COMMUNICATION ROLE

Advertising photography is a form of man's communication. It transmits different types of market information to match buyers and sellers in the marketplace. Advertising photography both informs and transforms the product by creating an image that goes beyond straightforward facts. The most imported rule for an advertiser is to get the market to notice the advertisement, either by seeing, reading or watching it. Print is primarily a static, visual medium. It is a picture, colours and white space. It's primary function are to inform and entertain. It is close to literature and art.



FIGURE : 6 : CAMPARI

Taken from : Wilmshurst, J. The
Fundamentals of Advertising p. 82A.

A campaign designed to attract new, younger mass-market
trialists.

3. ECONOMIC ROLE

Little is known about the true nature of advertising and specifically advertising photography in the economy. Charles Sandage, an advertising professor, provides a different perspective. He sees the economic role of advertising as: "helping society to achieve abundance by informing and persuading members of society with respect to products, services and ideals". (1989, p. 57, WILMSHURSTT, T. THE FUNDAMENTALS OF ADVERTISING).

In addition, he feels that advertising assists in "the development of judgement" on the part of consumers in their practices. This is where the advertising photograph plays an important role in persuading the customer to buy the product.

4. SOCIETAL ROLE

Advertising photography has a number of social roles. It informs the consumer about new and improved products and teaches us how to use these innovations.

It helps us to compare products and features and make informed customer decisions. It mirrors fashion and design trends and contributes to our aesthetic sense.

WHAT MAKES AN ADVERTISEMENT EFFECTIVE ?

The short but unhelpful answer is "one that communicates the necessary message effectively". Roderick White quotes an agency as claiming that it has the following rules for producing good advertisement:

RULE 1 : THERE ARE NO RULES.

RULE 2 : THERE MAY BE EXCEPTIONS TO RULE ONE.

White then goes on to suggest some rules of his own:

1. Every advert should embody a clearer, straight-forward proposition.
2. Say what you have to say in as few words as possible.

3. There is no place for humour in advertising.
4. Give the consumer credit for some intelligence.
5. Be original.

(Wilmshurst, J. 1985, p. 135).

Other guidelines for advertising photographers are as follow:

1. Unless your campaign is buildt round a great idea, it will flop.
2. You cannot bore people into buying.
3. Dont be a copy-cat.
4. Be creative.

(Wilmshurst, J. 1985 p. 135).

The photographer should apply the rules to himself in every individual situation, in such a way that it suits him.

The photographer can use the AIDA-regime to evaluate his finished product. The AIDA mode, suggests that an effective advertisement is one which:

1. Commands Attention.
2. Leading to Interest in the product.
3. And hence the Desire to own or use the product.
4. And finally to Action, normally purchase.

THE ADVERTISING PHOTOGRAPHER

Advertising photography can be a high financial reward, if the photographer is willing to work hard. Large agencies have their own staff photographers. Others will combine commercial/advertising and industrial photography in his own studio and will also make a living.

FACTORS THAT INFLUENCE THE WORK OF A PHOTOGRAPHER

1. Has he an affinity for the spirit and subject of the picture or product?
2. Has he successfully done something with a similar subject?
3. Does the subject require special equipment or technique, such as multi-images or colour distortions?
4. Is he reliable and careful without being staid in visual ideas?
5. Will he work in with the particular art director and other members of the team, without disruptive personality clashes?
6. Are his prices right?

Naturally enough most of these considerations militate against young freelance photographers trying to break in,

but there is a general indifference to diplomas, examination successes and other paper qualifications.

The advertising photographer may be drawn in to one of the creative planning stages of a campaign or may be late on the scene, much depends upon the director, the time factor and the degree of organisation. Either way, when he finally gets down to the shooting, he is almost always disciplined by a drawn layout.

Through this must come the spark of originality that sets the picture above of that produced by another photographer. It is therefore very important that the advertising photographer must know how to equate - lively, original and interesting images with the products he works with.

THE ETHICS AND THE LAW

All advertisements should be prepared with a sense of responsibility to the consumer and to society.

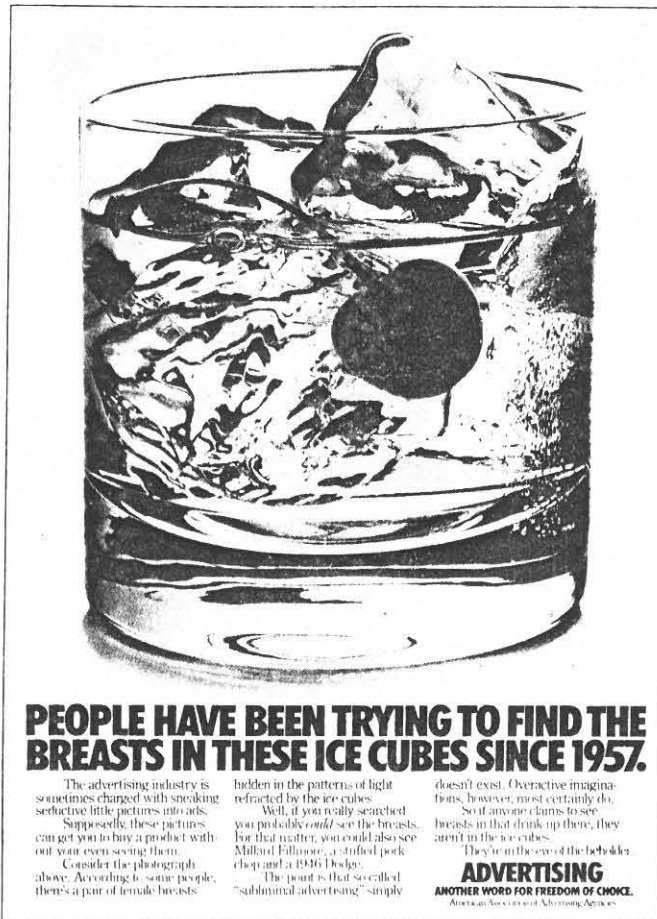


FIGURE : 7

ADVERTISING

Taken from : Wells, W. Advertising
Principles and Practice p. 53.

The advertising industry considers accusations of subliminal advertising to be both damaging and totally untrue.

1. IDENTIFICATION OF ADVERTISEMENTS

An advertisement should always be so designed and presented that anyone who looks at it can see that it is an advertisement, without having to study it closely. (The fundamentals of Advertising p. 22).

2. FEAR

Advertisements should not without justifiable reason play on fear.

3. SUPERSTITION

Advertisements should not exploit belief in superstitions by making any promise that the purchase of the advertised product can ensure good fortune.

4. VIOLENCE

Advertising photographs should neither encourage nor condone violent or anti-social behaviour.

5. SAFETY

Advertising photographs should not without justifiable reason, show or refer to dangerous practices or manifest a disregard for safety. Special care should be taken in advertisements directed towards children or young people.

6. CHILDREN

Advertisements addressed to children or young people, should not contain anything which might result in their physical, mental or moral harm, or which exploits their cruelty, their lack of experience, or their sense of loyalty.

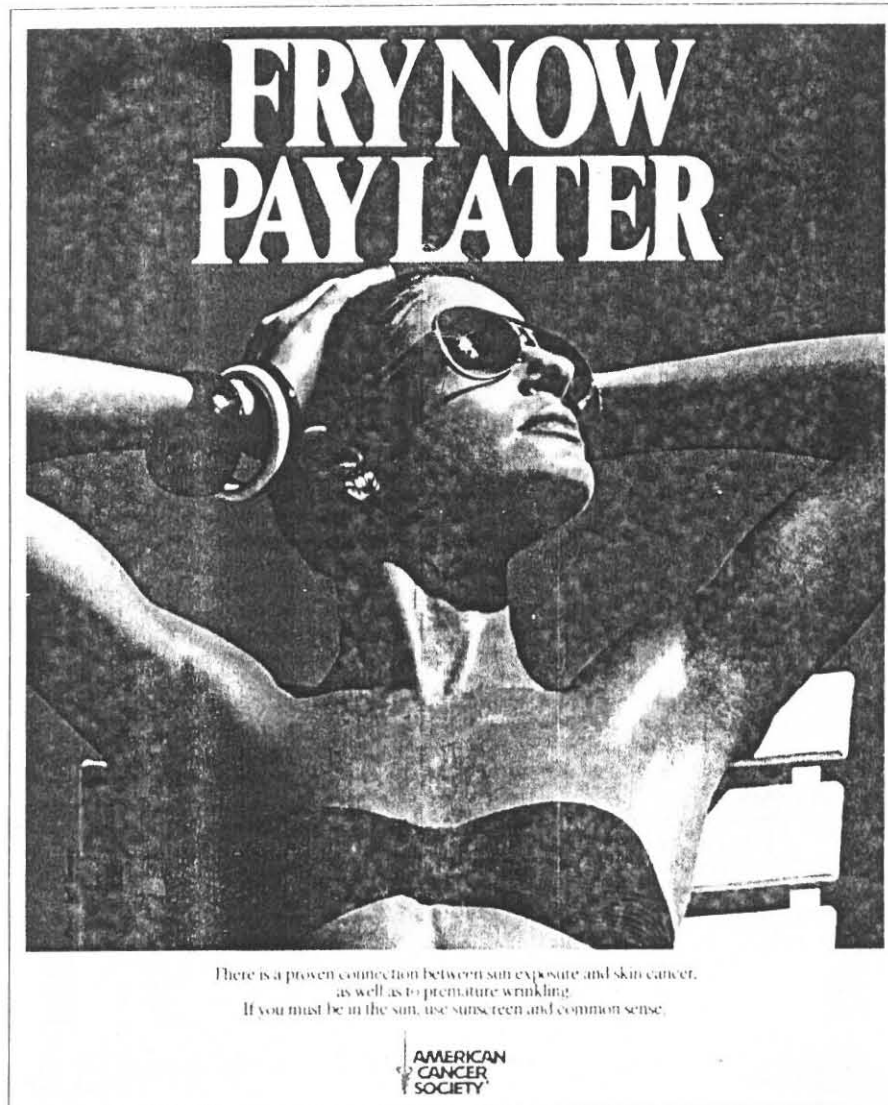


FIGURE : 8

: AMERICAN CANCER SOCIETY

Taken from : Wells, W. Advertising.

Principles and Practice p. 318.

7.. CONTROVERSIAL PRODUCTS

There are many specific laws relating to certain products such as:

cigarettes, medical products, condoms, alcoholic drinks, gambling, tobacco, finance. (insurance).

THE LAW

Advertising practices and the conduct of businesses related to advertising photographs are affected by the law in a number of ways:

1. There are laws that effect any kind of trading activity, such as the law of contract and of copyright.
2. Some laws are specific to advertising such as those which regulate commercial broadcasting.
3. Law relating to aspects of trading such as photographs and printing displayed on packaging.

4. Laws which have a specific purpose which have detailed implications for any advertising which relates to the areas concerned.

Legal actions can be civil where one citizen takes another to law to obtain damages or other reasons for a wrong they believe has been committed against them. A criminal action is one where the police or some other representative of the state believes that a statutory law has been infringed by the advertisers' photographs or other advertising medium.

PROFESSIONAL ADVERTISING

1. THE MARKET

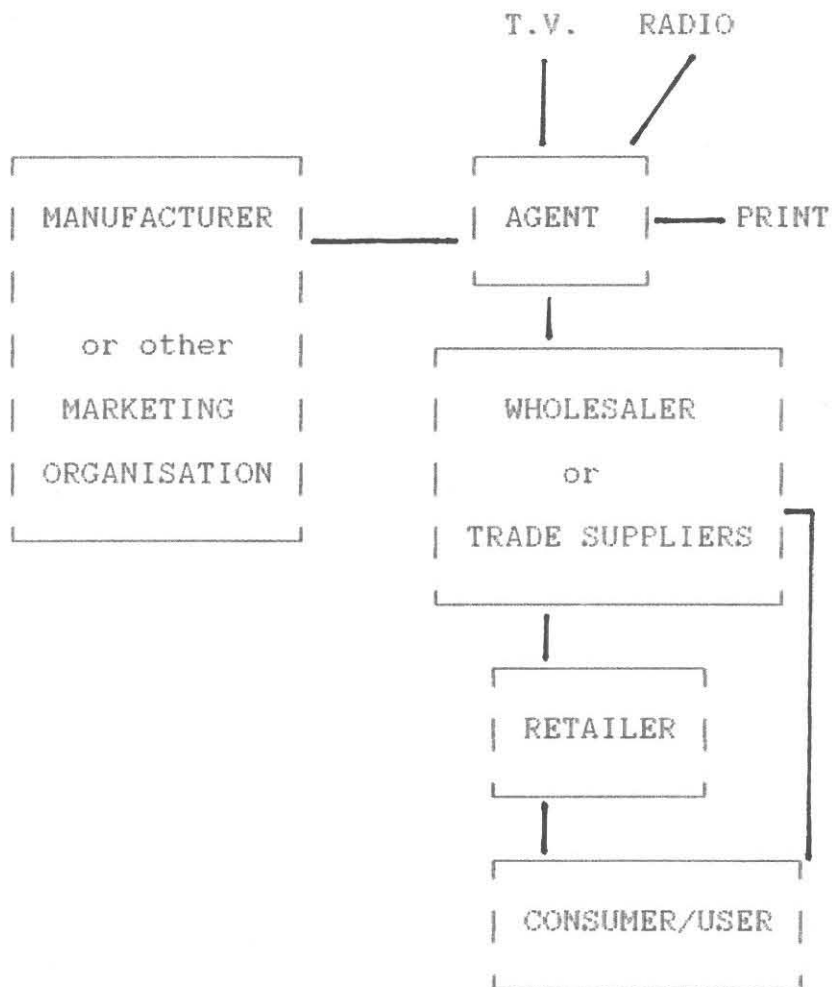
It is important that the advertising photographer knows to which market he has to sell his product. Basic principles that are important to know:

- 1.1. Who are the people we need to address ?
What is their present level of knowledge or understanding ?
2. How will his product help them and how does it compare with other products ?
3. Is it worth spending money on advertising photographs ?

After you've answered these questions, you can define your market with the following:

1. How big is the market?
2. Is it growing, declining or static?
3. Is there a market?
4. What competitors are there?

2. THE BUSINESS



(Wilmshurst, 1985, p. 45)

3. EQUIPMENT

In professional photography technical skill is a solid requirement along with the pictorial principles and artistic abilities. Although equipment can be costly careful planning beforehand can make it more affordable.

Large format cameras such as View Cameras give supreme pictorial results due to the fact that the film size can vary from 8 x 10", 4 x 5" and even smaller, for instance 6 x 6 or 6 x 7. A large negative or transparency is often more preferred by clients. There are a few reasons such as:

- it is easier to retouch,
- mechanical flaws, such as scratches, show up less at the lower magnification,
- superior quality,
- single shots can be more controlled with handling and processing,
- there is a large range of emulsions including graphic arts materials.

These points more than justify the large format camera for the professional photographer.

CAMERA MOVEMENTS

The most important feature of the view camera is its camera movements. It controls sharpness and perspective, and permits correction as well as distortion correction as well as distortion for special effects. Multiple exposures are also possible with precision rack-controlled shifts, swings and tilts of the image plane between exposures, without the camera movements depth of field is restricted.

THE SYSTEM

Another feature of the View Camera is its versatility. The photographer can easily adapt the camera for the job that must be done, by simply assemble the individual components. In other words, the system is indispensable in every application. Therefore the system is also cost-efficient, versatile, handy and essential for the professional photographer with a variety of assignments.

4. FILING, STORAGE AND CARE

Negatives and transparencies that are often used should be filed where they can be found easily. Positive images can be identified and located more easily than negatives. For most photographers, therefore, the best filing method is done with proofsheets. Make a contact proofsheets from each roll and file the proofsheets together with the negatives in a ringbinder or filing cabinet. Because proofsheets and negatives are together, no special identification marks are needed on the negatives or sleeves.

For storage purposes, roll films are best cut in strips of three or four and stored in individual sleeved envelopes. The strips are convenient to handle for viewing, printing and enlarging. Negatives can be stored according to subject, location, client, job-number, department, year or whatever else is useful. If you loan out a negative, keep a record, perhaps on the page of the missing negative. Long term storage is very important. A temperature of -18°C (0°F) and a relative humidity of 30 - 35% is excellent

for negative and transparency films. Virtually no dye changes occur at these conditions. The dyes in colour prints are equally affected by light, heat and moisture although the extent varies among colour materials. Prints not in use, should be stored in a dark place. Albums are good for easy access and long-term storage because they automatically provide dark storage. Prints for storage should be unmounted if possible. Sunlight or fluorescent lights produce fading in prints.

Photographic films are perishable products and must be cared for properly if they are to produce high-quality images. This applies especially to colour materials. All film have an expire date printed on the box. You can expect that the quality will be satisfactory up to that time provided the film has been stored under recommended conditions. When traveling, keep films out of glove compartments and in shaded areas. Dry ice can be used to keep the film cool.

Filing, storage and care are very important if you plan to produce photographic work of high quality.

ADVERTISING IN THE FUTURE

The future holds many changes for advertising photography. Changes may include electronics as well as chemical methods to record the image in the camera. Laser printers, discs and computer graphics will be the headlines in the future. The cost of all these accessories will be more expensive, but, will not only save time, it will also be a great help to the photographer.

Specialized viewcamera backs are designed to make the camera quicker and more convenient to use. A high-sensitivity closed circuit television camera fits within a hood over the focusing screen designed for one-person still-life work. It shows you exactly what appears on the ground glass. Small critical adjustments to elements in a still life can be made without returning to the camera every five seconds.

Electronic image recordings are also of great importance.

An integrated circuit (chip) responsive to light and used to convert optical images into a stream of electronic data, are removed from the camera. Via a small replay unit with a television screen images can be enhanced, superimposed erased and transmitted. The image quality is limited by pixels per unit area and present methods for printing out on paper.

The word laser is an acronym for "light amplification by stimulated emission of radiation". This concept is sometimes referred to as optical pumping, which is the process whereby matter is raised from a lower to a higher energy state. (Stroebel, 1986, p. 220). The figure illustrates the basic properties of a ruby laser. A ruby crystal rod has parallel polished ends and are mirrored surfaces. One end is only partially silvered and acts as a window for the light to escape. A powerful electronic flash tube supplies energy to the ruby crystal, which serves to pump the atoms of the crystal to a higher energy state. They exist at this level for a few millionths of a second before dropping to their ground level, resulting in

the emission of a photon of light. The entire process occurs within a few thousands of a second, and as the flash tube fires again, the process repeats itself.

The intelligent selection and application of light sources requires a familiarity with the units of light measurement. Photometry is the branch of physics dealing with the measurement of the strength of light emitted by a source of the light falling on, transmitted by, or reflected from a surfaces. (Stroebel, 1986, p. 220). From the early 1900'S candles were used as the standard sources of light. However, since 1940 the international standard unit for light sources is based on the light emitted by one square centimeter of a blackbody radiator heated to the melting point of platinum, providing a standard that is more exactly reproduceable.

The laser are becoming more popular,, especially for specialist applications properties of the laser is its high intensity of the light flash, the beam concentration and triggering of light flashes at defined intervals.

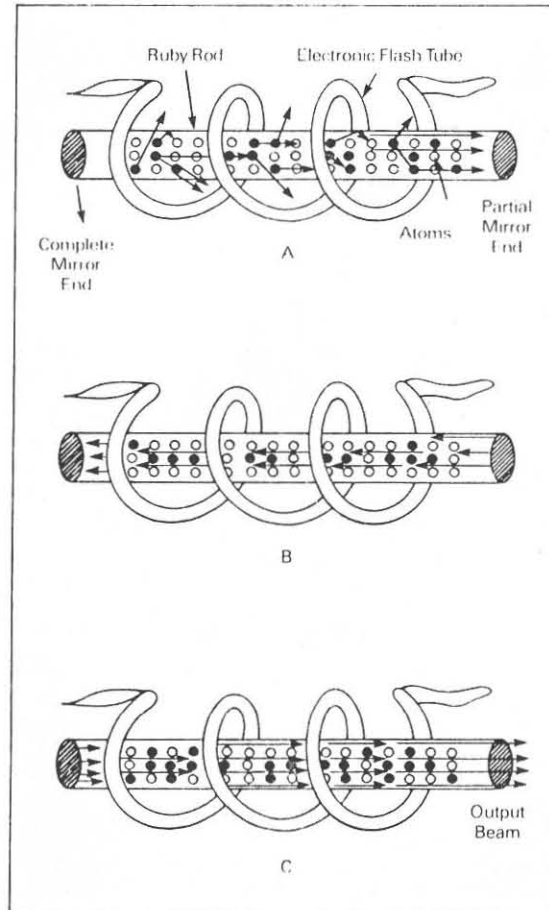


FIGURE : 9

: BASIC OPERATION OF RUBY LASER

Taken from : Stroebel, L.

Photographic Materials and Processes

p. 219.

The laser-machine will allow companies to send advertisements to magazines. This would simplify the task of advertising agencies.

It is very important for the advertising photographer to keep updated with the improvements of the equipment of his trade, to ensure that his work is up to standard.



DISCUSSION OF AUTHOR'S WORK

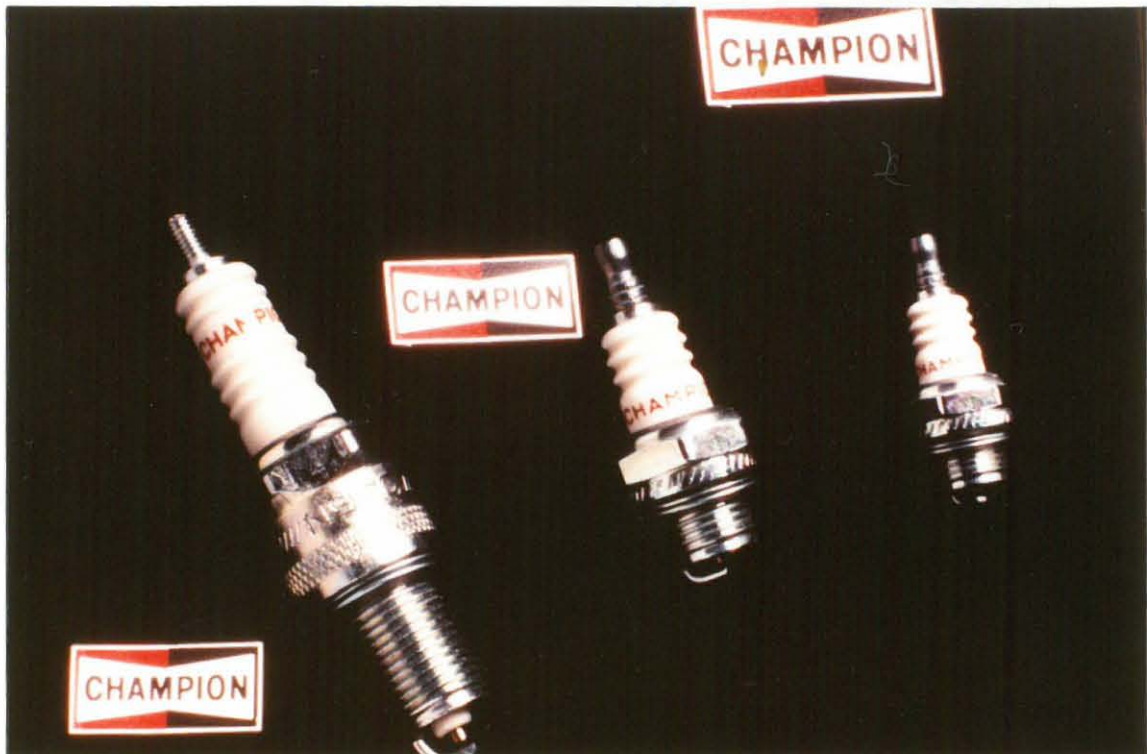


FIGURE 10

The photograph was taken with a Sinar 4 x 5 camera. Six exposures were taken, the camera adjusted with every exposure. A problem that may occur is that the objects might look as they float in mid-air, due to the fact that the background is black velvet. Fuji 100 ASA slide film was used.



FIGURE 11

Elegance and style are revealed in this figure. Fuji 160 ASA negative film was used. Soft lighting from the top was used, to add to the feeling of the photograph.

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THE PROPERTY
OF THE
02 AUG 1988
TECHNIKON
FREE STATE

TECHNIKON
PROJECT
1985-06-23
PROJECT NO. 198505
SERIALS UNIT 11

93/1767



FIGURE 12

In this photograph the author tried to emphasize on the texture and colour of the cosmetics. Soft, even lighting from the top was used. Fuji 160 ASA negative film.



FIGURE 13

The gun was placed on black tiles, with a burning cigarette bud inside to create the smoke, which was the biggest problem. Reflectors from the side and lighting from the top was used. 100 ASA Fujichrome film.



FIGURE 14

Simplicity can also advertise. AGFA 50 ASA Slidefilm.

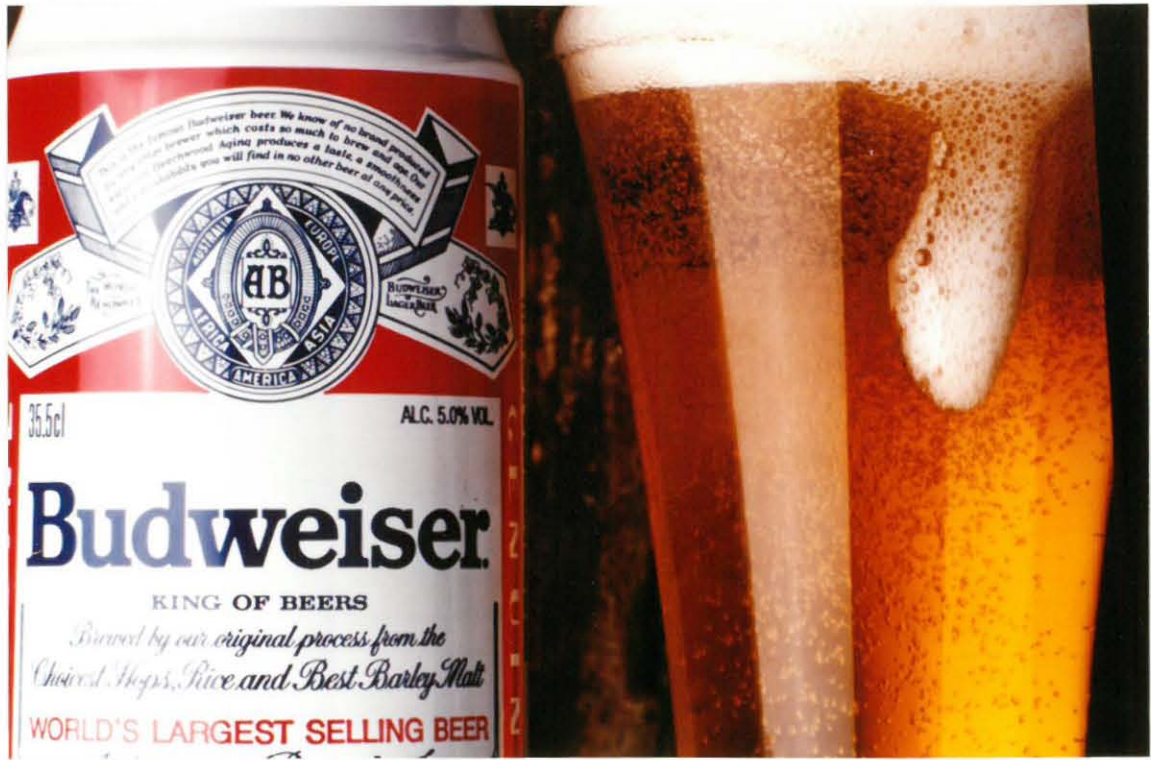


FIGURE 15

In this photograph frontal lighting was used. A reflector at the back of the glass helped to create the rich colour. As the beer was overflowing the picture was taken, it adds to the mood. Fuji 100 ASA slidefilm.



FIGURE 16

To capture the texture of the bread, soft frontal lighting was used. The wooden background also adds to the mood and overall colour of the photograph. AGFA 50 ASA slidefilm.

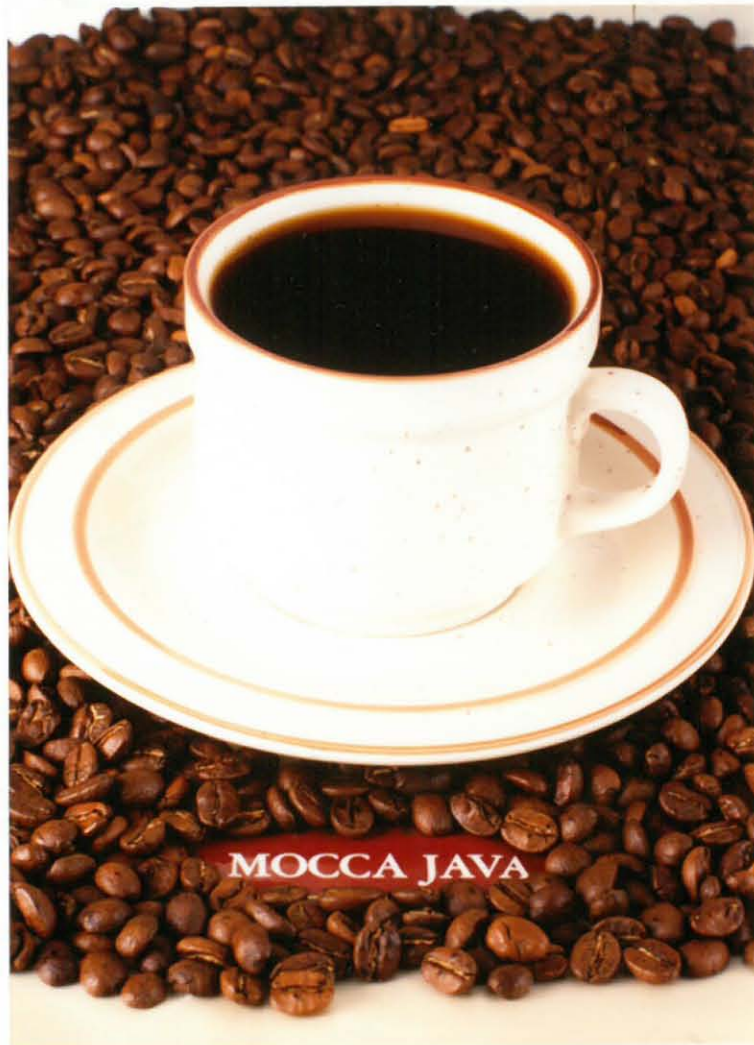


FIGURE 17



FIGURE 18



FIGURE 19



FIGURE 20



FIGURE 21

CONCLUSION

Although advertising photography is going through a lot of changes, the photographer will still be needed. Whether he is going to do his assignments on computer or with his 4 x 5 Sinar camera, he is still going to do the job.

The layout for a photographer might be more costly but then he will be able to do his work properly. Advertising will always be a leader because people must be informed and products must sell. If all the ethics, methods and rules are fulfilled, advertising can only be successful.

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