

CONCEPTUAL ADVERTISING PHOTOGRAPHY

BY

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CHAPTER 1

An introduction to advertising and its purpose in the business world.

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Visual communication is of the utmost importance in the market place. Product services and publications all depend on it, and photography is the most successful in the advertising area. Fig. 1.

"Advertising photography is commercial art: and commercial art is public communication" (Gary Perweiler p.2. Secrets of studio still life)

Commercial photography plays an important role in the displaying of mass-produced consumer goods which are often dull and uninteresting and calls for the creative edge of advertising photographers to inject the maximum visual interest possible. Advertising photography has established new standards of imaginative treatment to uninteresting objects. Fig. 2.

PURPOSE OF ADVERTISING PHOTOGRAPHY

Advertising photography is illustrative photography that embodies or expresses a predetermined idea. It is to sell its subject matter either literally by making the viewer want to purchase the product or indirectly by creating a positive attitude towards the activities presented and to introduce new products and organisations as prolifically strong, exciting and quality wise as possible (e.g. Introduction of Cellular phone systems)

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Photographic illustrations are used in more than just newspaper and magazine advertisements. They are a major part of catalogue's, brochures and promotional literature as well as posters.

In technique and application advertising is probably the most all encompassing area in the field of photography.

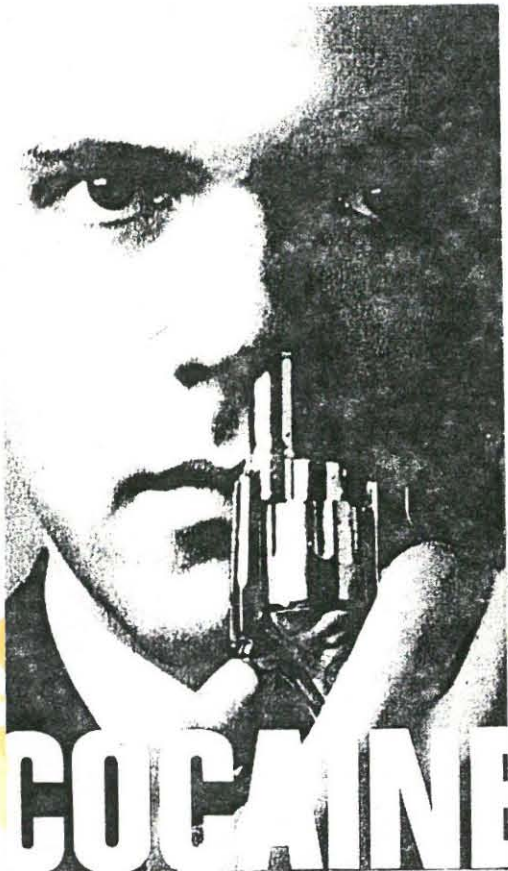


Fig.1

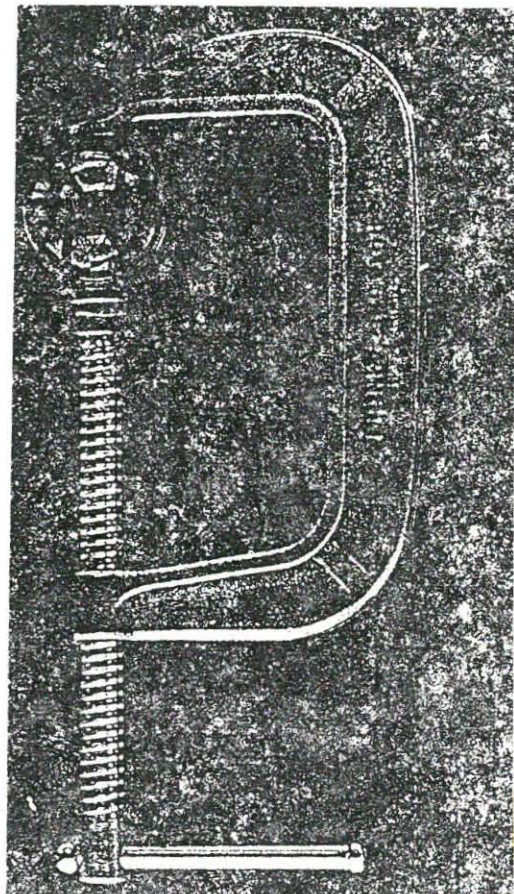


Fig.2

CHAPTER 2



THE HISTORY OF THE ORIGIN OF PHOTOGRAPHY AND ITS PROGRESS IN THE WORLD

Since the inventions of Louis Daguerre and Henry Fox Talbot had been announced in 1839, photography has evolved through \pm 150 years of existence. Its uses have been numerous and varied.

Photography gradually took over the main function of art - recording of factual visual information. Instead of having a portrait painted, people used the light of day to create the first photographs. It became possible to see first hand visuals of far away places and battles.

The Daguerreotype and later the Calotype process were the first step in the evolution of photography. Later followed by the gelatine emulsion in the 1880's making photography possible for everyone with much of the credit going to George Eastman and his Eastman Kodak company with its roll film.

The Eastman Kodak company knew very early who would be its main clientele and advertised accordingly, "A collection of these pictures may be made to furnish a pictorial history of life as it is lived by the owner, that will grow more valuable every day that passes." Encyclopedia of Practical Photography, p. 30, Kodak.

Much of the success of photographs depended on newspapers and magazines which kept people up to date with current happenings.

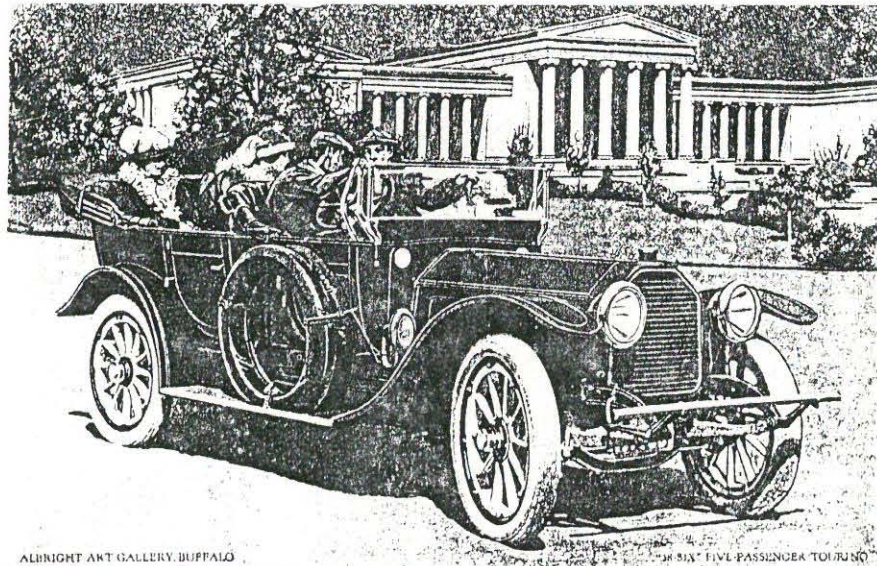
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These magazines and newspapers also formed a new employment for photographers in the 1920's - namely Advertising.

In 1842 the new profession of portrait photography took over from illustrators and painters and earning money with these photographs. E.g. Desderi's Carte Devistas 1854.

Advertisements with photographic images started appearing E.g. motorcars, cameras (Fig 3). Photographers started to specialise in commercial photography. After the First World War commercial photographic images were on the increase. Photographers had become the popular choice for illustration of advertising and other illustrations in books, posters and newspapers. Magazines like Queen and Nova of that era encouraged photographers to strive for bolder and more dramatic images. Publishing groups and advertising agencies started running their own photographic studios although freelances were still commissioned for important jobs.

Photography has taken over as the most popular and exciting medium for advertising with new development every day. (E.g. Digital computerised images.)



ALBRIGHT ART GALLERY, BUFFALO

"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

Fig.3 :THE PEERLESS SIX

Wells,W.Advertising

CHAPTER 3

A LOOK AT ADVERTISING AND IT'S APPLICATION WITH REFERENCE TO:

People who see the ad have to understand what the picture is about, or it won't promote the product. If you don't take chances with being creative you'll never learn anything new which means being very dull.

Artistic values influencing your works:

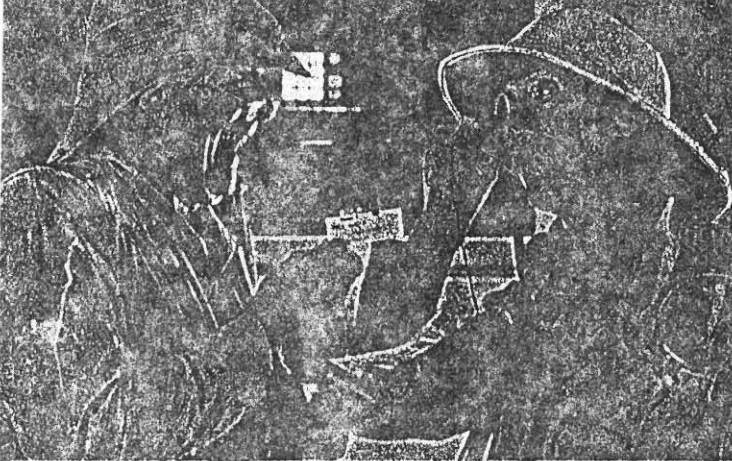
- Insight into your subject.
- How you handle compositional elements
- Your choice of complete artistic control or of working with a teams creative discussions.
- carefully creating a scene
- Personal visions
- Tenacity and a passion for perfection
- How you choose to use photographic tools.
- Emotions involved.

Logic and Visual appeal

To set a mood, the photograph must have a certain degree of logic. It should be simple enough to understand. Above all it should be visually pleasing to encourage the eye to linger. That does not mean Logic of picture need to be an everyday obvious one (Fig. 5)

Most ad illustration is comparatively simple. All elements in a picture should be there to make a contribution to the whole. The temptation to add extraneous material because of its appeal is ever present.

HELP-U CARD CONVENIENCE
YOU'LL FIND IT IN THE
MOST UNEXPECTED PLACES.



HELP-U
United

HELP-U CARD CONVENIENCE
At the United we believe in giving our customers the most convenient access to their money wherever they may be. That's why the United has the largest out-of-ATM network in South Africa. And (and) you, if you're in the most unexpected places.

MULTINET
NOW YOU'LL FIND US IN EVEN MORE UNEXPECTED PLACES. Now, that's Multinet. It's here you can use your United Help-U Card at Bukharaka's other machines, including at the Standard Bank, Volksbank and the Post Office. Just look for the Multinet sign.

United WE HELP YOU LIVE A BETTER LIFE

BBDO: Gotham and Gibson

Fig.5

Establishing the mood

Mood can alter the whole message of a photograph. It can invoke emotions of pleasure, death or danger and trust.

Colour and light are dominant factors in the establishment of mood. The photographer can influence these factors both while making the picture and in the darkroom. However as an advertising photograph it must do more than just be pleasing to the eye, it must have a clear message.

Colour plays an important role as well as level and contrast of overall lighting. In still-life photography the colour can be used to bring out the best of subject matter. In studio work colour demands a lot of attention. A straight forward solution is to match the colour throughout the picture. (e.g. all blues)

Colour matching is only one approach and surrounding hues can be chosen for aesthetic reasons - complementary or contrasting; or for their associations, colours can be selected to suggest certain qualities in the main subject (e.g. green suggest fresh, a useful quality in advertising).

- Lighting

Emphasis by light is one of photography's strongest devices. It can establish a dramatic mood giving the subject matter a strong boost with deep shadows and strong highlights. (E.g. Tools and Machinery) and balanced lighting for food, perfumes and softness to toiletries.

- Composition is governed by what is to be said. The background or the environment in which the photograph is set, can help with the important task of stopping the reader's eye as well as setting the mood and telling the story. Composition is of fundamental importance in still-life photography. Simplification is one way of solving certain design problems. (Where a lot of elements creates confusion and disorder). It can also give a total different kind of view point of your subject matter. Fig. 5.1/5.2.

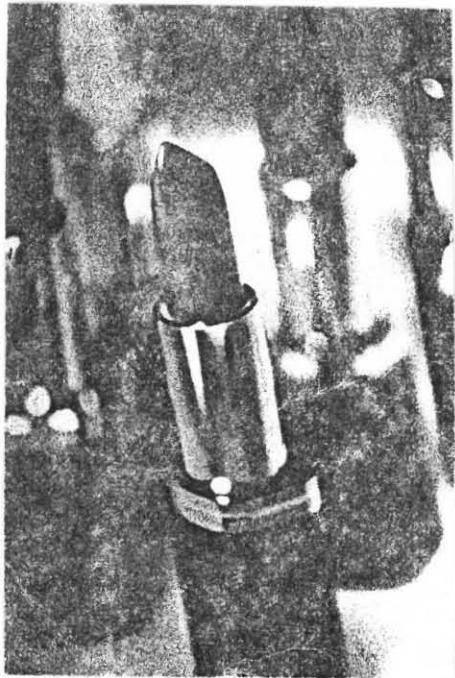


Fig.5.1

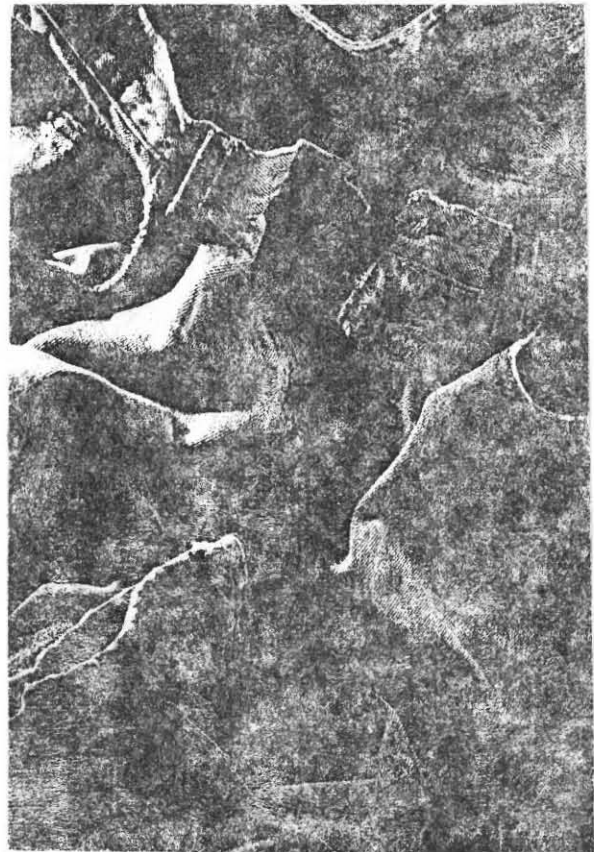


Fig.5.2.

CHAPTER 4

A DISCUSSION OF PHOTOGRAPHERS WORK IN GENERAL

I have come to enjoy the challenge of making an ordinary object into something more, something that draws the eyes attention as in most cases just for a few seconds. But still appreciated for the visual impact of it.

A lot of inspiration is to be gained from around us, as in books, magazines, posters and even illustrations.

At this particular time I don't really have any real mentor. But find there is something to appreciate in everyone's work even the most minor detail.

Here follows a few examples of work that I find to be very good.

LUMINANCE Fig. 6

Cardoza, Tony & Charlie Pizzarello.

This photograph draws your attention immediately with the luminance of the bottle and only then your eye starts moving to the other detail.

Although the rest is dark this detail really grabs your attention because of the contrast. The cap is also well lit and creates mood.

Maximum use of F-stop for sharpness.

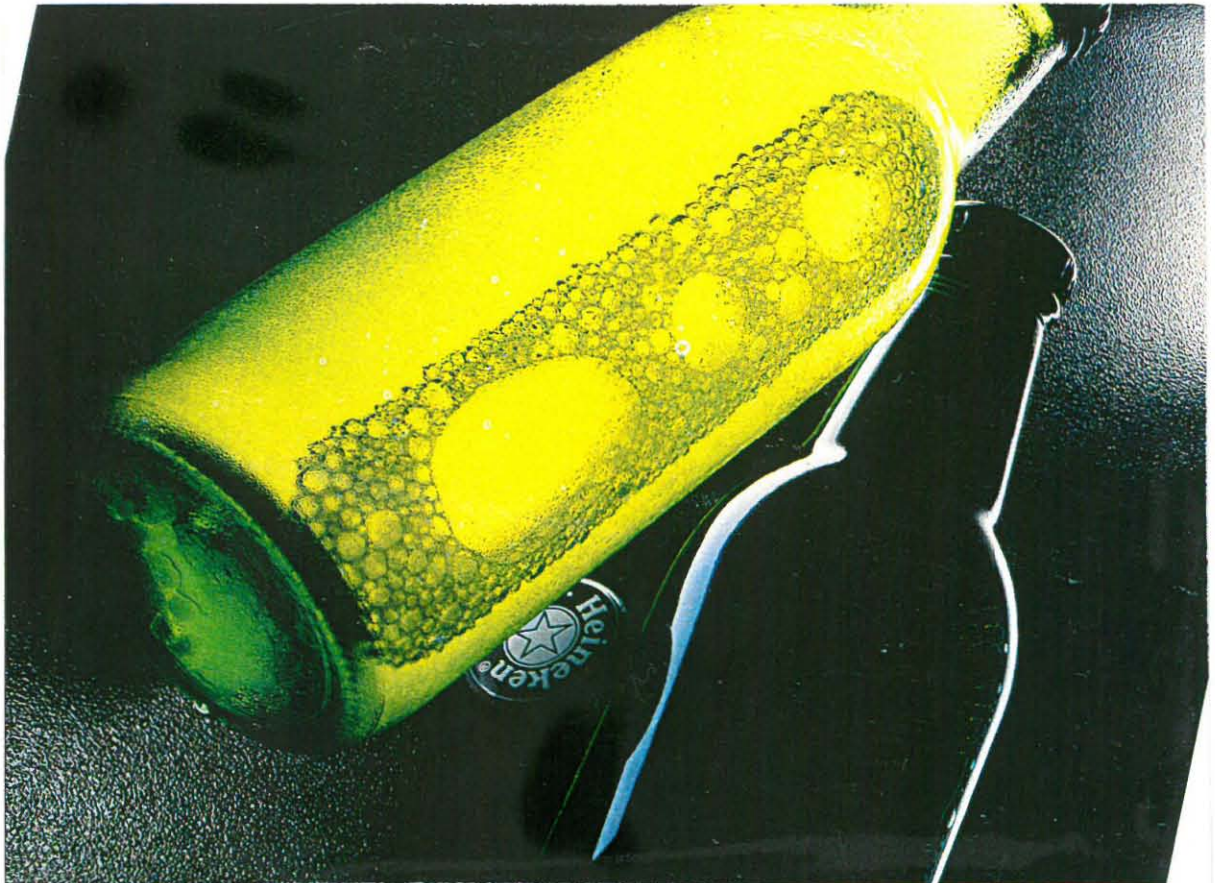
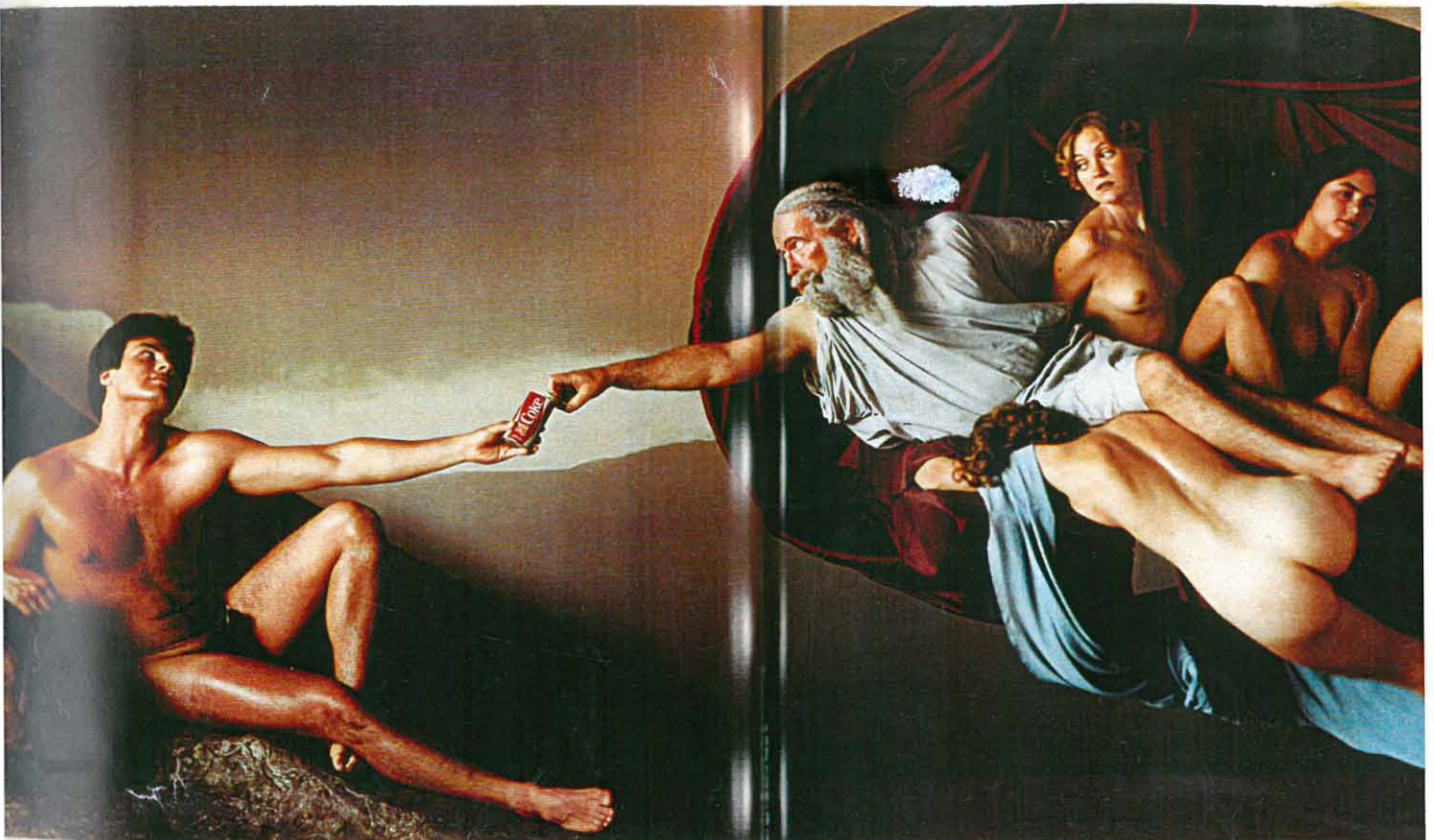


Fig.6

HUMOUR Fig. 7

GEORGE KAMPER

This photograph is not to my taste but I used it as a mere example of humour which can be very essential in advertising depending on the mood you wish to create.



HUMOUR WITH ANIMALS Fig. 6

SHIKI

This is a well known fact that the use of cute animals and humour sell products - but so often it becomes kitch. **THIS** is different - it proves that lighting does not always have to be spectacular to draw one's eye. The use of the mouse is very sensitive and humourous.

What a privileged **mouse** to have the last drop!!



MINIMALISM Fig. 8

HARUO WATABA

Another Heineken beer advertisement. But with a total different atmosphere.

This is not a typical beer advertisement - no glasses brimming over with beer - no strong sportsmen guzzling the beer. It has total different atmosphere.

You could call it abstract and very appealing (but will it sell beer?)
The colours are very rich and saturated. The foam just gives it that extra something.

This is minimalism in the true sense of the word.

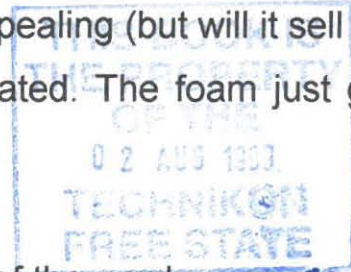




Fig. 9

CHAPTER 5

EQUIPMENT USED IN THE STUDIO

Large format view camera systems: Fig.10

- Two types 4 x 5 inch and 8 x 10 inch camera.

In the field of advertising the view camera system is essential because of its accurate focussing and immense quality of detail.

With only a limited range of very expensive lenses there is little that cannot be achieved within the studio with a view camera.

Lenses range from long lenses to very wide angle lenses. E.g. 360mm to 50mm with option between a minimum and a maximum aperture for depth of field.

With the view camera's movements you have an extraordinary amount of control over the image. The camera's back and front can be moved independently in a number of directions.

These movements can change the area of the scene recorded, change the most sharply focused subject plane, increase or decrease the depth of field and alter perspective and distort the subject matter, a useful contribution to any still-life photographer.

The size of the negative means that large prints show unique detail and tonal qualities. Clients often prefer larger negatives or transparencies.

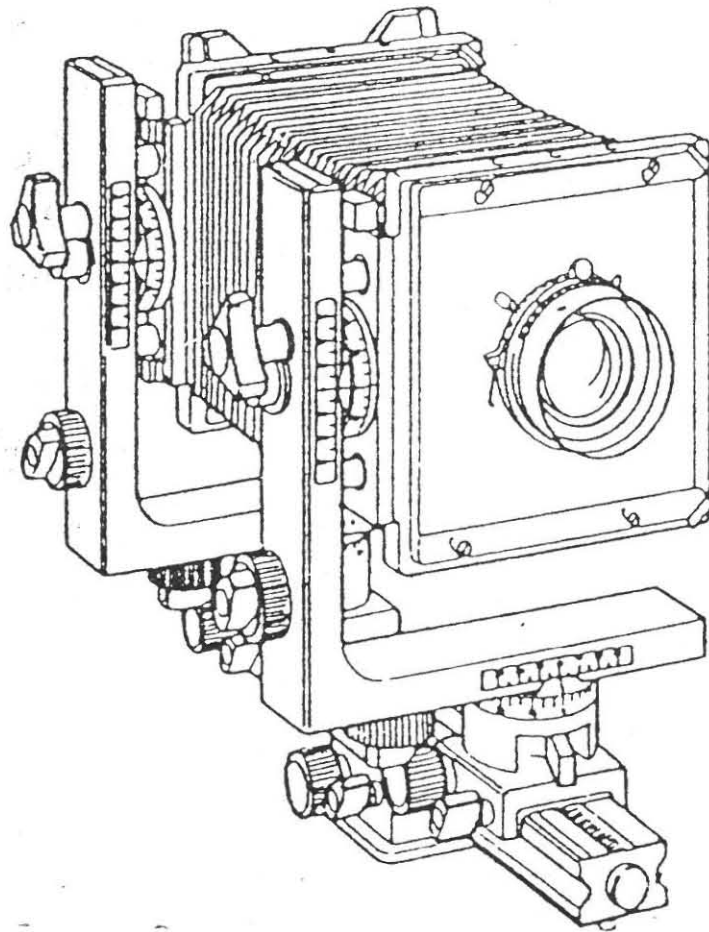


Fig 10 : 4 x 5 View Camera

Reason for this is as follows:

- It is easier to retouch
- Single shots can be more controlled with handling and processing
- There is a large range of photographic materials.

Although the equipment can be very expensive, careful planning elaborate preparation and a studied approach to your subject can cut costs.

Types of Lights used in Studio Fig. 10.1

- Photo floods: have a tungsten filament but produces more light than a conventional bulb of the same wattage. The light output is about 3200k or 3400k for use with tungsten films colour films or black-and-white. Bulbs are short lived.
- Quartz halogen bulbs: contain a gas that prolongs the life of the tungsten filament, are more expensive than photofloods but last longer and maintain constant colour temperature.
- Flash EQUIPMENT ranges from lights studio units that power multiple flashheads to units small enough to clip onto camera's.

Depending on it's housing these can be flood light, which spreads it beam of light over wide area or a spotlight, which has a lens in its housing to concentrate light into a focused beam. Spotlights are adjustable so light can be varied from narrow to

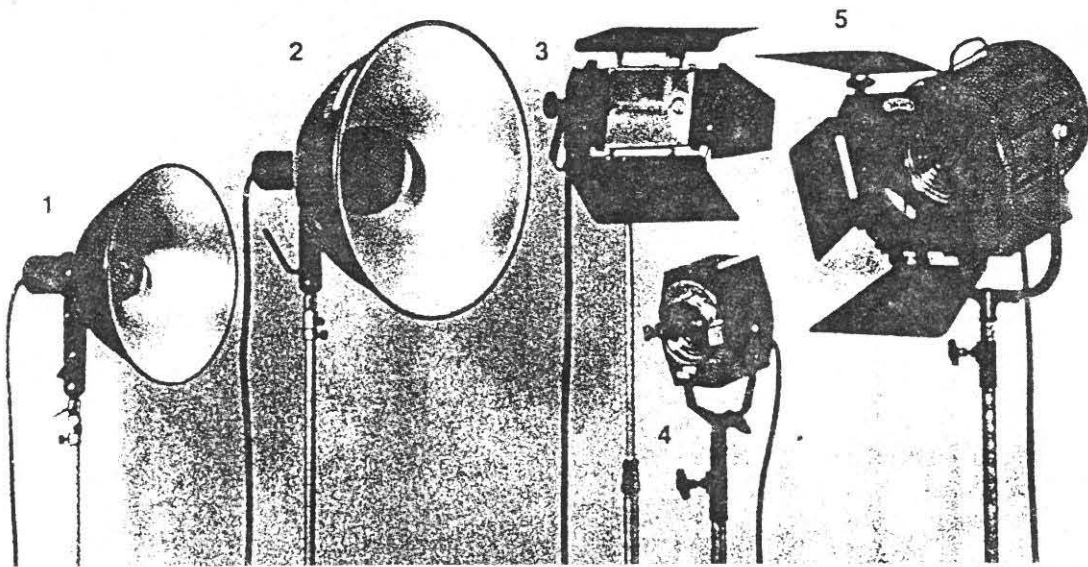


Fig.10.1 :types of lights

1.500-watt photoflood

2 1,000-watt photo flood

3.1,000-watt quarts floodlight with barn doors

4.200-watt spotlight

5.750-watt spotlight with barndoors

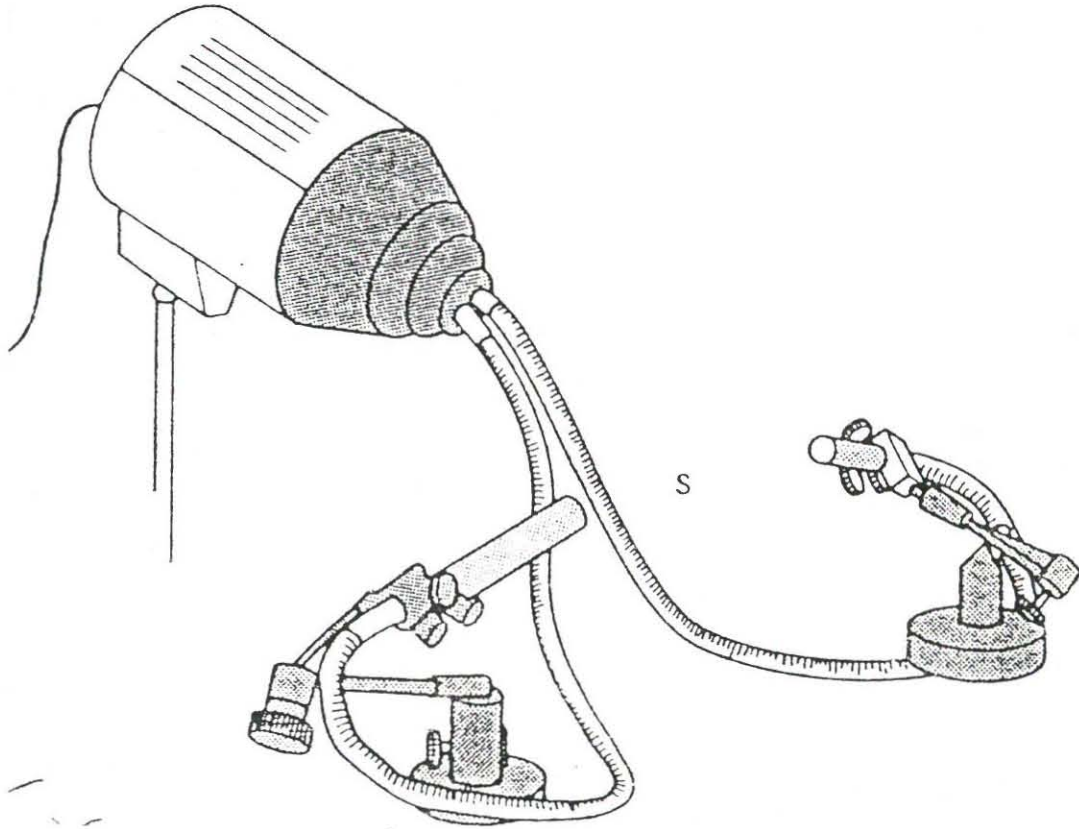


Fig.10.2:Fibre optics.

wide. A Fibre optic attachment is another accessory, useful for still-life, it pipes light from a Flash tube or low-power tungsten lamp into some difficult location. (Fig.10.2)

The flexible, stranded glass fibres duct the light without heat, very helpful for delicate subjects such as flowers and some foods.

Reflectors are a necessity as well as light control devices

- Bowl shaped reflectors: are used with photo lamps to concentrate the light and point it towards the subject.
- a Snoot narrows the beam of light used to highlight certain areas.
- a Reflectors can also be used to bounce light into shadow areas
 - for example a piece of white cardboard or styrofoam.
- An umbrella reflector is used on an main light to produce a wide diffused light. The light source is pointed away from subject into the umbrella, which then bounces a broad beam of light on the scene.

Umbrella reflectors come in various surfaces such as silvered for maximum reflectivity, soft white for more diffused light and gold to warm skin tones.

- Barn Doors are a pair or two pairs of black panels that mount on the front of a light source. These can be folded to block some of the illumination from the subject or light source.

Diffusers and filters

A diffusion screen - often translucent plastic - is placed in front of a light to soften it and make shadows less distinct. It must be heat resistant if used with tungsten bulbs.

A light box or soft box completely enclosed one or more lights and produces a soft even light.

A Tent is a translucent material that wraps around the subject instead of a light source. Lights are shined from the outside to give even illumination.

A filter holder mounted on front of light source accepts filters that changes the colour of the light diffusion screens that soften it or polarising screens that remove glare or reflections.

Supports for lights and other devices

- Light stands hold a lamp, reflector or other equipment in place.
- A crossarm or boom: attaches to a vertical stand to position a light at a distance from the stand.
Some are counter balanced to compensate for the weight of the light.

Background paper is another common accessory in a studio set-up, because backgrounds play an important role in any photographic set-up. It lends atmosphere and mood to subject matter.

CHAPTER 6

A discussion of the author's work

Original concepts play a major role in the competitive field of advertising. Through the following photographs the author would like to provide that through the use of colours, angles and special effects one can achieve originality.

Brief explanations would be given of each photograph as well; concerning technique; film process and lighting effects used.



1. **TITLE : GRAPETIZER**

The shot has a tantalizing look to it with the brilliance of the liquid in the glass and the minimum aperture used.

The composition is simple but effective.

Lighting set-up : consists of the soft boxes on the sides creating highlights and a third light shining through the glass at back.

The author used a 4 x 5 format camera with a 360mm lens to come in close giving more impact. The author made use of an aperture of F-22 stop for sharpness and fuzziness.

Film used: Fujichrome 100 ASA developed normally.



4 x 5
Tranny

2. **TITLE: DOUGLAS GREEN**

This is one of the author's favourite photographs.

While studying the object the author noticed that the product's name appeared on the rim at the bottom of the bottle and said author excited about trying to photograph it clearly.

Using a long lens of 360mm the author created a close-up abstract shot. You can really enjoy the contrast of the colours.

The lighting was done through the glass as well as a light on the red back drop and front of the bottle.

Film used: Fudjichrome 100 ASA developed normally in E6 process.

Again the author used a 4 x 5 with a maximum aperture of F-stop 64.



3. **TITLE : SPEEDO**

The author used a 4 x 5 with maximum depth of field.

The author enjoys the way the photo is cropped and coolness with the water drops. Also the reflections in the water.

Film used: Fujichrome 100 ASA developed normally.

Lighting: Set-up consists of big haze light from top and reflectors on sides.



4 x 5
Tranny

4. **TITLE: WINDHOEK LIGHT BEER**

The author feels that this is a good advertising shot. The brand name is clear and the colour of the beer is true.

The author used a 4 x 5 camera with a reasonable wide angle 90mm lens to create perspective and depth.

The shallow depth of field creates motion in the furthest bottle while the reflection really adds to the whole, giving it the feel of a conveyor belt in a factory finishing up with the end product.

Lighting set-up was fairly complicated. By placing a piece of black velvet in the middle of a haze light he created dramatic highlights in the bottles. A spotlight was used on the label and reflectors for the tops.

Composition and colours work really well.

Film used: Fujichrome 100 ASA developed in C41 process.
Pushing one stop.



4 x 5

5. **TITLE: POISON**

Using a 360mm long lens to come in really close for the abstract feel and making use of minimum depth of field the author's final image is quite successful.

Using just one spotlight from the back and placing pattern glass behind the bottle he ended up with a really exciting effect.

The colours are very elegant and feminine to the eye and the fuzziness gives it a very sophisticated atmosphere.

Film used: Fujichrome 100 ASA developed normally.



4 x 5
Negative.

6. **TITLE: YARDLEY**

The author likes to keep unnecessary elements out of his images whenever possible, as in this photograph.

The author enjoys the pureness and softness of this photograph immensely.

Lighting is from underneath and top with small reflectors for the highlighting of the name.

Film used; Fujichrome 100 ASA over exposed by 2½ stops + 1 stop magnification and developed in C41.



4 x 5

24

7. **TITLE: OPTICAL ALURE**

To get the reflection of the insignia the author made a cut-out and placed it in front of a haze light, the glasses were placed on tin foil for the distorted reflection effect and shot with a wide angle 75mm lens for extra distortion.

Shooting on tranny and developing normally he printed the image on normal colour paper resulting in a negative image with an unusual atmosphere.

Filmed used: Fujichrome 100 ASA.



4 x 5

8. **TITLE: ESP**

The angle of view really gives extra dimension to this photograph. Imagine rockets about to be launched.

The colours are really impressive with brilliant reds and blues.

Again the author made a cut-out but placed it underneath perspex with just the letters shining through. Using a spot to light the lipsticks from one side only for dramatic effect.

Film used: Fujichrome 100 ASA developed in C41 to enhance colours.



4 x 5

26

9. **TITLE: PHILIPS**

This was a pretty ordinary image and needed something extra to really give it punch.

Again the author printed the tranny on normal paper to enhance the image.

Setting up the shot the author wanted to let it look as if the light bulb just rolled out of its box and magically came to light. The author did this by drilling a hole through the wood and connecting the wires to the bulb.

The exposure was quite difficult since, the author had to take ambient and flash readings.

The author used a 4 x 5 with a 90mm wide angle lens at maximum aperture of F-45.

Film used: Fujichrome 100 ASA developed normally.



4 x 5

10. **TITLE: VIN DOUX**

A fair attempt at a glass shot unfortunately there's not enough detail on the upper part of the bottle.

The author likes the way the glass is completely out of focus done with a minimum depth of field F stop 8.

Film used: Fujichrome 100 ASA developed in C41.



4 x 5

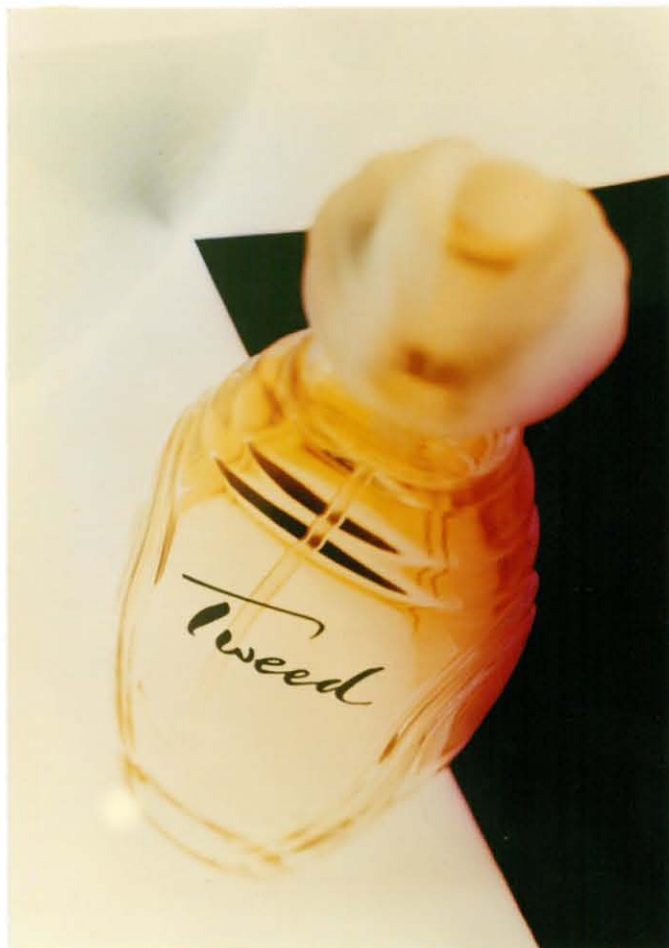
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11. **TITLE: TWEED**

Using a light from underneath with a minimum aperture of F11 as well as over exposing with two stops and magnification with the result of having just the name in focus. The plastic pipe isn't so distracting any more.

With a red filter over the one light the image has been enhanced considerable.

Film used: C41 negative developed in C41 process. Push $\frac{1}{2}$ stop.



4 x 5

29

12. **TITLE: DIET COKE**

Another favourite of the author because of its impact and brilliant colour.

Shot on a 4 x 5 with a 50mm wide angle lens through glass with a big haze light as part of the image. Another haze light from the side to prevent silhouettes.

The author did two exposures on the same slide at different F-stops to create a motion effect and then printed the slide as negative. The author then made a contact print of the negative to get a positive ending up with a vibrant image.



4 x 5

CONCLUSION

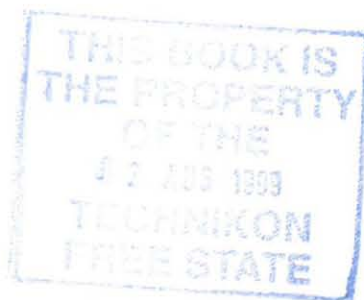
CONCLUSION

In the very competitive field of advertising, photography plays an indispensable role. In the photographic advertisement, visual conception is the very essence. It is the primal presentation of the product in itself. To achieve this optimum skill of representation; the photographer of today has to his disposal, state of the art equipment and a wealth of information. In the final analysis the decisive factor is the skilful eye of the photographer.

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