

ADVERTISING PHOTOGRAPHY

by

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TECHNIKON FREE STATE

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A. List of Illustrations:

- i. Advertisement by Edward Steichen
- ii. Advertisement by Edward Steichen
- iii. ‘Hurray, the butter is finished!’ by
John Heartfield
- iv. Advertisement for Coca-Cola by
Underwood & Underwood
- v. Advertisement for Eternity Jewellery by
Hiro

B. List of Author’s work:

- vi. Absolut vodka I
- vii. Absolut vodka II
- viii. Absolut vodka III
- ix. Jaipur, Boucheron
- x. Olmeca Tequila
- xi. Chloe, Narcisse
- xii. Dune
- xiii. New West
- xiv. 5th Avenue
- xv. Millennium
- xvi. Courvoisier Cognac

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“About the simplest rule I know of, in making photographs for advertisements, is to get the picture so that it tells a story so that, ‘He who runs may read.’ In other words, it must tell the story at a glance and tell it strongly so as to make an impression.”

L.G. Rose, *The Commercial Photographer*, 1920.

INTRODUCTION

Commercial photographs have the ability to describe, to convey atmosphere, to entertain, to make an artistic statement and to sell a product. Even though the reality of the image might be an idealised fantasy, it is a photograph, so it must be real!

Advertising photography is about creating these images to sell products or services, through appealing to the target group that the advertising campaign is aimed at. It can also be used in creating positive attitudes towards new concepts, campaigns, and companies. Photographic advertisements are used as visual persuasion, in stead of written or spoken words. In a country like South Africa with as much as eleven official languages, a visual advertisement is therefor not limited to specific language groups.

Clients depend on advertising photographers to create flawless, creative, innovative and effective images of their preconceived ideas - an image with all these qualities is bound to sell what the client is presenting.

CHAPTER 1

1 PURPOSE OF STUDY

Still life photography is , in many ways, the bread and butter work for an advertising agency, whether it is simple black and white press advertising or large, glossy posters for display on billboards(Marshall 1989:40).

The purpose of the author's study is to create visual images that would be saleable in the competitive world of advertising photography. Through doing this he hopes to create a portfolio of high standard that could be presented as proof of artistic as well as photographic competence. He plans to use a 4x5 inch view camera, for optimum quality results. He plans to utilise creative lighting techniques such as combining tungsten and flash light with the use of daylight balanced sheet film, a process known as "painting with light". The author also wishes to utilise computer equipment to create digitally altered images. The author believes that it is of great importance to keep up with technological advance and its applications in photography.

CHAPTER 2

2.1 BRIEF HISTORY OF ADVERTISING

Spoken announcements - advertisements, can probably be traced back to public cries in ancient Egypt. In the fifteenth century, printed advertisements began to appear. Over time images produced by varying techniques, like woodcuts and mezzotints were introduced to the advertising world and, by the beginning of the nineteenth century, lithography furnished illustrations in even greater detail for publication in newspapers, magazines, and on posters. By the end of the previous century journals were filled with pictorial advertising and the streets of large cities were papered with multi-coloured affiches announcing everything from pure soap to less than pure entertainment in dance halls (Sobieszek 1988:16).

At first, at the appearance of photography in the 1830's it had little effect on the world of advertising. This was due to the fact that reproducing photographs was not cost-effective. With the invention of the halftone process in the 1880's photographic images became economically compatible with type and letterpress printing, and could then be included in advertising. From 1890 to the 1920's photography's place in advertising steadily advanced, and in 1923 a survey found that the use of photographic advertisements in papers and magazines had risen to 20% by 1910 (Sobieszek 1988:20). In 1996 the greatest percentage of advertisements consisting of visual images make use of photographic or digitally altered photographic images.

2.2 THE EARLY YEARS OF ADVERTISING

Edward Steichen studied art in Paris and New York between 1900 and 1914. In 1902 he cofounded the Photo-Secession. He became famous for fashion and portrait photography. Included is two of his advertising photographs. (Fig. I & II)

A better known image is that of John Heartfield titled "Hurray, the butter is finished!" He studied art at the Kunstgewerbeschule, Berlin-Charlottenberg between 1912 and 1914. He helped in founding the Dada group in Berlin in 1918. (Fig. III)

One of the older advertising campaigns that has survived many years of change as well as a great deal of competition is that of Coca-Cola. Included is a advertisement done by Underwood & Underwood. This company was begun by Elmer J. Underwood and his brother, Bert E. Underwood, in Ottawa, Kansas, USA, in 1882. Established to produce stereoscopic photographs, the firm's activities extended to the West Coast by 1884. After

1886 offices opened in Baltimore, Toronto, New York, Chicago, and abroad. By 1896 they were also producing news photographs for periodicals. In 1914 they added portrait and commercial departments. In 1931 the company was reorganised into four separate corporations. (Fig. IV)

A more well known photographer is the Japanese born Yasuhiro Wakabayashi, known as Hiro. He studied with Alexey Brodovitch at the New School for Social Research in New York between 1954 and 1955. He was Richard Avedon's assistant from 1956 and was a partner in the Avedon Studio until 1971. Hiro became known for his unique usage of neon and fluorescent light which he also applied in his fashion photography. He was a staff photographer for Harper's Bazaar from 1966 until 1974. His numerous list of clients include Chanel, Inc., Revlon, Inc., Hanae Mori, Inc., and Tiffany & Co. (Fig. V)

2.3 TECHNOLOGICAL ADVANCE

A whole new vocabulary is starting to enter the world of photography, with terms like "image grabbing", "24 bit TIFF", "pixel cloning" and "digital darkroom" being used increasingly in the press, often by people who do not fully understand their meaning. Photography is undergoing a revolution, as profound as when glass plates were replaced by acetate film. No longer are photographers reliant on darkrooms, and often poisonous chemicals to process their films. Images can now be recorded in digital form using conventional cameras fitted with special backs containing electronic silicon chips rather than film. Those images can be stored in electronic form, loaded into a computer where they can be enhanced, manipulated or analysed, transmitted down telephone lines or by satellite, and output directly to printing plates, or high quality paper printers. There is no fundamental change in the way pictures are taken - photographers still need the skills of lighting and composition, but they now have far greater control over the image. By the same token their role is changing; no longer are they just the photographer - they may be required to transmit the image via a computer, or produce the colour separations necessary for 4 colour printing. The barriers between printer, photographer and designer are becoming more blurred (Davies 1994:1).

The photographic process used today is essentially the same, though greatly improved, from that invented by William Henry Fox Talbot in the 1830's. Film emulsion, in the form of silver halide crystals and gelatine is coated onto acetate sheets or rolls. These are exposed in a camera for a specific period of time, where a latent image forms. This contains all the information necessary to produce an image, but requires processing before it can be seen. The development stage amplifies the latent image, and converts the exposed silver

halide crystals into metallic silver. The unexposed silver halide crystals are removed through the fixation process, leaving a permanent image. During the development stage, colour dyes can be formed to produce full colour images, or different developers may be used to produce different effects of graininess or contrast. Black&White or colour negatives need then to be printed onto photographic paper, which undergoes a similar exposure and development routine as the film.

These stages of exposure, development and printing are similar to the electronic imaging process(Davies 1994:1). Electronic cameras can be used to 'capture' the image, which is stored on a magnetic disc or other medium. The image is loaded into a computer in digital form where it may be processed. Using the computer the image can be enhanced or manipulated. Contrast, brightness and colour can also be modified. The image can then be put out to film, or on paper or other forms of hard copy.

Electronic cameras are not the only way in which digital images can be produced. Conventional 'silver' images can be 'scanned' and the resultant digital information transferred into a computer.

Digital imaging has many advantages over conventional photography. Changes can be made to images before they are printed, thus reducing the cost of paper. The need for instant film materials like Polaroid can be removed, and images can be transmitted rapidly by telephone lines or satellite links. Electronic image distribution could become one of the most fundamental changes in the photographic and publishing industries this century.

Electronic cameras can eliminate colour temperature problems, and unwanted images can be deleted to make way for others. Most of the chemical waste can be eliminated.

Over the last few years the quality of digital images has improved to such an extent that it is suitable for the front cover of an A4 glossy magazine, and would be virtually indistinguishable from film images. In the case of newspaper reproduction, the quality from digital cameras is more than adequate for successful reproduction(Davies 1994:3).

Digital imaging might merge the traditional roles of graphic designers, photographers, retouchers and printers, but the traditional skills of the photographer will not change. Studio photographers will still need to be experts at lighting, and sports photographers at exposing at the decisive moment.

With all these rapid developments in digital imaging, people are naturally wondering how long conventional silver-based film will still be in use.

Conventional film relies on silver, which is an expensive precious metal. Huge amounts of chemicals, which are potentially dangerous and polluting, are consumed in production and processing of this film. Film, however, is capable of recording huge amounts of information, with excellent degrees of sharpness and colour definition. A slow speed, fine grain transparency can record a phenomenal amount of information. To achieve approximately the same amount of information digitally would require about 18 million pixels, giving a file size of around 72 Mb(Davies 1994:111). This takes up far more space, and costs far more than a piece of 35mm film. It is therefore very likely that conventional film will continue to be used for a variety of purposes in the foreseeable future.

Fuji have been quoted as predicting the death of silver film within 15 years for still photography within the amateur market. US military organisations expect to ban all wet photographic processes by the end of the decade. These predictions are obviously depend upon the development of new digital cameras, with such factors as price, quality and ease of use all affecting the market(Davies 1994:111).

CHAPTER 3

3.1 ADVERTISING BEVERAGES

Photographing wine and other drinks in bottles and glasses require a special approach, because you are concerned with both the liquid and its container(Marshall 1989:58).

Most bottles and glasses have reflective surfaces, and have very particular lighting needs, which often differ from the light needed for the liquid it contains. Beverages also vary in light transmittance - white wine is obviously more transparent than red wine. A greater volume of the same liquid often appears darker. A heavy red wine in a bottle is virtually impossible to see through.

The most effective way of showing the colour of a transparent drink is to use backlighting, either direct or reflected light. This will show the colour and transparency of the liquid, but make a silhouette out of the container. Backlighting also causes the edge of the surface the drink is placed on to be defined quite clearly.

When using backlighting, the edges of a glass can be more clearly defined by placing sheets of black cardboard fairly close to either sides of the glass.

To clearly show the product label, more conventional methods of lighting is sometimes needed. A clear way to define the shape of a bottle is to light it from one or both sides, using an area light, large or close enough to form a continuous band or panel of light to be seen reflected in the bottle from top to bottom.

Some drinks come in fairly dark bottles, often brown or green, which makes the liquid difficult to see. an easier way to show the liquid in such cases is to pour some of it in to an appropriate glass, standing by the side of the bottle, and then composing an eye pleasing still life.

Reflections from glass objects can enhance the final picture. As a rule, reflections of a light source in a glass look better when they are large, even and have a simple, regular shape, and diffusion with a large, translucent sheet of, say, Perspex or Plexiglas, is, therefor, standard practice(Marshall 1989:60). The reflection can be given the appearance of a real window by placing vertical and horizontal strips of black tape on the translucent sheet to imitate window-pane dividers.

Another way to show the clarity and colour of a liquid is to use a small mirror or piece of foil placed behind the bottle or glass so that the main light

is reflected. The reflector should be placed so that the entire volume is brightly lit, but the reflector should not be visible.

3.2 ADVERTISING COSMETICS

When advertising cosmetics, one of the most important goals is to convey the product image in an appropriate, and attractive way. When working, like the author has done, without being briefed on product image, etc. it depends on personal interpretation and then trying to create the preconceived image.

Your basic planning of the photograph will start by first of all looking at the product itself. What does the packaging look like? Also keep the product name in mind - one would for instance try to create a feminine setting when advertising something like the 'Narcisse'(Fig.XI). Including the actual Narcisse flowers in the foreground and lighting them appropriately, was the key to the success of this photograph as a very flattering and feminine woman's perfume advertisement.

Another important goal of the photographer is to convey a sense of quality, regardless of the price of the cosmetic product. Whether you are photographing a cheap bottle of nail polish, or a very expensive creation by Calvin Klein, the same photographic skills and technical competence is required to successfully complete the task.

Other very important considerations when photographing cosmetics are highlights and reflections on the often highly reflective materials used in the cosmetic product's packaging.

The main goal to be achieved through correct lighting is to reproduce the colour, reflectiveness and texture of the different materials used in some of the very intricate perfume bottle designs. Often the most appropriate light source is a softbox or lightbank which can be moved closer or further from the bottle. Direct, undiffused light sources cause 'hot spots' in reflective materials. 'Hot spots' are commonly disliked in advertising photography, unless it enhances the photographic image. 'Hot spots' can be utilised to enhance your image by applying creative filters such as diffractors.

When doing close-up work of highly reflective surfaces, a light tent can sometimes be the only solution to a tricky lighting problem. The light tent has a hole through which the camera lens protrudes, and is therefore the only unwanted element that can be reflected on the surface of the product. Black strips are often used on the sides of the light tent to reveal textures and curves of the product that can be lost due to the pure clean surface of the light tent.

CHAPTER 4

4.1 THE AUTHOR'S APPROACH TO ADVERTISING PHOTOGRAPHY

In approaching an advertisement for a specific product you first of all need an initial concept. With your initial concept in mind, you start planning your image. Although drawing a scamp might be helpful as a start, you often end up composing a photograph through the lens to achieve the most satisfying balance. During the planning of the photograph there are many factors you need to keep in mind.

First of all you would look at the shape, size and the material the product is made of. For instance, a wine advertisement would probably consist of at least the wine bottle and probably a glass, and would be approached totally different to a carton of dishwashing detergent.

A second factor to keep in mind would be the image of the product you would want to convey. Different lighting techniques can create different atmosphere in a photograph which in turn can create a stylish, or on the other hand a more lively and colourful product image. Product image is mainly aimed at attracting the attention of the target group.

When doing advertising you often try to obtain maximum depth of field. For this reason the light sources sometimes need to be placed fairly close to the product you are photographing. This is why you would use the correct focal length lens so that there could be no way in which the camera itself could obstruct light from reaching the subject.

Two other factors that could sound unlikely are obstructions in front of the lens when the shutter is triggered. Watch your hands, fingers, hair, and sleeves! The thin black flash synchronisation cord which is attached to both the camera lens and the flash powerpack easily dangles in front of the lens when shooting at an angle, and is not always visible through the ground glass focusing screen, but will leave a very distinctive and distracting line on your resulting image.

Professional food photographer, Arthur Beck believes in using only one light source and the occasional reflector (Salomon 1987:42), but the author believes that whatever kind of lighting works with a certain subject, works. No two shoots are the same and the same goes for the lighting. The objective is to make the product look its best, and the lighting is done accordingly.

When doing 4x5 inch work, composition is crucial and even moreso in advertising. Composition includes the use of colour, hue, line, tint, shadow, and ordering of space.

4.2 EQUIPMENT USED BY THE AUTHOR

- Sinar 4x5 inch view camera, and lenses including 75mm through to 360mm.
- Broncolor impact 21 as well as Broncolor impact 41 flash heads.
- Elinchrom 2000, 3000, and 4000 studio flash heads.
- Elinchrom studio power pack.
- Additional lighting equipment like snoots, diffusers, reflectors, gels, etc.
- Calcu-Flash S digital flash meter.
- Broncolor digital flash meter.
- Manfrotto tri-pods and light stands.
- Small household torch light.

4.2.1 ADVANTAGES OF THE 4X5 INCH VIEW CAMERA

Large format view cameras are a vital tool of the professional advertising photographer, and they have numerous advantages over smaller format cameras.

A large format camera is one that uses film sizes between 9x12 and 18x24cm and between 4x5 and 8x10 inches. The large format camera is essentially a single-shot camera. A single picture naturally needs more elaborate preparation, and this counts as a very important advantage, as more time will be spent on creating a well planned and well executed photograph.

Probably the most important and unique advantage mentioned are the camera movements of both the front and back standards of the camera. These camera movements enable the photographer to control depth of field as well as perspective. More than one focusing point can also be attained through utilising the camera movements.

The fairly big groundglass focusing screen of the camera has many advantages. It enables the photographer to see exactly what the composition looks like, even when camera movements have been incorporated. Being able to view the image with both eyes enables the photographer to focus more sharply and with greater ease.

The large resulting negatives or transparencies have numerous advantages. Editors and engravers often prefer large colour transparencies, even where the quality of a smaller image may be as good. Planning of a layout is made more simple and easy through the use of large-format film. Large-format film also makes the job of retouching a lot easier and more successful. When a great number of prints are needed, direct contact prints from a large-format original negative eliminates the need for an intermediate negative and reduces light scatter during enlarging, which often delivers better print quality. Large-format negatives also tolerate minor focusing errors, slight definition losses,



mechanical and other flaws such as scratches, dust, etc. which are magnified less during enlarging.

Finally, a far greater emulsion range is available in sheet film than in roll film form, and includes copying and graphic art materials.

In terms of image quality and definition, the large picture format offers immense detail and meticulous high quality, which is unchallenged by any other format.

4.3 DISCUSSION OF AUTHORS WORK

ABSOLUT VODKA I, II, & III

The author was inspired to try his hand at ABSOLUT advertisements after reading about the tremendously successful and prestigious advertising campaign for ABSOLUT VODKA, headed by advertising photographer Steve Bronstein. In the earlier days of advertising Absolut vodka the bottle was used as the main visual element, using different ways of lighting and compositions, together with clever headlines - for instance putting a halo over the bottle, and a humorous two-word headline, ' Absolut Perfection'. Steve Bronstein went with this approach for a while, but got tired of using only the bottle in the advertisements. But, by this time the brand was so well known, that the photographer felt that he could afford to use only the well recognised Absolut shape. Bronstein then started photographing model sets in the studio and had to make them look absolutely real. He claimed that camera placing and lighting needed greater attention than ever, especially when the shot was supposed to be of something in the open. The author was truly inspired by the resulting success of the advertisements done by Steve Bronstein, as the sales of Absolut vodka in the United States of America rose from only 15,000 cases in 1979 to 3,000,000 by the end of 1994, earning a total of 650 million Dollars.

The author approached his Absolut advertisements in very much the same way as Steve Bronstein did in the early days of the Absolut campaign. All Absolut vodka advertisements' success depend on product recognition. The author therefor wanted to show the very well known shape of the Absolut vodka bottle, in a simple, but effective way.

Absolut vodka I (Fig. VI)

A studio flash head, an Elinchrom 3000, fitted with a snoot, was covered with a deep red gel, and placed directly behind the bottle, immediately drawing the viewers attention to the product name printed on the bottle. A second light source was introduced to reveal the smooth round shape of the bottle, as well as to create the white highlight in the silver bottle cap. An Elinchrom 2000 was used for this purpose.

f/11 1/125 s, Agfachrome 100

Absolut vodka II (Fig. VII)

A piece of glass was rested over an Elinchrom 3000, which was placed on the floor, facing upwards. The lightsource was covered by a piece of black plastic in which two round holes had been cut. A round reflector was placed on one of the holes to make the area of the light spread out more. The bottle of Absolut vodka was then placed horizontally onto the piece of glass. The horizontal placing of the bottle created the visible bubble in the liquid. The bottle was positioned in such a way that the hole with the reflector on, light up the area of the product name, while the smaller hole light the bottom part of the bottle, which would otherwise have gone completely dark.

f/16 1/125 s, Agfachrome 100

Absolut vodka III (Fig. VIII)

In this photograph two light sources were once again used to create the desired effect. One light source was covered with a deep red gel, while the other was left to produce white light. A piece of highly reflective material, with vertical black strips on, was placed behind the bottle. The bottle and background was light from either sides, and the red and white light was reflected by the background, creating a visually interesting and pleasing effect.

f/16 1/125 s, Agfachrome 100



JAIPUR by BOUCHERON (Fig. IX)

This was one of the more time consuming and difficult advertisements in the author's script.

No direct light was shone onto the perfume bottle - only reflected light was used through bouncing it off Polystyrene boards set up around the bottle. A thin blue gel was introduced to compliment the gold in the bottle.

After many flash meter readings had been taken and taken again, the final exposure was accurately calculated, and the exposure was done on Agfachrome 100.

At the completion of the processing of the film the author noticed a visible fingerprint on the golden cap of the bottle. As defects like this are unacceptable in advertising, the problem had to be solved, either through a retake, or through the use of digital imaging. The latter seemed the better choice, as gaining experience in digital imaging seems extremely valuable in our time of digital imagery explosion. The few unpleasant areas in the photograph was subsequently rectified through incorporating the "Adobe Photoshop" program.

The final image was reproduced using a dye supplementary printer.

f/8 1/125 s, Agfachrome 100

OLMECA TEQUILA (Fig. X)

In this colourful rendition of an Olmeca Tequila bottle, bright, contrasting colours were used as a compositional device. The rough texture of the bottle as well as that of the background, also served as part of the composition.

A 75 mm lens as well as the 4x5 inch camera movements were incorporated to create this extended perspective of the rather square bottle of Olmeca Tequila. Lighting was done with the Broncolor 21 and Broncolor 41 flash heads.

f/8 1/125 s, Agfachrome 100

CHLOE, NARCISSE (Fig. XI)

Concentrating on the aesthetic value of the design of this beautiful bottle lead to creating a very gentle, feminine image that fits the product image perfectly.

The perfume bottle was placed on a Polystyrene board, with a lightsource placed directly under the bottle. A second lightsource was introduced on the left side of the bottle. Due to the reflectiveness of the product name on the bottle it had to be light by using a polystyrene reflector, which was placed as close as possible to the front of the bottle.

The apparent incandescence of the bottle top was created by doing a time exposure while lighting the top with a normal household torch light for approximately ten seconds.

f/11 1/125 s, Agfachrome 100



DUNE (Fig. XII)

The peaceful and serene atmosphere captured in this photograph was created by the subtle use of colour.

The perfume bottle was placed on a piece of reflective peach coloured material, which also formed the backdrop. The bottle was light from the bottom as well as from the left hand side. The bottom light was used to create the symmetrical highlight on the bottle face and the side light was mainly used to light the background.

A fairly shallow depth of field was required, because the texture of the material would be distracting if it were critically in focus.

f/8 1/125 s, Agfachrome 100

NEW WEST (Fig. XIII)

To create this interesting image a double exposure was made. The first exposure was done of the bottle completely out of focus. A piece of black card was placed over the greatest part of the bottle during the first exposure to leave a piece of 'unexposed' film for the second exposure. The first exposure was backlight by an Elinchrom 3000 flash head.

To create the incandescent appearance of the bottle, the second exposure, with the bottle in focus, was backlight by a small household tungsten torch light. An exposure of approximately 7 seconds was used.

Exposure #1: f/5.6 1/125 s

Exposure #2: f/11 7 s

Agfachrome 100

5th AVENUE (Fig. XIV)

A classy, and elegant atmosphere was created to advertise this very stylish looking perfume. A very minimalistic approach was adopted as nothing should distract or compete with the bottle of perfume which is the focal point in the photograph. The bottle was placed on a piece of golden mounting board, and an infinity curve was created. An Elinchrom 2000 flash head fitted with a soft box, was used to light the product name, as well as to create the bright reflection in the golden bottle cap. Another lightsource, an Elinchrom 3000, fitted with a snoot, was placed to the left top of the bottle. The light was placed close to the bottle of perfume to create a spotlight effect.

f/16 1/125 s, Afgachrome 100

MILLENNIUM (Fig. XV)

In this advertisement, the author tried to create a futuristic looking image. The use of minimal colour in the photograph served as a compositional element. The bottle of cosmetics was placed on a highly reflective material (as used in Fig. VIII). An Elinchrom 2000 fitted with a snoot was used as a backlight, to create the intense reflection on the reflective background. The reflective quality of the type on the product had to be shown, as it would serve as part of the composition and effectiveness of the photograph. An Elinchrom 3000 fitted with a softbox was placed in front and below the product. Both the angle of the product and the lightsource had to be adjusted, until the desired effect was achieved.

An important fact to keep in mind when doing photographs like this, where highly reflective surfaces are used, is that a flashmeter reading should be taken of reflected light, and not incandescent light. It is also important to try and take the reading at the same angle as the camera lens is in, because different intensities of light are reflected at different angles.

f/8 1/125 s, Agfachrome 100



COURVOISIER COGNAC (Fig. XVI)

In this photograph the author aimed at creating an image of style and quality, as Cognac is usually considered a stylish drink.

An infinity curve was created, using a piece of roughly textured artist paper. The bottle was placed on the paper, on the front part of the infinity curve, while at the back of the paper, a Cognac glass, filled with diluted dye, was placed.

The photograph was done in two exposures. The first exposure consisted of an Elinchrom 3000 fitted with a softbox to evenly light the front part and label of the bottle, as well as an Elinchrom 2000 fitted with a snoot, to light the glass from the back, to create the shape of the glass on the paper background. The second exposure was used to light the bottle from the back with a tungsten torch light.

Exposure #1: f/11 1/125 s
Exposure #2: f/11 10 s
Agfachrome 100

CONCLUSION

Most human beings are very impressionable, even naive, at times. Advertising photography is about exploiting the fact that people can be convinced that they want, or even better, that they desperately need the advertised product.

Every image has the potential to alter the way in which a person interprets a specific product, service, or whatever it is that the photograph is promoting. Successful advertisements should make people wonder about the product, and make them want it.

The goal of an advertising photographer, therefore, is to be able to create flawless, imaginative, innovative, visually stimulating photographs. These photographs, in the professional field of advertising photography, would mostly be the execution of someone else's creative thoughts and ideas. An advertising photographer should be able to conceive other people's ideas, and finally be able to use his/her accumulated skills, knowledge and experience to get those ideas on film.

~~“IDEAS COST NOTHING, BUT THE BEST ONES MAKE MILLIONS.” (Trevor Gett Practical Photography 1995)~~

An advertising Photographers working environment is important and it is also imperative that the photographer know his working environment. This will help to create Strong and Vibrant Advertisements.

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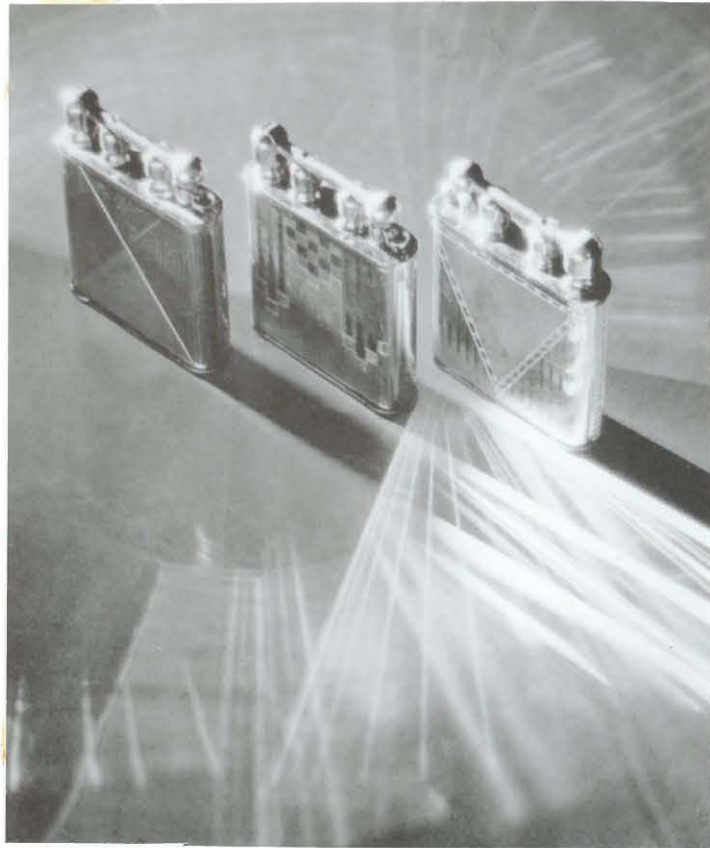
APPENDIX A

Advertisement by Edward Steichen



TECHNIKON
VRYSTAAT/FREE STATE

Advertisement by Edward Steichen



'Hurray, the butter is finished!'
John Heartfield



Coca-Cola
Underwood & Underwood

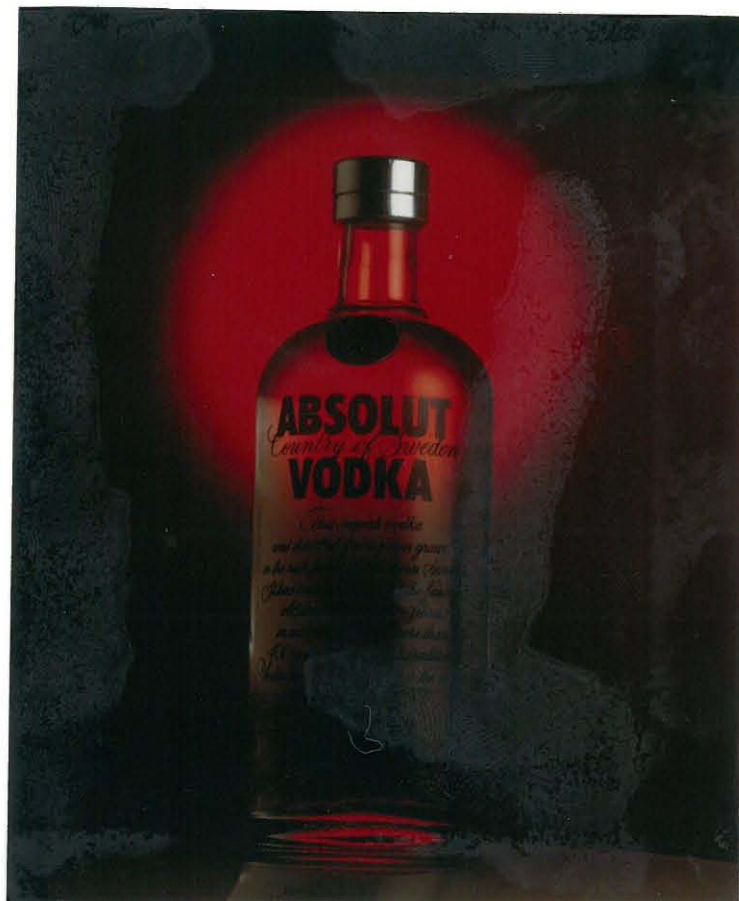


TECHNIKON
VRYSTAAT/FREE STATE

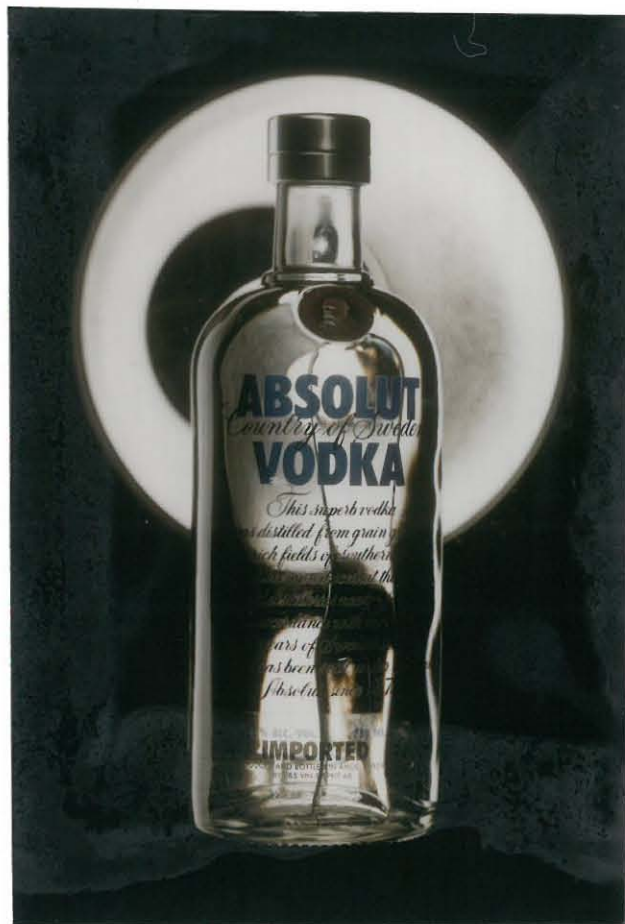
Eternity Jewellery
Hiro



Absolut vodka I
Author



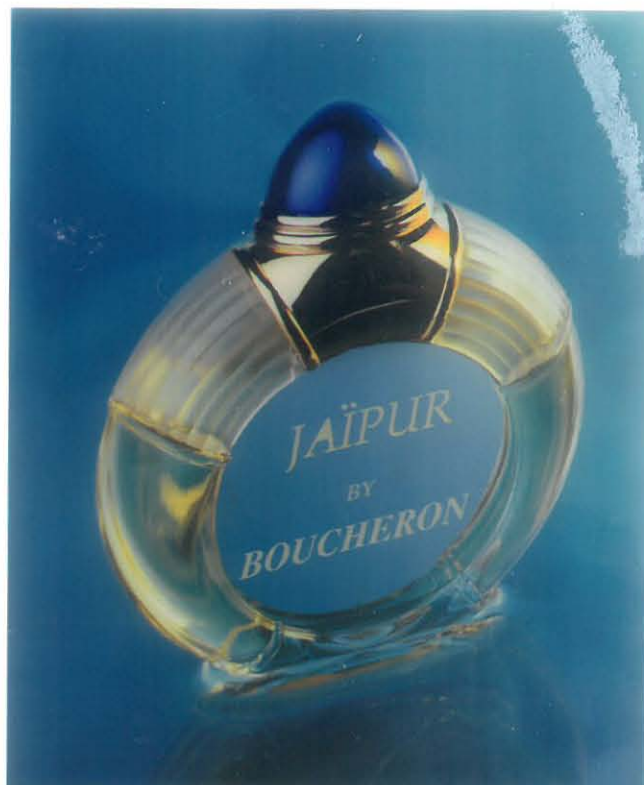
Absolut vodka II
Author



Absolut vodka III
Author



Jaipur, Boucheron
Author



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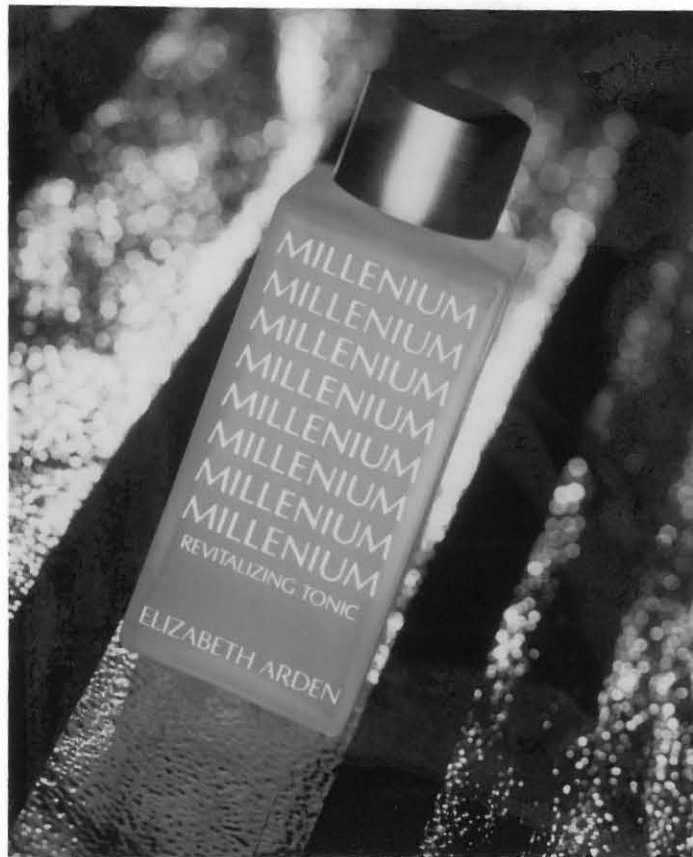


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