

*LUDWIG HARMSE*

**ADVERTISING TOWARDS NEW MILLENIUM**  
**USING DIGITAL PHOTOGRAPHIC TECHNIQUES & EQUIPMENT**

A Mini-Thesis for the subject  
**VISUAL COMMUNICATIONS III**

**Department**  
**PHOTOGRAPHY**  
**Faculty of Human Sciences**  
**Technikon Free State**  
**1999**



I hereby declare that the work contained in this mini-thesis is my own independent work and that all sources consulted or cited have been indicated in full.

Signature: *L. Harmse*

Date: *25/10/19*

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## Author's work

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## **Introduction**

The approach to the discussions of this script will be to start with a delineation of this field of study, reasons for the decision, equipment required, followed by a discussion of the field of specialization as well as a discussion of the advantages and disadvantages of the chosen field of specialization.

## **Delineation**

2.1 **Advertising with the aid of digital photography** can be described as an applied discipline with the aid of digital equipment, methods and techniques with the aim to focus the prospective client's **attention** on a product or service introduced to him and to obtain his **interest** to such extent that his **desire** to buy it will **activate** his decision in doing so.

**Aesthetics** may be defined as a system or organization for what is considered beautiful or pleasing in interpretations of optical, spatial, and tactical experience.

- A **digital-imaging camera** is a camera that transforms visual information (binary code of 0s and 1s). The information can then be recorded, read, enhanced, or manipulated on a computer.

- **Advertising photography** is a branch of professional photography concerned with making of photographs to be used to publicly announce, praise or otherwise promote the sale of a product, a service, etc.

### **Justification for the choice of area of specialization**

There are several reasons for the decision to combine advertising with digital photography, viz.

- Instant results and instant client approval. Too much space and equipment gets tied up with sets in place, waiting for film to come back from the lab so you know it is safe to strike them. With digital photography you see your final image in seconds. If you need to make changes, they happen right away. And when you're done, you're done. Just save the shot and move on to the next shot.
- Immediate turnaround. The digital photography workflow is fast enough that art directors can place images into their pages while the shoot is in progress. This gives you much better and easier feedback than acetates or other layout approximations.
- No film. Digital capture eliminates the time overhead involved with film – no holders to load or unload, nothing to send to the lab, no emulsion batches to test. Even your test batches are produced faster – just a mere 7 seconds to see an image, whether it is black and white or colour.
- Cost savings. No scanning costs are involved. The prepress costs of a digital image are often only a fraction of the cost of scanning film. By using digital capture, you're saving your clients or your employer thousands of rands per job. No consumable costs are involved. There are no film and processing costs to increase as you take more pictures. No need to worry about additional test shots – every exposure is free.



- Opportunities to expand your business. Digital photography gives you the opportunity to offer your clients additional services, ranging from retouching to full creative services. Many digital photographers have added prepress professionals to their staff or allied themselves with colour separators. If you decide to take on the responsibility of producing colour separations, you're creating additional profit centers for your business; therefor increasing your income work sold. If you work with a prepress supplier, mutual referrals can create a much larger client base for all involved. Service providers can use the new technology to meet customer demands swiftly and profitably by delivering products and services with consistently high quality.
- Image quality is guaranteed due to the best possible colour reproduction. The linear colour response of digital cameras will give you purer colour because it is perfectly balanced to your lights. Flexibility is important because captured images are first generation, unlike scanned film or prints which are second or third generation. This allows for unlimited duplication with no loss in quality because it has no film grain or other physical flaws to worry about when reproducing at larger sizes. We may conclude that there is zero environmental impact – no film, no paper, no chemistry, no packaging no waste of any kind – just a little electricity and whatever digital prints you choose to produce.
- Digital photography must be seen as something that will not only provide a new life for what was once the world's most popular hobby, but a innovation that will catapult photography into something that happily preoccupies kids as well as adults.

For the past decade, the goal of digital photography has been to develop affordable capture, edit, and display systems that will compete with the quality of traditional silver halide processes. Some would argue that in the past several years that goal has been met. Others will note that with every advancement made on the digital side, advancements with silver halides keep raising the stakes. In either case, the accomplishments in digital technology must be recognized. In many areas, the image quality issue has been addressed to the point that digital photography not only competes with silver-based imaging, but it offers advantages that surpass traditional techniques. The photographer needs to be aware of these advantages and applications where digital imaging offers a better alternative for a given project.

There are three basic avenues available to the photographer wishing to explore digital photography's creative potential. The first involves using one of several electronic still-video camera systems to make photographs as with any other camera. In this system the image is stored as a video signal recorded to a 2-inch still video floppy disc. Once captured to a digital format through the use of a frame capture card. Another option is the use of a digital camera system that retrofits standard 35-mm and medium-format cameras to convert light energy directly to digital information at the instant the shutter is released. These data are stored to a portable hard disk for later manipulation by the computer.



## **Equipment**

Depending on what your personal requirements might be whether you're doing digital photography as a part time job or whether you're a bit more serious about it. If you're an entrepreneur you'll need more sophisticated equipment. Are you working for yourself or for a company? A digital setup costs a lot of money, so working for a company will make things so much easier, especially regarding finances.

## **Ways of going on digital**

Existing silver-based images can also be converted to digital form with a flatbed or film scanner. These devices make digital copies of prints, slides, or negatives, resulting in some of the highest-quality digital images currently available.

The image quality produced by these methods can be classified as:

Scans of silver halide images – best

Digital camera systems – good

Electronic still video – fair to poor

In each method the analog-to-digital conversion process is accomplished through the use of a charge-coupled device (CCD). A CCD is an integrated circuit chip made up of thousands of pieces of light-sensitive semiconductor material.

The spatial resolution of the image is directly related to the number of individual semiconductors that can be placed on the CCD chip. Current manufacturing techniques makes it very difficult to produce CCD chips in large quantities with enough pixel density to match the detail produced by silver halide films.

## 1. Scanning material

This happens by using a digital scanner. You can place various sorts of material i.e. negative film, photo's or some objects onto the scanner. The scanning process occurs when the scanner produces a beam of light. The light shines onto the material and then reflected from the material back into the scanner. The light falls onto light sensitive CCD's . The CCD chip converts light energy falling on the chip to electrical voltage that is then converted to digital information using A/D circuitry. This information is then stored on the computers hard drive. Only after this has been done can one manipulate the saved digital images on the computer by using certain computer software such as Adobe PhotoShop.

There are two main types of scanners:

1. Flatbed scanners – Mainly for scanning flat materials such as photo's, pictures, line-art and even non-reflective substances such as negative film or even slide film. These scanners use charge-coupled devices (CCD) or linear arrays to record or separate the images.
1. Drum scanners – This is being used mainly for scanning images where one wants very high quality images. The other main use is to scan 3D objects. These scanners make use of photomultiplier tubes (PMT) and red, green, and blue filters to produce the separations.

## 2. Digital cameras

### **Charge-coupled Camera (CCD-camera)**

A camera having an integrated circuit photoelectric detector CCD silicon chip in stead of film and used for optical image recording. The CCD chip is located at the focal plane. When light strikes the silicon surface, it releases electrons,



similar to what happens with traditional silver halide emulsions. The electrons are read out as pixels, which are small sections of the whole image. The electrical signal is then amplified and sent to a magnetic disc for storage.

### **Electronic still photography**

Electronic still photography is the electronic recording of individual optical images in analog or digital form. Image capture can be through the use of photomultiplier devices or linear or area CCD's with the recording on magnetic, optical, or solid-state media. Images may be made with a dedicated electronic still camera or a motion video camera, or they may be converted from silver halide originals into electronic form using a variety of available monochrome or colour scanners. The combining of silver halide and electronic technology is also called hybrid technology.

Electronic still photography began with the introduction of the Sony video still camera called MAVICA, an acronym for *magnetic video camera*. Announced on August 24, 1981, it was to be several years before Sony delivered a professional camera called the ProMavica.

### **Electronic still camera**

A camera (with a conventional optical system) that captures the optical image with either a CCD or a metal-oxide semiconductor (MOS) device that converts light to an electronic signal that in turn is recorded on a 2-inch magnetic floppy disc, typically in analog form. Each disk can hold up to 50 images. The recorded images can be displayed on a monitor or can be digitized for computer processing or electronic transmission. Some newer



electronic still cameras have built-in digital capability. Image resolution has not been as high as with silver halide photography but is rapidly improving. Electronic still cameras were first used professionally by photojournalists because of the speed with which images could be transmitted by telephone and reproduced on the printed page. Electronic capture devices are now available as replacement backs on conventional view cameras and are being used, especially, for large-volume imaging for catalog production.

There are a number of Digital Cameras on the market

2. *Compact* digital cameras – Usually entry-level cameras. Inexpensive models that takes less desirable quality photos. Picture's resolutions vary between 400 000 to a maximum of 600 000 pixels. These pictures can usually be used mainly for purposes such as sending them over the Internet to relatives and friends. To get these images Internet ready; their image quality still has to be reduced to a mere 72 pixels per inch (ppi). This is all done to reduce downloading time. For those that don't want a digital camera for detailed work such as advertising, this is more that they'll ever need.
  
3. *Zoom* digital cameras – They take satisfactory high-resolution photos (between 1 000 000 and 2 000 000 pixels) these cameras also have digital zoom lenses. These are lenses that are not interchangeable but they can change the optical distance between camera and subject. One of the most popular cameras in this range is the **DC265 Zoom Digital Camera**. This camera's resolution is in the range of 1.6 million megapixel. One problem that you will have to deal with is that the picture's best quality is revealed at  $\pm 20 \times 25$ cm. The problem here is that at the printing stage you might



want to enlarge the picture. Then you sit with something that just doesn't fit in Advertising; it is called **pixelation**. Therefore these cameras are regarded as being good enough for all-round usage but not entirely for the more competitive world of **Digital Advertising**.

- *Professional* digital cameras – This is now where the big money comes into play. These cameras tend to have at least six million or more pixels. These are usually camera backs that is fitted on the back of medium or large format cameras and is more likely known as **Digital Backs**. One very good example of such a high quality digital back is the newly released **PHASE ONE** by **LightPhase**. It is made to fit on the **Hasselblad** and the **Mamiya RZ 67 Pro II** Medium-Format cameras.

- Resolutions of 2,032 by 3,056 pixels is obtainable.

- 18 MB file sizes (48 bit RGB: 36MB& 64 bit CMYK: 48MB).

- High quality image files can be offset printed at sizes over A4/8.5" X 11".

- Flexible light requirements with equivalent ISO of 50 and exposure times as long as 2 seconds.

- 48 bit internal data path with 14 bit per colour precision gives perfect details in shadow and highlight with a better contrast range than film!

- Capture rate of 1 image every 1.5 seconds.

- Image can be viewed on the monitor 3 seconds after capture.

### **Resolution:**

When evaluating digital-imaging capabilities, there are several areas of image resolution that must be addressed. Spatial resolution refers to the number of discrete points of picture information contained in a given area. The *pixel*



(short for picture element) is the smallest discrete point used in constructing a digital image. The number of pixels in a given area will be used to describe a system's spatial resolution; usually expressed as PPI (pixels per inch). Because digital images have a two-dimensional aspect ratio of height and width, an image's spatial resolution will be expressed as a two-dimensional grid, for example, 2048 X1365 PPI. In this case the image would consist of approximately 2.8 million points of picture information.

As a generalization, digital image files containing between 2.5 to 3.5 million pixels of visual information are thought to have a spatial resolution comparable to 35-mm negative film. There are a number of variables that must be considered in measuring a system's resolving capability and in some instances, measurements can't be applied equally to both systems.

Brightness resolution refers to the number of gray levels that can be assigned to each pixel. Digital photography uses a binary numbering system to represent values (a string of digits made up of ones and zeros). Each digit in the binary string is referred to as a *bit*. The more digits contained in a binary string, the greater the number of specific values that can be assigned using that string. For example, a binary string containing only one digit would be able to express two values (1 and 0). Two digits in a string could represent four values and so on. It is common when describing a system's brightness resolution to express it in terms of the number of binary bits used to assign brightness values. Therefore a system that has an 8-bit brightness resolution has the ability to assign one of 256 shades of gray for any one pixel in the scene.

This is more than adequate in dealing with the gray scales associated with black-and-white images. In the case of full-colour photographic images, a

digital photography system will need a brightness resolution of 24 bits. This will allow any combination of 256 shades of red, green and blue to be assigned to any one of the scene, resulting in over 16 million possible colors. Photometric accuracy is a way of describing how accurately a digitally assigned gray level represents the actual brightness level in the scene at a given pixel location. This characteristic is primarily a function of how well a CCD chip converts light energy into electrical voltage and how accurately the analog-to-digital circuitry converts that voltage into a binary number.

### **Memory Requirements:**

A high-resolution digital image will require a significant amount of memory for data capture, image processing, and file storage. A high-resolution digital image is considered to be any image with a horizontal resolution of 2,000 PPI or more. To figure the memory requirements needed to work with such a image, multiply the number of pixels times the image's brightness resolution (expressed in bites where 8 bits = 1 byte). In the case of a full color 35-mm image (24 bit brightness resolution) the file size would be calculated to be 2048 X 1365 pixels X 3 bytes of brightness resolution which equals 8.4 megabytes. This would represent the minimum memory capacity needed to store the image.

In addition, many image-processing programs will require that additional storage space be maintained on the system's hard disk for the purposes of temporarily storing data for computation and to store backup copies of information to allow the user to undo certain procedures. Free workspace requirements on the hard drive can be as high as three times the file size, which in our example would be 25 megabites.

### **Computer Requirements:**

All over the world the most renowned graphical workstation amongst all of the graphic designers and digital photographers will certainly be the Apple Macintosh Computer. It is also used in all of the major Printhouses in the world. Every page-layout and photo-manipulation is done so much faster, because of the user-friendly Graphical User Interface (GUI).

The following computer specifications are strictly aimed at Professional Digital Advertising Photographer:



## Power Macintosh G3

For instance when you are working with huge image files, this is when the Power Macintosh G3 really comes into it's own as a graphics workstation. With Pentium-crushing PowerPC G3 processor speeds up to 450MHz, up to



one megabyte of 175, 200, or 225-MHz system bus, 1MB level 1 cache and a 100MHz-system bus, this is one ultrafast PhotoShop machine. And when you're done with your project files, shooting them off to others on your network is a snap. Because every new Power Macintosh G3 comes with 10/100BASE-T Ethernet built in (no expansion cards required). The Power Mac G3 is also the world's first personal computer offering optional gigabit Ethernet, for networking at near light speeds.

### **Processor**

350-, 400-, or 450-MHz PowerPC G3 processor

1MB backside level 2 cache on processor, running at 175, 200, or 225 MHz depending on processor speed

100-MHz system bus

Integrated floating-point unit and 64K on-chip level 1 cache (32K for data and 32K for instruction)

### **Memory**

64MB or 128MB of PC100 SDRAM (3.3-volt, unbuffered, 64-bit-wide, 168-pin, running at 100 MHz)

Four DIMM slots support up to 1GB of PC100 SDRAM using the following DIMMs:

—32MB, 64MB, or 128MB DIMMs (64-bit-wide, 64-Mbit technology)

—128MB or 256MB DIMMs (64-bit-wide, 128-Mbit technology)

### **Storage\***

One of the following:

—6GB Ultra ATA hard disk

—12GB Ultra ATA hard disk

—9GB Ultra2 LVD SCSI hard disk with Ultra2 LVD SCSI PCI card

32x-speed (maximum) CD-ROM drive; or 5x-speed (maximum) DVD-ROM drive with DVD-Video playback (reads CD-ROMs at up to 32x speed)

Zip drive (some configurations)

Two additional expansion bays for Ultra Wide SCSI, Ultra2 LVD SCSI, ATA (IDE), Ultra ATA, or ATAPI drives (including CD-ROM, DVD-ROM, and Zip drives)

## **Interfaces**

### *Connectivity*

—Two 400-Mbps FireWire ports

—Two 12-Mbps Universal Serial Bus (USB) ports

—Apple Desktop Bus (ADB) port (maximum current draw for all ADB devices is 500 mA)

### *Communications*

—Built-in 10/100BASE-T Ethernet connector (RJ-45)

—Optional internal 56K modem card (supports K56flex and V.90 standards)

### *Expansion*

—Four PCI slots: three 64-bit, 33-MHz slots and one 32-bit, 66-MHz slot dedicated to the ATI RAGE 128 graphics card

### *Video*

—15-pin mini D-Sub VGA connector and Macintosh-to-VGA adapter

### *Sound*

—Minijacks for 16-bit stereo audio input and output; 44.1-kHz sampling rate

—Built-in speaker



## **Graphics support**

ATI RAGE 128 graphics card with 16MB of SDRAM graphics memory, which provides the following capabilities:

### 2D performance

- 128-bit internal engine
- Hardware acceleration of graphics and video
- Support for up to 1,600- by 1,080-pixel resolution at 32 bits per pixel (millions of colors) and up to 85-Hz refresh rate

### 3D performance

- Advanced integrated triangle setup engine
- Single-pass multitexturing design
- Full 32-bit-per-pixel (bpp) Z buffer and 8-bpp stencil buffer
- Robust support of QuickDraw 3D RAVE and OpenGL

## **Keyboard and mouse**

Apple USB Keyboard and Apple USB Mouse

### **Own work already completed in the chosen field.**

Here I'm discussing some of my own work on Digital Advertising. I will also point out some of the difficulties I've had producing the following images.

Also will I point out the advantages of being able to make use of Digital Manipulation.

First of all you must know how the images were produced, then only will you grasp why Digital Advertising make such a difference today, and will probably make a bigger difference in the future.

All the images were shot on normal silver halide film (Fuji REALA 100 ASA) and were scanned in on a *Agfa Studioscan* Flatbed scanner.

Camera used was a *Mymia RB 67 ProSD* (medium format).

The computer used was a *Power Macintosh G3*:

HARDWARE: 233MHZ Processor

256MB DIMM Memory

4 Gig Hard Drive

PRINTER: EPSON Stylus Photo

SOFTWARE: Adobe PhotoShop 5.0



Image A



Image B

This picture was taken as all the others as a advertisement, and was given in at the local One-Hour Lab. They told me that there was no way that they could print it any better (Image A). I took the same picture and scanned it into my computer. With the aid of Adobe PhotoShop 5.0 I managed to remove all the spots and grime from the original photo. After this was done I carefully adjusted the color balance and made the whole image a little bit lighter.

This photo (Image B) is now perfect to be published in a catalog or even print ready for a classy advertising magazine. There was no difficulties in cleaning up this image. This proves that there is lots of opportunities where there is a great demand for Digital Advertising!





Image A



Image B

This picture was taken as all the others as a advertisement, and was given in at the local One-Hour Lab. They told me that there was no way that they could print it any better (Image A). I took the same picture and scanned it into my computer. With the aid of Adobe PhotoShop 5.0 I managed to remove all the spots and grime from the original photo. After this was done I carefully adjusted the color balance and made the whole image a little bit lighter.

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Image A



Image B

In Image-A the Cornetto definitely doesn't look as delicious as in Image-B. This is once again a good example of how a Advertising shot isn't suppose to look! All I had to do in this photo to make it look much more desirable to eat, was to enhance the color and something bit more interesting to the text. If you look closely you will notice that the text have a little more body and it is also on a much nicer brown background.

Something else that's now also standing out some more, is the *Ola* sign at the top of the lid. This was created with almost a similar technique, called *Beveling*. Now this technique is definitely not possible with ordinary Advertising Photography.





## *Coke Advertisement*

The following Coke page was only done to show some of the easy but pleasing to the eye effects that can be created by only applying some filters to the images. Once again this is something unique to the Digital world of Advertising photography!



## ***“TOMMY”***

The following picture was taken on large format (4”x 5”) camera with slide film. This is a perfume that is guaranteed to get you noticed, although that was the idea I tried to create.

I had to carefully enhance the picture quality and with the selection tool in PhotoShop I carefully selected the letters “tommy” on the bottle. After this was done, I used a filter to make the nice glowing effect around the letters. To finish everything off I choose appropriate text to go with the lit up tommy!

With everything put together this was the final result.





## ***“GRAPHIC”***

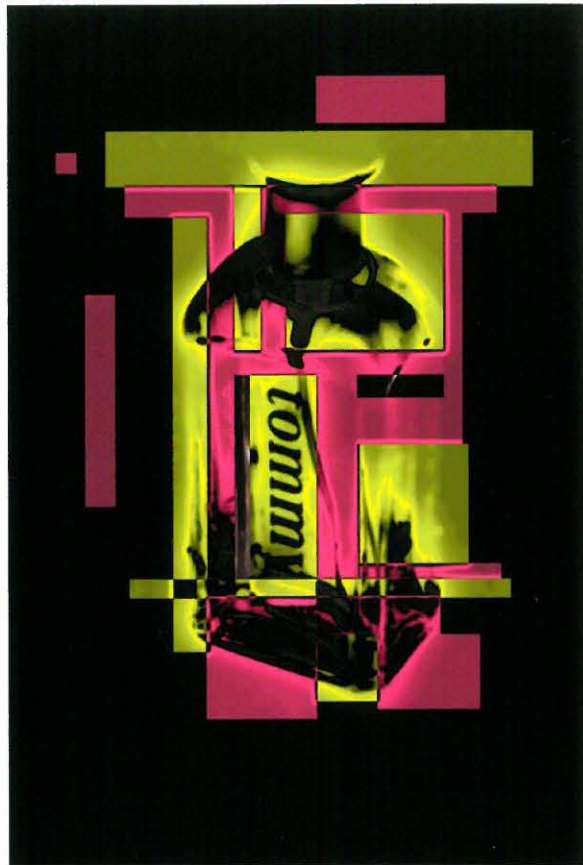
In this picture I wanted to show some of the stunning effects which one could make with digitally manipulating a photo.

I called the photo “graphic” because of the graphical effect that I got from only applying some filters to the original photo.

There was no initial reason why I chose to manipulate the image in this way.

To me this is only an image, which is pleasing on the eye and can also be used in some advertisement.





## ***“CORNETTO”***

This picture was used earlier on to show some of the advancements of using digital photography on ordinary subjects. What was done here couldn't be done on any one-hour lab anywhere. Only fiddling around with the text and the brown colour surrounding it enhanced the picture.

This picture was done more to show us who the manufacturer of the ice cream is than to make us crave for the ice cream. You will notice how the “Ola” sign is manipulated to create a sense of depth. The text was also manipulated but only to such extend that it does not distract you from the rest of the picture.



## ***“SPIRIT”***

This shot was entirely taken for one reason, and that is to make one wonder just what the “spirit” on the bottle might mean. The piece of wood was specifically chosen to create the strong masculine feel of a man, with the ice and the blue-purple color of the bottle creating the idea that those men using BRUT will stay cool and smelling fresh all day long.

The other reason for this is so that you will fear no hardcore rashes after shaving.

After looking at this shot one can only believe that BRUT truly is  
“The essence of man”





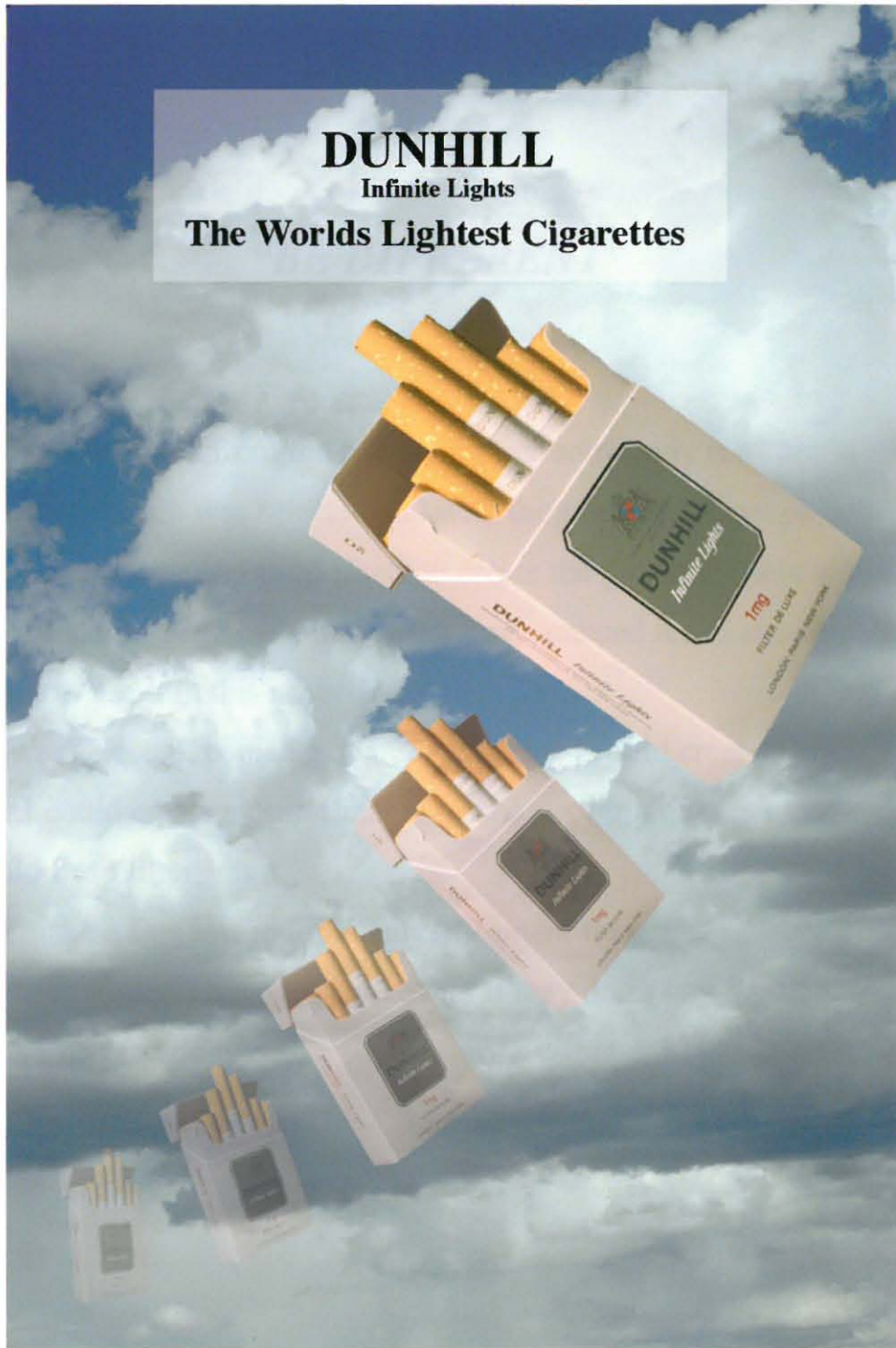
TECHNIKON  
VRYSTANT, FREE STATE

## ***“DUNHILL”***

The following photo was taken at two different locations. The photo of the Dunhill cigarettes was taken in the studio on a digital back, fitted to a Mamiya RB67. The other one was taken from a CD with Stock photographs on it. I then cut out the packet of cigarettes, tilted and shifted the packet until I found the effect I wanted. I made a few layers by copying and pasting the image on different places and in sizes. I had to do this on a translucent background so that the picture could be positioned over the clouds.

The next thing I had to do was to fade some of the packets so that it appeared as if the cigarettes were floating towards the sky, since they are the world's lightest cigarettes!

After this was done it was easy to create an appropriate slogan.



THIS BOOK IS  
THE PROPERTY  
OF THE  
2001  
TECHNIKON  
FREE STATE

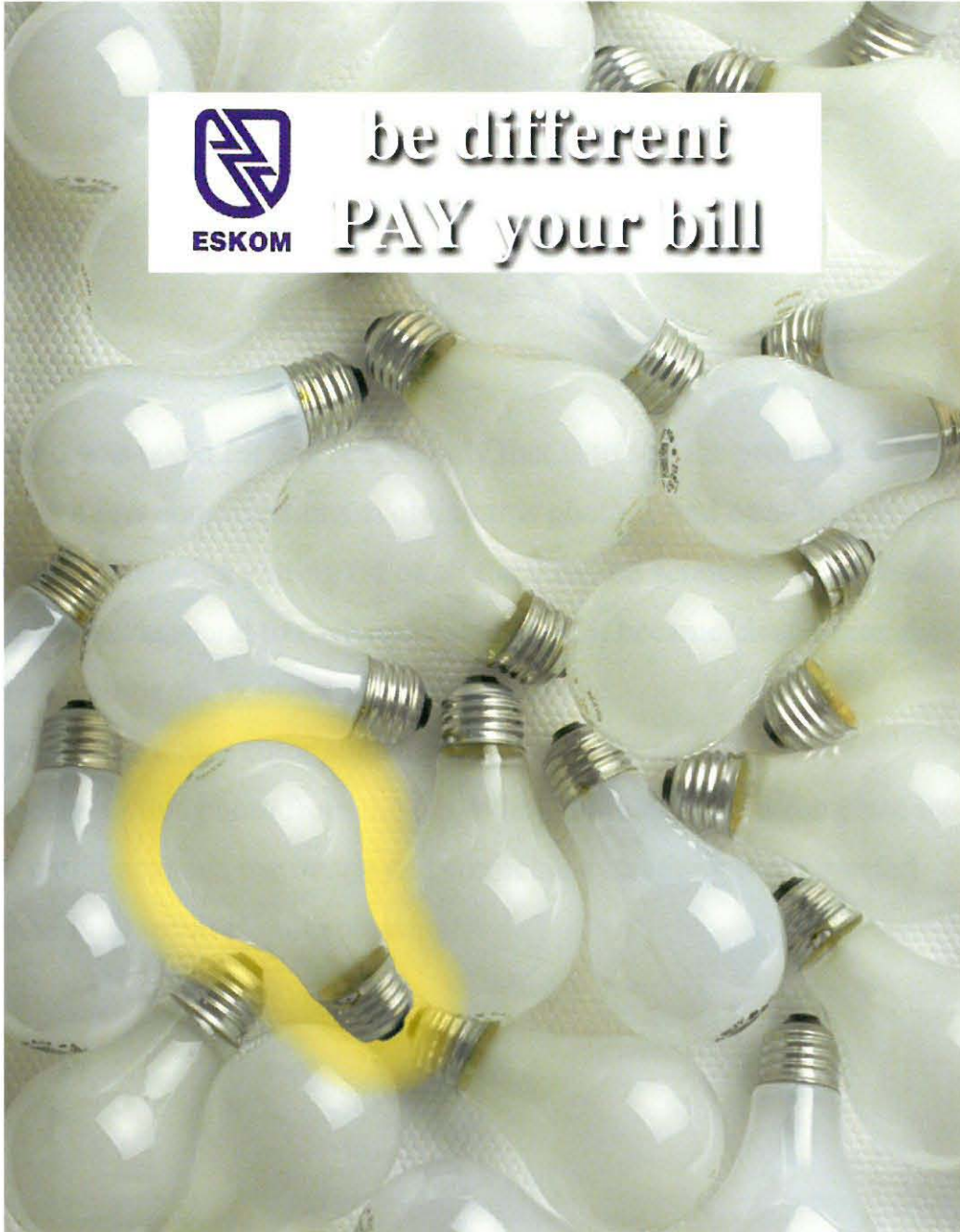
## ***“BE DIFFERENT”***

I came across this idea from the old saying that somebody is a “bright spark”. In this photo the bulb was selected and with the same technique as with the “tommy” advertisement, I used filters to create the glowing effect around the bulb. The “Eskom” logo I got from a brochure, scanned it and cut it out to the correct size to use it in this advertisement.

The text was selected, copied and pasted, so that I could create a layer. From this layer I could create a drop shadow technique, but only after I rendered the layer could I use filters on it.

This will make a fine image for an advertisement for getting people to pay their electricity bills. They will notice that if they don’t pay their bills, they will receive no electricity!





## ***“STREET WEAR”***

This photo was taken for one reason only that is to sell the product.

There was a few complications evolving this photo. I first of all had to clean up the image, meaning getting rid of all the dust and scratches. I also had to clear up the background to such and extend that it became clear white, this I done by adjusting the contrast of the whole image.

There was some major color adjustments to be done as well.

After receiving this photo from the lab, I thought that it was a complete waste of time until I scanned the image and corrected everything that I wanted.

To me the final result is quite pleasing!



## ***“COCA-COLA”***

This photo wasn't difficult to create at all. The image was scanned, cropped to the right size and slightly manipulated.

What I wanted to do was to emphasize the “Coca-Cola” logo on the bottle, without distracting the viewer's attention from the rest of the image.

This was done by carefully selecting the whole bage and making it a bit lighter than the other was. By doing this I created a pleasing effect with the logo quite clear. To me the final result makes one wonder just how long it would take to create something like this through only using ordinary photography!





## ***“CATERPILLAR”***

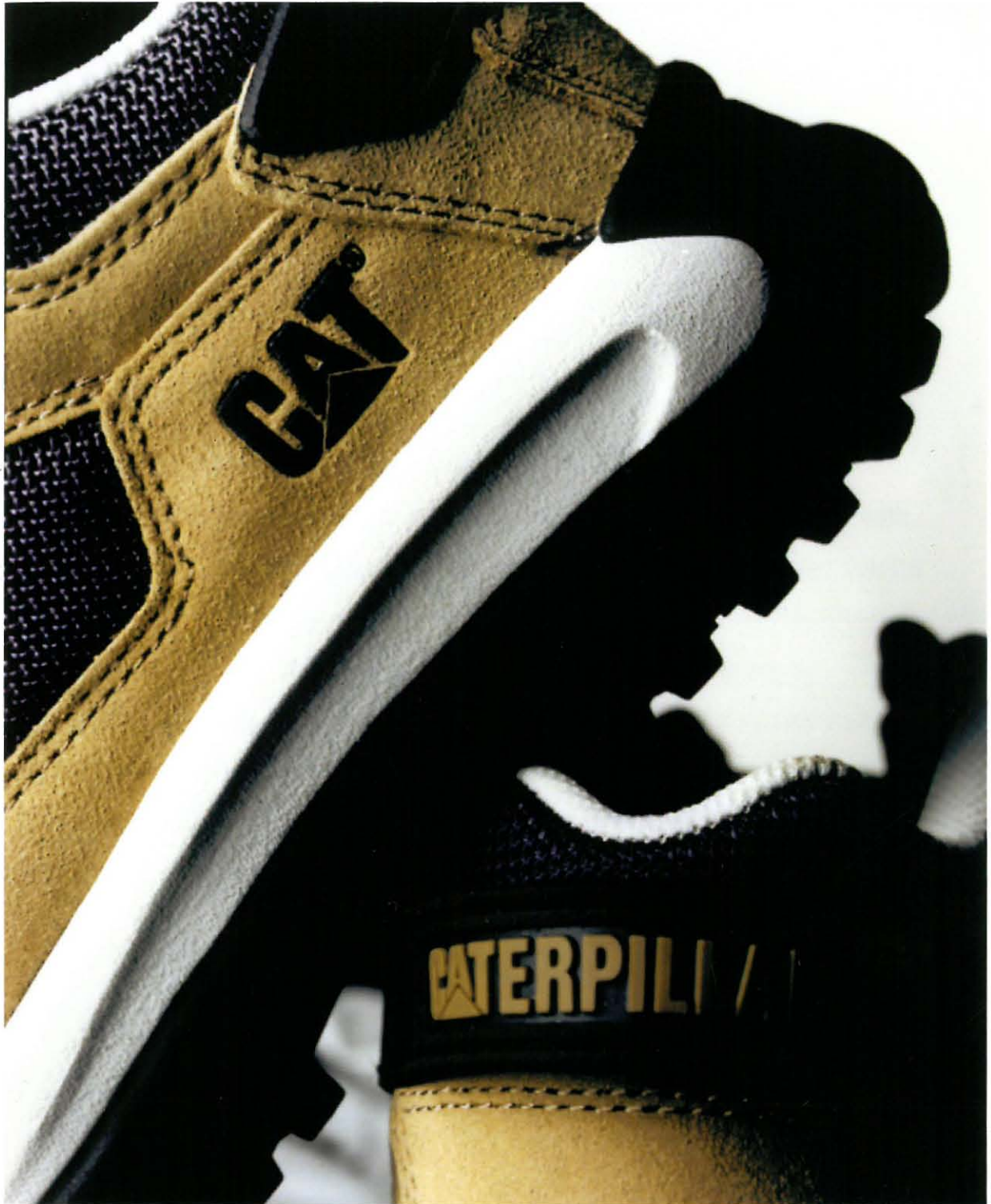
In this picture I only got rid of some unwanted spots, and I changed the color of the shoes to match the color of the real shoes.

I also enhanced the contrast of the picture. The right-hand topside of the picture could also be enhanced so that the off-white background could become pure-white, but I thought that the image would loose some of its qualities.

To me the white stripe on the shoe has to be a bit lighter then the background to emphasize the texture on the shoe.

Although I wanted to, I could not make the last few letters of the name on the bottom shoe appear brighter. This is not so much a flaw in digital photography, but rather bad lighting on the shoe.

Then again, the shadow gives a fairly nice feel to the texture on the shoe!



## ***“TEMPO”***

The following picture didn't have much work at all!

This is one of those pictures that you take and are completely satisfied with the end results. The only thing that was done to it was to enhance the color a bit. The whole picture has a mood surrounding it. The colors and textures on the leaves and the watchstrap combines excellent without having to manipulate anything. This picture was produced to show the viewer that digital photography could be used for advertising!

This picture is a perfect example to how easy it is to make a picture ready for stock piling or for use by advertisers.





## *Conclusion*

“When writing this mini-thesis I tried to explain how I feel about the future of Advertising *Photography*. I devoted a lot of my time researching Digital Photography and what effects that it might have on the future. After writing this mini-thesis I can clearly say that I truly believe that *Digital* is the way of the future for the *Advertising* industry.

Therefore I will continue with *Digital Advertising Photography* until someone can provide me with enough evidence to persuade me otherwise.”

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