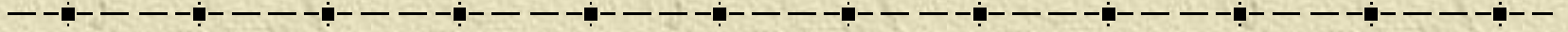
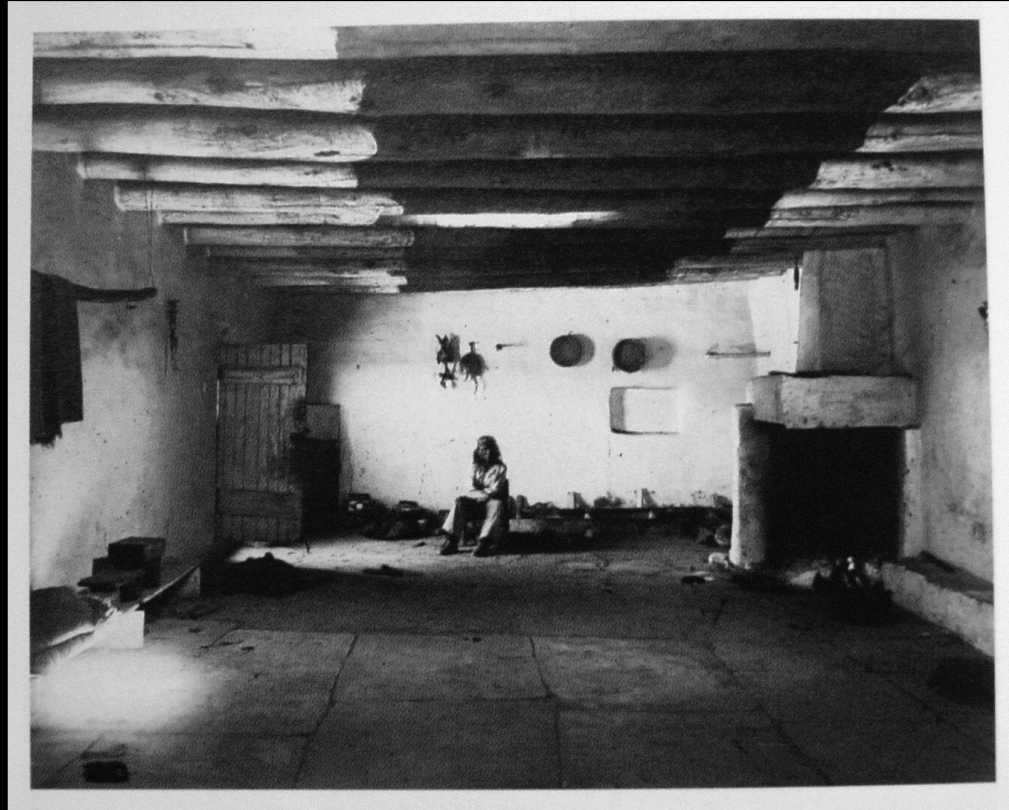


Photographic Styles

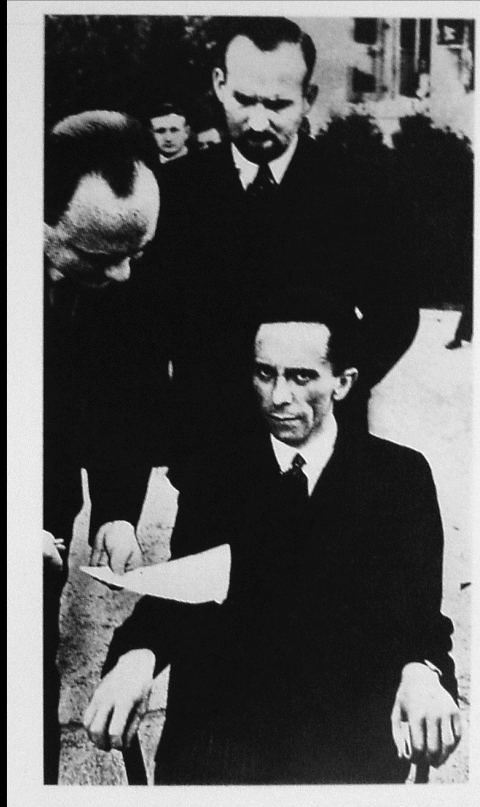


Adam Clark Vroman, Zuñi Pueblo, 1897



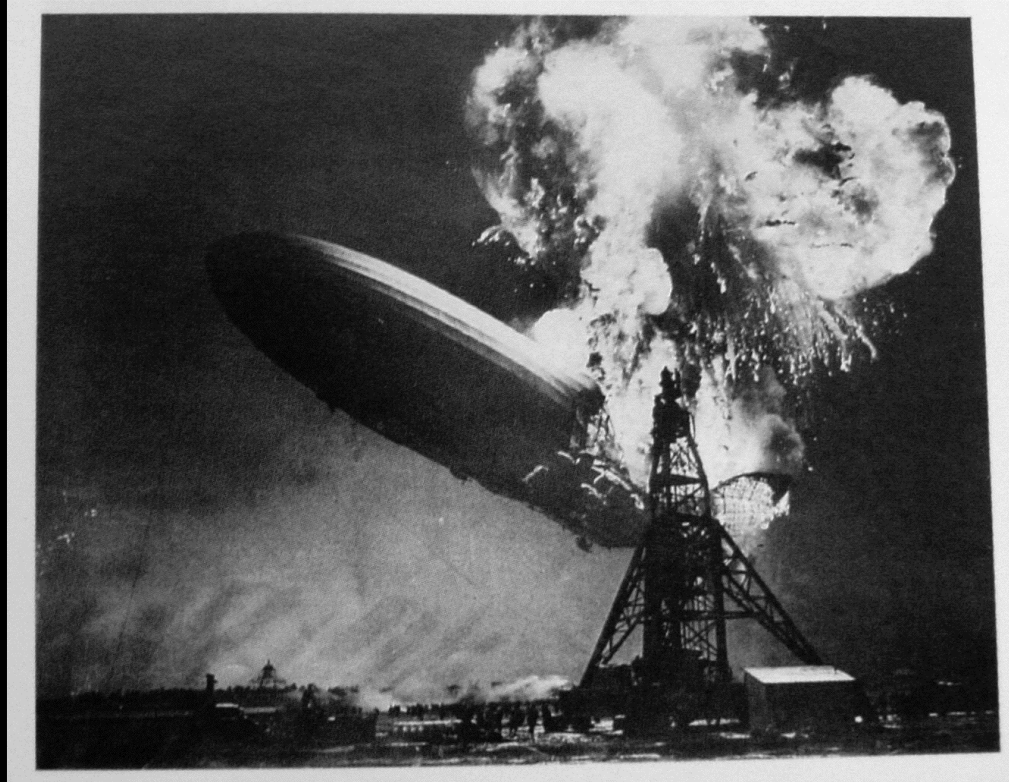
Documentary

Alfred Eisenstaedt, Joseph Goebbels, Hitler's
Propaganda Chief, 1933



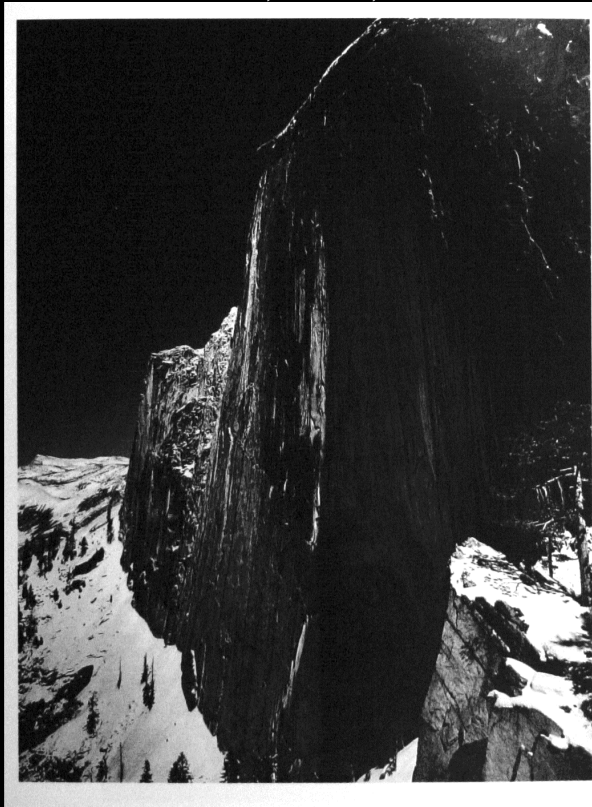
Photojournalism

Sam Shere, Burning of the Hindenburg, Lakehurst, New Jersey, May 6, 1937



Photojournalism

Ansel Adams, *Monolith, The Face of Halfdome*,
Yosemite National Park, California, 1927



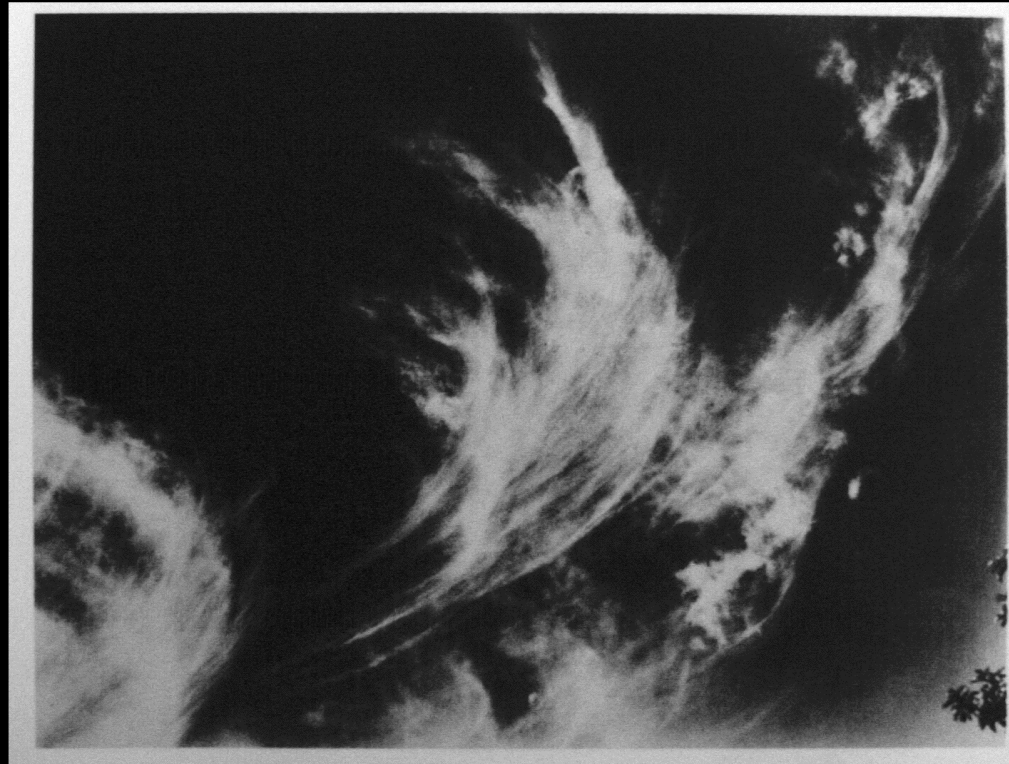
Landscape

Roy Pope, Saguaro, Tucson, Arizona, 1996



Landscape

Alfred Stieglitz, Equivalent, 1930

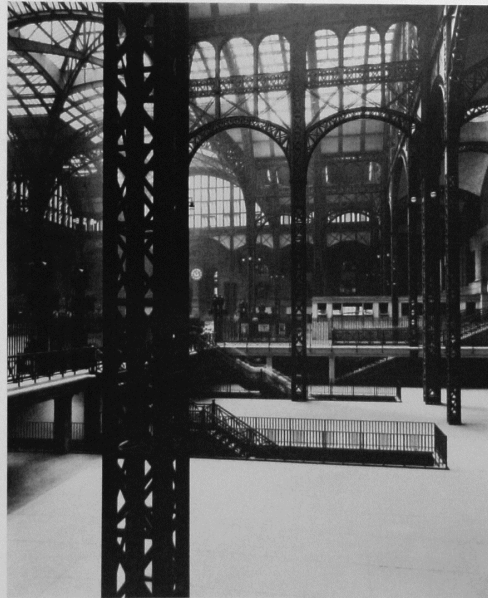


Symbolism and Metaphor

Berenice Abbott, Pennsylvania Station Interior, New York, 1936

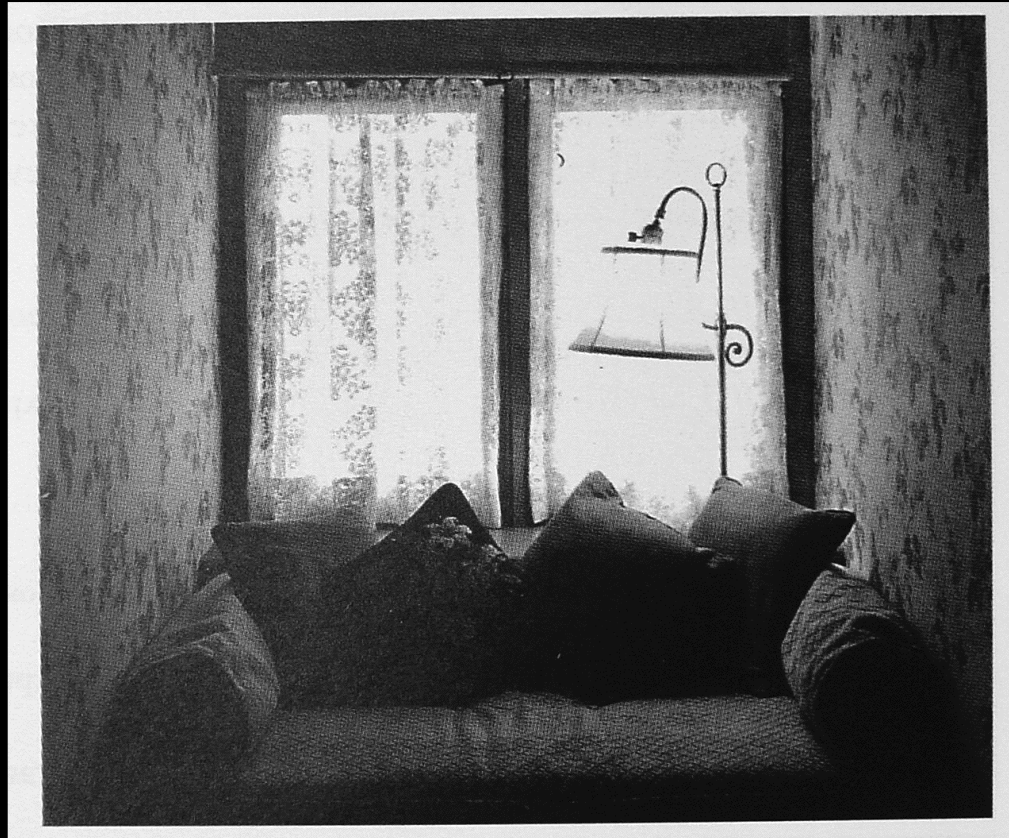
Architectural Photography

A popular early subject for photography was architecture, especially since stationary objects were so suitable for the long exposures needed. The purpose was usually to show especially famous or interesting buildings, a use that continues today. The business world also offers a market for architectural photography, since many corporations use their buildings as an expression of their success and image.



Architectural

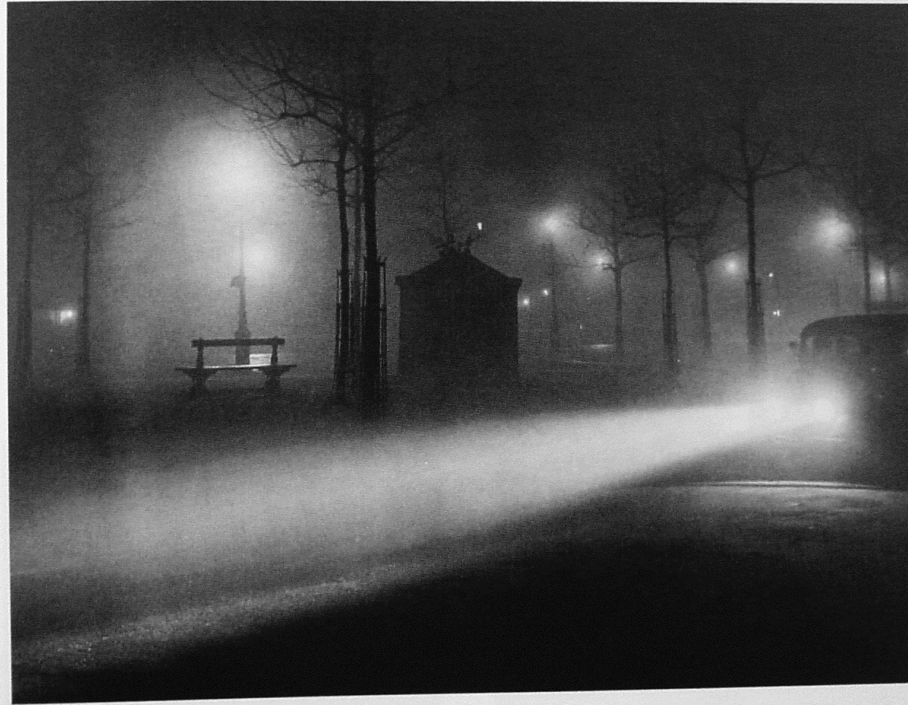
Bognovitz



Interiors

Brassai, Avenue de l'Observatoire, 1934

Outdoor Available Light



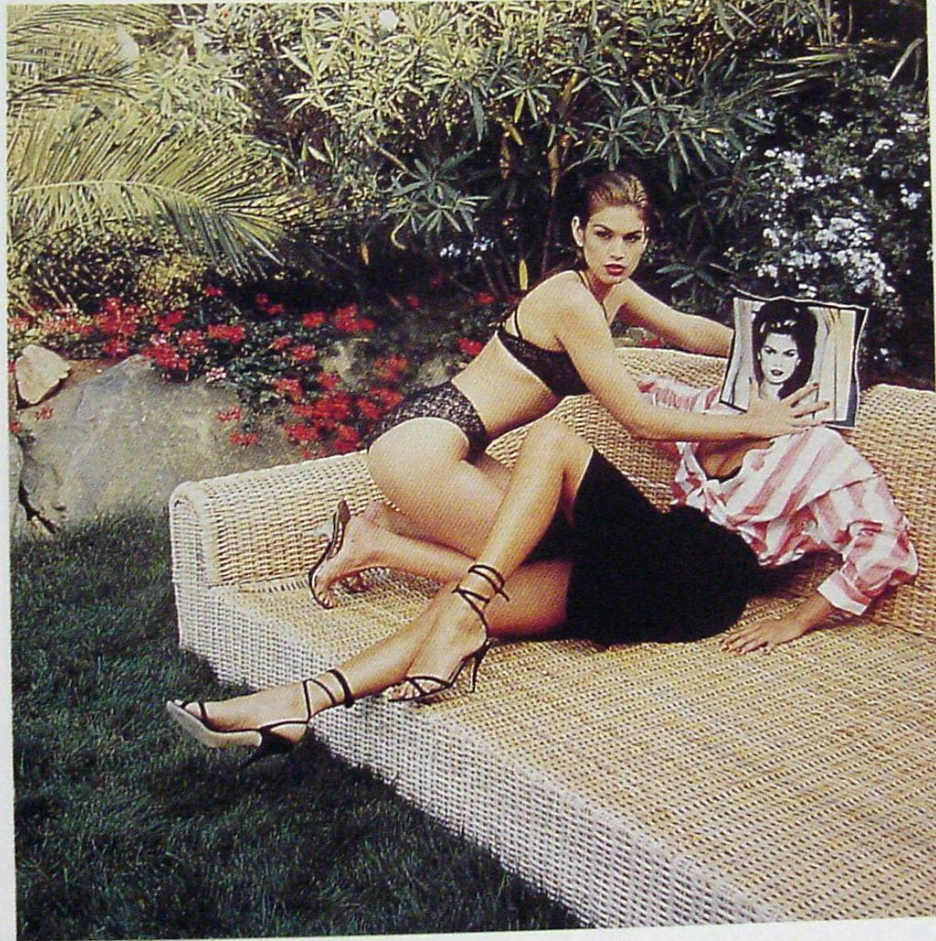
Night

Dennis Stock, Liz Clairborne advertisement



Advertisement

Helmut Newton, Untitled, Model Cindy Crawford



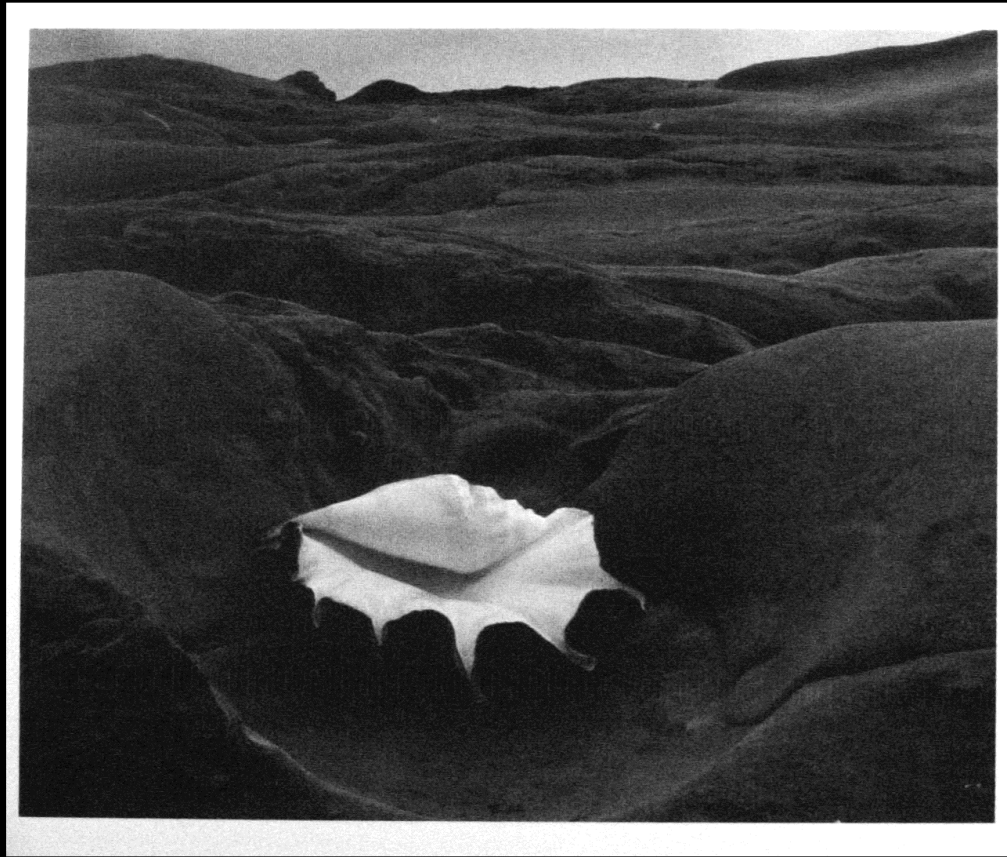
Advertising & Fashion

Hiro, Elsa Peretti Bracelets, Tiffany & Co., 1990



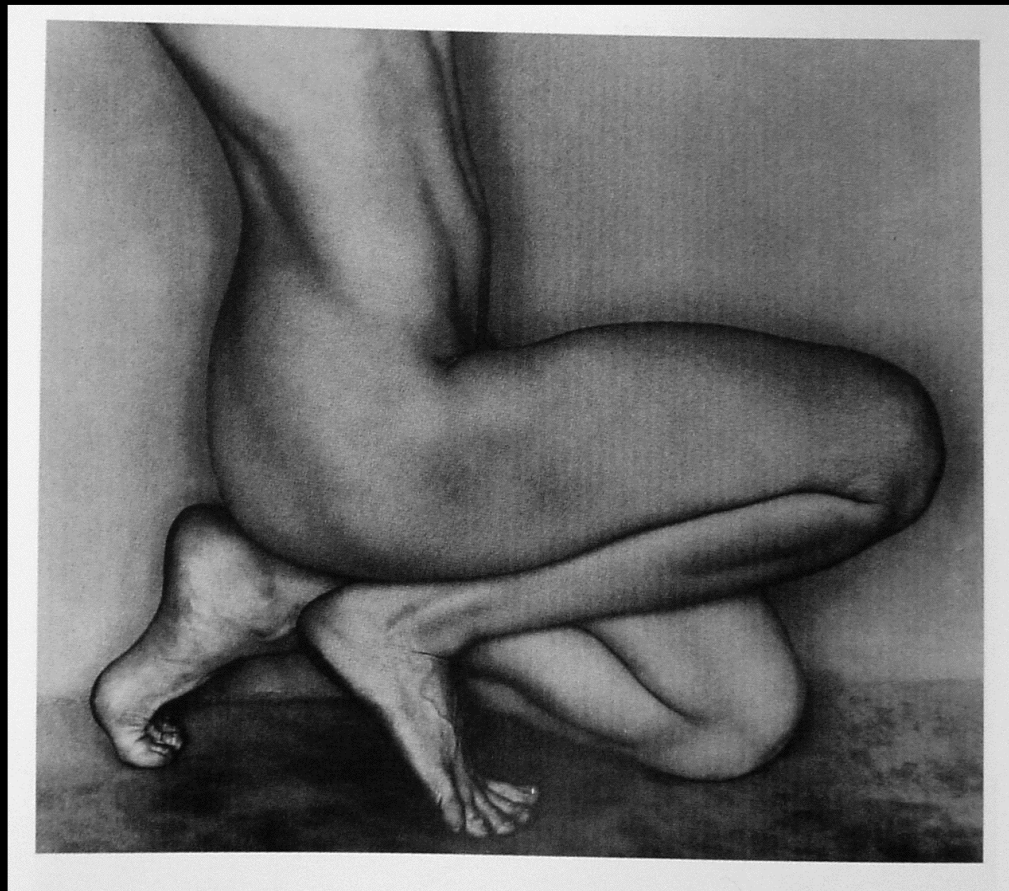
Advertising & Fashion

Edward Weston, Shell and Rock Arrangement, 1931



Controlled Photography

Edward Weston, Nude, 1927



Free of Visual Clutter-Simplicity

Eikho Hosoe, Ebrace #46, 1970



Filling the Frame

Eric Valli & Diane Summers, Honey Hunters of Nepal, Nov. 1988



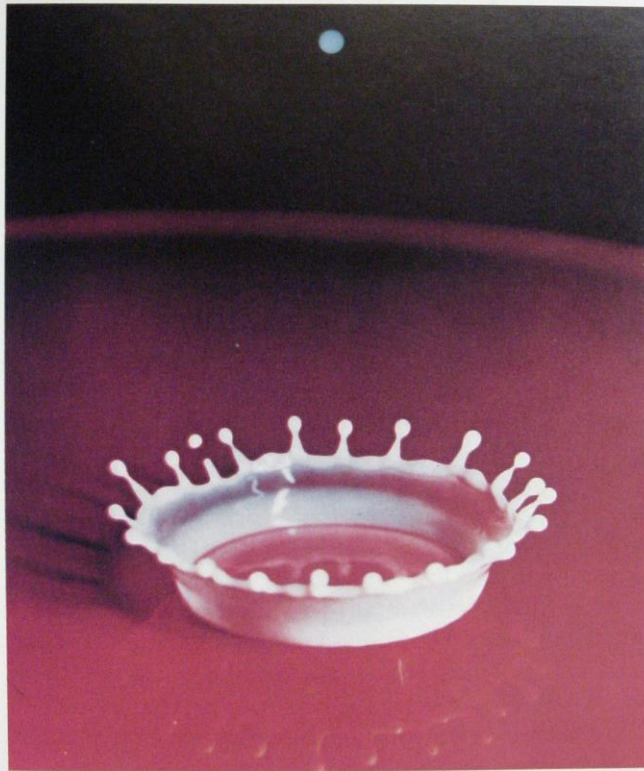
Travel & Exploration

Francis Frith, Pyramids from the Southwest Giza, 1858



Travel & Exploration

Harold Edgerton, Crown-Shaped Splash of Milk



Scientific

Michael Furman, Photomicrograph, 1989



Close-Up

Gary Winogrand, Los Angeles, 1969



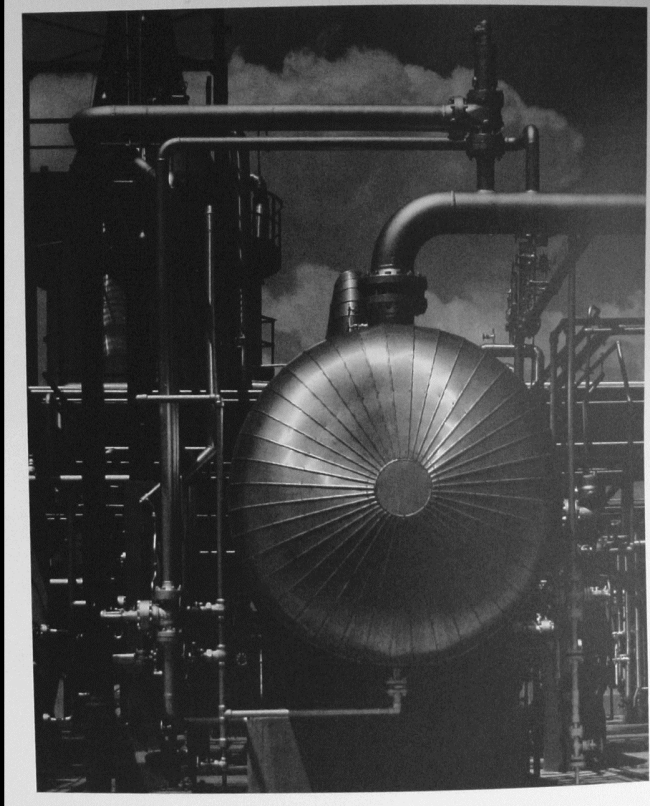
Tilted Horizon. Gary Winogrand, Los Angeles, 1969. The level of the horizon line can also affect the viewer's response. In a representative landscape most people are uncomfortable with tilted horizons, especially in scenes containing bodies of water. A landscape photographer may use a viewing screen with ruled lines or a small level on the camera to insure straight horizons. On the other hand, horizons

might be radically tilted for an effect, such as to show disorientation or indicate movement.

© 1984 The Estate of Gary Winogrand, Courtesy Fraenkel Gallery, San Francisco. Photo Courtesy of the Center for Creative Photography.

Street Photography

Paul Strand, Oil Refinery, Tema, Ghana, 1963



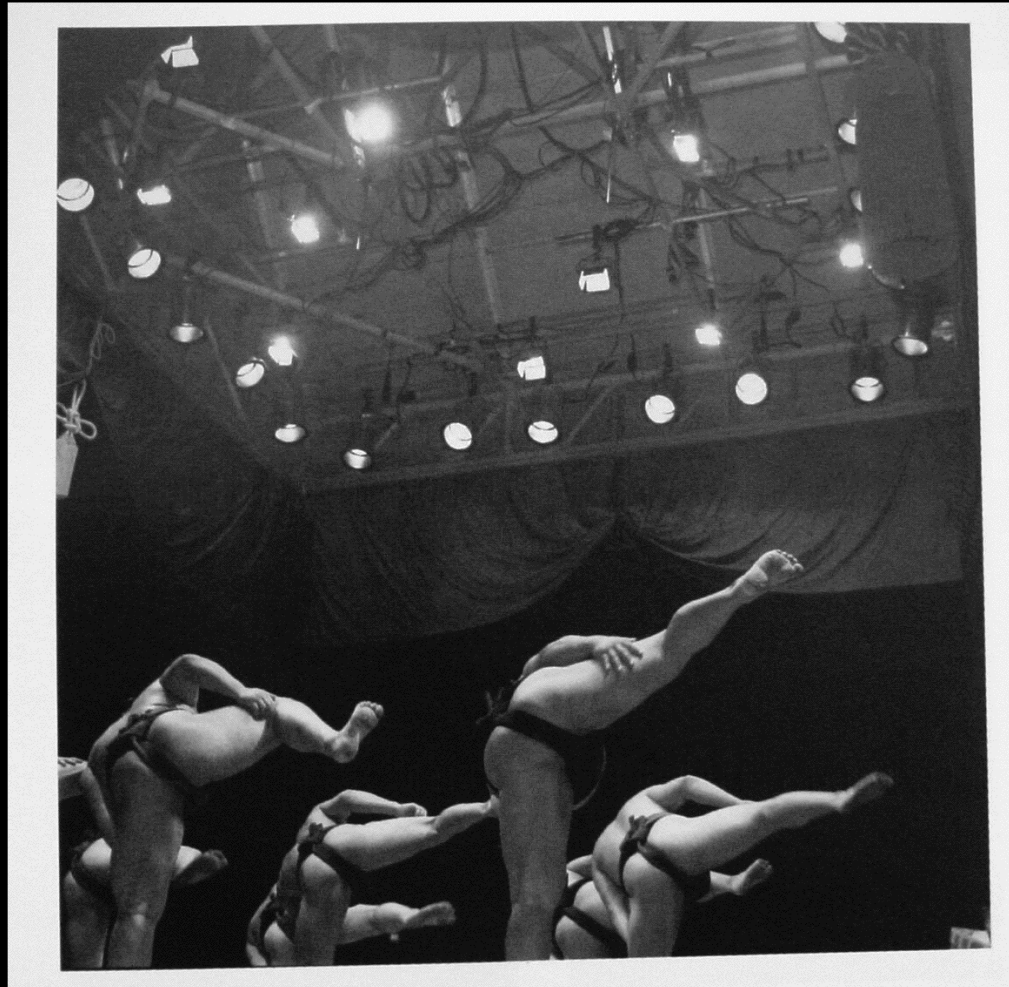
Industrial

W. Eugene Smith, from essay "Nurse Midwife," Dec.3, 1951



Subject Emphasis

Sylvia Plachy, Sumo Wrestlers, New York, 1985



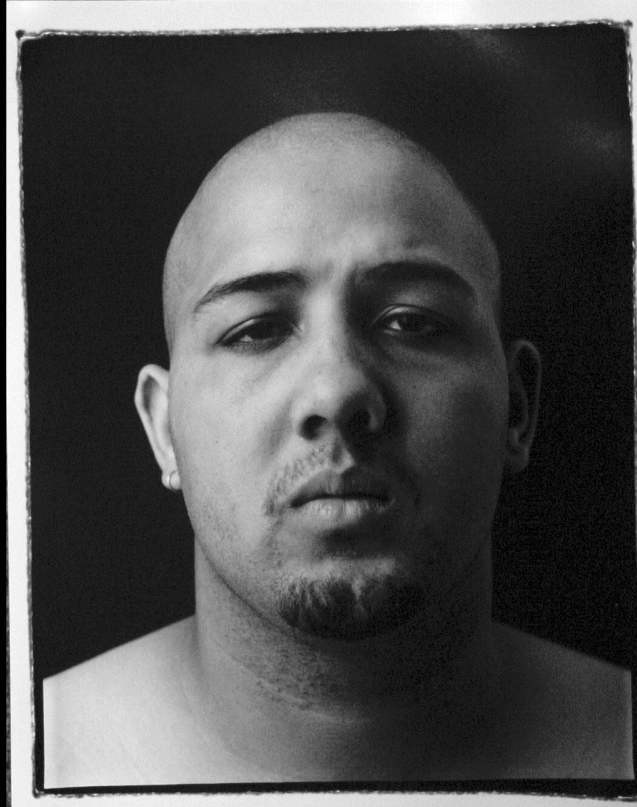
Point of View

Nadar, Sarah Bernhardt, 1865



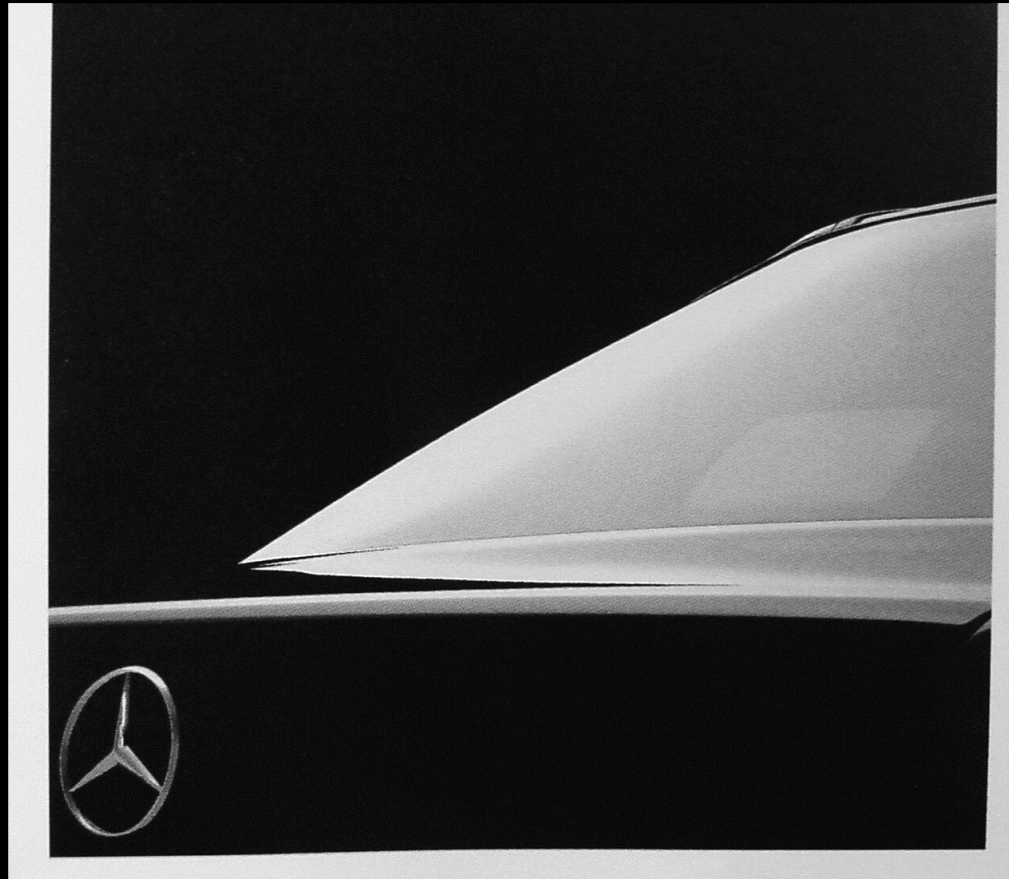
Portrait

Roy Pope, Charles, Chicago, Illinois, 1993



Portrait

Robert Imhoff, Mercedes Benz



Visual Attraction

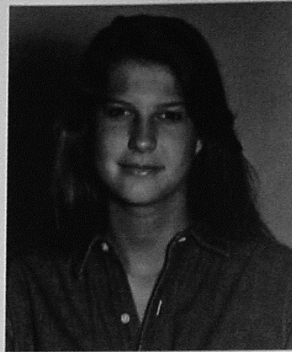
Edward Steichen, After the Taking of Iwo Jima Island, 1943



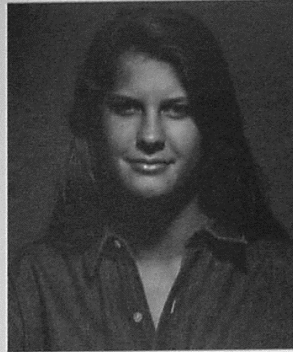
Visual Attraction of Subject Matter. Edward Steichen, *After the Taking of Iwo Jima Island*, 1943. Although this image is fairly uniform in tone and texture, the eye is strongly drawn to the fingers of the buried soldier because of the shocking nature of the situation.

Visual Attraction

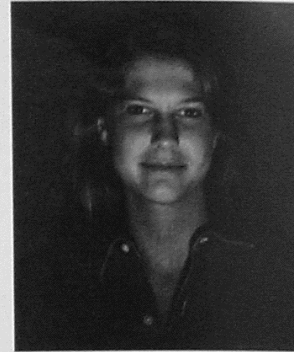
Front lighting



Level Front Lighting



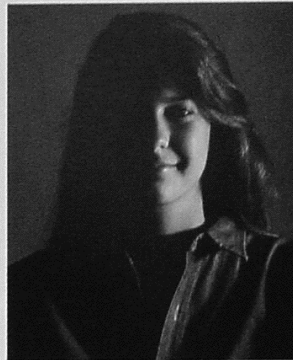
High Front Lighting



Low Front Lighting



High 45° Lighting

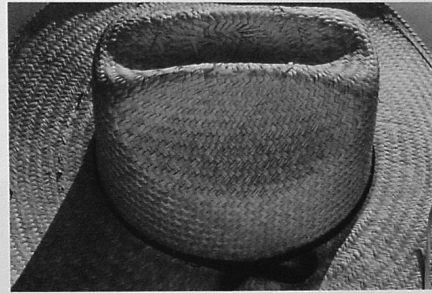


Level Side Lighting

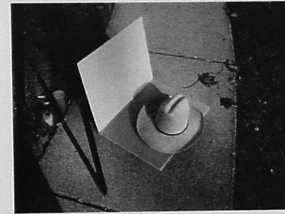


High Back Lighting

Portrait Lighting



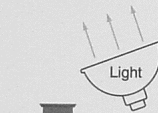
B. To reduce the lighting contrast without affecting the hard-edged shadows produced by specular direct sunlight, more light can be added to the shadows by using a white reflecting surface, such as a large white card or other white material. The photograph on the right shows the effect on the shadows when the fill card is placed as shown in the set shot.



Reflectors

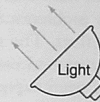
Direction of Light—Continued

Backdrop



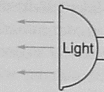
Front Lighting

Backdrop



45° Lighting

Backdrop



Side Lighting

Lighting Diagrams