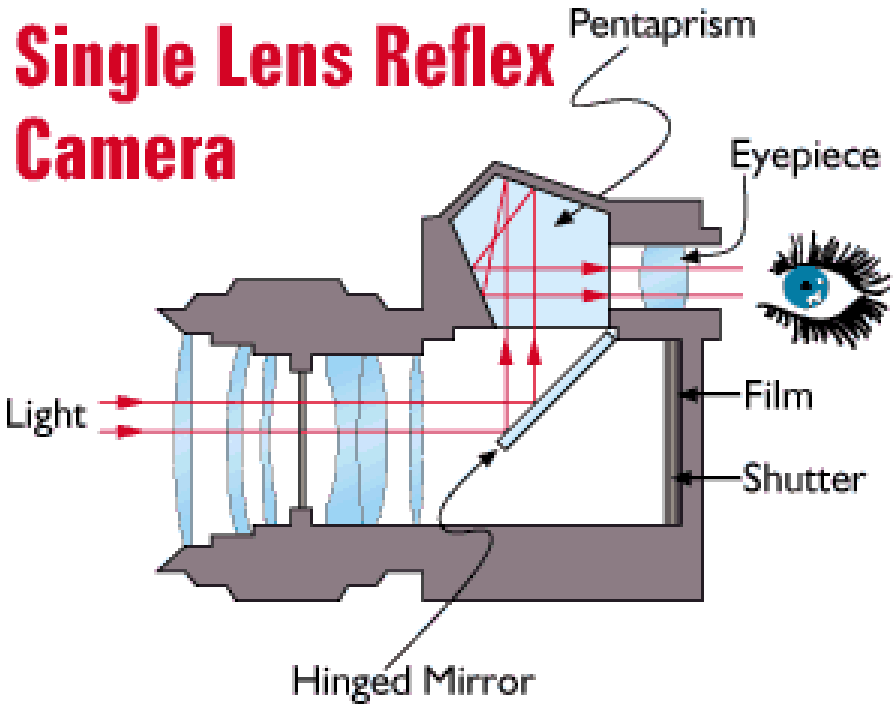
HOW TO PHOTOGRAPH A MODEL

ARCH 1112 ARCHITECTURAL DESIGN I

DSLR CAMERA

Digital Single Lens Reflex Camera



Canon EOS Rebel

=

FORMAT YOUR CF CARD

SanDisk Compact Flash Card

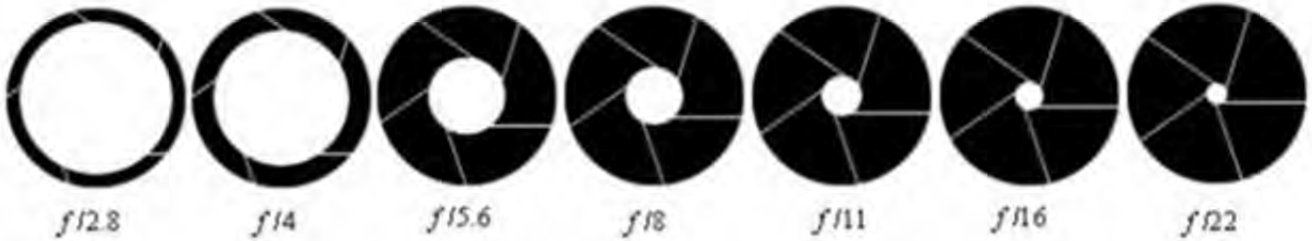
ISO100,200,400

Depends on amount of light available

APERTURE

Is similar to the iris of your eye. When you eye is in a dark place your iris is small and your pupil is large to take in more light as in F 2.8. When you are in a very bright place you iris is large and the pupil is small as in F22.

APERTURE SCALE



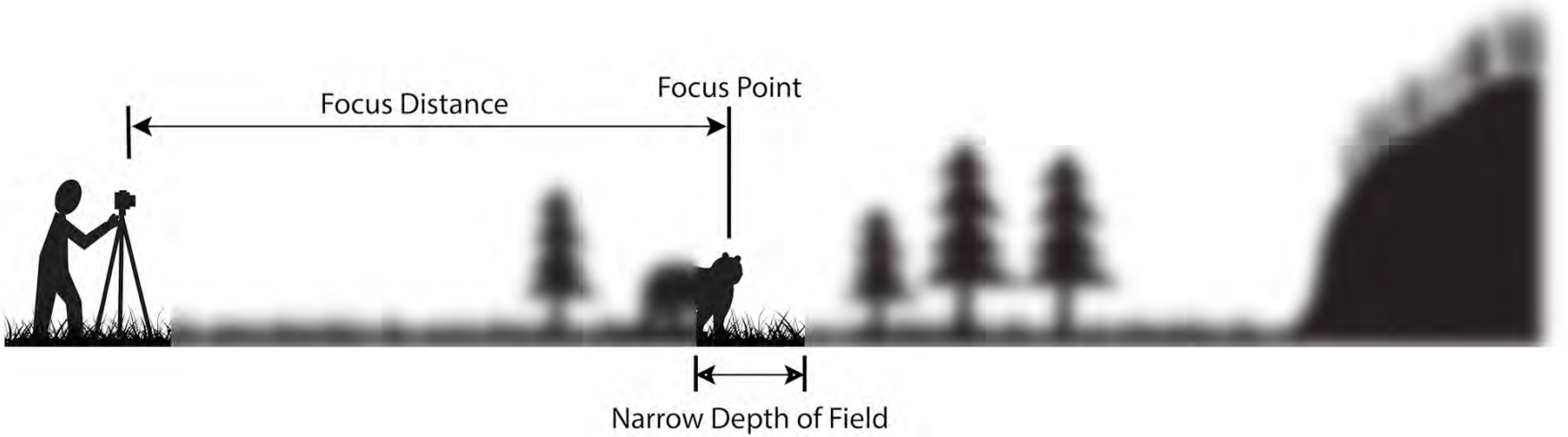
Large aperture ⟷ Small aperture

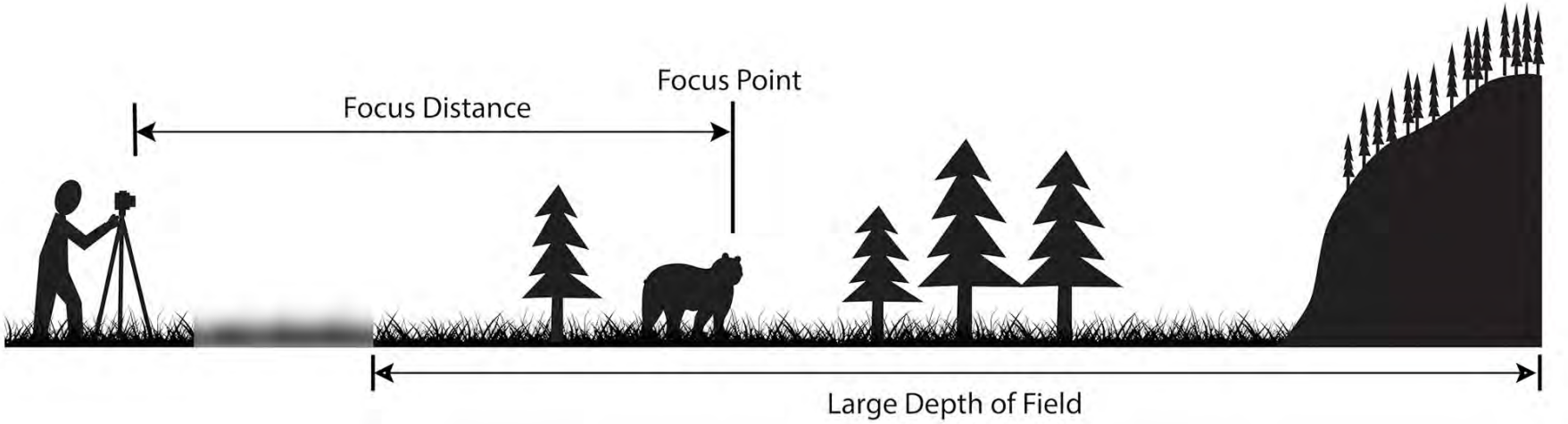
More light strikes image sensor ⟷ Less light strikes image sensor

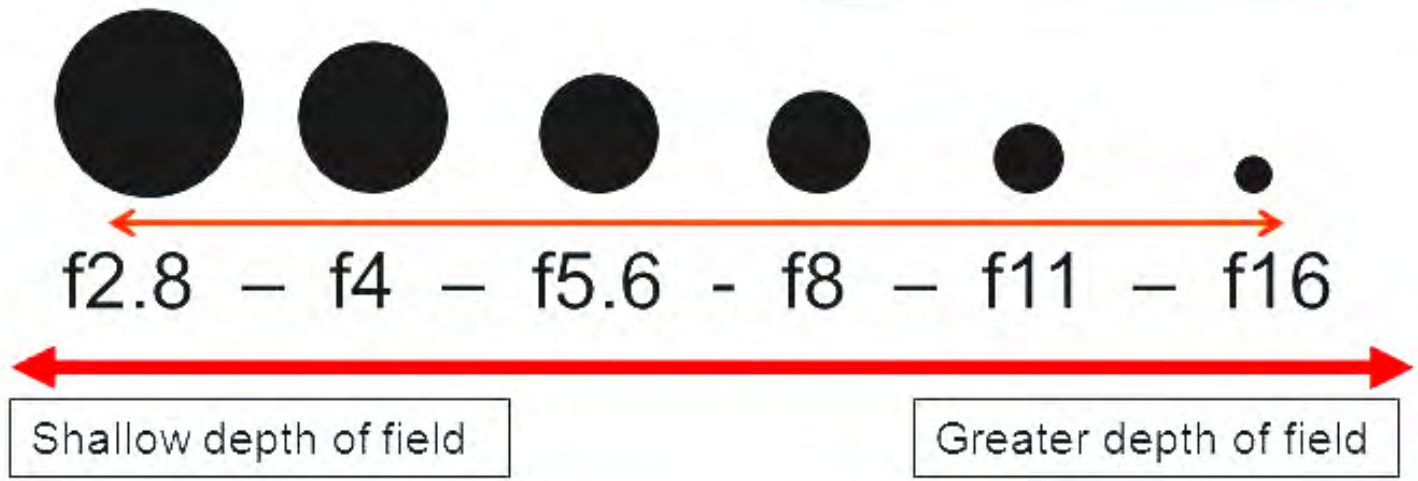
Shallow Depth of Field (Focus) ⟷ Deep Depth of Field (Focus)

DEPTH OF FIELD

Field of focus. The distance between the nearest and farthest objects in a scene that appear acceptably sharp in an image.



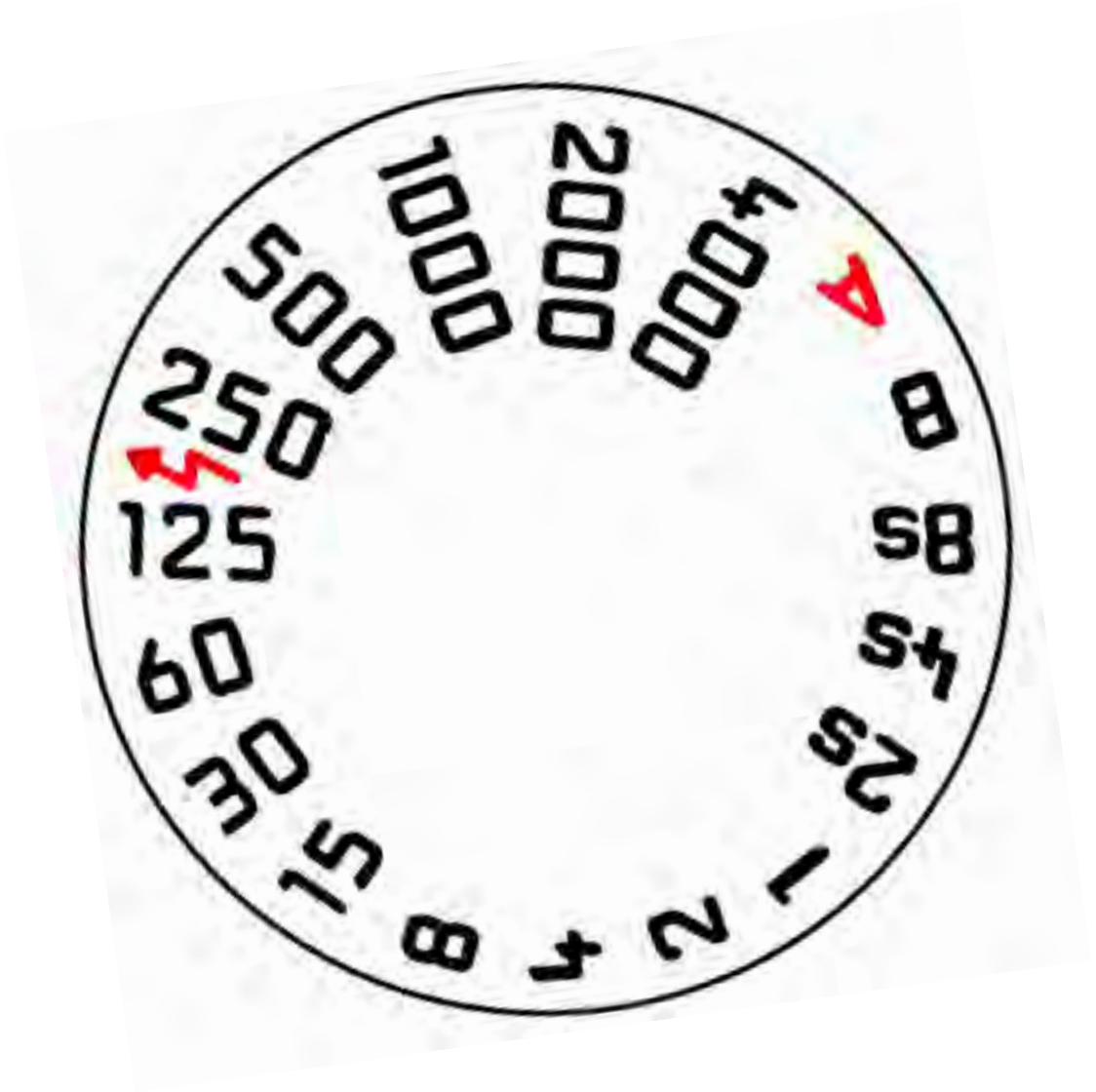



f2.8 – f4 – f5.6 - f8 – f11 – f16
Shallow depth of field
Greater depth of field


f2
f2.8
f4
f5.6
f8
f11

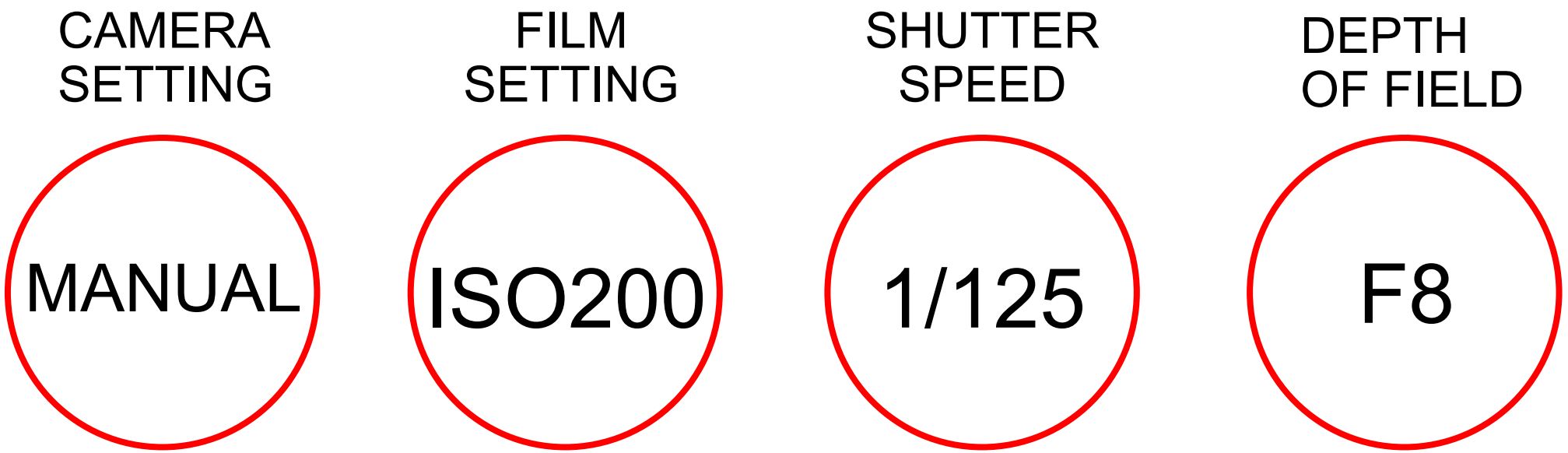
SHUTTER SPEED

The amount of time the shutter is open and receiving light.



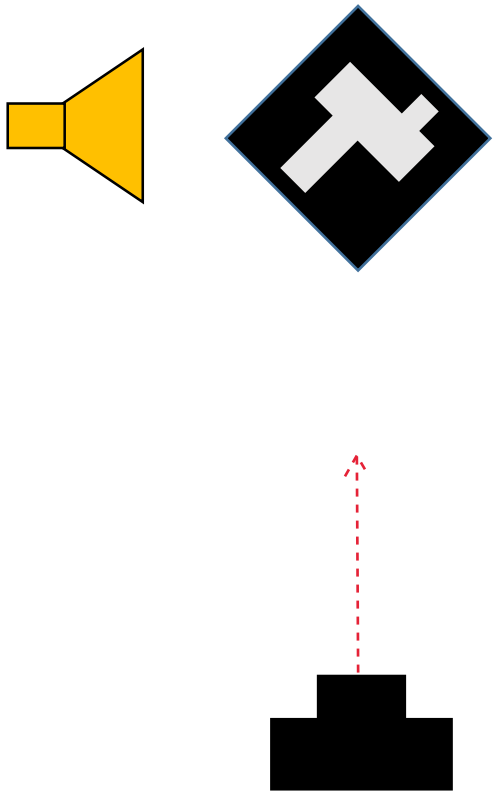
CAMERA SETTING

MANUAL -ISO 200 – 1/125 – F8

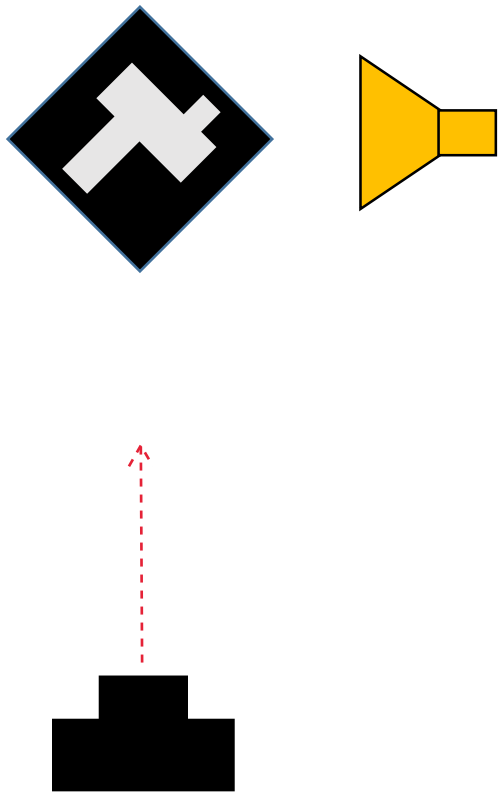


LIGHTING

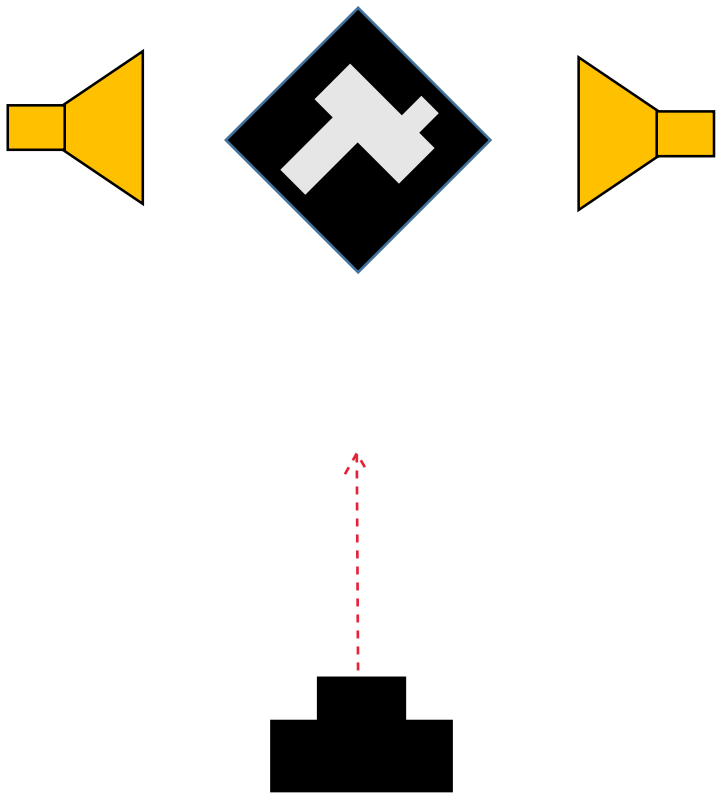
THREE EXPERIMENTS ON LIGHTING



A



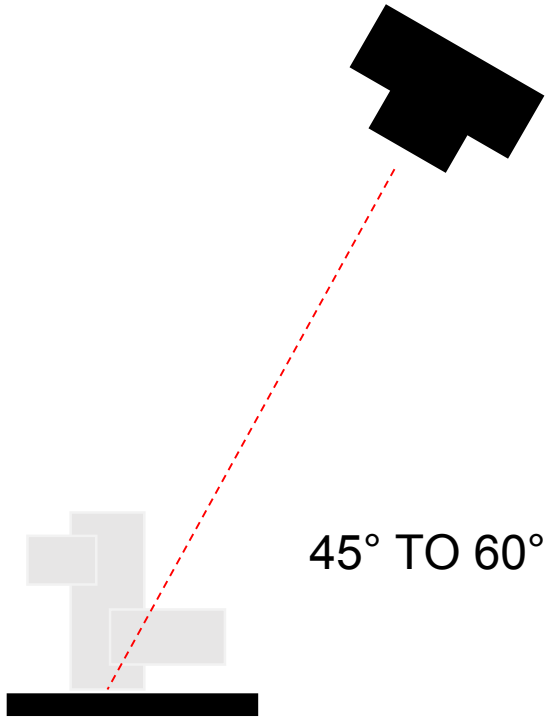
B



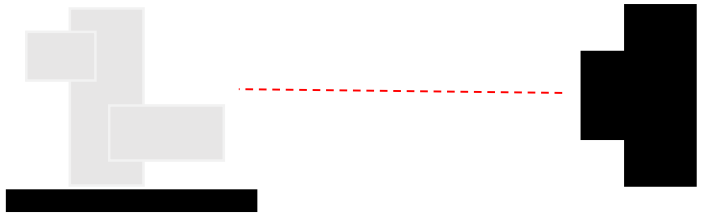
C

VIEW ANGLE

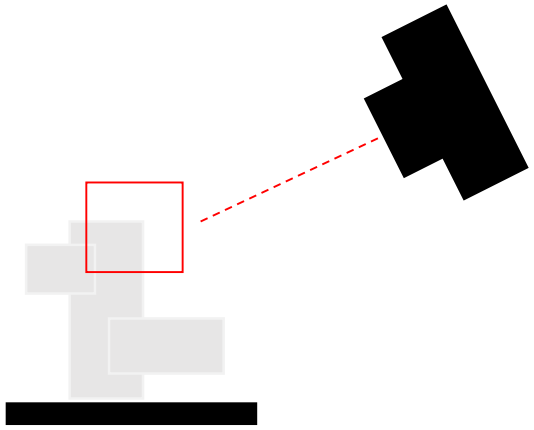
THREE CAMERA ANGLES



BIRD’S EYE



EYE LEVEL



CLOSE-UP

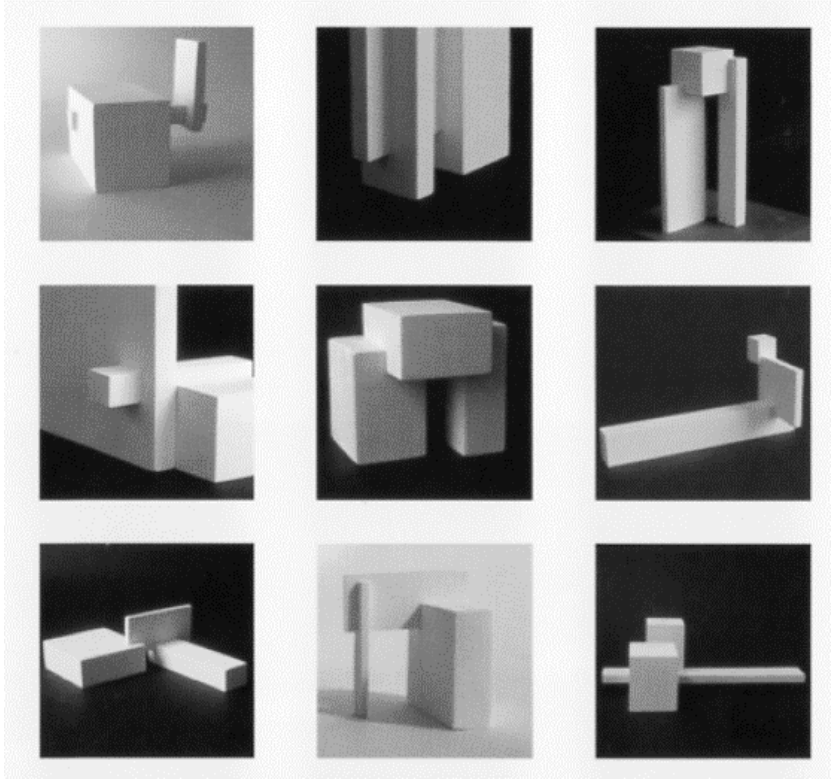
PROJECT.01
ASSIGNMENT.01A

Clay Models

EXERCISE 1 PROCESS:

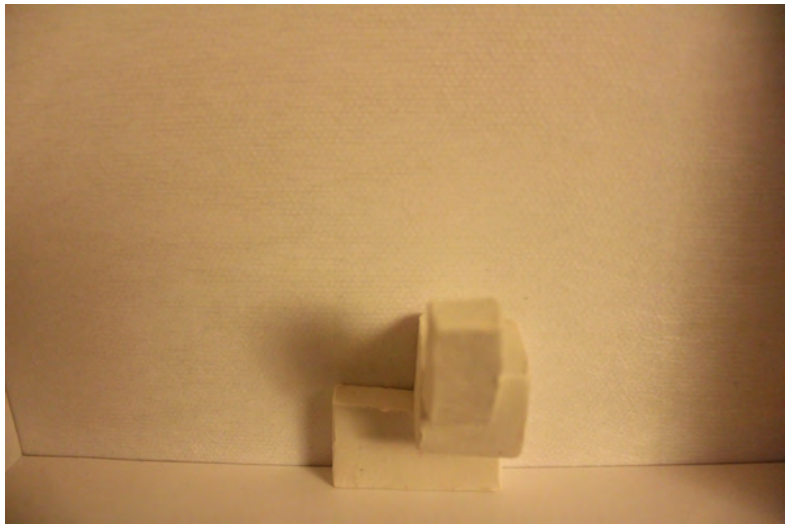
- Take a digital photograph of each grouping against a black background. Try white background as well. **Use the studio spotlight to make three lighting experiments.** Take three photos at bird's eye view, three photos at eye level and three close-up photos. The total will be nine high quality photos of EACH model for a total of 27 photos.

- Select your best photo of each model and create a trace paper overlay diagram explaining the geometric structure of your groupings: outline the groupings, identify the major and minor axis of each volume with a red pencil; shade in the dominant volumes with a 2B lead pencil, label the proportions of each edge of your volumes as a ratio of length to width. You will have THREE final trace overlay diagrams.



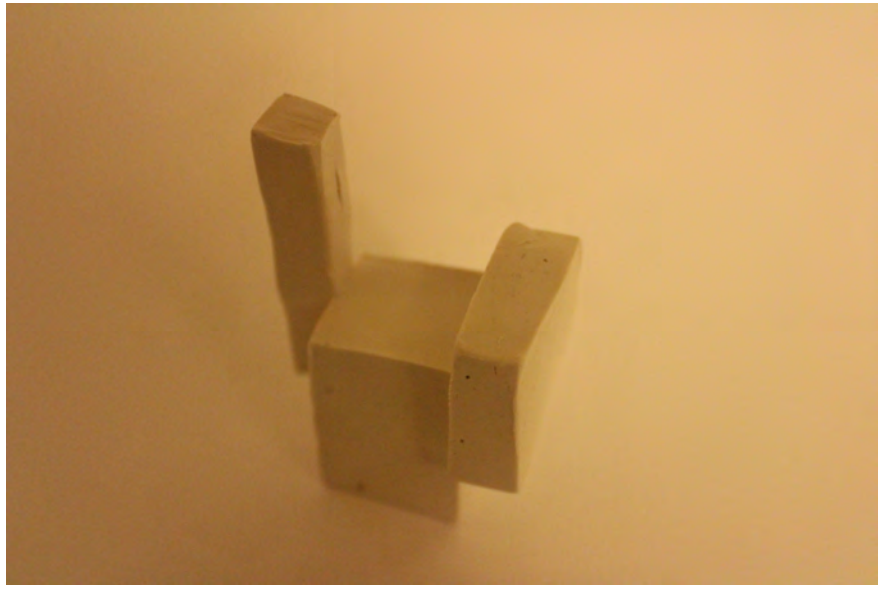
WHAT TO AVOID!

BAD EXAMPLES DEMONSTRATING ISSUES TO BE AVOIDED WHEN PHOTOGRAPHING



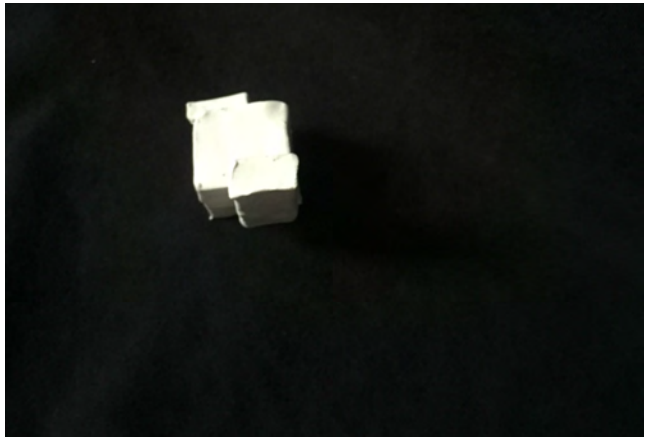
MODEL SHOULD NOT TOUCH THE BACKGROUND

DONT PLACE THE MODEL RIGHT UPAGAINST THE BACKGROUND



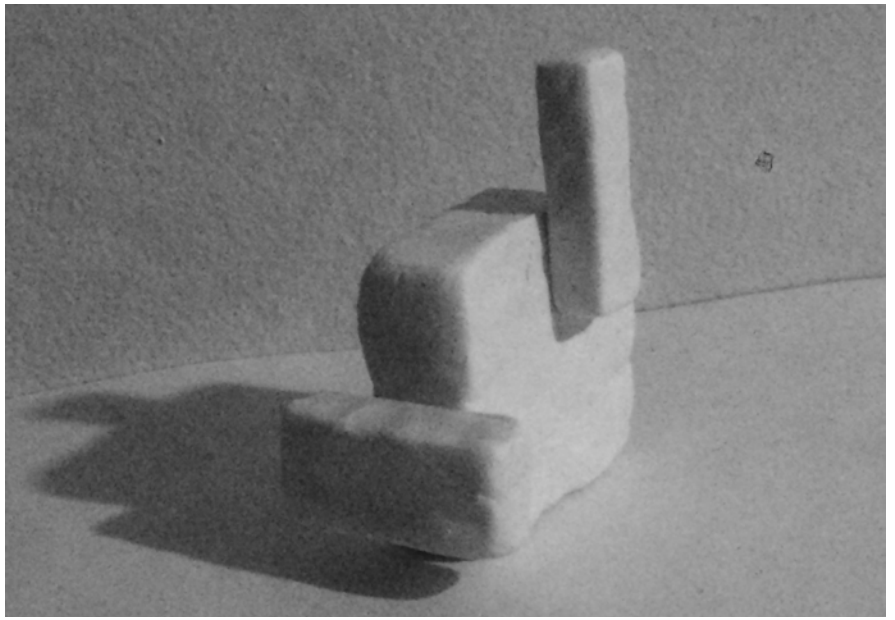
NO SHADOWS ARE VISIBLE ON THE GROUND PLANE

BLACK GROUND PLANE ABSORBS THE SHADOWS

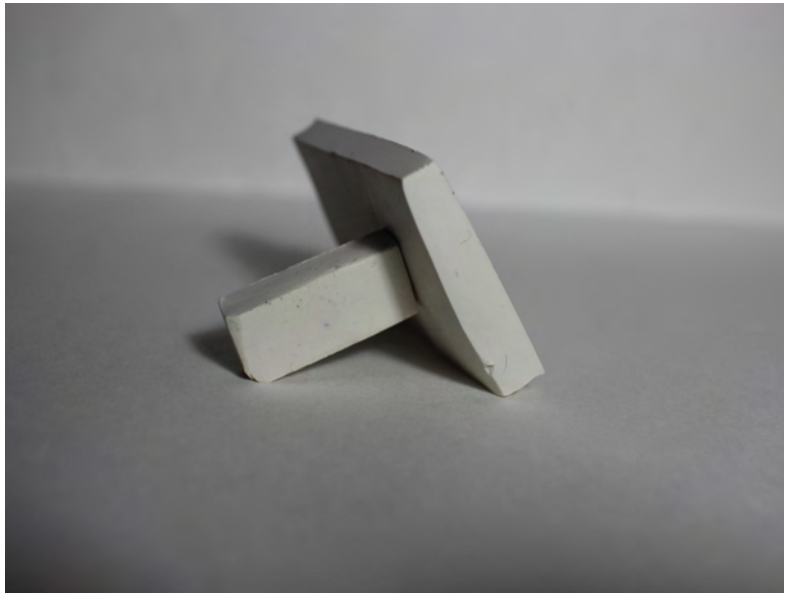


-CONTENT IS TO SMALL - NO DEFINITION,
-PHOTO IS OVEREXPOSED - EDGES NOT VISIBLE
-NO SHADOWS ARE VISIBLE ON THE GROUND PLANE

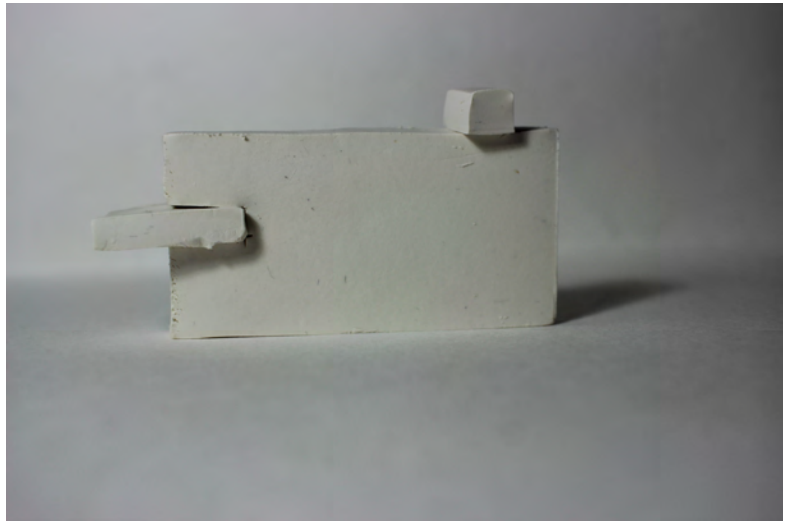
-DO NOT TILT THE CAMERA - no slanted angle -BAD
UNEVEN BACKGROUND: CLOTH TOO MANY WRINKLES



TOO GRAINY - LOW RESOLUTION



DO NOT TILT THE MODEL



TOO FRONTAL (TURN THE MODEL AT A 3/4 ANGLE TO THE CAMERA
TRY TO SEE TWO SIDES AT ONCE.)