

# ARCHITECTURE

## Photography

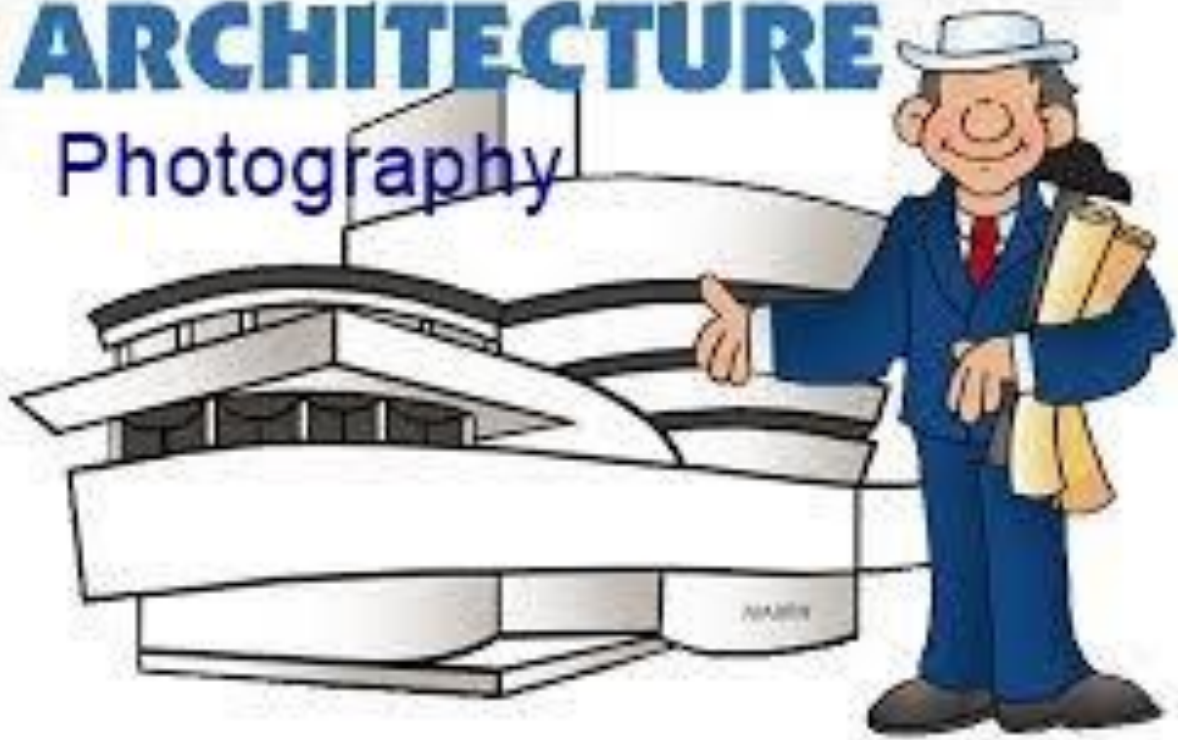


Table of contents <b>Architectural Photography</b>	Pg
Kitchen Interior	4
The Capture App	5
Exterior Shots	6
Collaboration is key.	6
Shooting on Property	7
Legal notice	9
Bio	10

## Architectural Photography

This Guide dives into Architectural Photography with tips and tricks on setups, lighting, post-processing and more.

With most of the Architectural and interior design shoots the goal is to render the space in a visually interesting way while maintaining the intent and design elements of the architect or designer.

The first step is to find a composition that will lead the viewer's eye through the frame. With all three shots I decided to compose a one-point perspective.

The second step is to simplify by pairing down the elements in the frame or arranging things so that it is not too cluttered, and the viewer looks where you want.

You need to accent the existing ambient lighting and then fill in with light where none existed. To supplement the existing ambient if lighting is coming through a window to the left of the frame. Use one light to light the small hallway, one to light the wine area in the hall way and a forth light to fill in the shadows in the back-dining area. a fifth light to better light the cabinets in the kitchen area. Placing the light in the middle of the frame

Shooting tethered is great for being able to check and see the composition or whether The camera is level. But more than that being able to zoom in and pick apart the scene really allows you to control all aspects of the photographs.

Composition is always a challenge. Give yourself lots of options to work with Photoshop

- turn lights on and off.
- Bracket ambient light exposures.
- take out detracting elements,
- but don't change the composition.

As it is the most important decision as you can't move anything or set up lights until you know where the camera will go and which direction it will be facing.

Post-processing can best be described as heavy.

More important than the equipment, , are the people who help you meet your goals and it is great to have a second set of eyes.

Try to get more energy into an image with cars moving and various details from the surrounding buildings.

Another big issue you might have to be situated for several hours.

## **Kitchen Interior**

Photographing interiors has a unique audience and set of communication priorities. A designer will care a great deal about the functionality and layout of a space in addition to aesthetics, especially in a kitchen.

A millworker will prioritize design and attention to detail in construction, such as joinery (how wood is joined together), and solid wood book matched grains (two pieces of mirror cut wood from the same tree).

A magazine editor needs images that align with a written story.

Property owners also have their own agenda for what they would like to see, and often we're all trying to get as much mileage out of the photographs as possible.

A new kitchen installation photographed primarily for the millworker, in addition to a homeowner and potentially magazine articles. The kitchen aesthetic was inspired in part by an old movie and it evolved from there over time. Typically for this client, you would photograph for 2-3 primary photographs for a portfolio, and a number of detailed photographs for supplemental use. After photographing the kitchen, he changed his website layout to include expanded views of kitchens within his portfolio to better show the concept, design, feel, and layout of the kitchen itself.

Showing many custom elements of this kitchen all centered on high quality. Textures in hardwood show the level of attention and need to come through visually. The most elaborate feature in this space is a built-in hidden table that tucks away into the cabinetry or extends out as far as six feet. There are at least half a dozen moving parts and the table leaves are also hidden within the structure. It is a marvel to see,

The homeowners had not decided on a backsplash for the new photographs to work. There's a balance between using a space that's new but settled into, while not overfull with appliances and decorations. Most of the time, you will end up clearing the counters, doing a full cleaning

When on location, you will miss the rapid adjustability and mobility of a studio stand with a cast iron base a solution in the field you will need a tripod that's portable yet fluid enough for architectural and editorial work.

## The Capture App

Controls the camera settings, allows you to preview the images as they are made, and to release the shutter to ensure a sharp image. This guarantees the camera will be undisturbed which is ideal for making layer masks and GIF sequences to show functionality through stop motion.

You will need to experiment, to get the tripod is at the perfect height move the camera up or down, left or right, or

.Getting setup and overcoming lighting challenges can take time. Achieving soft light evenly across a large space can be difficult photograph with natural light. And use large bounce cards and flagging windows with a frost type fabric to even shadows across various perspectives. Remove the warm highlights from overhead lighting on stainless appliances and countertops for a cleaner look.

Start with all of the lights off and building in an additive fashion, controlling quantities of light with dimmers and watching the scene to see how it changes. From there, additional lighting can be added to fill in shadows, or images made for creating layer masks in post-production later. There are situations where adding a flash in an adjoining room or even outside of a window can add depth to a photograph.

The added light will draw a viewer's eye through the frame, making spaces feel larger and brighter. By putting a flash up high, attached to a window, a steel beam, the options are endless. They're great for areas where space is limited and there isn't room for a nightstand, or if you don't have one immediately on hand. They're great for placing a flash behind a subject in portrait work, to, add a hair or rim light.

Tethering is the most transformative tool in working with many cooks in the kitchen. The level of detail and control that tethering presents while making collaborative refinements can't be matched. It's far easier to communicate with vision, explain options, show areas that might need improvement.

The final results are always better. By filling in any of the shadows and add a little bit of pop to the ambient light that was already there.

Architectural photography can be as challenging as it is rewarding

## **Exterior Shots**

The goal should be to make the best shot at the best time of day. And try to tell a story with images, often using elements in the surrounding area. a tree that could be use as foreground to frame the shot. Light streaks from cars to add a fun touch to the photos. add people in the shot to help show scale of the space or how the space is being used.

The biggest challenge always depends on the shot. If you're shooting at dusk, time can be challenging. If you're shooting exteriors or a public space that you don't have control of people and cars can be challenging.

The crucial components are camera, computer, and USB cable to connect them both.

When shooting first collaborate the composition, then figure out the best time to photograph the space. Then start lighting with strobes, hot lights if needed but try to make it as natural as possible without making it look like it's been artificial lite.

### **Collaboration is key.**

When working with clients there is a lot of collaboration, first thing you need to do is to LISTEN to them. You find out what your client needs are for the shot, then you make the best shot. Everyone is involved.

## Shooting on Property

Photographing the interior of a newly opened hotel with an exciting, new dual-branded establishment, with over 700 bedrooms, will be a huge undertaking tasked with photographing everything from bedrooms to meeting rooms, before the grand opening.

The message of the brand must shine through in the photos, to show those visiting the hotel and potential customers what they stood for. Research the area before the day of the shoot to really understand the brand and how to convey their standards through photographs. This advanced planning also helps because members of the public were already in the building on the day of the shoot.

Meet with the hotel owner and the manager before the photo shoot, in order to iron out all the details and make sure everyone is happy with the arrangements.

This is a good opportunity to discuss exactly what the hotel wants to achieve with the photographs and to explain your vision.

Present it to them in the form of a mood board and explain that the ultimate goal is to showcase the calm, relaxing atmosphere of the hotel opposed to the hustle and bustle of an airport terminal. The hotel usually emphasizes that this needs to be completed in one day. When they have rooms closed off for a long period of time translates to a loss in revenue and they want to mitigate this as much as possible. They also might also require photographs of different bedroom types, bars, restaurants, the lobby, airport links, as well as the hotel's exterior in order to best show off the hospitality that the hotel has to offer.

By start extremely early on the day of the shoot, shortly after 5 am. to be finished by 5 PM

You will need the rooms to be ready to photo from the minute you get into them try to plan the photograph before even seeing the room, making minor adjustments to some of rooms, by moving bins, closing curtains and moving furniture

. For each room, try to produce two wide angled shots of the bedroom, two shots of the bathroom, and a couple of close-ups.

When photographing the bedrooms you'll probably be alone, but management will constantly check in on you to ensure you are OK. This is beneficial as it allows you to show them some previews and confirm they are happy with the shots, and knowing you're on the right track. Try to be accompanied by a member of the management team when in the public areas of the hotel, to request that members of the public move or to have furniture shifted around.

The downside of taking the shots before the grand opening is that not everything will be ready. For instance, In the restaurant, the pictures are not hung, which will cause you go back and re-shoot after the finishing touches are completed.

Work, wherever possible, with the minimum amount of gear so that you are not hampered by bulky equipment and set-up time is as quick as possible.

Make the shots as natural as possible - Shoot the exterior after the sunset and just before the sky turns dark you can achieve a lot with a minimum amount of gear, it just takes careful planning.

You need to understand what is required of you and the lighting of the location. When photographing, you often won't have the time to create the perfect environment, Always make sure you speak to the client too - let them know exactly what your plans are and when they can expect to receive the final images.



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## **Bio**

My name is David Wright.

I have many years experience writing procedures on how to test high tech electronic equipment. Re wrote technical manuals so that the average person could understand them.

Set up numerous training programs to train Junior techs.

My documenting skills are excellent paying attention to details satisfying the toughest ISO auditors.

I have enhanced my writing skills by successfully completing a course in Writing for Children's literature.

Completed course from AWAI in Copy writing service ,B2B copy writing, Seo management , Email marketing and web design

This has helped me write how to articles and Information Books that you will find on my website Discount E Books <http://www.discount-ebook-s.com/>

I have had a Camera in my Hand since 1965 Gone pro In 1999

Took the course from ICS in Photography

I am now at a point in life I would like to share my knowledge with the world and the best way I know how is by Print either electronically or Hard copy paper.

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