

# Table of Contents

<b>1</b>	<b>Fundamentals</b>	<b>1</b>
1.1	Architectural Photography: What is it?	2
1.2	The History of Architectural Photography	2
1.2.1	Early History .....	2
1.2.2	The Invention .....	4
1.2.3	The 20 <sup>th</sup> and 21 <sup>st</sup> Centuries.....	5
1.3	The Authenticity of an Architectural Photograph	7
1.4	Manifestations of Architectural Photography	8
<b>2</b>	<b>Photographic Technology</b>	<b>11</b>
2.1	Comparison Between Analog and Digital	12
2.1.1	From Exposure to Picture.....	12
2.1.2	Film Grain vs. Digital Noise.....	12
2.1.3	Resolution and Range of Contrast .....	14
2.1.4	Image Aberrations .....	15
2.1.5	Consequences of Lens Quality.....	17
2.1.6	Ruggedness of the Camera.....	17
2.1.7	The Functional Life of Digital Cameras .....	17
2.1.8	Number of Exposures.....	18
2.1.9	Digital Image Processing.....	18
2.1.10	Authenticity and Archiving.....	19
2.1.11	Conclusion.....	19
2.2	The Camera	20
2.2.1	Types of Cameras .....	20
	– Digital Compact and Bridge Cameras.....	20
	– Digital SLR Cameras with Four-Thirds, APS-C, and APS-H Standards.....	21
	– Analog 35mm Format and Digital Full-Frame Format Cameras.....	24
	– Analog and Digital Medium Format .....	26
	– Analog Large Format .....	27

2.2.2	The Camera: Conclusion .....	28	<b>3.5 Camera Position</b>	<b>68</b>	
<b>2.3 The Lens</b>		<b>29</b>	3.5.1	Ideal Distance to the Building.....68	
2.3.1	Focal Range .....	29	3.5.2	Position and Perspective.....70	
2.3.2	Optical Quality .....	30	3.5.3	Position and Environment .....	74
<b>2.4 The Ideal Camera and Lens Combination (for all wallets)</b>		<b>31</b>	3.5.4	Position and Symmetry .....	76
<b>2.5 Accessories</b>		<b>32</b>	3.5.5	Depth Perception .....	77
2.5.1	Tripod .....	32	<b>3.6 Focal Length</b>	<b>81</b>	
2.5.2	Tripod Head.....	33	3.6.1	Long Focal Lengths.....	81
2.5.3	Remote Shutter Release.....	33	3.6.2	Very Short Focal Lengths .....	83
2.5.4	Lens Hood .....	34	3.6.3	Expanding the View: Rectilinear Panoramas .....	86
2.5.5	Lens Filters.....	35	<b>3.7 Picture Format</b>	<b>88</b>	
2.5.6	Lens Adapters.....	36	3.7.1	Extreme Formats and Panoramic Images .....	88
2.5.7	Grid Screen.....	37	3.7.2	Orientation .....	92
2.5.8	Memory Cards .....	37	<b>3.8 Image Frame and Composition</b>	<b>94</b>	
2.5.9	Batteries and Rechargeables.....	38	3.8.1	Composition.....	94
2.5.10	Flash .....	38	3.8.2	Image Composition and Environment .....	99
2.5.11	Additional Accessories .....	39		Stationery Surrounding Objects.....	100
<b>2.6 Creativity Tips</b>		<b>39</b>		Moving Objects .....	102
2.6.1	Lensbabies.....	39	3.8.3	Reduced Frame .....	105
2.6.2	Black & White Negative Film .....	39	<b>3.9 Shooting Parameters</b>	<b>107</b>	
2.6.3	Use of Fixed Focal Lenses .....	40	3.9.1	Shutter Speed.....	107
<b>3 Shooting Techniques</b>		<b>41</b>	3.9.2	Aperture .....	107
<b>3.1 Hallmarks of a Good Architectural Picture</b>		<b>42</b>	3.9.3	Light Sensitivity.....	108
<b>3.2 Architecture as a Subject</b>		<b>47</b>	3.9.4	Exposure.....	111
3.2.1	What Kind of Architecture Makes the Best Subject?.....	48	3.9.5	Exposure Bracketing for HDR and DRI Images....	111
3.2.2	An Eye for Subjects.....	50	<b>3.10 Using Lens Filters</b>	<b>114</b>	
<b>3.3 Perspective</b>		<b>54</b>	<b>3.11 Photographing Interior Spaces</b>	<b>117</b>	
3.3.1	Roles of the Vanishing Points.....	55	3.11.1	Subject .....	117
<b>3.4 Perspective Distortion and Converging Verticals</b>		<b>57</b>	3.11.2	Perspective and Camera Position .....	118
3.4.1	How to Avoid Converging Verticals .....	58	3.11.3	Focal Length.....	118
3.4.2	How Does a Shift Lens Work? .....	64	3.11.4	Picture Format.....	119
			3.11.5	Image Frame and Composition .....	120
			3.11.6	Shooting Parameters.....	122
			<b>3.12 Exterior Conditions and Influences</b>	<b>125</b>	
			3.12.1	Shadows and Reflections .....	125
			3.12.2	Weather .....	128
			3.12.3	Time of Day .....	132
			3.12.4	Seasons.....	134

<b>3.13 Creativity Tips</b>	<b>136</b>
3.13.1 Radical Frames .....	136
3.13.2 Looking Up .....	139
3.13.3 Serial Images .....	139
3.13.4 Extreme Reflections .....	140
3.13.5 Intentional Under- or Overexposure.....	141
3.13.6 Before-and-After Images.....	141
<b>3.14 Solving Problems</b>	<b>142</b>

**Commentary by Marcus Bredt 144**

**4 Post-Processing Techniques 151**

<b>4.1 Digital Image Formats</b>	<b>152</b>
4.1.1 What is RAW Format? .....	152
4.1.2 Difference Between RAW and JPEG Formats .....	152
4.1.3 Advantages of RAW Format .....	152
4.1.4 Disadvantages of RAW Format.....	155
4.1.5 Conclusion.....	155
<b>4.2 RAW Conversion</b>	<b>157</b>
4.2.1 Workflow .....	157
<b>4.3 Post-Processing</b>	<b>166</b>
4.3.1 Image Corrections.....	166
– Workflow: Image Corrections in Photoshop.....	166
4.3.2 In-Depth: Selective Contrast and Brightness Corrections.....	183
– Workflow: Selective Contrast and Brightness Corrections.....	183
<b>4.4 Panoramas</b>	<b>186</b>
4.4.1 Rectilinear Panorama .....	186
– Workflow: Rectilinear Panorama with Hugin .....	187
– Workflow: Rectilinear Panorama with Photoshop .....	192
4.4.2 Shift Panorama .....	194
– Workflow: Shift Panorama with Photoshop....	194

<b>4.5 HDR and DRI Images</b>	<b>198</b>
4.5.1 HDR with Photomatix Pro .....	198
4.5.2 Workflow: DRI with Photomatix Pro .....	201
4.5.3 Workflow: HDR with Photoshop .....	202
4.5.4 Workflow: DRI with Photoshop.....	204
<b>4.6 Creativity Tips</b>	<b>206</b>
4.6.1 Digital Graduated Neutral Density Filter .....	206
4.6.2 HDR from a Single RAW Image.....	207
4.6.3 Black and White Conversion in Photoshop .....	208

**Index 210**