Montreal Camera Club

ARCHITECTURAL PHOTOGRAPHY

26 February 2018

John Surridge Architect

The Architect thinks that
everything is about Architecture.

Architectural Photography

Introduction

Presentation Format

- Introduction
- Historical Survey
- Equipment Thoughts
- Composition & Techniques
- Some Brief Slide Shows
  - Construction Time-lapse
  - Studio Zooimage
  - A Visit to Falling Water
  - A Short Architectural Tour

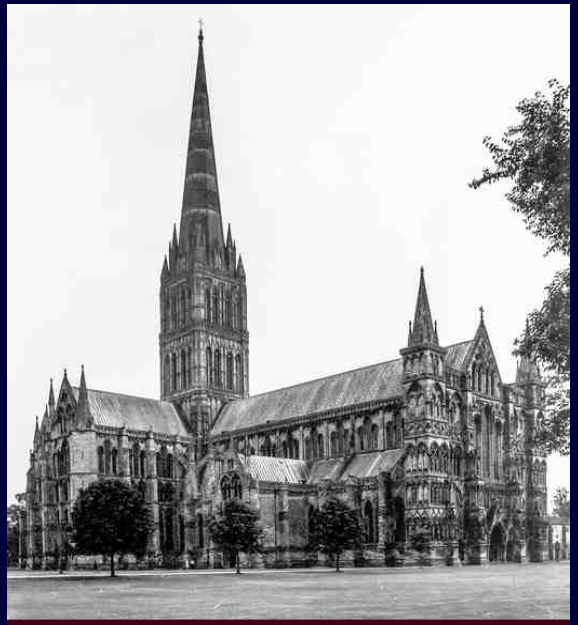
Norman Wurts 1937
Photo: Wurts Brothers (NYC)

Architectural Photography

Introduction

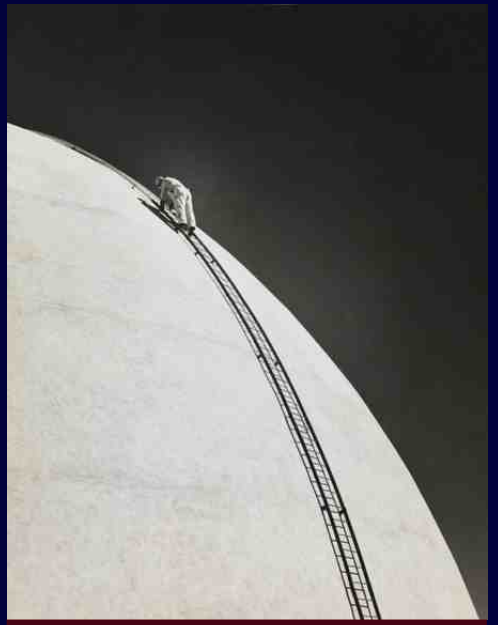
Architecture:
Built form to house a real or perceived need of human society.

Architectural Photography:
The capture of images of **Architecture** or of the built form.



John Surridge / 1970

Edward Burtynsky

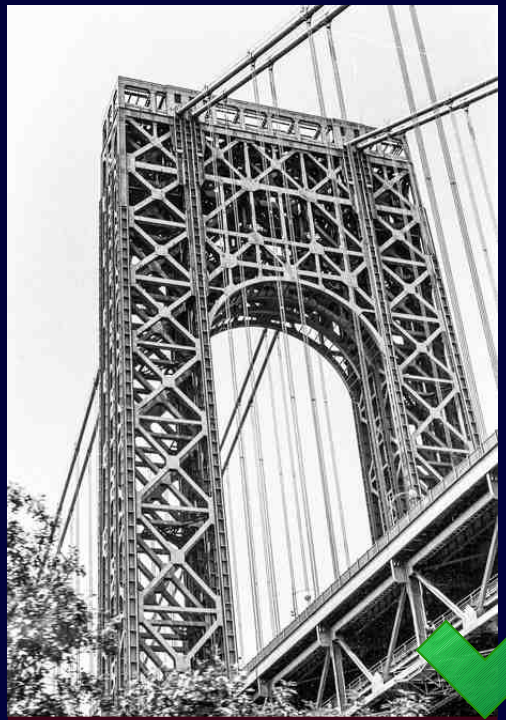


Wurts Brothers

Architectural Photography

Introduction

While there are possible exceptions such as the Treasury at Petra, this definition does not include free standing sculpture as built form but does include structures such as bridges that answer a real human need. Architecture may be sculptural but dedicated sculpture, lacking a true functional aspect, is not Architecture, although still a good subject.



John Surridge / 1964

John Surridge / 1972

John Surridge / 1998

Architectural Photography

Introduction

The accommodation of a "function" is fundamental to Architecture. Ideally, as well as the depiction of mass, volume and detail, a clue to the functional aspect of the built form adds immeasurably to the understanding of the subject as Architecture. However, the exterior of some buildings does not hint to the interior use.

Odeon / Nimes / Exterior
John Surridge / 1972

Odeon / Nimes / Interior Arena
John Surridge / 1972

Why do we photograph buildings?

Architectural Photography

Introduction

Why do we photograph buildings?

Personal or Professional response:

Salter's Hall / Fore Street / London
John Surridge / 1979

Where John worked

Adam Ho Fitzroy Sq / London
John Surridge / 1979

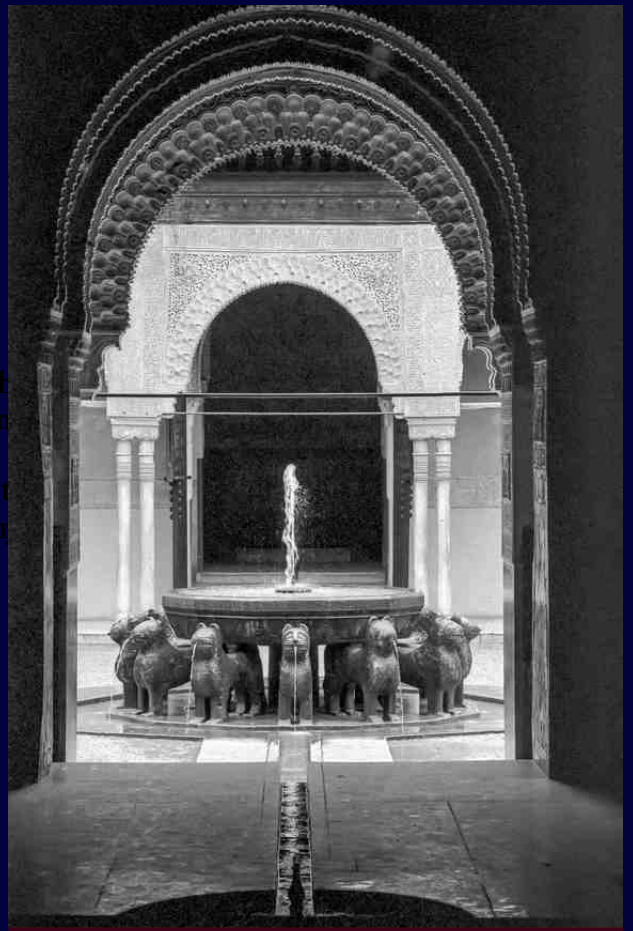
Architectural Photography

Introduction

Why do we photograph buildings?

Documentation: Art & Art History

Musée Dorsay / Paris
Margaret Surridge / 1998



Lion Court / Alhambra / Grenada
John Surridge / 1972

Architectural Photography

Introduction

Why do we photograph buildings?

Documentation: Design

Tabriz / Roloff Beny / 1970

King`s College Chapel / Cambridge
John Surridge / 1971

Why do we photograph buildings?

Documentation: Colour

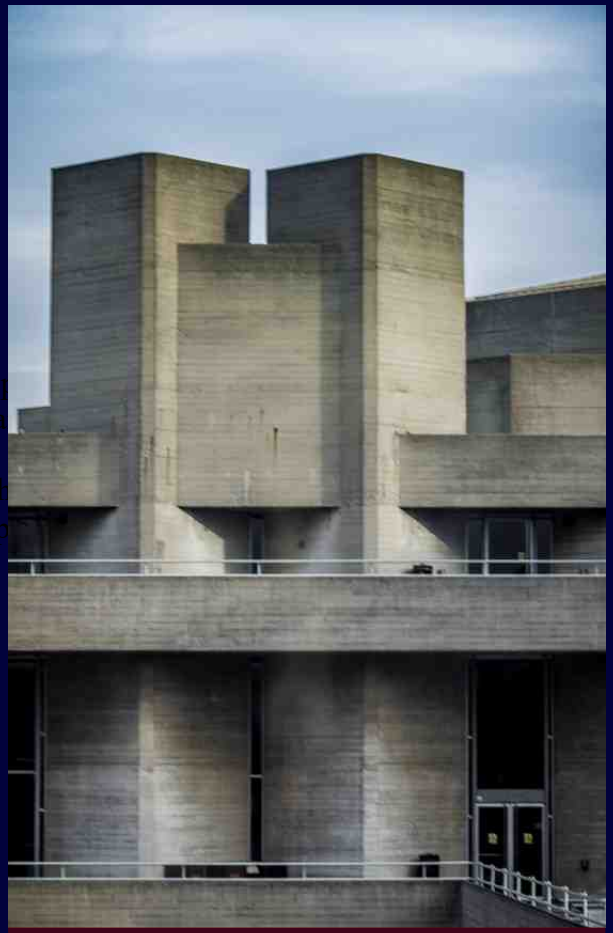
Kenwood House (Robert Adam) / Highgate / London
John Surridge /2014

Centre Pompidou / Paris
John Surridge / 1998

Why do we photograph buildings?

Documentation: Use of Materials

Ductwork / Banque Scotia / Greene Ave / Westmount
John Surridge / 2001



National Theatre / London
John Surridge / 2014

Architectural Photography

Introduction

Why do we photograph buildings?

Documentation: The work of a specific Architect

Marin County Civic Center, California / Frank Lloyd Wright
John Surridge / 1977

Guggenheim Museum / Frank Lloyd Wright
John Surridge / 1964

Architectural Photography

Introduction

Why do we photograph buildings?

Documentation: A favourite building or structure

St. Paul's Cathedral / London
John Surridge / 2016

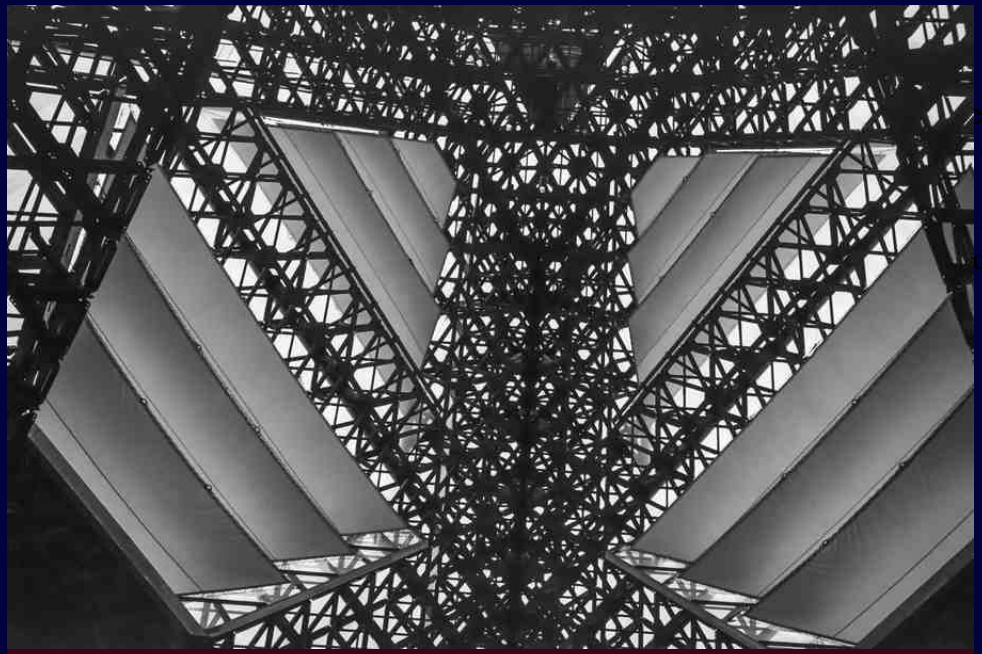
St. Paul's Cathedral / London
John Surridge / 1970

Architectural Photography

Introduction

Why do we photograph buildings?

Documentation: A favourite era or time



Expo 67, Montreal
John Surridge / 1967

Expo 67, Montreal
John Surridge / 1967 /

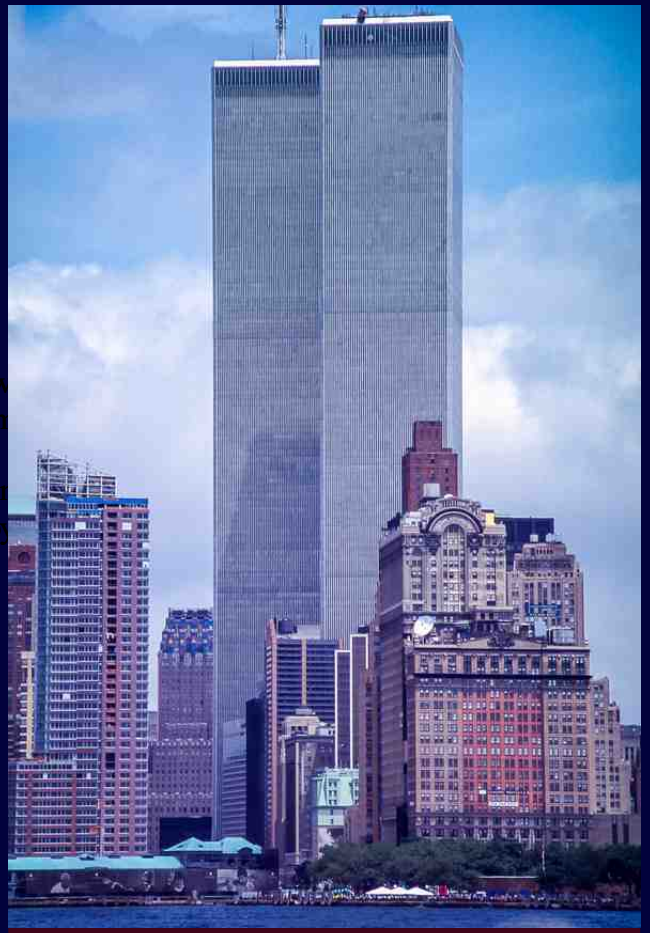
Why do we photograph buildings?

Maybe you will catch a little history!!

"Why do we photograph buildings?"

Why do we photograph buildings and structures? Well w
pictures and, as Mr. Hillary said about why he climbed n

Sounds a bit silly and verly simple but there is an inherer
urban environment, our lives are shaped and governed by



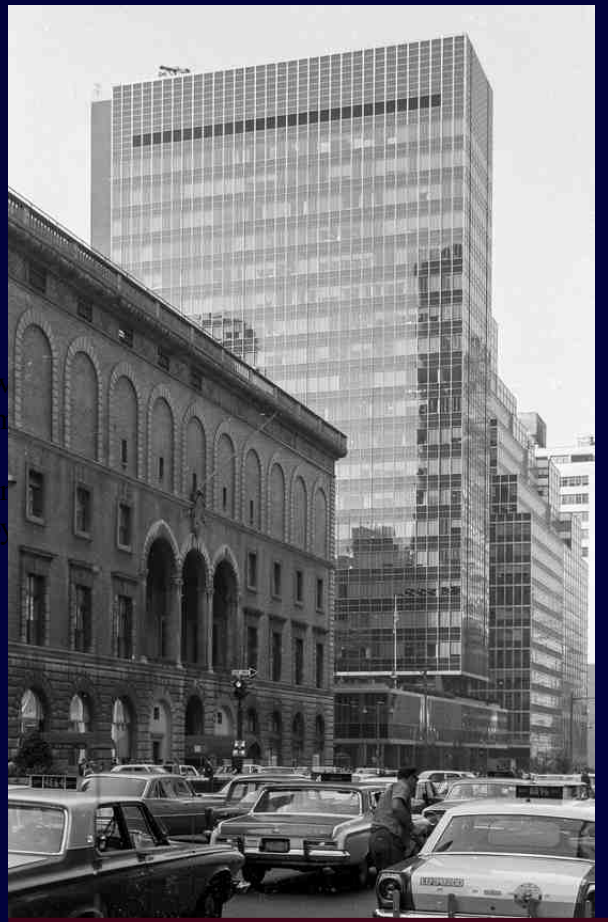
World Trade Centre / New York
John Surridge / June 2001

What are the forms of Architectural Photography?

Forms of Architectural Photography

Documentary representations of buildings, interiors or structures.

Chateau Chenonceau
John Surridge / 1970

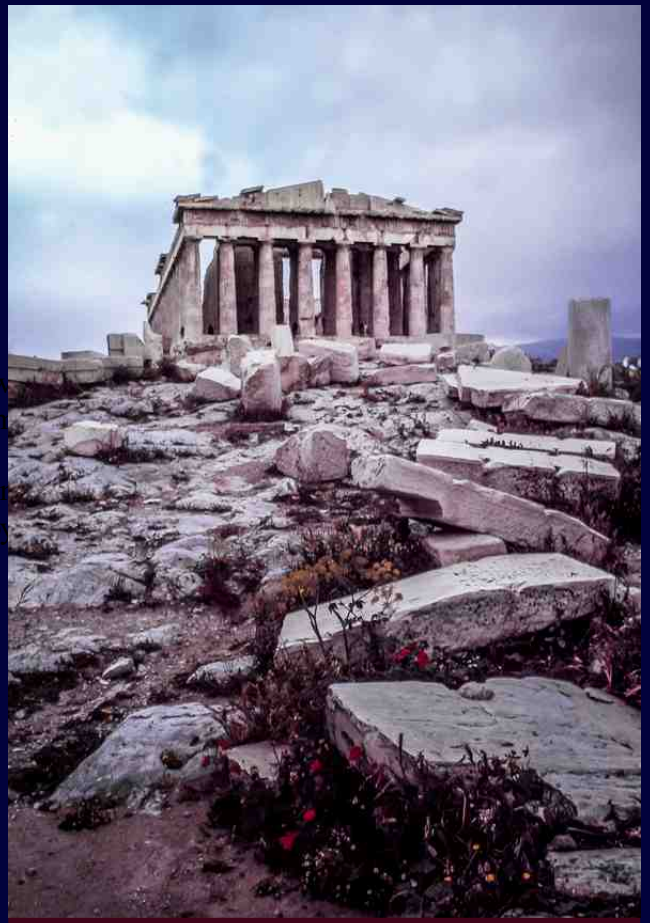


Lever House, New York
John Surridge / 1964

Forms of Architectural Photography

Documentary representations of buildings or structures with particular emphasis on the surrounding environment

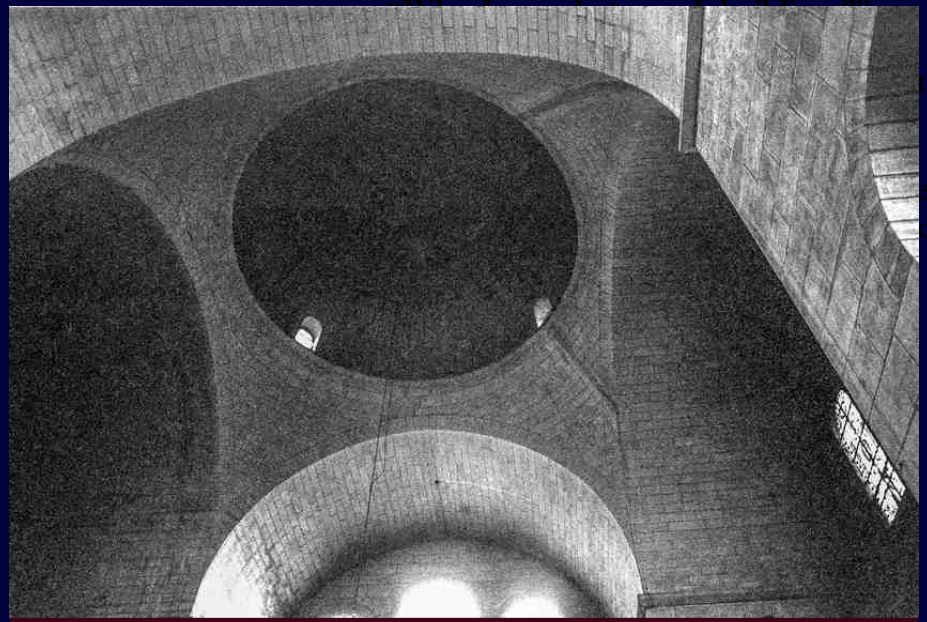
Duomo / Sienna
John Surridge / 1972



Parthenon / Athens
Margaret Surridge / 1972

Forms of Architectural Photography

Images of a detail of a building, interior or structure either of a documentary or artistic nature.



Domes / St-Front / Perigueux
John Surridge / 1972

Lloyd's Building / London
John Surridge / 2011

Architectural Photography

Introduction

S. Ross Winter / '82' Hong Kong

Forms of Architectural Photography

Images of a building, interior, structure or component abstracted or processed for totally artistic reasons to delineate an "**idea**" of the building.

These are "exhibition" Images in that time is required to study and think through the images.

Peter Graham / Lincoln Cathedral Compound Photography

And any other form you care to create!!

There are NO boundaries

A Brief Historical Survey

A look at how Architectural Photography has developed

History

- Building and building enhancement have been the basis of European Art since Classical Greece;

History

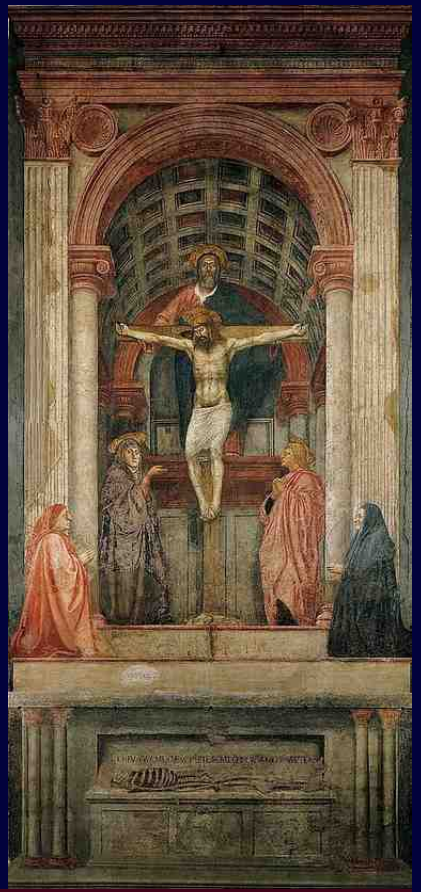
- Building and building enhancement have been the basis of European Art since Classical Greece;
- Other cultures have also glorified their environments.

Angor Wat
thehistoryhub.com

Mosque / Cordoba
John Surridge / 1972

History

During the Renaissance, Architecture formed the background of the art whether appropriate to the subject era or not.



Masaccio / Trinità (Trinity)
thought to have been created by Masaccio sometime between 1425-1427.

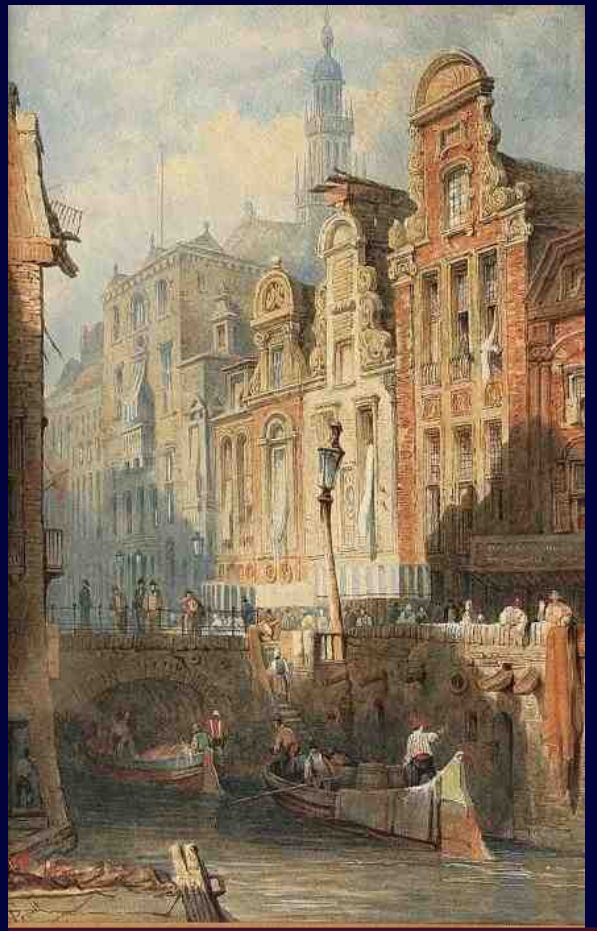
History

Canaletto developed the Architectural view for its own sake as a "souvenir" for the wealthy on the Grand Tour.

History

The Dutch continued with the documentation of religious and civic works.

Paul Vredeman de Vries / 1612 / Interior of a Gothic Cathedral / Los Angeles County Museum of Art



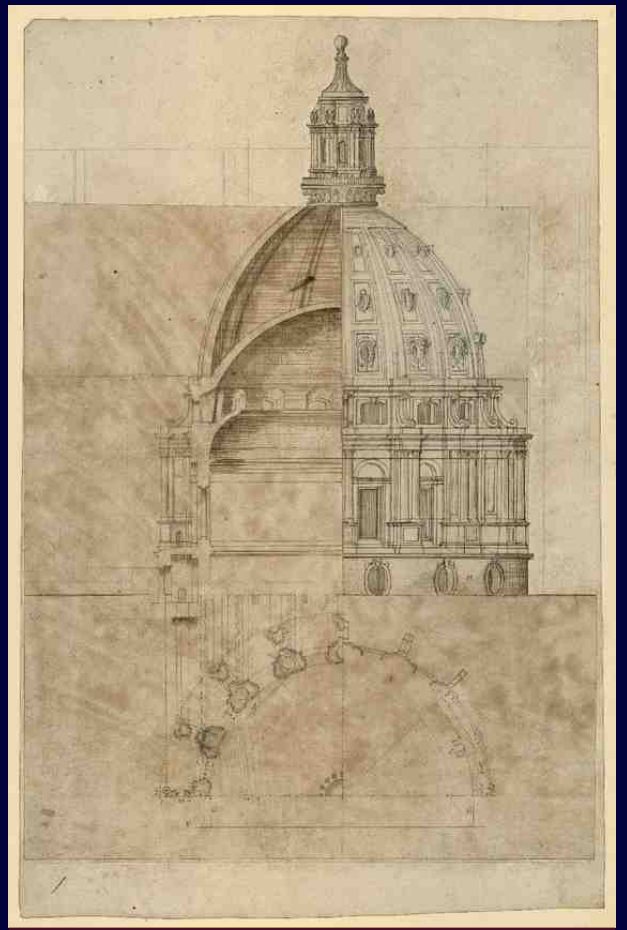
Samuel Prout / 1841 / Utrecht Town Hall

History

To the extent that the depiction of Buildings became a field unto itself.

Westminster Abbey, London
Henry VII Chapel Interior

Municipal and County Offices



St. Paul's Cathedral / London
Christopher Wren Office Drawing

1826

Joseph Nicéphore Niépce (1765-1833)

His first permanent "photo"of the rooftops at his home was an 8 hour exposure. A building was an appropriate subject.

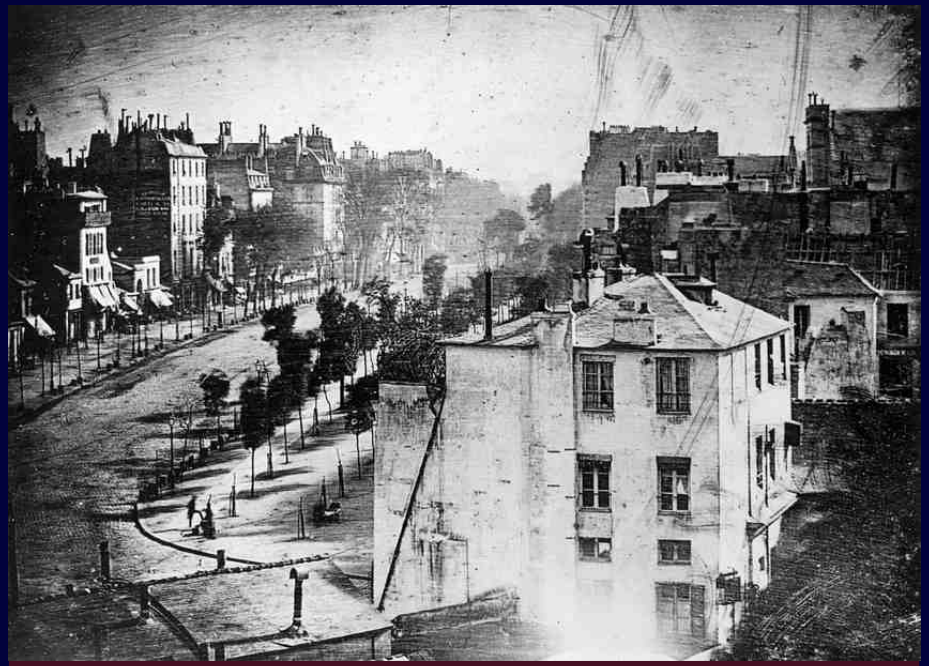
The system of reproduction by exposure in a camera obscura of a metal plate coated with Bitumen of Judah dissolved in lavender oil was ultimately abandoned.

View From the Window / Le Gras
Joseph Nicèphore Nièpce / 1826

1839

Louis-Mandé Daguerre (1787-1851)

- Daguerre building on his short partnership with Nièpce published the Daguerreotype process in 1839.
- The image was produced on a highly polished silvered plate, sensitized with Iodine fumes. The exposure made, the plate was developed by exposure to Mercury fumes and fixed with sodium thiosulfate.
- There was a significant decrease in the required exposure time from Nièpce's process.



Boulevard du Temple
Louis-Mandé Daguerre (1838)
Exposure about 15 minutes

Architectural Photography

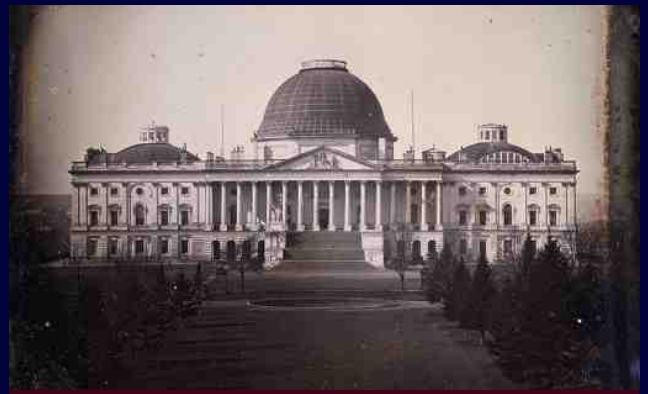
History

1839

- The Daguerreotype process was produced an extremely fine reproduction capable of 20 to 30 times blow-ups.
- The process produced a single positive image on metal so further reproduction of copies was limited.
- The process produced an image reversed from left to right.
- After 1851, the process was rapidly replaced with the glass plate Wet Collodion process capable of almost unlimited reproduction by contact printing.

Daguerreotype camera obscura

West Front / Wells Cathedral
Richard Beard

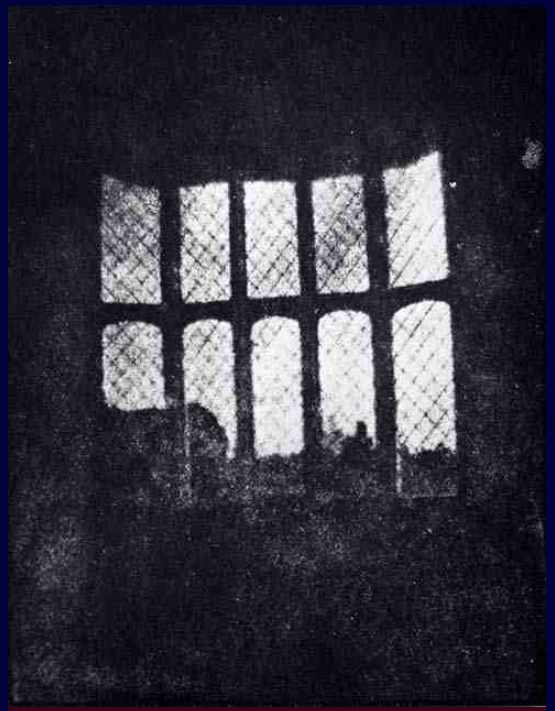


Capital Building / Washington DC
Construction 1846

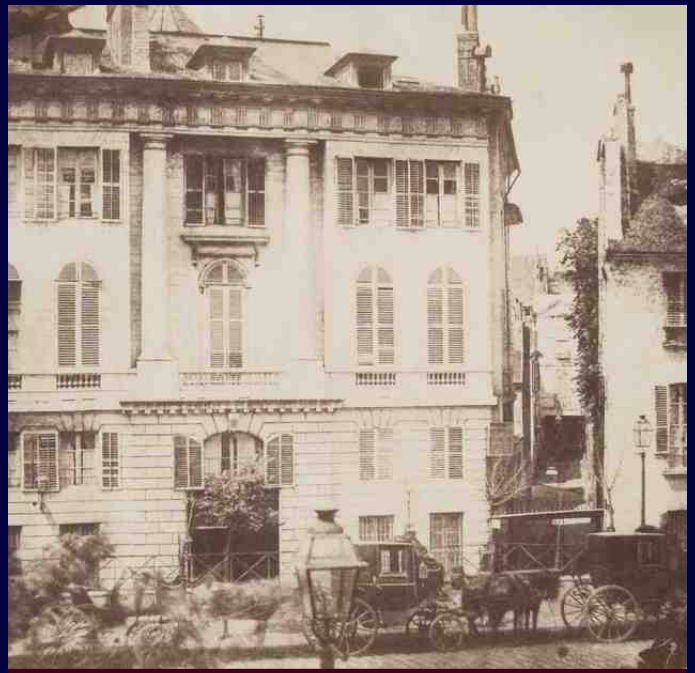
1840

William Henry Fox Talbot (1800 -1877)

- Fox Talbot developed his "salted paper" process contemporary with the Daguerreotype.
- Producing paper negatives, the process allowed reproductions by contact printing.
- Due to paper texture the quality of reproduction suffered.
- Later developments used "waxed" paper negatives.
- Fox Talbot was tied up in Patent suits until he died.



Windows at Laycock Abbey
William Henry Fox Talbot / 1836

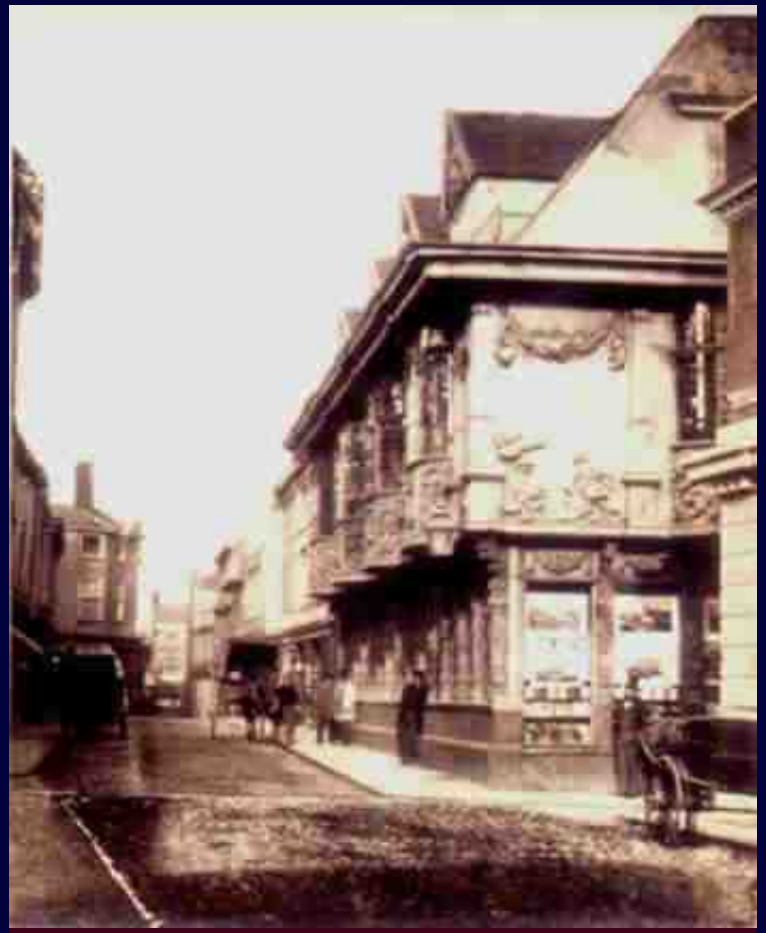


Rue Basse-des-Remparts / Paris
William Henry Fox Talbot / May 1843

1851

Frederick Scott Archer (1813 – 1857)

- Developed the Wet Collodion process in1848 and published it in The Chemist in1851.
- Combined the fine detail of the Daguerreotype with the ability to print multiple paper copies like the Calotype.
- The glass plate support has to be coated, sensitized, exposed and developed within the span of about ten to fifteen minutes, necessitating a portable darkroom for use in the field.
- Archer, not wealthy, did not patent his system and made little from his invention.



Sparrow House
Frederick Scott Archer / 1857

Architectural Photography

1851- 1871

- The Wet Collodion Glass Plate process reigned supreme until the introduction of the dry gelatin plate in 1871.
- By 1860, the Deguerreotype and Calotype processes were essentially superseded except for specialty "art" projects.
- There was continual development of the chemistry of the Collodion process seeking shorter exposure times and more durable sensitized surfaces.

Original Wet Plate camera

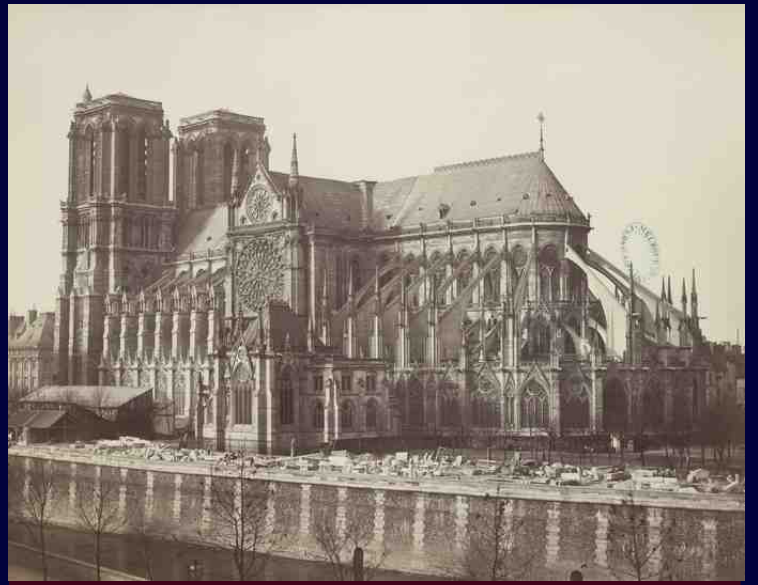
Dallmeyer Transitional wet plate camera / 1882

Circa 1840 - 1890

Louis-Auguste Bisson (1814–1876) / Auguste-Rosalie Bisson (1826–1900)

L-A. Bisson opened a photographic studio in early 1841. Soon after, his brother entered into partnership with him.

Panoramic View from the roof of Notre-Dame Cathedral
Frères Bisson / Wet Collodion process developed on site



Notre-Dame Cathedral from the Quai de l'Archeveche / Frères Bisson / ca 1858–60

Circa 1840 - 1890

Édouard Baldus (1813 – 1889)

Originally trained as a painter, Baldus moved to photography in 1849. In 1851, he was commissioned photograph historic buildings, bridges and monuments being demolished for the grand boulevards of Paris. Baldus was inventive in overcoming the limitations of the Calotype (paper negative) process that he used

Notre-Dame Cathedral
Édouard Baldus / 1852 / Calotype

Rouen Cathedral
Édouard Baldus

Pantheon
Édouard Baldus / 1860

1856

William Notman (1826 – 1891)

- Moved to Montreal from Scotland in the summer of 1856.
- An amateur photographer, he quickly established a flourishing professional photography studio.
- His first important commission was the documentation of the construction of the Victoria Bridge.
- The first Canadian photographer with an international reputation, Notman's status and business grew to established branches throughout Canada and the United States,

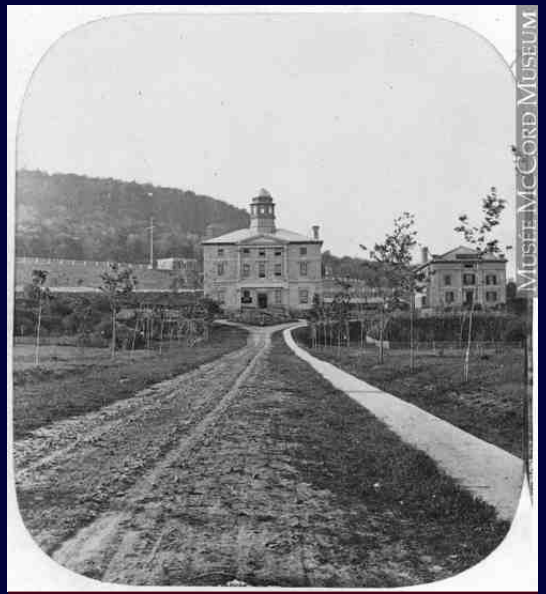
Victoria Bridge Under Construction
William Notman
Thomas Seaton Scott collection of Library and Archives Canada

1856

William Notman (1826 – 1891)

- As well as being the portrait photographer to "Montreal", Notman photographed the growth of Montreal and Canada.

Montreal College, Sherbrooke St.
William Notman /about 1859



McGill College, Sherbrooke St.
William Notman / about 1859

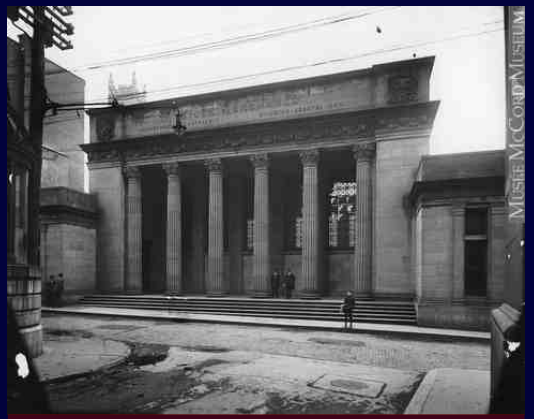
Notre-Dame "Church"
William Notman / 1861

After 1891

William Notman & Son (After 1891)

- The business continued in the family as William Notman and Sons with William McFarlane Notman and, subsequently, Charles Notman until 1935.

Student Union Building,
McGill University, Montreal, QC,
W. Notman & Son / 1912-1913



Stock Exchange Building
St. François Xavier Street,
W. Notman & Son / About 1905

Ravenscrag, Allan residence
W. Notman & Son / 1901

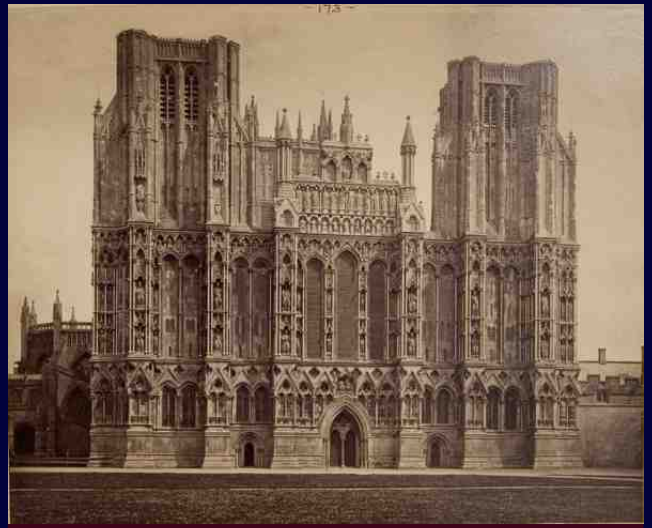
New Art Gallery, Sherbrooke St.
W. Notman & Son / 1913

Circa 1860 - 1890

Francis Bedford (1815 – 1894)

Began his career as an architectural draughtsman and lithographer, before taking up photography in the early 1850s. He helped to found the Royal Photographic Society in 1853.

Britannia Bridge / Menai Starits
Francis Bedford / 1860



Wells Cathedral
Francis Bedford / circa 1860

Erectheum
Francis Bedford / circa 1862

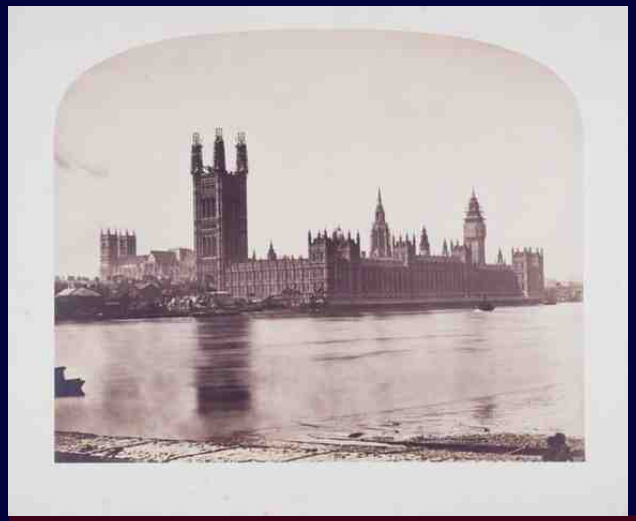
Circa 1860 - 1890

Roger Fenton (1819 – 1869)

Impressed by photography at the Great Exhibition of 1851, Fenton visited Paris to learn the waxed paper Calotype process from Gustav Gray who had modified Fox Talbot's methods. By 1852 he had exhibited, photographed views and architecture around Britain and travelled to Kiev, Moscow and St. Petersburg. Fenton was a founder and first Secretary (Royal) Photographic Society.

Russia
Roger Fenton / ca. 1852

British Museum / Robert Smirke Architect
Roger Fenton



Parliament Buildings Under Construction
Roger Fenton / circa 1857

1871

Richard Leach Maddox (1816 – 1902)

- English photographer and physician who invented lightweight gelatin negative plates for photography in 1871.
- Maddox was a Nature Photographer who suffered from illness related to the collodion used in the wet plate process. Maddox investigated alternative coatings for sensitized plates.
- He wrote in the 8 September 1871 British Journal of Photography of "An Experiment with Gelatino-Bromide" that the sensitizing chemicals cadmium bromide and silver nitrate could be coated on a glass plate in gelatin and the gelatin allowed to dry
- Following up on Maddox's work Charles Harper Bennett (1840 - 1927) improved the gelatin silver process developed by Maddox, first in 1873 by a method of hardening the emulsion, making it more resistant to friction, and later in 1878 Bennett discovered that by prolonged heating the sensitivity of the emulsion could be greatly increased. This increased sensitivity resulting enabled shooting at 1/25 second, paving the way for the snapshot.
- Photographers could use commercial dry plates off the shelf instead of having to prepare their own emulsions in a mobile darkroom. Negatives did not have to be developed immediately following exposure.

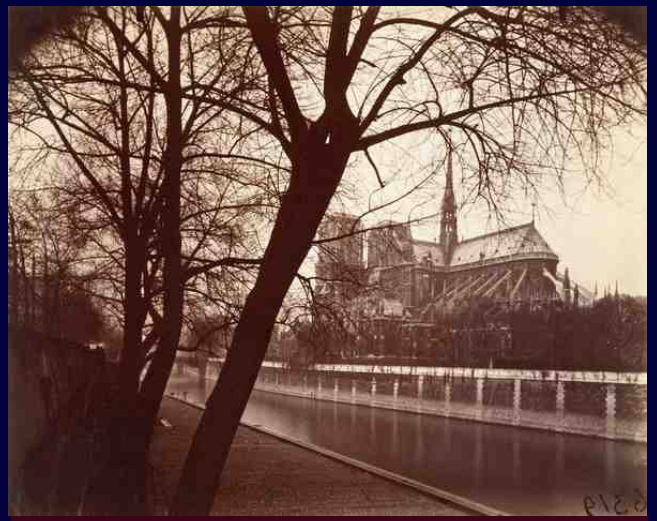
Circa 1888 - 1927

Eugène Atget (1857 – 1927)

French flâneur and pioneer of documentary photography, noted for his determination to document all of the architecture and street scenes of Paris before their disappearance to modernization. He took up photography in the late 1880s but it was about 1897 that Atget started the project he would continue for the rest of his life—his Old Paris collection.

Rue des Lions / Paris
Eugène Atget

Cour du Dragon
Eugène Atget / 1913



Notre-Dame Cathedral
Eugène Atget /1899

Architectural Photography

History

Circa 1890 - 1915

Frederick H. Evans (1853 – 1943)

British photographer of architectural subjects known for images of English and French cathedrals. He become a full-time photographer in 1898 ultimately he was regarded as perhaps the finest architectural photographer of his era. though it was also felt that his philosophy favouring literal images was restricting the "creative" expression becoming possible with growing photo technology.

Lincoln Cathedral
Frederick H. Evans / 1896

Height and Light in Bourges Cathedral / Frederick H. Evans

Frederick H. Evans

Sea of Stairs / Wells Cathedral
Frederick h. Evans

1888

George Eastman (1854 – 1932)

- In 1884, Eastman patented the first film in roll form to prove practicable; he had been tinkering at home to develop it. In 1888, he perfected the Kodak Black camera, the first roll film camera designed. He incorporated his company under the name Eastman Kodak, in 1892.
- The first flexible photographic roll film was sold by George Eastman in 1885, but this original "film" was actually a coating on a paper base. As part of the processing, the image-bearing layer was stripped from the paper and attached to a sheet of hardened clear gelatin.
- The first transparent plastic roll film followed in 1889. It was made from highly flammable nitrocellulose ("celluloid"), now usually called "nitrate film".
- For detailed and scientific work, film was slow to replace dry gelatin plates until the chemistry and film stock bases were well developed. But as quality was improved and manufacturing costs came down most amateurs gladly abandoned plates for films. After large-format high quality cut films for professional photographers were introduced in the late 1910s, the use of plates for ordinary photography of any kind became increasingly rare.

Circa 1890 - 1920

Alvin Langdon Coburn (1882 – 1966)

An early 20th-century photographer who became a key figure in the development of pictorialism. He was the first major photographer to emphasize the potential of elevated viewpoints. Not specifically an Architectural Photographer, Coburn produced straight and Pictorialist images of buildings.

Parliament
A.L. Coburn / 1909

Parliament
A.l. Coburn / 1910

Sourh American Monastery
A.L. Coburn

Singer Building
A.L. Coburn / 1910

Architectural Photography

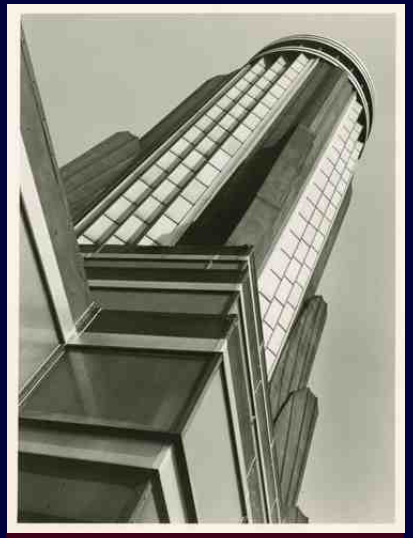
History

Circa 1890 - 1946

Norman Wurts (~1871 – ?) / Lionel Wurts (1874 – 1957)

The Wurts Brothers Company of architectural photographers was founded in 1894 by Norman and Lionel Wurts. Lionel's son Richard joined the company in 1920. It closed in 1979. Working for architects, developers, and construction companies, the Wurts Brothers photographed all types of buildings, both commercial and residential using primarily large format view cameras.

Plaza Hotel / New York
Wurts Bros. / 1905



Empire State Mooring mast / Wurts Bros. / 1937

Madison Square Gardens
Wurts Bros.

New York World Fair / 1938
Richard Wurts.

Architectural Photography

History

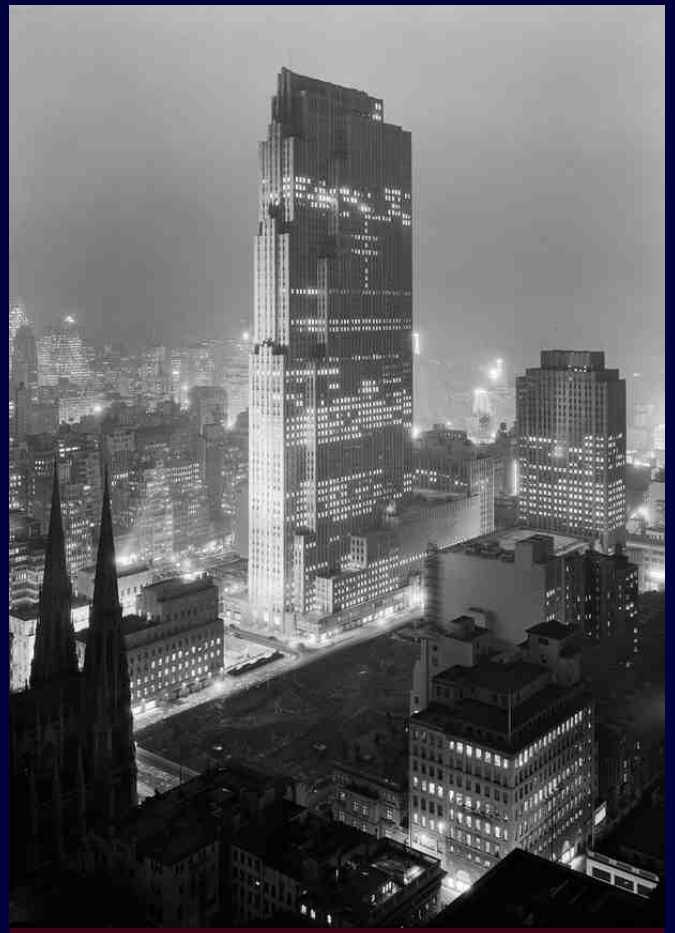
Circa 1925 -1979

Samuel Herman Gottscho (1875 – 1971)

American architectural, landscape, and nature photographer. Gottscho became a professional commercial photographer at the age of 50 after being a longtime amateur. His photographs appeared in and on the covers of American Architect and Architecture, Architectural Record. His portraits, architectural and interiors photography regularly appeared in articles in the New York Times and home decoration magazines.

Putting on the Glitz
S.H. Gottscho

Guggenheim / Construction
S.H. Gottscho / c. 1950



RCA Building / Rockefeller Center
S.H. Gottscho / December 1933

Architectural Photography

History

Circa 1925 -1990

Berenice Abbot (1898 – 1991)

American photographer best known for her portraits of between-the-wars 20th-century cultural figures, photos of New York City architecture and urban design of the 1930s and science interpretation in the 1940s–1960s.

Introduced to Eugène Atget's photographs in 1925 she became Interested in his work. After his death, Abbot was able to buy the remainder of his negatives. Abbott's work on Atget's behalf continued until her sale of the archive to the Museum of Modern Art in 1968.

Pike and Henry Street / New York
Berenice Abbott / 1936

Penn Station Interior / New York
Bernice Abbot

New York Night View
Berenice Abbot / 1932

Circa 1930 -1975

Charles Clyde Ebbets (1905 – 1978)

American photographer who is credited with having taken the iconic photograph Lunch atop a Skyscraper (1932). Later work mostly general photography in Florida.

Lunch on a Skyscraper
C.C. Ebbets /1932

Workman on the Chrysler Building / New York
C.C. Ebbets

Architectural Photography

History

Circa 1940 -2000

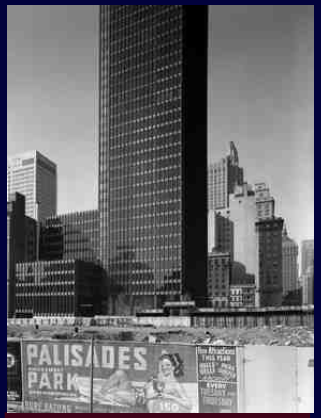
Ezra Stoller (1915 – 2004)

American architectural photographer whose photography interest began while an architecture student. After graduation in 1938, he concentrated on photography. His work featured landmarks of modern architecture, including the Seagram Building, Frank Lloyd Wright's Fallingwater, Alvar Aalto's Finnish Pavilion at the 1939 New York World's Fair, and Eero Saarinen's last project Bell Labs Holmdel Complex.

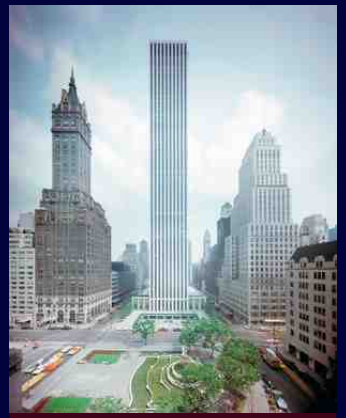
Stoller is often cited in aiding the spread of the Modern Movement. In 1961, he was the first recipient of a Gold Medal for Photography from the American Institute of Architects

Hancock Center
Ezra Stoller

Guggenheim Museum
Ezra Stoller



Seagram Bldg
Ezra Stoller



GM Bldg
Ezra Stoller

Hancock Center / Const
Ezra Stoller

Architectural Photography

History

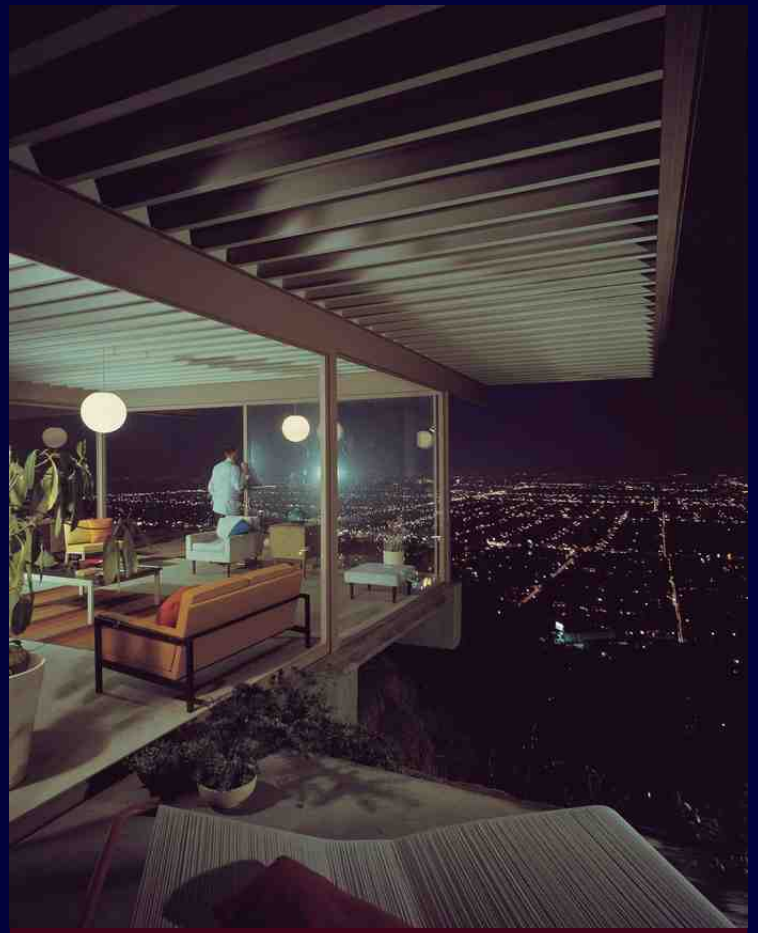
Circa 1948 -2005

Julius Shulman (1910 – 2009)

American architectural photographer best known for his photograph "Case Study House #22, Los Angeles, 1960. Pierre Koenig, Architect." Shulman's photography spread California Mid-century modern around the world. Through his many books, exhibits and personal appearances his work ushered in a new appreciation for the movement beginning in the 1990s.

Kaufman House / R. Neutra Architect
Julius Shulman

One Point Perspective
Julius Shulman



Case Study House #22
Julius Shulman / ca 1960

Architectural Photography

History

Circa 1950 - 1990

Panda Associates

A Toronto based Canadian Photography studio started in 1946 by three ex-RCAF photographers, Paul Rockett, Lockwood Hait, and Hugh Robertson.

Between 1950 and 1960, Panda become more and more oriented toward architectural photography. Under the direction of Hugh Robertson, all Panda's efforts were aimed at capturing a wide variety of buildings and building types.

The structures are located primarily in Toronto and vicinity, but projects located in other Canadian cities and international locales were also represented.

CIBC Bldg / Montreal / PA Sept 1963
Hugh Robertson / Panda Photo

CIBC Bldg / Montreal / PA Sept 1963
Hugh Robertson / Panda Photo

Ottawa Station
Panda Associates

Circa 1960 - Present

Norman McGrath

New York based, London born photographer Norman McGrath was educated in Ireland where he earned an engineering degree at Trinity College, Dublin.

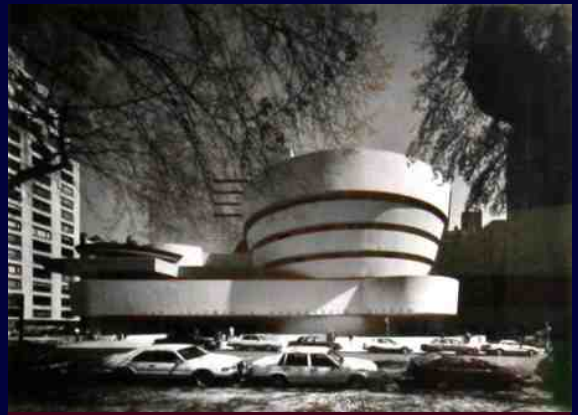
His long career includes a wide variety of work for many well-known architects and designers. In 1985, the A.I.A. selected McGrath for its Institute Honor and the New York chapter of the A.I.A. awarded him a special citation for photography in 1999.

Only Architectural Photographer to be a Canon Explorer of Light.

Penn Station
Norman McGrath

Penn Station
Norman McGrath

Glass House
Norman McGrath

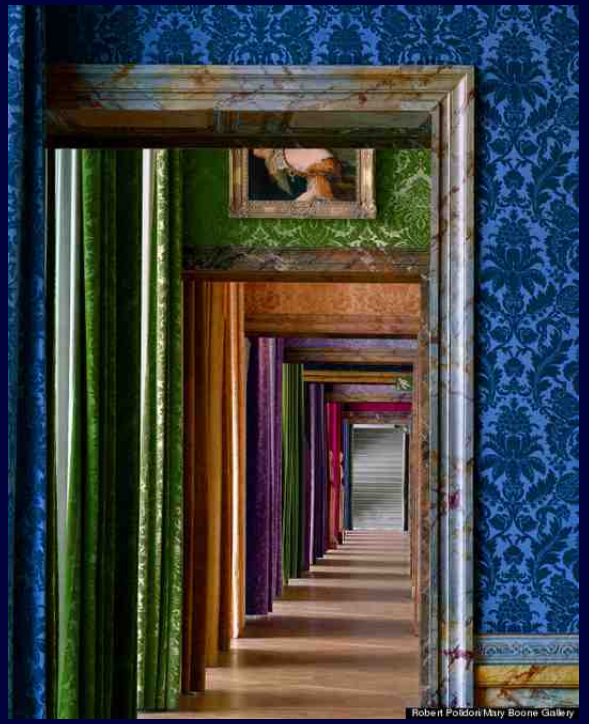


Guggenheim Museum
Norman McGrath

Penn Station / Demolition
Norman McGrath

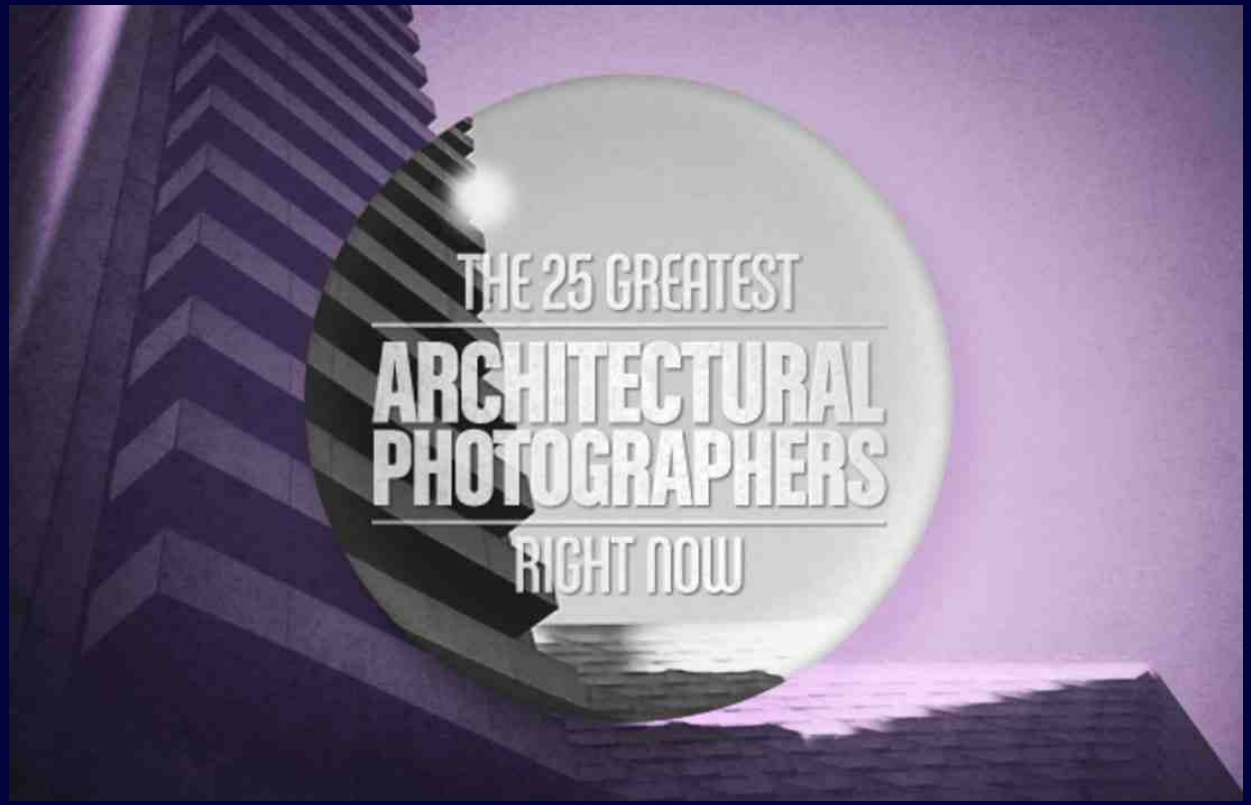
Present Architectural Photographers

Robert Polidori (born 1951) is a Canadian-American photographer known for his large-scale color images of architecture, urban environments and interiors.



Present Architectural Photographers / Others to see

http://www.complex.com/style/2013/02/the-25-greatest-architectural-photographers-right-now/



Architectural Photography

Equipment, Composition and Techniques

Architectural Photography Equipment

Essentials:

- The essentials are a Camera, Lens and Recording Medium.
- The best selection of equipment is not always clear but probably based on:
  - Is it "Professional" work or for personal interest
- Professional:
  - High resolution images desirable for printing reproduction
  - Flexibility of use and heavy duty capability required
  - Return on equipment cost investment is required
- Amateur:
  - Cost of purchase or rental of special equipment is a primary consideration
  - Heavy weight and bulkiness undesirable

Architectural Photography — Equipment

Essentials:

- Short answer for amateur purposes:
  - Camera with as much resolution as you can afford
  - Quality wide angle lens
    - Shift lenses only if you have a continuing need
  - Quality tripod ideally with built-in level **that you will use**
  - Cable or remote release to trip shutter
  - Filters of various types
    - Polarizing
    - Graduated Neutral Density
  - Flash or supplementary lighting mainly for interior work
  - Miscellaneous Clamps, Hooks, Ropes, Straps, Gaffer Tape, Bailing Wire, etc
  - Batteries, lens cleaning cloth and support accessories
  - Umbrellas (Rain Protection)and weather protection

The most important equipment

Architectural Photography Techniques

A Look At:

- Perspective Control
  - The Elephant in the room of Architectural photography.
- Composition
  - Thoughts on organizing within images.
- Use of the Elements & Principals of Design
  - Thoughts on emphasizing aspects of Architectural Photographs with some examples.
- Some final recommendations

Perspective Control

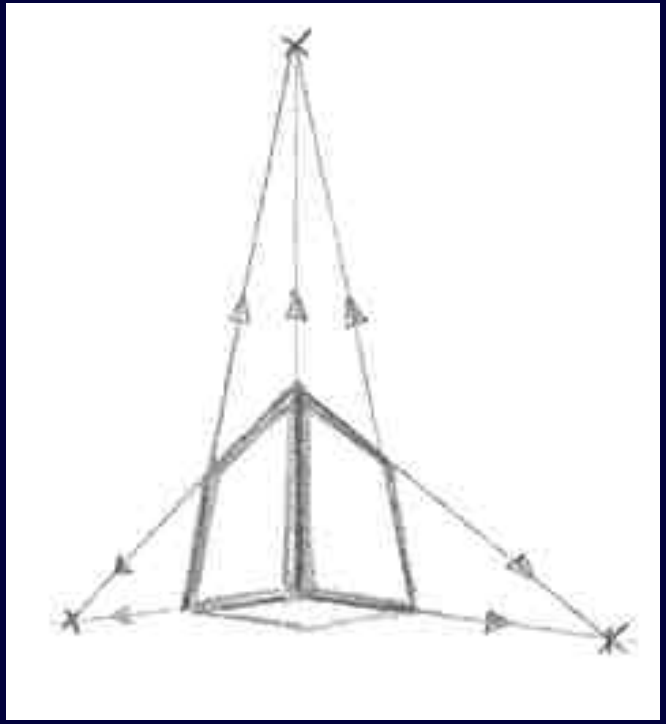
Aside from the normal photographic considerations, there are two inter-related desirables in documentary building photography:

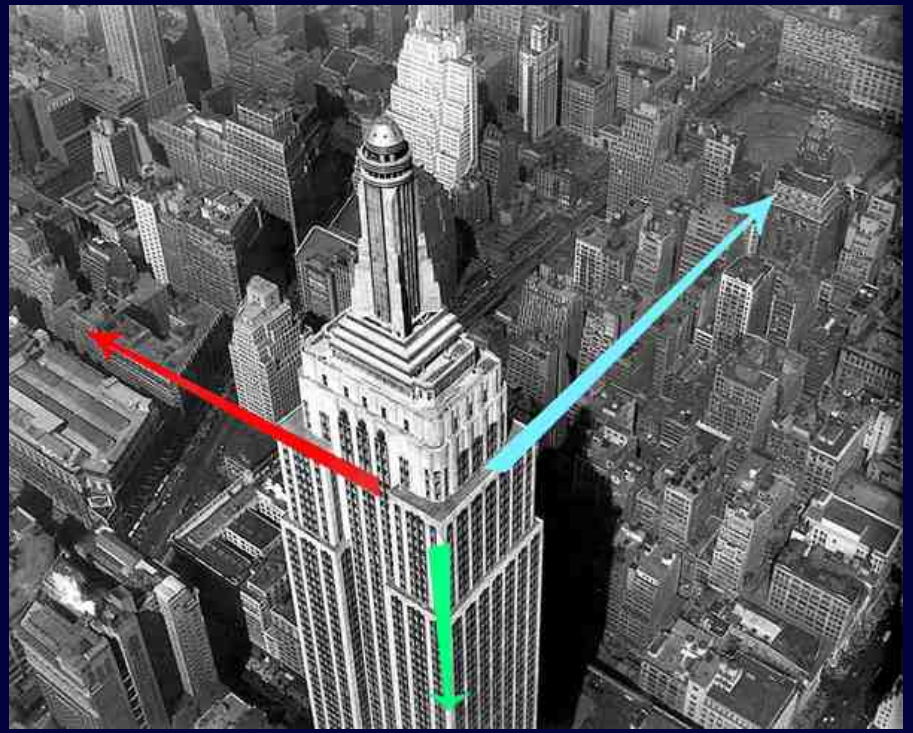
- Keep the ground plane or horizon level across the frame
  - Buildings being heavy weighted objects of great mass tend to sit better in images with a level ground plane.

- Control the viewpoint or perspective;
  - The idea to maintain the vertical lines of the building vertical to avoid the feeling of a falling structure. This is not always so simple

Perspective Control

We live in a 3D world or, in "Graphic speak," a world of 3 vanishing points. Objects appear to diminsh in size or vanish away from us to the left, the right and up (or down) to so called vanishing points.





Perspective Control

The world of art, however, has decided that the eye is more comfortable with a visual world confined to images with one or two vanishing points.

One Point Perspective / Photo: Julius Shulman

Two Point Perspective / Photo: Julius Shulman

Perspective Control

So how do we do it:

First determine if the lean of your subject needs to be corrected.

John Surridge / 1972

Perspective Control

So how do we do it:

Use a Technical Camera or shift lens.

- A possibly expensive proposition

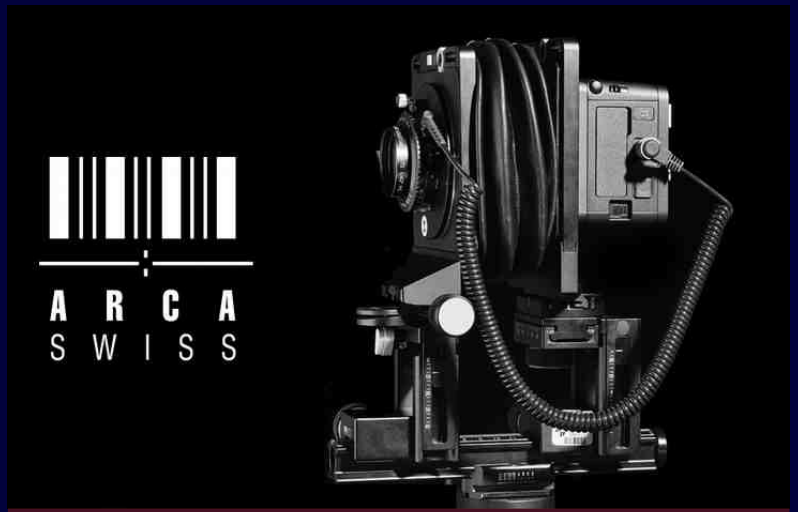
Gwathmey Siegal Kaufman Architects

Perspective Control

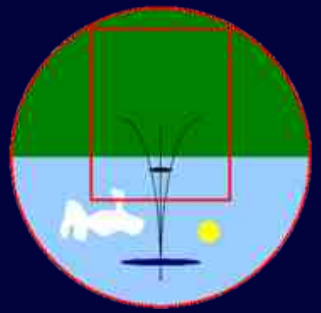
So how do we do it:

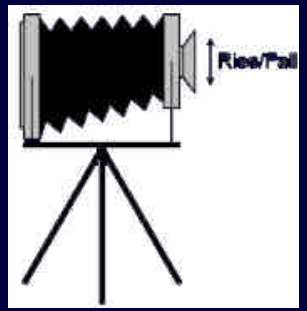
Use a Technical Camera

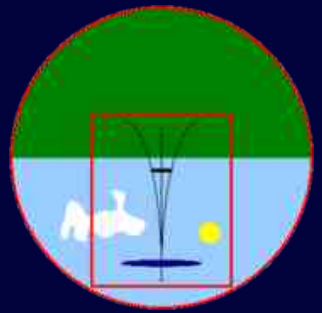
- A possibly expensive proposition
- The Technical camera provides a rising front plate that allows the image circle to be off-set with respect to the film plane thus increasing the possible vertical capture while cutting off the lower possible capture.

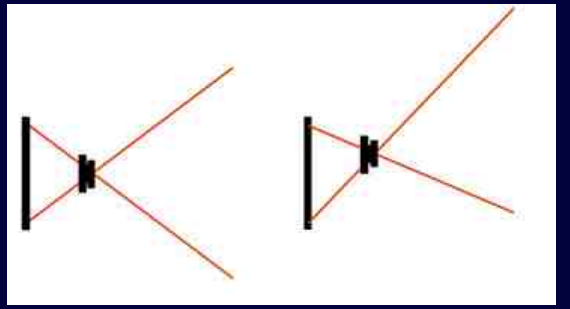


Arca Swiss Technical camera
With Digital Back









Perspective Control

So how do we do it:
Use a Shift Lens

Lok Cheng / Youtube.com

Perspective Control

So how do we do it:

Use a wide angle or fish-eye lens.

- This may require significant foreground cropping or create distortion.

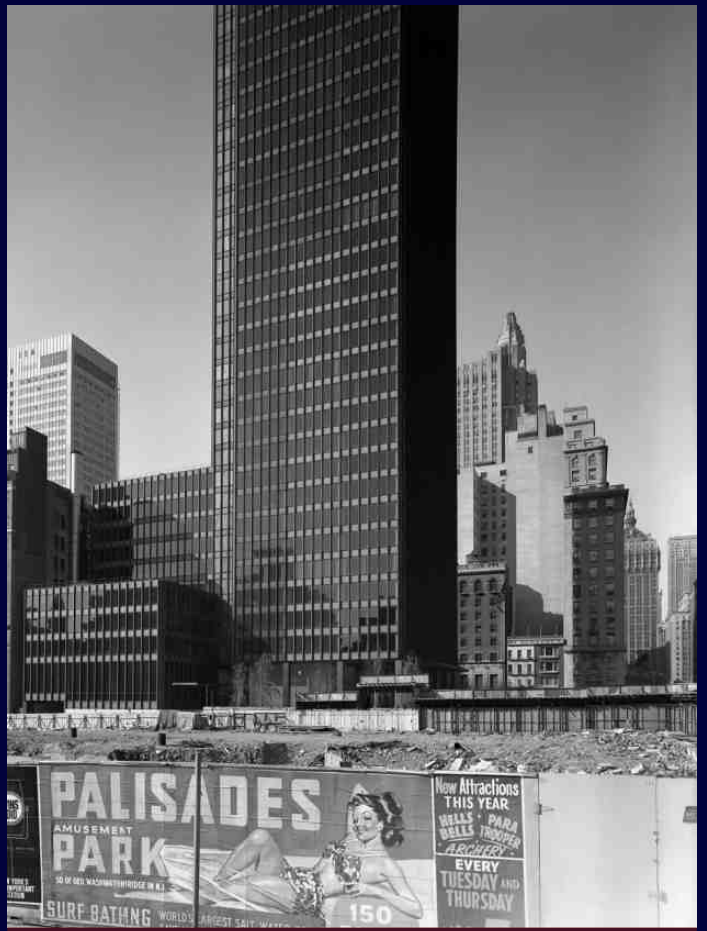
James Howe

Perspective Control

So how do we do it:

Move further from the subject.

- Adds the possibility of interference by other structures



Segram Building / Ezra Stoller

Perspective Control

So how do we do it:

Modify the camera location

- (i.e. Add altitude to capture a tall structure)

C.C. Ebbets

M.Bourke White
Chrysler Building

Chrysler Building / Unknown photographer

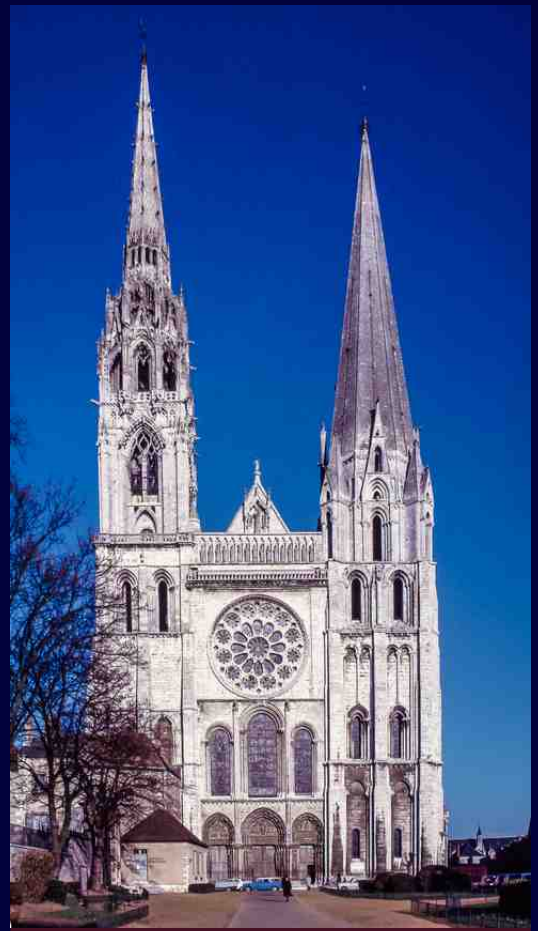
Perspective Control

So how do we do it:

Correct in Photoshop or equivalent software.

- Will probably cause some visual distortion.

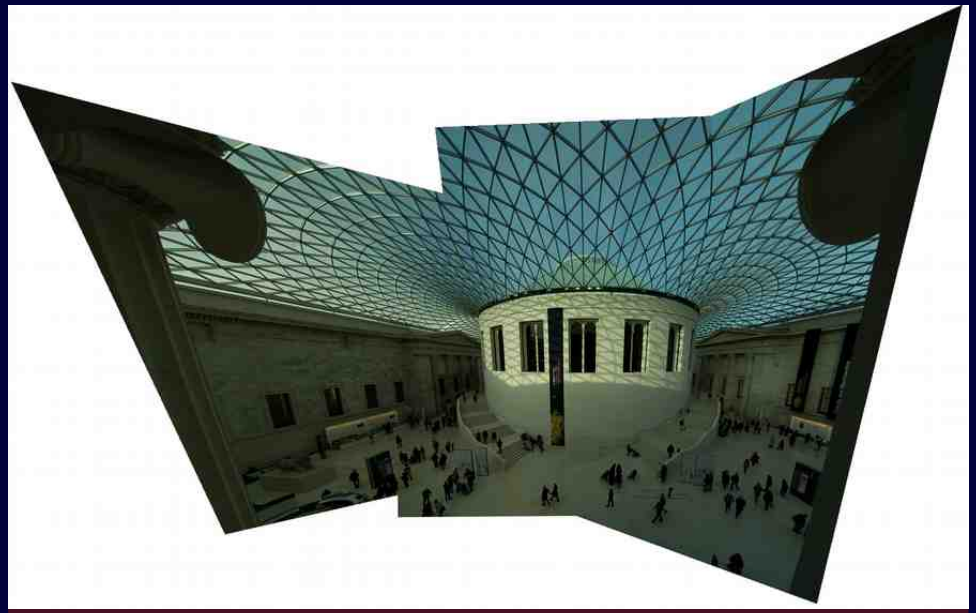
Chartres Cathedral / As shot
John Surridge / 1970



Chartres Cathedral / Corrected?
John Surridge

Perspective Control

So how do we do it: Correct and Create in Photoshop



British Museum / Uncorrected
John Surridge / 2014

British Museum / Corrected
John Surridge / 2014

Composition

The arrangement of physical elements to show our intended subject clearly.

The primary subject of the photo would seem to be clear. It's the building in front of us! But what is it about the building or its form that is the message we want to give or the story we want to tell?

Is it:

- Overall aspect or detail view
- Isolated building or include environment or surroundings
- Shape and / or form
- Colour and / or tone
- Materials and / or finish
- Hint of function and reason for human use

The decisions made lead to the basic organization of our photo.

Techniques in Architectural Photography

There are no real secrets to photographing buildings. Like all art work, it's all the use of the Elements of design:

- Line To direct the eye movement / Curved / Ess / Straight
- Shape (2 dimensional) Uncommon as we are trying to depict an object in space.
- Form (3 dimensional) Shape given depth in space by tone, colour and texture.
- Light & Tone (Contrast of Light & Dark) Accentuate form and separation of planes.
- Colour (Hue, Brightness, Saturation) Accentuate form and separation of objects
- Texture Accentuate surfaces

Together with some general principles:

- Emphasis / Balance / Proportion
- Movement / Rhythm / Repetition / Pattern
- Variety / Unity
- Viewpoint / Reflection / Looking In / Looking Out
- Disposition in space

Light

Even the most basic shot comes alive the proper LIGHT

Salters Company Hall / London
John Surridge / 1979

Salters Company Hall / London
John Surridge / 1979

Colour or Monochrome:

Which gives stronger emphasis to your subject?

St. John the Evangelist / Stanbury Quebec
John Surridge

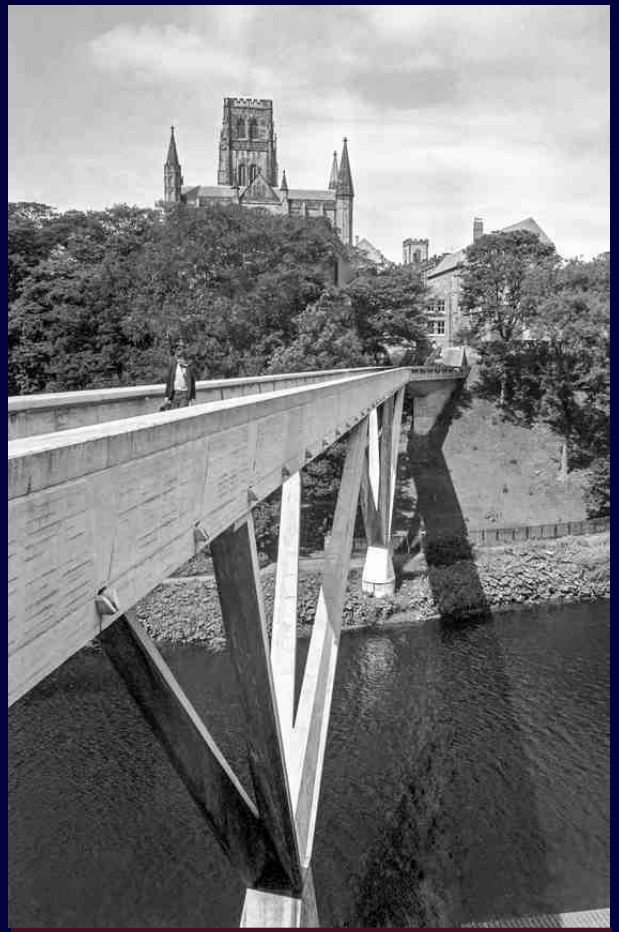
St. John the Evangelist / Stanbury Quebec
John Surridge

Architectural Photography

Techniques

Line:

Canary Wharf Tube Station
Margaret Surridge / 1996



Kinsgate Bridge / Durham
John Surridge / 1970

Sainsbury Art Centre
John Surridge / 1979

Glasgow School of Art
John Surridge / 1971

Architectural Photography Techniques

Tone:

Tone / Wall. Avila, Spain / 1971
John Surridge

Tone / Guggenheim Museum
John Surridge / 1964

Tone & Form / Notre-Dame Cathedral
John Surridge / 1970

Architectural Photography Techniques

Colour:

Colour / London
John Surridge / 2014

Colour / London / St. Paul's Cathedral
John Surridge / 2016

Form: The 3D result of Shape, Tone and/or Colour

Great Court / British Museum / London
John Surridge / 2012

Biodome / Montreal
John Surridge / 2017

Texture:

Texture / Walls. Carcassone
John Surridge / 1972

Texture / Durham, England
John Surridge / 1970

Architectural Photography Techniques

Reflection:

Reflection / St. Paul's Cathedral
John Surridge / 2016

Reflection / St. Mary Le Strand
John Surridge /2016

Chateau Azay-le-Rideau
Margaret Surridge / 1970

Architectural Photography Techniques

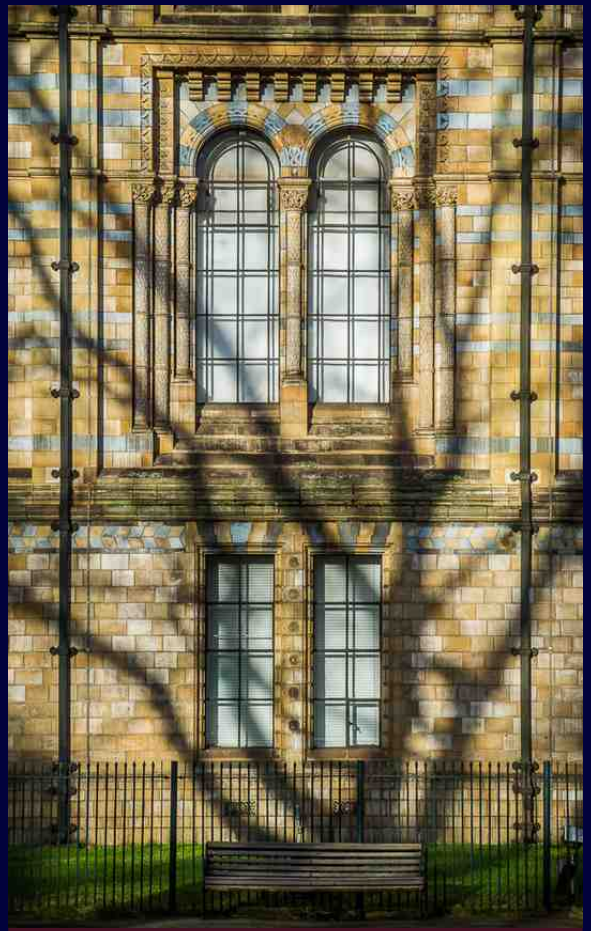
Reflection:

Reflection / Notting Hill Gate / London
John Surridge / 2016

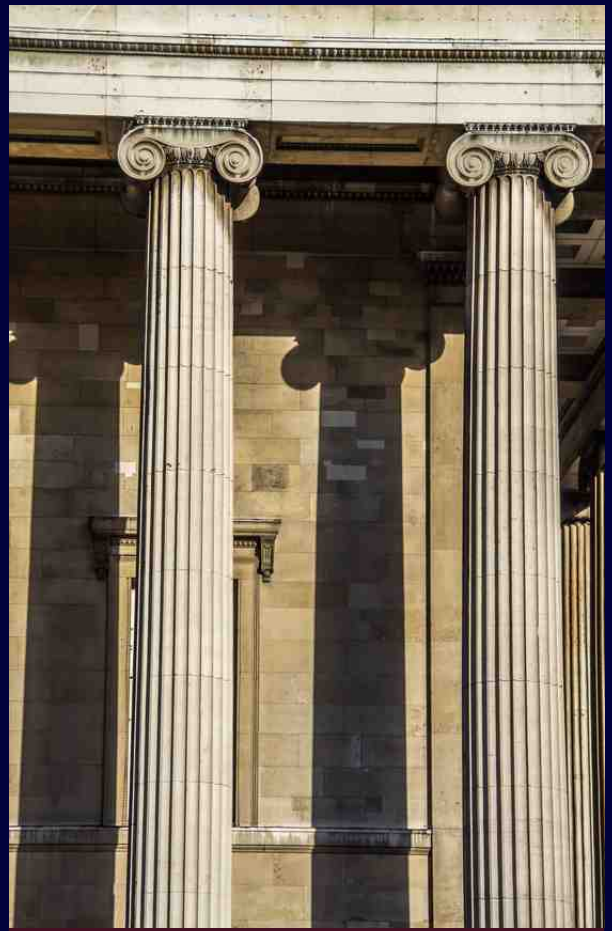
Reflection / Covent Garden / London
John Surridge / 2016

Architectural Photography Techniques

Shadow:



Shadow / Natural History Museum
John Surridge / 2014



Shadow / British Museum
John Surridge / 2016

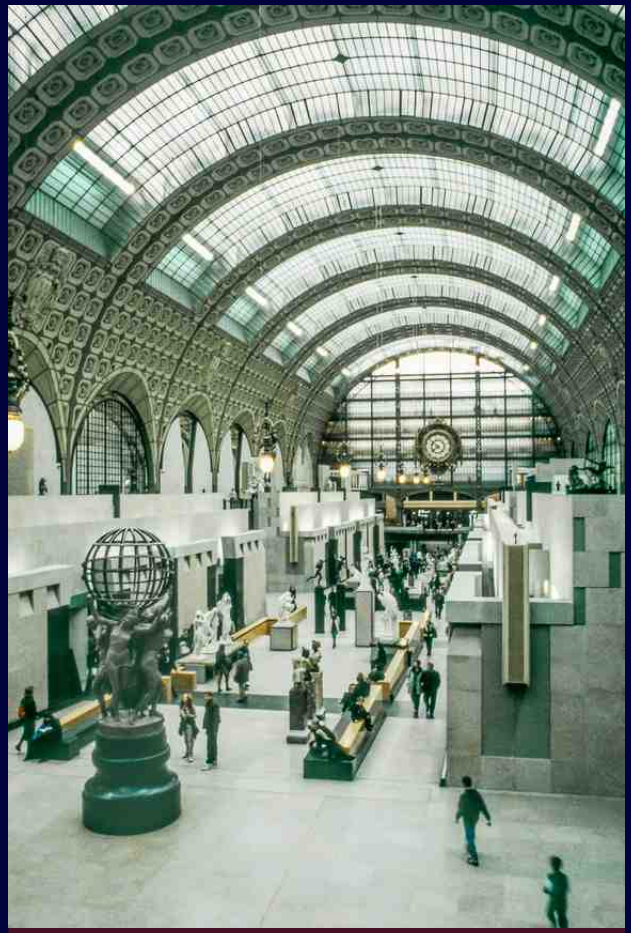
Shadow / St. Giles
John Surridge / 2016

Architectural Photography Techniques

Viewpoint / Looking In:

Looking In ? London
John Surridge / 2016

Looking In / Cordoba, Spain
John Surridge / 1972



Looking In / Museé Dorsay, Paris
Margaret Surridge é 1998

Viewpoint / Looking Out:

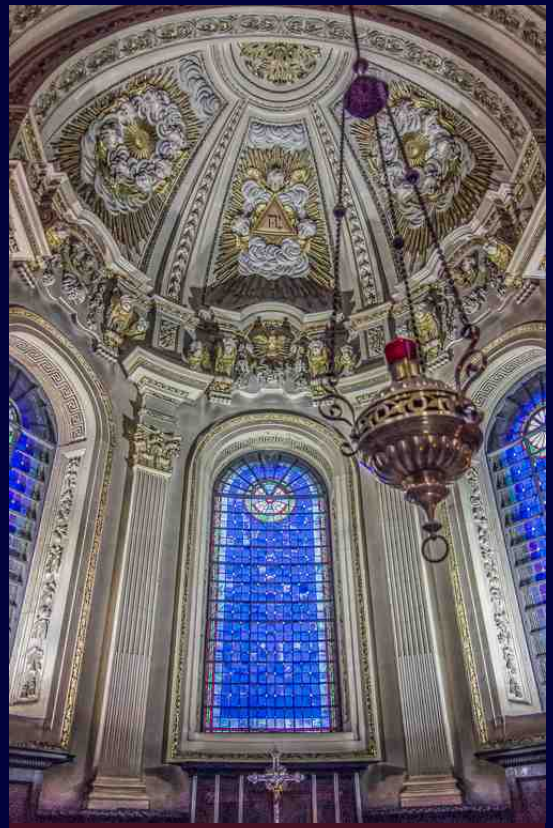
Looking Out é Kew Gardens
John Surridge / ca 1986

Looking Out / National Gallery of Canada
John Surridge / 2012

Architectural Photography

Techniques

Viewpoint / Looking up:



St Mary le Strand / London
John Surridge / 2016

Southwark Cathedral / London
John Surridge / 2014

Tate Britain / London
John Surridge / 2016

Viewpoint / Looking Down:

Azay-le-Rideau / Looking Down
John Surridge / 1970

Tate Britain / Looking Down
John Surridge / 2016

Architectural Photography

Techniques

Pattern:

Canterbury Cathedral
John Surridge / 1971

Islamic Centre / London
John Surridge / 2016

Architectural Photography Techniques

Recommendations:

General:

- Establish your chosen or possible viewpoint.
- Locate the primary aspect of the building in the viewfinder (generally not in the centre)
- Determine your area of emphasis and establish leading lines, directional light, depth of field, etc to direct the eye to it.
- Balance the objects in the frame as you have sized it for the desired emphasis or to establish the desired dynamic tension in the frame.
- Relate the colours and tone to emphasize the massing and form of the objects.
- Older buildings with a great deal of decoration and polychrome detail may benefit from a simple, straight-forward composition possibly including context.
- Newer buildings with simple detail lend themselves to more abstract compositions emphasizing massing and planes.

Distortion

- Avoid distortion where possible in documentary images. Distortion is subjective. It can add visual interest and emphasis to elements in the photo but it can be counter-productive to the actual understanding of a real object or space.

OK Go out and shoot like everything is about Architecture