

Professional Interior Photography

Third Edition

Michael Harris



OXFORD AMSTERDAM BOSTON LONDON NEW YORK PARIS
SAN DIEGO SAN FRANCISCO SINGAPORE SYDNEY TOKYO

CONTENTS

Preface

vii

Acknowledgements

ix

- 1 The artistic interpretation of interiors*
1
- 2 Specialist hardware for image capture*
14
- 3 Recording mediums: film versus digital*
31
- 4 Lighting equipment, meters and filters*
48
- 5 Approach: composition, styling and lighting*
63
- 6 Technique in practice*
79
- 7 Interiors with mixed lighting*
96
- 8 Problem interiors*
105
- 9 Creative techniques*
126
- 10 Presentation and storage, film and digital*
141

*Appendix: Profiles and techniques of some masters of
interior photography*
155

Bibliography

178

Index

179

PROFESSIONAL
INTERIOR
PHOTOGRAPHY



V

PREFACE

With the publication of every new edition of this book we have taken another few steps in the shift from silver halide photography to modern digital imaging. Indeed, the first edition in 1993 failed to even mention the advent of ‘electronic imaging’ as it was then known.

But now plenty of photographers, including those featured in this book, are making use of digital technology in one way or another. In the last edition, I said we were ‘standing on the brink of the digital imaging revolution’. That revolution is now establishing itself at an ever-accelerating pace, going beyond digital press work and high-end studio systems, to commercial location work, including interiors. Even film giant Fuji ran a recent advertising campaign with the slogan: ‘Film. It’s a creative choice’, thereby acknowledging the real choice there is to be made between the two mediums.

Chapter 3 takes a close look at the advantages and disadvantages for interior photographers in the ‘film versus digital’ debate, and features Ashley Morrison, an interior photographer who works almost exclusively with digital cameras and can scarcely find enough words to praise the positive aspects of this new technology.

This book is written as a companion volume to *Professional Architectural Photography*, which concentrates on the photography of the structure of buildings, especially their exteriors.

Michael G. Harris

PROFESSIONAL
INTERIOR
PHOTOGRAPHY



vii

ACKNOWLEDGEMENTS

I extend my very special thanks to all the photographers, past and present, whose work features in this book. We all share a similar passion that transcends time, enabling us to appreciate equally the work of interior photographers working 100 years ago with those at the top of their profession today.

I am particularly indebted to Ashley Morrison who shares with us the details of his digital working practices in Chapter 3, along with Derek Kendall, Brian Harrison, Andreas von Einsiedel and Peter Aprahamian who give us an invaluable practical insight into their lives and working methods in the Appendix at the end of this book.

My thanks also go to my commissioning editors Christina Donaldson and Marie Hooper for their assistance, enthusiasm and encouragement, and to Peter Grainger and his colleagues at Photocare Laboratories in Tonbridge for their efficient, high quality processing and printing services.

Last, but by no means least, I thank Val, my wife, and my children Leo and Billy for their support in this project

All the photographs in this book were taken by the author unless otherwise specified.

