



ASSIGNMENT NINETEEN THREE WINE BOTTLES TO LAYOUT (IN CAMERA SHOT)

ASSIGNMENT: WINE / BOTTLES FROM LAY- OUT

THE BRIEF:

A double spread ad for a local restaurant to run in a local magazine. You have this layout sketch from the art director. This is a rough look at how they want the image. It is your job to present the image perfectly designed but styled and lit in your own way. The layout is a rough indicator of what they want: a glass of wine, three bottles of wine, some grapes, and a plank of wood or textured surface for the shot.

Now is where YOU come into play. Your eye, design, vision, style, and production are brought into play and you make your shot – but one that conforms to the basics that are asked for by the client. This is a typical way a client will interact with you.

I am the client, so if you have questions ask on the FB group, and remember to tag me. Whoever starts the question thread, let us use that for all questions pertaining to this image assignment.

THE PARTICULARS:

- Dark or Light wine – your choice
- The glass should have wine in it, but do not open the bottles in the shot
- Gradient background from medium light to a medium dark
- Grapes should be as good as you can get – you may even want to grab some additional leaves if possible.
- Labels on bottles may be removed if you wish
- Choose simple labels... ones with metallics may prove a difficult challenge

- The surface may be a single piece of wood or a table top, you decide

Notice the camera angle is oblique to the bottles and wine glass... important to match (Do not shoot with very much of an angle to the surface)

This is a very important assignment. It will have you planning a lot and executing your plan with deliberateness and exacting processes.

HERE IS THE LAYOUT:





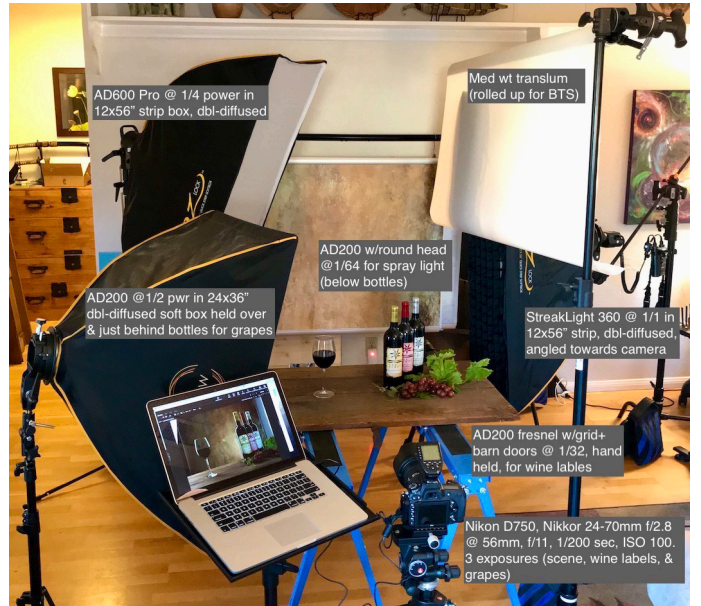
Mark Lunn



Angie Webb



Daniel Franks



A FAUX TILT-SHIFT LENS

Yeah, it'd be great if we all had a tilt-shift lens for doing product like this but unfortunately they are quite expensive.

However, the art director wants this shot to be as close to table level as possible. Something that is quite easy for a tilt-shift but requires thought and preparation for doing it without.

SHOOT VERTICAL AND CROP



The point of a tilt-shift lens is to not tilt the camera to avoid converging angles or “keystoning” as it is called. The camera remains totally vertical and in the same angle as the bottles... oblique.

Yes, you will lose the bottom third or even half of the image because your angle is the same as the surface, but the top third of a modern camera should be plenty to make the image you need for most uses.

And if not, then you can then just rent a tilt-shift and pass the cost on to your client.

SHOOTING NOTES:

CAMERA

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LENS

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ISO

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EXPOSURE

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LIGHTING

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MODIFIER

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SHOOT NOTES

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WHAT WAS LEARNED FROM OTHERS:

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