MANIPULATION OF IMAGES – PHOTOGRAPHS

EDITING a photograph can be as basic as CROPPING

ENHANCING a photograph can be as basic as heightening the colour and altering the contrast

WHAT DOES 'MANIPULATION' MEAN?
These days, photographs are usually taken with a digital camera, with input directly into a computer; or images may be obtained from stock photography databases. So 'manipulation' of photographs is almost always done digitally with the use of appropriate software. However, photo manipulation is as old as photography itself. Photo manipulation has been regularly used to deceive or persuade viewers, or for improved story-telling and self-expression. Often even subtle and discreet changes can have profound impacts on how we interpret or judge a photograph, which is why learning when manipulation has occurred is important.

PHOTO TAMPERING THROUGHOUT HISTORY

Photo manipulation is often much more explicit than subtle alterations to colour balance or contrast, and may involve overlaying a head onto a different body or changing a sign's text, for example. Software can be used to apply effects and warp an image until the desired result is achieved. The resulting image may have little or no resemblance to the photo from which it originated. Today, photo manipulation is widely accepted as an art-form.

40 INCREDIBLE EXAMPLES
EXAMPLES OF PHOTO MANIPULATION

In the example below, the proportions of the face have been manipulated by altering/narrowing the width of the face. A practice widely used in the magazine industry, the use of photo manipulation on an already subjective photograph creates a constructed reality for the individual and it can become difficult to differentiate fact from fiction. With the potential to alter body image, debate continues as to whether manipulated images, particularly those in magazines, contribute to self-esteem issues in both men and women. Other changes have been made to photo on the left.

Airbrushing has long been used to alter photographs in the pre-digital era. Using today’s digital imaging technology, this kind of picture editing is now capable of even more subtle work in the hands of a skilled touch-up artist. In the fine retouching industry, the airbrushing technique is often considered a low-end practice, with significantly inferior quality to that found in the most important fashion photography publications.

Software such as Adobe ILLUSTRATOR and PHOTOSHOP enable you to create amazing effects

Go to EXTERNAL WEBSITE to see ADOBE ILLUSTRATOR TUTORIAL: DESIGN AMAZING MOSAIC EFFECTS
The images above appear in an article, “How we Delete and Distort Reality, and why it Matters” on this [EXTERNAL WEBSITE](#).

“As we can see from this very simple example, relatively subtle deletions and distortions can completely alter the impression we have from such a projected image. Minor changes in representation can lead to major changes in interpretation . . . . . If only we can be a little more aware of our own distortions, and keep in mind that everyone around us distorts “reality” in their very own way, then a simple contradiction in perceptions does not necessarily have to lead to violence, anger or frustration.”

Rodney Pike is a Humorous Illustrator. He has had a lifetime of experience in Fine Art and Graphic Design and Digital Illustration. He produces Photo-Manipulated Illustrations of all sorts but he specialises in Photo-Manipulated Caricature Illustration, Humorous Illustration and Political Satire, perfect for magazines, books, etc.. [MORE](#)

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The images below show how the 2 photographs (on the left) were manipulated to create one of two ideas for a book cover (on the right). Below these photographs is the final book cover which shows that more changes were made before printing.
The image of Ché Guevara (below), the Argentinian famous for his role in the Cuban revolution, was a symbol of rebellion, and of independent thinking. Now, after countless plastering onto T-shirts, stickers and badges that meaning has been undermined, and has shifted. Now the iconic image of Ché Guevara in many ways symbolises corporate abuse of imagery, and of a hollow use of the word 'revolution'. The old meaning of this image and the word revolution, much like the ideals of the original punk movement, have been used so much that people have stopped hearing the meaning behind the words, as they are so used to them, arresting them of their impact.

The photo on top is the original un-cropped photo taken in 1960. The photos underneath are (left) the popularised cropped version of Che Guevara and (right) the image seen on countless T-shirts which is the result of further manipulation of the original photograph. The bottom poster shows a different manipulated image of Che Guevara 'cut and pasted' alongside John Lennon.
MAYBE ONE OF THE FOLLOWING WILL GIVE YOU A GOOD IDEA . . . . . . .
PHOTOGRAPHING OBJECTS

The photo below shows the set-up for taking photographs in a commercial photographer’s studio. **You do not need anything like this to take your own photographs of objects.** You probably see products in magazines and advertising everyday without even thinking about where these images actually came from; well someone in a studio probably shot them, and you can too.

In fact, getting someone to hold a large piece of paper or thin card while you take the photographs can still result in very satisfactory results.

**WHAT YOU NEED TO CONSIDER:**

The most basic form of product photography is an object in front of a white or solid coloured seamless background. This is often utilised in retail catalogues when a product needs to be displayed without distractions. These are sometimes called cut-outs because it is easy to cut out and insert into another image.

LIGHTING is probably the most important element to shooting solid product photography. When isn’t it in photography? But because getting important details is often so important, there is more involved in planning and setting up your product shots.

7 PRODUCT PHOTOGRAPHY TIPS

EXAMPLES OF PRODUCT PHOTOGRAPHS AND THEIR USE
EXAMPLES THAT SHOW PRODUCTS CAN BE PRESENTED IN CREATIVE WAYS

1. Wrap a strip of prosciutto or good Spanish ham around a slice of honeydew melon or cantaloupe. The salty-sweet combo blows away chocolate-covered pretzels.

8. Sandwich a hunk of mozzarella or Swiss between two olives on a toothpick. (Pesto drizzle optional.)
A simple and intuitive design made to create
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Like the real thing.
In the palm of your hand.

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COMPILED BY DAVID DYSON OF EDUCATION GRAPHICS
The design and creation of visual communications requires the selection and application of methods, media, materials, design elements, design principles and final presentation formats.

Collectively these are the resources of visual language.

In regard to **PHOTOGRAPHY**

PHOTOGRAPHY is one of the **METHODS (TECHNICAL PROCESSES)** used to make visual communications.

Students experiment with **DESIGN ELEMENTS** and **DESIGN PRINCIPLES** when using image-generation **METHODS** such as PHOTOGRAPHY (including DIGITAL PHOTOGRAPHY).

When using DIGITAL PHOTOGRAPHY to create visuals for specific applications or for reference, students should be able to:

- **TRANSFER IMAGES**,
- **SELECT APPROPRIATE RESOLUTION** and **FILE FORMAT**, 
- **EDIT, ENHANCE** and **MANIPULATE IMAGES** to suit requirements.

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**UNIT 4**
**AREA OF STUDY 1**
**OUTCOME 1**
Examples of learning activities

**DEVELOPING PROFICIENCY IN METHODS**

For example, if PHOTOGRAPHY is one of the methods to be used, the various capabilities of a digital camera may be utilised – focus, micro/macro, panorama, fisheye etc. While compositional consideration should be shown through angles, close-ups, wide shots etc. as well as a sensitive use of natural and artificial lighting, and an awareness of background distractions. Images can be further enhanced and manipulated using digital imaging programs and sized to fit proposed presentation formats. Use of digital design applications is documented and hardcopies annotated, applying critical and reflective thinking.