epic narrative

1.　single frame

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epic narrative — single frame
double take, a twisted tale

Create one long panel: <u>10" high by 75" or more long.</u> You may work longer than 75"
— with layered interpretations of your choosen themes. The underlying panel will
be done exclusively in photoshop and a transparent/removable overlay will present an
alternate version, done by hand.

This technique is similar to the one used by animators in the pre-digital age.

Paolo Uccello. The Hunt in the Forest. c. 1465-70. Oil on canvas. Ashmolean Museum, Oxford, UK.

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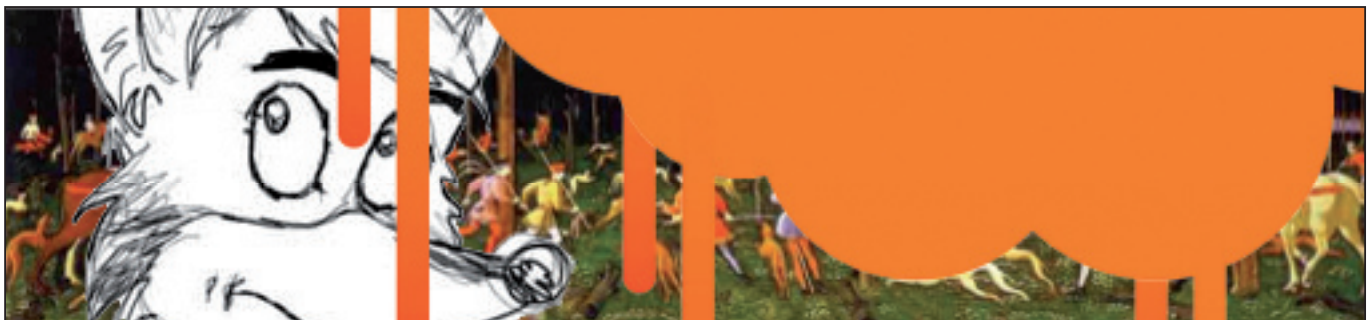
epic narrative — alterations
revising and embellishing the story

You should alter some aspect of your chosen theme from the original. This may be dress, location, gender, activity, or another characteristic. There are several ways to achieve this:

One is to use masks or hand-made alterations to the model.

Sue de Beer. "Black Sun", "Disappear Here", "Heidi II" & "Hans and Grete". 2002-2005. Still Photos

Another is to use no cusumes at all, but to stage and arrangement or activity that suggests your story.

Jeff Wall. "a ventriloquist at a birthday party in October 1947". 1990. transparency in lightbox, 2290 x 3500 mm

Jeff Wall's A Sudden Gust of Wind (after Hokusai), 1993

Katsushika Hokusai, Ejiri in Suruga Province (a sudden gust of wind), (19th century). 28.1 x 25.4 cm; coloured woodblock print

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epic narrative — panorama
researching the location

Choosing a good location is an indispensable part of the work.

Find three possible locations that will make an interesting stage for your narrative. Photograph them on their own by placing the camera on a tripod and turning it to capture multiple overlapping shots.

Be sure to have 1/3 of the image overlap. This will make it easier to splice them together later.

overlap

stitching multiple photos together — in Photoshop

- PHOTO STITCHING DIGITAL PANORAMAS -

Digital photo stitching for mosaics and panoramas enable the photographer to create photos with higher resolution and/or a wider angle of view than their digital camera or lenses would ordinarily allow-- creating more detailed final prints and potentially more dramatic, all-encompassing panoramic perspectives. However, achieving a seamless result is more complicated than just aligning photographs; it also involves correcting for perspective and lens distortion, identifying pixel-perfect matches between subject matter, and properly blending each photo at their seam. This tutorial aims to provide a background on how this process works, along with discussing common obstacles that one may encounter along the way-- irrespective of panorama software type. The end result should be a perfectly seamless panoramic or mosaic of photographs.


Stitching a photo can require a complex sequence of steps, which may change depending on subject matter, or type of panoramic stitch. This procedure can be simplified into several closely related groups of steps, which can then each be addressed in separate stages. Later sections of this tutorial go into each stage with greater detail, including terminology and alternative approaches.

The first stage involves physically setting up the camera, configuring it to capture all photos identically, and then taking the sequence of photos. The end result is a set of images which encompasses the entire field of view, where all are taken from virtually the same point of perspective.
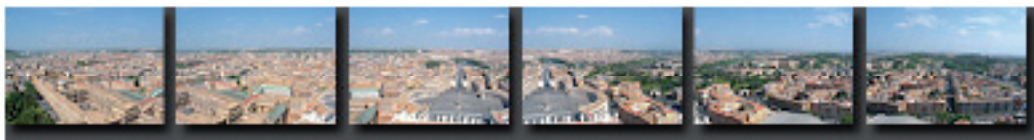
The second stage begins to use the computer, and involves choosing the order and precise positioning which causes parts of each photo to align with each of the others. This may occur automatically, or require manually selecting pairs of control points which should ideally overlay exactly in the final image. This stage may also require input of camera and lens settings so that the panorama software can estimate each photo's angle of view.
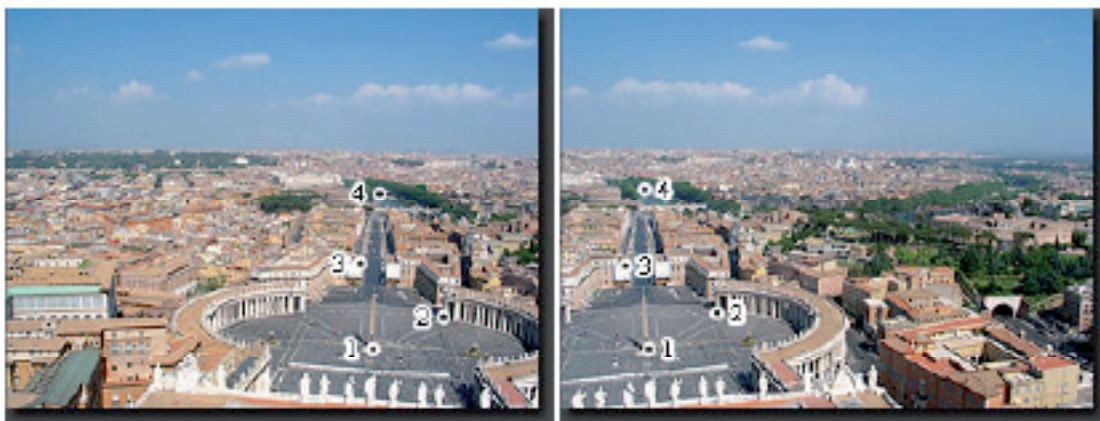
The third stage involves defining the perspective using references such as the horizon, straight lines or a vanishing point. For stitched photos that encompass a wide angle of view,

one may also need to consider the type of panoramic projection. The projection type influences whether and how straight lines become curved in the final stitched image.

The fourth stage involves shifting, rotating and distorting each of the photos such that both the average distance between all sets of control points is minimized, and the chosen perspective (based on vanishing point) is still maintained. This stage requires digital image interpolation to be performed on each photo, and is often the most computationally intensive of all the stages.

The fifth stage aims to reduce or eliminate the visibility of any seam between photos by gradually blending one photo into another. This stage is optional, and may sometimes be combined with the previous stage of moving and distorting each image, or may also involve custom placement of the seam to avoid moving objects (such as people).

The sixth and final stage involves cropping the panorama so that it adheres to a given rectangular (or otherwise) image dimension. This may also involve any necessary touch-up or post-processing steps for the panorama, including levels, curves, color refinements and sharpening.

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epic narrative — believability
directing your model

Encourage your model not to over pose. Avoid having them look directly into the camera. Give them directions like: "tilt your head back", "open your mouth just a little", shift your weight to the left", "look down", etc.

The following photographs by Justine Kurland are all staged to look natural.

Justine Kurland / Raft Expedition 2001

Justine Kurland / The Wall 2000

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epic narrative — cloning the model

the camera sestup

1. You must use a tripod

2. First photograph the background by itself (with no model).

3. Leaving the camera in the same position, place your model in the scene and take multiple shots of him/her within the frame of that camera angle.

4. Next, rotate the camera (leaving a 1/3 overlap) and shoot the model again.

5. Rotate and repeat.

Birmingham Photo Co. (Birmingham, Alabama),
Double Portrait of Frank Fowler, with Wheelbarrow and Fan
Albumen print cabinet card, circa 1895

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epic narrative — positioning the model

example 1

parameters
1. You must include 4 <u>or more</u> figures in your composition
2. They should be placed at various distances from near, near-middle, far-middle and far. (See example 4).
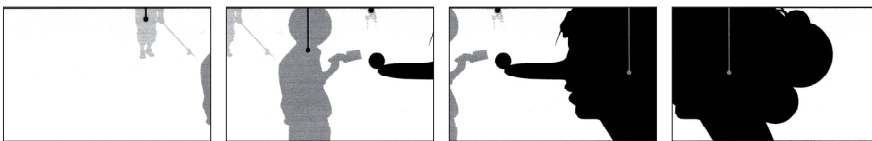

example 2

staging the shoot

In order to work the figure into a multi-part composition there are a few things you can do during the shooting to make it easier to stitch the figures together in Photoshop later on.

One option is to keep the figure within the camera frame. (See example 2).
Or, you can ask the model to stay perfectly still while you rotate the camera to the next frame of your panorama. (See example 3).

note:

Since you will be turning the camera several times to complete the panarama, you should shoot the poses where the model is contained withing the frame first, then consider if you need to photograph the model in the same position for two different rotations. The main reason you might need to use multiple frames is if the figure is very close to the camera and fills more than the frame will permit. (See example 3).


example 3
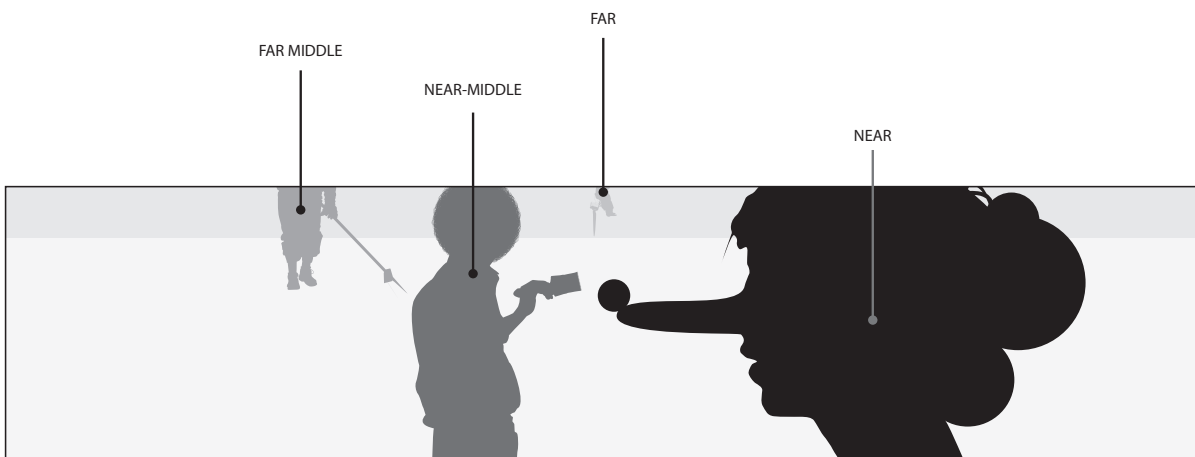
example 4

epic narrative

2. shooting

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epic narrative — setting up the photoshoot

preliminary sketches

1. Visualize your panorama in advance, make sketches and map out which characters / figures (always the same actor/model) will go where. And note what they will be wearing.

2. Map it out from an aerial perspective so you can get an idea of distance. Think about which characters will be close-up, which lurking in the background, which to the left , which to the right and who will be in the center?

3. If you want figures (clones) to interact with each other physically you will need to use some kind of physical marker. Below I've used and umbrella and stick (pushed into the ground) with a piece of tape to mark where the hands should touch. You can also use a stool, string, tape or a third person. Remember, you are only using the marker in between shots. Remove it when you take the picture (unless it is critical to keep it — in which case you'll have to eliminate it in Photoshop later on.)

camera

you must use a tripod!!
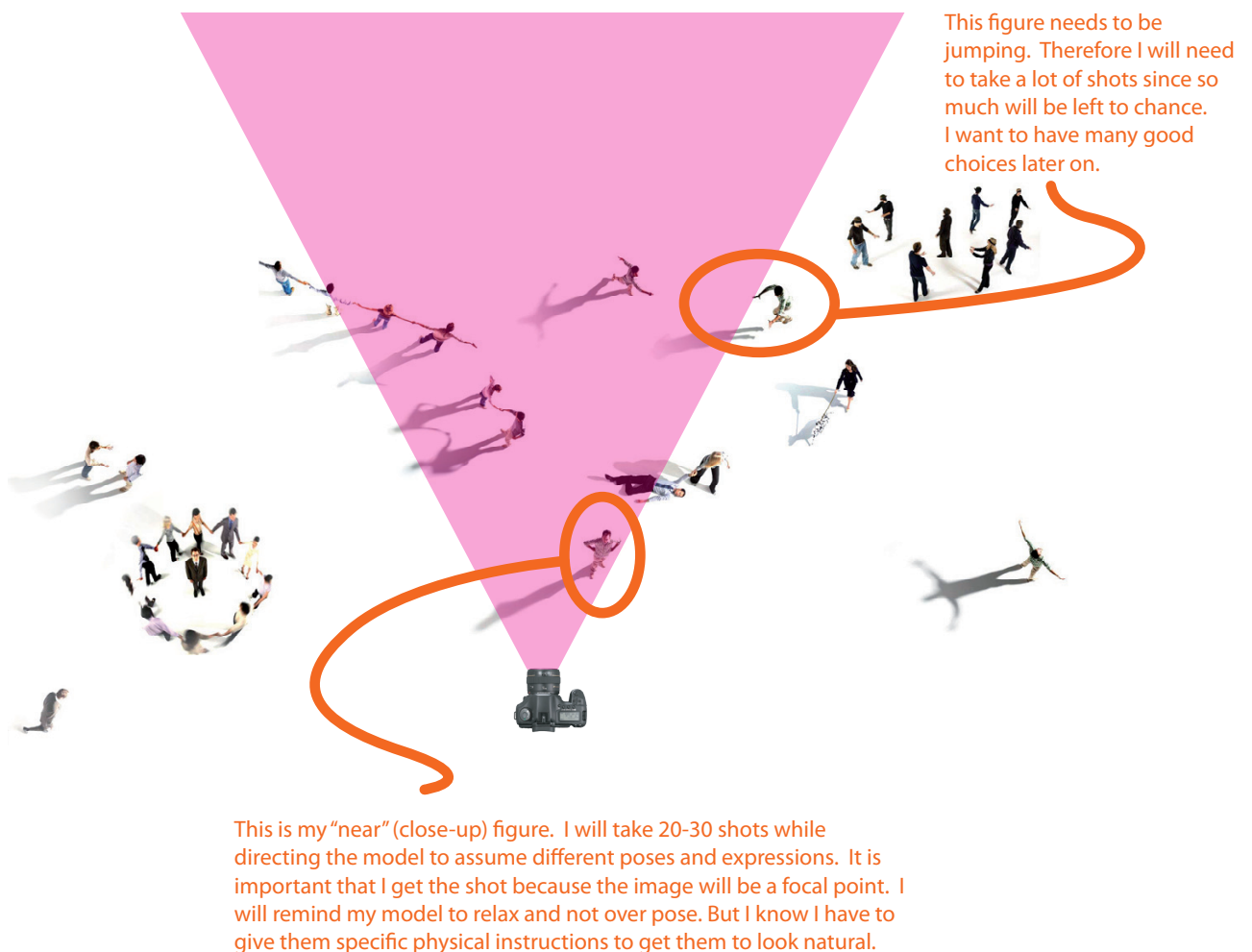
mini tripods are more discreet

2DIS
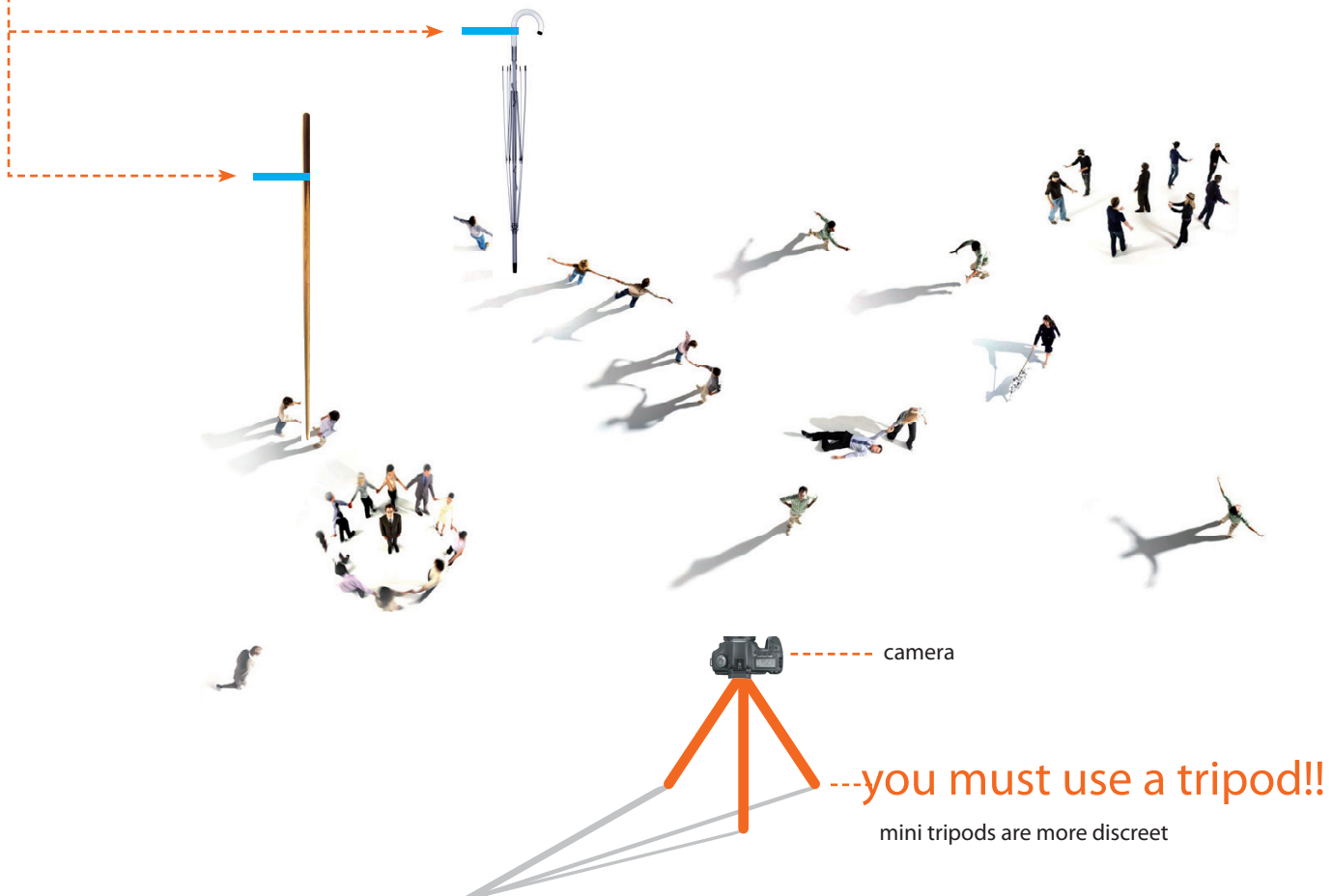
epic narrative — setting up the photoshoot

setting up a single angle:

4. Think about how many character or variations on characters/clones may need to fit into a single camera position (below a single camera position is mapped out in pink:

5. think about various distances from near, near-middle, far-middle and far (you should even shoot the same character in same costume in many different positions so you'll have a variety of choices to chose from / edit later on).

6. think about the costumes you will use. Each character/figure in the final montage-panorama should have a distinct look. The only exception to this is if a character needs to reappear in order to convey a passage of time.

reminder:

Always take shots of the background by itself for each angle — with no or as few people as possible in the frame. This will allow you to erase unwanted figures in Photoshop.

This figure needs to be jumping. Therefore I will need to take a lot of shots since so much will be left to chance. I want to have many good choices later on.

This is my "near" (close-up) figure. I will take 20-30 shots while directing the model to assume different poses and expressions. It is important that I get the shot because the image will be a focal point. I will remind my model to relax and not over pose. But I know I have to give them specific physical instructions to get them to look natural.
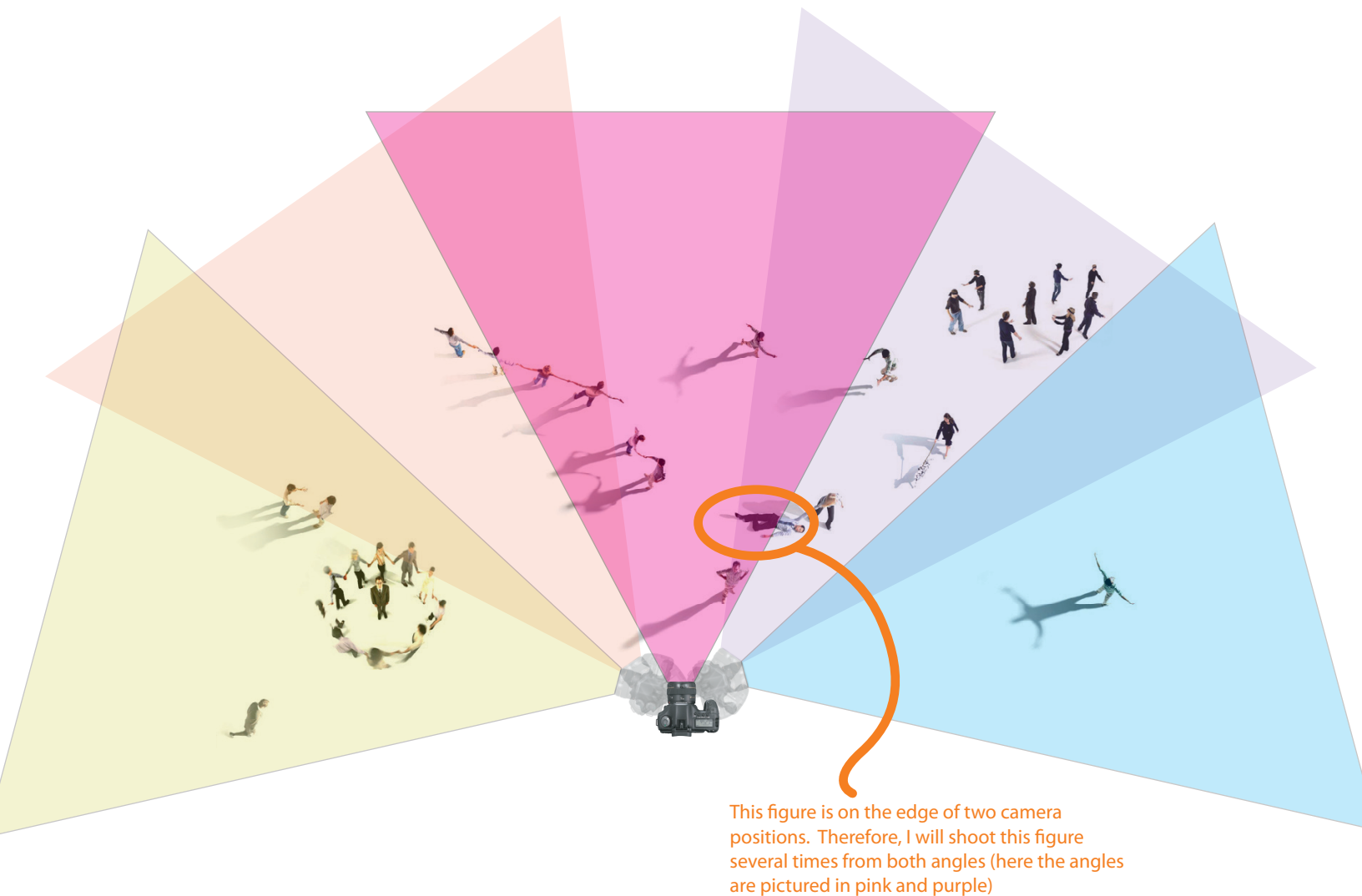
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epic narrative — setting up the photoshoot

multiple angles—rotation on a tripod (you must use a tripod!!)
Each color below represents the rotation of the camera and what the camera frame might include.

7. The illustration below demonstrates how you will take many shots to build up the appearance of multiple figures in a single angle.

8. It also demonstrates how you need to overlap the shots as you rotate the camera. This will allow you to make a soft transition between the multiple parts of the panorama.

This figure is on the edge of two camera positions. Therefore, I will shoot this figure several times from both angles (here the angles are pictured in pink and purple)

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epic narrative — planning & estimating for size / proportion

the panel will be long nad skinny
The height of all piedes will be the same but the length may vary.

THE HEIGHT MUST BE 10 INCHES. THE WIDTH (LENGTH) MUST BE 75 INCHES OR LONGER.

These will be printed on the large format color plotter in two parts and spliced together.

a partial panorama

10 inches by 75 inches

a 360 panorama

10 inches by 130 inches