



Dodge Dart

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Do you lead with vibrant color?



Ford Fusion

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Or use corporate logos to enhance the story?



Bentley Continental GT V8

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If the car is an icon, and new, how do you capture both messages?



Scion FR-S

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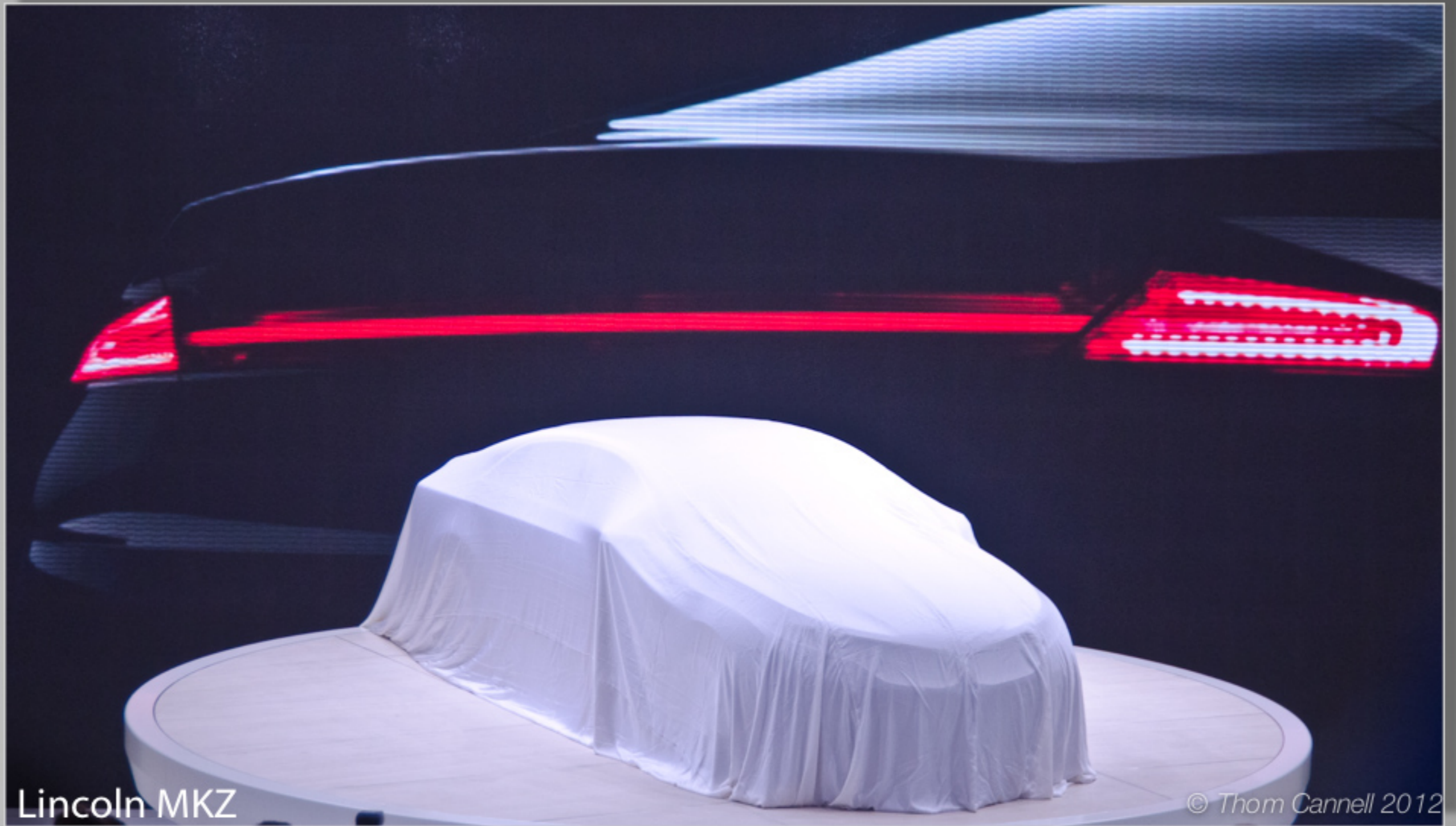
Can the story be told in color and in theme?



MINI Roadster

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Or is the car the star in its own realm, its perfect theater?



Lincoln MKZ

© Thom Cannell 2012

When introducing a car, how do you convey the excitement?

MKZ CONCEPT



Lincoln MKZ

© Thom Cannell 2012

Do you wait for the cover to come off?



Lincoln MKZ

© Thom Cannell 2012

Do you use the backdrop to enhance the message?

MKZ CONCEPT



Lincoln MKZ

© Thom Cannell 2012

Or is it better to leave no doubt?

ACURA



Acura NSX

© Thom Cannell 2012

The next issue is context, the car and its environment.



Acura NSX

© Thom Cannell 2012

Must you always include a logo?



Acura NSX

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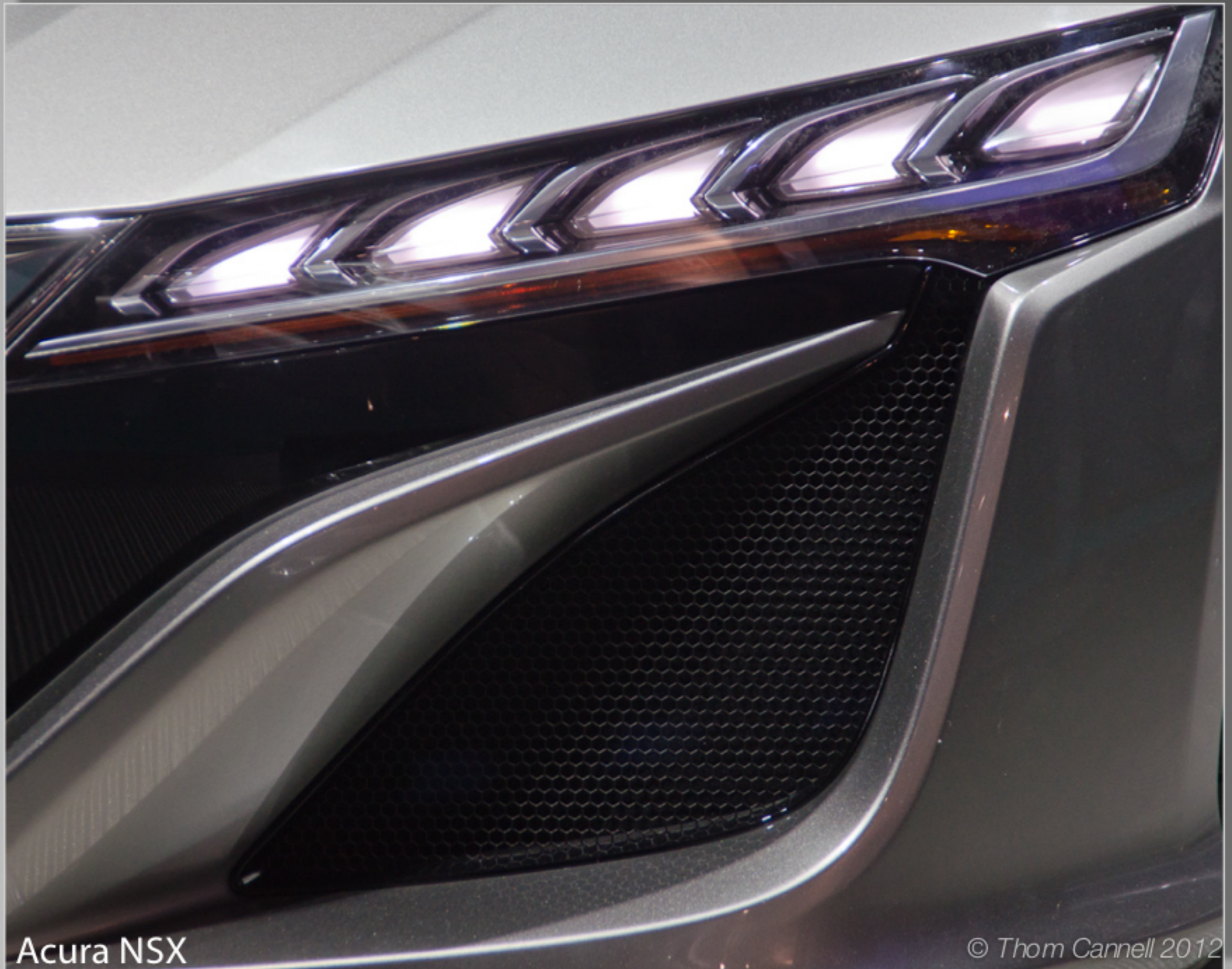
How do you discover the best angle to reveal key features of the car and the brand?



Acura NSX

© Thom Cannell 2012

Purely a photographer's issue, do you add light to capture details...



Acura NSX

© Thom Cannell 2012

or do you let the lighting designer decide what to illuminate?

SPEED

HANDLING

ACCELERATION

LAUNCH

BRAKING

Veloster
Turbo



Hyundai Veloster Turbo

© Thom Cannell 2012

Can heads and shoulders enhance the story? Is it best with the presented graphics?



Hyundai Veloster Turbo

© Thom Cannell 2012

Or do you wait for opportunities to show that this vehicle commands interest?



Are there anything else that needs be said with images? Or is it up to the writers to tell about two new engines?



Chevrolet True140S

© Thom Cannell 2012

Can Chevrolet gather its courage and make a Scion fighter, one that seems carved from Italian marble?



Chevrolet True140S

© Thom Cannell 2012

car that looks as good going away as it does arriving? Rear surfaces are the next signature battleground.



Mercedes SL

© Thom Cannell 2012

When making images, do you allow people in the photo to indicate interest?



Mercedes SL

© Thom Cannell 2012

Or do you wait for opportunities to show features of interest?



Smart for-us

© Thom Cannell 2012

Smiling faces are always pleasing...



Smart for-us

© Thom Cannell 2012

Even in concepts you are sure will never be built.



Audi S4

© Thom Cannell 2012

Should photographers use the play to override too many heads in the shot?



Audi Q3 Vail Concept

© Thom Cannell 2012

Or should we simply invest in a compelling feature?



VW e-bugster

© Thom Cannell 2012

Does including brand brags contribute, or detract?



VW e-bugster

© Thom Cannell 2012

Does including the dancers make a more convincing image?



Or does highlighting a feature through implied motion do the job best?



Honda Accord Concept

© Thom Cannell 2012

Auto show lighting always represents a challenge to craft with too-dark side lines and too-bright features.



Honda Accord Concept

© Thom Cannell 2012

How best to capture crystalline tail lamps without losing black grilles in deep shadow?



Lexus LS LC

© Thom Cannell 2012

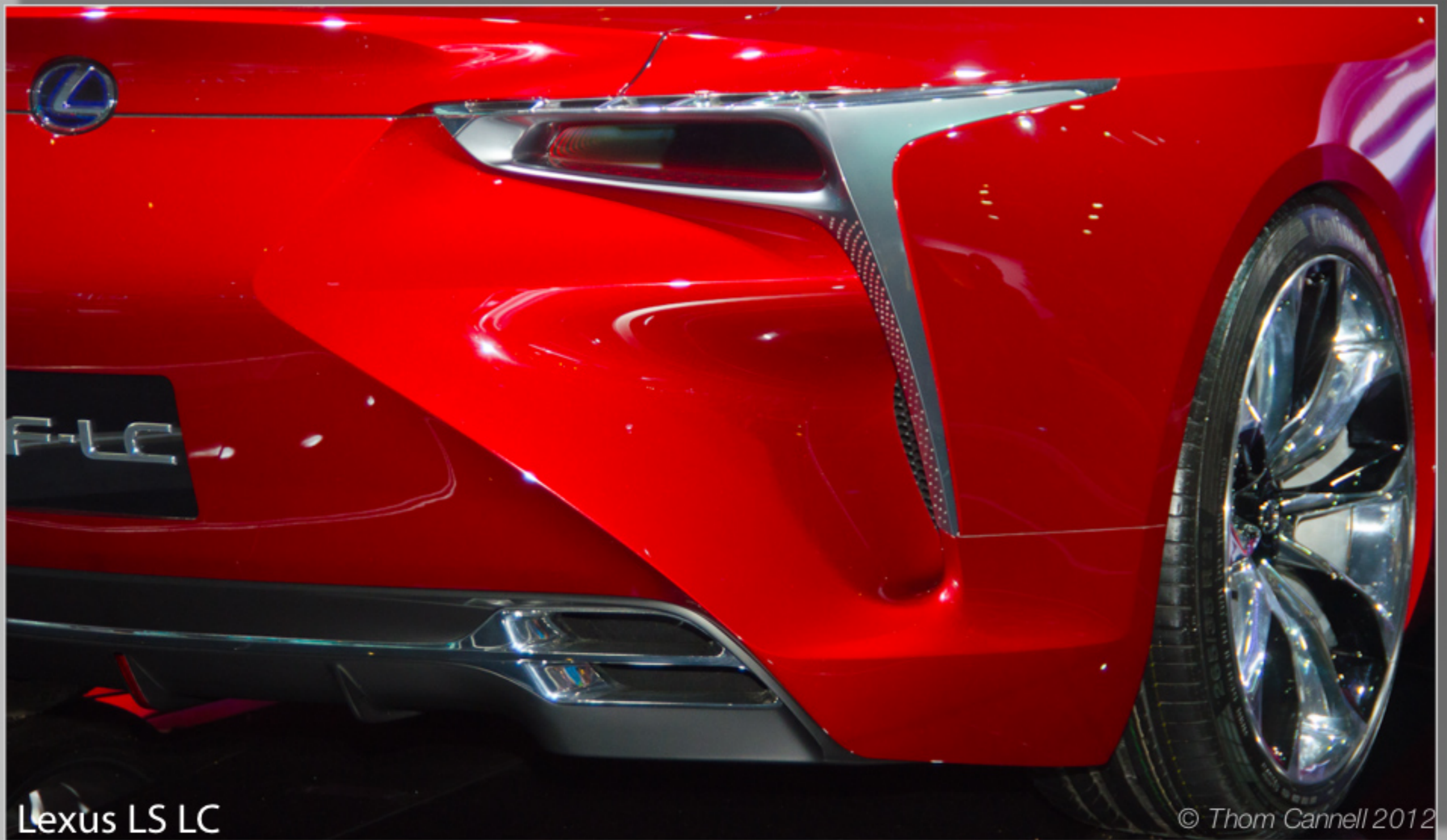
If a concept is spectacular, do you show its overall aspect,



Lexus LS LC

© Thom Cannell 2012

A side view that necessarily hides some of the excitement,



Lexus LS LC

© Thom Cannell 2012

Or do you focus on details that bring life and distinction?



Lexus LS LC

© Thom Cannell 2012

Or features that imply future technology?



Volvo XC60 PHEV

© Thom Cannell 2012

When you cannot write a caption, how do you tell a story?



911 Carrera

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There are icons that really need nothing said.



Spokesmodels can add value, and sometimes distraction from the product.



Chevrolet Code130R

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Concepts can evoke heritage while delivering new visions.



Chevrolet Code130R

© Thom Cannell 2012

They can make you think smaller is larger.

