

Gilbert

吉尔伯特人像摄影

AL GILBERT MASTER OF PORTRAITURE



浙江摄影出版社

浙江省版权局
著作合同登记章
图字11-2002-59号

出版策划：杨秋林
装帧设计：郎水龙
责任编辑：杨秋林
英文审读：曹家驹
责任校对：朱晓波
责任出版：徐爱国

图书在版编目(CIP)数据

吉尔伯特人像摄影 / (加) 吉尔伯特摄；林少忠编选.
杭州：浙江摄影出版社，2002.5
ISBN 7-80536-911-9

I. 吉... II. ①吉... ②林... III. 人像摄影—摄影
集—加拿大—现代 IV. J433

中国版本图书馆 CIP 数据核字 (2002) 第 024971 号

AL GILBERT MASTER OF PORTRAITURE

吉 尔 伯 特 人 像 摄 影

林少忠 编选

摄影及英文说明：阿尔·吉尔伯特

作品评介：林少忠

英文汉译：吴奇志

浙江摄影出版社出版、发行

(杭州市武林路125号 邮编：310006)

经销：全国新华书店

制版：浙江新华图文制作有限公司

印刷：浙江印刷集团公司

开本：889 × 1194 1/16

印张：10

印数：1-1800

2002年5月第1版

2002年5月第1次印刷

ISBN 7-80536-911-9/J·514

定价：79.00 元

(如有印、装质量问题，请寄本社出版室调换)

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Cover Image: Mr. Michael Benjamin, Director of a Horse Ranch (Taken with an Olympus E20n digital camera)
封面图片: 养马场经理迈克尔·本杰明先生 (使用奥林巴斯 E20n 数字照相机拍摄)

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FOREWORD

When I first met Al Gibert, some 25 years ago, I was instantly impressed by his talent and sincerity. I saw in him, the rare combination of both the Creative Artist/Photographer and...the Consummate Businessman.

I had the opportunity to observe his further development as a photographer and his growth as an artist. I learned to admire his uncanny ability to "think through" an assignment in order to arrive at a unity of purpose and effort. Today, Al demonstrates the rare ability to consistently make a "Distinct Statement" with each and every image that he produces. He speaks to the level of his subjects, putting them at ease and producing an unexpected spontaneity. With all these disciplines perfected, Al could accomplish what only a few photographers like Karsh and Newman have done:

*Producing historic images of power and impact,
Yet revealing with good taste and sensitivity,
The subject's full personality and dignity.*

No matter if Al's assignment is a portrait of "A Formal Bride," or a portrait of "The Lady of the House," his images always convey the most seminal features and characteristic of his subjects.

Gilbert is the master, in my opinion, as no other, to adroitly select lighting, background, angle, tone, texture and design. When all of these elements emerge from "Al's Creative Lens", they result in an image of timeless pictorial beauty.

Al Gilbert eaully makes poignant images of men in their working environment, as well as men at home with their families. All of these ingredients have become the recipe for his distinctive portraiture.

At the PPA National Convention in Denver, way back in 1974, I invited Al Gilbert as one of my 37 instructors, for the First Original "Ghost Town Safari," a two day All Convention Program, which I was asked to plan and pioneer on behalf of the Professional Photographers of America. Al accepted without hesitation (and I might add without pay) my assignment to him of demonstrating and teaching pictorial, environmental photography. (A big order I might add.) He worked tirelessly, all day, with his students, all professional photographers, on the dusty main street of Silverplume, Colorado, a "High Noon" type ghost town. Cowboys, livestock, covered wagons, guns and saddles were his props.

He performed so effectively as a teacher introducing his concepts, that the images the students produced during their session with Al, turned out stunning and believable. They captivated the convention hotel's ball room audience during the next days' projected image critiquing by Al, the teacher!

And so, Al Gilbert continues, as "Spokesman" and "Role Model" on the how-to-produce, with each exposure, a meaningful image. In the same manner that Al Gilbert was willing to share his technical expertise and artistic creative ability with the "Ghost Town Safari" students, he is equally willing to give

of himself in lectures in countless state, regional and national convention platforms and seminars, as well as authoring articles, books and videos.

Among many recognitions and honors, Al Gilbert stands out worldwide as the recipient of the Photographer of the Year Award in 1968, 1969, and 1973 bestowed by the Professional Photographers of Canada. He earned the Canadian Master of Photographic Arts degree as well as it's fellowship.

In addition, he has earned the Master of Photography, Photographic Craftsmen degrees and fellowship from the Professional Photographers of America.

Al is a member of the Order of Canada, holds the Confederate Medal of Canada, and in 1994 was awarded the Lifetime Achievement Award by the Photographic Industry of America, and the International Award from the American Society of Photographers.

Al possesses a quiet, contagious enthusiasm for his chosen profession. His imaginative artistic endeavors are shared by his lovely wife Gail, who is also his most ardent helpmate and supporter.

Al has never been satisfied with being an operator of a camera in "hopes of good results". He continually concentrates his energy in producing images which must have the "Al Gilbert Stamp". This he has learned to accomplish by being in total control of every minute detail of each "Gilbert Portrait".

Another of his great assests is his never ending search for new ideas in concept and execution, his continuous examination and review of what is happening in the Art-World "Today" as well as staying in touch with the art-world of "Yesterday". I can characterize Al's multi-faceted telents with one statement:

*Al Gilbert the photographer, is a man with;
an open mind, a receptive mind, and inquiring mind!*

His keen sense of humor and generous nature have made him the recipient of numerous invitations from every conceivable organization.

Needless to say, this kind of "Gilbert Talent" does not come quickly nor easily. Al went thought the early "black and white" days of printmaking. This prepared him to become the exceptional photographic artist that he is today.

With felicitations...to a GREAT PHOTOGRAPHER...and GOOD FRIEND!

Kurt F.G. Jafay M.Photog. Cr. HON. FASP

A handwritten signature in black ink, reading "Kurt F.G. Jafay". The signature is fluid and cursive, with a large, sweeping flourish at the end.

序 言

大约25年前,当我第一次同阿尔·吉尔伯特见面时,他的天资和诚恳即刻给我留下了深刻印象。在我看来,他是一个集富有创造力的艺术家、摄影家和精明商人于一身的不可多得的人才。

我有幸目睹了这位艺术家走向成熟的历程。为使拍摄意图和所付出的努力完好地结合在一起,他总是对委托拍摄进行“周密思索”,这种超人的能力十分令我敬佩。如今,阿尔·吉尔伯特创作的每一幅作品都运用了“与众不同的表现手法”,这种不寻常的本领是大家有目共睹的。他与他的被摄者平等地交谈,使被摄者表现自如,最终拍出了自然得出人意料的作品。他的拍摄准则完美无缺,他达到了只有卡什和纽曼才能达到的境界:

拍摄生动、有冲击力的历史照片,体现良好的品味和敏锐的观察力,揭示主体的全部个性和尊严。

无论他受人之托拍摄“正式的新娘照”还是拍摄“房屋的女主人”,他总能在作品中展示出被摄者的绝大部分潜在的特质和个性。

我个人认为阿尔·吉尔伯特不愧为摄影大师,他能够巧妙地选择光线、背景、角度、影调、结构和布局。当所有这些要素呈现在“阿尔·吉尔伯特的具有创造性的镜头”中时,它们就构成了一幅永不过时的、生动的、美轮美奂的作品。

阿尔·吉尔伯特不仅拍摄男人在家中与家人的合影,而且同样把镜头对准那些身处工作环境的男性,从而创作出内涵深刻的肖像。所有这些要素已经成为他拍摄别出心裁的肖像作品的诀窍。

早在1974年在丹佛举行的美国专业摄影师(PPA)代表大会上,我代表PPA负责策划和筹办了一项由全体与会者参加的、为期两天的培训活动,题为“鬼城摄影旅行”。我邀请了37位教员,阿尔·吉尔伯特是其中之一。虽然我分文不付,但阿尔·吉尔伯特却毫不犹豫地接受了我委派给他的任务,即示范和讲解生动的环境人像摄影。他一整天都不知疲倦地工作。在科罗拉多州锡尔普拉姆,一个真正的鬼城,他同他的学生(都是专业摄影师)在一个尘土飞扬的街道上,一道致力于摄影创作。他使用的道具是牛仔、牲畜、四轮马车、枪支和马鞍。

他卓有成效地将他的理念传授给学生,结果,学生们随堂创作出了精彩而令人信服的作品。在第二天的投影课上,阿尔·吉尔伯特针对这些影像进行了评析,在座的听众无不为之着迷。接着,阿尔·吉尔伯特又继续以“发言人”和“示范者”的形象出现在学员面前。他讲解了照片的制作方法,包括如何曝光和拍出内涵丰富的作品。

阿尔·吉尔伯特以同样的方式毫不吝啬地让人们分享他的摄影技能和艺术创作才能。除了不遗余力地著书立说和编辑摄影出版物之外，他还前往许多地区授课，在国家级论坛和研讨会上发表见解，为此他付出了大量的宝贵时间和精力。

阿尔·吉尔伯特曾获得过许多荣誉，而其中使他一举成为国际知名人士的奖项是，加拿大专业摄影师协会在1968年、1969年和1973年3次授予他的年度摄影师称号。此外，他还取得了摄影艺术学硕士学位和奖金。

美国专业摄影师协会也曾向他颁发了摄影大师和摄影技术专家的称号。

阿尔·吉尔伯特是加拿大勋章获得者。他持有加拿大联邦奖章，并于1994年获得了由美国照相工业委员会颁发的终身荣誉奖和美国摄影家学会颁发的国际奖章。

阿尔·吉尔伯特以平常心对待他所选择的职业，同时，他也倾注了足以感染他人的热情。他同妻子盖尔——他的忠诚伴侣和助手一起分享了他的富有想像力的艺术创作历程。

阿尔·吉尔伯特不满足于做一名“渴望拍张好照片”的照相机操作员，他总是全力以赴地创作“纯阿尔·吉尔伯特式”的作品，不肯放过每一幅肖像的细枝末节。

他的另一大长处是，永不间断地探寻新理念和新手法。他不但关注艺术界的“昨天”，而且不懈地考察和审视着当今的艺术发展趋势。我想用一句话概括阿尔·吉尔伯特多方面的聪明才智：

阿尔·吉尔伯特是一位思想开放、接受能力强、善于创新的摄影家。

他强烈的幽默感和豪爽的性格使他赢得了无数著名机构的邀请。

毋庸讳言，“吉尔伯特式的才干”不是一蹴而就的，它的确来之不易。历尽早期“黑白照片”制作磨炼的阿尔·吉尔伯特，终于成为当今独树一帜的摄影艺术家。

祝贺你，我的好朋友，杰出的摄影师。

库尔特·F·G·贾菲



Liona Boyd decided that this photograph should also be used for the cover of her record. We chose Casa Loma, in Toronto, as the background. Using the purest approach, low level light and vaseline on glass flared every thing, except her face and the guitar. It is a revealing portrait.

CAMERA: Hasselblad EL

LENS: 60mm wide angle

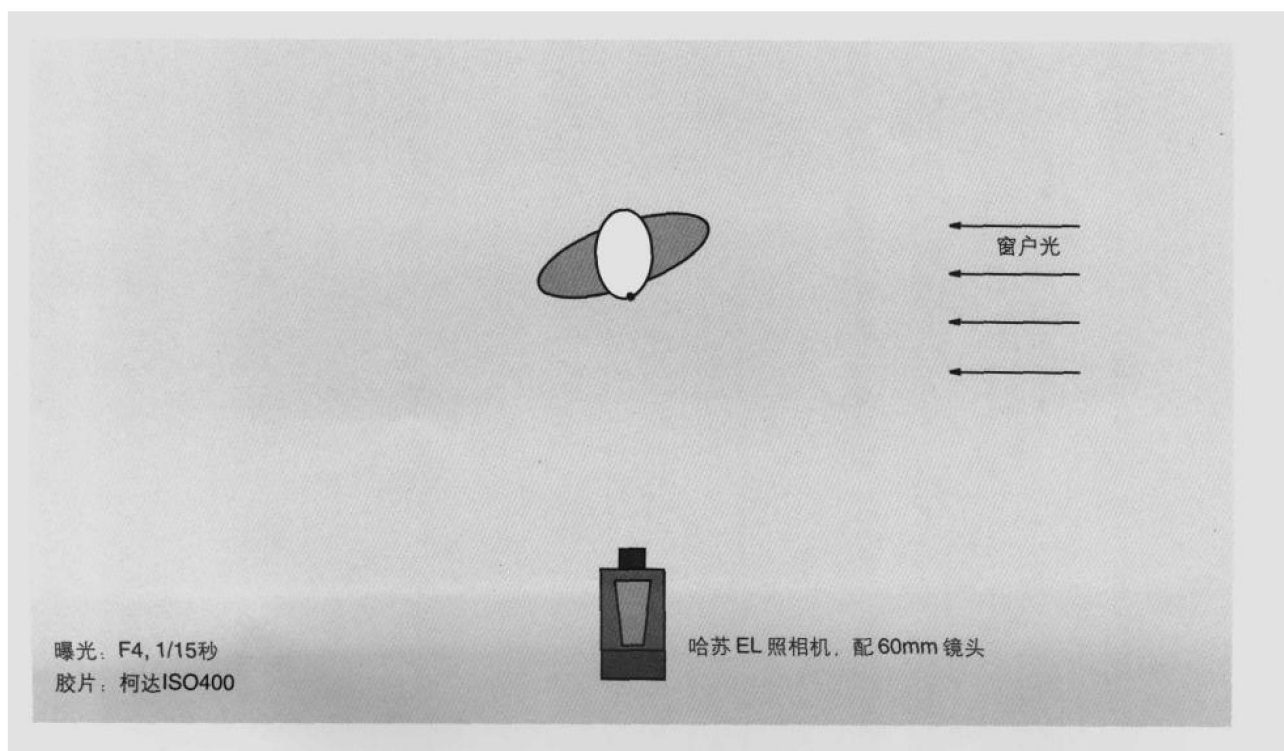
EXPOSURE: Kodak F4, 1/15 second

FILM: Kodak ISO400

这幅人像照片选择多伦多洛马城堡中的一个浅灰色内景作为背景，采用最纯朴的拍摄方法。没有动用灯具，只用窗户光，主要是被摄者左边窗户来的光线。滤镜边缘涂了凡士林，柔化了周围景物，连乐器也柔化了，使整个环境浑然一体。但被摄者保持高度清晰，在精致的素白服饰衬托下，更显出她的俊美非凡，神采飞扬……

阿尔·吉尔伯特善于使用窗户光，这一点值得特别注意。我们知道，在没有电灯光照明的时代，摄影家都是靠窗户光照明的。在北半球，北窗光是非直射光，最为柔和，因而成为人像摄影使用最多的典型光源。然而，在电灯光照明灯具极为发达的今天，刻意使用窗户光，在阿尔·吉尔伯特那里，不但不是开倒车；反而成了一种新的招徕顾客的卖点。他强调窗户光的自然、真实和不加做作的特性，结果使这种古老的方法在顾客心目中成了一种新的时髦的追求。

Liona Boyd, Classical Guitarist
吉他演奏家莱昂娜·博伊德





George Fisher, President and CEO of Kodak U.S.A. Taken in the Eastman Kodak Museum in Rochester. Taken with the Hasselblad camera and a 30mm lens. Natural window light was used to illuminate the subject and room. A bare bulb flash was added the subject's face to brighten up the eyes. The portrait session was video taped for the promotion of Kodak's release of their new Portra film.

CAMERA: Hasselblad

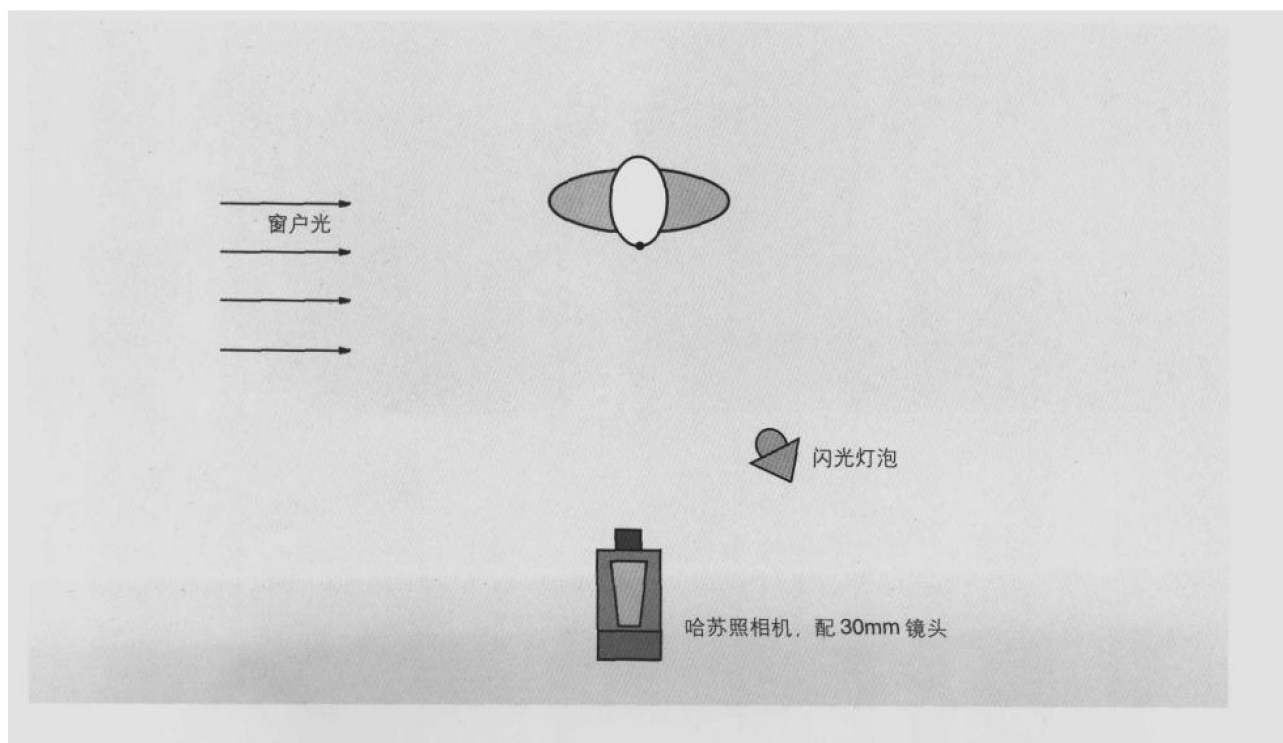
LENS: 30mm fisheye

LIGHTING: window light and a bare bulb

摄于罗彻斯特的伊斯曼·柯达博物馆。柯达公司把这幅肖像用于公司形象宣传。费希尔这时是总裁兼首席执行官。他执掌柯达以后雷厉风行，全球业务颇有起色。摄影家让这位商业精英身体稍微前倾，嘴唇微闭，目光直视镜头，显得坚定而富于进取精神。画面采用窗户光照明，虽然面部由一只闪光灯补了光，但所给的强度较低，这就使被摄者有了更多的沉稳感。一丝不明显的微笑又给人一种信心十足的印象。

阿尔·吉尔伯特在他开创的“高级管理人员肖像摄影”(executive portraiture)中，把影室人像、环境人像现场采访等多种手法糅合在一起，成为最受大公司欢迎的一种摄影方式，也是一种收入颇丰的摄影业务。发达国家的大公司每年都要出版公司年报，公司年报摄影已成为一个专门的摄影业务，有些摄影家长于这种摄影。但公司首脑的肖像则要求更高，于是这个任务便成了阿尔·吉尔伯特的工作内容，北美许多大公司邀请他担任特邀摄影师。这样的摄影项目目前在中国还是缺门。

George Fisher, President and CEO of Kodak, U.S.A.
美国柯达公司总裁兼首席执行官乔治·费希尔





Mr. Turner was the Prime Minister of Canada at the time I photographed him in a boardroom office. His portrait was accomplished with a 60mm lens, strobe lighting and an extended exposure for the ambient light of the room. He later acknowledged the result as the finest portrait ever done of him, and this led to a commission by the Liberal Party of Canada for other portraits, including that used as the official photograph during his national re-election campaign.

CAMERA: Hasselblad ELM

LENS: 60mm wide angle

LIGHTING: 3 strobes

EXPOSURE: F16, 1/60 second

FILM: Kodak VPS

摄于约翰·特纳的办公室。使用了三只闪光灯，同时延长曝光时间，让现场光照明房间。主体左侧的一只灯直接照明，左前方和右前方的两只射向浅色的天花板，让反射光照明被摄者的面部。这样的反射光比较柔和，而且可以避免令人讨厌的浓重黑影，这是人像摄影中常用的照明技术。

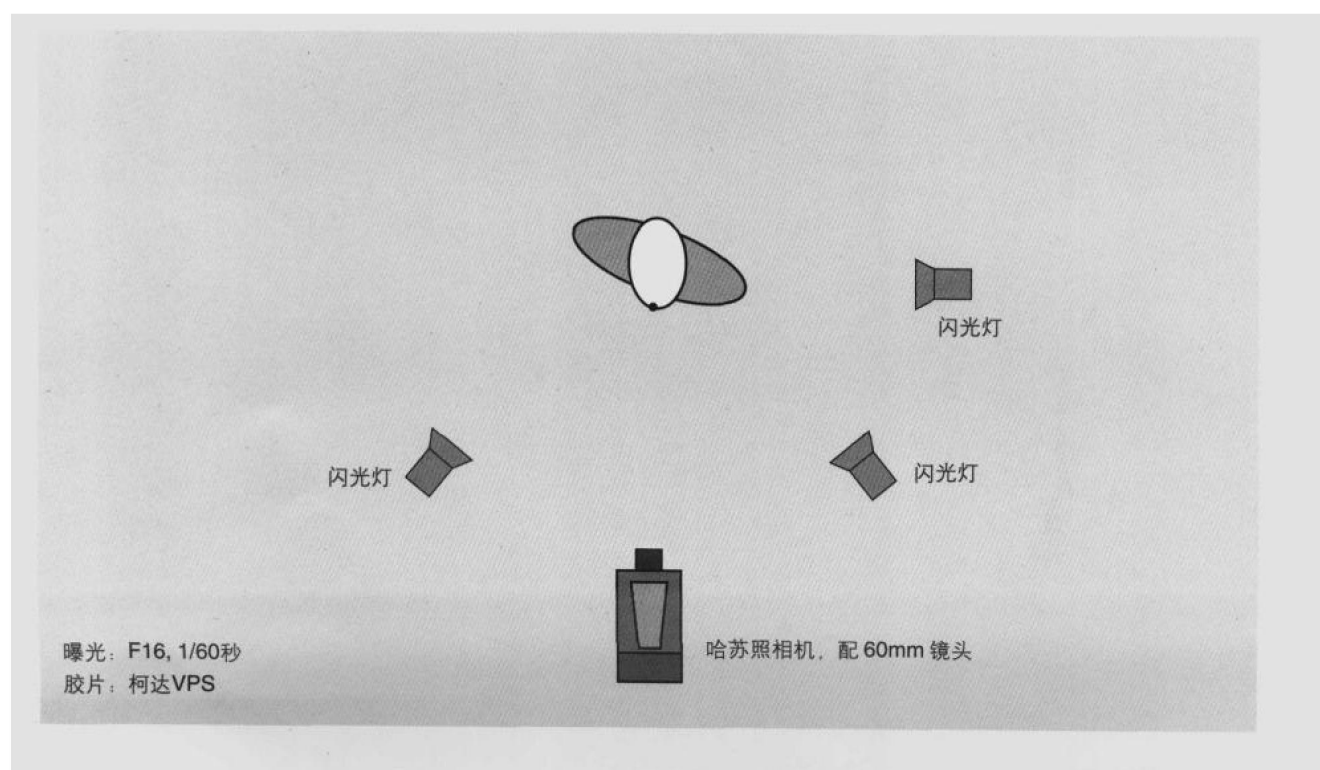
阿尔·吉尔伯特把这位健壮的男士处理得魁梧高大，目光炯炯，塑造了一个强有力的政治家的形象。但大家可以注意到：被摄者不是直挺挺地站在那里，而是手扶沙发，身体稍向前倾。这是阿尔·吉尔伯特拍摄政治家和高级管理人员肖像时常用的手法，为的是避免被摄者给人一种高高在上，不可接近的印象，而是将其表现得愿意接近大众，具有相当的亲切感。

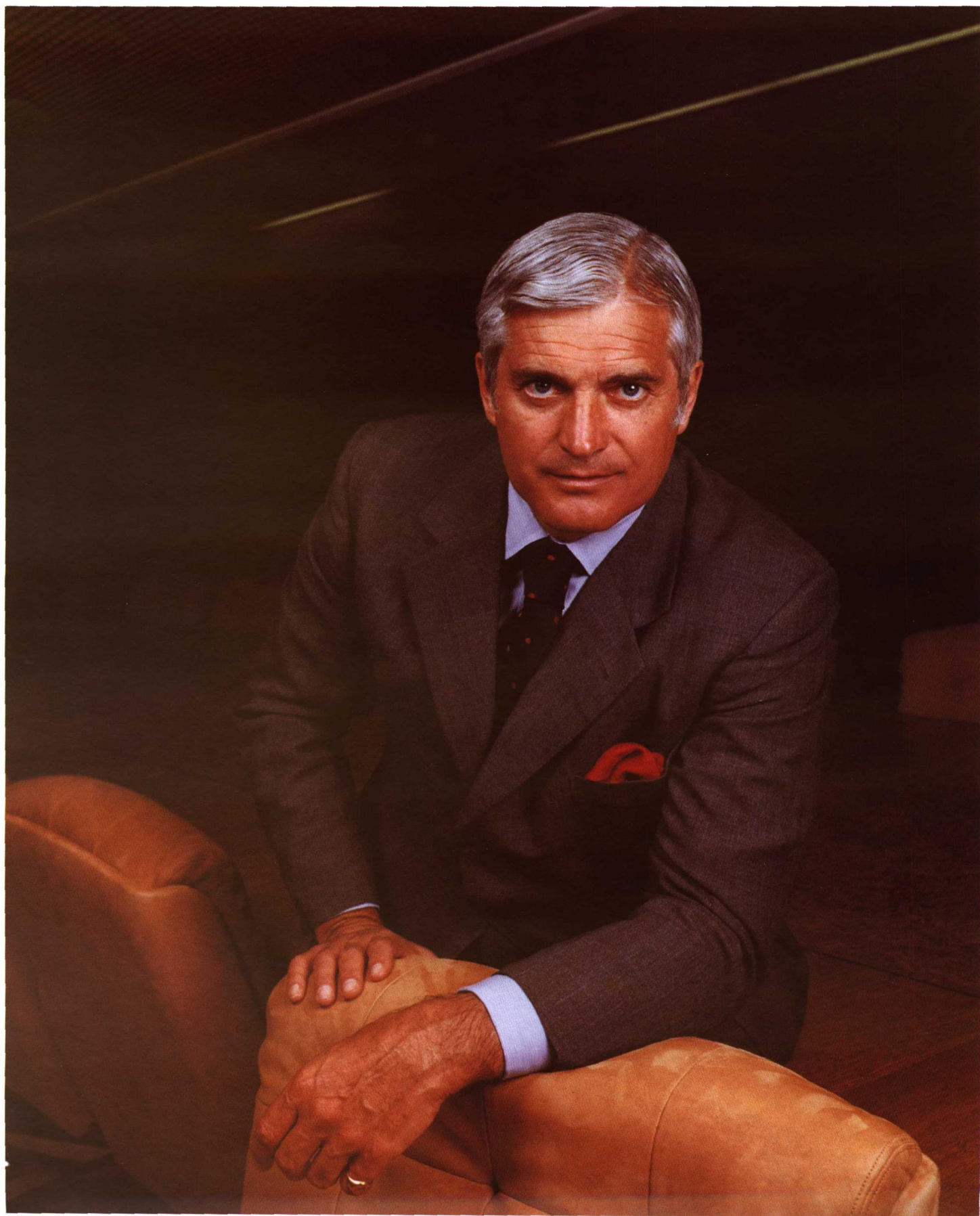
约翰·特纳当时是加拿大的总理，他后来对人说，这幅照片是他所有照片中拍得最好的。由于如此高度的评价，加拿大自由党又委托摄影家拍摄了许多肖像，包括约翰·特纳以后参加竞选的公务照。

The Right Honourable John N. Turner, Former Prime Minister of Canada
加拿大前总理约翰·特纳

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Taken with the Hasselblad camera and a 60mm lens. Main light was to the right of camera with one fill-in light at camera position and reflector fill-in light to the left of camera position.

CAMERA: Hasselblad

LENS: 60mm wide angle

LIGHTING: 2 strobes and a reflector

利用奥运场馆现场环境拍摄。使用了两只闪光灯，主灯在被摄者左侧，辅灯和反光板靠近照相机。奥运会旗和美国国旗表明了被摄者的身份。被摄者头略向右倾，向前景上的旗帜靠拢。印制时被摄者左侧再少留些空档，画面显得紧凑而稳定，表现了被摄者的身份和地位。这是高级管理人员肖像摄影必须注意的一个方面。

Bill Pain, President of the American Olympic Committee
美国奥林匹克委员会主席比尔·佩因

