



Cars as Art

Automotive Fine Art Photography at The Quail

Cars as Art Winston Goodfellow

“Winston sees cars differently from most everyone, and his prints bring out his passion for the subject. He really captures the essence of the form the designer intended to produce.”

Tom Tjaarda designer of the Pantera and 70+ other cars



The Quail Magazine: What drives Winston?

Winston Goodfellow: Having juxtaposition between the subject matter and the background, in that there are two key elements: The first is interplay between colors and textures. Where they compliment or contrast each other but never fight. There is a seamless flow for your eyes between the subject matter and background that all comes together harmoniously. Another would be to put the car in a setting in which you may not expect to see it. This can also be done in two ways: The simple way is to put the car in an unusual setting, for example the Lamborghini shot. The second would be to create a composition that the viewer does not expect, for example the Aston Martin shot. Done either through the setting or the film (yes I am old school).

TQM: What do you see when you take a picture?

WG: The hardest part of the shoot is to find the location to tie all of the elements together. When I find a place, I just know it when I see it. For instance I knew that for the Lamborghini shot, I wanted it to imply the desert. When's the last time you saw a Lamborghini with a cactus? Probably never. Therefore that's what I wanted to do. It took me several hours to find this location.

TQM: Share with us some of the techniques that you use?

WG: Get it right the first time. In digital you can do anything or correct anything. I do very little to no digital manipulations.

Take for instance the Lamborghini image. Nothing has been touched there. The only thing that is touched is making sure the exposure is correct. There is no sweetening or massaging in any way. This happens by running a number of test prints to ensure the color is correct.

TQM: Tell us about infrared. What inspires you to utilize infrared?

WG: Good Question. I can interpret the landscape from color to infrared black and white which brings a different dynamic. I can pre visualize the image. There is a black and white photographer named Roman Loranc who I believe to be the best in black and white contemporary photographer. I showed him the Aston Martin shot and he said “You should give up color and shoot in just black and white”. That was defiantly one of the nicest compliments I have ever been given. In that shot I have created a dynamic that would not be there in color.

TQM: Do you conduct any research on the history of the car's design to gather inspiration, or do you base it on your interpretation of the body's design?

WG: It is based on my interpretation of the body design and the key is to find the angle that best shows off the light of the car as the designer intended it to look. Quite often I walk around the car a number of times and look at it at different angles until I find that perfect spot. Then there are other times when I walk right up to it and just see it immediately. 