

Digital Photography Basics

Compose and expose.

Photography is full of rules but before we cover those you need to know the two main parts of taking a good photograph. These two elements are COMPOSE and EXPOSE.

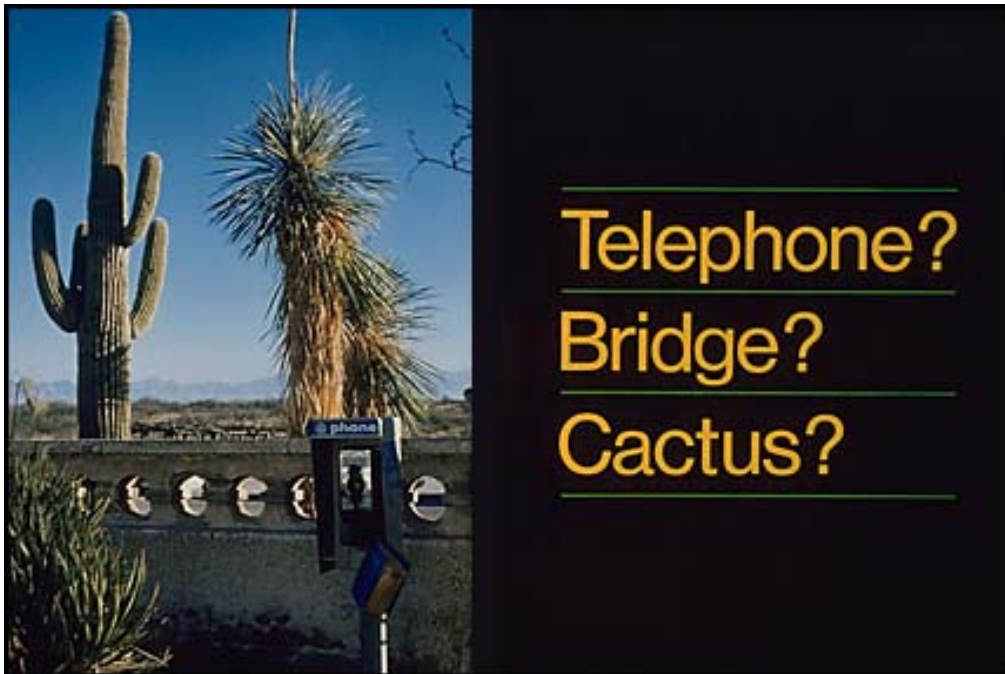
- Compose: This is the creative or artistic bit where you arrange all of the elements of your picture within the frame or viewfinder to produce what should hopefully be a pleasing composition.
- Expose: This is the scientific and mechanical bit where you expose your film to light through the lens of your camera and if you are lucky preserve the image for posterity.

Basics of Composition

We're going to break down composition into 6 major areas of concern. These are: Simplicity, The Rule of Thirds, Lines, Balance, Framing and Avoiding Mergers.

Simplicity

The first and perhaps the most important guideline is **simplicity**. Look for ways to give the center of interest in your pictures the most visual attention. One way is to select uncomplicated backgrounds that will not steal attention from your subjects.



Let's see how we can improve this photo by looking for visual simplicity. First let's decide if we want our center of interest to be the public telephone, the bridge, or the cactus.



We chose the cactus as the main subject. And by moving in closer and using the plain sky as the background, we have simplified and improved the appearance of this photograph.



We're certainly close enough to our subject in both pictures, but the busy background on the left camouflages the seagull. Just change your point of view slightly and, presto, your seagull stands with visual prominence against the blue sky.



Compose your photograph so that your reason for taking the picture is clearly seen. Arrange other parts of the picture area in such a way as to complement what you choose to be the center of interest. Most of us would prefer the picture on the right because the parking lot tends to contradict the feeling of antiquity related to this mission.



Remember: we're talking about composition simplicity, and here's another decision you'll probably have to make. How much of your subject should you include, and should it be framed horizontally as we have done here?



Or perhaps you'd prefer to frame your subject in the vertical format, as we've indicated with these frame lines. The choice is yours.



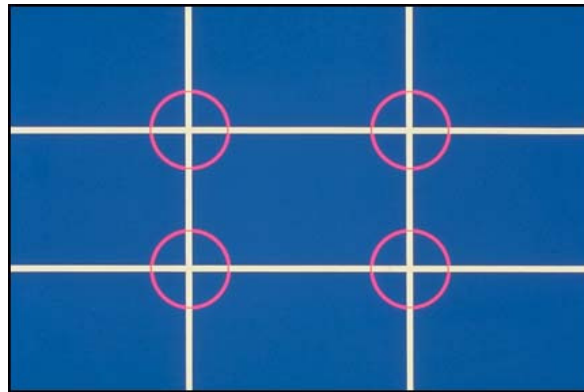
So, you can simplify your pictures and strengthen your center of interest by selecting uncomplicated backgrounds, avoiding unrelated subjects, and moving in close. If you want to make your center of interest even more dynamic, place it slightly off center in your frame as we have done with this young artist.



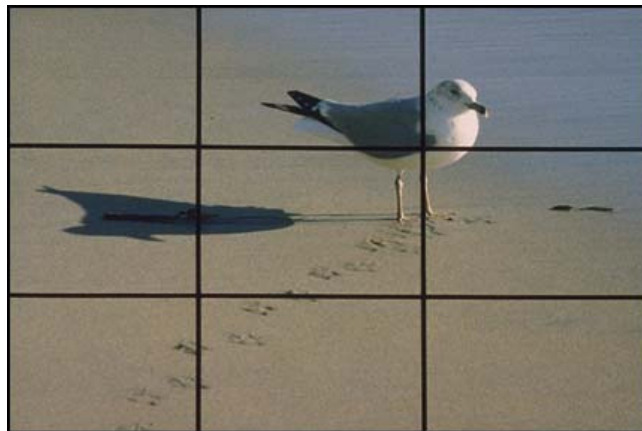
Generally, pictures with subjects directly in the center tend to be more static and less interesting than pictures with off-center subject placement.

Rule of Thirds

You can use the **rule of thirds** as a guide in the off-center placement of your subjects. Here's how it works.



Before you snap the picture, imagine your picture area divided into thirds both horizontally and vertically. The intersections of these imaginary lines suggest four options for placing the center of interest for good composition. The option you select depends upon the subject and how you would like that subject to be presented.



We picked the upper-right position for this subject so that we could see the full shadow and most of the tracks that lead to the seagull.



The lighthouse seems well placed in the upper right just because the rest of the scene fits nicely into the format.



Here's a case where you have excellent subject control. You can have the model pose anywhere along the walkway. The rule of thirds indicates this placement which also gives the model a definite path to follow within the picture area.



You should always consider the path of moving subjects and, generally, leave space in front of them into which they can move.



If you don't, here's what can happen! This jogger looks like she's going to run right out of the picture.



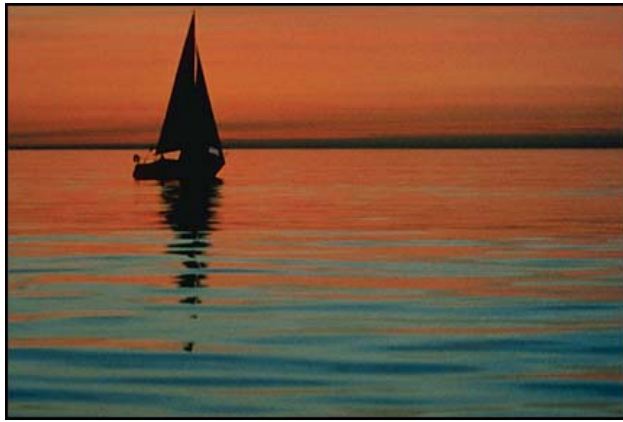
By placing the subject in the lower-left position, we've used the rule of thirds and given the jogger plenty of room to run within the picture.



Here's another action shot where it's important to leave more space in front of a moving subject than behind it.



You can also apply the rule of thirds guidelines to the placement of the horizon in your photos. Here the center position of the boat and horizon results in a static feeling.



Let's move the horizon to the upper third and the sailboat to the left. Remember, these are the only guidelines. So if you don't like this subject placement, try another.



Like this. We've moved the horizon line to the lower third. In general, place the horizon high or low in your scenics, but rarely in the middle.



Just as it's usually best to place horizons off center, it's also best to place verticals off center. For instance, in the picture on the left, the subject is centered, but on the right, the photographer got a more effective photograph by simply changing the viewpoint.

Lines

Lines also play an important role in composition. This sculpture has some beautiful lines, but they're obscured by the busy background. Let's simplify this picture by moving our camera viewpoint in close to the base of the sculpture.



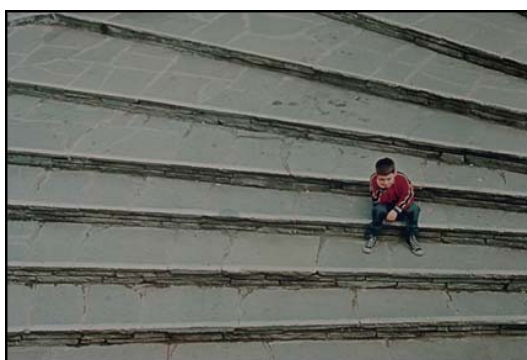
Now we can look up and see the lines against a clear blue sky. The picture on the right is much more dynamic because of the strong diagonal lines.



Imagine this view without the diagonal rays of sunlight and you'll probably agree: diagonal lines are dynamic!



You can use diagonals as leading lines to provide a way into the picture. It's a simple and easy path for the eye to follow to the main subject.



You can also use repetitive lines to draw viewers' attention to your center of interest.



One of the most common and graceful lines used in composition is called the S curve.



Here's another S curve that forms a diagonal leading line. This picture is also improved with a well-placed center of interest, and the result is a photograph that's easy to look at.

Balance



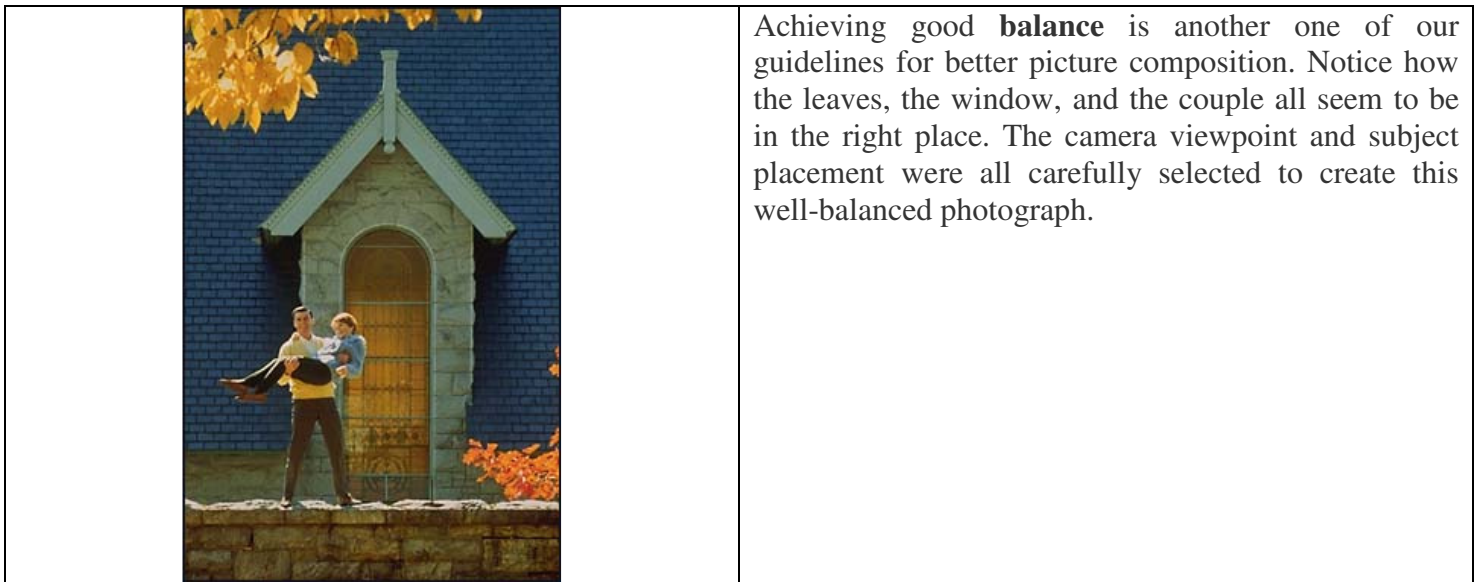
Here's what we're looking for. The flamingo has relaxed, and his neck now forms a pleasing S curve against a better background. So, the S curve is an attractive shape to look for when you compose a photograph.



You can use other simple geometric shapes to help your picture composition. Can you see the triangle you get by connecting imaginary lines between the three nuns? This triangle adds strong visual unity to this picture.



Notice how many triangles are formed by this couple and their reflections. You can help yourself develop an artistic eye by studying pictures to find the strength of their lines, geometric shapes, and balance.



Achieving good **balance** is another one of our guidelines for better picture composition. Notice how the leaves, the window, and the couple all seem to be in the right place. The camera viewpoint and subject placement were all carefully selected to create this well-balanced photograph.



Good balance is simply the arrangement of shapes, colors, or areas of light and dark that complement one another so that the photograph looks well-balanced, not . . .



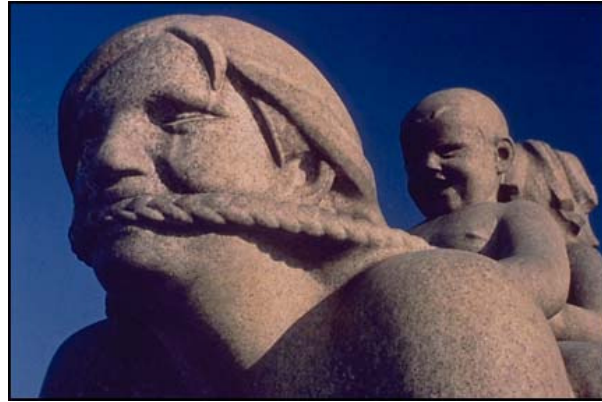
. . . lopsided like this. Karen looks like she's going to fall right out of the picture due to lack of visible support.



Now we've moved our camera viewpoint and have included the much-needed wheel to support our subject. Karen is still off center, but the picture is balanced.



Imagine that these two couples are standing at either end of a pair of scales. They are evenly balanced, so this is a classic example of symmetrical balance.



Here's an example of nonsymmetrical balance. The large single head balances the smaller child on the right. In general this type of balance is more interesting to look at than symmetrical balance.



For example, this is a balanced photograph, but the subjects can be separated into two vertical pictures-which tends to divide the viewer's attention.



There are usually several ways to arrange or balance your subjects. You may choose the style on the left because you'd like to convey a feeling of formality-or you may prefer the more relaxed informal pose. They're both well balanced.

Framing

Our fifth guideline for improving photographic composition is **framing**.



No, this is not what we mean by framing, although the principle is the same.



What we mean is to frame the center of interest with objects in the foreground. This can give a picture the feeling of depth it needs to make it more than just another snapshot.



Whether or not you use a frame for a picture will depend on each new subject. What you choose as a frame for the scene will, of course, vary as well.



The Washington Monument on the left is composed in the center without a frame. The picture on the right has a stronger feeling of depth and tells a more complete story because the photographer chose an appropriate foreground to complement the Washington Monument.



The horses and their riders add considerable foreground interest to this scene. The overhanging tree branches complete the frame and add depth to the subject. When you use people for scale and foreground, make sure they look into the picture area.



Both of these interpretations of the Iwo Jima Monument effectively use framing for added dimension and interest. No matter what subjects you choose to photograph, you should avoid mergers.

Avoiding Mergers

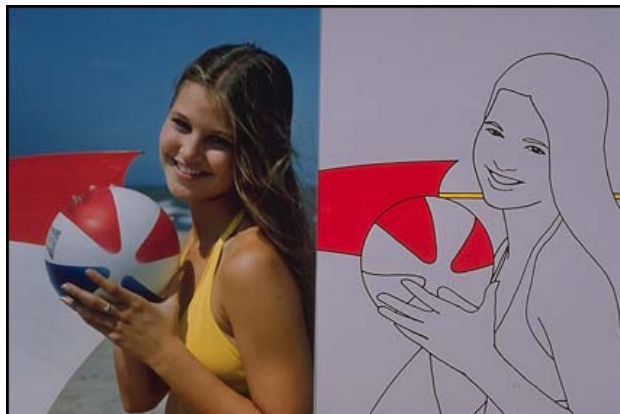
The merger of this tree with Dave's head is so obvious, you probably think no one could avoid seeing it before snapping the shutter. Remember: we see things in three dimensions, so it's easier than you might guess to focus our eyes on the principal subject only and not see that background at all. **Avoiding mergers** is our sixth guideline for better composition.



You can be sure the camera always sees mergers, so look for plain backgrounds before you pose your subject. In this case the correction was simple because the two settings were only a few feet apart.



This is a fun picture, but when we cut people in half or trim their heads or feet, we've committed a border merger. This is often caused by poor alignment of the photographer's eye in the camera viewfinder. To avoid border mergers, line your eye up squarely behind the viewfinder and adjust the picture format to leave a little space around everyone.



Near mergers may not be quite as objectionable, but they can steal attention from your center of interest. Near mergers are objects or lines that are just too close to the principal subject. In this case the ball and umbrella tip are near mergers.



Let's correct these mergers by using a low angle, and we'll use only one prop for simplicity. Make sure the Frisbee is held far enough away from Karen's face to avoid another near merger.

These are the 6 basic areas of composition. While not an area of composition, another thing to keep in mind when composing a photo is viewpoint.

Viewpoint

Selecting your viewpoint, the position from which you photograph the subject, is a very important part of composition and one that some people pay very little attention to. When taking a photo of a group of friends, how often do you move around the group looking for the best angle?

The first, most obvious difference between one viewpoint and another is the background. If you are photographing a subject that cannot easily be moved, the only way to change what is in the background is to choose a different viewpoint.

The subject itself can look quite different viewed from different angles. Photos can be made to take on a whole new dynamic by selecting an extreme angle of view. I shoot a lot of pictures, especially sports shots, laying down, getting the camera as close to the ground as possible.

Also the perspective can change quite drastically, especially with wider angled lenses. If you photograph a person full length with a wide angle lens from a standing position, their head will be too big in proportion to the rest of their body. If, on the other hand, you kneel down and shoot the same picture from waist height, you will see that the whole picture is better proportioned.

When shooting outdoors, the viewpoint you choose also affects how the light from the sun falls on your subject. This is a whole new can of worms which is fully discussed under lighting.

Here are a couple of examples exploring the effects of high and low angle viewpoints.



Two full length shots from fairly extreme angles. A moderately wide angle lens gives a certain amount of perspective. In both cases you can see that the choice of angle has given us a nice plain background as a bonus.



These two shots were taken from more or less the same position as the first shot but, as we zoom in, the effect of the low angle is lessened. Less distortion but a pleasing angle giving us a slightly 'larger than life' feel to the picture.

When shooting against a bright sky like this you need to pay careful attention to the exposure, the automatic metering system will render the face too dark so you need to compensate for this. Take a few shots with the exposure compensation at different settings or, better still, meter manually taking a reading from close in to the face. The shot on the right metered correctly because the face fills the frame more and is lit by the sun.



These two shots were taken from the same position as the top right and show the same lessening of distortion as we zoom in. What I didn't bargain for until I saw these two pictures side by side was that the apparent height of the camera changes with the angle of the head. I think you'll agree that the picture on the left appears to have been taken from a greater height than the one on the right. Weird!