

ANGLE OF VIEW

HOW:

Stand on a Table or Chair, or put the camera on the ground

WHY:

Unusual Angles tell better stories and hold the eye better, as readers want to know 'what's going on'

Big heads and short legs are the result of photos taken while standing too close (see the deer).

- Try a squat; get the camera close to the ground and shoot up - a whole new perspective.
- Step on a chair or table and shoot down at groups.
- you can show much more of each person!



DISTANCE AND DISTORTION

HOW:

Sports: sit on the lines of the court or field

Performances: Hang out at the front of the stage.

WHY:

The closer you get, the more impact your photo will have

Great photos show detail. To get detail you have to get into the action, and think about what you want to capture.

- If you can't get close to the action look in the audience.
- Don't be afraid of your subject - they usually won't bite!
- Getting closer lets you re-frame your image and get great details.
- Less **dead space** photographed, means less **cropping** later.
- Get close enough and you'll get some great distortion to make your shot interesting.



SHAPES & FRAMING

HOW:

Door Frames, Windows, Plants and other objects make good frames.

Look for shapes in groups or peoples. Interesting

WHY:

Shapes test our perception and keep our brains active - that's a good thing!

Frames within your picture increase interest.

- Arches, doors and windows are great frames.
- Look for structures or even people that can frame your subject.
- Using natural shapes makes your picture more interesting.

Athletes distorted under strain make great sports photos.

Create great shapes from simple objects by using interesting angles.

Backlighting: To get these images to work with an automatic camera, you have to set your light meter for the background and then have people step between you and the light. (In most cameras you can lock in the exposure by holding down the shutter halfway.)



LINES



Eyes like to move left to right and top to bottom when looking at pages or photos.

- Force them to look at your subject, and use natural lines in your pictures that 'lead' the eye.



- Lines do not need to be straight, but have to lead somewhere.
- Carefully align shapes that will make eyes look at your subject.
- Find lines in rows of lights, stripes on a court, the length of benches, rows of faces or foot prints in the sand.

HOW:

Look for objects, or change your position show to take advantage of lines.

WHY:

Leading lines not only bring your reader to your CVI, but can also lead them to the next image.

PATTERNS & REPETITION



Patterns draw in the viewer and balance the picture.

- Repeated shapes lead the eye through your image.



- Staggered patterns gives depth.
- Reposition yourself to get the best combination of images.
- Look for faces, objects or patterns of light you can show
- Often your pattern will also have a line element.

HOW:

Look for things that repeat, then reposition yourself to show off the pattern.

WHY:

Patterns make your photos more interesting and hold attention better.



Sports photos should be taken with a fast shutter speed

- This freezes action, and shows detail
- Digital point-and-shoot cameras are no good for these type of action shots



So: check the slow shutter modes of your camera.

Slower speed photos capture movement by blurring fast moving subjects

- support your camera on a tripod or other solid object.
Panning keeps your subject in focus and blurs the background.

- Move your Camera with the object you are photographing.
- this gives a great sense of speed.

ACTION & MOTION

HOW:

Slow down your shutter (use a portrait mode)

Press your shutter button down half way to lock in the focus and exposure.

WHY:

Action Shots always get attention if they have the CVI in focus.

SYMMETRY AND BALANCE

HOW:

Balance your photos by either having both sides identical, or the same amount of information on each side. (Equal visual weight)

WHY:

Our Eyes crave balance!

Symmetry does not mean that both sides of a photo have to be equal, but that there is the same amount of information on each side of the image.

- Bright objects attract the eye more than dark objects, so fewer (or smaller) bright objects can create asymmetrical balance with a greater number of dark objects.

- This is also called **Informal Balance** and means that objects on either side of the image attract the eye equally - this is called 'equal visual weight'.

Alternately, go for **Balance**.

- **Formal Balance** means both sides of a photo are the same.



SELECTIVE FOCUS

HOW:

Use a large Aperture (Portrait or Sports mode on a point and shoot)

Get close to your subject (within 3 feet is best)

Use the greatest Telephoto Zoom you can

WHY:

Control the CVI - where people look in your photos!

Only include pictures in the yearbook that have a sharp (Focused) CVI or subject.

- Blurred images make readers uncomfortable, and does not hold their attention.

- **Depth of Field** refers to the part of your picture that is in **focus**. Depending on how the photo was taken, this can range from a few inches to infinity.

- If you get close to your subjects, or use a long lens to get close to them, you can blur the things that are not important and highlight your subject.



PEAK OF ACTION

HOW:

Pick a good subject that is different and unique.

Get close to people, don't just zoom.

Watch, wait. but also anticipate events.

WHY:

Only pictures that tell a story should make the yearbook.

200 Photos and not one good one - it is possible!

Wait for interesting moments then take your shots.

- Look for action that tells a story
- Interaction between people creates drama
- Reactions to events show emotion.

What story are you telling?

- Be in the right place
- Think about what will happen
- Wait for the right moment

Take lots of photos,

- your subjects will get used to the camera, and after a while you can take photos without them noticing.

- This makes for more natural photos!



ORIENTATION



Most people hold their camera horizontally, or in 'Landscape' format.

- BUT: More than half of GOOD pictures are taken with the camera vertically 'Portrait' mode.
- Because our eyes are automatically attracted to the right side of an image (because we read left to right) a 'landscape' photo is much harder to compose so that it holds the eye.

- Think carefully about what is where in your frame,
- Remember to turn your camera at least 50% of the time!

HOW:

When you shoot a picture in Landscape, take a second one with the camera turned 90° and your subject re-framed.

WHY:

Taking both shots will give you more choice when setting up pages and make you think about photo composition.

TEXTURE AND LIGHTING



Touch a photo and it is smooth - but you can give your photo some depth by going after texture.

Light, especially the direction it comes from, makes all the difference.

- Photos taken in bright light at noon have a lot of **contrast**, which creates harsh shadows, and give people raccoon eyes.
- Light from the side shows depth and shape (**modeling**) of objects - use this to show off the texture.
- Light from behind your subject can create **silhouettes**, or a glow around your subject.
- Indirect light (Like on a cloudy day) softens shapes and texture.
- The worst type of lighting for a portrait is direct light from a flash or from the sun behind the photographer. This kind of light throws shadows and flattens features, so try to avoid it!



HOW:

Lern to use the light meter in your camera, or the various modes if automatic

Keep the sun to one side of you or get people into the shade

Preview images on your camera. If they are no good there, they will stay that way!

WHY:

Only good photos make it into the yearbook!

DARE TO IGNORE IT ALL



Plan photos and think about what you want to capture. This will get you a variety of high quality pictures for your spread.

Show the effort, pain, conflict and struggle that go into the event you are covering

Capture the details that make the story complete

- The audience and reaction to the event
- The place and context of the story
- Faces, costumes, poses and emotions make photos worth thousands of words.

Posed shots are OK to show people, but do little to add to your story!

IGNORE the rules only if you can't get the action any other way - it is still better to have a bad picture that tells a story than no picture at all!



HOW:

IGNORE the rules if you see a good subject, action or event and don't have time to re-compose.

WHY:

Sometimes technically 'bad' pictures make the yearbook if they have Story Telling Ability and Dramatic Appeal!

RULE OF THIRDS AND CROPPING

HOW:

Think of a Tick-Tack-Toe grid over your image, then place your subject on one of the intersections.

Use two intersections for balance photos.

WHY:

Our Eyes crave balance!

ALL good photos should have the rule of thirds. Your eyes crave the balance of the golden ratio (1.618)

IF photos were not taken with the rule of thirds in mind, you can crop the photo when you place it in your layout.

OFTEN the best photos are actually parts of larger photos, especially when taking sports photos.

SO, before you discard, think about which part of your photo might be interesting.



Same Image, Different Crop



Size, placement and cropping have a great effect on your pages.

- Think about where things are placed and what is cut off!
- What story do you want to tell?
- What are you including / leaving out?
- The Golden rule applies here: Do unto others as you would have done upon you!

WATCH IT:

The Gutter - make sure nothing is trapped!

Arms and legs - anything cut off?

The Background - anything coming out of the heads of your subjects?

Composition - are you maintaining composition that a photographer tried hard to create when taking the photo?

Dead Space - crop out extra space. Create CVIs, using the Rule of Thirds

NOW WHAT?

Choosing what photos to keep is crucial.

- If a photo with strong visual elements is cropped at layout the photographer's efforts are wasted.
- Photography should be planned, so everyone knows what the intended story and visual effect is.
- But just because an image was planned, it should not be included if it is a bad shot.

Digital cameras can take hundreds of photos in one session, so it's important to discard any photos that are not compelling before someone uses them, just because they have some space to fill. Here are a few rules:

THROW AWAY:

- Anything out of focus
- Anything too dark, too light or too boring
- Photos with technical problems - lost highlights, bad colour.
- All pictures that do not tell a story! This is Photojournalism!
- Any picture without a CVI or clear subject.
- Photos with the yearbook staff or their close friends.
- Pictures of people you already included in the yearbook.
- Any picture without a story, or that can make people look foolish.

KEEP:

- Photos with a Clear CVI and a story to tell.
- Photos that show Action or even better the Peak of Action
- Photos that were taken CLOSE to the subject, so they make good Dominant Photos
- Pictures taken from interesting Angles or Perspectives

REMEMBER:

Photographs are not reality.

- Shutter speeds used, the optics of lenses and the ability to use selective **focus** and **framing**, control how reality is represented.
- Camera angles can tell very different stories. A wide angle shot of nearly empty stands gives a different impression than a **telephoto** shoot of a crying audience member's face.

- A fast shot of soccer can **freeze** action, showing how the player's body distorts with the kick
- A slow or **panned** shot can blur the leg and ball to give a sense of the speed and power of the kick.