CHAPTER

4

INCREASING THE QUALITY OF YOUR PHOTOS

Taking better photos is the objective of every technique in this book. You'll realize the impact to your photos immediately when you add these practices to your everyday photo shooting habits. Technique 16 is the most important technique for taking sharp photographs, using a tripod. In Technique 17, you learn the importance of planning before shooting. Technique 18 shows you how to reduce the noise in photos that often appears when you print images at larger sizes. Technique 19 shows you how to be aware of the different light conditions you encounter and how to make adjustments to your digital camera that best take advantage of those lighting conditions. In Technique 20, you see how shooting subjects in both portrait and landscape orientations provides you more printing and output options later.
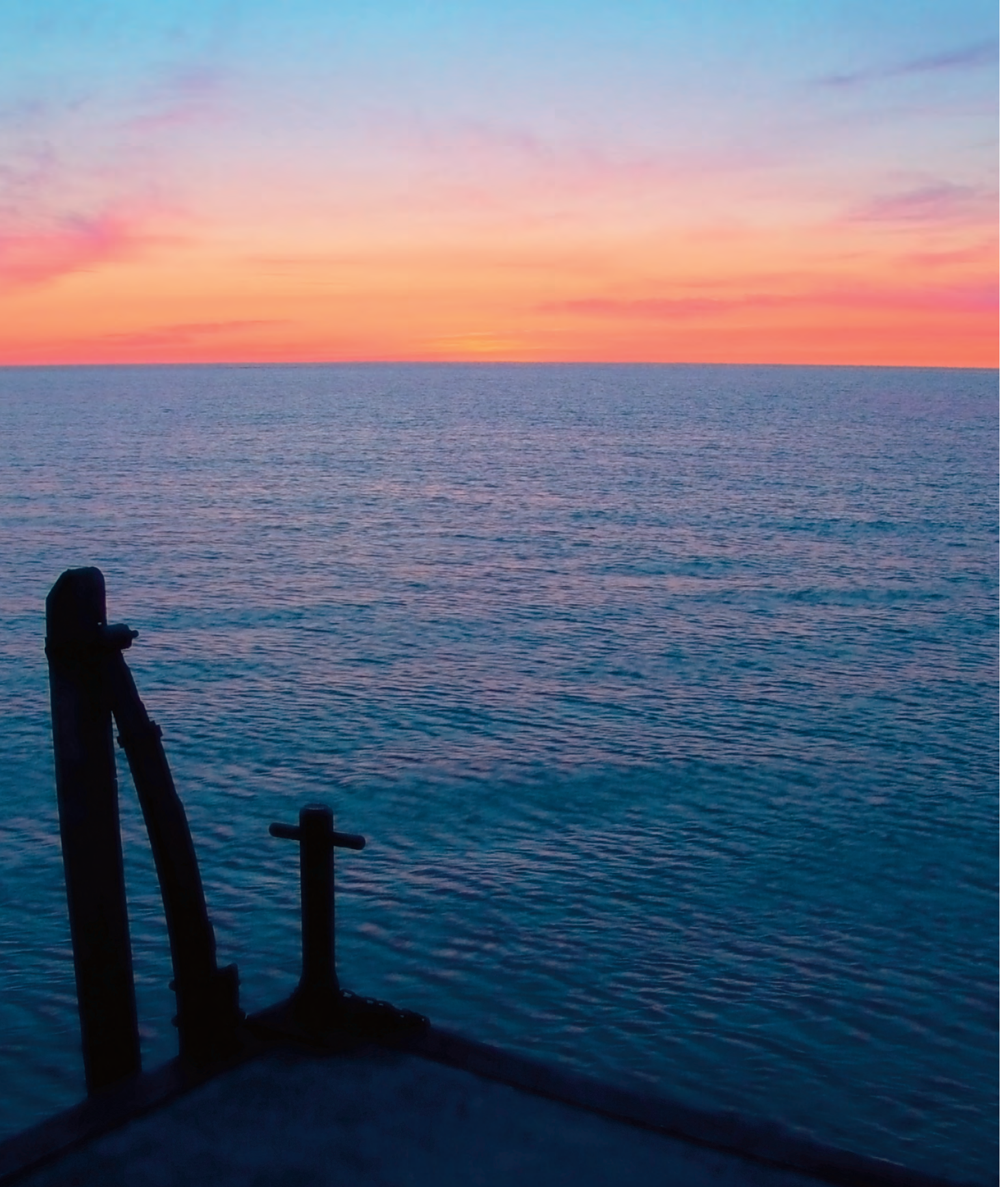
USING A TRIPOD

16.1 © 2005 Kevin L. Moss

16.2 © 2005 Kevin L. Moss

The first step in increasing the quality of your images is to begin shooting as many photos as possible using a tripod. You just don't want to get the cheapest tripod: You want to get the tripod that best meets your photographic needs. Shooting photos on a tripod like the one shown in Figure 16.2 allows you to capture sharper images at slow shutter speeds while allowing for a precise composition, as shown in Figure 16.1.

If you shoot in low light conditions, a tripod is a must. Movement from your hands and body affects the sharpness of your photographs in most shooting situations. The larger you display your photographs in print or on screen, the more obvious the blur appears if you don't use a tripod.

Consider using a tripod for all your action, landscape, product, portrait, and macro shots, and especially for long-exposure nighttime or astrophotography.

A tripod is needed in many situations in which you're shooting with long telephoto lenses like the one shown in Figure 16.2. The more you zoom in on a subject with one of these long focal length lenses, the more your camera is subject to picking up vibration. Some of the larger pro zoom and telephoto lenses come equipped with tripod collars where you attach the lens to the tripod for better stability.

One of the most difficult decisions you can make when adding equipment to your collection is which type of tripod to get and what type of head to use. Some tripods are sold with the legs only, which means you get to choose which tripod head to purchase. That may be a good thing: A number of different types of tripod heads fit different types of photography styles.

STEP 1: DETERMINE YOUR NEEDS

Making decisions when buying a tripod may be more difficult than when you had to decide which digital camera to buy! The first step in choosing a tripod that's right for you is to first determine your needs:

- **What type of photos do you shoot?** The type of photography that you practice is a large element in determining what type of tripod to purchase. If you shoot mainly in the studio, large sturdy tripods are a good choice because you won't be carrying or moving the tripod often. If you travel, you'll want to consider a lightweight model that folds to a small enough size to fit in your luggage like the tripod shown in Figure 16.3. If you're a landscape photographer and often find yourself on long hikes, look for a model that is sturdy, yet lightweight. Do you shoot sporting events? Consider a monopod like the Manfrotto shown in Figure 16.4. Supporting your camera with one leg is still better than handholding your camera with a large zoom lens attached. Monopods are easily

carried and always set up for quick action during the game or event, allowing the photographer to steady the camera for better quality photos.

16.3   *Photo courtesy of Bogen Imaging*

■ **What kind of digital camera and lenses are you going to be using?** If you're shooting with a large–medium format, professional-level digital camera, the tripod you choose should be able to support the extra weight of these cameras. Digital SLRs are at least twice as heavy as compact digital cameras. That may be a determining factor in your purchase, especially if you plan on using large, heavy lenses. If you're shooting with small, lightweight, compact, or prosumer (advanced digital cameras such as the Nikon 8800 or Canon G6) digital cameras, a lightweight tripod may do the trick. Many of these models come equipped with a tripod head like the Manfrotto shown in Figure 16.5. Always check the recommended camera weight for the tripod you're considering.

16.4   *Photo courtesy of Bogen Imaging*   16.5   *Photo courtesy of Bogen Imaging*

■ **What features are required for the type of shooting you do?** Aside from general style and purposes intended for the different tripod models available, here are some characteristics to consider when choosing the right tripod for your needs:

■ **Sturdiness:** The purpose of using a tripod is to reduce vibration and movement while shooting photographs. Sturdiness is the most important feature for any tripod.

■ **Weight:** Typically the heavier the tripod, the more weight it can support and the more stable it is. If you shoot in the field, weight is more of an issue than if you shoot in the studio. As a general rule, choose a tripod that's just light enough for your needs but also sturdy enough to help you obtain sharp images.

■ **Maximum and minimum height:** For shooting product shots in a studio, shorter tripods may do the trick, but if you're over 6 feet tall, short tripods are not a good idea. Choose a tripod that you're comfortable with and one that doesn't require you to bend down to use. Your back and your neck will thank you for it.

■ **Height when closed:** If you have to lug around a tripod like many travel, landscape, and location photographers do, the smaller your tripod collapses, the easier it is to carry. If you're doing a lot of traveling, try to choose a tripod that collapses down to a short size. This feature makes the tripod easier to pack in a suitcase or backpack.

■ **Material used in construction:** Nature photographers who practice their craft in northern latitudes know well the problem of using metal tripods in the field. The metal used in the construction of many tripods can get very cold when used outside for even short periods of time. Carbon-fiber tripods are an alternative to metal. They offer the sturdiness of a metal tripod plus do a great job in absorbing vibration. Additionally, your hands won't get as cold touching a carbon-fiber tripod on a cold day as they would touching metal. Carbon fiber is quickly becoming the choice of materials used in constructing some of the high-end tripod models.

■ **Overall construction:** Take the time to inspect the overall construction of the tripod. Are the legs flimsy when fully extended? Do the leg-release levers or *twists* feel tight-fitting without too much play? Does the tripod come equipped with a center column? Center columns offer stability and extra height for your tripod.

■ **Head:** If the tripod you're considering includes a tripod head, make sure it's of good design and quality. Less expensive models often come equipped with a tripod head: Make sure it is adequate for your needs.

STEP 2: CHOOSE A TRIPOD HEAD

If the tripod you choose doesn't come equipped with a tripod head, you have to again evaluate your needs to ensure you're choosing the right tripod head for the job. Figures 16.6 and 16.7 show two popular choices of the Manfrotto model 484 tripod heads. Choosing a tripod head is equally as important as choosing a tripod.

■ **What features do you need for your type of shooting?** Like your tripod, your style should determine your decision as to which tripod head to purchase. There are other considerations to ponder when choosing the right tripod head:

■ **Sturdiness:** One of the most important features of choosing a tripod head is its sturdiness. This is even more important for heavier digital SLRs and for those of you who use your tripod frequently. Having an equally sturdy tripod head to attach to a just as sturdy tripod makes sense.

■ **Type of tripod head:** There are two general types of tripod heads. Pan-tilt heads allow for

separate control of three of the most common types of camera positioning: up and down, side to side, and horizontal rotation. Ball head tripod heads let you move your camera freely with one control. Figure 16.6 shows you an example of a ball head.

■ **Quick-release feature:** The popular quick-release heads offer the convenience of attaching and removing your camera quickly with the flick of a thumb lever. Figure 16.7 shows an example of a tripod head with a quick-release feature. Typically a quick-release plate is attached to the camera's tripod socket. This plate fits easily onto the tripod head for easy

16.6   *Photo courtesy of Bogen Imaging*

16.7   *Photo courtesy of Bogen Imaging*

attachment and detachment as shown in Figure 16.8. For most photographers, this feature is a must-have. Screwing and unscrewing a digital camera to a tripod head can become very tiresome during a busy photo shoot.

■ **Shooting vertically:** Most photographers shoot in both portrait and landscape orientations. Make sure your tripod head allows for sturdy and convenient 90-degree rotation of the camera.

■ **Panning ability:** This term refers to being able to accurately *pan* the camera from side to side in a smooth and level manner. A nice feature to have is for your tripod head to be able to provide level panning from side to side. This feature is important when shooting panoramic images.

16.8   © 2005 Kevin L. Moss

TIP

Many photographers own more than one tripod. Get in the habit of carrying one in your car at all times. If you're in the habit of carrying your digital camera with you, having a tripod available during your everyday travels can come in handy. An inexpensive but sturdy tripod makes a great "automobile" tripod.

17

PREPARING TO TAKE PHOTOS

17.1   © 2005 Kevin L. Moss

17.2   © 2005 Kevin L. Moss

ABOUT THE IMAGE (17.1)

"A Day at the Mall" Nikon D70, supported on a wood railing, white balance set to shade to match the naturally illuminated interior, f/22@1/50, ISO 200.

For the most part, casual photographers do little or nothing to prepare for going out and taking photographs. Some people (and I bet some professionals) may just throw their camera in the car, and that works sometimes, having done that myself. The main thing is to grab the camera, and then point and shoot. That's the typical scenario.

I want to make the most out of the time I spend capturing images. Other photographers, professionals or not, prepare every time when practicing the art of photography. I want to make sure contingencies that can arise are covered.

Whether I'm shooting corporate portrait sessions, weddings, or nature, or driving to the city or to the mall for some new shots, I spend time going through my preparation checklist. The image in Figure 17.1 was successful because I planned for the photograph in advance. I purposely stopped down the lens with an aperture of f/22 to gain depth of field and to blur movement. I set up the shot and waited until the people walking through the frame were in the exact spot I wanted them to be. I didn't get the blur I

wanted but I did get some dramatic lighting and shadows when the sun popped through for a minute.

If I'm scheduled to shoot portraits on location, I lay out all my equipment and make sure it's clean, as well as check that batteries are charged, flashes are operational, and all my stands and umbrellas are ready to go. I check the other essentials, too: formatted flash cards, clean lenses, and manuals. Figure 17.2 shows my equipment layout before packing up to shoot some location portraits.

For professional work I use my digital SLR, which means I take test shots to ensure there isn't any dust on my sensor. I turn on my camera, set my aperture priority ahead of time, and review all my menu settings. If I'm shooting in low light, I make sure I bump up the ISO setting and attach a fast lens to my camera. If I'm shooting flash, I make sure my white balance is set accordingly.

STEP 1: CHECK BATTERIES

■ I always have at least one spare battery charged and ready in my camera bag. I always make sure I've recharged the in-camera battery as well. For flashes, I use rechargeable batteries, rotating about nine sets in all. Regardless of the condition of the batteries in the flash units, I always swap them out for a newly charged set, putting the old batteries in the "charge me" box I keep next to the charger.

> **TIP**
>
> **Most digital camera batteries provide a full day or more on one charge, but that capability declines as the batteries get older. For the cameras I use frequently, I actually replace the batteries every year or so. Always have a charged spare in your camera bag.**

STEP 2: CHECK MEMORY CARDS

■ Before I venture out, I check *all* my memory cards to make sure that I've downloaded and backed up any images that may still be on them, and you should do the same. You never know when you'll come across a subject that you'll take a number of photos of just to get it right. You want to make sure your card is formatted. Try to make it a habit of taking enough cards with you to handle three times the number of images you're planning on shooting. If you figure on taking 100 photographs during your shoot, take enough memory cards to shoot 300 photographs. Format all your cards with your camera and you'll be ready to quickly swap them out and shoot some more.

STEP 3: INSPECT AND CLEAN THE LENSES, SENSOR, VIEWFINDER, AND LCD

■ Make sure your lenses, viewfinder, and LCD are clean and free of dust before venturing out. If you use a digital SLR, make sure the sensor is clean. I always do some test shots and then zoom them in on my viewfinder to make sure no dust landed on the sensor since I last changed lenses.

> **WARNING**
>
> **Never use compressed air to clean dust off of the digital SLR sensor. Most manufacturers have specific procedures for removing dust, and most procedures are different. Consult your owner's manual for your specific dust removal instructions.**

STEP 4: SET UP THE CAMERA

■ Check all your camera settings before you arrive at your location. Sometimes when you arrive you are hit with an unexpected event or problem that throws off your routine. Make sure the shooting mode, aperture, shutter speed, ISO, and white balance are set in your digital camera and ready to go when you arrive.

Some photographers don't use auto white balance for a reason; sometimes, it just doesn't work right. Make sure you set the white balance for the job. If it's outdoors and cloudy, set the white balance for cloudy. If it's sunny, set the white balance for sunny. If you're indoors under fluorescent lighting, set the white balance for fluorescent. Take a few test shots when you get to the location and view the results on the LCD, changing the setting until the results look correct.

STEP 5: CHECK THE FOCUS

■ Recently while shooting still-life and macro photos, I turned off my autofocus to focus manually on different aspects of my subject. The next day I went out to shoot some photos. All was going well until I discovered my autofocus was turned off, resulting in a number of photos that were taken out of focus. Make sure your setting for autofocus is turned on and correct for the type of shooting you'll be doing. If you're going to be shooting action, set up your camera for continuous focus.

STEP 6: DOUBLE-CHECK YOUR CAMERA BAG

■ For those of you who have one, make sure your camera bag is packed properly. Lenses need to be isolated and protected from other equipment. Memory cards, batteries, and the user manual should all be in the right spot.

STEP 7: SCOPE OUT THE LOCATION

■ If possible, check out a location before you begin shooting. If you're a landscape photographer, having previous knowledge of the area helps you plan where you want to go and when according to the light. Professional landscape photographers often scope out a location in the middle of the day (when the light is too harsh to shoot) and then come back later in the evening or early the next day to take their photographs. If you're shooting onsite for a business or at someone's home for portraits, try to visit the location before your scheduled shoot just to view the lighting, areas, and backgrounds where you will be photographing the subjects.

TIP

Packing a small flashlight (with a fresh battery) in your camera bag can come in handy. When you're shooting at night, a flashlight is always a welcome tool to light up those adjustments on your camera or tripod so you can see what you're doing. A flashlight is a necessity when you change lenses, or try to find something in your camera bag in the dark.

DETERMINING PROPER ISO SETTINGS AND REDUCING NOISE
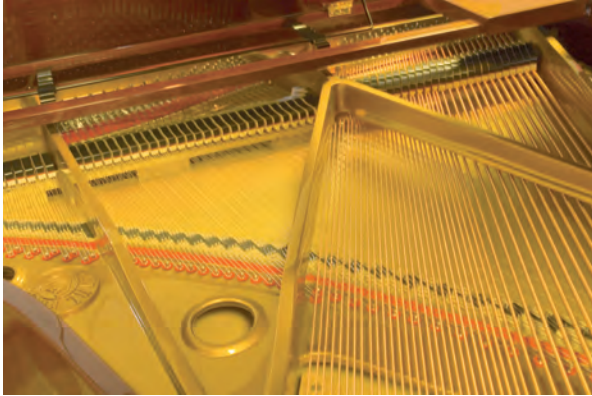
18.1   © 2005 Kevin L. Moss

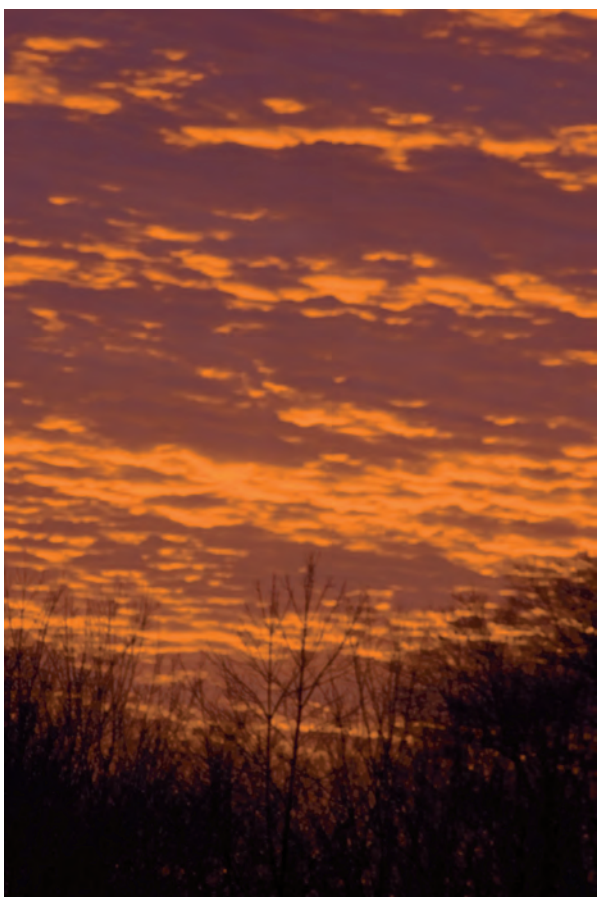18.2   © 2005 Kevin L. Moss

ABOUT THE IMAGE (18.1)

"Piano" Nikon digital SLR, ISO 200.

I shoot 100 percent digital now, but back when shooting film, my landscapes were always shot at the lowest ISO rated transparency (slide) film I could get — Fuji Velvia rated at ISO 50. I shot at a low ISO knowing in advance that my shutter speeds would be slow due to the reduced light sensitivity. I wanted the saturated colors and virtually no grain in my landscapes. If I wanted to shoot indoors, I purchased film at ISO ratings of 200, 400, or even 800, but had to live with increased grain in my shots.

As with film cameras, digital cameras also have ISO ratings that indicate their sensitivity to light and subjectivity to image noise (or a similar "grain" effect in film cameras). A digital camera set to an ISO level of 100 has comparable light sensitivity to a film camera loaded with ISO 100 film. Most digital cameras today have a standard ISO setting of 100. Some digital cameras even offer the lowest ISO at 50, and others have the lowest available ISO at 200, like the camera used to shoot the photo illustrated in Figure 18.1. Though the camera was set to ISO 200, it still produced a crisp noise-free image. If the image is taken at a higher ISO setting of 800, increased noise results, as shown in Figure 18.2.

107

When you increase the ISO in digital cameras, the sensor electrical output is amplified to allow for less light. The amplification (or sensitivity) that occurs when you increase the ISO setting has a side effect — image noise. Longer shutter speeds will also increase noise in your images. Figure 18.3 shows a photo taken at a low ISO setting, but a slower shutter speed. Figure 18.4 is a section of the scene that shows the resulting image noise.

18.3   © 2005 Kevin L. Moss
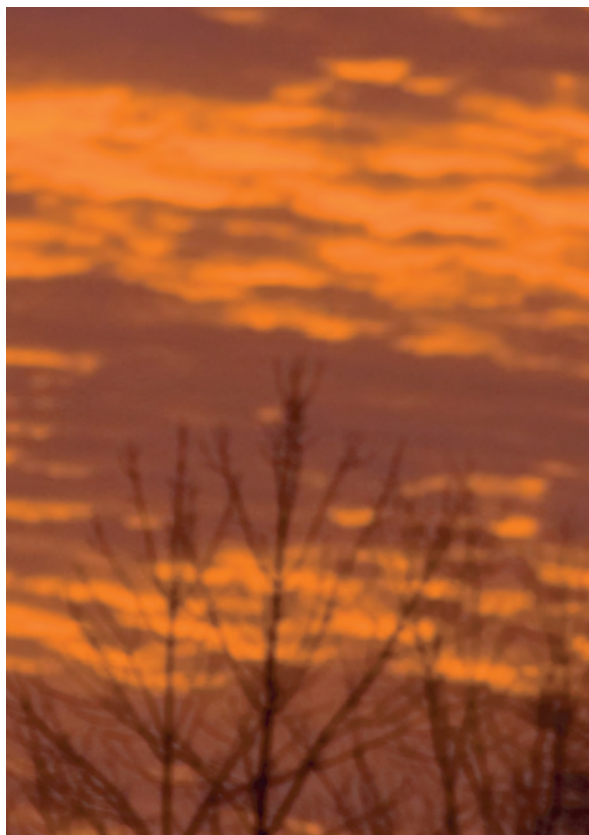
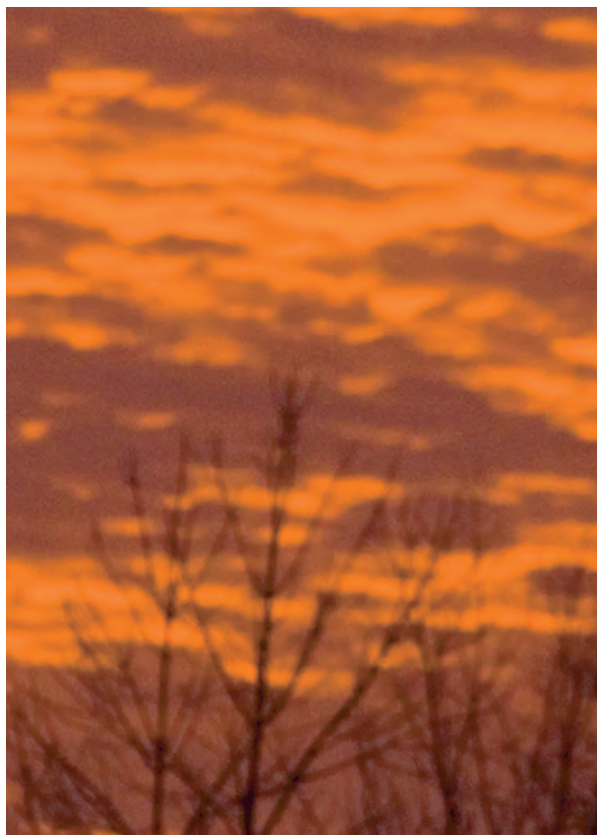**18.4**   © 2005 Kevin L. Moss

As you can see in Figures 18.5 and 18.6, image noise increases as you change the ISO to higher settings.

You can take steps to reduce noise in your images, either while shooting by using the lowest ISO setting your camera offers, or afterward while processing your images using Photoshop Elements 3. To reduce image noise in Photoshop Elements, follow these steps:
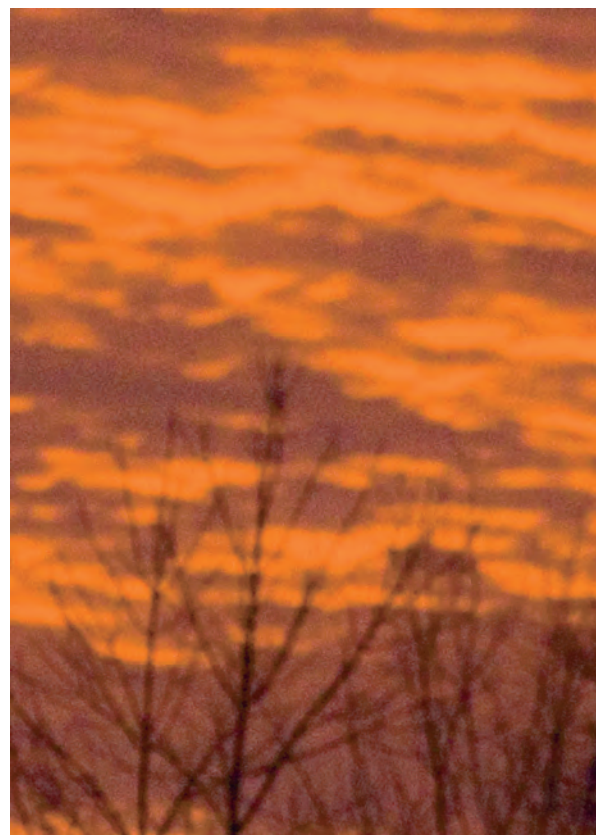
TIP

Wherever possible, set your camera to the lowest ISO you can for the best possible image quality. If you're shooting in low light situations or shooting fast action, you'll need to increase the ISO in order to achieve the shutter speeds needed, but doing so may increase the amount of image noise in your photos.

18.5   © 2005 Kevin L. Moss

18.6   © 2005 Kevin L. Moss

STEP 1: OPEN AN IMAGE IN PHOTOSHOP ELEMENTS 3

■ Open an image either using the **File ➢ Open** command or browsing thumbnails of your images using the File Browser. You can open the File Browser by choosing **File ➢ File Browser**.

STEP 2: CREATE A BACK-UP LAYER

■ Because not making any changes to the original image contained in the background layer is the best practice, duplicate the background layer by choosing **Layer ➢ Duplicate Layer**. Rename the layer to reflect the adjustment you're about to make — reducing noise — by typing the new name of the layer as shown in Figure 18.7. The settings shown are for a cropped portion of the sunset photo.

STEP 3: CHOOSE THE NOISE REDUCTION FILTER

■ Access the Noise Reduction filter by choosing **Filter ➢ Noise ➢ Reduce Noise** as shown in Figure 18.8.

STEP 4: REDUCE NOISE

■ From the **Reduce Noise** dialog box shown in Figure 18.9, move the **Strength** slider to the right to a setting of **8** or **9**. (For some photos, a setting of **6** or **7** may be sufficient.) Move the **Preserve Details** slider to about **50**. Increase or decrease **Preserve Details** until you see the desired result of reduced noise but while still retaining detail in the image. Moving the slider too far to the left results in a reduction of detail. Moving the slider too far to the right diminishes the reduction of noise you're trying to achieve. I usually leave the **Reduce Color Noise** slider in the middle. Figure 18.10 shows the reduced noise in the zoomed preview window.
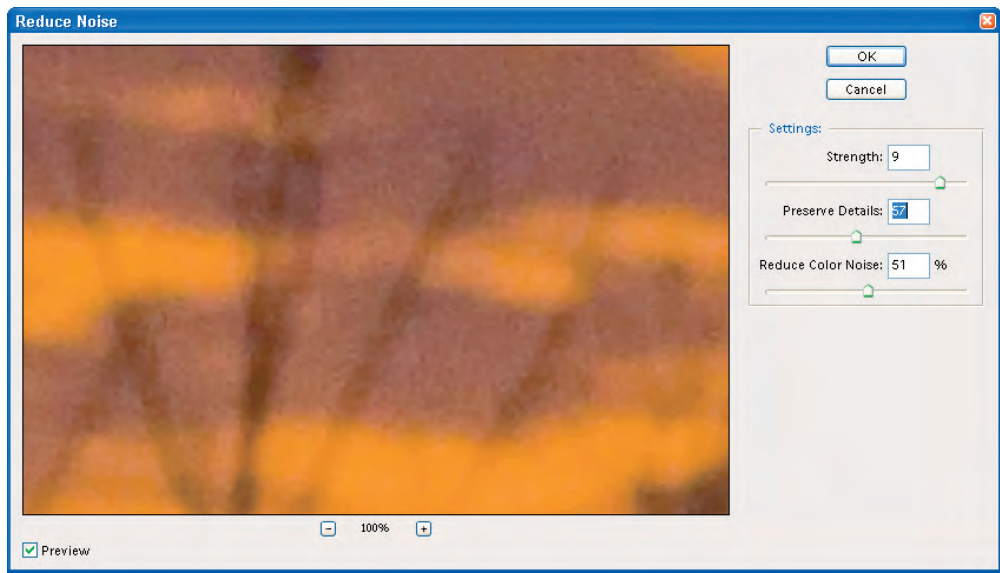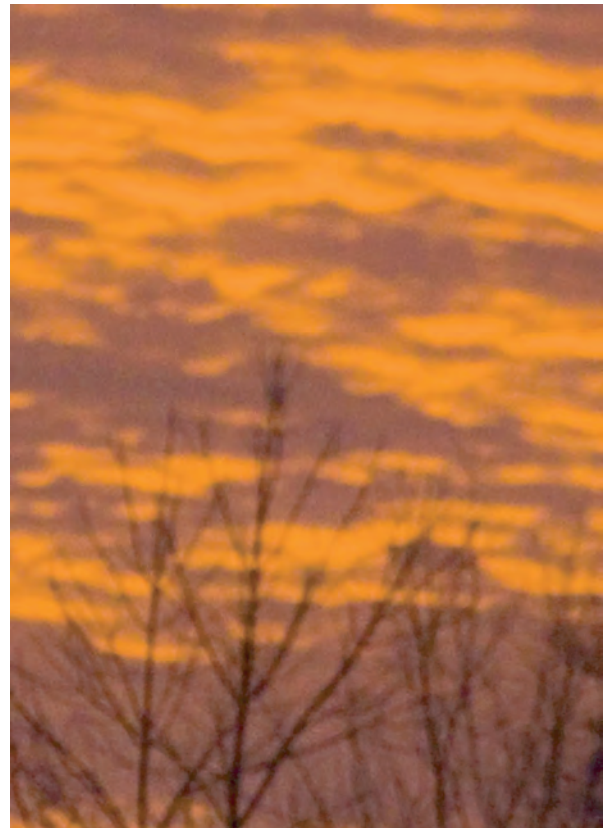

18.7

18.8
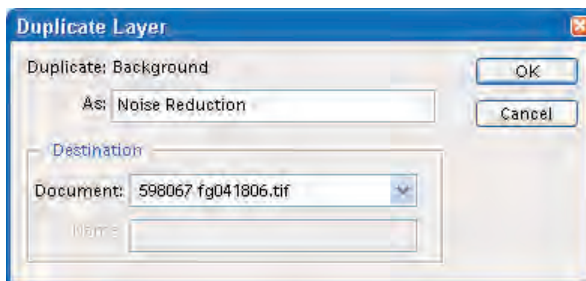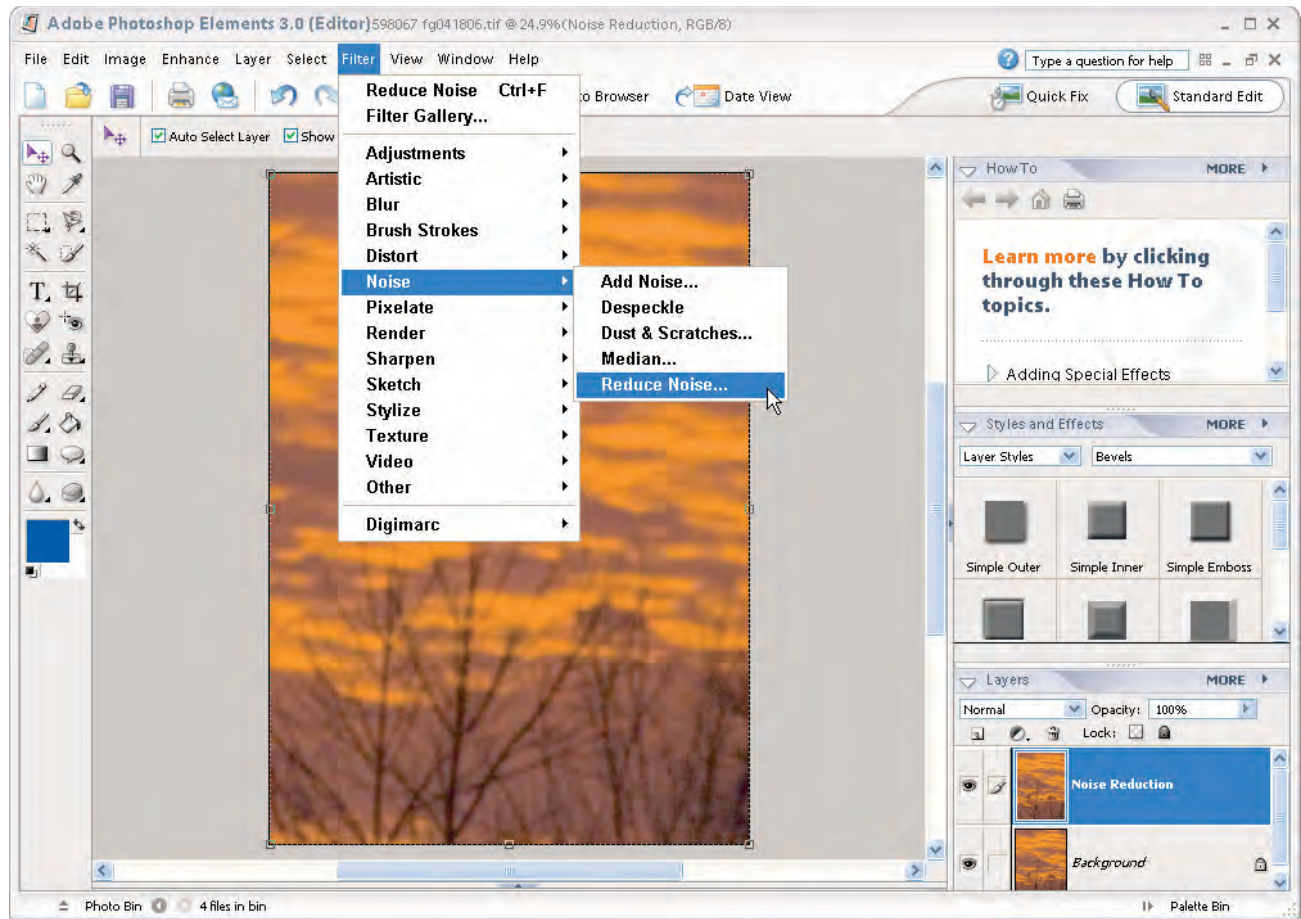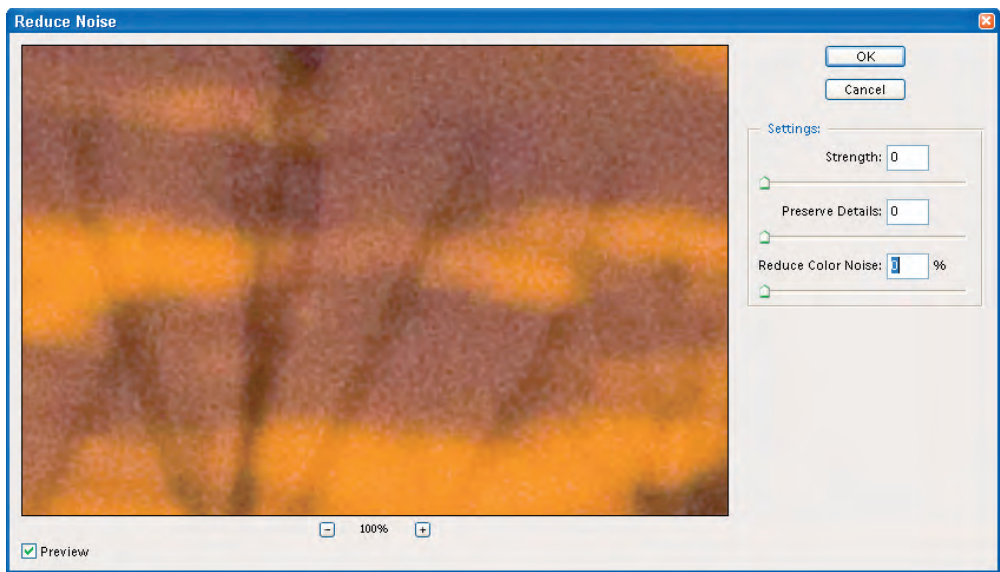
18.9

18.10

As with many image adjustments, you will have to experiment until you gain optimal results. Figure 18.11 shows the original image and the cropped

photo of the sunset before the Reduce Noise filter was applied. Figure 18.12 shows the image after the Reduce Noise filter was applied.

18.11   © *2005 Kevin L. Moss*

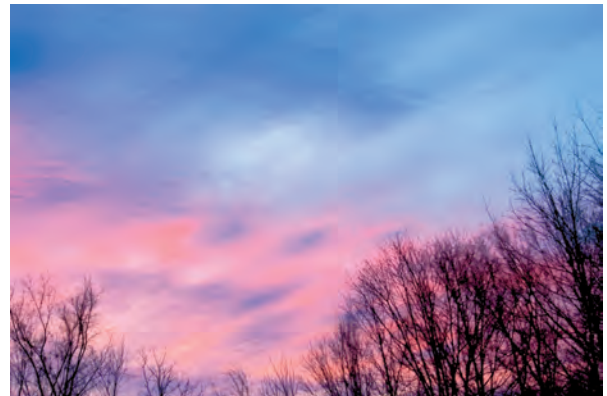**18.12**   © *2005 Kevin L. Moss*

BECOMING AWARE OF LIGHT

19.1   © 2005 Kevin L. Moss

19.2   © 2005 Kevin L. Moss

I f you ask the best photographers how they mastered their craft, the answer you hear most often will be mastering light. After all, photography is the art of mastering light. One of the hardest things to do in photography is to get the lighting just right for a subject.

I know landscape photographers who consistently get great results in any weather or conditions. They have mastered outdoor lighting. Ask the same outdoor photographer to shoot portraits in a studio and he may not come close to what an experienced portrait shooter could do. The same could be said for portrait photographers who have mastered the art of indoor flash, but may not be as proficient dealing with a lot of outdoor challenges like shooting with the midday sun, as shown in Figure 19.1, or at dusk, as shown in Figure 19.2.

OUTDOOR LIGHTING

Outdoor photographers prefer to do their shooting early in the day, late afternoon, or early evening. Colors are more enhanced than during midday, shadows are more prominent, and colors don't get washed out (or dull) from too much light. By taking photographs outdoors early or late in the day, you can take advantage of how the sun illuminates subjects from lower angles, creating interesting colors and casting shadows that make for great landscape photos.

The following are some common techniques used to take advantage of the optimal lighting situations for outdoor and landscape photography:

■ **Shoot early in the day or before dusk.** Shadows and color from the sun are accentuated just after sunrise and just before sundown. The most dramatic landscapes you'll see were probably shot at these times. You'll see colors emerge that you'll never see during the midday hours, such as colors in the sky shown in the sunset in Figure 19.2.

■ **Wait for the magic light.** Outdoor photographers refer to magic light as the dramatic lighting that appears just before sunrise or just after sunset. The window of opportunity can be as short as a few minutes. I am always aware of the time sunrise and sunset appear. It's at those times when the most saturated colors of the day appear. Figure 19.3 shows the color that magic light can provide in this sunrise over Lake Huron.

■ **Rainy and misty days may be the best times to photograph waterfalls or foliage!** Clouds overhead provide the best soft box lighting you can get. Wet trees are darker and provide great contrast, and the colors of the leaves are brilliant. Using a circular polarizer helps reduce the glare

reflecting off the trees, but will result in a loss of a few stops of exposure. The reduction of a few stops will also result in slower shutter speeds. Use a tripod, and then you can use slower shutter speeds.

Figure 19.4 shows you how colors on a rainy day jump right out at you. In some cases, you may have to tone down the color saturation after you get the image in Photoshop Elements!
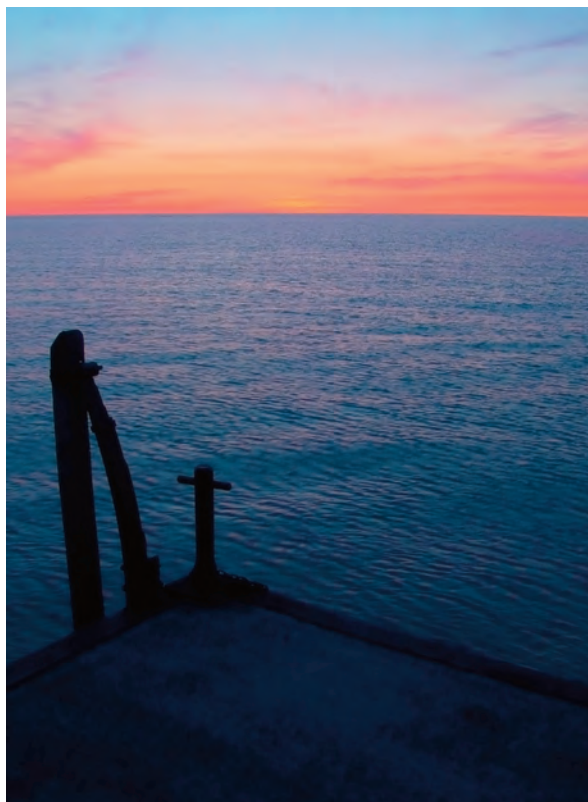
19.3   © *2005 Kevin L. Moss*

NATURAL LIGHTING

My favorite lighting to use when taking portraits is natural lighting. No matter how many flash units, soft boxes, and umbrellas I add to my arsenal, sometimes the best light to use is still the light that comes through

> **TIP**
>
> If your schedule doesn't allow you to shoot early in the morning or late in the afternoon, attach a circular polarizer over the lens and keep shooting. You can still possibly get great shots regardless of where the sun is located in the sky. Photograph subjects in the shadows; midday is a great time to get those forest photos with the sun streaming through the trees. Look for back-lit subjects to capture some of those interesting silhouettes. Use the midday hours to scout potential scenes to photograph later that day or the next morning.

the window. Using and controlling natural light for your subjects can greatly improve the quality and diversity of your photographs. If you're taking photos of people in your home studio, take everyone outside and take some shots. Sometimes all you have to do is place your subject in front of some foliage and you have an instant dynamic background for the portrait. Figure 19.5 shows a portrait I made for a friend of mine who needed images for a political campaign brochure. When I arrived on location for the shoot, I decided to take him outside to take advantage of the diffused natural light of the late-day, partly cloudy sky.

19.4 © 2005 Kevin L. Moss

19.5 © 2005 Kevin L. Moss

20

TAKING PHOTOS IN DIFFERENT ORIENTATIONS

20.1 *Landscape orientation*   © 2005 Kevin L. Moss

20.2 *Portrait orientation*   © 2005 Kevin L. Moss

ABOUT THE IMAGE

"Cheddar Gorge" Nikon Coolpix 7900, mounted on a tripod in both portrait and landscape orientations, f/5.9@1/230.

I would say that 95 percent of all snapshots are taken one way, horizontally. If you leaf through photos taken by relatives and friends, you'll notice that probably almost all were taken in the landscape orientation. The reason is plain — most people concentrate on getting their subjects to smile and just want to take a picture; they are not planning the shot.

However, photographers like us think differently when taking photos. We ask ourselves how we can frame a picture to properly illustrate how the scene should be displayed. Should we zoom in or zoom out? Is there

119

anything in the scene we can use to frame the photo better? Another question we should be asking is whether the photo would be better in the vertical portrait orientation or the horizontal landscape orientation.

The image in Figure 20.1 was shot in the *landscape* orientation. I liked using landscape for this shot because it allowed for a better balance and drew attention to the geese hanging around. As a habit, I also turned my camera 90 degrees on the tripod and took the same shot in the vertical *portrait* orientation shown in Figure 20.2. I liked that one as well.

Professionals make it a habit of shooting their subjects on both portrait and landscape orientations, because various opportunities may arise in the future. For example, a photo that looks great in landscape may not translate well if it's intended for the cover or even an inside page of a magazine. (All magazine covers are in portrait mode, whether the photo is of a person, landscape, or object in a still life.)

Whether you're shooting as a professional, artist, or enthusiast, make it a habit of shooting all your shots in both orientations. The photo shown in Figure 20.3 was first shot in landscape orientation, but even though I was rushed to get the shot before the rainbow disappeared, I also made sure that I recomposed the scene and shot in the vertical portrait orientation shown in Figure 20.4. For this image, I think the only one that works for me is the image in the portrait orientation.

> **TIP**
>
> **If you shoot using a tripod, make sure the model tripod head you're using has the ability to allow you to easily flip your camera to the vertical position. All advanced model tripods and tripod heads have this capability.**

20.3   © *2005 Kevin L. Moss*

If you are a "horizontal" shooter, give yourself the opportunity to improve the quality and interest in your photographs by giving yourself more options to choose from when taking photos.

20.4   © *2005 Kevin L. Moss*

STEP 1: EVALUATE THE SCENE

■ Set up your tripod and mount your camera. Before looking through the viewfinder or at the image preview displayed on your LCD, take a good look at the scene and determine how many different ways you can take this photo.

■ **Does the scene look better in portrait or landscape orientation?** For some scenes, an orientation will jump out at you. Go with your instincts for your first shot. If you're not worried about file space left on your memory cards, shoot both orientations.

TIP

You can get the same effect of a horizontal portrait by cropping a vertical version of an image. A drawback, however, to cropping is loss of image data, which can result in a loss of image quality. As a best practice, try doing your cropping in-camera instead of on your computer.

■ **Would the scene look better zoomed in or zoomed out?** Take the photos both ways and in both orientations. Zoom in, shoot it vertically, and then shoot it horizontally. Zoom out, shoot it vertically, and then shoot it horizontally. For each scene, you'll have four images to choose from when you view them on your computer.

■ **Would a portrait in landscape mode look good?** When you're shooting portraits, it's easy to get in the habit of shooting individuals in portrait orientation. I would say most of my portraits are shot in portrait mode. For a change of pace, break the rules and try shooting portraits of individuals in horizontal mode. Try not to center the person in the middle of the frame: Move him over to the right or to the left. You'll wind up with a different perspective and maybe even a really neat portrait like the one shown in Figure 20.5.
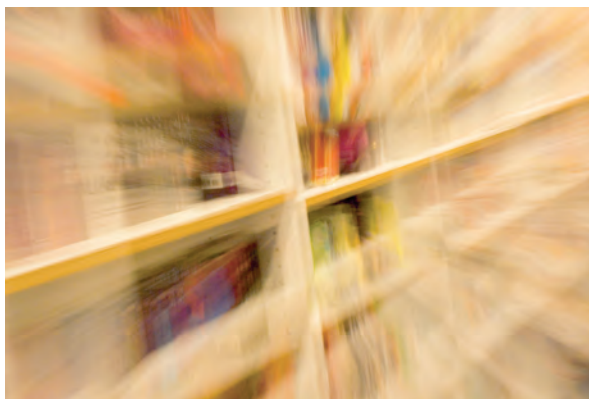

20.5   © *2005 Kevin L. Moss*

STEP 2: BE CREATIVE

■ How would a shot look if you tilted the camera 45 degrees to the left or to the right? You can get some dynamic images by breaking the horizontal/vertical rule by going halfway. There is nothing written in the photo encyclopedia that says your photographs have to be level. Experiment and don't be afraid to do something different! The photo in Figure 20.6 shows just how much a little tilt can add dramatic effect to your scene. For added effect, the photo was taken at a slow shutter speed. I slowly turned the zoom ring on my lens as I pressed the shutter, giving me the zoom effect in the photo.

20.6   © *2005 Kevin L. Moss*