

# Photography tips



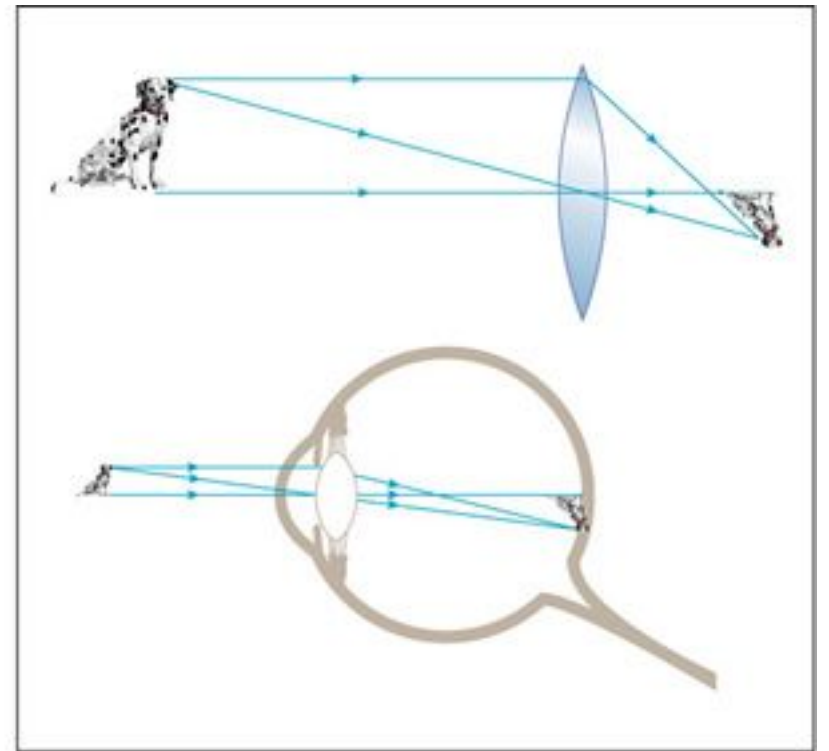
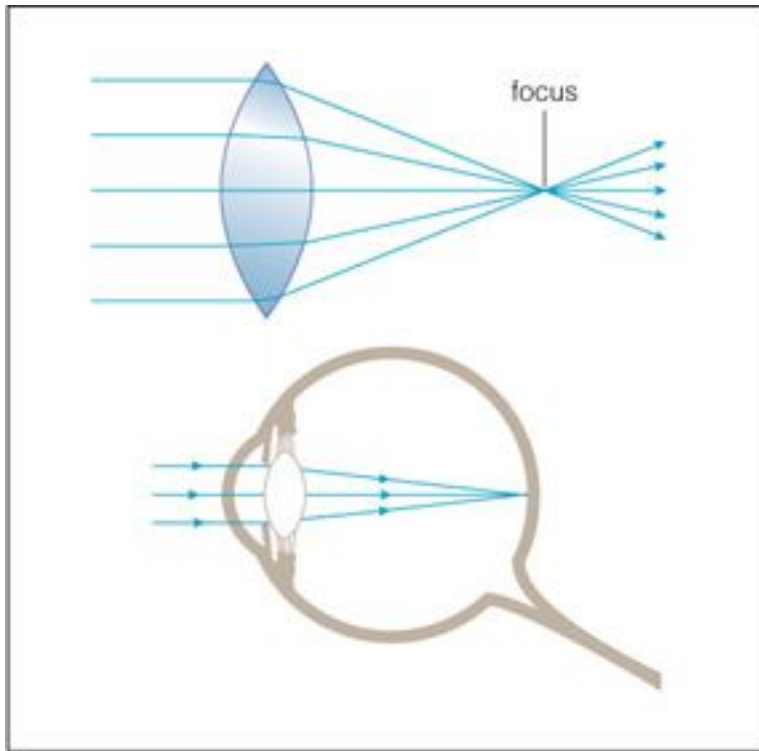
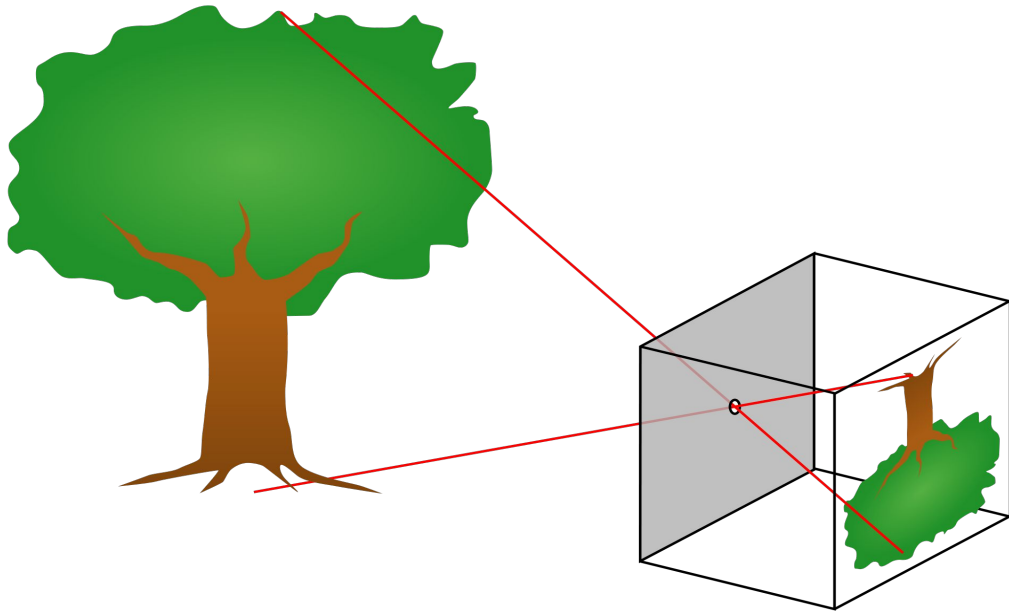
*Erasmus plus – GOOL GOAL*

# Why do we take pictures?



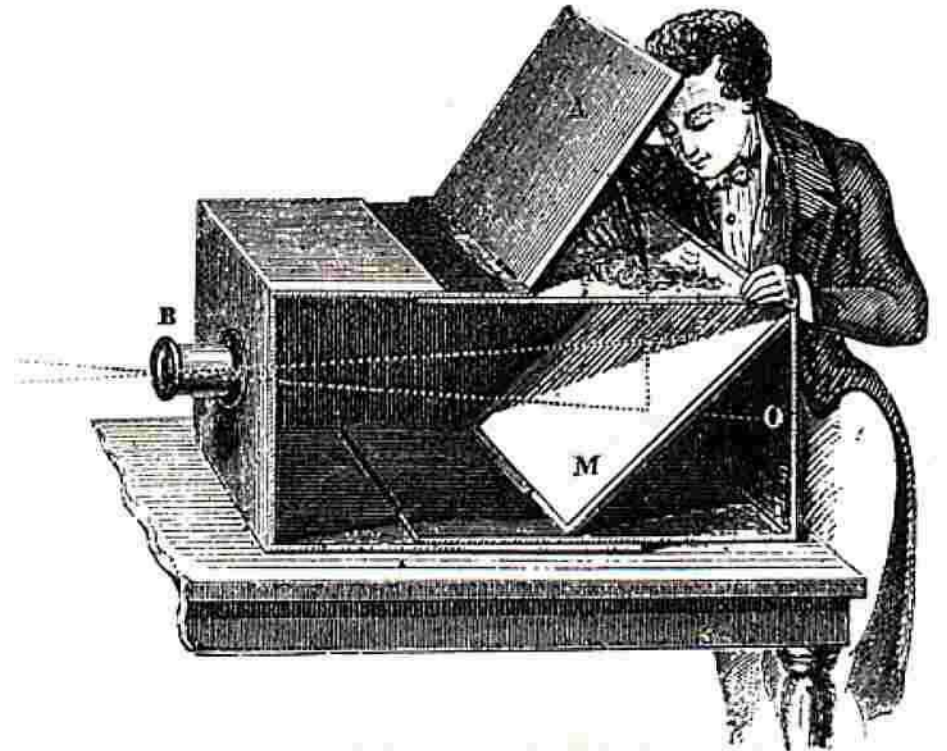
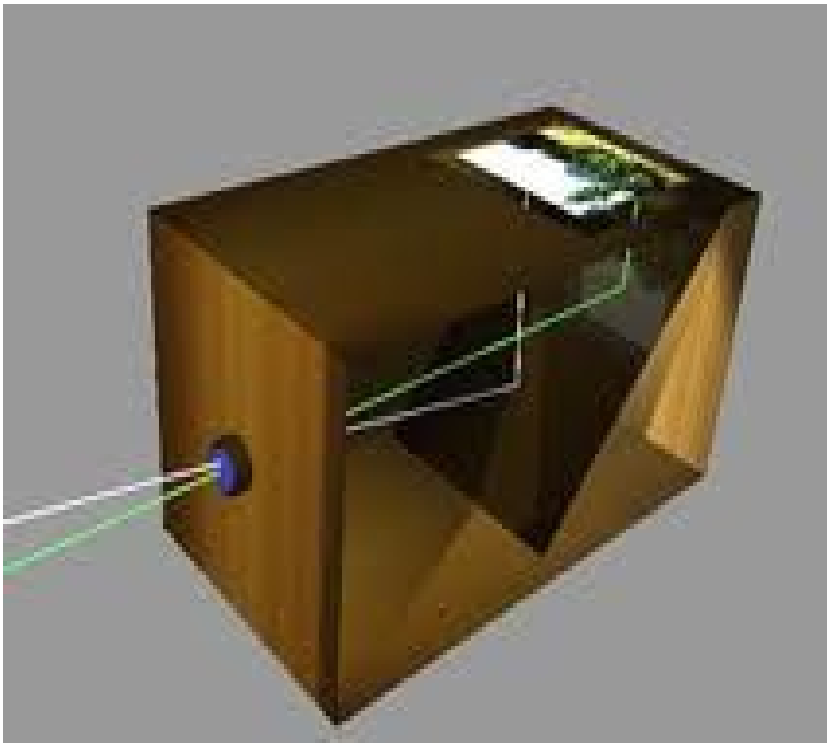
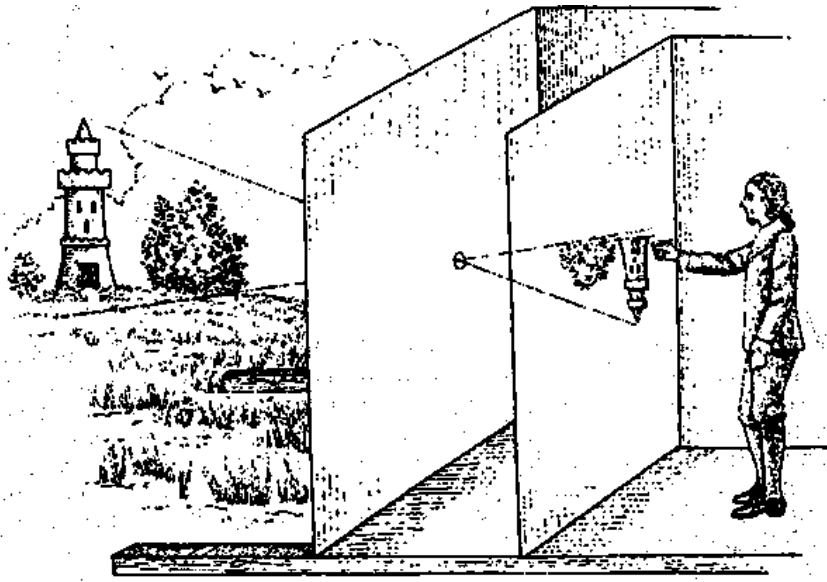
# **Basically, we take pictures:**

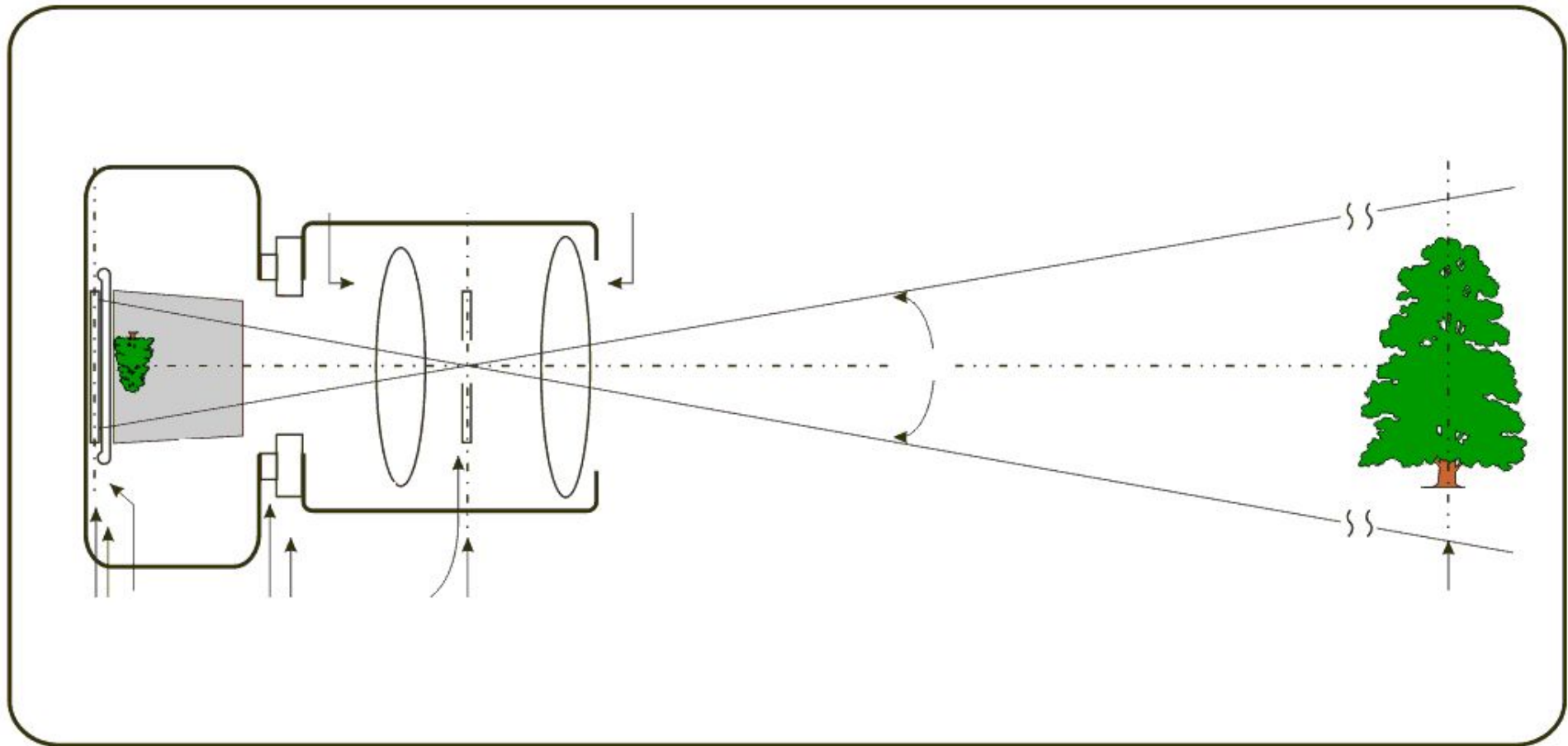
- to capture memories
- to tell stories
- to communicate with others
- to prove
- to celebrate
- to protect
- to document
- to sell or advertise











# The 6 Things To Know

- Know your camera
- Hold the camera still
- The 2-second rule
- Take a few more
- Tell a “story”
- Capture the “mood”



**What one thing  
ruins more  
pictures than  
anything else?**

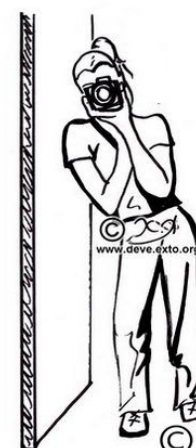
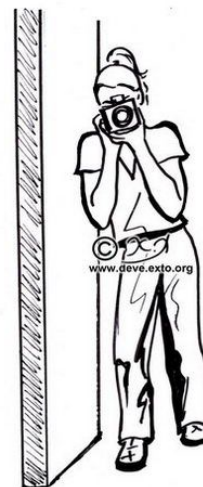
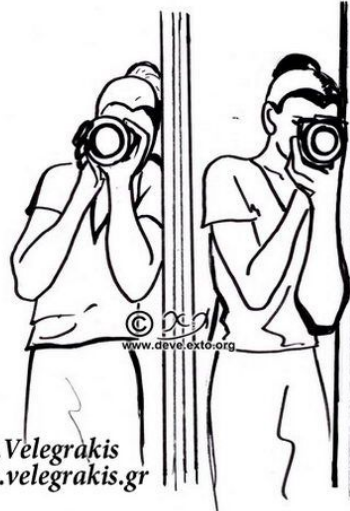
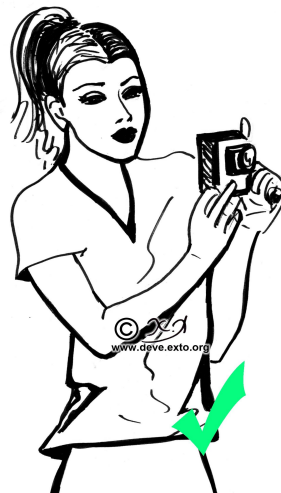




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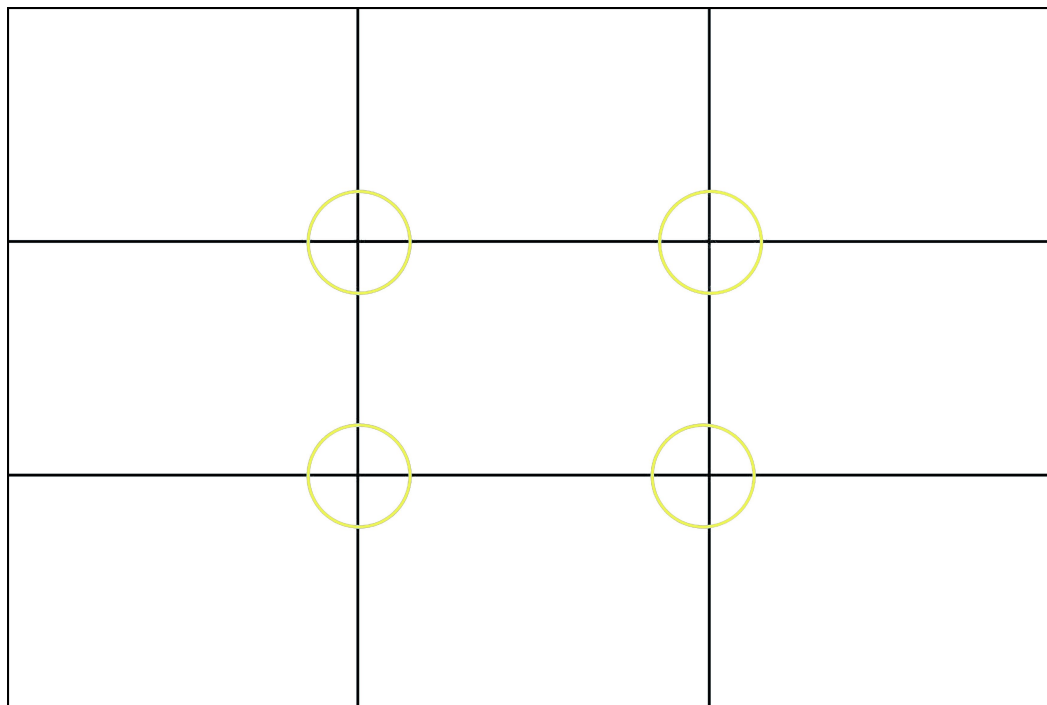
# Rules Of Thirds

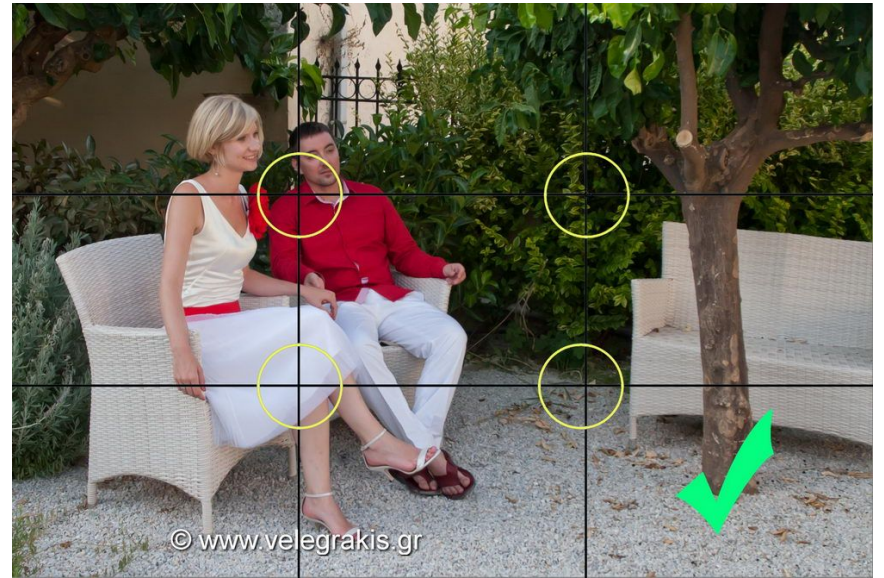
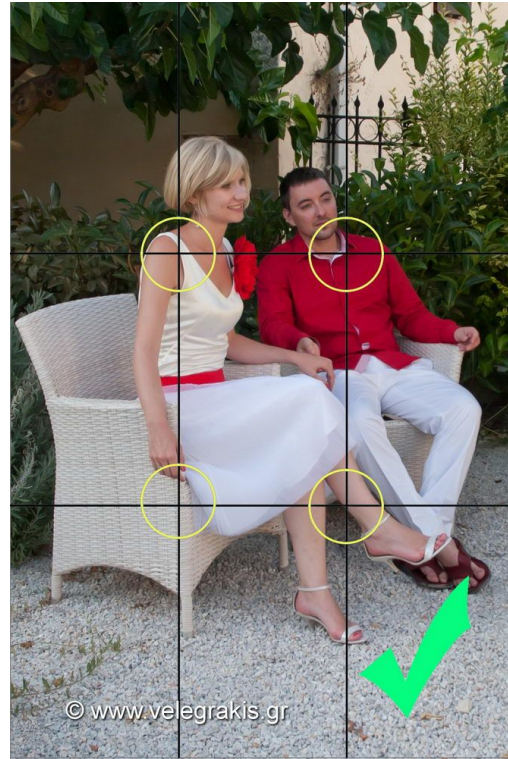
The basic principle behind the rule of thirds is to imagine breaking an image down into thirds (both horizontally and vertically) so that you have 9 parts. As you're taking an image you would have done this in your mind through your viewfinder or in the LCD display that you use to frame your shot.

With this grid in mind the 'rule of thirds' now identifies four important parts of the image that you should consider placing points of interest in as you frame your image. Not only this – but it also gives you four 'lines' that are also useful positions for elements in your photo. The theory is that if you place points of interest in the intersections or along the lines that your photo becomes more balanced and will enable a viewer of the image to interact with it more naturally. Studies have shown that when viewing images that people's eyes usually go to one of the intersection points most naturally rather than the center of the shot – using the rule of thirds works with this natural way of viewing an image rather than working against it.











# Composition

## Principle

Un-clutter the picture. Zoom in.



*A good photograph is a **subject**, a **context**, and **nothing else**.  
**Remove any clutter** that detracts from your message. **Get closer --  
zoom in -- and crop as tightly as possible***

# Fill The Frame



*Get closer!!! ..... (if you dare!)*

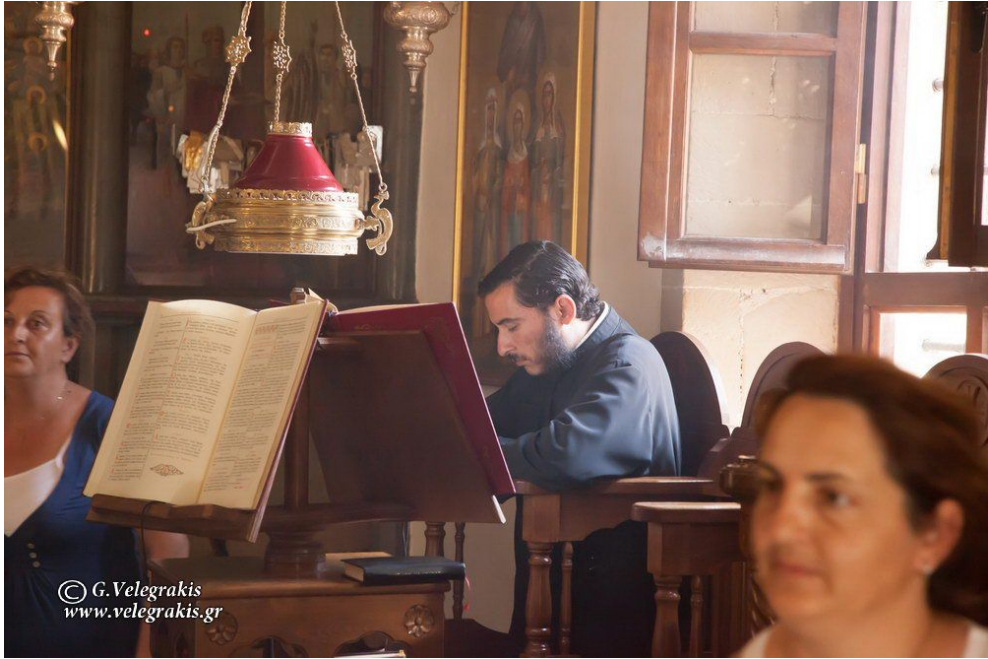








# Avoid destruct objects





# Composition

## Principle

Use of frames, lines & diagonals



*Create **impact** by using **frames** and **real or inferred lines** that lead the viewer's eye into and around the picture*

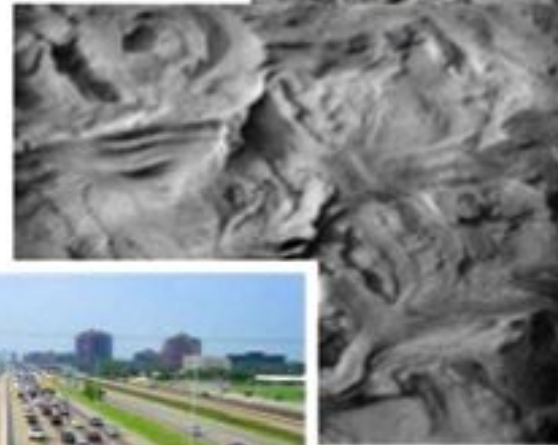
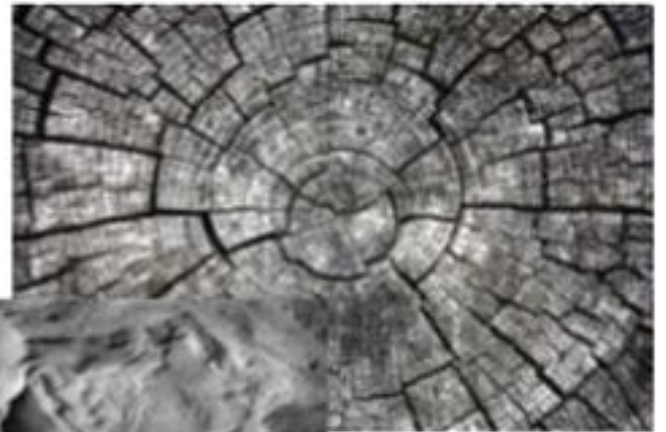
# Leading Lines



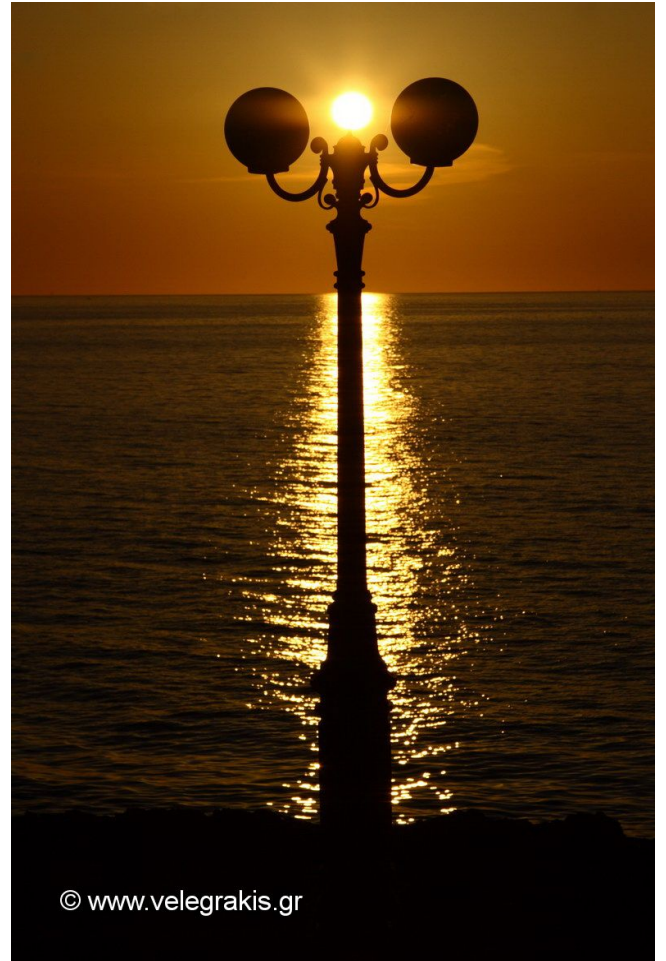


# Symmetry/Texture

A symmetrical shot with strong composition and a good point of interest can lead to a striking image – but without the strong point of interest it can be a little predictable. I prefer to experiment with both in the one shot to see which works best. Images a two dimensional thing yet with the clever use of 'texture' they can come alive and become almost three dimensional. Texture particularly comes into play when light hits objects at interesting angles.







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# Composition

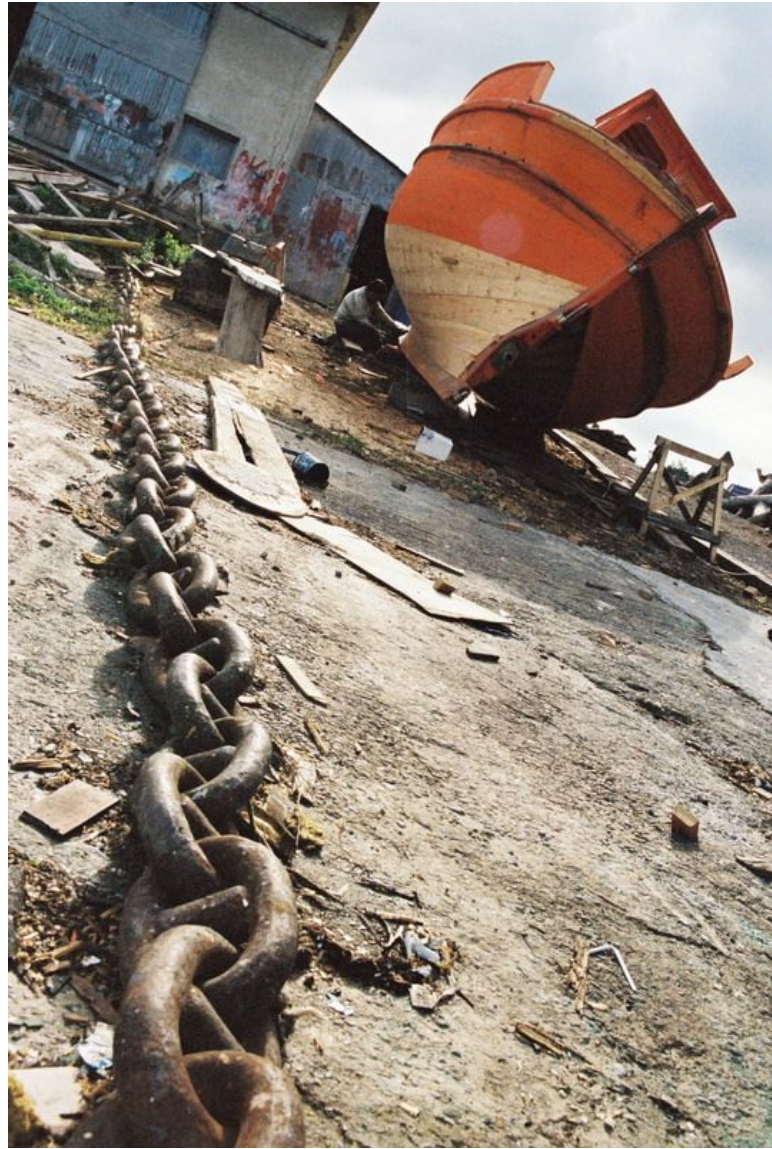
## Principle

### Dramatic Perspective



Create **impact** by **photographing** your subjects from **unexpected angles**. Imagine yourself as an **electron** spinning around the **subject**, which is the **nucleus** of an **atom**











# Leave space for the eyes

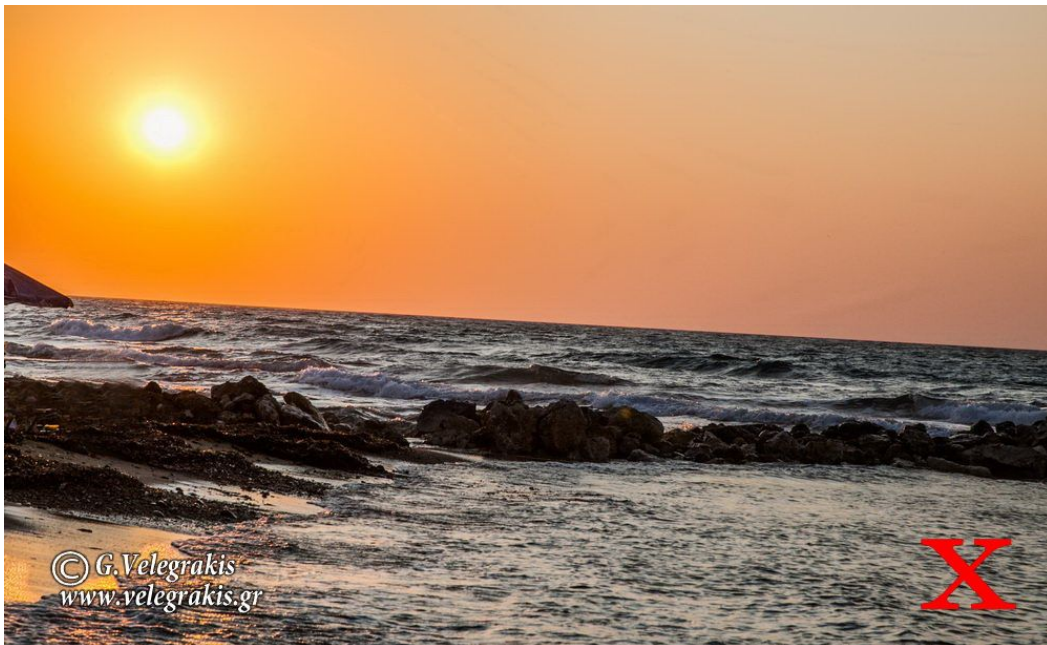
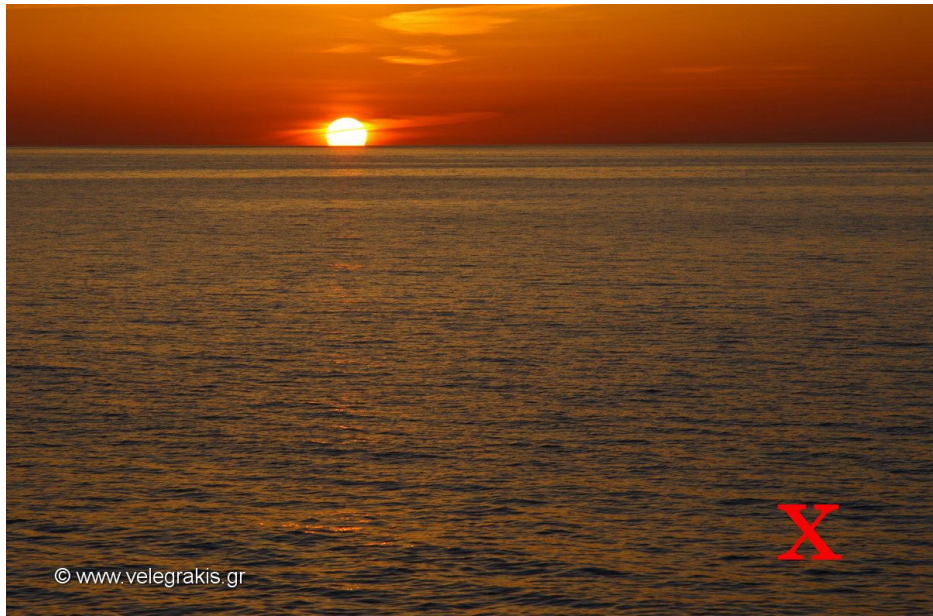


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# Light

## Principle

Side Lighting instead of front or overhead (noon-time) lighting

*The use of **frontal flash lighting** tends to **flatten** faces.*

*Use **side lighting** as much as possible, even moving your subject, if necessary, next to a window.*





# Light

## Principle

Use fill-in flash, for backlit situations or overhead sun.



*Overhead sun creates **dark eye sockets and unattractive shadows**, which can be reduced by using a flash. Use fill-in flash also for situations where the **subject is backlit** (camera auto exposure will be confused)*



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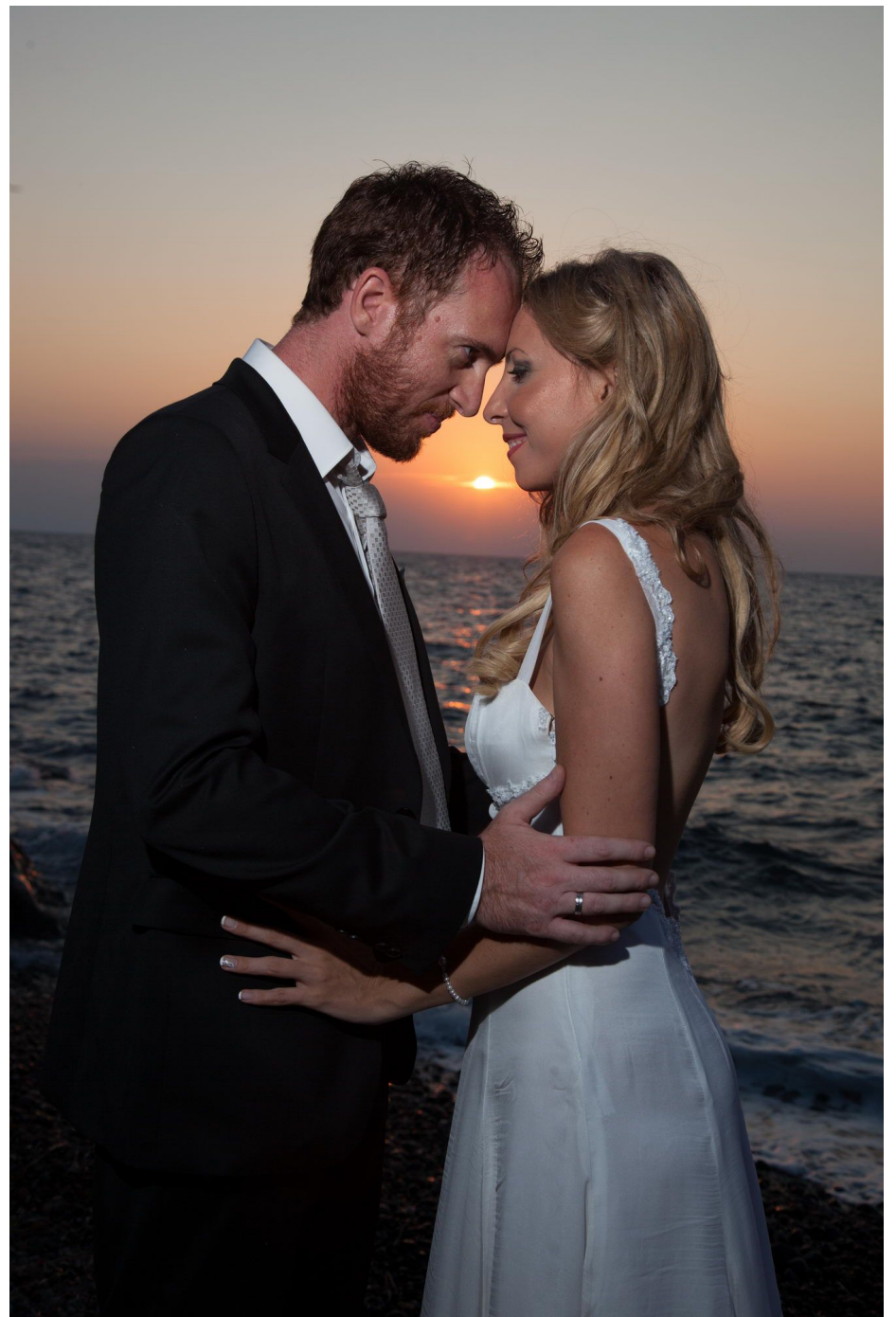


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Thanks for watching.

