

Getting Started With Image Control and Camera Movements: Creative Challenges and Simple Solutions

Controlling Perspective and Parallel Lines



Challenge: You want to photograph a building, or a stand of trees, yet keep all lines parallel even though you must angle the camera upwards to encompass the scene.

Solution: Rise. First, align the camera back parallel to the subject. Then, by using the rise movement, the lens' point of view is moved above eye level, thereby keeping vertical lines parallel. Rise, fall and shift are all parallel movements that move the lens up, down and sideways relative to the center of the camera back.

Increased Control of Perspective and Parallel Lines

Challenge: You need more control of perspective than you can achieve with front rise, fall and shift.



Solution: Drop Bed - Front and rear are tilted backward at the same degree and thereby kept parallel, giving the effect of increased Front Fall.



Incline Bed - Front and rear are tilted forward at the same degree and kept parallel, giving the effect of increased Front Rise.



Shift Bed - Front and rear are swung in the same direction to the same degree, giving the same effect as Shift, but with dramatically increased control.

Increasing Depth of Field

Challenge: You see a vast landscape with a field of flowers and distant mountains. You want to have both the flowers near the camera and the distant mountain in focus at the same time. Even if you used the smallest aperture on your lens, you might still need greater depth-of-field.



Solution: Front Tilt. Tilting the lens forward will extend the plane of focus far beyond the effect of using a small lens aperture and allow you to get near and far objects in focus at the same time. Front tilt is usually combined with using a small aperture such as f/16 or f/22. It does not replace using a small aperture, but rather enhances the effect over a greater subject plane.

Challenge: Imagine focusing on a white picket fence, running from near to far, diagonally through your composition. With ordinary cameras you can either focus on the beginning, middle, or end of the fence, use a small aperture, and hope to get most of it in focus.



Solution: Front Swing. With a field camera, you can swing your lens to position it roughly parallel to the fence. This will allow you to get the fence in sharp focus from beginning to end, even with a wide open aperture.

Selective Focus

Challenge: You want to focus on just one leaf or flower and leave everything else in the scene a soft blur. Or, you want to recreate an effect you may have seen in a fashion magazine where only the model's eyes are sharp, and all the clothes are softly blurred.



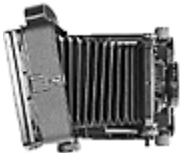
Solution: Front Tilt-Backward can be used to accomplish these selective focus effects with ease. Front swing can be used for a similar effect with objects to the left or right of your composition center. Swinging in either direction will bring objects in or out of focus.

Correct or Distort the Shape or Size of An Object

Challenge: You want to emphasize a large rock, or other visual element in the foreground of a landscape.



Solution: Rear Tilt. By tilting the back away from the lens, you will notice that the size and shape of objects in the foreground become exaggerated. Similarly,



Rear Swing will pivot the back from side to side, manipulating the shape of objects to the right or left of the composition.

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