



YOUNG FISHERMEN

One's first impression is that the boys are exactly in the center of the picture, but measurement places them slightly to the right and three-fifths of the distance from top to bottom.

Save Your Snaps

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Hints for the amateur photographer which will help him make better pictures by improving composition and answering such questions as:

- Which way should the shadows fall?
- What is the best framing for a photo?
- Where should the objects be placed?



SHADOW ROCK

While the persons are out of place the picture is redeemed by the line of beauty carried upward by spots of sunlight. Grouping is good but cutting off the upper part of the picture makes it only a "snap."

HOW many times have you exclaimed, "What a charming spot!" How often have you rushed forward to take a picture of the delightful scene?

And later how many times have you developed and finished your films and pictures, only to find that everything is merely a horrible mess?

Do not immediately blame the camera, put it in your pocket and set out for the nearest exchange to purchase a new one with a better lens; nor resignedly accept poor pictures and believe that only a photographic artist can do really good work; for many times the fault lies not in the camera but in its use and understanding.

We can't make every picture artistic, but we can make it satisfying by remembering just a few of the little tricks which every good photographer has grown to use almost unconsciously. Hurry spoils more pictures than any other one thing, and many a man has had to wait for hours to obtain just the proper light, the correct clouds, or he may have waited for the wind to die down enough to prevent the movement of a leaf which might spoil the effect of beauty.

All that is beautiful does not photograph as a model of beauty, for color is too often deceptive. Color really has very little to do with making a good picture for when the reproduction can be made in only brown and white or black and white only two things have remained—mass and position of the mass. Pictures to be good must be simple—the shape of a tree, a bush, the direction of the sunlight or of the water in a river or the waves upon the lake shore alter the appearance of many a print. A scene spread out in all its glory before the eyes may be filled with charm and beauty; it may be enough to inspire poetry or to preach a sermon; yet the camera may do its most artistic work if confined to one corner or one little nook of the beauty spot. Such apparently insignificant objects as an old fence or a heap of stones give beautiful impressions if they are spotted with light and shadow and introduce the eye to something else farther into the scene.

But what of the camera? One thing only need be remembered after one has learned to give it the proper time—it has only one eye while the person who is using it looks at the scene with two, and while the camera is in use its one eye is often two feet below the two eyes of the photographer. One eye does not possess the wide range of vision given the two nor does it show the objects so clearly or of the same size and position and it must, therefore, be accommodated by using the mechanism of the shutter.

Will you have background in your picture? Then close the shutter so that only a small opening is used. But if you are not concerned with the background and would have it that hazy, frowsy sort which accentuates the object in the foreground which you desire to photograph, then open it wide and use less time in the exposure. For long deep vistas the small opening gives the desired sharpness while the near-by object uses the larger opening or aperture of the glass eye in the camera.

If time is long and a color filter (a piece of colored glass set in front of the lens) may be

used, clouds may be obtained and the browns, grays and whites made more distinct and true. A color filter requires three or more times the exposure given without it and hurry is sure to bring disaster, just as care will return ample reward in the clear perfect tones and gradations.

The eye follows the movement in the final picture and water, persons or animals moving toward the edge of the print are distracting. Watch an individual going down the street some day, see him climb a hill, and you will immediately wonder where he is going; but turn him around so that he walks toward you and your eyes begin searching the foreground to find what it is that brings him. An exception occurs when the person is absorbed in some task because we at once become interested in what he is doing and make that the center of interest. Shadows too, falling toward the camera, add life and in spite of the advice given every amateur, "always have your back to the sun," many of the best pictures have been made by pointing the camera almost directly toward the sun, shading the lens meanwhile with a hat or a cardboard to prevent "fog" or "ghost" from the direct rays.

It is easily possible so to point the lens that the shadows enter the scene, and clouds in such a picture will be the most beautiful because they then best display the silvery grays and whites, lights and shadows. Many of the so-called moonlight effects are taken directly against the sun and later the printing is deeper to show a greater and heavier depth of shadow, typical of the moonlight scenes we see at night, and not of the sunlight accompanying the day.

Photographers' trials begin when a picture of a group of picnickers or of campers around a fire is attempted. While everyone expects to see

changed unless it is desirable merely to have a picture of "the bunch." Otherwise some one must sacrifice his face for the best effect and if the camera catches everybody in a natural action, the picture will be a delightful success.

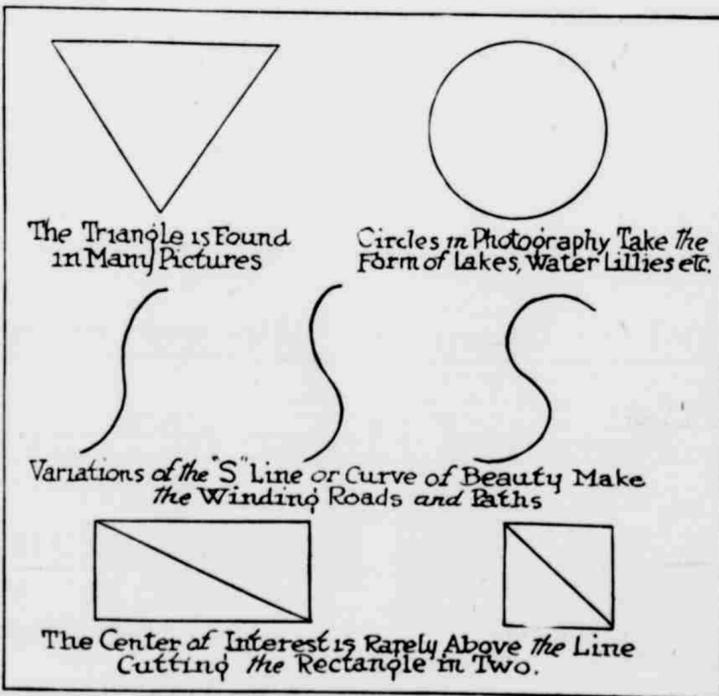
People will enter into many pictures and while their clothes often fail to harmonize with the surroundings, good results can be obtained by clever grouping or introducing action even though it be ever so minor. But—take a picture of a person looking down hill toward him and he becomes a convict while if slightly raised above the camera's eye he becomes a king. Therefore, if you would avoid injuring the dignity of your best friend, place him on a level or just above you.

Only one object should be located as the central feature in any picture and in placing it thus at the center of interest the old example of the steelyards will help to obtain the proper balance. A small object a long distance from the center balances a large object near the center. Draw a line from one corner of the picture to another, place the principal interest in either the upper or lower triangle and a smaller object in the other triangle will balance it. Either right or left of the center and three-fifths of the distance toward the top of the picture is the happy location for the center of interest and even advertisers make use of this tendency of the eye to rest at such a point and accordingly place there the most important feature of their sales argument. Photography is an art peculiar in itself but so pliable that many of its points can be learned with care and practice. Six feet too near an object may spoil the picture and although the man who was farther away may trim his print before enlarging, the effect is often spoiled. Before cutting a picture try different positions with four pieces of paper and it will be found that very few pictures are taken which cannot be improved by simply cutting off a half inch on one side or an inch on either end.

But the mass and the position of the mass referred to in the first part of the article determine much of the beauty, yet the objects usually arrange themselves in one of three forms—triangles, circles, or "S" shapes. By so manipulating the objects or by placing the camera to include one stone or bush while omitting another, these shapes may be attained and genre or life made a part of the picture. The use of "notan" or light and shade may produce a beautiful effect and attract the eye like the black and white of a checkered pavement.

Three objects may be used to constitute either an upright or an inverted triangle with the central object at the vertex. A stone and a burdock bush in opposite corners may balance a huge stone, a person, or even a small hut near the center, for the eye moves from one to the other with a feeling of pleasure.

For the oval, a large black tree against the horizon helps attain the ideal. Wonderful effects are produced by the human face with subdued background, and circular masses of shrubbery, ponds, water lilies and all adaptations of the circle or oval.



himself in the picture, every unposed camp fire or picnic scene shows everyone occupied and in making a photograph the position should not be