

MyPhotoSchool Guide to

# COMPOSITION

How to Compose Your  
Photos Like a Pro

Where to Place Your Focal Point  
Lens Choice for Creativity  
Cropping & Framing  
& Much More!

By  
Duncan Heather



Cover Image copyright MyPhotoSchool tutor Tony Worobiec



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# Composition

By

Duncan Heather ARPS LBIPP





Learning the art of composition, more than anything else will make a huge difference to your photography. What to leave in and what to take out, what your focal point is and how you frame your image could be the difference between an ordinary image, or an extraordinary picture.

Composition isn't complicated, and the skills are easy to learn. With a few basic rules of thumb you will soon start taking creative imaginative and well composed photos. This eBook gives you all the skills you'll need to take your photography to the next level.

# D Heather

Duncan Heather  
MyPhotoSchool



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# How to Build Your Images From the Ground Up



## The Basics

To see your image not just as a picture, but as a series of lines and shapes, will mean you are well on your way to considering the composition of an image, rather than just taking a snap shot.

You can use lines within an image to guide the viewer to your focal point, or take them on a journey through the photograph. Take this shot, of a road meandering its way through the Tuscan countryside for example.

The road leads the viewer in from the bottom left hand corner, to the centre of the picture, and then turns to point towards the house. These lines are then re-enforced by the vertical Cyprus trees, orientating upwards, which help by pointing in the direction of flow.

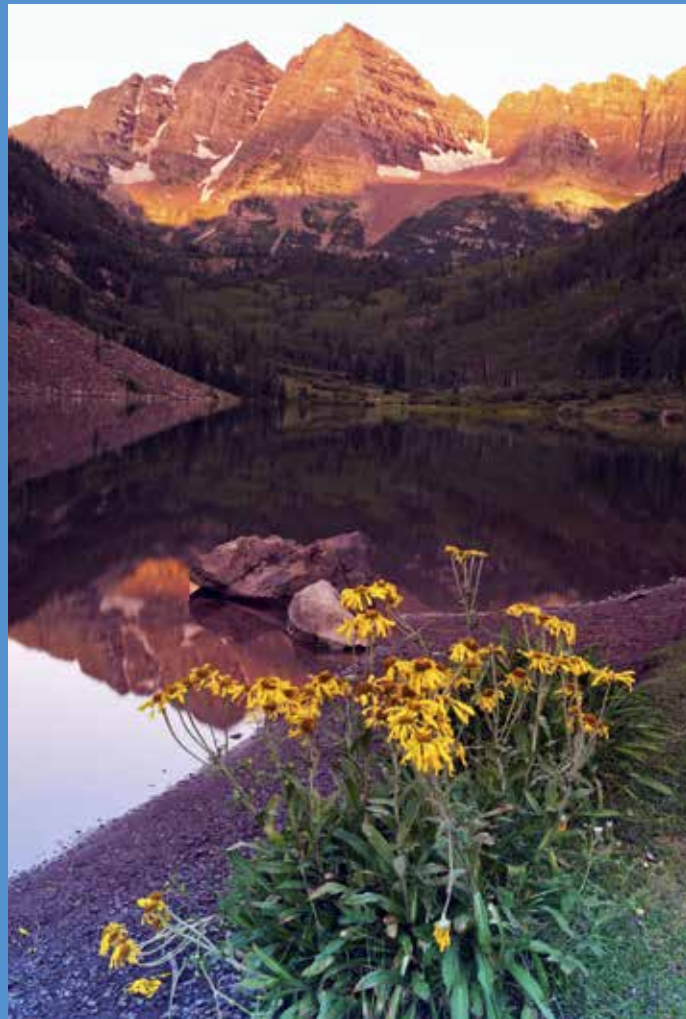




In this image, the river draws you into the picture, while the sunlight entering from the left, with the trees and hillside, softly illuminated, helps to give the picture a 3D quality.

Cover the river with your hand and the image loses all its impact.

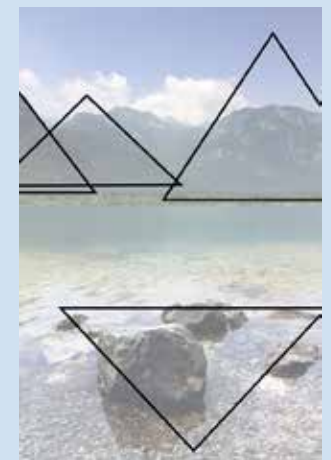




There doesn't have to be any physical lines in the image like roads or fences. They can be implied by the physical arrangement of elements within the scene.

## Seeing Pattern

'Keep it simple' has always been a golden rule in photography, but by breaking these 2 landscape images down into their simplest components, it is easy to see the similarity of basic shape of form, repeated in both the top and bottom of the frame.





# Symmetry or Asymmetry?

## Understanding Line & Shape

Lines and shapes have a dramatic effect on your emotional response to a picture. Vertical lines add power and impact to a composition, while horizontal lines an air of calm. Diagonal lines are dynamic and are particularly appropriate for action or moving shots. A great way to train your eye is to try and shoot images both symmetrically and asymmetrically, then see which you prefer best.

Symmetrical images are those that can be divided equally in half, either length ways across the centre, or even corner to corner. But whichever way you choose, the image should feel balanced. Asymmetrical images have no such line of divide. It is not always possible to shoot all subjects this way, but look around you and you will see plenty of opportunities. Although this bridge isn't exactly symmetrical you can still draw a line down the middle and it still seems to balance on each half.



Changing the camera to a landscape format and taking the same shot with a wider angle of view completely changes the feel of the image.

Images by MyPhotoSchool tutor Tony Worobiec

# Horizontal or Vertical?

Shoot in both Portrait and Landscape Format to maximize compositional possibilities

Photographing the same scene in both portrait and landscape formats will increase your chances of finding the best composition. Deciding which formats will suite particular images may not always be that obvious. So getting used to turning your camera from horizontal to vertical will help train your eye.

## LANDSCAPES

It's all too easy to put you camera on the tripod and fire off a whole load of shots in the horizontal format, but by taking shots in both portrait and landscape format, you will sometimes find some surprising images which work much better in one orientation than the other.







## TALL SUBJECTS

Deciding on a horizontal or vertical format could be a matter of a split second decision before the opportunity passes you by.

Being able to react instinctively could be the difference between a lost opportunity and a prize winning image.

As a general rule tall subjects are made to be taken in portrait mode.

Here the pine trees look lovely with their green foliage topping the image but surprisingly the landscape image (above) of the trunks looks equally good, even though it doesn't follow the rules.



**SOMETIMES COMPOSING A WIDE SHOT AND FILLING THE FRAME, WILL GIVE A SURPRISINGLY ABSTRACT FEEL**



# HOW TO FRAME YOUR SUBJECT

The impact of your image depends on how you choose to frame it. Here are the secrets behind the technique.

Ask 100 photographers what the trickiest part of composition is, and most will put framing as one of the most difficult decisions to make. To be a consistently good photographer, you must have an eye for framing, but in today's world of multi-million pixel cameras, it is not as difficult as you might think as you can always adjust the framing by cropping later in post processing.

Good framing starts with your subject, and an idea of what mood you want to reflect in your finished image. Standing too far back from a small subject will do little to create photographic impact and conversely filling the frame with your subject, when you want to give a sense of space, is equally ineffective.

The key question, when it comes to framing, is where do you place your subject? In the centre, off to one side, at the top or near the bottom. While ultimately this boils down to personal choice, there is a set of design rules to help you create a more professional looking image.

Stick to these rules and you will be well on your way to becoming a better photographer.







The open space on her left, helps the viewer read this and the dusty, blank background re-enforces the sudden gusty conditions, which only adds to the composition.

# RULE OF THIRDS

Choosing to site your subject off-centre will create a more dynamic image and one that feels more professional. The rule of thirds is the photographer's most important compositional rule. Use an imaginary grid and divide the frame into equal parts - This is a terrific rule of thumb.

All images can be placed off centre to create a more interesting balanced feel. In this shot of a little girl holding an umbrella, shot by MyPhotoSchool tutor David Handley, he has deliberately placed her, one third of the way into the picture, on a grid line with the main focal point - the umbrella on the top right intersection point.

Using this technique will immediately improve your photography and help create a sense of balance in your images. The reason David placed her to the right of the frame, was to show that the wind was coming from the left.

**ALL SUBJECT MATTER CAN BE PLACED  
OFF-CENTRE FOR A MORE  
PROFESSIONAL FEEL.**



## SIZE DOESN'T MATTER

Even the smallest detail benefits from being placed off centre. This single yellow leaf surrounded by a sea of red maple leaves, stands out in the image not just because it's a different colour, but because of where it was placed within the composition.



## AVOID BULLSEYE SHOTS

So many photographers create what are known as 'bull's eye' shots. By placing the leaf in the centre of the image it loses much of its impact. Your eye goes straight to the middle of the frame and ignores much of the rest of the composition.

**“All rules were meant to be broken! But you first you have to understand them, before you can break them”**



# The Golden Section

A related compositional device is the golden section. The golden ratio involves starting with a rectangle with the proportions of  $1:1.618$ . By removing a square from a rectangle of these proportions, another rectangle with the same proportions is formed.

Then the process is repeated in the new, smaller rectangle and then repeated again and so on.

You then draw quarter circles in each of the squares, which form a spiral shape. As with the rule of thirds, placing important elements in the photo along the lines and intersections formed in this manner creates a pleasing composition.

Image by MyPhotoSchool tutor David Taylor



# ACTION IMAGES

Action Images and photos with movement in them always have a direction of flow. Leaving space for the subject to move into, helps tell the story about which direction the subjects are traveling. Placing the subjects to the right of the frame, as if they were just about to disappear, would leave the viewer feeling cheated. Showing the viewer where the subjects are heading leads to a more satisfying composition.

If you are shooting fast action images, always leave a space into which the subject can appear to move. This will give a much more pleasing composition.

**IN IMAGES WITH MOVEMENT  
ALWAYS ALLOW SPACE IN  
FRONT  
OF THE SUBJECT**





# CENTRE FRAMING

Rules were meant to be broken, but before you can achieve this, you must first understand when and under what circumstances you can successfully go 'AWOL'. The rule of thirds is probably the most important compositional rule you can learn, but there are times when going for a central composition works.



**CENTRE FRAMING IS USUALLY THE EXCEPTION TO THE RULE BUT IN SOME CIRCUMSTANCES CAN WORK WELL**

## ZOOM BURST

Zoom bursts by their very nature, demand a centrally framed position. Shot with a long exposure, the photographer zooms in or out of the image while the shutter remains open. This action, by its very nature creates a circular streaking pattern in the image, leading from the centre to the outside frame.

This image wouldn't have been so successful if it had later been cropped off centre, as the blurring of the image pulls you to the middle and holds you there.



## STRONG SHAPES

This image is a good example of how some strong shapes have a natural leaning towards a central composition. These pylons naturally lead the eye to the centre of the frame and any other placement would feel uncomfortable.

# SELECTIVE DEPTH OF FIELD

**T**he chess piece in the middle of the board, acts as the focal point of this image and the fact that it has been positioned centrally, helps to define the composition by highlighting the point of sharp focus. This image was taken with a zoom lens and an aperture of f/2.8. Both the foreground and background are out of focus leaving just the bishop and the pawn as the main focal points.





# To Fill or Not to Fill?



## WHAT SIZE SHOULD MY SUBJECT BE?

The rule here is that the size of your subject or any of the components in the picture should be balanced within the image.

Showing the surroundings of a subject, within an image, and therefore putting that subject into context, can be just as important as a subject that dominates the frame.

## MEDIUM SUBJECTS

Composing images that are neither frame filling nor dot images can be quite tricky as they can lack impact.

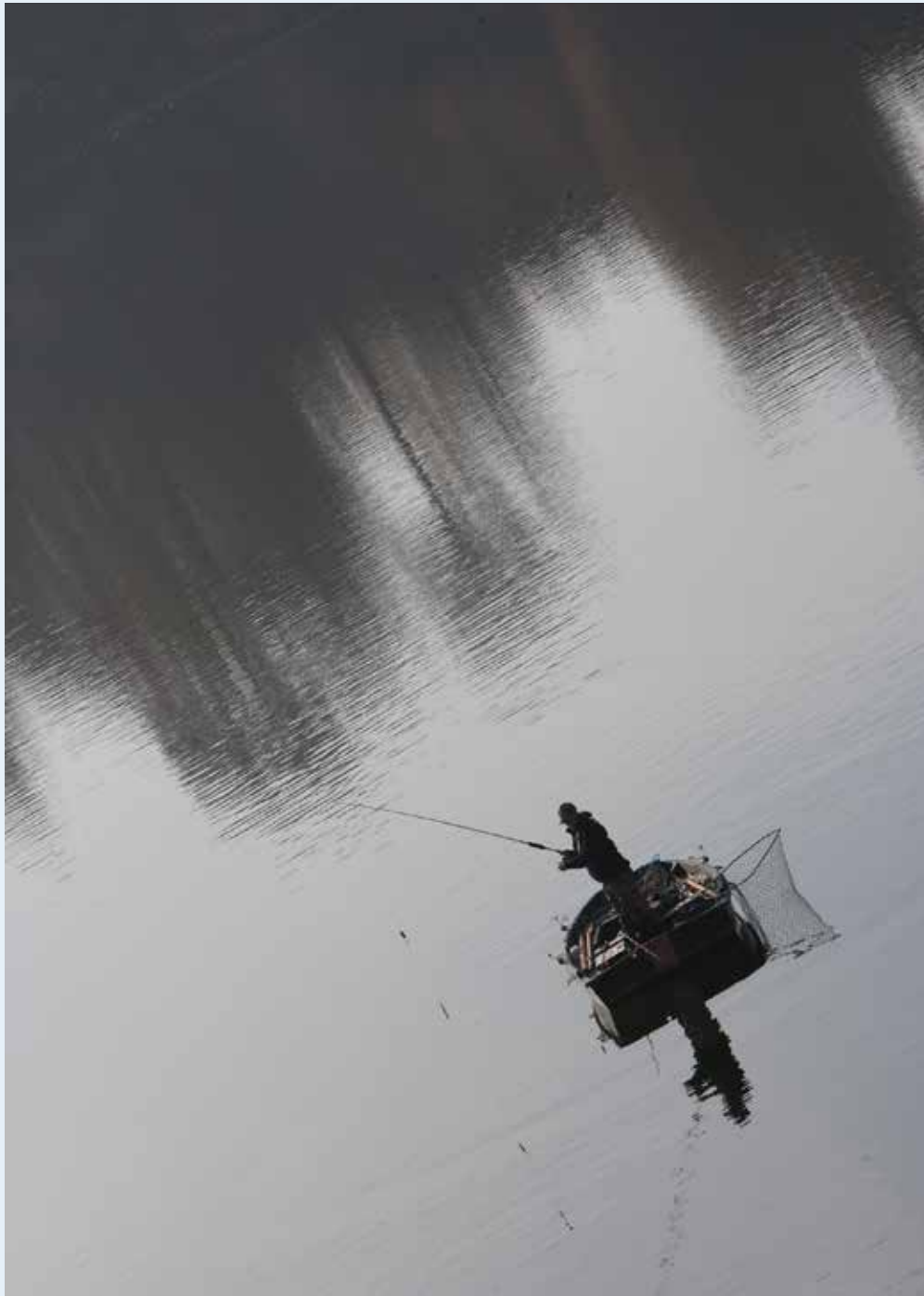
However in this image of an abandoned cart I wanted to put it into context with its surroundings, but still wanted the cart to be the main subject. This image was shot with a wide angle lens to bring the cart into the foreground, but still show the surrounding countryside and abandoned mining shacks to help set the stage for the picture.



## FILLING THE FRAME

This old car in Havana Cuba was crying out to be a frame filling image. You can still see the speed of the car from the blurred background and the spinning of the wheels, but you can also tell that it was raining, which you might not otherwise be able to make out, if the shot was taken from a wider perspective.





## SMALL SUBJECTS

Keeping this man fishing in a boat quite small instils a sense of scale in the picture even though you can't see the whole of the lake.

The fact that you are unable to see land although you do see the reflections of trees in the top gives you a feeling of isolation and vastness.

The grey tone gives a sense of cold and loneliness and the stillness in the water a sense of calm

Deliberately tilting the camera, has added dynamism to the image, as everyone is aware water should be flat and level.

# Cropping: What to Leave In

**C**ropping both in-camera and during post processing can dramatically change your image. Follow our advice and take your photography to the next level.

10 years ago, when I bought my first DSLR camera, 6MP was considered large. Today with 20 million + pixel cameras on the market, cropping has opened up a wealth of photographic possibilities.

Cropping; possibly more than anything else, can have the greatest impact on your image. It is the first phase of post processing and with this decision making process, you decide what to include and what to leave out.





Some of these decisions will have been taken when composing your image in-camera, but when you get back home and download your work, you have another opportunity to transform your work and redefine how people interpret it.

## CROPPING WITH A LONG LENS

Focusing on only a small part of your subject can lead to some very interesting compositions. Cropping in on some detail can feel a little strange especially when photographing people, but use a long lens and get in really tight and you will be surprised how many

more images you can make with just one subject. This Springer Spaniel called Chester was a studio portrait for a friend. Cropping in close and only capturing one half of his face has given a contemporary feel to the image and a different slant on a pet portrait.

## CROPPING WITH A WIDE LENS

Cropping in and shooting detail can create more interesting shots than a simple snap of the whole object. In this shot of a 1930's Lagonda the headlights look like the car has two eyes.



# CHOOSING THE RIGHT FORMAT

Panoramic Portrait Format

The shape of your frame can have a dramatic effect on your emotional response to an image. The most common orientations are the landscape and portrait format, but in addition to these, you will also see the square format and panoramic format used regularly.

**Experimenting both in camera and using the cropping tool can dramatically alter the shape and feel of an image**

Panoramic Landscape Format



Square Format



3x4 Portrait Format



# Cropping in Computer

With camera sensors getting larger and larger every year and file sizes increasing, most of us still don't print our image much larger than A4 or letter size. This leaves us the option of being able to crop in computer and still be left with file sizes easily big enough to print from.

Post-process cropping is one of the most underused compositional tools we have. You can transform a dull picture into a stunning print, by creatively cropping the image to focus on a smaller part of the subject.



## SELECTIVE CROPPING

This technique works particularly well with portraits. Filling the frame and even rotating the crop can lead to some exciting and much more interesting compositions.



# CLASSIC CROPPING MISTAKES

## Wonky Horizons

A sloping horizon line when it should be absolutely straight is one of the most common errors in landscape photography. Crop in camera to correct the problem, but try and to avoid the mistake in the first place by using a tripod with a spirit level.



## Too Cramped

Cropping in too tight can spoil a picture particularly when the image needs to be put into context. You either have to go in really tight for a more abstract look or make sure you give your image enough space to properly tell the story.



## Too Tight

A common problem particularly with moving images is to crop in too tight and not allow enough space to one side for the subject to 'move into'. See the earlier chapter on action images.



## Amputation

Another common problem when composing a photo is to crop off arms and legs. A head and shoulder shot is acceptable but cutting people off below the knee or cutting off a hand just looks weird and should be avoided.



# ISOLATING YOUR SUBJECT

Avoid Busy Backgrounds.  
Take on board the following advice  
to help clean up your images.



Busy backgrounds and cluttered images don't allow the eye to settle on one subject. Keep it simple and allow the subject to speak for itself without getting lost in the image.

## Keeping it Simple

Distracting busy backgrounds ruin many a photograph. But even seasoned photographers make the mistake with lampposts or branches growing out of people's heads.

One useful habit to get into is to scan your eye round the edge of the viewfinder before you press the shutter button. This simple exercise will help eradicate unwanted elements from your images and help slowdown the photographic process, allowing you more time to think about your composition.



People's attention are drawn to bright colours or highlights and learning to spot these distracting elements, before you take the photograph is always difficult, especially when you are in a hurry. Here are a few a few tips and advice for keeping things simple.

## Zoom-in For Detail

Getting in close to some subjects automatically gets rid of distracting backgrounds.

In this image of rowing boats moored up for winter in Oxford, England you can see the overall scene is cluttered, distracting and has no focal point, while the close up image of just the bows of the boat gives a much more interesting abstract shot with the bows of the boat acting as a zigzag lead-in line from bottom to top.



In the overall image your eye is drawn to the white boats and then the bright patch of sky in the top right hand corner.

Whereas the close-up image holds your attention and although it doesn't tell you as much about where the shot was taken, it does make a much better composition.







## Portraits

**P**ortraits can be easily ruined by busy backgrounds. Get in close with a head and shoulder shot. Avoid small apertures like  $f/16$  and  $f/22$  which will keep the background in sharp focus. Instead use your lens wide open at  $f/4.5$  or larger and use a zoom lens to help throw out the background.

Always focus on the eyes as these are the most important parts of the face and the area we humans tend to focus on first. They don't call them the windows to the soul for nothing!

Try and to make sure that both the tip of the nose and the eyes are in focus. I used  $f/2.8$  on a 70-200mm lens for this shot and the depth of field isn't quite long enough.



Always focus on the eyes as these are the most important parts of the face

One of the simplest ways to improve an image is to change the camera angle. By cropping out unwanted distractions from your backgrounds you can create more dynamic, contemporary images with more punch and drama.

## Changing Your Angle

Changing your camera angle can also add variety to a set of images based on a similar theme for example, when shooting travel portraiture or a documentary theme. All it takes are small shifts in your viewpoint up or down, left or right to make a big difference. Not only does this allow the photographer to eliminate distracting backgrounds, but it can also lead to some unexpected compositions.

“Shifting your Angle will often lead to a more contemporary composition”







## WATCH YOUR HORIZONS!

Try and avoid placing the horizon centrally in the frame. It can lead to empty space in the sky or boring foregrounds with little or no interest.



It is natural to want some sky and foreground, but this can be a distraction in itself. Try shooting higher up and minimising the sky or even eliminating it altogether.

Try and place your horizon either 1/3rd

from the bottom or 1/3rd from the top of your image using the rule of thirds.

This decision will be based on how much interest there is in either the foreground or the sky. If there is a fantastic cloud pattern, then shoot for the sky.

If there is more foreground interest, such as this boat's reflection, then shoot the foreground.



# Unusual Angles for Extra Impact



## Add a fresh perspective to your images and get creative with your angles

Shooting a birds-eye view or even a worms eye view, can dramatically affect people's emotional reactions to an image. If you want to block out an ugly building in the background consider getting higher and cropping out the skyline. Conversely, get down low to shoot portraits, and give the viewer an exaggerated perspective of the person you're are photographing.

## Shooting Straight Up

This worm's eye view gives a very different slant to a woodland composition and one that is guaranteed to give impact to your images.

## Getting Low

This unusual shot was taken from a standing position looking up at the giraffe. It creates a very unusual look but tilting the camera at 45 degrees bringing the neck in from the bottom corner has added a comical feel to the image.



**“Use a right angle view finder to help you compose your worms eye images**

Image by Heather Angel





## Tilting Your Camera

Sometimes tilting the camera, when you would not normally expect to see a leaning image, can add drama and impact to an image.

In this photo, you see the man looking at the art and can image him almost seeing his own reflection.

## Exaggerate Perspective

Shooting a portrait using a wide angle lens can dramatically distort the facial features and give a rather comical, amusing slant to a holiday snap or party photo.

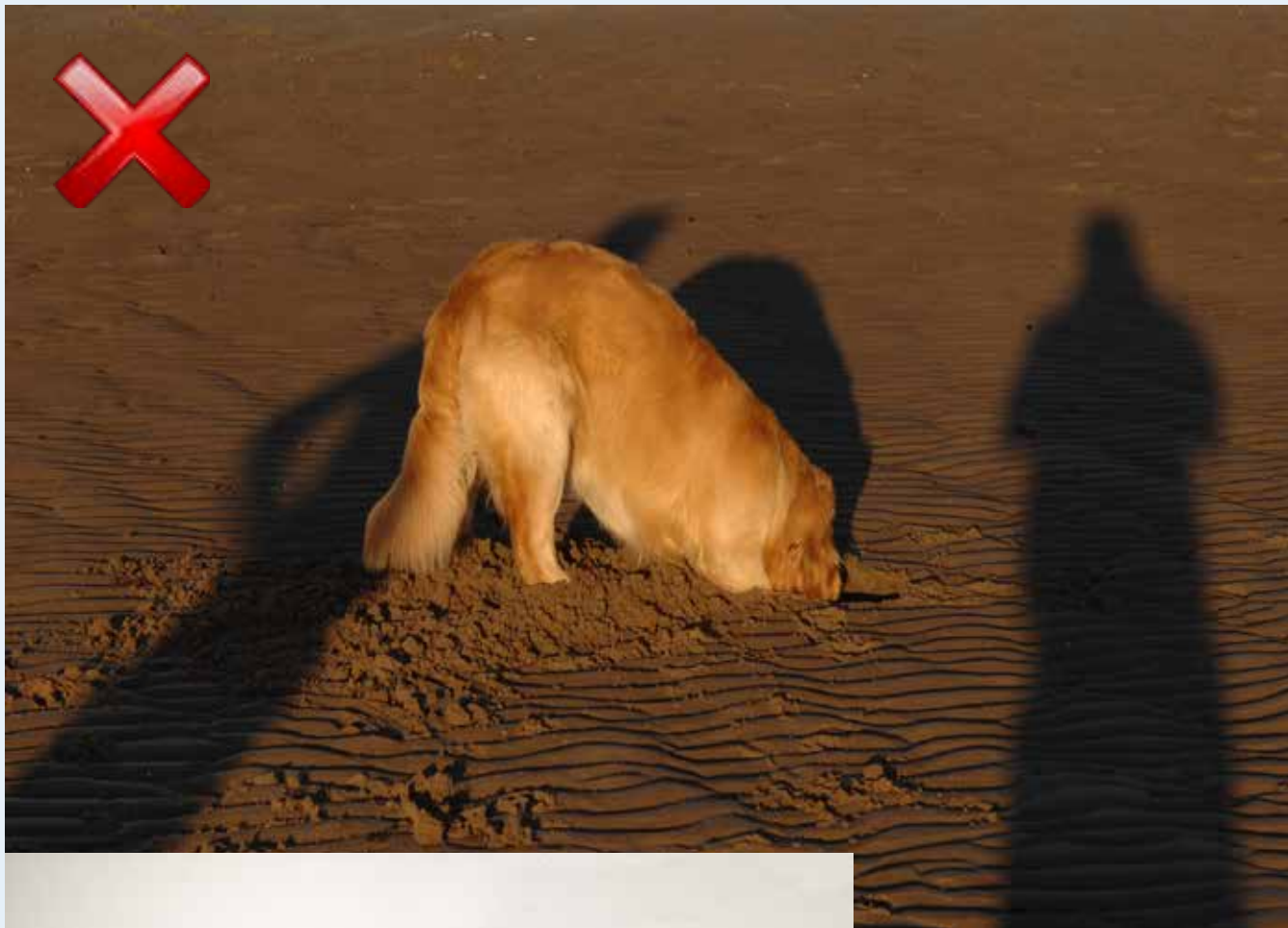


# Getting Down to Their Level

99% of our photography is taken standing up, but one of the most important rules of composition is to get down to the same height as your subject.







© Copyright Paul Walker

**M**yPhotoSchool Tutor Paul Walker is a specialist pet photographer and nobody knows better than him the importance of getting down to the same level as your subject. Not only to avoid unsightly shadows but to make contact with your subject and see the world the way they see it. Avoid looking down onto your subject unless you deliberately want to create the impression of smallness and insignificance.

Better to be on the same eye level, and in doing so, obtain a stronger relationship with your subject.



Copyright Paul Walker

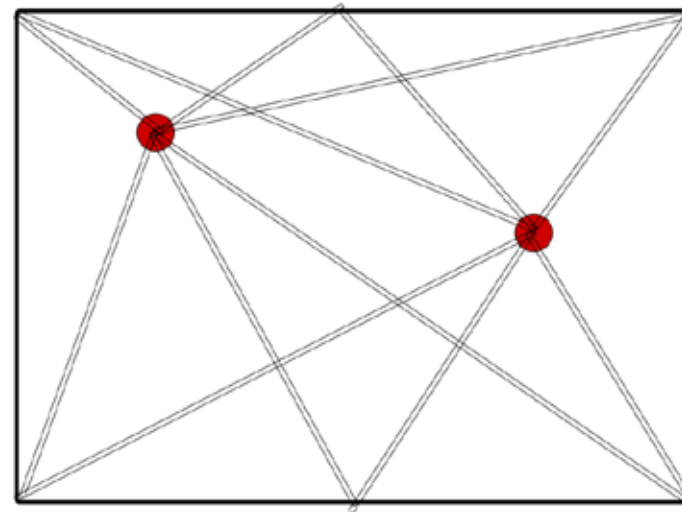
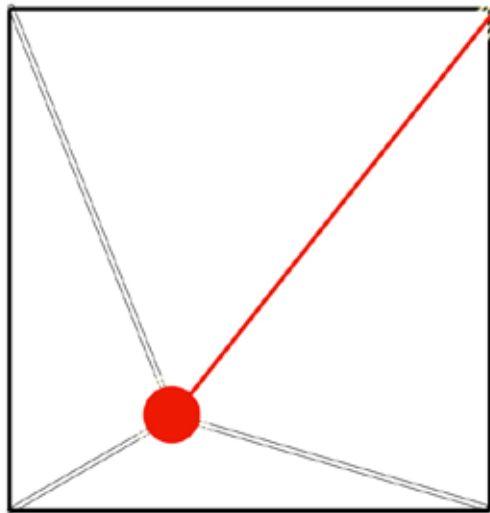
# Achieve a Balanced Composition

## Balanced images make powerful pictures

If composition is about the arrangement of elements within an image, then balance is about the placement of those elements.

**Focus Points.** The aim of any image is to capture and draw the attention of the view, both to the image and to specific elements within it. Focus points are areas where these centres of attention appear and there are some useful rules of thumb to help you compose your images.

Whenever you place an element within a photograph, it creates a sense of tension and energy. By adding more than one element, you increase the number of lines of tension. By placing elements at focal points or in focal areas, (see rule of thirds) in principle you strengthen the composition. However there is a risk that these elements may compete with each other and their placement therefore has to be in balance within the composition.





# Balancing Light



It is as important to balance light and shade in a scene, as it is to balance compositional features. The contrast between light and shade will make or break an image. Paying close attention to the two extremes when composing and framing your picture will result in better photographs.

To balance a scene you need both light areas and dark areas. Highlight or bright areas are referred to as light (as in weight) and dark area described as heavy. Try placing these dark and light areas according to the rule of thirds.



Image by MyPhotoSchool tutor Tony Worobiec



## Odd Numbers Work Best

In almost every aspect of design, from architecture to art, odd numbers appear more pleasing to the eye. One reason for this is that the human brain likes to visually divide things in half, so by using odd numbers we prevent this.

If you want to shoot better photos, try reducing your subject matter down to three. Three colours, three people or three focal points.

Harmony has been achieved by shooting 3 three grain silos, allowing the eye to focus on the central silo giving the image a central focus.





Odd numbers work well because they fit better in a frame that is symmetrical and has four sides. By using odd numbers, it leaves you one central figure on which to focus with a balanced composition on both sides.

Keeping the middle tree central has created a symmetrical feel. By keeping the rest of the composition simple and uncluttered you focus your attention on just the three trees and cars.







# Patterns

When patterns become the subject, it is important to find balance within the frame. Fill the frame and zoom in tight. Avoid blank areas that will distract from the overall pattern and unbalance the composition





# Creative Lens Choice

Your choice of lens is vital when composing your image. We explain how to find the best lens for the right job. Buying a lens often takes second place to buying a camera but the lens is the part of the camera that actually records our image so therefore should in theory be more important than the camera body. A good lens should last a lifetime or at least 2-3 camera bodies so it's worth investing in the best you can afford.

Choosing the right lens for the job is probably the most important compositional decision you will make. Lenses can be divided into three main types. Wide angle, standard and telephoto. Most cameras come with a standard type lens but for show stopping images go extreme! In the next few pages we look at wide angle and zoom lenses and how to push your composition to the max.

## WIDE ANGLE LENSES

Wide angle lenses have a huge angle of view and can therefore capture large amounts of detail.

A 50mm lens (35mm digital equivalent) gives approximately the same angle of view as the human eye. So by using a 24mm (17mm digital equivalent) lens or smaller you shoot creative images the eye would never normally see.





Image by MyPhotoSchool tutor Tony Worobiec

## FILLING THE FORGROUND

One of the golden rules for landscape images is to fill your foreground with as much detail as possible.

Using a wide angle lens will help get close to the foreground creating an almost three dimensional feel. This image shot by MyPhotoSchool tutor Tony Worobiec used a 24mm lens on a full frame camera to create this beautiful image that leads you from bottom left out to the top left of the image.

**T**he other advantage of wide angle lenses is that they have a long depth of field; perfect for landscapes providing front to back sharpness.

Shooting with a wide angle lens means you can get up close and personal with your subjects, because most have a very short focusing distance. This is what really makes them stand out from the crowd. And wide-angle portraits can create some amusing effects such as the shot on the previous page of my cocker spaniel 'Dudley' asleep with his head on a pillow.







**W**hen out shooting landscapes, remember to include as much foreground interest as possible. Using a wide angle lens, will help you get close to the subject for an almost 3D feel to your photograph.

Turn your camera at 90 degrees and shoot portrait mode for even more foreground interest and try and get down to the same height as your subject for real frame filling action.





## Shooting From the Hip

**Y**ou don't always have to see what you are going to shoot. Because of their large depth of field, you can experiment with a wide angle lens by either shooting from the hip or holding the camera above your head. There is no better place to try this style of photography than carnivals, concerts, parties or processions, such as the image above, taken in Havana, Cuba to celebrate the 80th birthday of President Castro.

You may need to pre-focus for a couple of feet/1m to ensure sharp results, but by their nature, wide angle lenses give great depth of field even when the aperture is wide open. You can get action filled images by shooting without looking.





“Wide angle lenses, because of their nature give incredible depth of field with pin sharp focus from front to back”



## Telephoto Lenses



**Z**oom lenses or long lenses aren't just the mainstay of the sports or wildlife photographer. Nearly 90% of my images are taken with a 70-200mm lens (28-135mm digital equivalent) and I would go so far as to say it's one of the most versatile lenses you can own.

However, if you do need to get up close and personal to your subject, where access may be restricted, or is likely to flee in terror, then you can't beat the super zooms which start from 300mm and go up to 800mm+. All telephoto lenses, to a greater or lesser extent, have the effect of

foreshortening a view, known as 'picture compression', where objects look closer in the picture than they are in reality.

This is very useful when shooting compositions with repeating elements. While another effect is their limited depth of field capabilities, which can be a creative technique in its self.

The Effects of Compression  
Compression is an optical illusion created by the effects of the longer zoom lenses. You can see from the image on the left, how the pillars have been brought together compared to the wider angled shot seen below.







Compression can also be used to foreshorten more intimate views such as market places and even a set of sun loungers.

In fact, you can use this anywhere where you might get repeating patterns.



# Going in Close

One big advantage of a long lens is being able to get in close and pick out 'abstract' details within an overall composition.

Find the smaller parts of the bigger picture and use your zoom to get in really tight. This shot of a flamingo at a zoo is a good example of this technique







## Abstract Detail

**A**nimal print or close-ups of eyes make great abstract shots. For the best results use F/11 for the best quality image and get as parallel to your subject as possible.

Keeping your subject parallel to you, will give you pin sharp focus across the whole image.

This abstract image of a tiger would have worked better had I been 'straight -on' as the limited depth of field of the long lens, means I was unable to get sharp focus from top to bottom.



Image by MyPhotoSchool tutor David Tipling

© Copyright David Tipling



© Copyright Heather Angel

## Keeping Your Distance

Probably the most important aspect of the telephoto lens is its ability to get in close without interfering with your subject.

This makes the super zoom ideally suited for the wildlife and nature photographer, as it allows intimate portraits of birds and mammals without putting yourself or your subject in harm's way.



# Soft Backgrounds

**Z**oom lenses can also be useful closer to home when photographing the more timid subjects around us. Garden birds are a very popular photographic subject and the ability to throw the background out of focus so your eye is drawn to the subject is one of the key advantages of using a long lens.

Zoom lenses have a very small depth of field which can be used to good effect when you want to isolate your subject



© Copyright David Tipling

# Online Photography Courses

## Sample Course Index

**O**ur 4 week online photography courses offer excellent value for money. We are the first and only online photography school to offer a classroom learning experience from the comfort of your own home.

You get exactly the same photography lectures delivered via the Internet, as you would if you were sitting in the classroom.

You can listen to your tutor, ask them questions via MyClassRoom and even chat to your fellow classmates online.

We've gathered together some of the world's top experts, to bring you a fantastic opportunity to learn from people you'd never normally get access to.

Over the coming months and years we'll be adding new courses on a regular basis, from Travel to Wildlife, Wedding to Macro. Join us on one of our MyPhotoSchool courses and become the photographer you have always wished to be.



### An Introduction to Digital Photography

- Tutor: David Taylor
- Skill Level: 1
- Category: General Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



### Bird Photography Course

- Tutor: David Tipling
- Skill Level: 2
- Category: Specialist Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



### Capturing Color

- Tutor: Phil Malpas
- Skill Level: 3
- Category: General Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



### Travel Photography Course

- Tutor: Nigel Hicks
- Skill Level: 2
- Category: General Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)





Holiday & City Break Photography Course

- Tutor: Keith Wilson
- Skill Level: 2
- Category: General Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Low Light Photography Course

- Tutor: David Tipling
- Skill Level: 4
- Category: Specialist Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Cool Kids Photography Course

- Tutor: David Handley
- Skill Level: 1
- Category: Specialist Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Mastering Macro Photography

- Tutor: Heather Angel
- Skill Level: 3
- Category: General Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Flower Photography Course

- Tutor: Sue Bishop
- Skill Level: 1
- Category: Specialist Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Fine Art Landscape Photography Course

- Tutor: Sue Bishop
- Skill Level: 2
- Category: General Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Black & White Photography Course

- Tutor: John Beardsworth
- Skill Level: 3
- Category: Digital Darkroom
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Backyard to Big Game Photography

- Tutor: David Tipling
- Skill Level: 3
- Category: Specialist Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



HDR Photography & Beyond

- Tutor: Gavin Philips
- Skill Level: 3
- Category: Specialist Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Architectural Photography Course

- Tutor: Jim Lowe
- Skill Level: 4
- Category: Pro Photo
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Pet Photography: How to Shoot Cats & Dogs

- Tutor: Paul Walker
- Skill Level: 2
- Category: Specialist Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Stock Photography Course

- Tutor: David Taylor
- Skill Level: 3
- Category: Specialist Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Light & Exposure Course

- Tutor: Nigel Hicks
- Skill Level: 3
- Category: General Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Natural Light portraiture

- Tutor: Paul Walker
- Skill Level: 2
- Category: Specialist Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Nature & Wildlife Photography Course

- Tutor: Heather Angel
- Skill Level: 2
- Category: Heather Angel
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



Wedding Photography

- Tutor: Paul Walker
- Skill Level: 2
- Category: Specialist Courses
- Start Date: 1st Saturday of the Month
- Cost: £145.00 (US \$232.00)



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