



Perspective adds a new dimension



MONTE NAGLER

When we look at pictures, we are always seeing a flat, two-dimensional image because we are holding a piece of photographic paper in our hands. Yet, with a knowledge and understanding of perspective, an appearance of great depth can be given to a shot.

You see, it's easy to fall into the habit of shooting subjects straight on, the camera most likely at eye level. But take that second look through the viewfinder before you press the shutter to see how you can improve your shot. Move the camera left to right, tilt it up and down. You might be pleasantly surprised at the perspective you'll achieve.

Perspective can be easily understood by imagining yourself looking at someone standing, say, 50 feet away. Behind them, at the same distance again, is a

tree. From your position, the person will appear quite tiny in relation to the tree. But as you walk closer to the person, he or she appears to become progressively larger until, when you're just a few feet away, the person seems to be much taller than the tree. In other words, you can make foreground subjects appear large at the expense of background objects.

This is why the sides of a building tend to converge when you look up at one through your camera. The base of the building is much closer to the camera than the top and consequently looks larger.

This same concept explains why, for example, railroad tracks appear to come together as they extend into the distance. This convergence, called linear perspective, gives the illusion of great depth.

The photograph shown here of a field in England's Cotswold district illus-



trates the principle of diminishing scale perspective.

As objects get farther away, they appear smaller as depicted by the fenceposts in the distance and the receding pathway. Moving in close to the foreground further exaggerates this effect.

Pictures such as this can be photographically very effective in that they can stir the viewer's imagination into

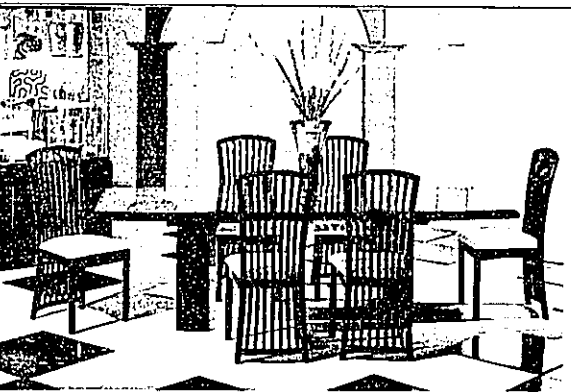
wondering what may lie at the end of the fence, road or railroad tracks.

In perspective: The principle of diminishing scale perspective is illustrated in this photo taken by Monte Nagler in Stow-On-The-Wold, England.

Monte Nagler is a fine art photographer based in Farmington Hills. You can leave him a message by dialing (313) 953-2047 on a touch-tone phone, then his mailbox number, 1873. His fax number is (810) 644-1314.

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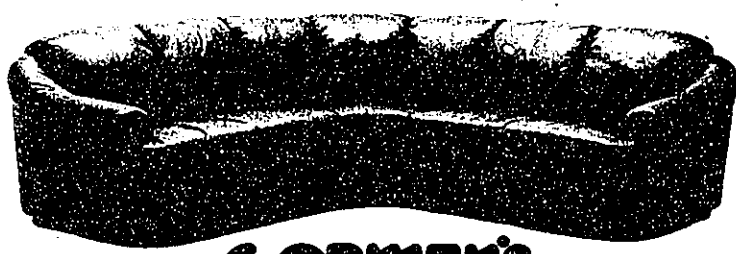
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