**Chapter 2**

**Composition and Cardinal Rules**

**Exam/ Quiz Questions**

**1.** It is said that the photographer has shadow responsibility. What do we mean by this and how

can it be controlled?

**In large areas there is nothing you can do about ambient shadows. In smaller areas,**

**though, you can block the sun so everything is shadowed to remove a partially sunny**

**region that would result in a less than ideal exposure. If using flash, we can also hold it to**

**minimize any distracting shadows that it would create.**

**2.** Briefly explain the photographer’s “Full Field-of-View Responsibility.”

**The photographer is “responsible” for what appears in the photo: 1) prime subject, 2)**

**background, 3) foreground, 4) area at right edge, 5) area at left edge, and sometimes 6)**

**shadows.**

**3.** How does rain or snow affect the composition of a photograph? How can we remove it? Is

removing it legal?

**Since rain and snow can obstruct the view of a crime scene using a long shutter speed will**

**blur the rain/snow so it is hardly visible. This works because when using long shutter**

**speeds the camera only captures items that are present in the scene for a long period of**

**time. This technique is legal.**

**4.** If an item is longer than it is wide how should the photograph be composed?

**The camera should be composed as to fill the frame the best. To do this the camera should**

**be held so the longer axis of the frame is parallel to the longer axis of your subject.**

**5.** Photographing the closed, numbered, front apartment door at a crime scene requires what kind

of camera/flash considerations?

**Both camera and flash need to go vertical. If the door is painted with a very glossy paint,**

**direct flash will cause a bad hot-spot. Stand at a slight diagonal to the door, and/or remove**

**the flash from the hot-shoe and hold it as far to the left as possible.**

**6.** With daylight (non-flash) photography, when composing a close-up photo, if you can’t seem

to eliminate your own partial shadow from appearing in the field-of-view, what should you do?

**Totally cover the area in the field-of-view with your shadow, and meter on the shadow**

**area.**

**7.** When taking an interior overall of a wall what angle should you compose the photograph?

Why? What if there was a window directly across from your location? Why?

**You should be parallel to the wall and minimize all foreground, in doing so you can use a**

**wide angle lens to capture the entire wall. You also want to minimize side wall and ceiling**

**from the photograph. If there is a reflective surface across from you take the photograph at**

**a slight angle to remove your reflection from the photo.**

**8.** How do we compose midrange photographs?

**Film plane should be parallel to an imaginary line drawn between the item of evidence and**

**a fixed feature in the scene. It should be set high, medium, and low in the frame to**

**determine which eliminates the most distracting features.**

**9.** With daylight (non-flash) photography, when composing a close-up photo, if you can’t seem

to eliminate your own partial shadow from appearing in the field-of-view, what should you do?

**Totally cover the area in the field-of-view with your shadow, and meter on the shadow**

**area.**

**10.** List the three Cardinal Rules of crime scene photography and give a brief explanation of

each.

**Fill the frame- when photographing any subject, it is important so make it as big as**

**possible in the viewfinder before taking the picture.**

**Maximize DOF- Have as much information in focus as possible. Utilize small apertures**

**whenever possible. Use focusing techniques which provide more of the scene in focus.**

**Film Plane Parallel- have the back of the camera parallel to your subject matter as much as**

**possible. With midrange photos, have the evidence and a fixed feature of the scene**

**equidistant to you and your camera. Another way of expressing the same concept is to**

**create an imaginary line between the evidence and the fixed feature, and have the film**

**plane parallel to that line.**

**11.** Name two ways a camera can “see” differently than the eye:

**a. all objects on the same plane are in focus; the eye only focuses on one item at a time.**

**b. long DOF from front to back possible is possible with a camera.**

**c. motion freezing ability possible with camera exposure variables (fast shutter speeds**

**or short flash durations).**

**d. creative blur possible with slow shutter speeds.**

**e. camera filters can darken the sky**

**f. camera filters can eliminate reflections from glass/water.**

**g. Changes in perspective w/ different lenses are possible.**

**Chapter 2**

**Cardinal Rules & Composition**

**2.1 Use Once Camera v Professional Camera System**

**2.2 Composition & Cardinal Rules**

**2.2.1 Fill-the-Frame**

**2.2.1.1 Get Closer to the Primary Subject**

**2.2.1.2 Eliminate the Irrelevant**

In the Background

In the Foreground

In Areas to the Left and Right

**2.2.1.3 Shadow Control**

**2.2.1.4 Lens Flare**

**2.2.2 Maximize Depth of Field**

**2.2.2.1 Reciprocal exposure**

**2.2.2.2 Hyperfocal focus**

**2.2.2.3 Zone focus**

**2.2.2.4 Prefocus**

**2.2.3 Keep the Film Plane Parallel**

**2.2.3.1 Overall Photographs**

**2.2.3.2 Midrange Photographs**

**2.2.3.3 Close-up Photographs**

**2.1 Use Once Camera v Professional Camera System**

It is said that the photographer has shadow responsibility. What do we mean by this and how can it be controlled?

**In large areas there is nothing you can do about ambient shadows. In smaller areas, though, you can block the sun so everything is shadowed to remove a partially sunny region that would result in a less than ideal exposure. If using flash, we can also hold it to minimize any distracting shadows that it would create.**

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**2.2 Composition & Cardinal Rules**

**2.2.1 Fill-the-Frame**

**2.2.1.1 Get Closer to the Primary Subject**

**2.2.1.2 Eliminate the Irrelevant**

How does rain or snow affect the composition of a photograph? How can we remove it? Is removing it legal?

**Since rain and snow can obstruct the view of a crime scene using a long shutter speed will blur the rain/snow so it is hardly visible. This works because when using long shutter speeds the camera only captures items that are present in the scene for a long period of time. This technique is legal.**

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**2.2.2 Maximize Depth of Field**

**2.2.3 Keep the Film Plane Parallel**

**2.2.3.1 Overall Photographs**

When taking an interior overall of a wall what angle should you compose the photograph? Why? What if there was a window directly across from your location? Why?

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**2.2.3.2 Midrange Photographs**

How do we compose midrange photographs?

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