



Photo by ROB MATTSO

Composition

Just as the writer must find the right words and arrange them in the right order, the photographer must find the right elements and arrange them in a pleasing manner.

"Composition is merely the strongest way of seeing."

Edward Weston

"Some photographers claim there are no rules for composition or arranging material in the frame. In the final analysis, they may be right. No rule applies all the time."

John Morris, *Guide to Photography*

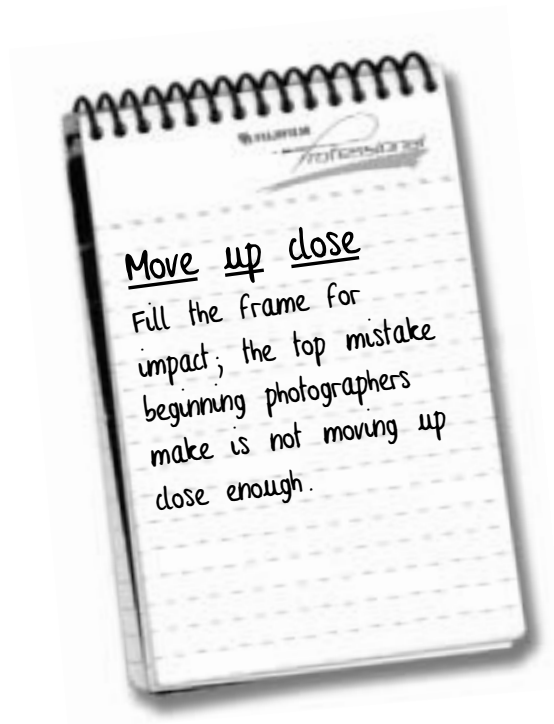




Auburn resident Kaye Cantrell, a former Western employee, reflects on the car accident that left her paralyzed. This photo by H. RICK MACH of the *College Heights Herald* (Western Kentucky University, Bowling Green, Ky.; Robert Adams, adviser) exemplifies moving up close to fill the frame.



This photo by HEATHER HOUST of Capital High School (Boise, Idaho; Vicki Francis, adviser) is a good example of how moving up close and filling the frame can increase the photo's impact. In addition to keeping the focus on the subject that dominates the photo, moving up close helps to simplify the background.



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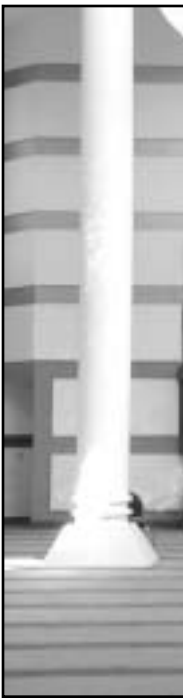
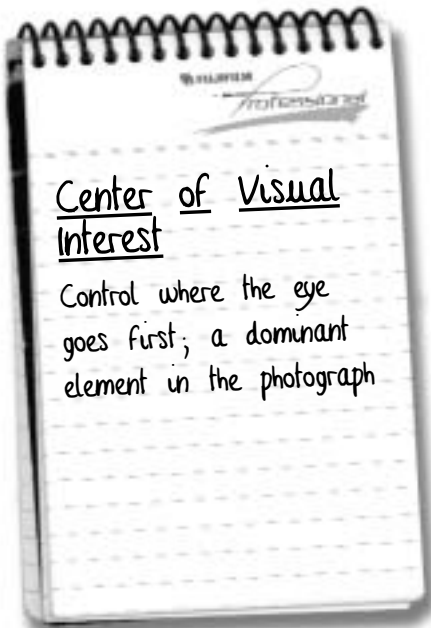
This photo by KODY THOMAS of Bella Vista High School (Marianne Schaffeld, adviser) is a good example of having a strong center of visual interest. Low depth of field helps draw the viewer to the boys on the boardwalk in Santa Cruz, Calif.



This photo by JONATHAN LEWIS of Lakewood High School (John Bowen, adviser) is a good example of having a strong center of visual interest. Low depth of field helps draw the viewer to the boys on the boardwalk in Santa Cruz, Calif.



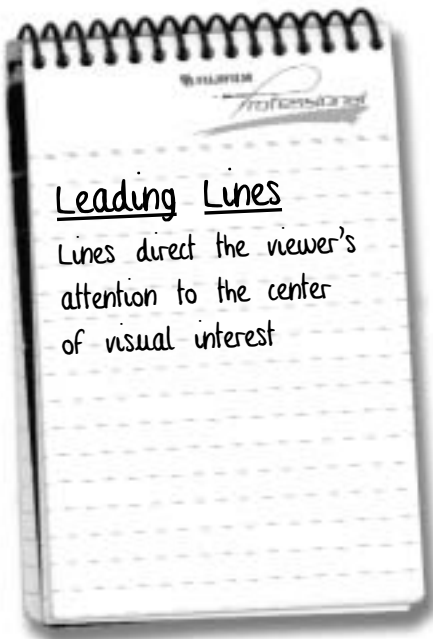
This photo by TARA MONROE; Belen High School (New Mexico, Albert Martinez, adviser) shows how a simple background and a foreground element can draw the viewer into the main subject.



A Muslim kneels in prayer at the Islamic Center of Cleveland after the events of Sept. 11, 2001. This photo by KIM MANSAGER of Lakewood Times (Lakewood High School, Ohio; John Bowen, adviser) also exemplifies the Rule of Thirds.

The lines and repetition of the contes pull the viewer into this Salt Lake City Olympic skater.
Photo by JOSH MERWIN.

In this photo by MATT STAMEY of the *Royal Purple* yearbook (Kansas State University, Manhattan, Kan.; Linda Puntney, adviser), a man walks up the entrance ramp of the Kansas State Fair Grandstand to get a better view of the Midway. The ramp functions as a series of leading lines. The viewer's eye follows the ramp up to the man in white. Because the eye is drawn to light areas, the lines and light shade draw the viewer right to the subject.



Photographer EMMA JUNEKE of Torrey Pines High School (San Diego, Calif.) had to get down low to photograph this biker.

Likewise, photographer CHRISTINE DRUD shot this picture of Mate Lusic repairing his car in Vrbanj, Croatia. Getting down low and shooting up through the car made the subject more dramatic.

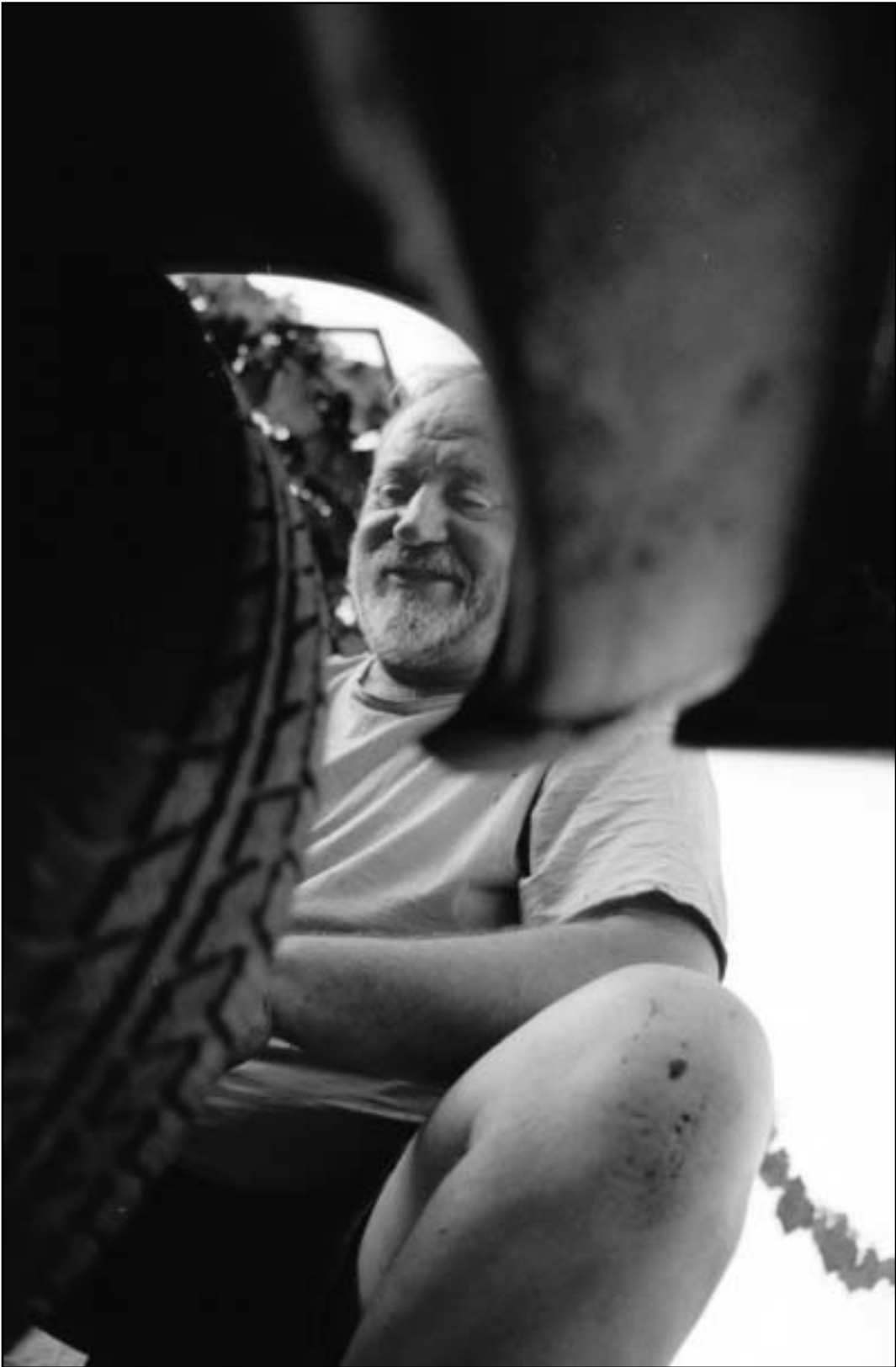
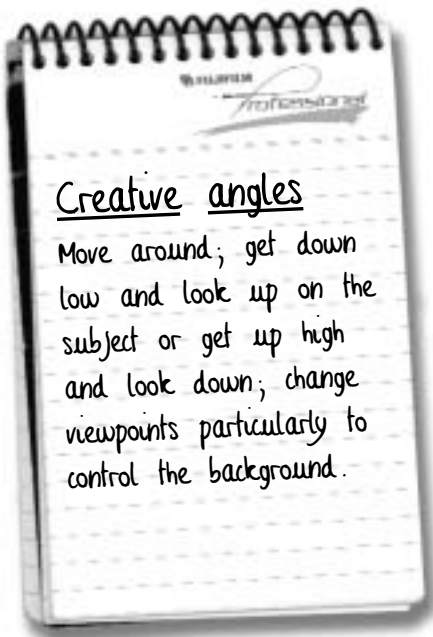


Photo by MIKE SHEPHERD, Topeka Capital Area High School



The repetition of the winning swimmers in the photo by CHRISTINA SANTILLI of JW North High School (San Jose, Calif.; Kathy Rossi, adviser) draws the viewer's eye to the emotion in the swimmers' faces.