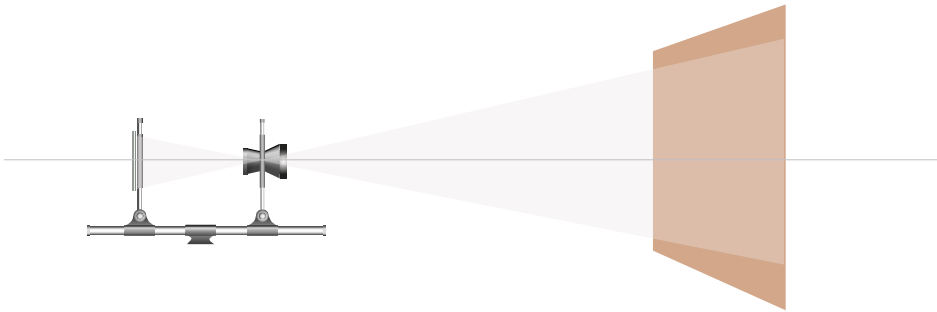


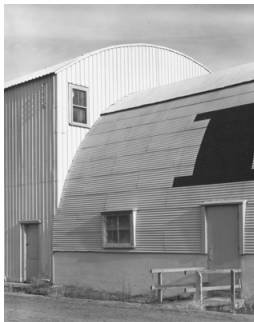
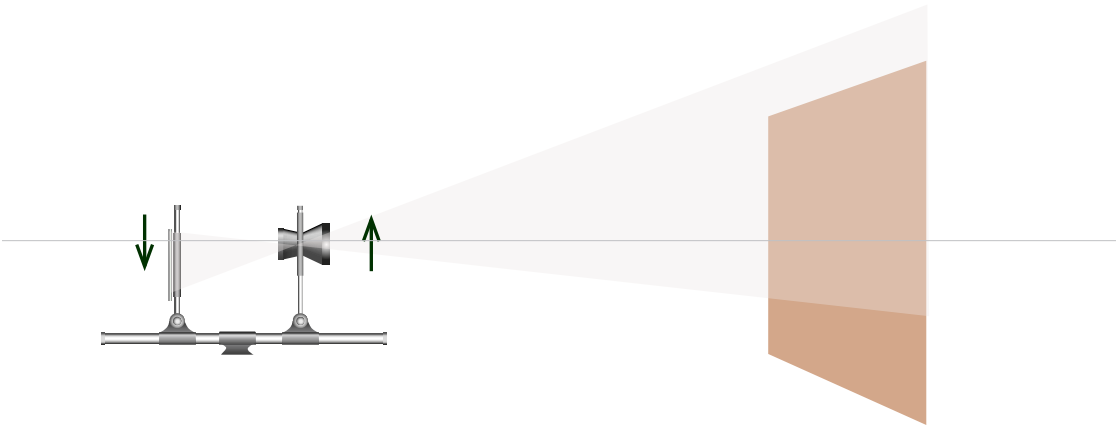
## Perspective Control

Let's get one thing straight right away. Perspective with a view camera is controlled exactly the same way as it is with any other camera—by moving the camera closer or farther from your subject. When you move closer, your image gets larger. To include that larger image at the same image size you need a shorter, wider angle lens. When you move farther away, your image gets smaller, so you need a longer, narrower angle lens. That choice, whether to see your subject from close or far, is the primary means of controlling perspective.

In addition to this primary means of controlling perspective, a view camera's tilts and swings give it the ability to correct or exaggerate the perspective at a given camera position by *displacing* the lens's image—up or down, side to side, so that you can use a part of the image that is not centered on the lens's axis. The most common of these corrections is to straighten lines that converge because the film plane is not parallel to the subject, a routine task in architectural and product photography. All cameras will render parallel lines parallel when the film plane is parallel to the subject plane.



You know by experience that all cameras will render those lines as converging when the back is not parallel, such as when you point your camera up to include the top of a building. A view camera permits you to keep the film plane parallel to your subject while also *pointing the camera up*, using the rise of the front or the fall of the back. You can displace the image in any direction, but only within the limitations of your lens's coverage, your camera's movements, and the flexibility of your bellows. For short lenses with wide coverage, a *bag bellows* is useful.



Front Rise/Back Fall

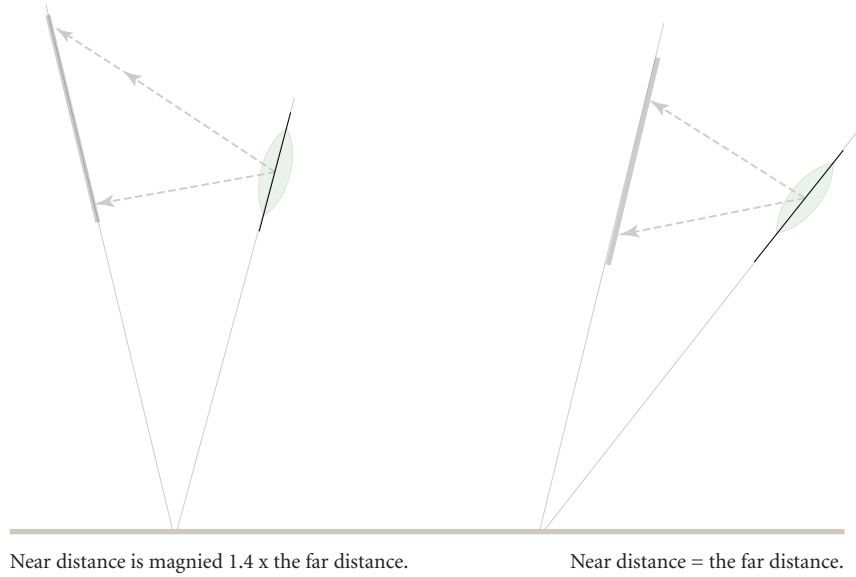


Front Fall/Back Rise



No correction

By pushing this principle in the opposite direction, you can exaggerate the perspective effect between near subjects and far. Because of the fact that focusing on nearer objects also magnifies them, (the distance from lens to film plane increases) making focus corrections with the back of the camera instead of the front magnifies near subjects and reduces far subjects in size. The same focus correction with the lens does not change the apparent perspective because near and far objects retain their relative distances from the lens:



Hard back tilt to exaggerate foreground



Front tilt to preserve the size of the distant trees and formations