
CRONOS
THE NEW DAWN®
THE ART OF SEEING
PHOTO MODE GUIDE

PHOTO MODE GUIDE

In Cronos, it's easy to pass by things that deserve a second look: towering architecture, abandoned interiors, traces of lives once lived, and strange details hidden in the environment.

Photo Mode invites you to stop, look closer, and take a snapshot of this world from your own perspective.

This guide will help you turn ordinary screenshots into thoughtful photographs that capture the distinctive aesthetic of Cronos.



CHAPTER 01

THE ART OF SEEING

SCREENSHOT OR PHOTOGRAPH?

A screenshot records whatever happens to be on screen. A photograph begins with a decision: what belongs in the frame, and where should the viewer look?

Study the same scene from a few different angles. Moving the camera can reveal the scale of a building, separate the Traveler from the background, or change the mood entirely.

Often, the difference lies in small adjustments: a step to the side, a lower camera, a tighter crop. It doesn't take much to make a familiar scene feel entirely new.



GAMEPLAY VIEW



BETTER COMPOSITION / FINAL PHOTOGRAPH

PHOTOGRAPHER'S TIP

Before saving your shot, try at least three camera positions. Your first angle is rarely your strongest.

START WITH AN IDEA

What are you really trying to photograph? A lone Traveler standing beneath towering structures? An enemy emerging from the dark? A detail in an abandoned room that caught your eye?

Answer that question before touching the camera.

If the feeling you're going for is one of isolation, allow plenty of empty space in the frame. Suggest danger with shadow. Emphasize monumental architecture by looking up from a low angle.

The idea doesn't have to be elaborate. You just need to know what feeling you want to evoke with your image.



SCALE



DANGER

PHOTOGRAPHER'S TIP

Try describing your idea in a single word: isolation, danger, scale, mystery. It makes your framing decisions much easier.



CHAPTER 02

CAMERA AND COMPOSITION

CHANGE YOUR POINT OF VIEW

The gameplay camera is built to help you move and fight. It isn't necessarily the best angle to take a photograph from.

Lower the camera and a building might suddenly feel immense. Watch the Traveler from above, and the figure may seem smaller and more vulnerable. Meanwhile, a camera at head height gives you a more natural sense of proportion.

Don't settle for one viewpoint. Changing the height and angle is often all it takes to discover something new in a familiar scene.





PHOTOGRAPHER'S TIP

Move sideways, too. A small shift is often enough to separate objects that overlap in the frame.

THE RULE OF THIRDS

Imagine two vertical and two horizontal lines dividing your image into nine equal sections.
Where those lines intersect is often a good place for your subject.

This simple arrangement gives the composition balance while also leaving room for the surrounding world. Want to capture the Traveler looking into the distance? Leave more space in front of the character than behind. The viewer's eye will naturally follow that direction.

The rule of thirds isn't a law. Just think of it as a reliable place to begin.

PHOTOGRAPHER'S TIP

Watch the edges of your frame. A carelessly cropped object can spoil an otherwise thoughtful composition.



SYMMETRY AND CENTERING

Sometimes the strongest place for your subject to be in is right in the middle.

Corridors, tunnels, monumental entrances, and repeated structures lend themselves to symmetrical compositions. Find the scene's central axis and line up the camera so that both sides fall into place.

In Cronos, this sense of geometric precision can be especially powerful. It makes the architecture feel imposing and ordered in an unsettling way, where a single unexpected detail can spoil the perfect symmetry.

PHOTOGRAPHER'S TIP

Precision matters with symmetry. Even a slight change in camera position can throw the whole composition off balance.



LEADING LINES AND NATURAL FRAMES

Look around. Wall edges, stairways, pipes, and structural beams are all lines you can use to build a composition.

The most useful ones lead the eye deeper into the picture - ideally towards your main subject.

Doorways, windows, and passages can also form natural frames. Shooting through them adds depth and can create the feeling that we're watching from somewhere hidden. You don't need to add anything to the scene. Just make better use of what's already there.

PHOTOGRAPHER'S TIP

Align the camera so that the architectural lines lead towards the Traveler. Notice how much easier the shot becomes to read.



THE POWER OF EMPTY SPACE

Not every inch of a photograph needs to be filled. Sometimes empty space is the strongest element in the frame.

Picture the Traveler as a tiny figure against an enormous, bare wall. It's the space around the character that conveys isolation and the overwhelming scale of the surroundings. Darkness works in much the same way. A large area of near-black can be unsettling even when there's no visible threat.

Emptiness isn't wasted space. It can say more about a scene than any extraneous details ever could.

PHOTOGRAPHER'S TIP

Place the character near the edge and leave most of the frame empty. Compare it to a more conventional, centered composition.





CHAPTER 03

CHARACTERS ARCHITECTURE AND DETAILS

SIX WAYS TO FRAME A CHARACTER

Camera distance changes the way we see a character.

A wide shot places the figure within the world. Move closer, and the silhouette, equipment, and smallest details start to matter more.

Photography and filmmaking call these different compositions shot sizes. Here are six worth knowing:

- **Extreme Wide Shot** - a tiny figure in a vast environment.
- **Wide Shot** - the character and the space around them.
- **Full Shot** - the complete figure, head to toe.
- **Medium Shot** - usually framed from the waist up.
- **Close-up** - the head, mask, or a specific feature.
- **Extreme Close-up** - a tight study of a small detail.



WIDE SHOT



MEDIUM SHOT

PHOTOGRAPHER'S TIP

Photograph the same character from far away, at mid-distance, and up close. Each image should tell you something different about them.

PHOTOGRAPHING ARCHITECTURE

Raw surfaces, massive buildings, and geometric structures are among the defining features of Cronos.
They deserve photographs of their own.

Look for symmetry, repeated patterns, and strong lines. A low camera position emphasizes a building's size; having the Traveler in the frame can give the structure a sense of scale.

Architectural photography rewards precision. Move the camera just a little and the lines and proportions shift, sometimes changing the whole character of the image.





PHOTOGRAPHER'S TIP

Don't force a character into every shot. If the architecture is compelling enough, let it take center stage.

THE STORY IN A DETAIL

You don't always need to show the whole object. Sometimes its smallest feature is the most interesting part.

A section of a suit, a marking on a device, worn metal, or the texture of a damaged wall can become a photograph in its own right.

Move closer and find what makes that detail distinctive. Pay attention to material, shape, and the way light falls across the surface. Side lighting is especially good at revealing texture and subtle imperfections.

You don't have to show everything. The right detail can be enough.



PHOTOGRAPHER'S TIP

Photograph the whole object first, then isolate a single distinctive detail. Which image holds your attention longer?



CHAPTER 04

PERSPECTIVE AND DEPTH

PERSPECTIVE AND FIELD OF VIEW

Field of view, or FOV, determines how much of the scene fits inside the frame.

A wide FOV takes in more of the environment. It's useful in cramped interiors and when photographing expansive architecture.

A narrower FOV excludes more of the surroundings, making it a good choice for portraits and details.

Remember: perspective comes from camera position. By changing FOV and adjusting your distance from the subject, you can dramatically alter how large the background appears in relation to it.



WIDE



NARROW

PHOTOGRAPHER'S TIP

If a wide FOV distorts the Traveler, narrow it and move the camera farther back while keeping the figure roughly the same size.

DEPTH OF FIELD: DIRECT THE EYE

In some photographs, almost everything looks sharp. In others, only the subject is clear while the world behind it fades softly out of focus. That's depth of field.

Shallow depth of field works beautifully for portraits and details, separating the subject from its surroundings. Greater depth of field suits wide compositions and architectural shots where you want the entire scene to remain legible. Above all, focus should be deliberate. It tells the viewer where to look first.

PHOTOGRAPHER'S TIP

Don't overdo the blurring effect. An extremely shallow depth of field can hide the details that give your picture its meaning.



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