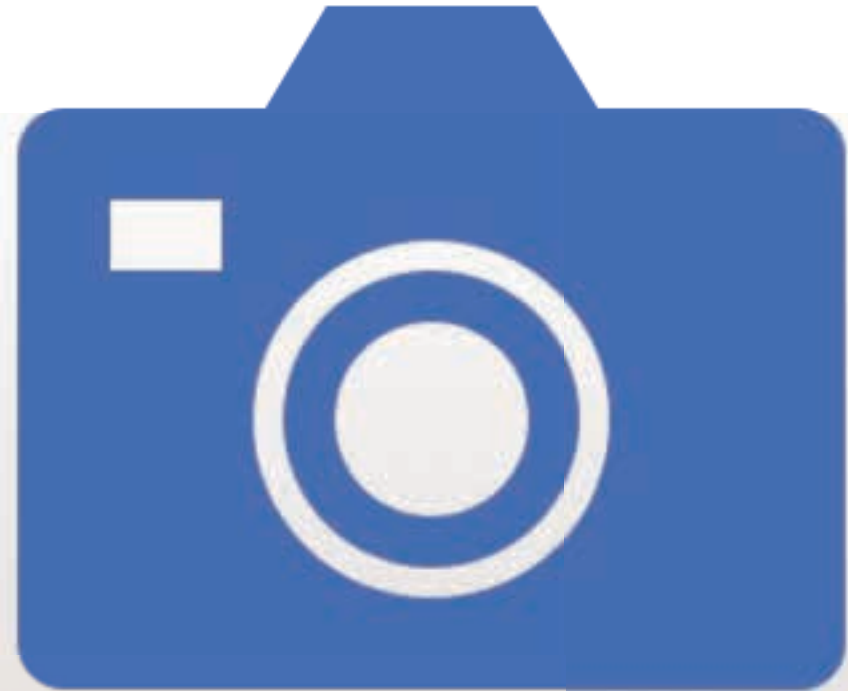


VISION & COMPOSITION

How do you organize what
is in your view finder?



The compositional elements that are used by all 2-dimensional art are some of your design tools for creativity in photography.

- 1. **Point of view**
- 2. Shape
- 3. Lines
- 4. Form
- 5. Texture
- 6. Vanishing Point
- 7. Repetition
- 8. **Rule of Thirds**
- 9. **Frame**
- 10. Light

You will be working with #'s 1, 8, and 9 this week.





Your job as a photographer is NOT to find new things that have never been photographed. Everything has been photographed.

But instead.....

Seek out new ways
of looking at things
that you are
familiar with.



Point-of-view: how are you looking at something, where are you standing, are you looking up, looking down, getting on the ground, getting up high. Be creative! The best point-of-view is not always at your eye height.



This might be your first impression of this object.....

.....but with a little creativity it can become a stronger image.



In the image on the right there are shapes (triangles), form (you can see that the post is 3-dimensional), and because of the low **Point-of-view** the fence post looks larger and important, and it is not overlapping with anything in the background.

This technique is also effective if you want to separate the foreground from the background. You can put your subject up into the sky so that there is no distracting background.



This picture is about the entire view; flowers, ocean, island, and sky.



By scooching down you can put the Lily's up into the sky. This picture is about the flowers.

From a low **Point-of-view** your subject can look larger than the objects behind it. The picture below on the right illustrates the man larger than the silo.

Another option when you get low is to look straight out at something rather than looking up. I call this an “**ants eye view**”. Observe how this **Point-of-view** still makes the cat look large.



And when we talk about **Framing**, we are referring to the edges of your viewfinder frame. Notice how the cat goes beyond the edges. It creates a bit of tension as if the cat is too large to fit, and coincidentally, at the same time supporting the **Point-of-view** intention of making the cat look larger.

Change your Point-of-view to being from up high looking down and the opposite happens. Your subject will look smaller than real life. Vertical object become foreshortened and look miniature. And sometimes the graphic design possibilities are a surprise. Look how the cat is framed by a 'V', and the parking lot spaces become the structure of the left side of the image.



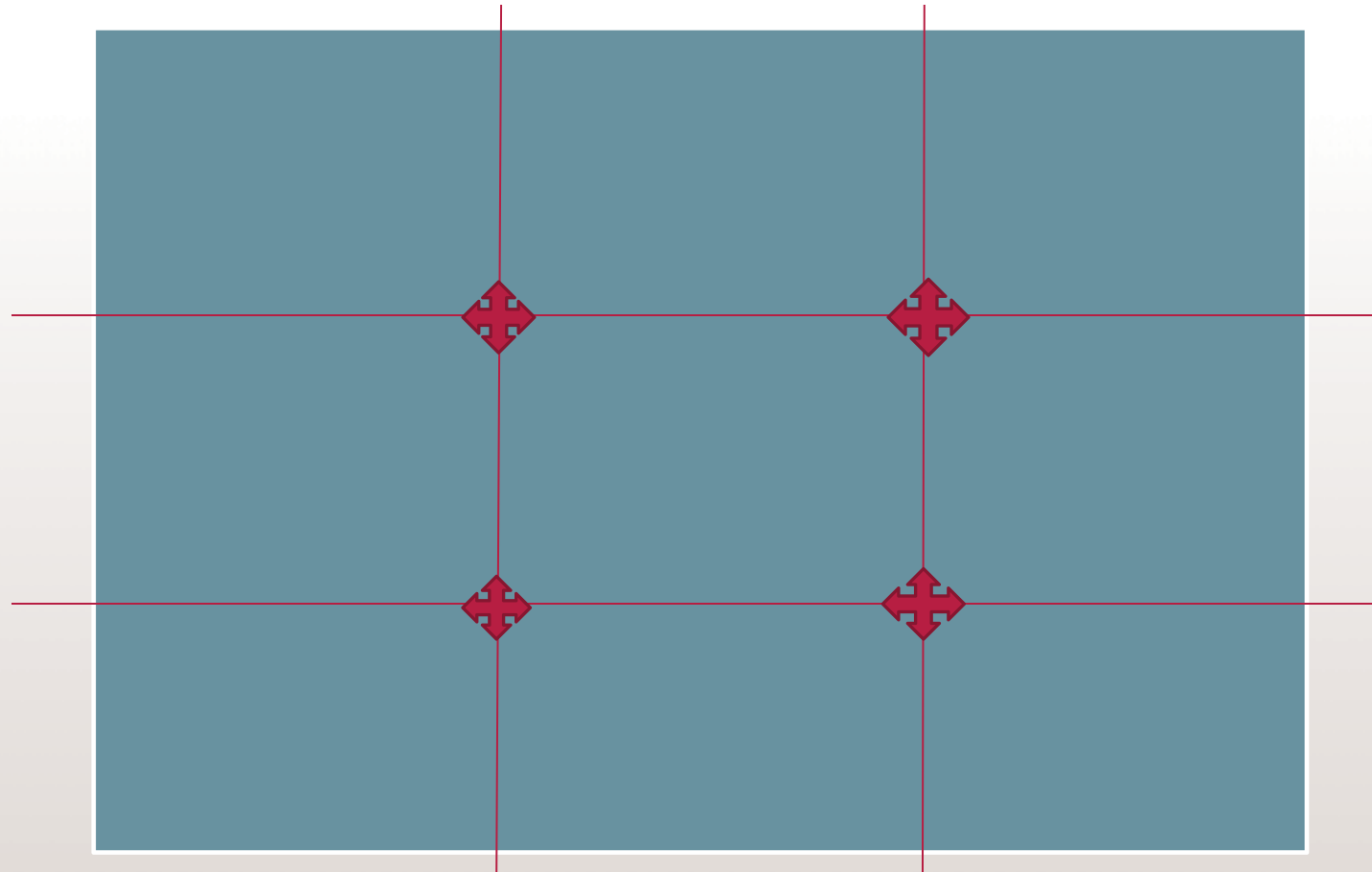
This is an image that I shot in Venice, Italy. I was standing on a bridge over one of the canals. I saw the gondola coming from down the canal. I positioned myself on the side of the bridge to capture it as it was coming out from under the bridge. I focused on the water, set my exposure controls, and I waited. I had a fraction of a second to make this image.



I did not have time to predict that the reflection of the water was going to look like the design in the blanket, or that the circle of the hat would play against the stripes of the shirt. This image is all about the graphic qualities with a human element mixed in.

As photographers we are always looking for a composition that 'feels' right. What we are looking for is a balance. If there is no balance then we feel uncomfortable and have a hard time viewing the image. This balance, however, does not have to be symmetrical.

The **Rule-of-thirds** states that if you divide your frame into a grid of 9 spaces and if you line up your important information on those lines then you will almost always have a pleasing composition.



This is a way of achieving an asymmetric balance (non-centered balance). And, if you can place a main part of your scene or subject where these lines intersect, called the sweet spot (), it will be an even stronger composition.

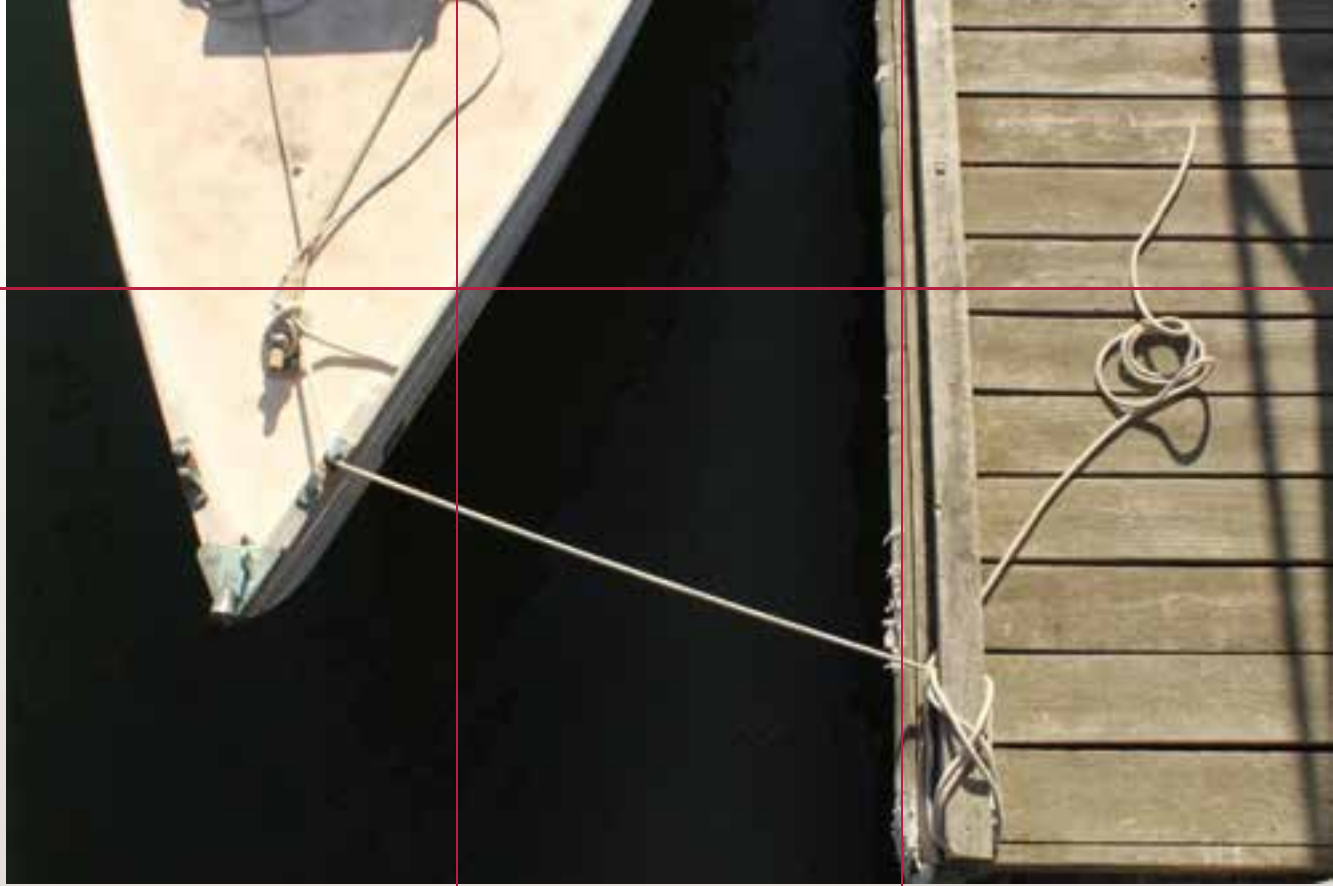
You only have to use one or two of the lines or compartments and not the whole grid all the time.

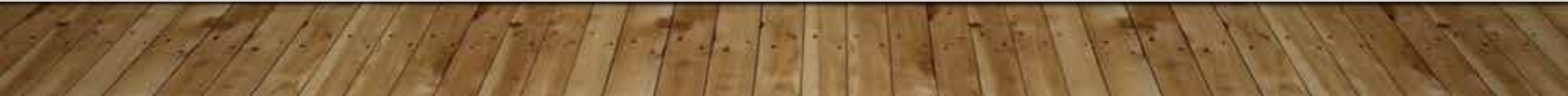


Even though the fountain is centered the primary subject is on the side, landing right on a Rule-of-thirds line. The edge of the fountain lands on the lower thirds line, too.

But here each object takes up one of the 3rds compartments while the flower almost lands on the intersection.







With all this talk about using the Rule-of-thirds, lets not lose sight of the fact that there are times when you do want to center your subject, especially when you have a scene that is symmetrical.

The difference between a trained eye and an amateur eye is that the latter always centers and never looks for another Point-of-view or framing option.

While this image is centered from right to left, the photographer was creative with their **Point-of-view**, looking downward, and filling the **Frame** with the object, putting the corral at the top, and using the edges of the **Frame**, with this I mean that our eyes go to the edges because there is something bringing us there.





Take another look at this image. The frame is filled with information, but very cleanly, and well organized. The photographer uses the edge of the frame by placing the man's feet right on the edge as if he is standing on the edge of the picture. And the man happens to be centered.

An amateur photographer might have placed his face dead-center in the viewfinder and everything that makes this image successful would not be there.

Note: One of the reasons that many people center their subject so often is that in many cameras the focus point is in the center. There is nothing mechanical to encourage using other areas of the frame. Some cameras do have a grid that can be turned on, and smart phones have a grid, again you need to turn it on in Settings. On the smart phone, the grid's purpose is to help you make your images straight since you hold the phone out in front of you. But ultimately, we need to learn to pay attention to the entire viewfinder and make our composition choices with intention and creativity.



To help you to see the difference, none of these images use the edges of the frame. But some of them are successful on other merits, though.





All of these images use the edges of the frame.



Vision Assignment: Point-of-view, Rule-of-thirds, & Framing

(This assignment is also included in your Course Content Vision #1 Module)

Objectives:

It is important to realize that your first shot of a scene is not necessarily going to be your best, or `the shot`. In order to find `the shot` you must explore your scene or subject. You need to move around it to find the best angle. Pay attention to the background. And often times, move in closer. I like to think of it as a dance. It is not a static experience.

This assignment is to help you practice the compositional elements Point-of-view, Rule-of-thirds, and Framing that was just covered in this lesson. Try to keep these in mind when you are shooting. The method of photographing that is listed below can be used at any time to fully explore your subject, and it is highly recommended to be used at all times.

You will find an illustration of this shooting assignment after the assignment description.

Requirements:

You will carry out the procedure described below on 4 different scenes or objects. You will be making 8 images for each subject, no more, no less. **Do not try to over think this, and don't try to pre-consider where or what to photograph. Go out and look around. When you find something, you start there.**

1. Make a picture of your subject or scene as you would normally do.
2. Turn you camera 90 degrees and make another image. (Vertical to horizontal or horizontal to vertical.)
3. Recompose so that your subject is at one edge of your frame.
4. Now recompose again so that your subject is at another edge of your frame.
5. Move in close to the subject so that it must be recomposed in your frame.
6. 7. & 8. Move in closer and find three significant details from within the original picture.

TIP: When changing your Point-of-view, look in your viewfinder to see what is happening in the frame. What becomes included when you put your subject to one side as opposed to another side?

Here is an example of a student's results for this assignment. (Continued on the next page, too.)



These are the 1st four of the eight, from left to right.

#1- your first impression of your scene. This is a fairly nice shot, centered with the two bushes on either side.

#2 – you will turn your camera 90 degrees and see how your view looks now.

#3- place your subject on one edge of your frame. You have 4 edges to work with here.

#4 – Choose another edge

Here are the rest of the 8.....



From left to right.

#5 – move in closer

#6, 7, & 8 – move in closer again to photograph three significant details in your original shot (#1)

#6 – is the most creative shot by showing the monument through the reflection. The camera is pointing slightly downward, we can read the text, the image is filled with information.

#7 – notice how intentionally he set up the wrought iron fence to line up with the monument, corner on corner. This one shows the least amount of area around the monument.

This time we read from top to bottom, left to right. Follow along by reading your instructions.



This slide and the next, I'm only showing you a few images from each series of 8's.





Have fun exploring some of the concepts of composition; Point-of-view, Rule-of-thirds, & Framing.



-
- *Pay close attention to your frame and consider what you are including and what you are excluding. Look around through your viewfinder.*
 - *Your goal is to make an image that feels balanced.*