

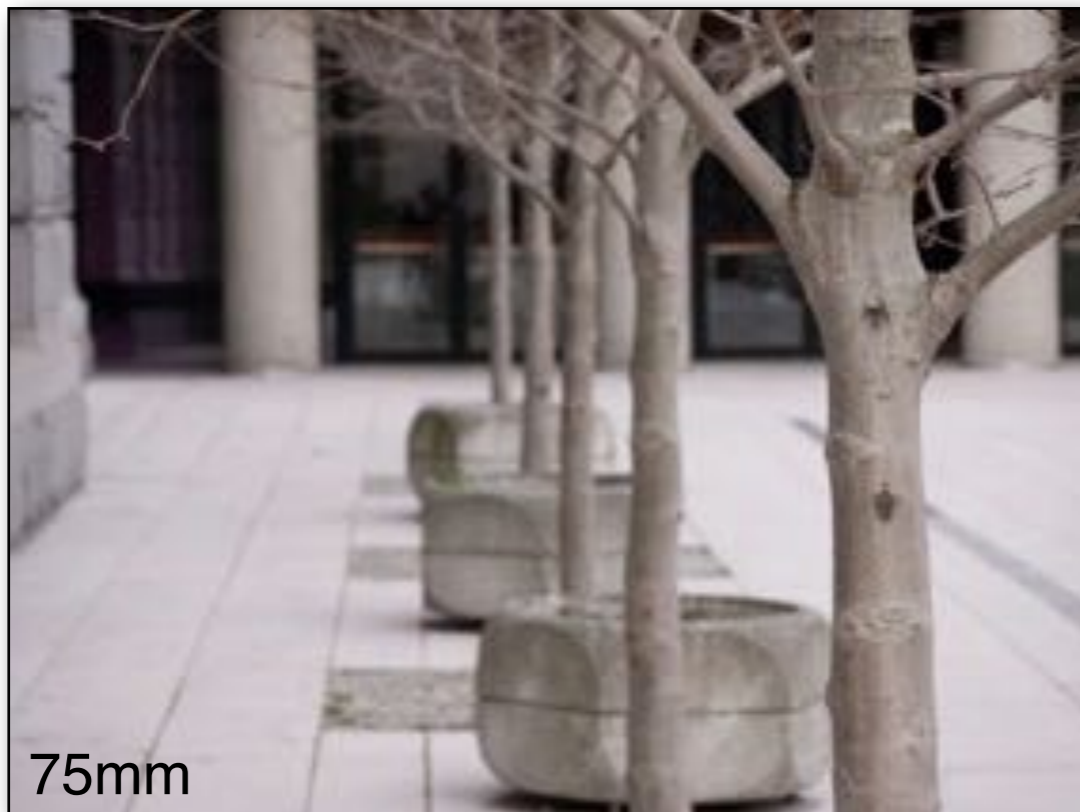
Intro to Photography

Ross den Otter
Session 6



Building an Image

Lens	Angle of View/ Perspective
Framing	Pattern and Repetition
Rule of Thirds	Shapes
Leading Lines	Contrast
Depth	Colour
Simplicity	Texture
Positive and Negative Space	Breaking the Rules
Avoiding Mergers	Telling a Story

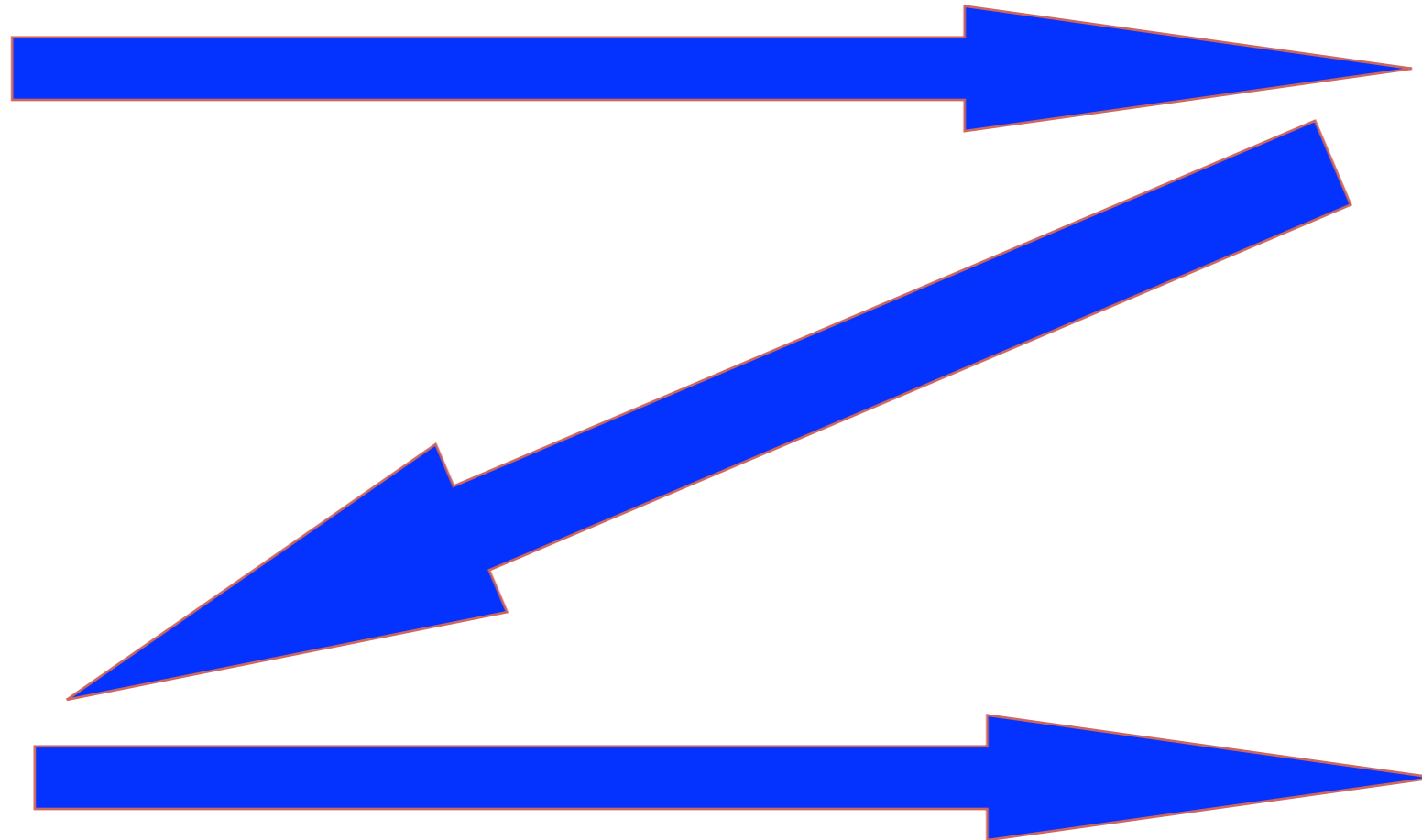


We choose our focal length to determine our field of view, to isolate our subject, or to put it in context.



...and our camera to subject distance changes the subject's relationship within the context of the scene; it changes the perspective.

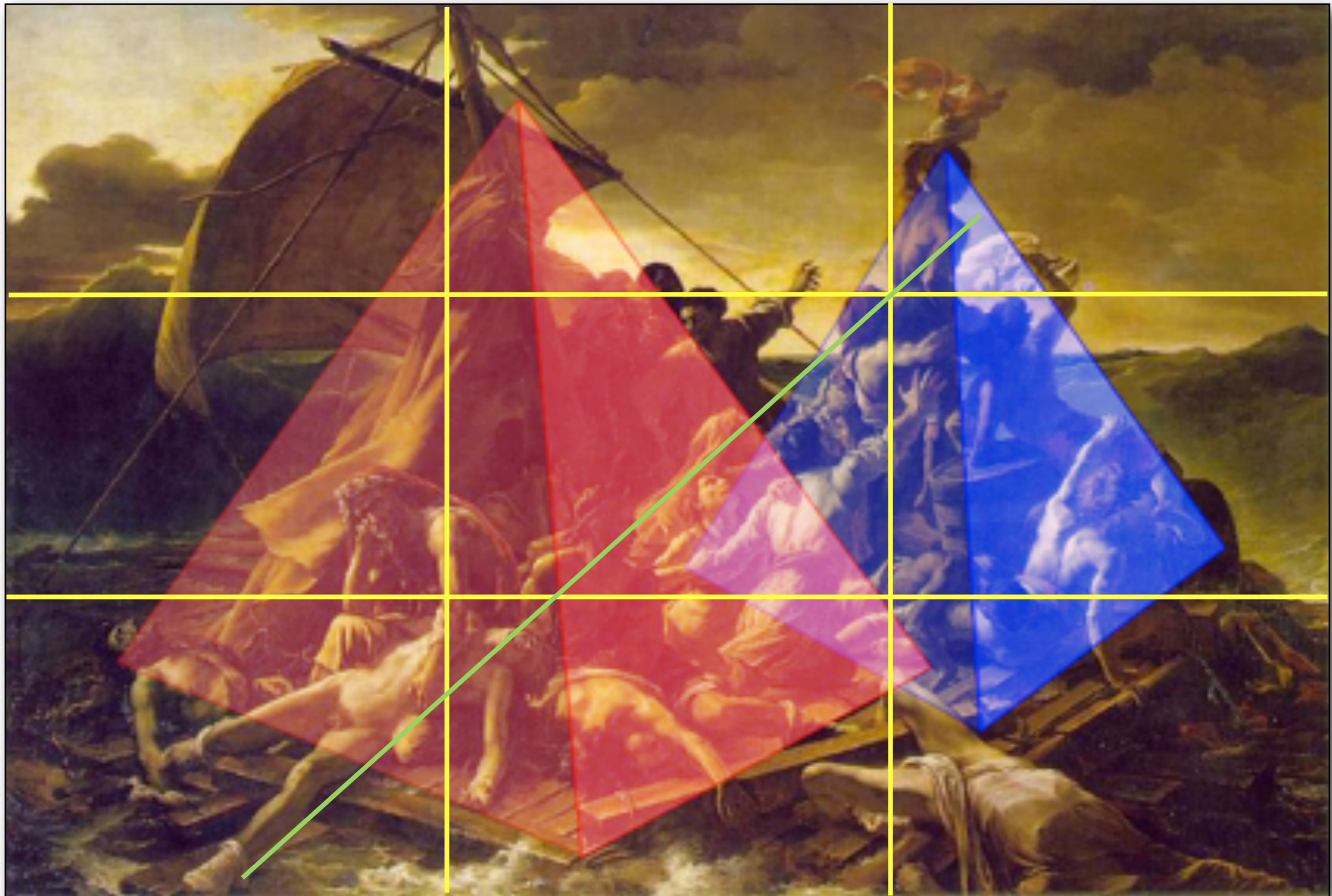
Reading an Image



Images are not read like text. We rely on visual indicators within the frame of the photograph to help direct our eye around the frame. Good photographic composition requires an understanding of several key rules.



A challenging painting to view, the greater than life size “The Raft of the Medusa” by Théodore Géricault painted in french high romantic style is a fantastic example of classic compositional rules. It hangs in The Louvre in Paris, France.



The peaks of interest fall on rule of thirds, there's a strong leading line running diagonally from the lower left corner to the action of the survivors at the apex of the blue pyramid. The wave to the left of the makeshift sail, threatening to topple the craft cuts the top third. The sail counterbalanced by the cloth held by the survivors. Quite classically perfect, finished in 1819 just 20 years before the invention of photography in 1839 in France with the Daguerreotype.



Autofocus Modes and Auto Focus Lock

Moving the subject away from the center portion of your frame will help you to make better compositions.

Photographs that have subjects only in the center portion of the frame form stagnant images. Moving horizons & verticals from the middle point will help you break your frame up into thirds, or creating intersecting lines in your frame which will introduce new options for to place the subject, creating better compositions.

The rule of thirds can be taken further by using the concepts of the Golden Triangle and the Golden Spiral (Fibonacci sequence of numbers) to make more dynamic compositions.

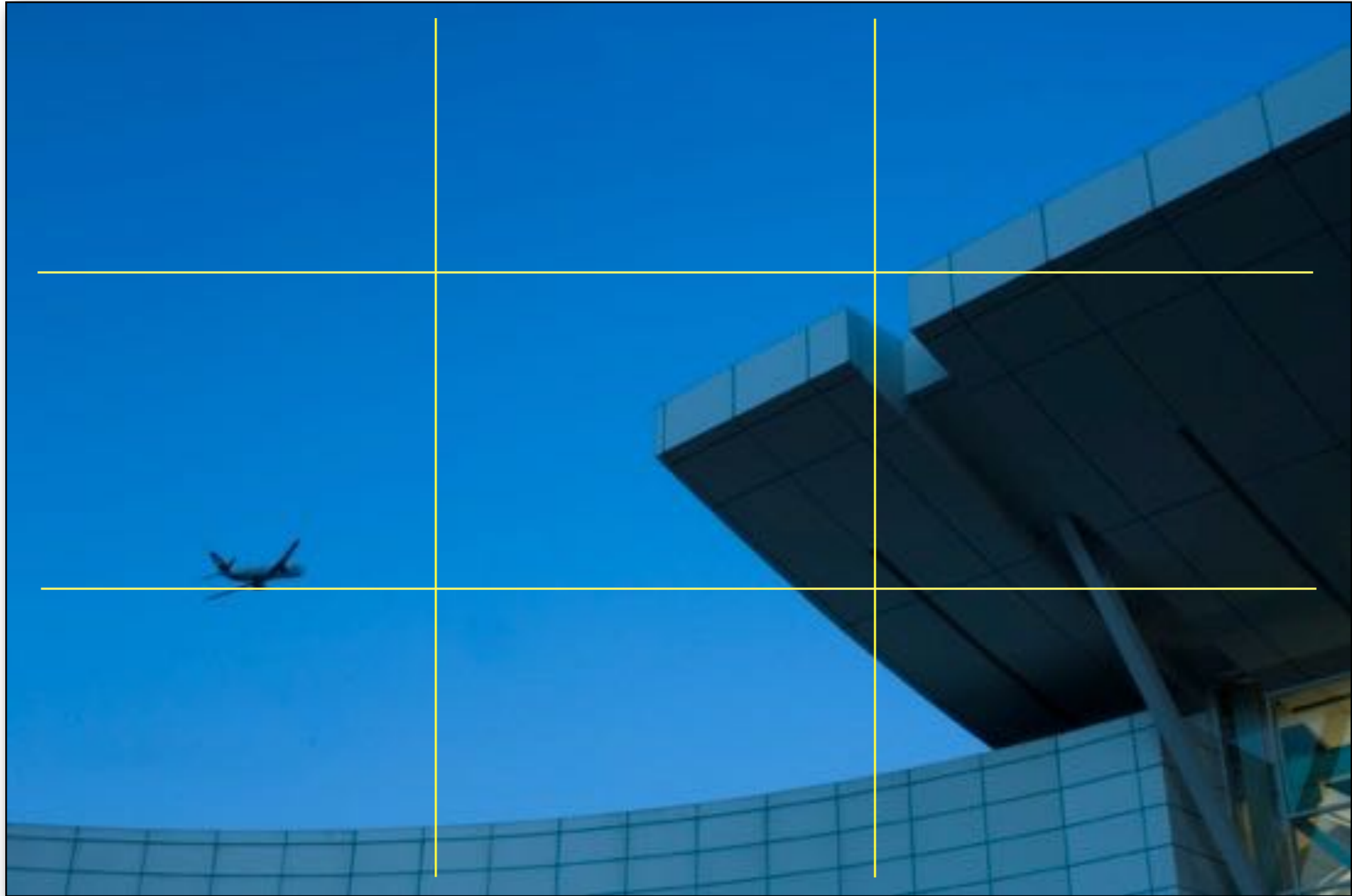
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Rule of Thirds



Imaginary lines are drawn dividing the image into thirds both horizontally and vertically. You place important elements of your composition where these lines intersect.

Rule of Thirds



Rule of Thirds



Rule of Thirds



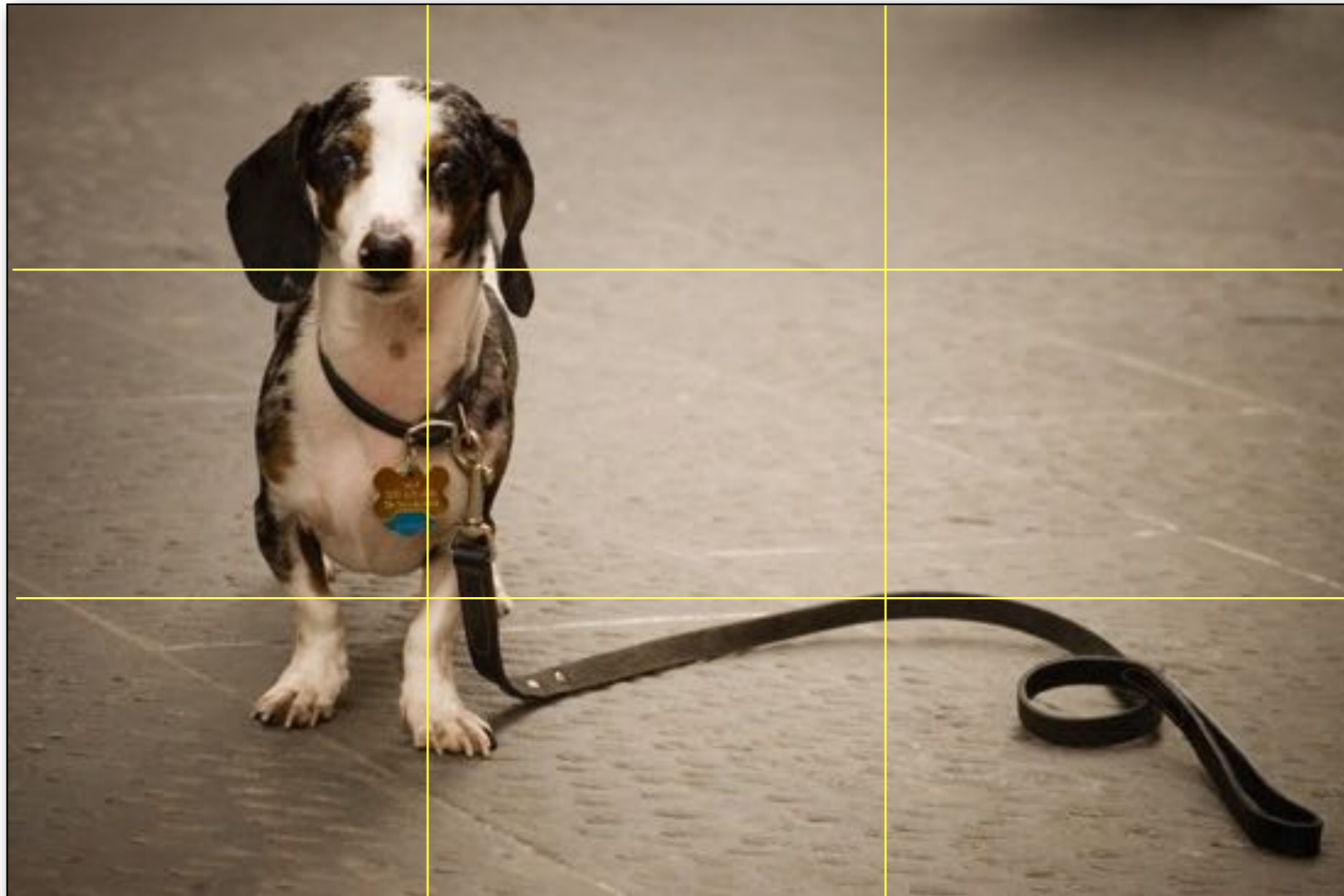
Rule of Thirds



Rule of Thirds



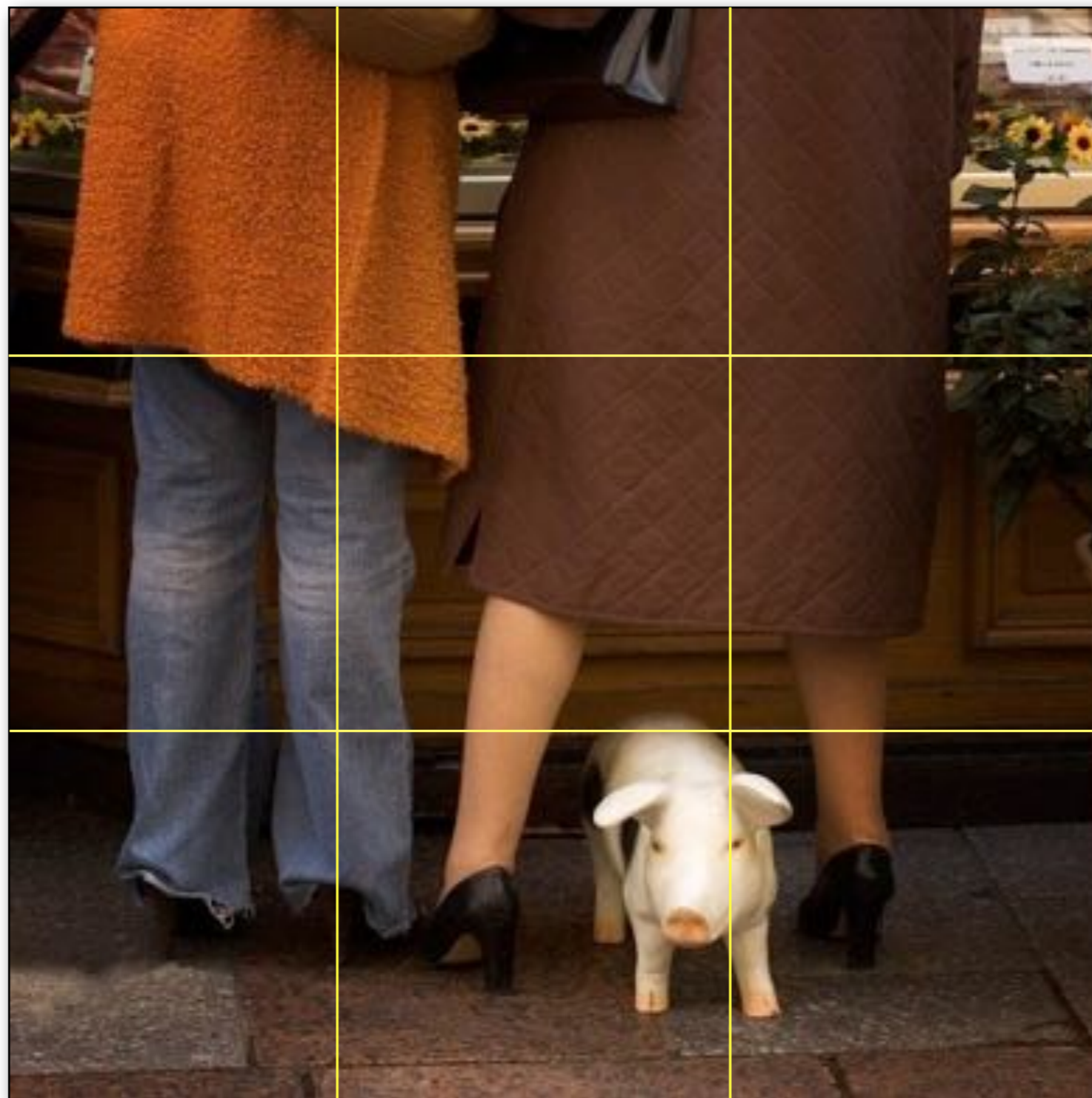
Rule of Thirds



Rule of Thirds



Rule of Thirds



Rule of Thirds



Leading Lines

Lines can help to draw your viewer's eye to the center of attention.

Lines can help to move the viewer's eye around the frame and into the frame.

Leading lines can create depth in your photograph, giving the eye a point to enter into the photograph.

Leading lines placed at a corner of the frame is a very strong compositional tool.

Sometimes it is a matter of choosing the right angle or point of view to make leading lines lead into the picture. Starting a leading line from the corner of your picture will often improve composition.



Leading Lines

Patterns and leading lines draw your eye across this composition of Tuscan fields in Pienza Italy.

Leading Lines





Leading Lines



Leading Lines

Diagonal Lines



Diagonal Lines





Leading Space

Lead space is the space in front of your subject that justifies a direction of movement; like the space in front of the statue above.



Orientation

This scene could also be a vertical, where the diagonal leading line of his body becomes the primary compositional element.

The “S” Curve



In contrast to straight lines, the “s” curve is one of the more pleasing and graceful lines to incorporate into your photographs.



The Super Duper “S” Curve

There is no Super Duper “S” curve.

foreground, mid-ground, background

Scale

In order to communicate the physical size of a subject we often include another element of a known size to act as a reference point for the main subject.

Perspective and distance between the two elements within the frame can effect the apparent size and scale of the subject(s).

Scale



Scale



Depth

Adding depth to your photographs is very important.

Photographs are 2 dimensional objects we want our viewers to enter into the photograph as if it were 3 dimensions.

Consider the **foreground**, **mid-ground** and **background** of your image. Be aware of what is in your frame and try to compose the shot to draw the viewer 'into' the shot.



Foreground
Mid-ground
Background
and a bold
Leading line



Foreground,
Mid-ground,
Background



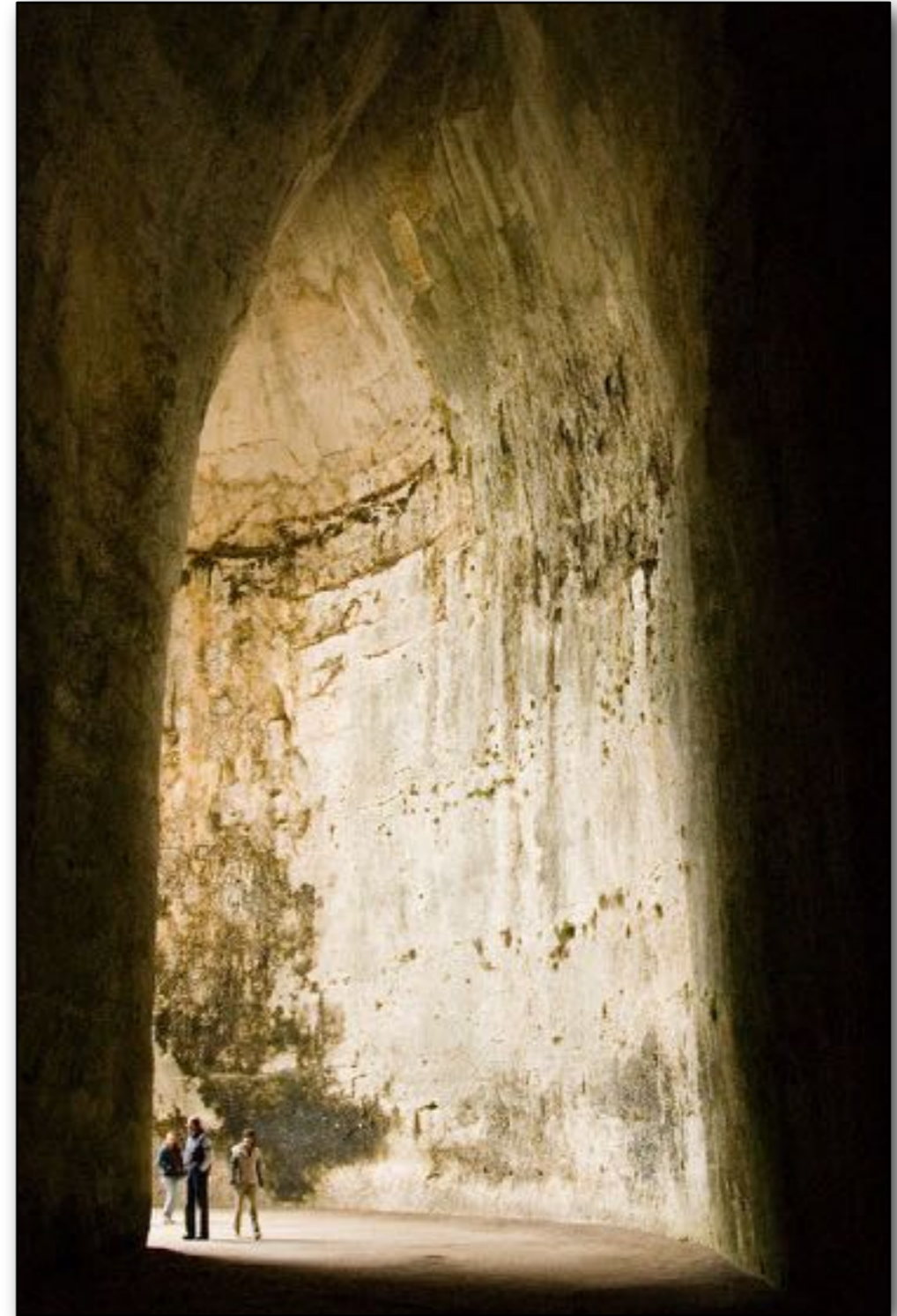
Foreground,
Mid-ground,
Background

Framing

Using man made or natural features to frame your pictures is a great way to tighten up the overall composition, get rid of annoying details and direct attention towards your main subject.

All sorts of things can be used as frames: archways, door and window openings, a hole in a wall, a gap in dense foliage or between trees, the overhanging branches of a tree, bridges, even the play of shadow on a scene.

Framing Your Images



Framing with counterbalancing elements

When following a rule of thirds composition, having a counterbalancing element in the frame that fills the void of the off-centre composition can add interest and a framing element.



Simplicity

Compose your picture and fill the frame so that it contains only the visual information you want in the photo. Extra information can confuse or distract your viewer.

Be 100% responsible for everything that is in your frame!

If desired, use the background to share the emphasis with the main subject by following the rule of thirds. Be careful, though, because busy backgrounds can compete with your subject, so keep the background plain and simple

Sometimes working in black and white will simplify the compositional process. By eliminating the distraction of colour from the scene we can focus on the form of the elements.



This photo is a jumbled mess in colour or black and white.



In the photo on the left, by changing the orientation from horizontal to vertical and moving closer to the trees, most of the distracting elements have been excluded from the frame. Through the use of shallow depth of field the eye is drawn to the trunk on the left becomes the focus through the receding composition.



Moving in closer and cropping out distractions makes a more simple image.



The panoramic format works with certain views



When you look at a scene, look for the smaller vignettes within it.

Positive and Negative Space

Forms and shapes can be thought of as **positive or negative**.

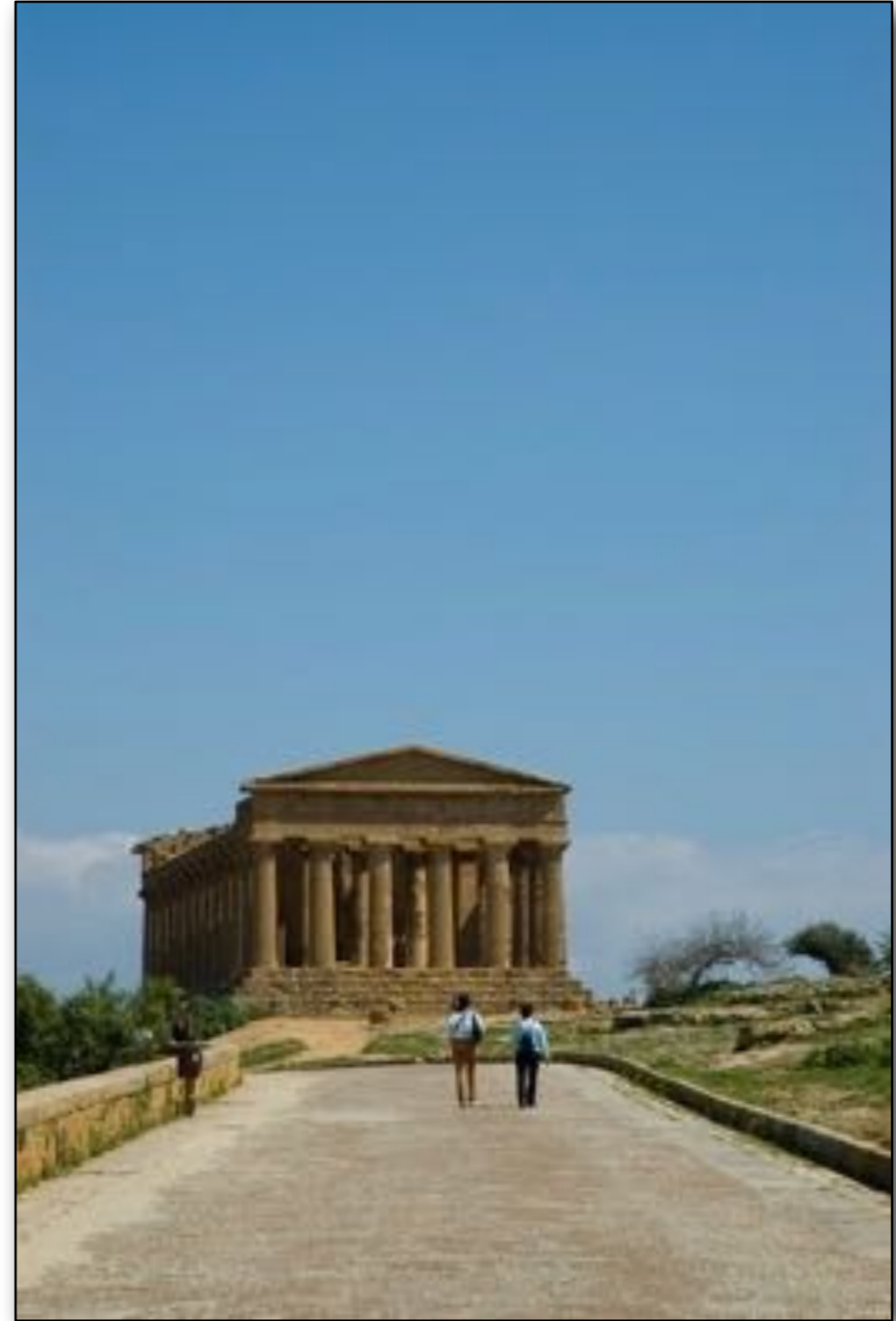
In a two dimensional composition, the objects constitute the positive forms, while the background is the negative space. For beginning art and design students, effective use of negative space is often an especially important concept to be mastered.

The effective placement of objects in relation to the surrounding negative space is essential for communicating the shape of the subject to the viewer.

Shape and Space



Shape and Space



Shape and Space

David Burdeny

Shape and Space

Danny Singer

Avoiding Mergers

Be aware of all the elements and objects in your frame. You may not be concentrating on the trees or the telephone poles in the background and this mistake may cause for different readings of your photo.

We don't want things 'growing' out of our subjects head.

Additionally, similar colours may merge or blend with your subject causing the shape, size, or ability to recognize the subject to be compromised.

Use light or a contrasting colour in the background to create separation for your subject.

Avoiding Mergers



Avoiding Mergers



Avoiding Mergers



Avoiding Mergers



Contrast

The viewer's eye will always go to the area of greatest contrast, it is one of our strongest visual clues.

By composing your image so that your subject is in contrast to the environment or background, the subject will have more impact and be more obvious.

Contrast can be shown many ways:

Sharp vs. blurry = depth of field

Rough vs. smooth = contrast of texture

Curved vs. straight = contrast of shape

Brightly lit vs. dimly lit = contrast of lighting

Red vs. green = contrast of colour

Old vs. new = contrast of nature



Contrast

form

texture

colour

Contrast



Contrast



Contrast



Contrast

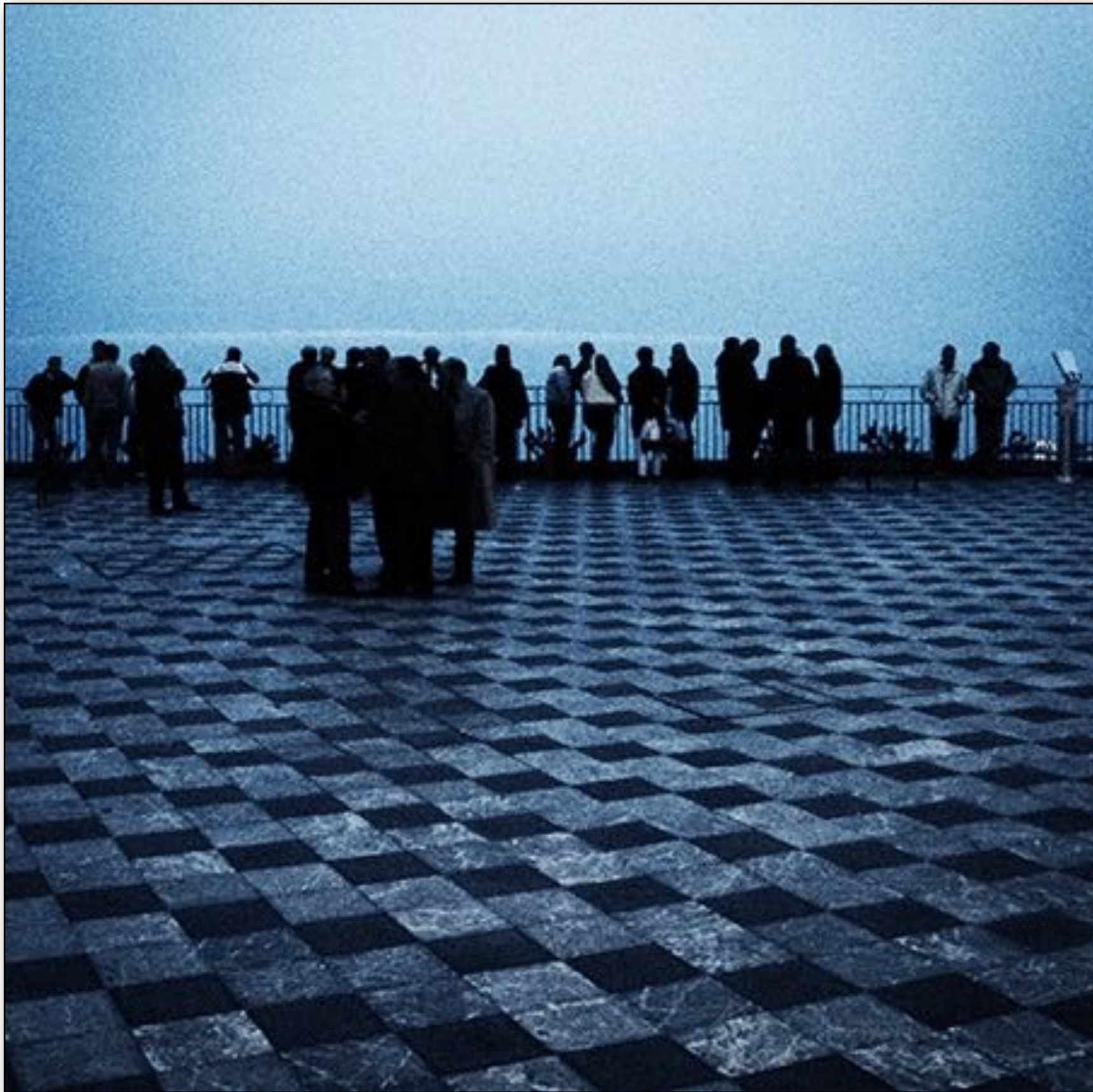


Repetition

In photography repetition of similar shapes or objects sets up a rhythm that makes the reading of the images easier and more enjoyable.

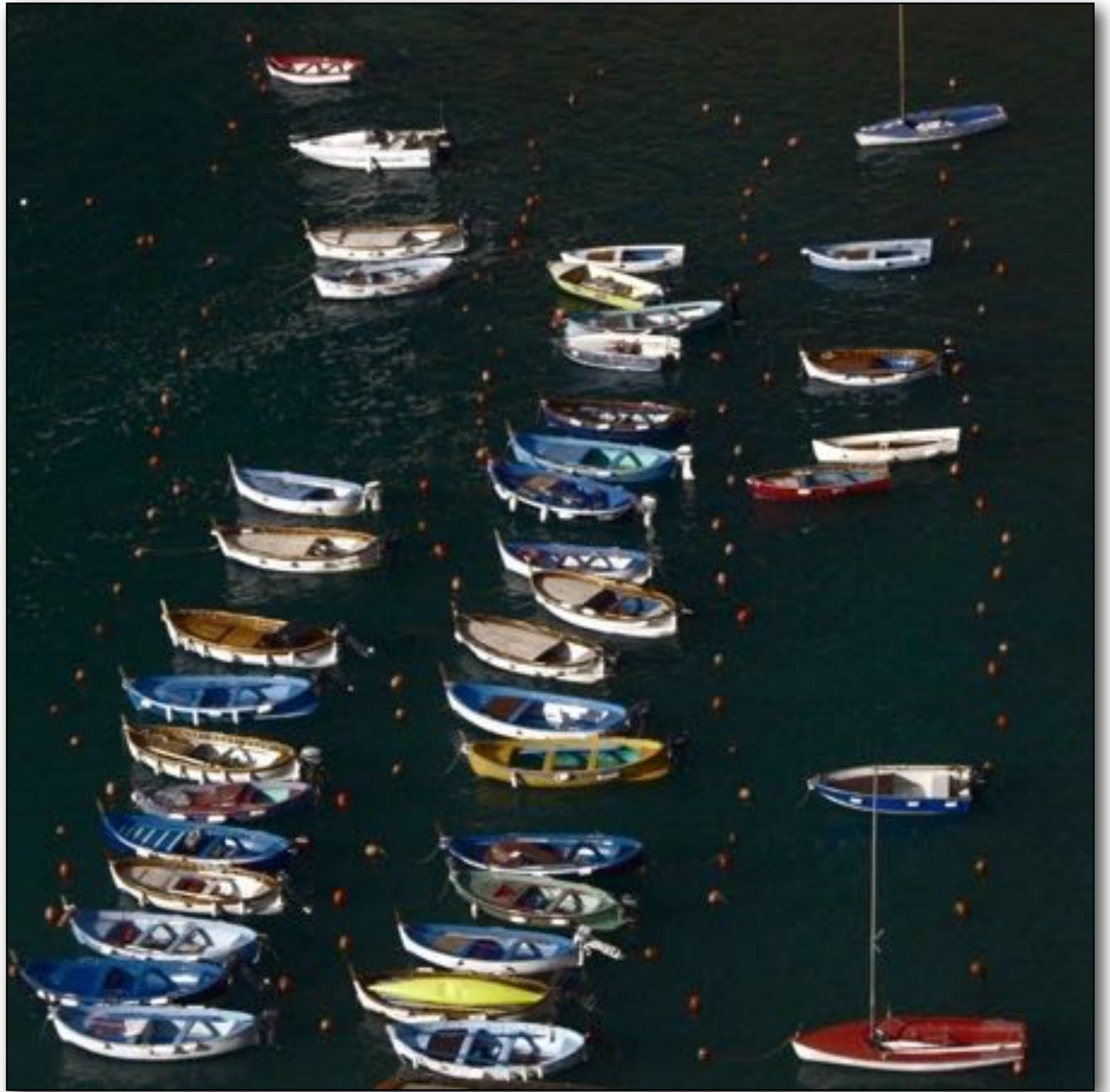
Our eyes inherently like rhythmic patterns, we struggle to find them in chaotic photographs, so by intentionally photographing them in a certain way will make this 'organization of information' easier for the viewer.

Repetition of shape and colour can reinforce the subject to the viewer. Strong repetition of shape and texture can become a pattern or background.



Repetition
foreground
mid-ground
background

Repetition



Repetition





Repetition

Point of View

There is no law that says all pictures have to be taken from eye level and straight on. By taking a picture from a different angle, you can produce a totally new feeling, mood or effect.

The worm's eye view can be pretty interesting. By lying down on your stomach, you can get flowers in the foreground to frame your subject. If you are taking pictures of small children or pets, getting the camera down on their level can improve results.

You can also avoid cluttered or ugly background by changing your point of view.

Climbing up on things and looking down from a high point of view offers lots of different opportunities.

Changing perspective often changes distortion, especially with wide angle lenses or extreme up or down angles.



Point of View

Point of view

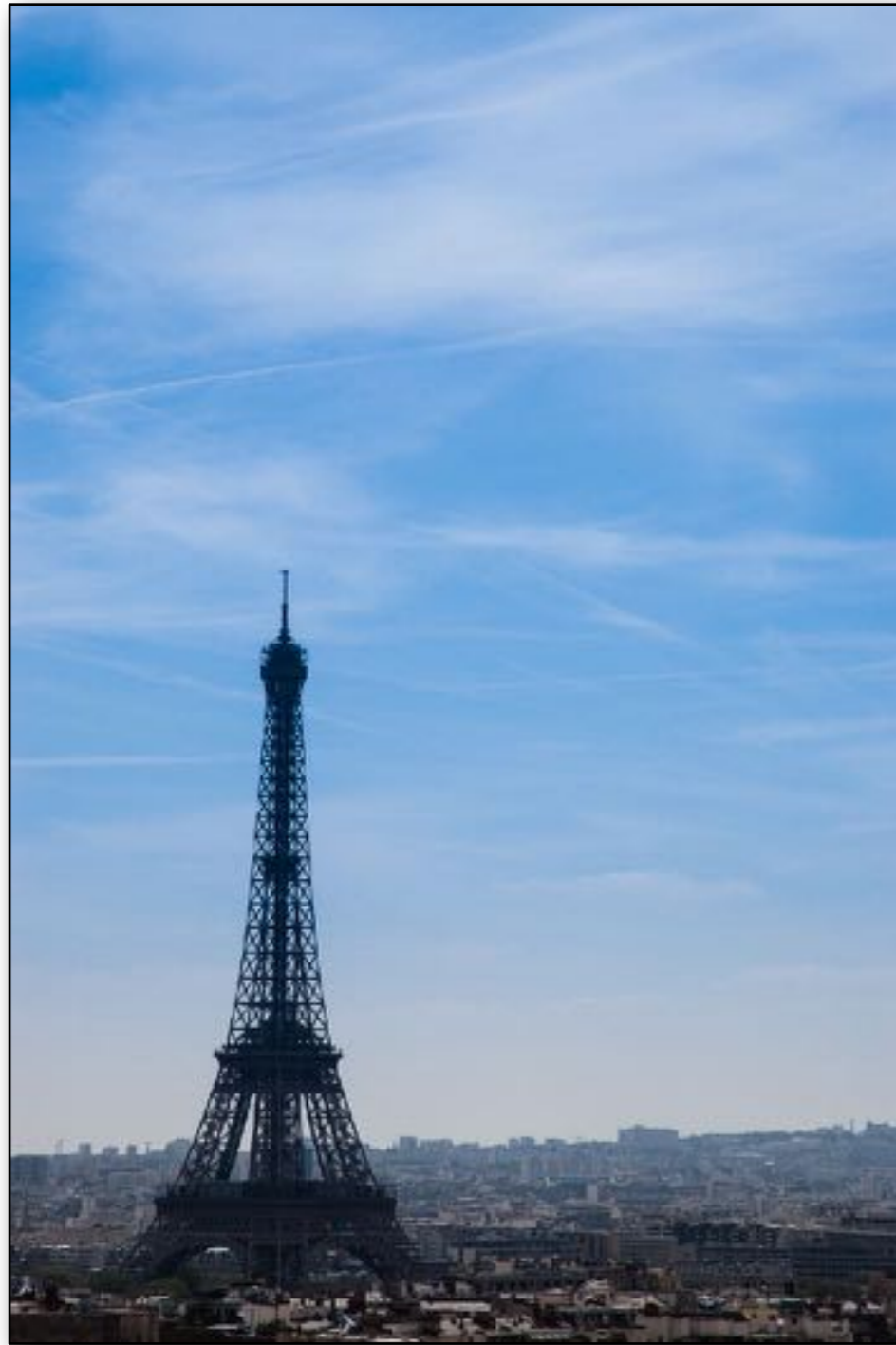
This image has a lack of focus, distracting background and objects cutting through the subject's head.

Point of View



By changing the point of view, the right photo shows a more balanced composition with a clearer focus on what the subject is. The silhouette is graphic. It follows rule of thirds and the simplified background is less distracting to the eye.

Point of View



Point of View



Point of View



Point of View

Alejandro Cartagena

Colour

It is a well known fact that colour images affect us differently than black and white images. Colour can not only be used for compositional appeal, but it can also influence the way that we feel about a certain picture.

Be aware of the colours contained in your image as well as the overall tone of your images. This will also influence the reading of the image.



Colour contrast

Similar in textures, the colour defines the shape.



Colour contrast

Similar in textures, the colour defines the shape.



Colour contrast

Essentially a monochrome image with a splash of colour.



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Not every photo works in black and white.





Tonal weight

The terra cotta pot and the tree are highlighted by their colour and tonal weight in a primarily mid-tone, monochromatic image. The return of the steps, the railing and the pattern of the tiles all lead into the scene.

Texture

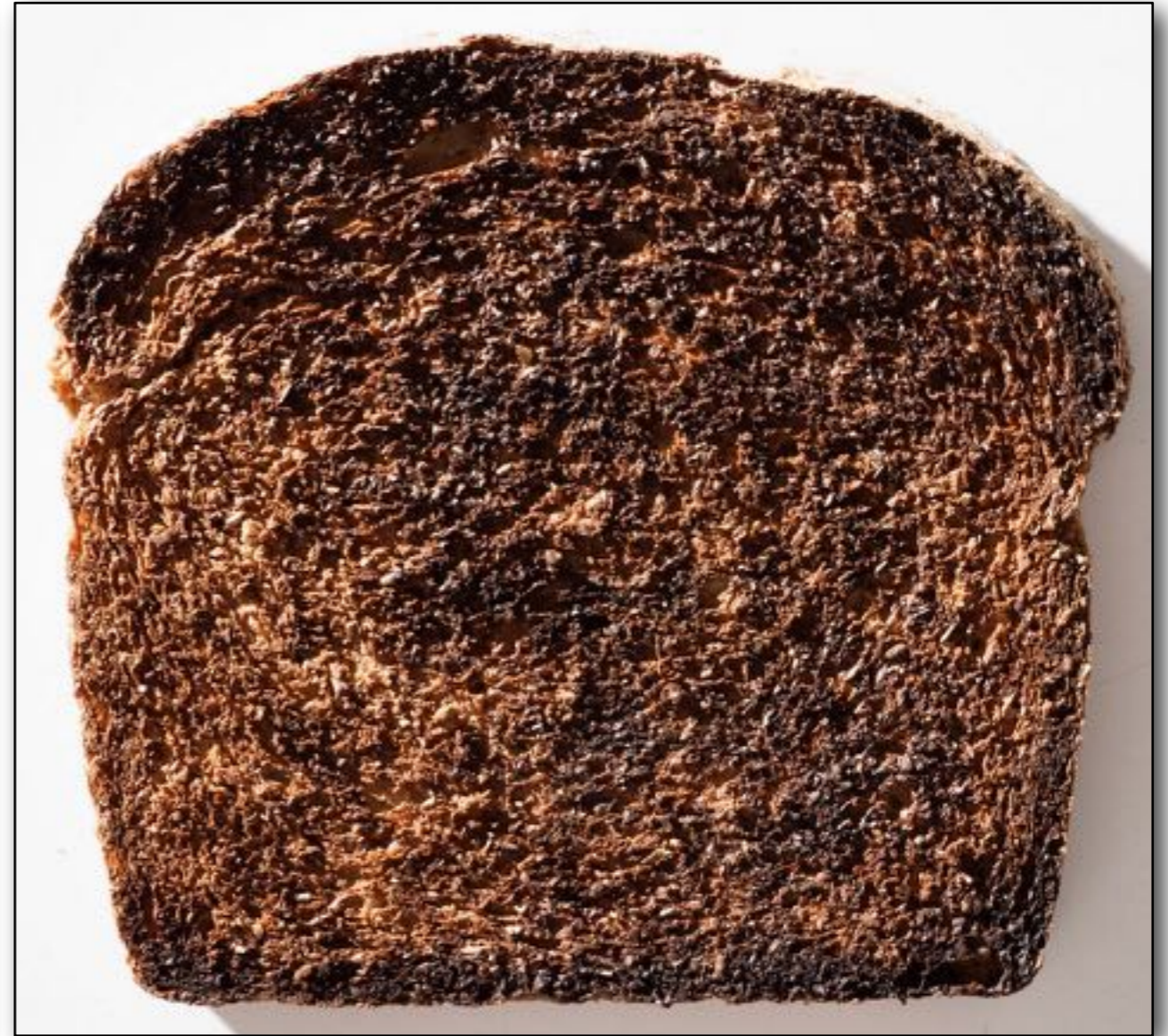
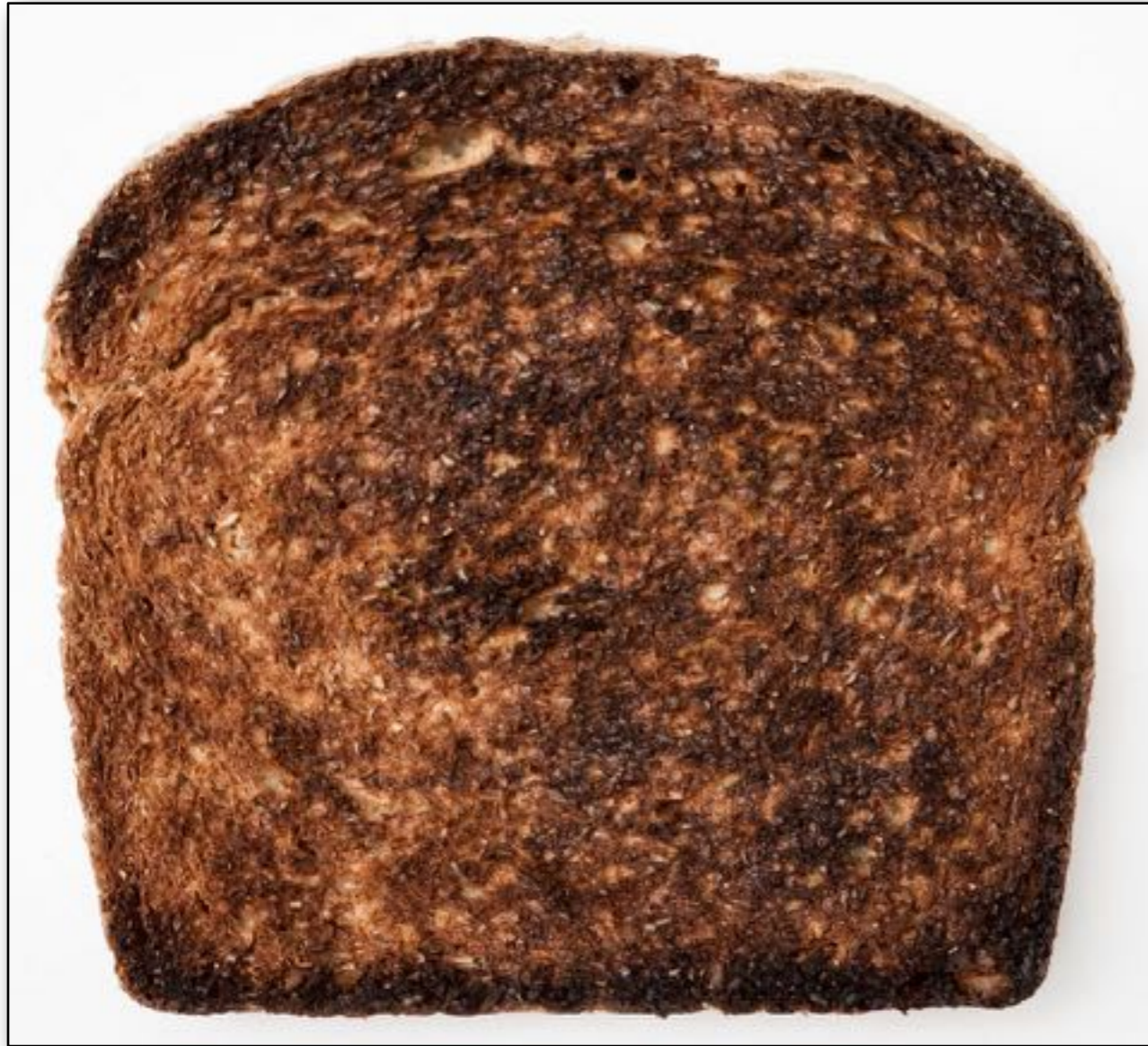
Texture will add detail and depth to your image.

Texture will draw attention to the quality and direction of your light.

Front light images tend to be very 'flat' feeling. Shadows are the visual clues to describe three dimensionality and texture.

By using the direction of light to your advantage you can create interesting textures for your viewers as well use the texture for contrast or as a compositional tool.

Texture



These images are of the same subject. The image on the left is front or flat lighting and the image on the right is side or directional lighting.

Shadow and Form



The angle and size of the light cast a shadow of the cyclist that reveals the form of the object.

Using Motion in Composition

Using Motion in Composition



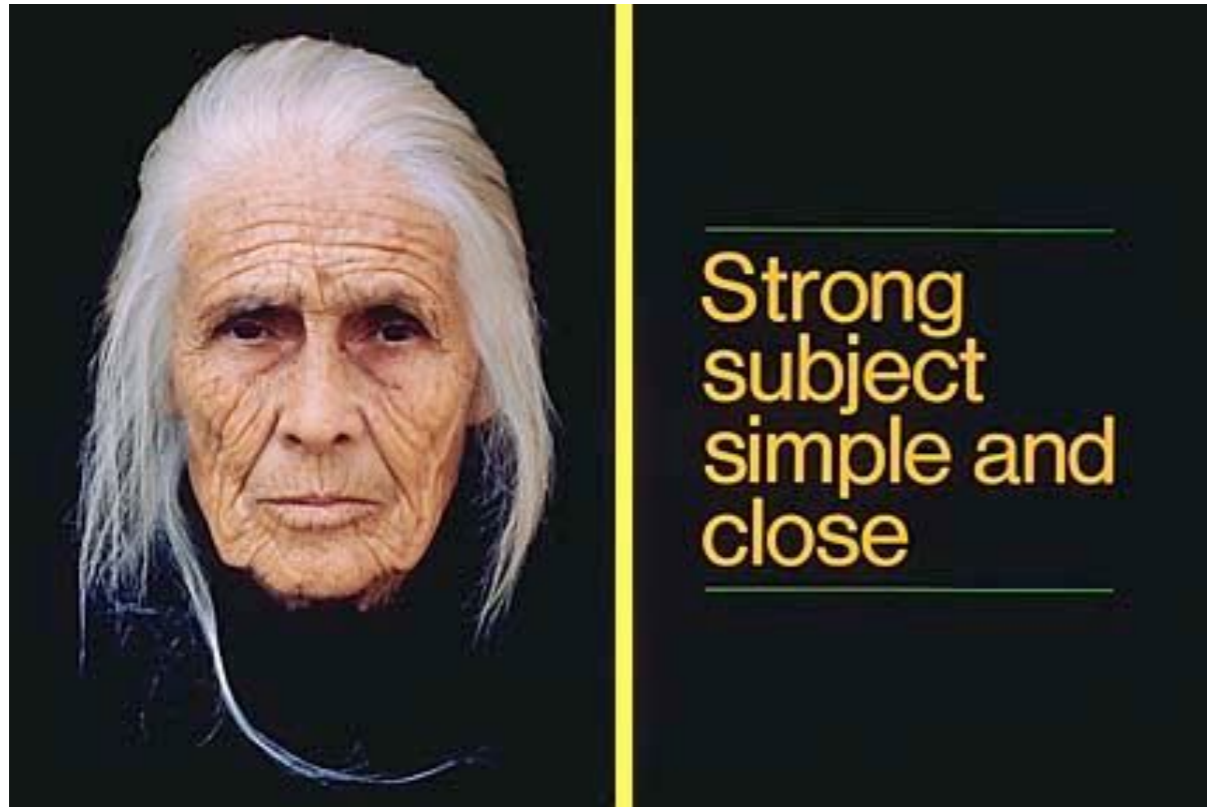
Using Motion in Composition



Using Motion in Composition



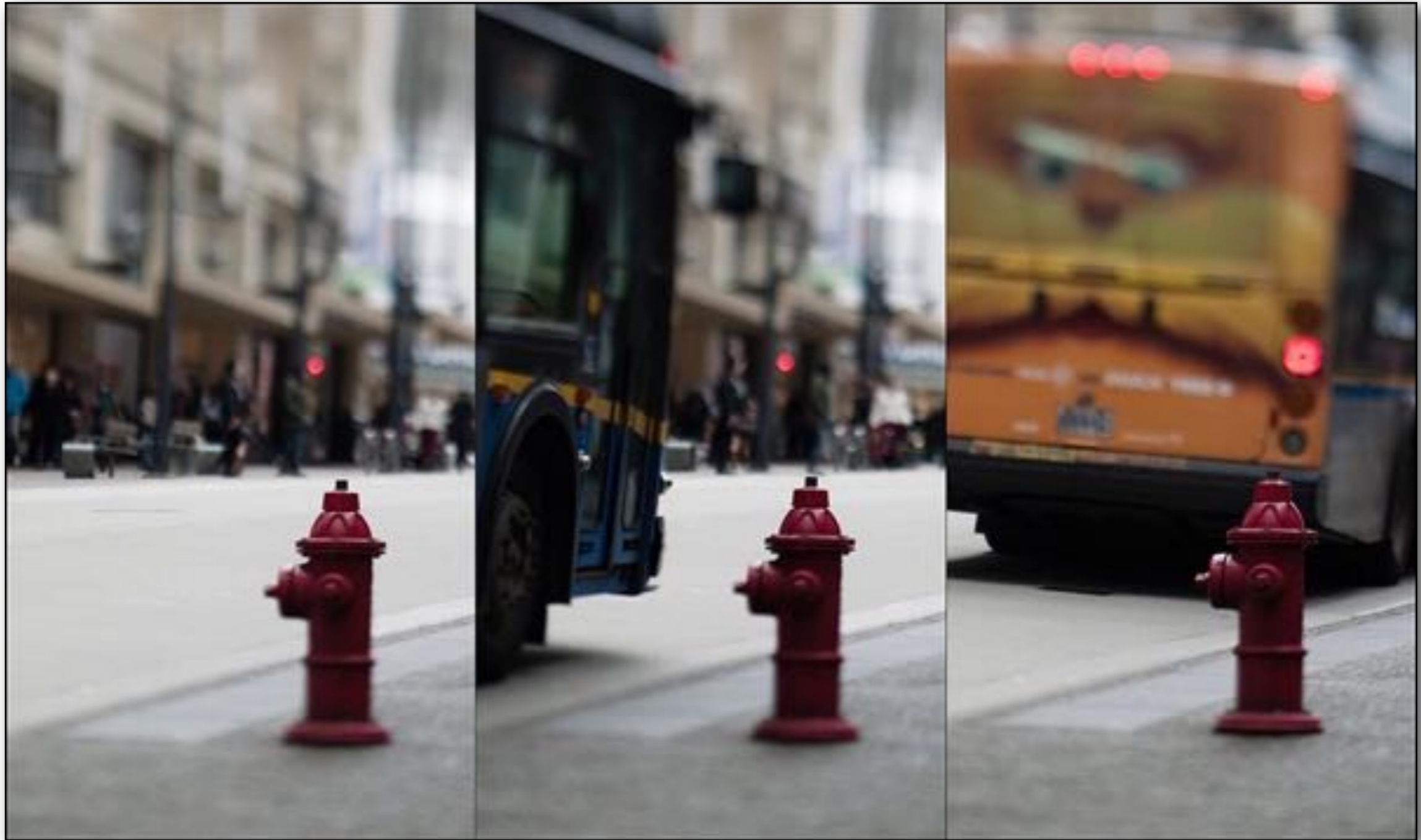
Breaking the Rules



Telling a Story



Telling a Story



Telling a Story

Elliot Erwitt

Telling a Story

Duane Michals

“things are queer”

THINGS ARE QUEER



©1973 Duane Michals / Carnegie Museum of Art

2



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3



©1973 Duane Michals / Carnegie Museum of Art



where the giant unlocked a cellar door and showed him
gold: 'One is for the poor, the second for the King, and
yours.' Just then the clock struck twelve and the giant
the boy in total darkness. Next morning the King came
had happened. 'My dead cousin came to see me and
fellow showed me three treasure chests in the cellar; but
me to shudder.' The King was overjoyed: 'You have
he cried, 'now you may marry my daughter.'



5



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9



DUANE MICHALS II/V

©1973 Duane Michals / Carnegie Museum of Art

Bess looking at things









Fokozottan figyeljen az átkelésnél!
Be very careful when crossing!













Prima
MILLENNIUM

VASÁRNAP IS NYITVA!

BEJÁRAT
ENTRANCE / EINGANG

Nyitva tartás

hétfő	07:00-22:00
kedd	07:00-22:00
csütörtök	07:00-22:00
szombat	07:00-22:00
vasárnap	07:00-22:00

KRISTA
SZT. LUKÁCSFI
HEGYIFŐR







BÉCSINÁLT KÁFFOL LAJOS CSIRKEZÚRÁVAL	700.-
MARINÁLT BASTERNAK KRÉMSÓS REMOLADE-VAL	1400.-
KÁPOSZTÁS TÉSITA KUKORICAGOMBÁVAL	1700.-
SZŐRKEARCSA FILE, KÖRÉMI, KELKÁPOSZTA	2700.-
TÁJFASI CSIRKEZOMB RÁJNTA, LANGTOS SALÁTÁVAL	2400.-
ÁFONMÁS-TÖRÖS SZELET	700.-

BING EDE
BORTÁRÁLD ÉS NYÚVÁNYKÉZELŐ
ARAD







V. Junibor és Gasztroünnep

SZENT ISTVÁN TÉR

SZEPTEMBER 28 - OKTÓBER 1.

33
CSALÁD,
40
BORÁSZ
100
BOR



A HAZAI
STREET
FOOD
LEGJAYA



ARS SACRA F

TOTT TEMP









TUI

Egy TUI nyaralás
tovább tart.

drive

LAUFEN





