

# Photographic Composition

**Week #1- In-Progress Critique (at least 5 pics)**

**Week #2- Final Critique (PDF with 10 pages/titled pics)**

# Leading Lines

Draw the viewers eye to specific elements. They will follow the lines to the focal point.



The Var department. Henri Carter-Bresson 1932



The Rebbe. Marc Asnin. 1992

# Landscape

A horizontal orientation will compliment a side-to-side flow for the eye to follow.



# Framing

Look for boxes, windows that draw a line around the focal point.



Maria, Las Vegas. Lee Friedlander. 1989

# Foreground Interest

Use the foreground  
to construct LAYERS.



Shipbreaking #28. Edward Burtynsky. 2001

*Close Up*

Don't be afraid to step up. Focus on  
the main point of interest.



**Bendidorm, Spain. Martin Parr. 1997**

# Symmetry

Consider **harmony**  
and **balance** .



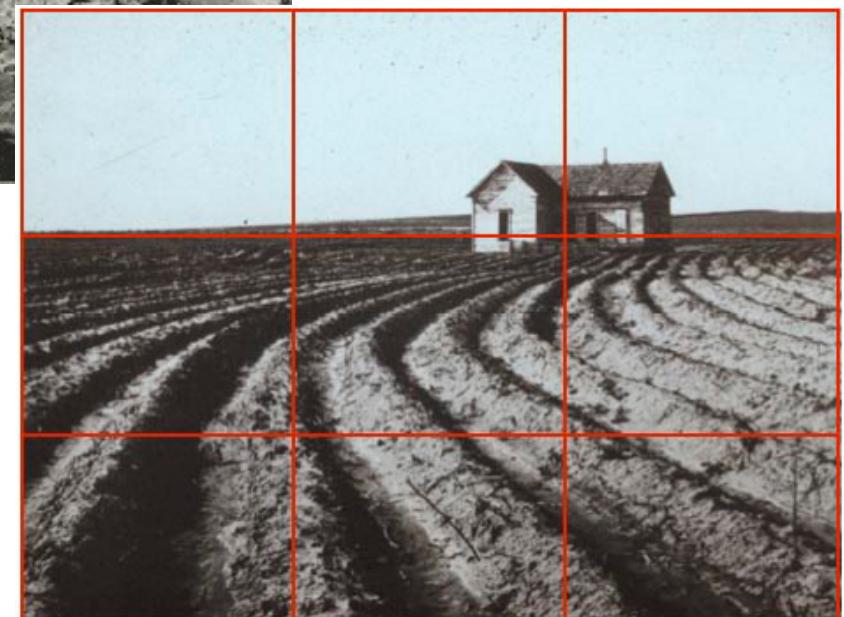
Above the City. alkan hassan. 2010

# Rule of THIRDS



Tractored Out. dorthea lange. 1938

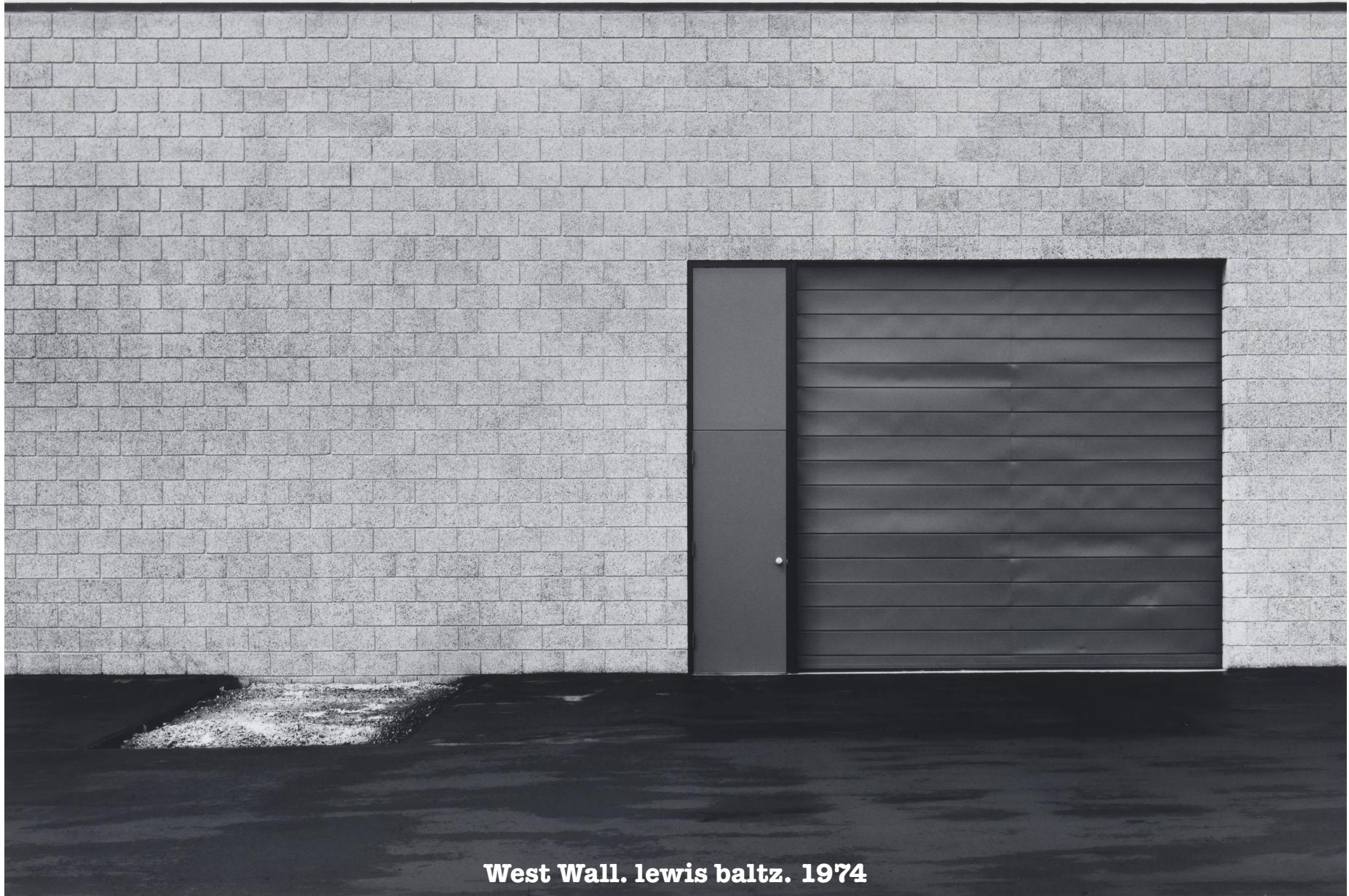
Do you notice any other compositional techniques utilized by Lange in this photograph?



Asymmetry  
with balance.

# *Visual Weight*

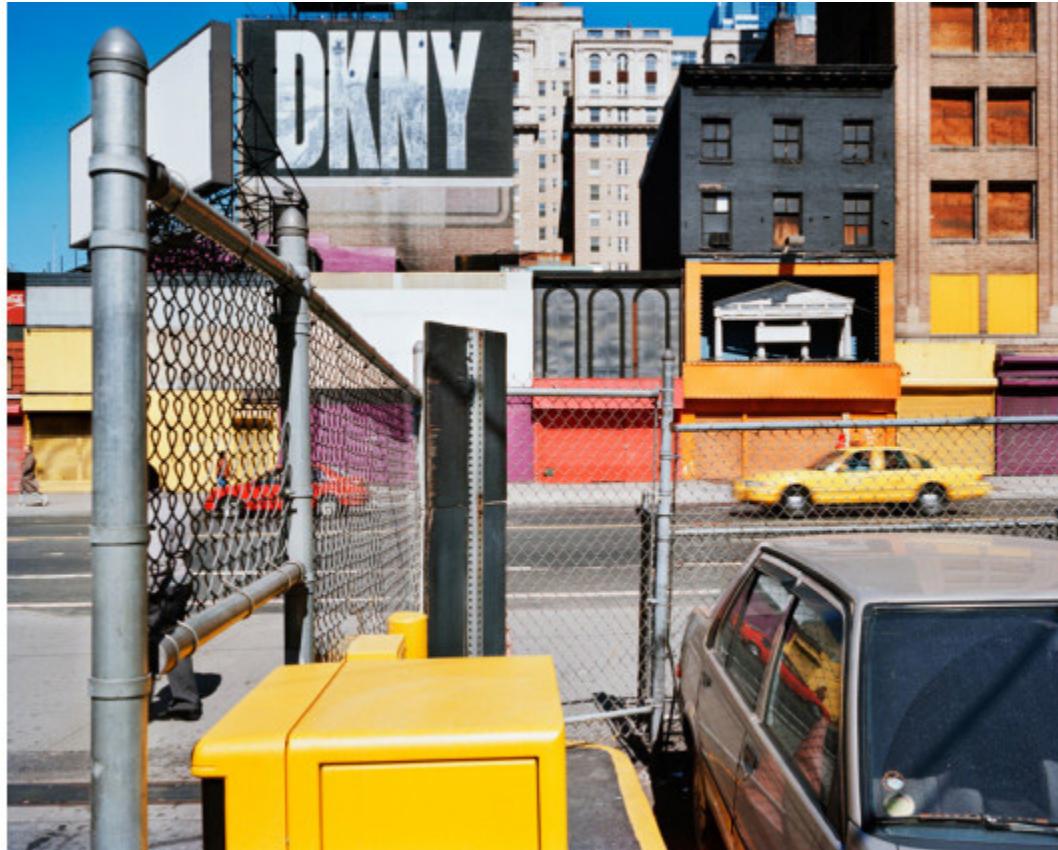
Minimize the shapes  
and cut out the distractions.



**West Wall. lewis baltz. 1974**

# Work the FRAME

Don't let any part of your photo go to waste. Make every inch ACTIVE.



42nd St and 8th Ave. Lars Tunbjork. 1997

“Forty-second Street at the time was a strange place, with all the abandoned cinemas and porno palaces—like a big empty theater set. I took this picture on a sunny Sunday. I love sunny Sundays in New York; the air is clean, and the light is so crisp and hard. I thought of the paintings of Piet Mondrian when I saw these buildings and the strong colors.”

## *Deliverables:*

**You will produce 10 pictures that exemplify each of these compositional techniques.**

**You will present the photographs in one 10 page document (PDF) with labels.**

**Use this presentation as an example.**

**Extra credit is available! Include an 11th photo/page that breaks the rules .**

## *Deadlines:*

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