

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** .



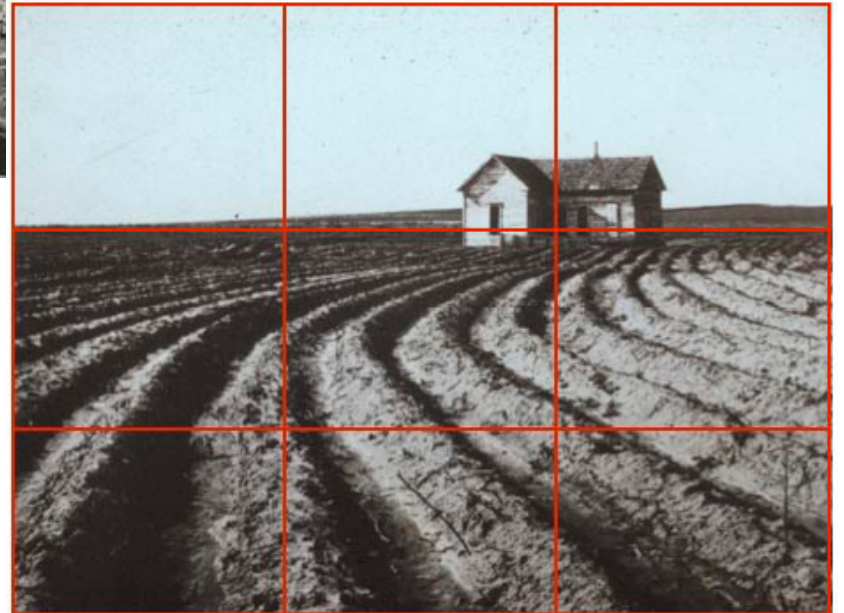
Above the City. alkan hassan. 2010

Rule of THIRDS

Asymmetry
with balance.



Tractored Out. dorthea lange. 1938



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

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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