

1: 12 pro tips to improve your artistic composition | Creative Blog

Basic www.enganchecubano.com is an open-resource for teachers, tutors, and students of English composition. This site is administered by Prof. Thomas Henry of Utah Valley www.enganchecubano.com

Dear friend; I want to give you some basic photography composition tips: Triangles and Diagonals First of all, to make stronger compositions, look for diagonals and triangles. Enough diagonals in a frame; you will make a triangle. As long as the triangle is dynamic and has lots of diagonal lines. This composition is more edgy, dynamic, and more interesting. Sometimes you notice afterwards. As an example, note this photograph I shot in Kyoto. I think I shot around photos of the scene. When I was making the photos; I tried to constantly simplify the scene. Another example is in this photo of Cindy. The story is that I was having a cup of tea at our apartment in Berkeley. Nice sunset, and light streaming through the living room. Cindy was chilling on the couch, and I saw the light, and went over and tried to make a photo of her and a selfie of myself on the right. She said the light was bright; and held up her hand. And that is what makes the shot you can see her hand looks like a triangle. Also there is a triangle and diagonal in her arm gesture: So the practical takeaway point with triangles and diagonals: Tilt your camera, and connect diagonal edges to the edges of your frame. But, we can look for curves. Here is a photo I made of another photo. Note the curve, the dynamism of the movement in the shell. And how a lot of industrial design like car rims are inspired by nature: One of the best tips I have is to use Lightroom, and access the Fibonacci Spiral overlay in Lightroom: First open up Lightroom: For fun, I apply the fibonacci spiral to photos that I like in terms of composition. I do find the fibonacci spiral is good because it create a harmony of proportions to your photograph. It achieves good balance. Not only that, but nothing in nature is straight. Everything is slightly bent, or curved. Curves are more dynamic than horizontal, vertical, or even diagonal lines. So thinking about the fibonacci spiral in the back of my head encourages me to think about curves, to make better compositions. Wait for someone to enter your spiral One of the practical ways to apply a fibonacci spiral to your photos is this: What I guess is this: Henri Cartier-Bresson saw the composition, waited, and a bicycle came into the frame. It fits the fibonacci spiral quite well: A way I applied this technique: I saw a good curved staircase, and waited for someone to enter the frame: It fits the fibonacci spiral well, although not perfectly: What I just think is more important is this: So be patient, like a good fisherman; and wait for your fish to come to you.

2: Basic Composition Writing Steps

Composition Resources: Digital Paper Products (Printable) Primary Writing Paper: Secondary Writing Paper: College Writing Paper: Handwriting.

Cool colors blues and greens can make your viewer feel calm, tranquil or at peace. Reds and yellows can invoke feelings of happiness, excitement and optimism. A sudden spot of bright color on an otherwise monochromatic background can provide a strong focal point. Pay attention to the colors in everyday scenes and use them according to what you want your viewer to feel when looking at your image. By zooming in on a textured surface - even a flat one - you can make it seem as if your photograph lives in three dimensions. Hypersymmetry by Flickr user psychogeographer Symmetry A symmetrical image is one that looks the same on one side as it does on the other. Symmetrical designs are an excellent excuse for you to break the rule of thirds. There are a couple of ways you can take advantage of symmetry, which can be found in nature as well as in man-made elements. First, look for symmetrical patterns that are in unexpected places. Second, look for symmetrical patterns with strong lines, curves and patterns. The more visually beautiful your subject is the more appealing it will be as a symmetrical image. Autumn leaves by Flickr user Roy Cheung Photography Viewpoint Viewpoint can dramatically change the mood of a photograph. Shot from above, a photograph of a child makes her appear diminutive, or less than equal to the viewer. Shot from her level, the viewer is more easily able to see things from her point of view. In this case the viewer becomes her equal rather than her superior. To emphasize the height of a tree, for example, shoot it from below, looking up. To make something seem smaller, shoot it from above, looking down. Or you can just try changing your angle. Not all backgrounds need to be excluded, of course. Just make sure you pay attention to them and ask yourself whether they will contribute to or detract from your final image. Your answer will let you know whether you should get rid of them or include them.

3: 18 Composition Rules For Photos That Shine :: Digital Photo Secrets

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Home Bird Photography Tutorial 6: Basic Composition Should you place a bird in the centre of your picture, or off to one side? What if it has a reflection, or if there are multiple birds in the shot? I included a high-level discussion of image composition in Tutorial 2: This may seem like a narrow topic for a whole tutorial, but it is a topic that causes a lot of difficulties for new bird photographers, who often take photos that could have been vastly improved by a one-degree rotation of the camera during capture or a one-centimetre shift of the crop box during editing. The main problems are: The good thing is, you can even revisit some of your existing shots and crop them differently to get better results without having to leave the comfort of your home. Bird photography should be a creative activity in which you develop your own style and, when called for, deliberately do things that would break any conceivable guideline. My guidelines should merely be taken as a way of helping a bird photography beginner to develop a greater awareness of the overall composition of their images.

Size First of all, how big should the bird be in the frame? For portrait-format shots, use the same proportion relative to the image height. Subject size Too small in the frame and the bird looks lost; too large and it looks cramped. Normally, including most, but not all, of a bird just looks wrong. Space In most bird photos, if the bird does not have enough space above and below it in the frame, and also either side of it, it appears cramped. In other words, if the bird is facing to the right, there should be a bigger gap to the right of the bird than to the left, i. Space to look into or move into Allow more space in front of the bird than behind. For some shots, this extra space in front can be exaggerated to good effect, giving a composition that creates real impact. Space for close-ups The same principle applies. Head-on shots Central placement is best. In this case, you can also use a central composition, with equal space either side of the bird this still allows the bird to look into the frame. Head and body facing in opposite directions Centring the whole bird still normally gives the best result. As for vertical spacing, this often works best with the space above and below the bird being quite evenly distributed. Reflections Treat the bird and reflection as a single unit. The smaller the bird is in the frame, the more it should be moved away from the vertical centre-line. Flying birds Perhaps surprisingly, these same guidelines can be also be used for flight shots. Flight shots Give the bird space to fly into. An additional type of shot that can work well for flying birds is to include the whole body, but crop off some of the wings typically about half of the wings. This allows for a more close-up image, especially for birds with relatively long wings. Multiple birds Again, these can be treated in pretty much the same way. If there are two or more birds facing the same way, position the group as a whole such that they are centred vertically and have space to look into, moving off-centre for groups that are small in the frame. If they are facing opposite ways, centre the group in the frame, moving off-centre vertically for groups that are small in the frame. Multiple birds facing same way Allow space in front, as for single birds. Multiple birds facing different ways Centre the pair or group of birds. The rule of thirds Imagine a set of lines dividing your image into three, both horizontally and vertically. You would have four points in the image where these lines intersected. For centuries, artists have recognized that placing the focal point of a picture at one of these intersection points creates a more powerful composition. Also, positioning strong lines within the image such as a horizon or church spire along one of these imaginary thirds also gives a more natural appearance to the image. In several places above, I made reference to moving things off-centre. The rule of thirds can be used to decide how far off-centre to make them. In the extreme case of a single bird that, for some reason, justifies being very small in the frame, you can simply position it at one of the intersections. A bird flying horizontally across the frame could be aligned along the upper imaginary horizontal or, if its wings are captured at the top of their sweep, the body could be aligned along the lower horizontal third-line. Rule of Thirds for flight shots It can still normally be applied. What I try to do is to picture the imaginary grid every time I crop an image, and then look to see whether I can make use of the lines or intersection points. Summary table To try to condense all of this information for ease of reference, I have summarized the above guidelines, plus one or two extra ones, in the table below. In all cases, the guidelines relate to birds or groups of birds that are relatively large in the

frame. Smaller subjects should be moved off-centre and the rule of thirds should be used wherever possible.

4: Basic Composition of Biofuel | Sciencing

Basic Writing Composition introduces students to the fundamentals of writing and equips them to compose in a wide variety of genres. Students learn the criteria for differing genres by first reading professional examples and then analyzing proficient student examples.

Page 2 A strong composition is crucial to a successful piece of art. It can mean the difference between an action-packed piece of art and a solemn, contemplative one. But how do you make a composition convey the mood you want, and what is it that makes a composition successful? There are a many long-standing rules regarding what makes a good composition, such as the Golden Ratio , the Golden Spiral and the Rule of Thirds. Think of them as suggestions or better yet, as optional templates. Traditional methods like these are just one answer to a problem which has an infinite number of solutions. Their purpose is just to offer a simple method for an artist to use to make a more pleasing image. To begin, all you really need to know is this: Chances are, most of you can make a good composition with your eyes closed. We want to be masters of composition, bending it to our will. In order to do that, we need to understand the basic properties of composition

The basics The root of all composition lies in relationships. Look at the image above. As simple as the image is, it already has a sense of motion, and depth. The process of comparing these shapes requires that the viewer moves their eyes repeatedly around the canvas, and therein lies the true goal of a great composition: The idea was started by the ancient Greeks, who were strong believers in the Platonic concept of ideals. They believed that all things, both tangible and intangible, have a perfect state of being that define them. They felt that all objects whose proportions exhibited this were more pleasing, whether a building, a face or a work of art. To this day, books and even credit cards still conform to this ideal. The Rule of Thirds This states that if you divide any composition into thirds, vertically and horizontally, then place the key elements of your image either along these lines or at the junctions of them. But does it work? Dulac was great at using empty space to his advantage, partly because he tended to abide by the Rule of Thirds. Here Dulac has placed the column and the horizon line perfectly along a line of thirds. With the column and horizon line in the centre of the image, the result is less successful. The column dominates the image, stealing focus away from the figures. How the rules work The Rule of Thirds works because it demands that the artist makes one element more dominant than another. Bisecting an image perfectly in half creates the least amount of interest, because everything is equally balanced. Look back at those black and grey squares. Making one area of your composition more dominant creates tension, and therefore adds interest. It also makes your eyes move around the canvas more to compare all of these relationships. The fact that the composition is divided into precise thirds is really of minimal significance. You could divide a composition in fourths, fifths or even tenths.

Implied lines These are probably the most important aspect of a composition, because you notice them first. The illusion of a contour is a result of different values and colours contrasting. A great composition makes strong use of this natural attraction to lines. By creating strong lines for the eyes to follow, we can decide what path we want people to take and where we want that path to end. That current also brings their eyes past every key element of the painting, one at a time. Reinforcing those focal points As well as using implied lines to draw the eye all around a composition, you can use the same method to make someone look immediately at your chosen focal point. In fact, you can do it repeatedly, from multiple directions. To bring more attention to a particular character, try to make surrounding objects, such as arms, swords and buildings, point to your subject.

5: Photography Lesson: Basic Composition | Icon Photography School

Focusing on individual and group interaction, the lessons encourage students to use their creativity and spontaneity to enjoy the process of composition without the usual headaches of grammar and stylistic patterns.

There are actually shapes and alignments that people find pleasing, but movie composition also needs to tell a story. The arrangement of your objects and actors in a frame can add to your storytelling by emphasizing some and de-emphasizing others. In a big-budget Hollywood film, the director has the expert input of a director of photography. In smaller budget movies the director often does double duty. This is a tall order and few people succeed in it without lots of time, big budgets, great editors and patient investors. Your budget and timeline may keep you from doing this, but there are things you can do from the very beginning to make sure that your movie looks as good as it can. Put simply, the aspect ratio is vertical vs. The aspect ratio of 35mm film is 3:4. The aspect ratio of most video is 16:9. Since most small-budget movies are shot on 35mm DSLRs yes, I know about your iPhone and your GH4 this aspect ratio is a bit of an affectation left over from cinema. For the most part, people are vertical objects and most of your frame is going to be empty. So what do you fill the empty space with? Moving frames move. One other obvious thing that affects the composition of a movie frame is the fact that things are not only moving in it but sometimes through it and often your camera frame itself is moving. This means lots of rehearsal. Actors moving through a frame have to hit their marks at extremely predictable times, and your camera operator needs to accommodate motion through the frame and motion of the frame all the while keeping a pleasing arrangement that drives the story. The rules or more exactly, guidelines of composition hold true for film, painting and still images alike. All this said, can you get a book about still image composition and use it as the basis of your movie composition? The Rule of Thirds If you leave here with one thing, it should be the rule of thirds. Divide the screen into thirds with four lines like a tic-tac-toe game your objects of interest should fall at the intersection of two of these lines. We mentioned before that people are vertical and movie screens are horizontal this means that to get a person in a frame you need to either make them very small, or crop them. Both of these are perfectly acceptable. Image from Blade Runner [Image Credit: Jordan Cronenweth, Director of Photography] The eyes are the important thing. We instinctively look at what other people are looking at. We have a deep down belief that the person inside a body is accessible through the eyes and this is universal. When framing a shot, if the eyes are in focus, you can get away with a lot of other things not being in focus. Also notice the out of focus white areas on the left and right, these serve to help balance the frame. Balancing the left and right sides normally gives off a feeling of harmony, and an unbalanced frame one of tension. While going counter to the rule of thirds, sometimes completely symmetrical framing with the object of interest in the exact center can be used extremely effectively. Some directors are slaves to symmetry and when used properly, it can be extremely powerful. One of the most arresting users of symmetry was Stanley Kubrick, who put the rule of thirds in the back seat and replaced it with an obsessive adherence to center framing and symmetry, giving us some incredibly powerful images that depict order so perfect it becomes somewhat menacing. Leading lines are usually imaginary lines that go from one object to another to draw our attention from a main object of focus to a secondary one. The bannisters lead our attention right to the people on the left side of the screen. Note also the strong use of the rule of thirds and the post in the foreground to provide balance. Conclusion There are lots of books on composition, but a really good way to study is to watch good movies. How are your favorite directors using depth of field? How rigorously do they adhere to the rule of thirds? How do they use centered subjects to create tension or use leading lines to guide your eye? What do they add to the story? What are the background objects adding to the mood of the scene? Be a perpetual student of cinema.

6: Basic Composition | Write from the Heart

Musical composition is the process of making or forming a piece of music by combining the parts, or elements of music. As a starting point, it helps to understand that composers are generally not creating something out of nothing when they write a new piece.

FAQs Course Description Basic Writing Composition introduces students to the fundamentals of writing and equips them to compose in a wide variety of genres. Students learn the criteria for differing genres by first reading professional examples and then analyzing proficient student examples. Young writers apply critical thinking skills from the beginning of an assignment when they have to organize their thoughts logically to the end of an assignment when they have to evaluate their work and identify areas for improvement. Numerous publishing opportunities are provided. In addition to growing in confidence as writers, students gain a larger "world view" by befriending classmates from around the country and sometimes from other nations! Level A is an introductory class for 6th graders. Students are placed by the instructor after registration. Unit 1 "Basic Elements of Composition: Sentence and paragraph development, organizing thoughts, understanding voice and audience Unit 2 "Narrative Writing: Memoir, fictional short story, writing contest entry Unit 3 "Expository Writing: Class Requirements A computer with internet access " high speed recommended. An email address unique to each student. Any version of Word If a version of Word is or lower, you will need to download this converter from Microsoft to read Word documents Class Format The class will last for 30 weeks. The class is asynchronous, meaning that each student can complete his or her work at the time that is most convenient. There is not a designated class time. They will use this classroom to interact with other students, post papers, and conference with their coaches. Students will also have access to their grades through this classroom. Classes have daily assignments. Some assignments span several days to give flexibility. Assignments are intended to take approximately: Class Dates September 4, - April 26, There will be a one-week break the week of Thanksgiving and a two-week break at Christmas. There will be a one-day break on April 19, Computer thesauruses are limited. Price for the school year Full Cost: We are too close to the start of classes to offer an installment plan. Have the new family list your name in the registration and you will be contacted with your coupon code. Click here to create a referral for your friends. Codes are valid for one year. Payment Methods We accept check, credit card, or PayPal for full payments. We also offer installment plans credit card and PayPal only. Installment plans credit card and PayPal only: All installments will be invoiced through PayPal. All major credit cards are accepted. Invoices will be emailed at the beginning of every month and due on the 15th of every month for the installment period selected. Installment plans are designed to be completed by the beginning of the school year. Not all installment options will be available as the school year approaches. Refunds for any cancellations will follow the Refunds Policy below. No refunds will be made for withdrawals made after these dates. Refunds will be given by check regardless of the original method of payment. Terms of Payment Payments must be postmarked by the due date shown. Admission to the class is not finalized until full payment is received. For the installment option, a position in the class is temporarily held, but admission to the class is not finalized until the full payment has been received. Upon receipt of final payment, a confirmation email will be sent to the parent. Sample Syllabus Week 16 Monday-Tuesday: Go to the Week 15 Board and make the revisions to your compare contrast paper as recommended by your coach in your conference. Finalize your topic for the upcoming persuasive essay by answering the questions in the attached document called "Plans for Persuasive Essay. Post the title, author, and number of pages in the Week 16 file called "Book Review Selection. Today there are three tasks. Use the editing feedback from your peer to put your compare contrast essay in final form for grading. You are encouraged at this point to have an adult help you edit. Go to the Week 16 file, "Plans for Persuasive Essay," and read those comments. Make any suggested changes and post them in the Conference Room so your plans can be approved before you proceed with the rough draft. This means that there are no set class times, but students interact with one another on a daily basis. The students are all given a password and unique log in to our online classroom. Each week, the students will utilize a syllabus that lists their daily tasks for the week.

All tasks are due by Some tasks last several days, while others require the students to finish in one day. Workshop Format One of the most important features of Write from the Heart is the collaborative writing process. Every paper is reviewed several times before it is turned in for a grade. Students learn about composition not only by writing themselves, but by learning how to critique others and think critically about their own piece. At the outline stage by a writing coach After each revision by two separate peers in the class. After the final draft by a writing coach using a grading rubric. This process takes about two weeks to complete. This workshop method allows students to learn as they work, seeing their ideas develop and grow before their eyes. The peer interaction, monitored by coaches at every step, allows the students to increase their skills in a collaborative way. Many times, they become personally invested in the success of their peers. Write from the Heart is a community of learners, committed to positive interactions and encouraging growth. How Are Students Graded? All students receive homework grades for work completed throughout the class. This includes grammar activities, instructional assignments for composition skills, workshop interactions, and posting of paper drafts at each stage of revision. A gradebook is provided in the online classroom so that students can track their grade throughout the class. Final writing assignments are assessed using a rubric that focuses on content, development, organization, voice, and mechanics. The grading also takes into account the growth that the student has made through the workshop and revision process. Students receive written comments throughout their final paper. On the rubric, they are told where they are strong as well as where they need to improve. The goal in all grading is to encourage the student. By the end of the class, students will have a concrete collection of works showing revisions along with professional feedback on all assignments.

7: Composition and Design Principles

Step by step basic composition writing-- Brainstorming, putting your ideas in order, drafting, revising / proofreading and completing your composition.

A picture of a butterfly and a picture of a snake do not get the same response. In writing, a story is written with words - subject matter. Like good literature and good poetry is more than words and subject matter, art is more than pictures. The organization, the sentence structure, the style, and so on can make or break a good story. In art, the way the formal elements are arranged can make or break a good picture idea. The use of design principles applied to the visual elements is like visual grammar. When children learn art, it is like learning to read and write the language of vision. When they develop a style of expressing visual ideas, it helps them become visual poets. Children can understand terms if the teacher explains them and posts them with illustrations. Including new art words in the weekly spelling list is a good way to integrate and reinforce new terms. Content generally includes "symbolic" meanings implied by the work. Is hard to imagine anything visual without the use of one or more of these elements. We think of the principles as ways to work with and arrange the elements. Every author seems to have a slightly different list of Principles. Emphasis - say "Center of Interest. Most artists put it a bit off center and balance it with some minor themes to maintain our interest. Some artists avoid emphasis on purpose. They want all parts of the work to be equally interesting. The composition is complex, but everything appears to fit with everything else. The whole is better than the sum of its parts. Unity - When nothing distracts from the whole, you have unity. Unity without variation can be uninteresting - like driving on a clear day through Western Kansas on the interstate. Unity with diversity generally has more to offer in both art and in life. Of course some very minimal art can be very calming and at times even very evocative. Even a simple landscape can have a powerful effect. Opposition - uses contrasting visual concepts. That same Western Kansas "big sky" landscape becomes very dramatic and expressive when a storm builds in the southwest. Principles can grow out of any artistic device that is used to produce an effect on the viewer. Sorting and identification activities help them learn to focus on learning tasks. If students do some hands-on practice they learn these ideas better than when they asked to observe something shown by a teacher. Students can be based to do curved and straight, dark and light low key - high key , open and closed in the frame and extending beyond , positive and negative subject and background , soft and hard, smooth and rough, parallel and branching, spiral and concentric, and so on. After each practice routine, students stop a moment and tell each other how the vocabulary words are being shown. Balance is the consideration of visual weight and importance. It is a way to compare the right and left side of a composition. Above both sides are similar in visual weight but not mirrored. It is more casual, dynamic, and relaxed feeling so it is often called informal balance. Rose windows of cathedrals use this design system. Of course a sunflower can have many meanings and feelings beyond its "radiant" feeling. Farmers might hate it as weed cutting into their corn production. Once we have contemplated those thickly expressed colors and textures with their luscious painterly surface, every sunflower we see becomes an aesthetic experience filled with spiritual sensations. The butterfly below by itself is essentially symmetrical. Both sides are similar in visual weight and almost mirrored. Because symmetrical balance often looks more stiff and formal, sometimes it is called formal balance. It is a case of subject matter and symbolism overpowering formal design effects. This is a simple diagram of radial balance. Repeating a similar shape but changing the size can give variety and unity at the same time. Keeping the same size, but changing the color can also give variety and unity at the same time. In visual composition, there are many ways you can change something while simultaneously keeping it the same. Depth - effects of depth, space, projection toward the viewer add interest. Linear perspective in the real world makes things look smaller in the distance. Some artists try to avoid depth by making large things duller and small things brighter, and so on, to make the objects contradict realism. It seems too boring to them. Repetition - Some ways to use Repetition of the Visual Elements are: Size Variation can apply to shape, form, etc. Notice how size can effect how close or far something can appear to be from the viewer. Which one appears closer? Note how size relationships create depth or space in a composition. Repetition can be used on

all of the Visual Elements. If things are repeated without any change they can quickly get boring. However, repetition with variation can be both interesting and comfortably familiar. Variation can be used with all of the visual elements. You can do this with all the elements. Artists do this all the time. Color saturation, sometimes called "color intensity" or brightness can also give a feeling of depth and space. Which of these butterflies are farther away? Most second graders can see this effect when they are asked to look for it. These butterflies create the illusion of depth even though they are all the same size. A foggy morning is an excellent time for a lesson in "atmospheric perspective". Atmospheric perspective causes colors and shapes to get blurrier and foggier in the distance. Overlapping is often used by artists to create depth. Young children try to avoid overlapping in their work. We notice something happening. Then we try to figure out why it happens. It is one those magic effects when a still picture has motion. There are lots of ways to get motion. Sometimes it has to do with orientation. A diagonal line is more dynamic than a horizontal or vertical line. Sometimes motion depends on the character of the element itself. A straight line may be less dynamic than a zigzag or a curving line. A blended area may appear to flow. Depth is another magic effect. Illusion and magic are two threads of the same cloth. If you want a chair or person to appear further away, you can place them higher on the picture plane. Sometimes the illusion of depth depends on the character of the element itself. A warm color can appear to project and cool color can appear to recede, other things being equal. A light tone value can appear to project and dark tone can appear to recede. Creative teachers study the work of great artists, inventors, scientists, and so on. These teachers "reverse engineer" the ideas, creative process, and basic questions the creative experts probably used. Instead of showing preliminary examples from artists, I often start students with prescribed media practice warm-ups, ways to experiment discover what works, ways to generate their own original ideas. The sequence is described in How to Plan Studio Art Lessons to foster artistic thinking and creativity - starting studio lessons without showing examples and teaching art world connections at the end of the lesson. If students are stuck, I ask them open questions to jog their thinking, or ask them to try some experiments to see what works best. Many artists and inventors do many preliminary drawings. They have learned that when they start to draw they will see many new ideas suggested. Creating Meaning Through Art. If you liked this page, you may also like one of these.

8: Bird Photography Tutorial 6: Basic Composition

One of the basic aspects every beginner should learn is the rules of composition. You might have heard about the rules of composition.

For example, if a boy is photographed from above, perhaps from the eye level of an adult, he is diminished in stature. A subject can be rendered more dramatic when it fills the frame. There exists a tendency to perceive things as larger than they actually are, and filling the frame full fills this psychological mechanism. This can be used to eliminate distractions from the background. In photography, altering the position of the camera can change the image so that the subject has fewer or more distractions with which to compete. This may be achieved by getting closer, moving laterally, tilting, panning, or moving the camera vertically. Compositional techniques[edit] There are numerous approaches or "compositional techniques" to achieve a sense of unity within an artwork, depending on the goals of the artist. For example, a work of art is said to be aesthetically pleasing to the eye if the elements within the work are arranged in a balanced compositional way. Conventional composition can be achieved with a number of techniques: Rule of thirds[edit] Main article: Rule of thirds The rule of thirds is a composition guide that states that arranging the important features of an image on or near the horizontal and vertical lines that would divide the image into thirds horizontally and vertically is visually pleasing. The objective is to stop the subject's and areas of interest such as the horizon from bisecting the image, by placing them near one of the lines that would divide the image into three equal columns and rows, ideally near the intersection of those lines. Note how the horizon falls close to the bottom grid line, and how the dark areas are in the left third, the overexposed in the right third. The rule of thirds is thought to be a simplification of the golden ratio. The golden ratio is thought to have been used by artists throughout history as a composition guide, but there is little evidence to support this claim. Rule of odds[edit] The "rule of odds" suggests that an odd number of subjects in an image is more interesting than an even number. Thus if you have more than one subject in your picture, the suggestion is to choose an arrangement with at least three subjects. An even number of subjects produces symmetries in the image, which can appear less natural for a naturalistic, informal composition. Rule of space[edit] Main article: This can be achieved, for instance, by leaving white space in the direction the eyes of a portrayed person are looking, or, when picturing a runner, adding white space in front of him rather than behind him to indicate movement. Simplification[edit] Images with clutter can distract from the main elements within the picture and make it difficult to identify the subject. By decreasing the extraneous content, the viewer is more likely to focus on the primary objects. Clutter can also be reduced through the use of lighting, as the brighter areas of the image tend to draw the eye, as do lines, squares and colour. In painting, the artist may use less detailed and defined brushwork towards the edges of the picture. Removing the elements to the focus of the object, taking only the needed components. Shallow depth of field[edit] In photography, and also via software simulation of real lens limitations in 3D graphics , one approach to achieving simplification is to use a wide aperture when shooting to limit the depth of field. When used properly in the right setting, this technique can place everything that is not the subject of the photograph out of focus. The blurred background focuses the eye on the flowers. A similar approach, given the right equipment, is to take advantage of the Scheimpflug principle to change the plane of focus. Geometry and symmetry[edit] A simple composition with cloud and rooftop that creates asymmetry. Related to the rule of odds is the observation that triangles are an aesthetically pleasing implied shape within an image. In a canonically attractive face, the mouth and eyes fall within the corners of the area of an equilateral triangle. A triangular format creates a sense of stability and strength. Creating movement[edit] It is generally thought to be more pleasing to the viewer if the image encourages the eye to move around the image, rather than immediately fixating on a single place or no place in particular. Artists will often strive to avoid creating compositions that feel "static" or "flat" by incorporating movement into the image. In image A the 2 mountains are equally sized and positioned beside each other creating a very static and uninteresting image. In image B the mountains are differently sized and one is placed closer to the horizon, guiding the eye to move from one mountain to the other creating a more interesting and pleasing

image. This also feels more natural because in nature objects are rarely the same size and evenly spaced. Creating a contrast between detail and lack of detail is important. These principles can be means of a good composition yet they cannot be applied separately but should act together to form a good composition. Also in an artwork, it is suggested that no spaces between the objects should be the same to create a more interesting image. Example[edit] These paintings all show the same subject, the Raising of Lazarus , and essentially the same figures, but have very different compositions:

9: The Basic Rules of Composition - Videomaker

Composition in photography is far from a science, and as a result all of the "rules" above should be taken with a pinch of salt. If they don't work in your scene, ignore them; if you find a great composition that contradicts them, then go ahead and shoot it anyway.

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