



COMPOSITION *“CHEAT CODES”*

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MOST PEOPLE JUST USE THE CROSSING POINTS ON THE RULE OF THIRDS. HOW TO USE THE RULE TO ITS LIMITS

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THIS STORYTELLING COMPOSITIONAL TOOL IS REALLY USEFUL FOR CREATING SCENES THAT HOLD PEOPLES ATTENTION



RULE OF THIRDS

RULE OF THIRDS IS OFTEN USED TO PLACE THE HORIZON LINE IN PHOTO. THE CROSSING POINTS ARE OFTEN THE LOCATION PEOPLE PLACE THEIR SUBJECT.

IN THIS PHOTO ON THE LEFT YOU SEE THE HORIZON ON THE HORIZONTAL LINE AND THE STEPS ROUGHLY ON 3 OF THE CROSSING POINTS OF THE HORIZONTAL AND VERTICAL LINES.

THIS WORKS WELL AND IS CONVENTIONAL BUT.....

BREAKING THE RULE OF THIRDS

IN THIS EXAMPLE THE TOP OF THE WATERFALL IS ON THE HORIZON LINE.

INSTEAD OF TRYING TO FORCE THE LONE TREE ONTO THE CROSSING POINT OF THE HORIZONTAL AND VERTICAL LINES, I INTENTIONALLY BROKE THE RULE OF THIRDS TO CREATE VISUAL TENSION

LESSON: THE TREE BREAKS THE COMPOSITIONAL RULE OF THIRDS THAT THE REST OF THE IMAGE COMPLIES WITH, THEREBY EMPHASISING THE TREE.



ATTENTION GRABBING COMPOSITION

PLACING YOUR SUBJECT IN THE MIDDLE, RATHER THAN ON THE RULE OF THIRDS, INTRODUCES A DIRECTNESS THAT CAN'T BE IGNORED.

THINK OF A RECTANGLE IN THE CENTER OF YOUR ORIGINAL IMAGE. THEN YOU CAN PLACE YOUR MAIN SUBJECT WITHIN THIS. IT'S OK IF YOUR SUBJECT SPILLS OUT OF THE BOX.

LESSON: CENTRAL COMPOSITION CREATES INSTANT IMPACT





FOREGROUND EMPHASIS

EMPHASISE THE FOREGROUND BY USING A WIDE LENS. PUT THE FOREGROUND NEAR THE BOTTOM OF THE FRAME TO ENLARGE IT.

THIS CREATES A STRONG SENSE OF BALANCE IN AN IMAGE.

LESSON: EMPHASISE THE FOREGROUND TO CREATE A FEELING OF BALANCE AND DEPTH.





ORIGIN


THE IDEA OF ORIGIN IS TO SUGGEST TO THE VIEWER A PLACE FROM WHERE WE HAVE COME.

ON THE LEFT WE SEE THE HOUSE, THE ORIGIN POINT.

THE IMAGE BELOW SHOWS THE PATH TO THE WHITE HOUSE, IT ALSO SHOWS THE STEPS LEADING THROUGH THE TREES TO THE MOUNTAINS.

LESSON: IMAGES SHOWING ORIGIN AND DESTINATION CAPTURE THE VIEWERS IMAGINATION, THEY ARE IMAGES THAT ARE LOOKED AT FOR A LONG TIME.





**I HOPE YOU ENJOYED THIS
SHORT EBOOK ON
COMPOSITION.**

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MORE...**

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