EDUCATION AU PATRIMOINE VIA LES PARCOURS DE SANTÉ

HERITAGE EDUCATION THROUGH FITNESS TRAILS

BASIC
PHOTOGRAPHY AND VIDEO WORKSHOP

3

PHOTOGRAPHIC COMPOSITION

RULE OF THIRDS

Imagine that your image is divided into 9 equal segments by 2 vertical and 2 horizontal lines. The rule of thirds says that you should position the most important elements in your scene along these lines, or at the points where they intersect.

Doing so will add balance and interest to your photo. Some cameras even offer an option to superimpose a rule of thirds grid over the LCD screen, making it even easier to use.

BALANCING ELEMENTS

Placing your main subject off-centre, as with the rule of thirds, creates a more interesting photo, but it can leave a void in the scene which can make it feel empty. You should balance the "weight" of your subject by including another object of lesser importance to fill the space.

LEADING LINES

When we look at a photo our eye is naturally drawn along lines. By thinking about how you place lines in your composition, you can affect the way we view the image, pulling us into the picture, towards the subject, or on a journey "through" the scene.
There are many different types of line - straight, diagonal, curvy, zigzag, radial etc - and each can be used to enhance our photo's composition.

SYMMETRY AND PATTERNS

We are surrounded by symmetry and patterns, both natural and man-made. They can make for very eye-catching compositions, particularly in situations where they are not expected. Another great way to use them is to break the symmetry or pattern in some way, introducing tension and a focal point to the scene.
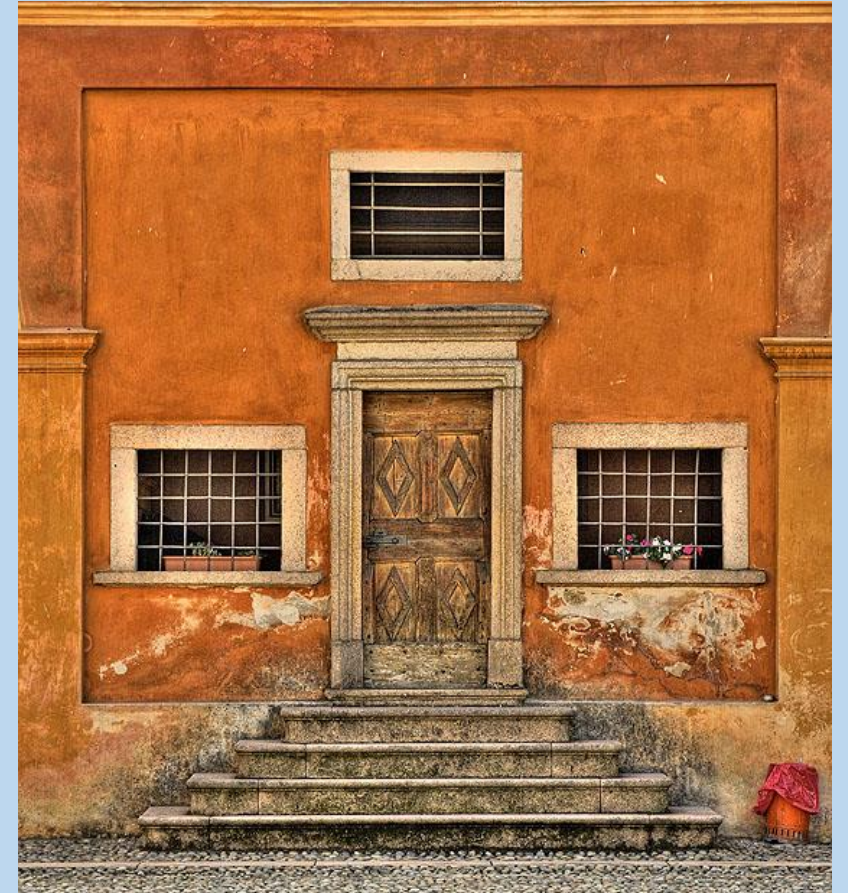
VIEWPOINT

Before photographing your subject, take time to think about where you will shoot
it from. Our viewpoint has a massive impact on the composition of our
 photo, and as a result it can greatly affect the message that the
shot conveys. Rather than just shooting from eye level,
consider photographing from high above, down at
ground level, from the side, from the back,from
a long way away, from very close up, and so on.
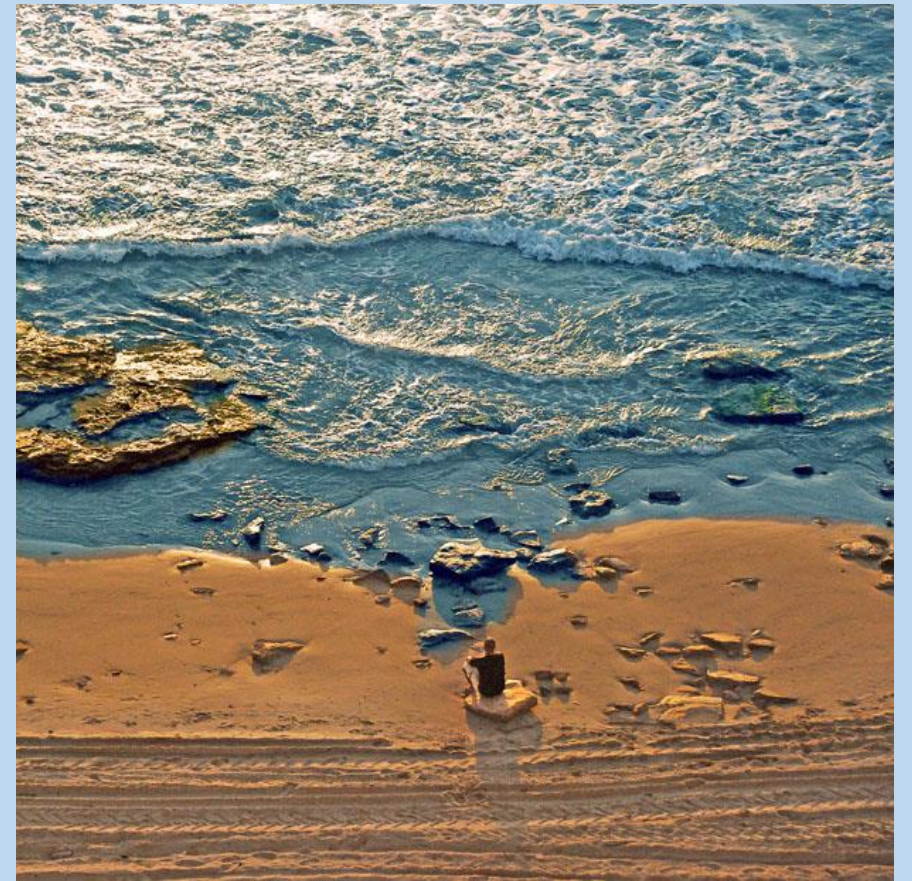
BACKGROUND

The human eye is excellent at distinguishing between different elements
in a scene, whereas a camera has a tendency to flatten the
foreground and background, and this can often ruin an
otherwise great photo.
Thankfully this problem is usually easy to overcome
at the time of shooting - look around for a plain
and unobtrusive background and compose your
shot so that it doesn't distract or detract
from the subject.

DEPTH

Because photography is a two-dimensional medium, we have to choose our composition carefully to conveys the sense of depth that was present in the actual scene. You can create depth in a photo by including objects in the foreground, middle ground and background. Another useful composition technique is overlapping, where you deliberately partially obscure one object with another.
The human eye naturally recognises these layers and mentally separates them out, creating an image with more depth.

FRAMING

The world is full of objects which make perfect natural and artificial frames, such as trees, archways and holes. By placing these around the edge of the composition you help to isolate the main subject from the outside world. The result is a more focused image which draws your eye naturally to the main point of interest.
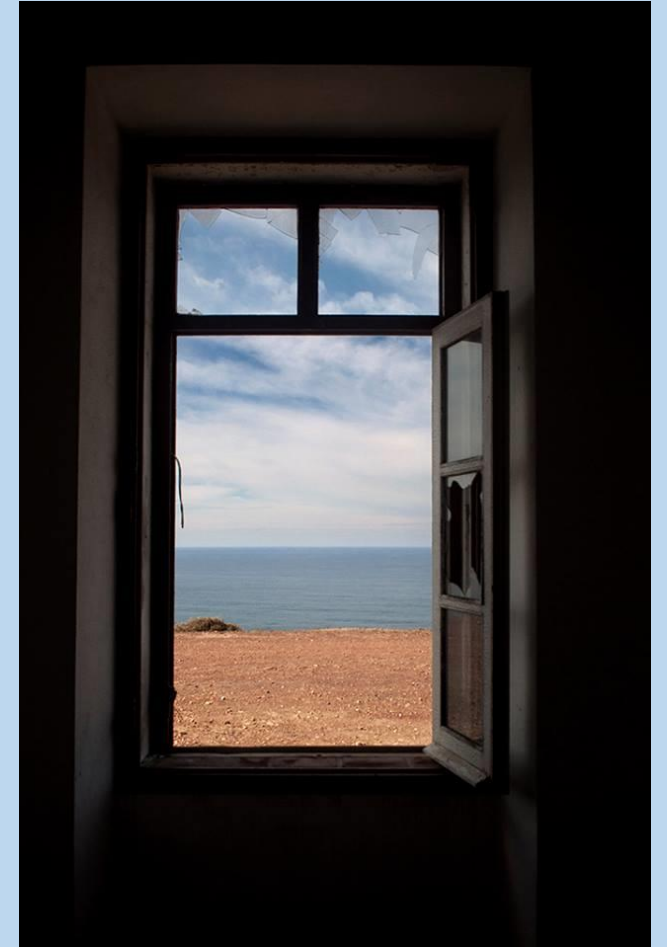
Diagonals

Horizontal lines lend a static, calm feel to a picture, while vertical ones often suggest permanence and stability. To introduce a feeling of drama, movement or uncertainty, look for diagonal lines instead.

You can need nothing more than a shift in position or focal length to get them - wider angles of view tend to introduce diagonal lines because of the increased perspective; with wide-angle lenses you're more likely to tilt the camera up or down to get more of a scene in.

Shot Sizes

EXTREME LONG SHOT XLS

VERY LONG SHOT VLS

LONG SHOT LS

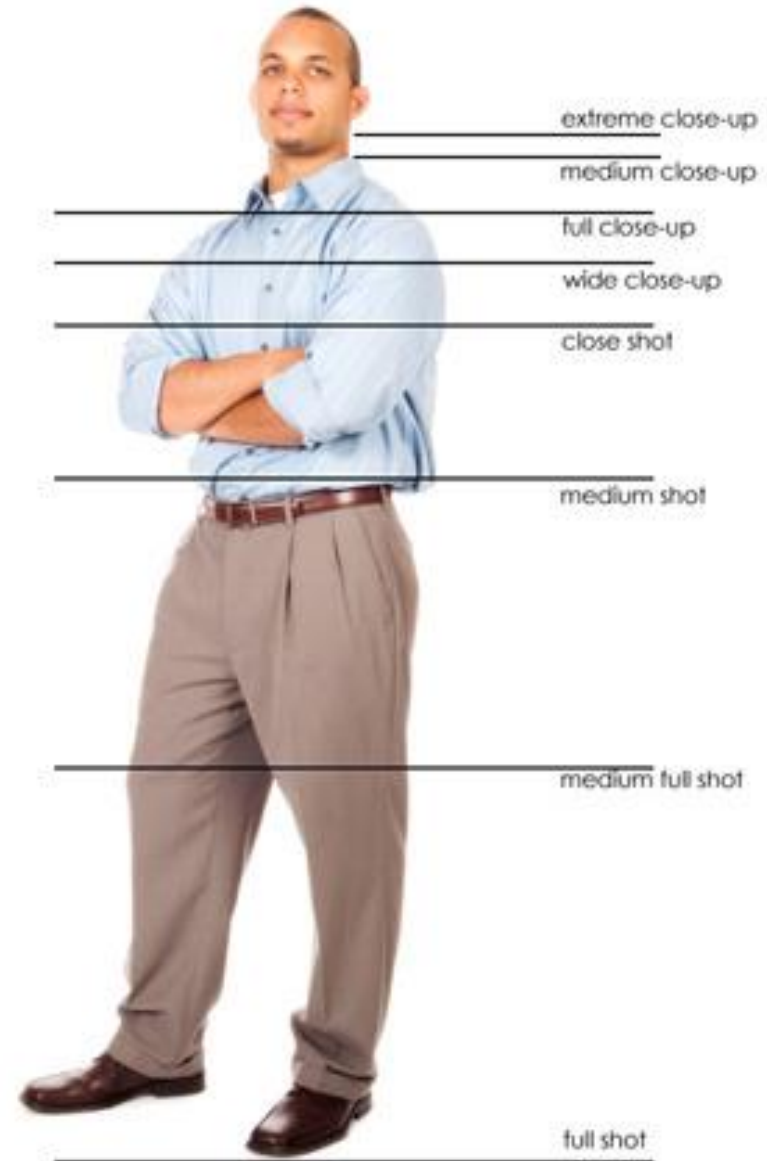MEDIUM LONG SHOT MLS

MID SHOT MS

MEDIUM CLOSEUP MCU

CLOSEUP CU

BIG CLOSEUP BCU

EXTREME CLOSEUP ECU

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Shot Sizes

extreme close-up

medium close-up

full close-up

wide close-up

close shot

medium shot

medium full shot

full shot

Extreme Long Shot

Inge Morath,
Palmira,
Siria,
1956

Extreme Long Shot

Wilfred Patrick Thesiger,
Caravana between the
jaladah plateau and the Bani
Ma'arid dunes,
Saudi Arabia , 1947

Very Long Shot

Linda Connor,
Stones,
Hawaii, USA,
1991

Long Shot

Robert Capa
American troops during the
Normandie landings,
Saint-Sauveur-le-Vicomte,
France,
1944

Long Shot

Robert Capa
Air raid,
Bilbau, Spain , 1937

Long Shot

Joshua Benoliel,
Portuguese troops
departating to France,
Lisbon, Portugal,
1917

Full Shot

Otto Stupakoff,
Boy with paper flowers,
Salvador, Brasil,
1956

Full Shot

Otto Stupakoff,
Boy with paper flowers,
Salvador, Brasil,
1956

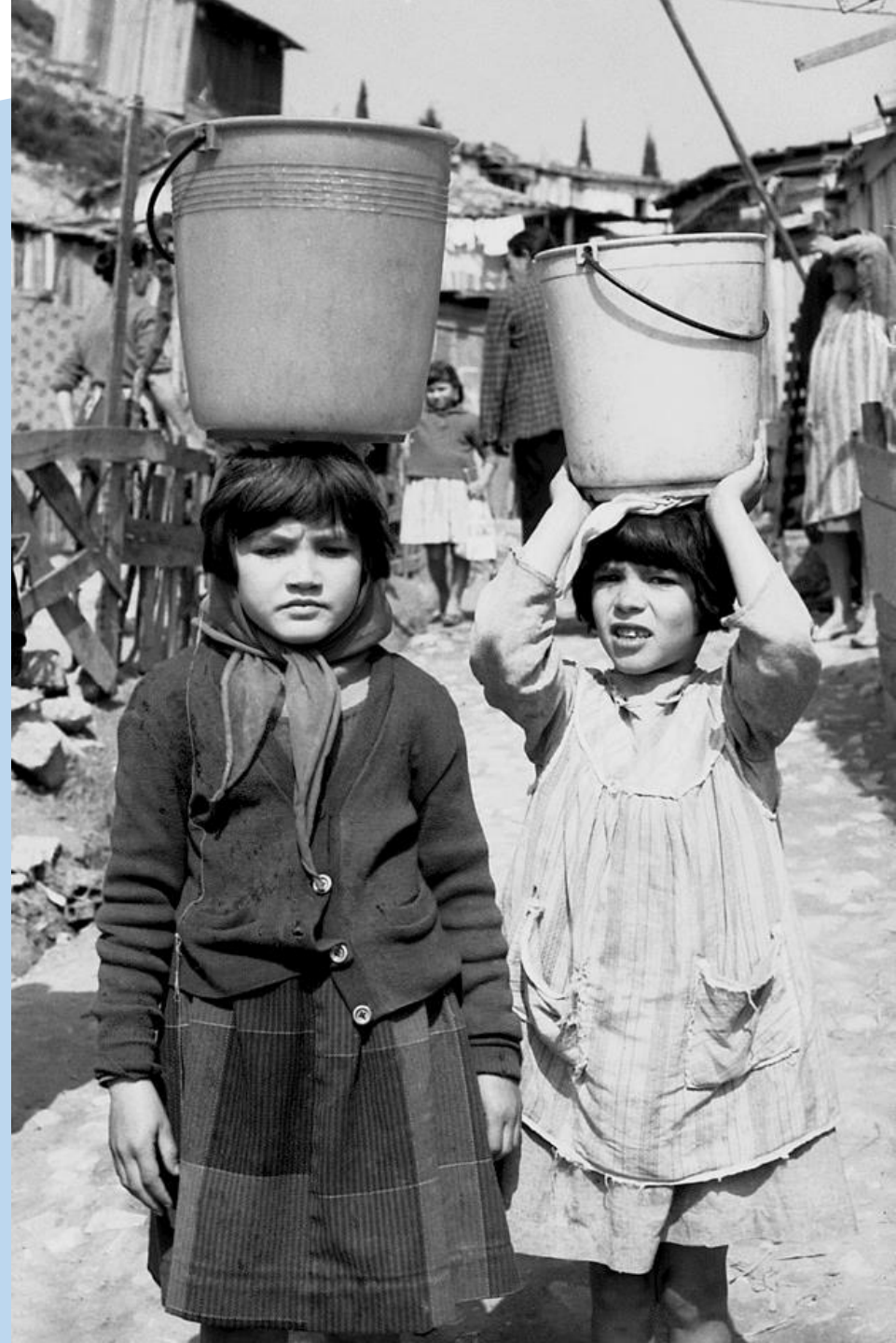# Medium Full Shot

or Medium Long Shot

Vivian Maier,
Untitled,
New York, USA,
1955

Medium Full Shot

or Medium Long Shot

Gérald Bloncourt,
Children carrying water,
Lisbon, Portugal,
1966

Medium Shot

Harry Callahan,
Eleonor,
New York, USA,
1945

Medium Shot

Eduardo Gageiro,
Jorge de Sena,
Lisbon, Portugal,
1970

Extreme Close-up

Marcel Bovis,
Shoes and engravings,
France,
1938

Close-up

Alexander Rodchenko,
Osip Brik,
USSR, 1924

Extreme Close-up

Man Ray,
Glass tears,
France,
1932