

HEAD

HEAD

Understanding Composition



Space



Line



Shape



Tone



Color

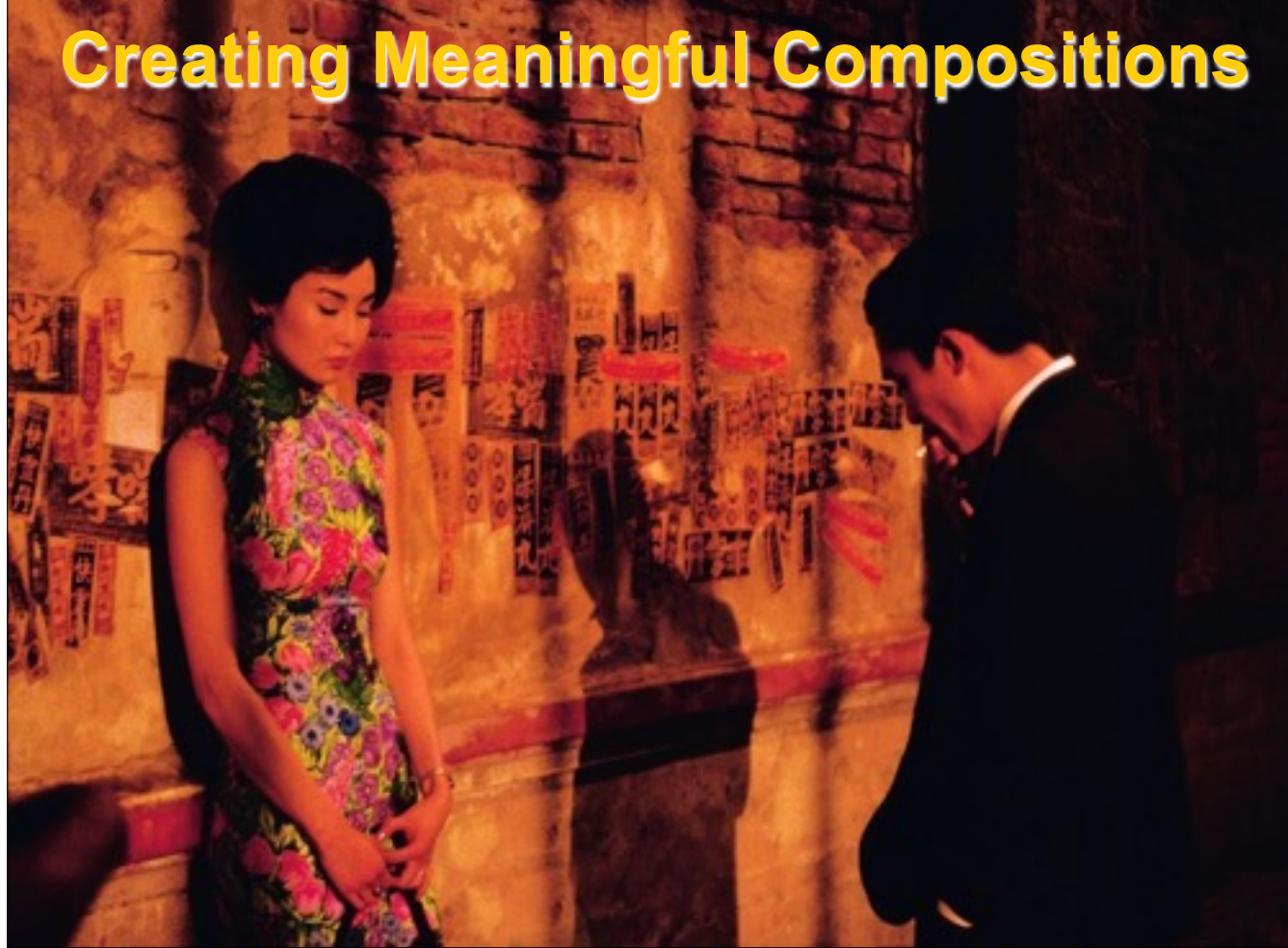


Movement

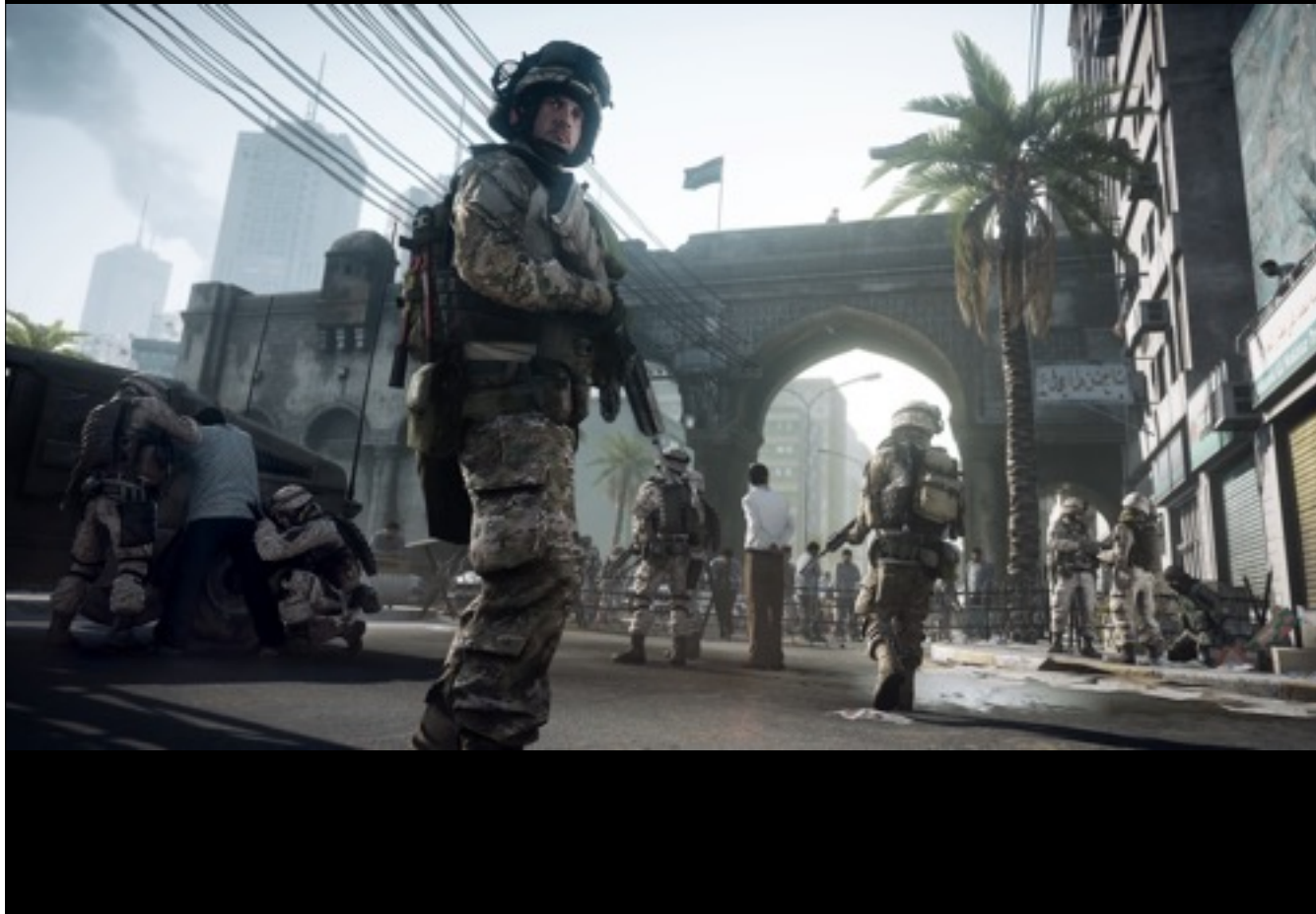


Rhythm

Creating Meaningful Compositions



In the Mood For Love, 2000 Wong Kar Wei
Hong Kong



Good Composition

Tells a story about the subject.

Entices viewers emotionally and visually into the scene.

Allows you to impose your artistic vision.

A Unified, Harmonious, Whole



This is the foundation for great visual compositions. “Arranging elements in a scene in pleasing and easy to read manner”



When done correctly it guides the viewer to what's important... to help tell your story.



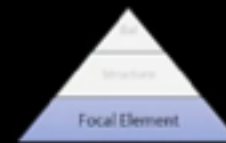
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Composition is one of the most important things you can learn as a visual artist.

3 Stages of Composition

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1: Focal Element



Something that the viewer is drawn to immediately

Generally the biggest culprit in a badly composed image is it's lacking a focal element or there are too many focal elements.



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Look at this and go Hmm... a brick wall.... next! What are we supposed to focus on... the door? Is that what's interesting? Maybe but nothing really stands out. There really is nothing here...



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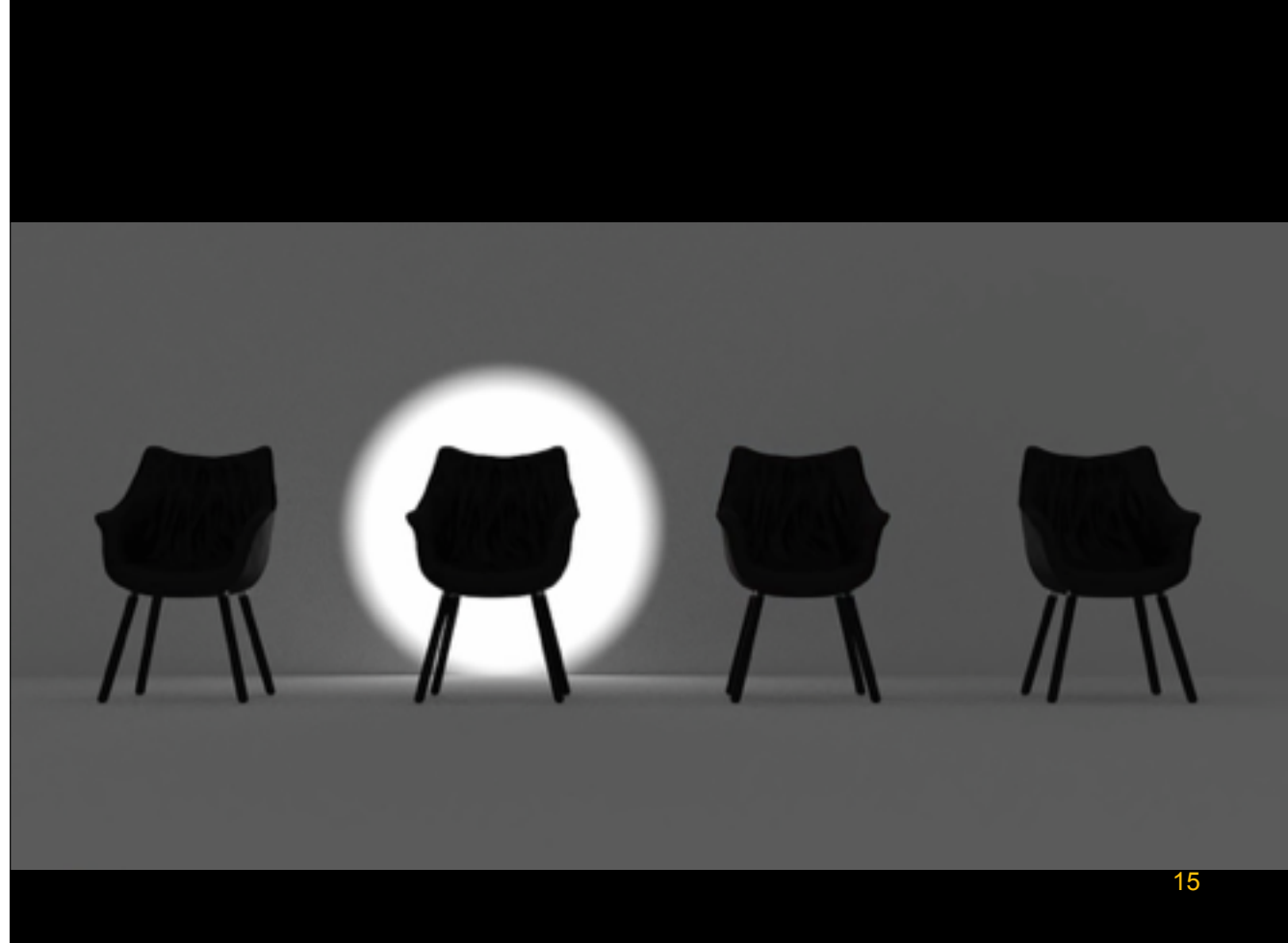
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What's the focal point here?

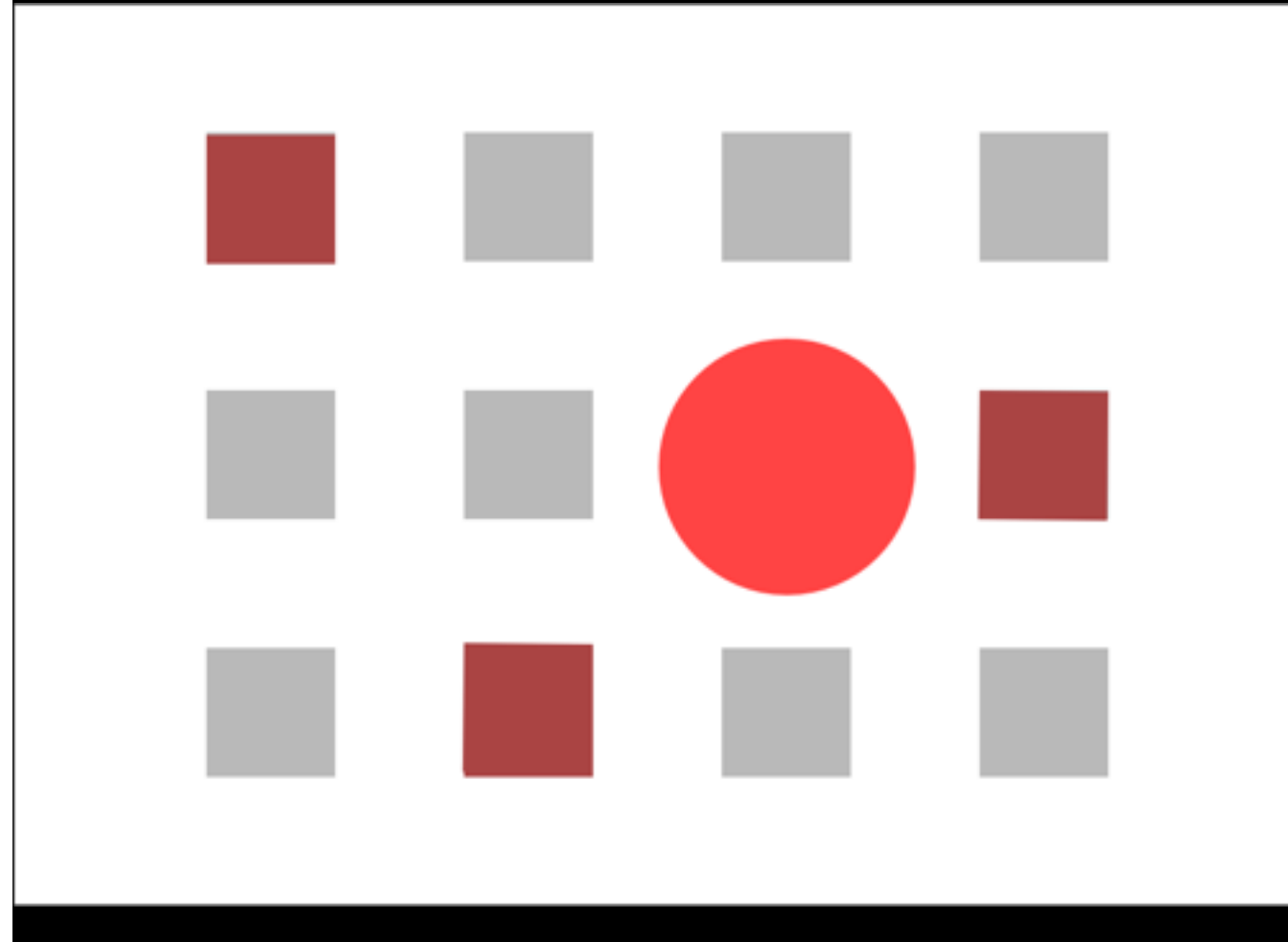


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This completely changes the dynamic of the scene. Now we have a focal point. It's a really obvious example but it shows what the focal point is all about. It stands out from the rest of the scene. This is saturation but there are many other ways.



Contrast.... High contrast sitting next to each other is like a magnet for your eyes.



1: Focal Element



Something that the viewer is drawn to immediately

Natural Focal Elements:

1. High Contrast
2. Saturation
3. Camera Focus
4. Motion
5. Faces or Figures

Focal Element influencers:

1. Guiding Lines
2. Framing
3. Geometry







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I would guess your attention focuses on this guy... Why?

1. High contrast... it's a silhouette
2. Human figure
3. Guiding lines... you probably didn't notice all pointing down making sure your focus is on that figure.



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Roads pathways, rivers, train tracks, fences.. etc etc
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2: Structure

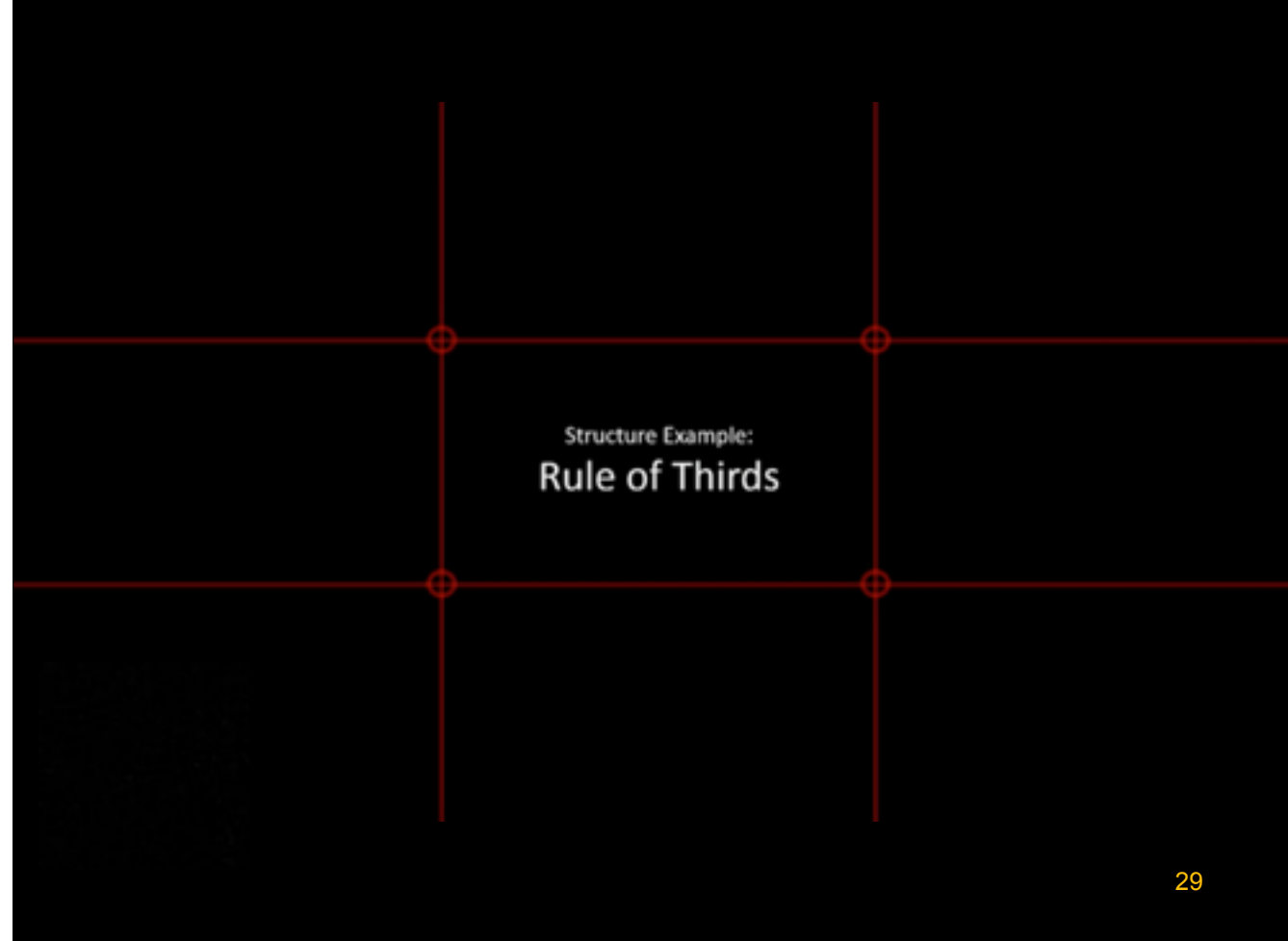
The organization of elements based on a rule.

2: Structure



The organization of elements based on a rule.

- Rule of thirds
- Lines
- Patterns
- Shapes
- Filling the frame
- Frame within Frame



Cutting the image into thirds. Where those lines intersect... place something of importance. Often it's good to counter that. Put something of interest on the opposing point.









Splinter Cell: Chaos Theory © 2005 Ubisoft Montreal publisher Ubisoft

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Diagonals



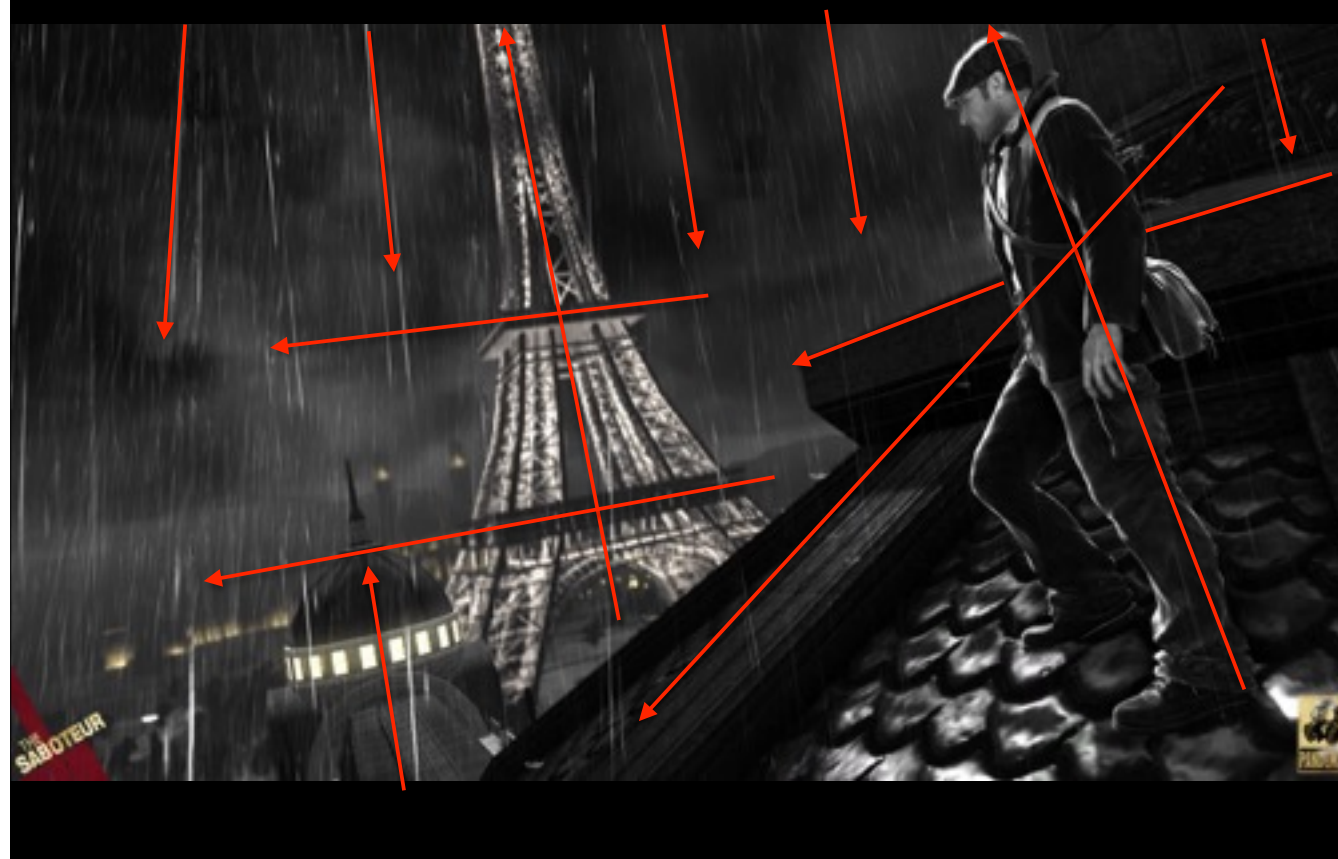
Diagonals



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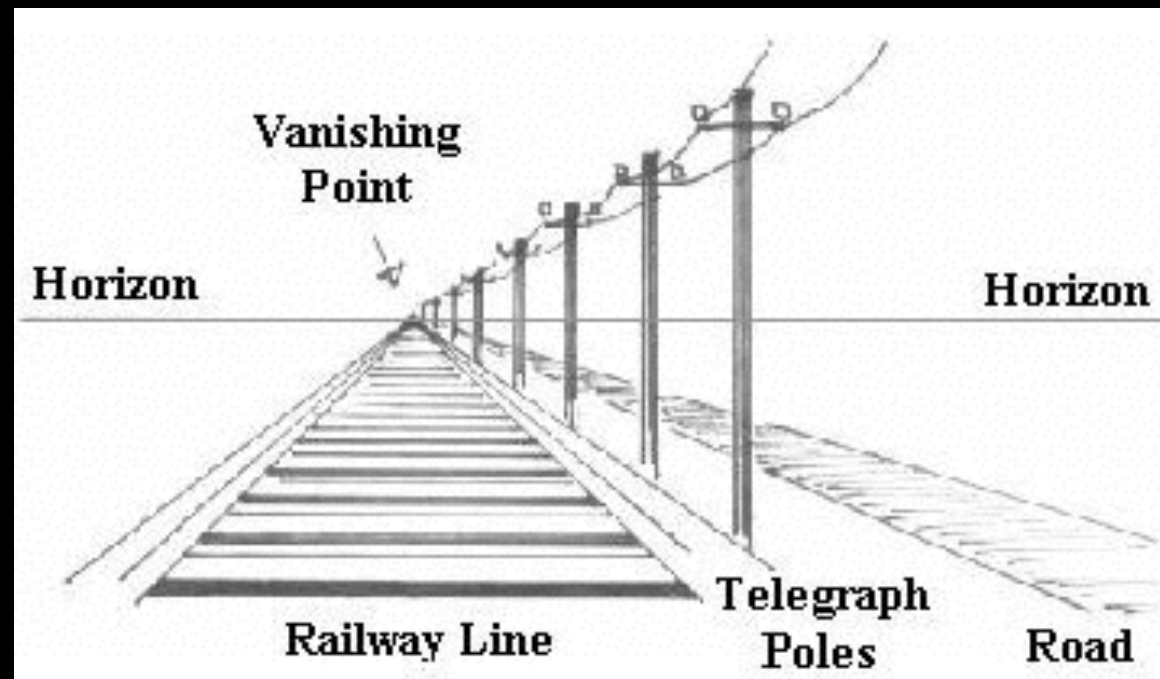
Diagonals





Leading Lines

One-Point Perspective











The Big Challenge:

This is similar to film, but can differ if there is a 'free camera'

player has physical control over what the camera is looking at. If this is the case there are no guarantees that the player will be looking where you want them to, when you want them to.

With a free camera the artist needs to persuade the player's eye to the places they want them to look, or go.

Due to the complications created by an ever-changing frame of reference and an unpredictable camera,

level composition should be looked at as the sum of many smaller compositions instead of one large one.

All possible viewing angles and player/camera positions should be considered and then the appropriate

compositions built from these starting points.

Pattern



Pattern







Shapes

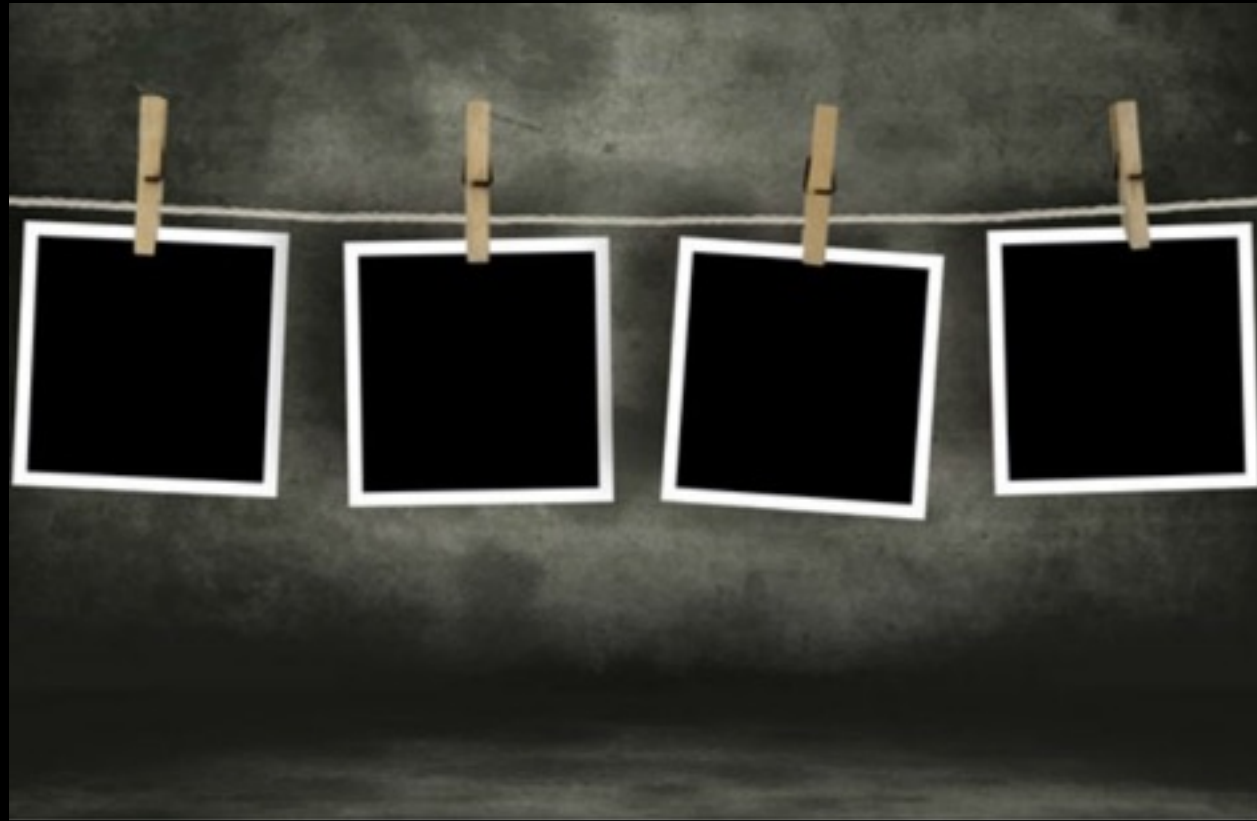






Shapes







Shapes/Patterns

Triangles









Rhythm



Rhythm is the repeating occurrence of visual elements. Rhythm is visually soothing to our eyes and people instinctively will follow a rhythmic pattern. In a composition, Rhythm can be used to create depth in a scene. It can create a sense of movement, or place emphasis on an object



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3: Balance



Ensuring that the visual 'weight' of the image is balanced



Balance



Balance









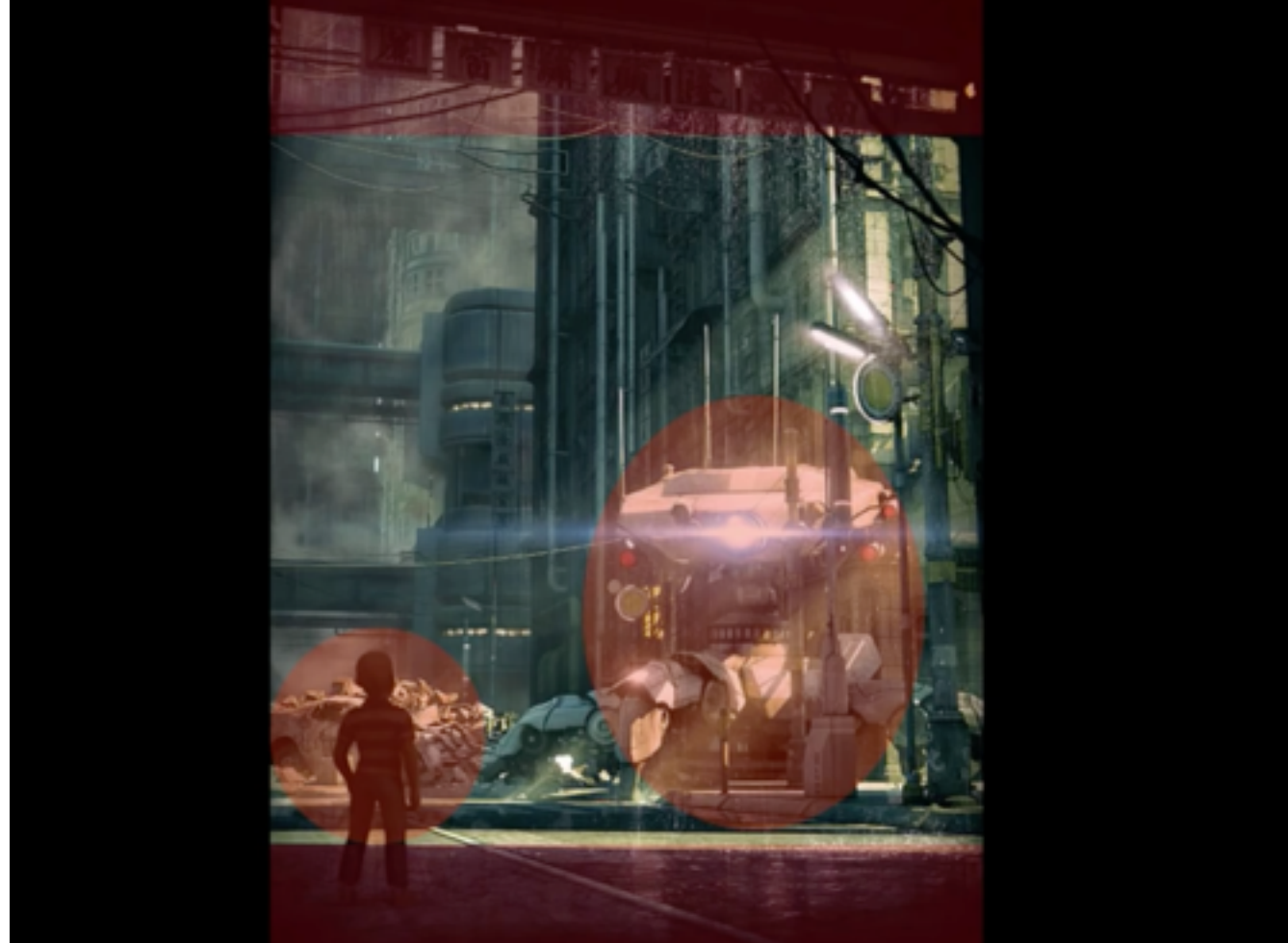












Frames within frames











Assignment

Shoo at least three examples of the following composition principles.

Do not use previous photography.

- Rule of thirds (must use a person in the shot)
- Lines:
 - diagonals
 - leading lines (one-point perspective)
- Patterns
- Shapes
- Fill the frame (must use a person in the shot)
- Frame within Frame (must use a person in the shot)

THE SHOT



Basic visual unit

Basic Shot Sizes and Shot Types in Cinematography

Shot Sizes

- Full Shot - FS
- Medium Full Shot - MFS
- Medium Shot - MS
- Medium Close Shot - MCS
- Close Shot - CS
- Wide Close Up - WCU
- Full Close Up - FCU
- Medium Close Up - MCU
- Extreme Close Up – XCU

Shot Types

- Single
- Two shot
- Three shot
- Insert shot
 - cut-away to a part of the scene
- Point of View (POV)
 - The view from a characters perspective
- Over the Shoulder (OTS)

Identification with Character

- WS: Identify less with a character
- CU: Identify more with a character
- Eye-line matches:
 - Closer camera is to eye-line the more personal and intimate.
 - Further away-the less personal it is.

Drama through shot choices



Rack Focus: Directs our attention for the emotional reveal. It tells us everything we need to feel at that moment without any exposition.

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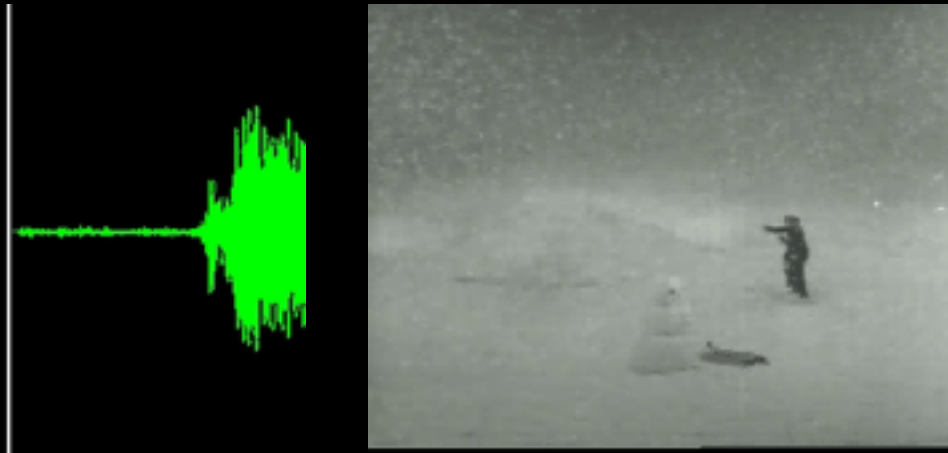
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Focusing Attention

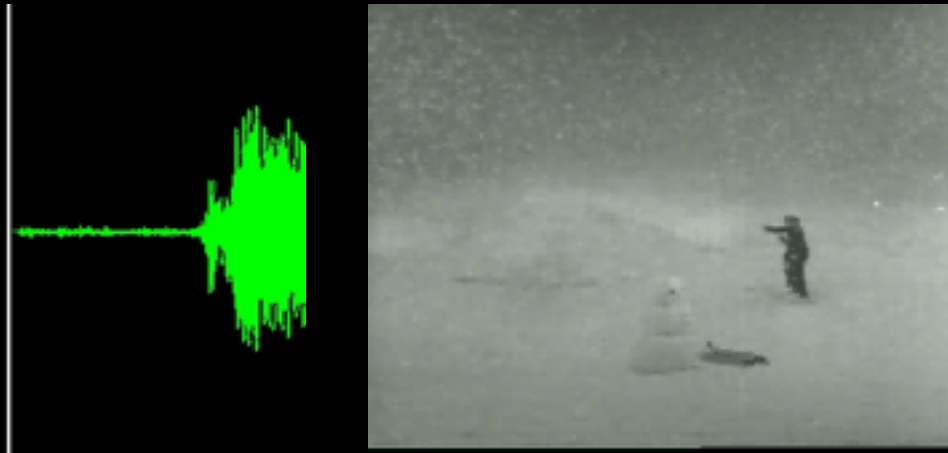
1. Begins with focus on Kane.
2. Kane's mother begins to dominate.
3. For a moment, the father briefly dominates then falls into background.
4. Thatcher and Mrs. Kane
5. Mrs. Kane eclipses frame.
6. Thatcher now dominates
7. A triangle between the adults takes form.
8. The legal document forms the power triangle. The father is now completely insignificant.



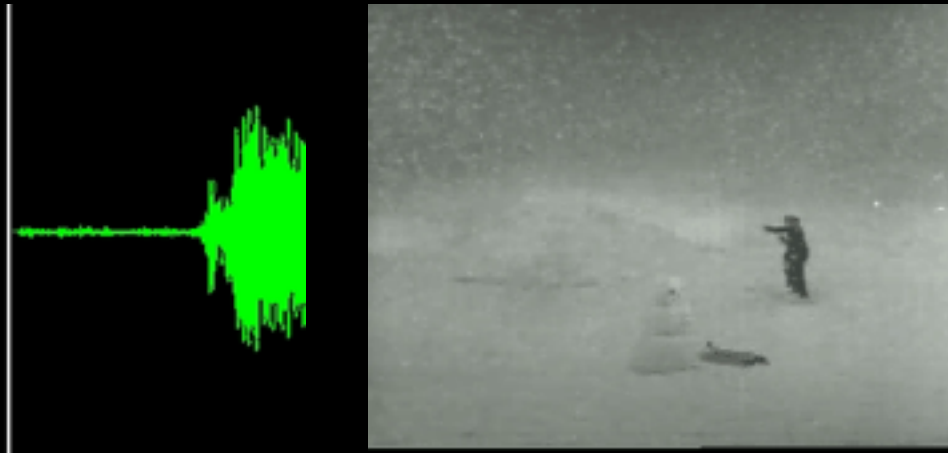
Kane sound clip



Kane sound clip



Kane sound clip



Shot Sizes and Types

Movement of the Camera

- Pan: Use as a follow or as a search
- Tilt



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Movement of the Camera

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Flavoring of Shot/Move Choices

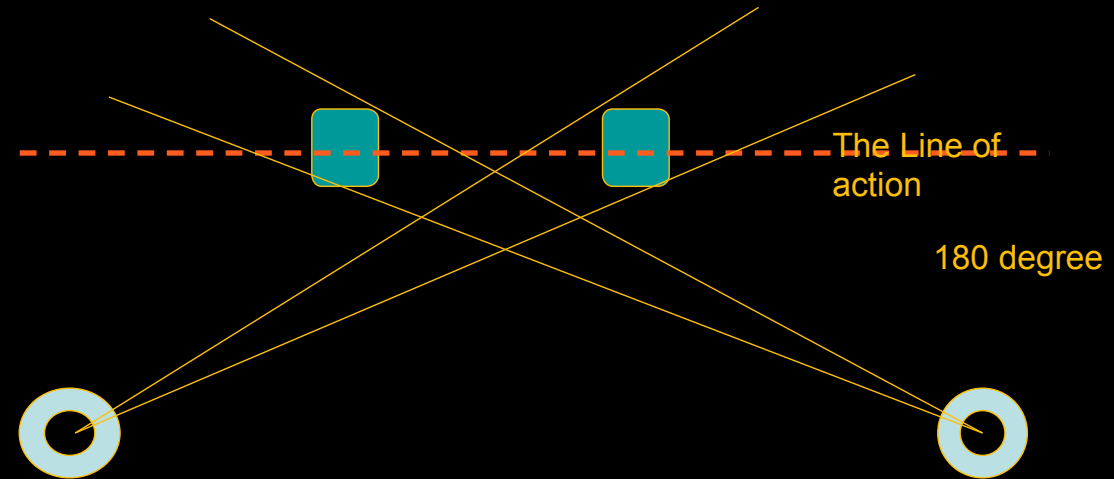


- Dutch tilts, Roll , or Canted
 - Camera is tilted on its axis so that normally vertical lines appear slanted

Continuity

- Maintaining the established flow of visual and audio production detail between takes, shots and scenes.
 - ✓ Content
 - ✓ Movement
 - ✓ Position
 - ✓ Sound
 - ✓ Dialogue

180° Rule



180° Rule

**FRAMELINES
PRESENTS**

180° Rule

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180° Rule

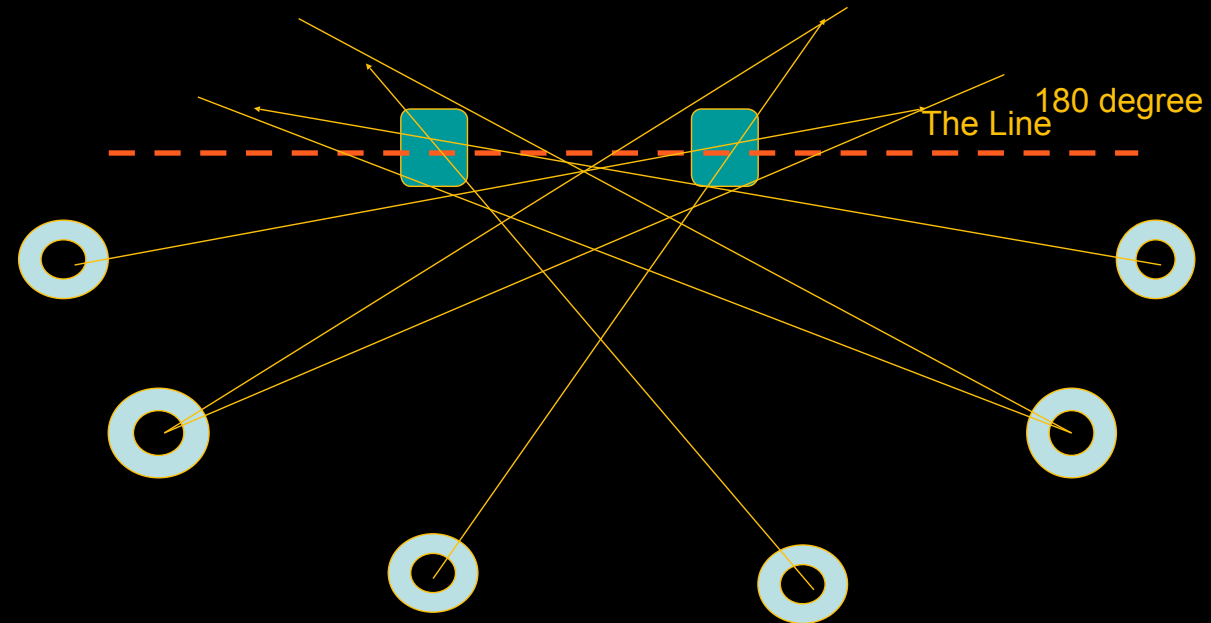
**FRAMELINES
PRESENTS**

Continuity

Continuity

Continuity

30° Rule



Continuity of Movement



Continuity of Movement



