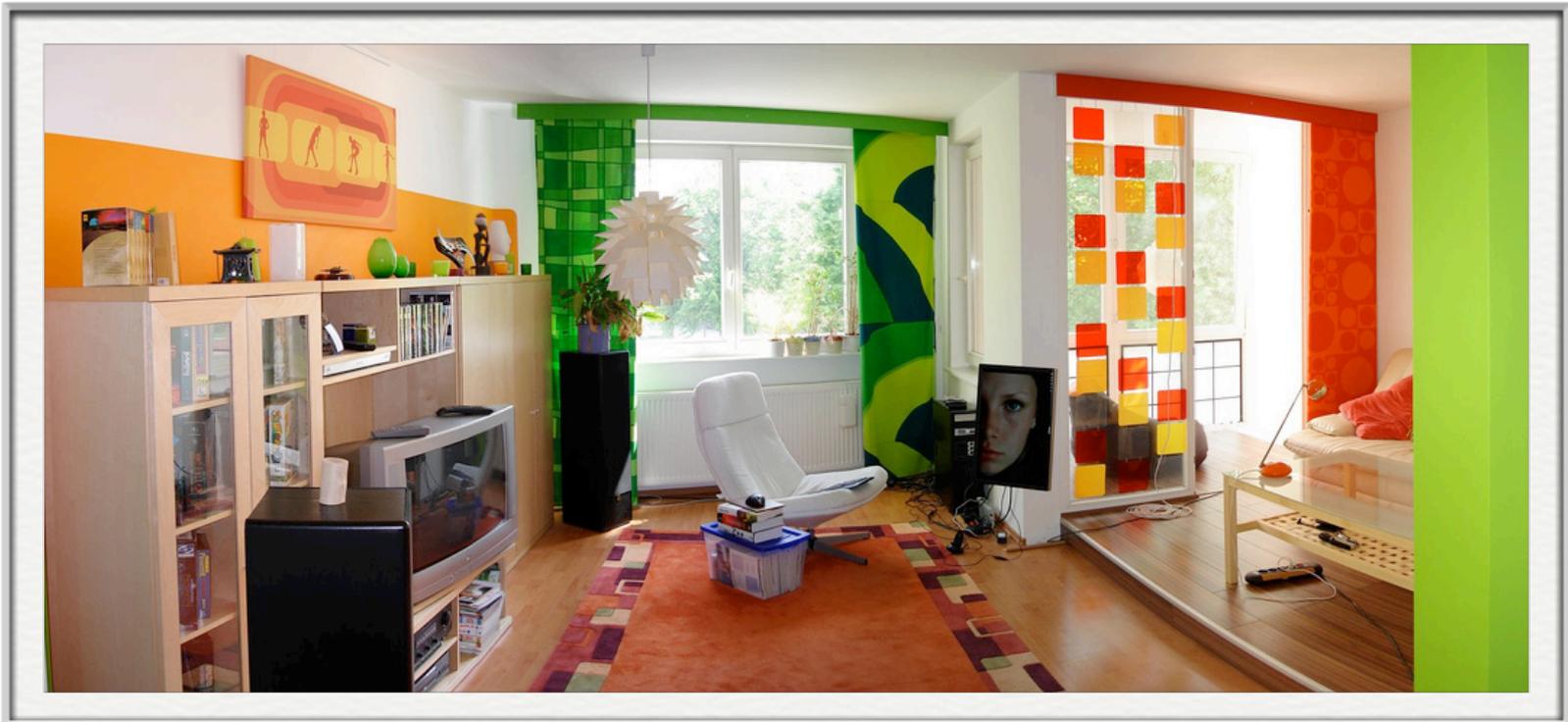


# Composition in Photography



# Composition

Composition is the arrangement of visual **elements** within the frame of a photograph.



# Snapshot vs. Photograph

Snapshot is just a memory of something, event, person or an object.



# Snapshot vs. Photograph

Photograph is an artistic interpretation of an event or person or object.



# Composition Depends on :

**S**tructure

**B**alance

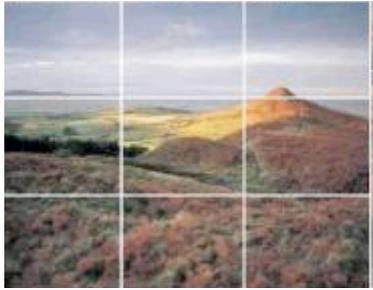
**D**ynamic



# Structure

structural elements

Position



Line



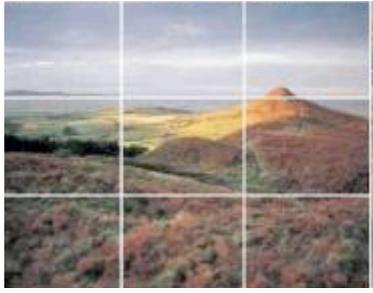
Shape



# Structure

## structural elements

Position



Line



Shape



## non-structural elements

Light



Texture



Perspective

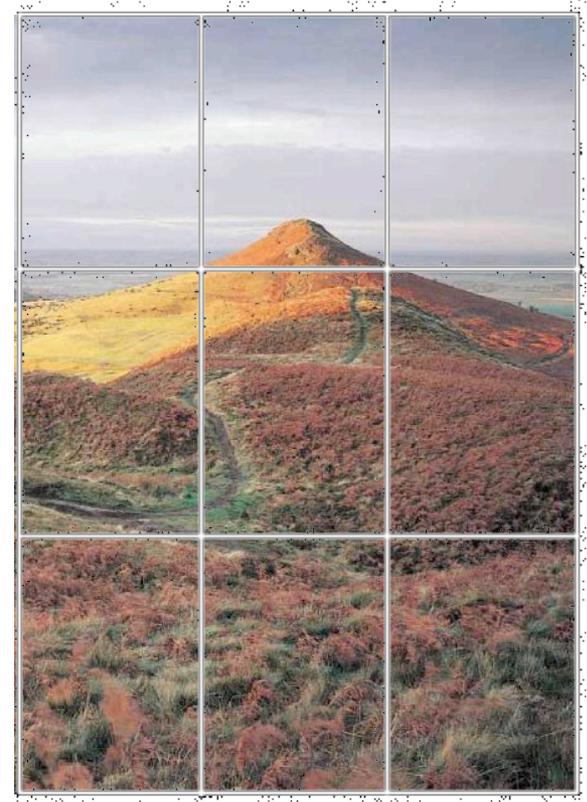


Motion



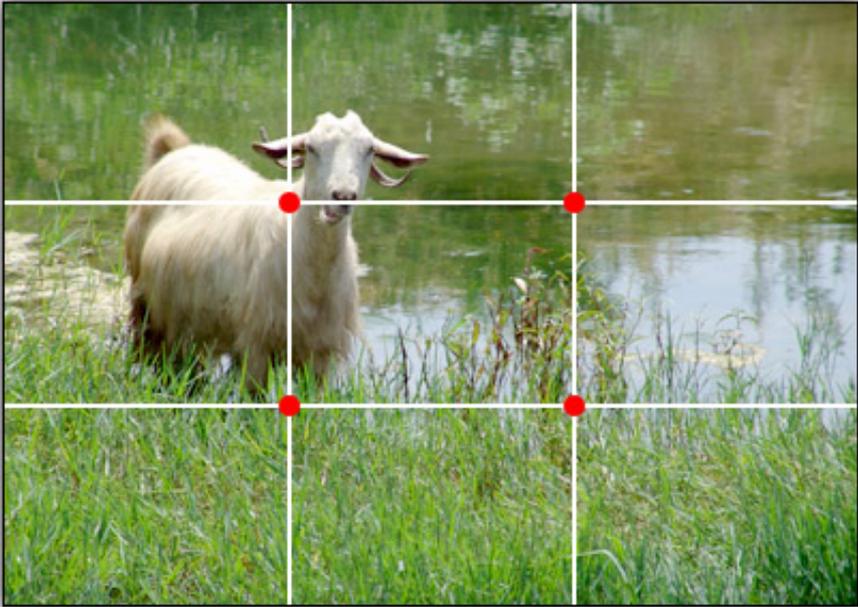
# the Nine-Grid Zone

- a composition is divided into nine zones. These zones are produced by dividing the frame into thirds vertically and horizontally.
- if you examine the grid, you'll see that you have three choices for positioning a subject vertically: top, centre, and bottom. You also have three choices horizontally: right, centre, and left. This gives you a total of nine choices.
- Weighing a photograph



# NINE ZONE GRID - **P**ositioning

Positioning of the dominant subject of a photograph in a zone is called **weighting**.



**bottom weighted** = firmly grounded

**top weighted** = top heavy or far away

**centre weighted** = static, boring,

**weighted left / right** = movement

\*\*most photographers suggest placing subject matter on or around the grid lines for maximum interest and effect. However, these are just guidelines and not rules.

# the **N**ine-Grid Zone

Some effects we can  
achieve by positioning

weighing toward  
the **bottom**



# the **N**ine-Grid Zone

**centre-weighted**

photograph

(static subject)



# the **N**ine-Grid Zone

**S**lightly off centre,  
weighted toward  
the top, bottom,  
one side....



# Line and Shape

Line and Shape are the building blocks of the photograph.

Control them and Don't allow them to control you.

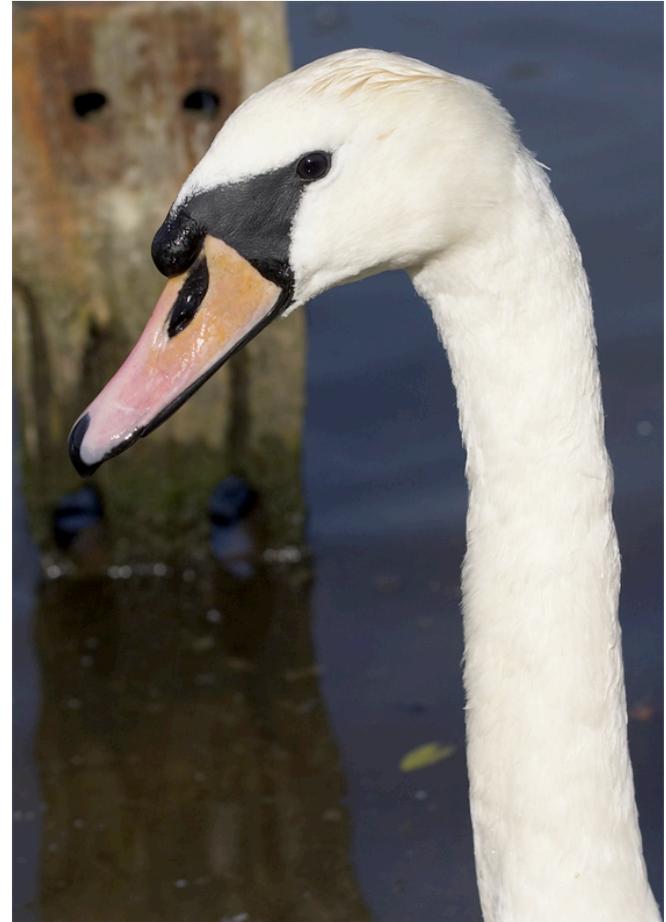
They can help to control the eye of the viewer when exploring your photograph.

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# Line

We have 3 types of lines :

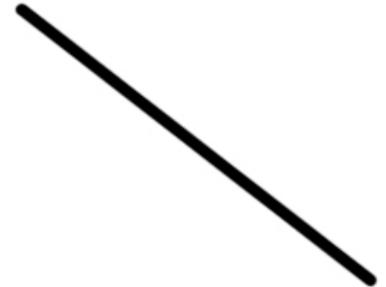
**H**orizontal



**V**ertical



**D**iagonal



# **H**OriZontal line

**M**akes you feel relaxed

The distant horizon.



# **H**OriZontal line

**M**akes you feel relaxed

The distant horizon.

Why do you think the photographer put the line on the upper line zone and didn't used the lower ?

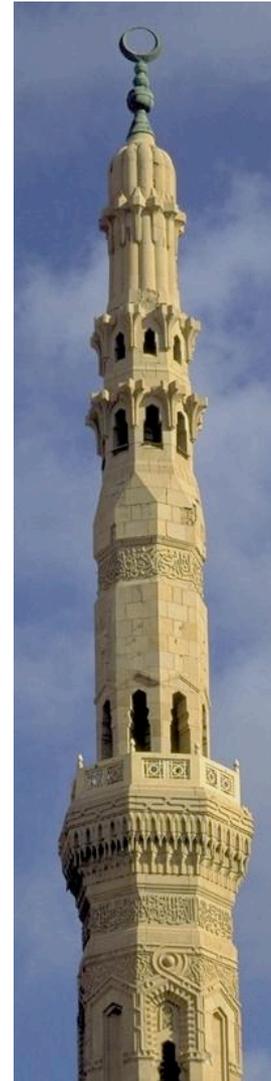


# VertiCal line

You feel the power of  
Height

Specially when the photo  
is in the portrait format

Eg. a building, a tree, a  
person.



# DiaGonal line

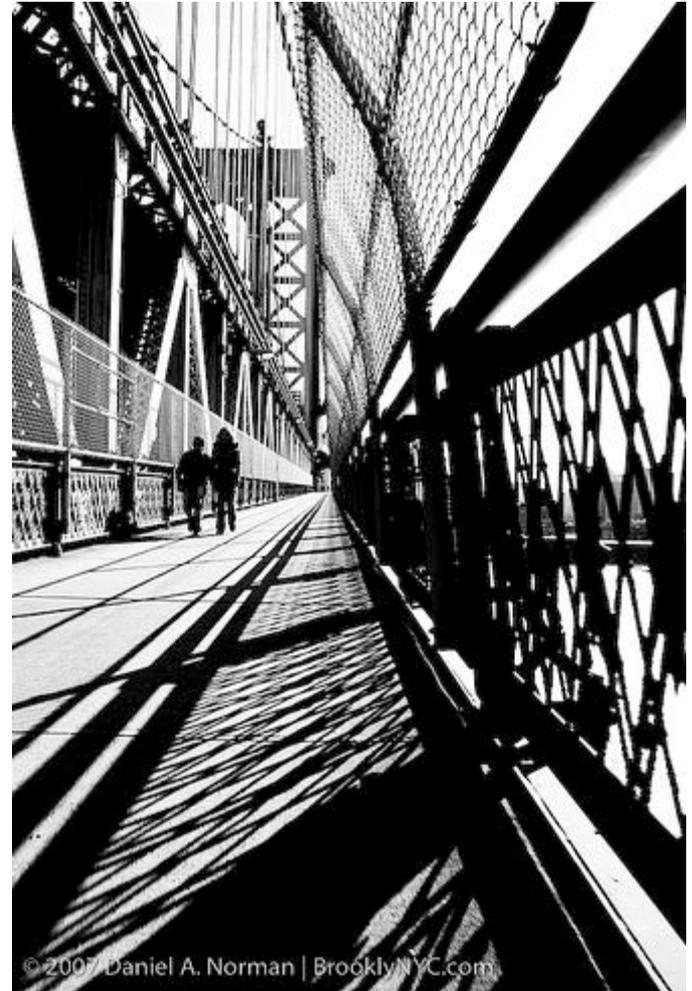
The strongest type,  
Use it to guide your  
viewers eye to your  
main subject

Also, imagine it makes the  
flat 2D plane of a  
photograph into a 3D  
sense

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sense



# Shape

The **shape** affect the photograph by two ways :  
where it is = positive space  
where it isn't = negative space

Composition takes care to make the positive space interesting



# Shape

What is the **negative** space?

The area between the borders of the shape and the borders of the frames

The closer these borders to each others the more interesting the negative space will be



# Balance

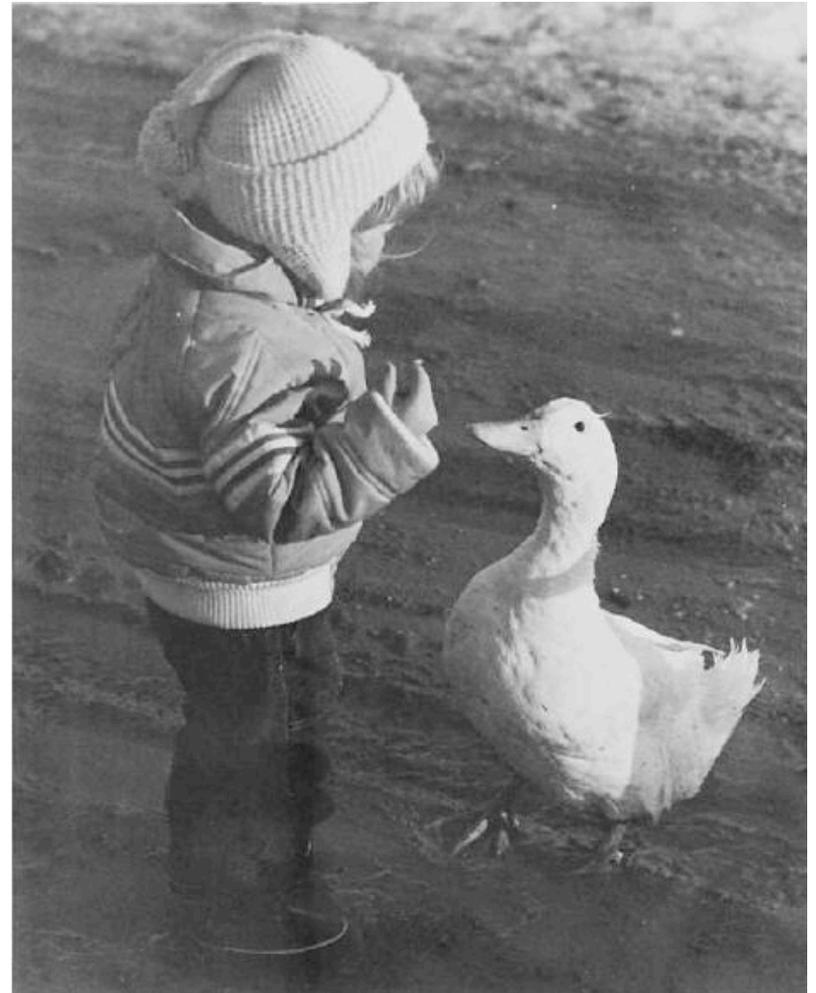


# Balance

**Balance** is an equal relationship between two things or more.

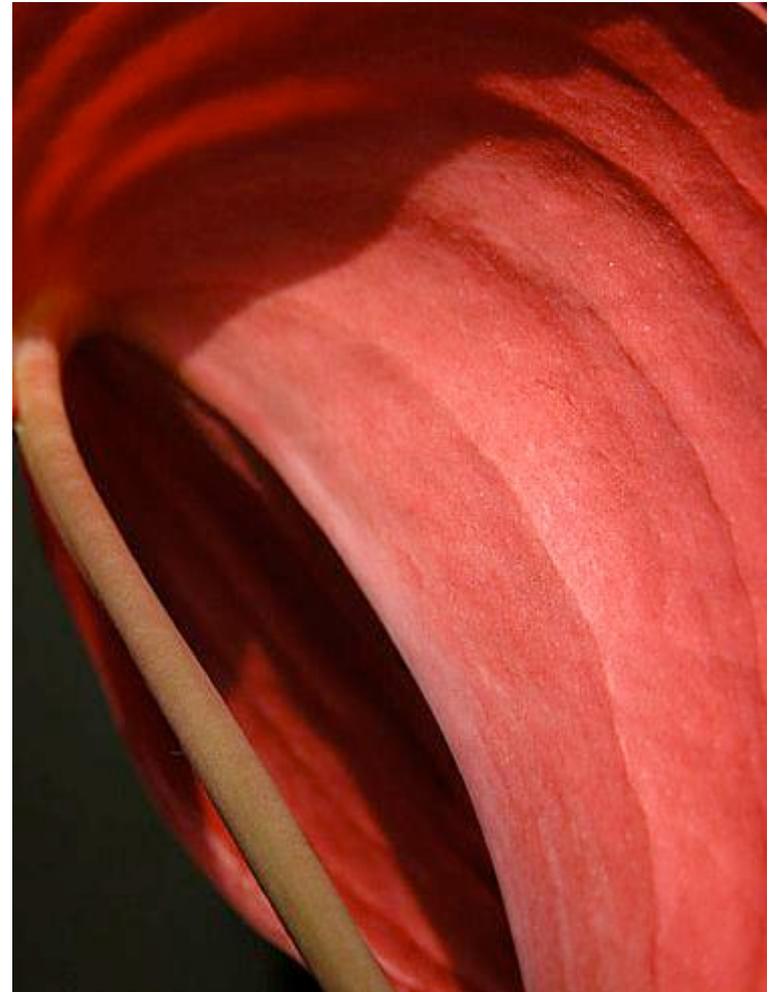
A photograph is balanced when various elements weigh the same

That doesn't necessarily mean they should take the same amount of space.



# Dynamic

**Dynamics** are all about movement. It is the movement of a viewer's eye as it explores a photograph.



# Dynamic

## Ideal dynamic,

- 1-Move begin with the most important subject (primary subject)
- 2-Proceeds to less Important ones (secondary subjects)
- 3-Makes a full circle back to the primary subject again



# **D**ynamic

In a **poorly composed** photograph

The eye of the viewer may stuck to one of the secondary objects

# Dynamic

In a **poorly composed** photograph

The eye of the viewer may stuck to one of the secondary objects





# Dynamic

How can we do to control the dynamic of the image?



# Dynamic

How can we do to control the dynamic of the image?

-Try to **arrange** subjects



# Dynamic

How can we do to control the dynamic of the image?

- Try to **arrange** subjects in the frame
- Try to make the main



# Dynamic

How can we do to control the dynamic of the image?

- Try to **arrange** subjects in the frame
- Try to make the main subject **large**



# Dynamic

How can we do to control the dynamic of the image?

- Try to **arrange** subjects in the frame
- Try to make the main subject **large**
- Try to make it **close**
- Try to make your main subject **different** than the background by high contrast



# Dynamic

How can we do to control the dynamic of the image?

- Try to **arrange** subjects in the frame
- Try to make the main subject **large**
- Try to make it **close**
- Try to make your main subject **different** than the background by high contrast by colours
- Use **lines** to guide the viewer





# Dynamic

Using **lines** in a dynamic composition  
In this photograph you feel the diagonal lines leading your eye.



# Dynamic

## Implied lines

Implied line is achieved if a person in a photograph is looking at another subject in it.

The viewer's eye will naturally look to see what the other subject is.

Similarly, many objects can point at others. A fence, for example, can lead the viewer's eye to a tree, even if it does not touch the tree, the viewer's eye will follow the fence until it finds the next subject.

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