

COMPOSITION

Any photographic composition can be said to work if the arrangement of the subject elements communicates effectively with the image's intended viewers. Often, the most effective way to ensure a striking composition is to look for the key ingredients of a scene and then organize your camera position and exposure controls to draw those elements out from the clutter of visual information that is the ruin of many photographs. Concentrate your attention on the scene's general structure, rather than specific details.



THE RULE OF THIRDS

Using a grid to divide the picture area into thirds helps to place the subject at the junctions of the grid lines which are the most harmonious places for subject placement to the human eye.



SYMMETRY

Symmetrical compositions signify solidarity, stability and strength in an image. They are also effective for organising images containing lots of detail. Symmetrical compositions are often very simple.



RADIAL

Radial compositions are those in which the key elements spread out from the centre of the frame. This imparts a lively feeling, even with static subjects.



DIAGONAL

Diagonal lines lead the eye from one part of an image to another and impart more energy than horizontals.



PANORAMA CROP

A wide, narrow "letter-box" crop concentrates attention on horizontal panoramas, cutting out unwanted and visually irrelevant material such as too much sky or too much foreground at the top and bottom of an image.



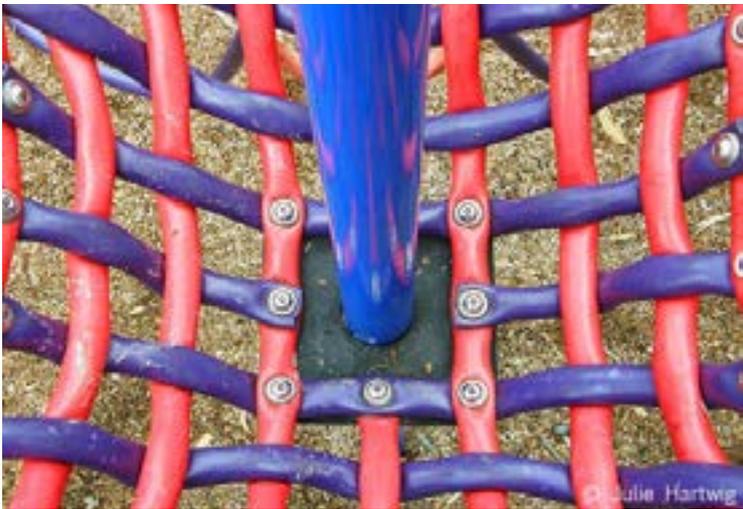
OVERLAPPING

Overlapping subject elements indicate increasing depth perspective and invite the viewer to observe subject contrasts.



TALL CROP

A tall, narrow crop emphasizes an upward, sweeping panorama, or a view that can only be taken in by looking up. Tall crops also remove unwanted detail around the edges of an image.



SHAPES AND PATTERNS

Geometric shapes, such as squares, triangles and rectangles, lend themselves to photographic composition because of the way they interact with rectangular picture frames. Triangular shapes in composition are often encountered in scenes where parallel lines converge and create a powerful suggestion of depth and distance.



FRAMING

A frame within a frame concentrates the viewer's attention on the subject and often hints at the wide context of the subject's setting. Colours and textures in such frames give clues about the setting.