RULES OF COMPOSITION - NOTE



1. Fill The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 Gives your object \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Decide how \_\_\_\_\_\_\_\_\_\_\_ your subject is and then give him/her a ratio of the frame that is directly related to his/her importance.

1. Rule of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

The eye tends to be more \_\_\_\_\_\_\_\_\_\_\_\_\_ with images that contain an \_\_\_\_\_\_\_\_ number of elements rather than an \_\_\_\_\_\_\_\_\_\_ number.

The human eye will naturally wander towards the \_\_\_\_\_\_\_\_\_\_\_ of a group. If there’s \_\_\_\_\_\_\_\_\_ space there, then that’s where the eye will fall. You want your viewer to look at a \_\_\_\_\_\_\_\_\_\_, not at an empty space.

Breaking this rule can create tension, interesting and story

1. Rule of \_\_\_\_\_\_\_\_\_\_\_
use your eye to roughly divide your image with \_\_\_\_\_\_\_\_\_ lines into \_\_\_\_\_\_\_\_ equal-sized parts, then place your subject at the \_\_\_\_\_\_\_\_\_ of those lines.
2. \_\_\_\_\_\_\_\_\_\_\_\_\_ Lines
When we look at a photo our eye is naturally drawn along \_\_\_\_\_\_\_\_\_\_\_\_.

By thinking about how you \_\_\_\_\_\_\_\_\_\_ lines in your composition, you can affect the way we view the image, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ us into the picture, \_\_\_\_\_\_\_\_\_\_\_\_\_\_ the subject, or on a journey "\_\_\_\_\_\_\_\_\_\_\_\_\_" the scene.

There are many different \_\_\_\_\_\_\_\_\_\_ of line - straight, diagonal, curvy, zigzag, radial etc - and each can be used to \_\_\_\_\_\_\_\_\_\_\_\_\_\_ our photo's composition.

1. \_\_\_\_\_\_\_\_\_\_ your lines
Horizontal lines lend a \_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_ feel to a picture, while vertical ones often suggest \_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_. To introduce a feeling of drama, movement or uncertainty, look for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ lines instead.
2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_ your size
Varying the size of objects adds interest and strategic focus



1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_ the pattern
break the \_\_\_\_\_\_\_\_\_\_\_ or pattern in some way, introducing \_\_\_\_\_\_\_\_\_\_ and a \_\_\_\_\_\_\_\_\_\_\_ point to the scene.
2. Object to \_\_\_\_\_\_\_\_\_\_\_ Mergers
space objects \_\_\_\_\_\_\_\_\_\_\_\_\_\_ OR \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ them

never have objects awkwardly \_\_\_\_\_\_\_\_\_\_\_\_ edge to edge

1. Object to \_\_\_\_\_\_\_\_\_\_\_\_\_\_ Mergers
Never have an object \_\_\_\_\_\_\_\_\_\_\_\_ the frame. Either \_\_\_\_\_\_\_\_\_\_\_\_\_\_ it (crop) or allow \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ between it and the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
Crop to focus in on a subject, but leave space where required.

Here space is needed to imply where the subject is looking

1. Aspect \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
The aspect ratio of a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ shape is the ratio between its \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in different \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. For example, the aspect ratio of a rectangle is the ratio of its longer side to its shorter side - the ratio of \_\_\_\_\_\_\_\_\_\_\_\_\_\_ to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, when the rectangle is oriented as a "landscape".

So, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the aspect ratio of you photos – don’t always take them the same way (horizontal vs vertical)

1. Simplification
look for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ background elements and \_\_\_\_\_\_\_\_\_\_\_\_\_\_ them out whenever you can.

Ask yourself: does this element \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to my composition?

