



***Elements of
Visual Design***

Some photos work for some but not for others...WHY???

Effective images are those that *command attention* and *communicate some feelings* to an audience.

Capturing a "feeling" and your *viewers' attention* is a demanding task that requires practice, experimentation and study.

How a *viewer* responds to an image depends on their *past experiences (memory), interests,* and *what it is that they are looking for.*

This is why the same picture often receives a *variety of responses* from different viewers.



Images with "feelings"...how to do that...

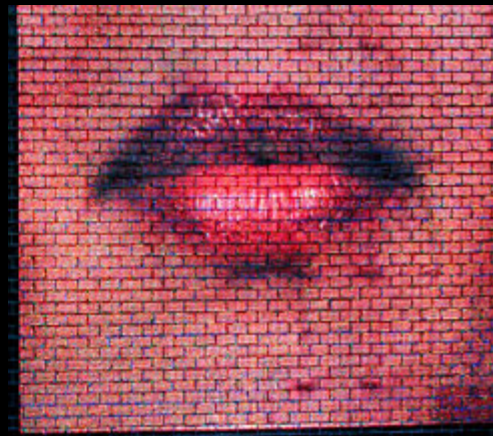
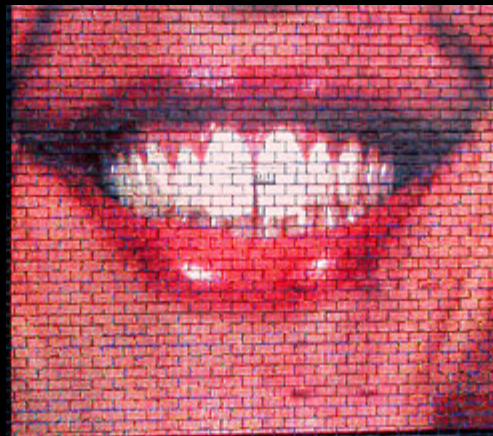
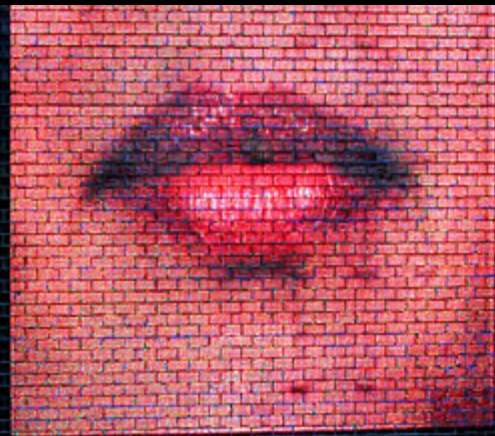
*images with “feelings”... the key to the
mystery...*

To create **effective images** a photographer must **understand the way people respond** to various kinds of **visual organization**.

This involves learning the **vocabulary of design**, viewing examples of artwork that utilise **effective design elements**, and actively implementing components of design into the process of photography.



So lets find out a bit more about the vocabulary of design



F e e l i n g s

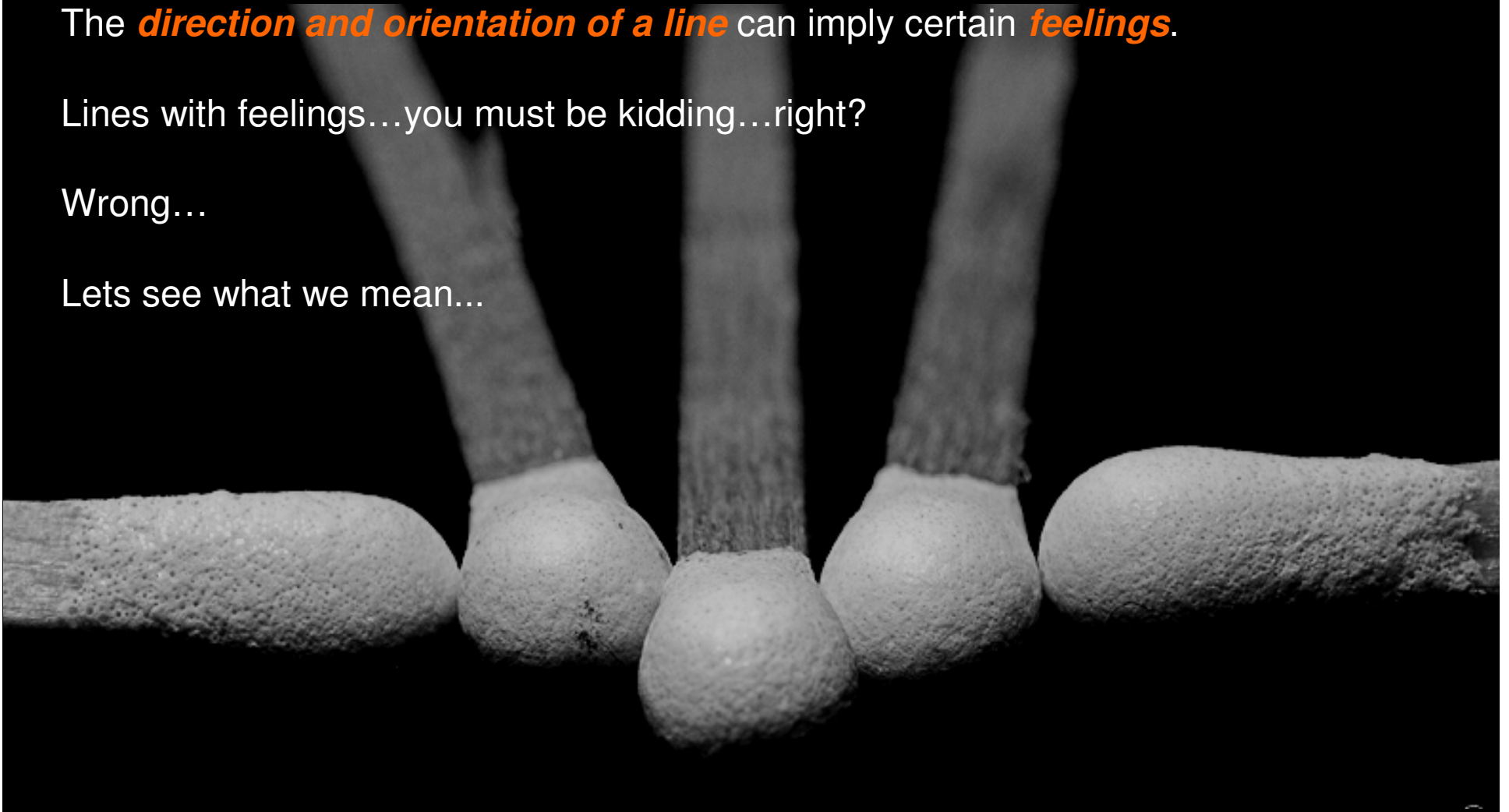
Remember lines?

The *direction and orientation of a line* can imply certain *feelings*.

Lines with feelings...you must be kidding...right?

Wrong...

Lets see what we mean...



Horizontal lines can imply *tranquility, rest, stability.*



Horizontal lines can imply *tranquility, rest, stability.*



Revealing Eye in Digital Photography

DE002A

Vertical lines can imply *power and strength*.



Revealing Eye in Digital Photography

DE002A

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Revealing Eye in Digital Photography

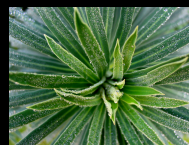
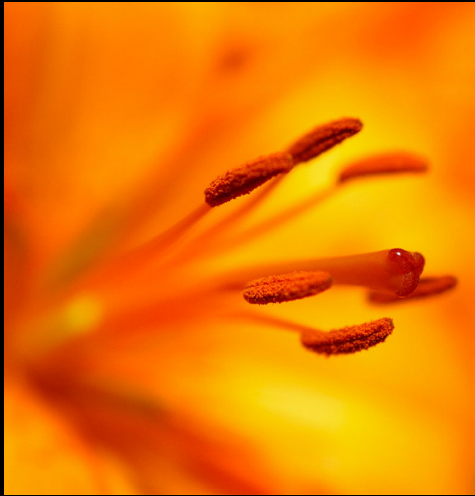
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Revealing Eye in Digital Photography

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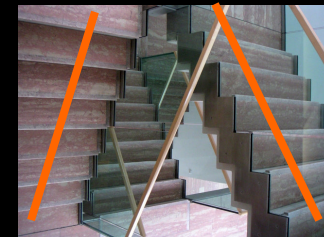
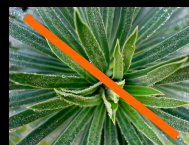
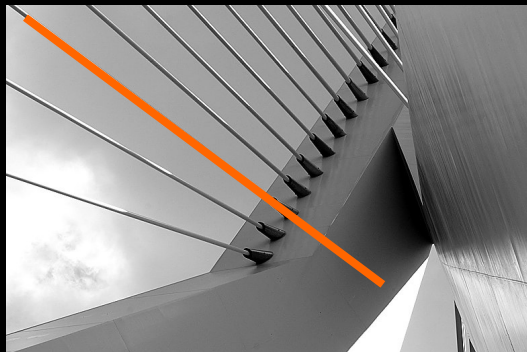
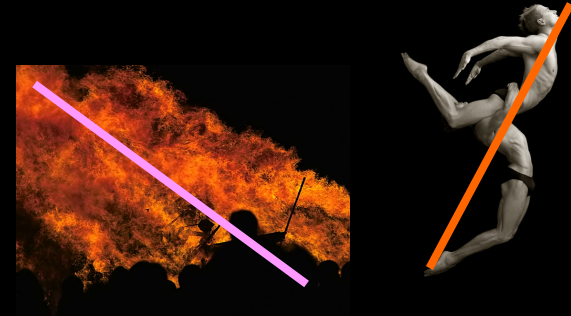
Oblique or diagonal lines can imply *movement, action, change and dynamic energy.*



Revealing Eye in Digital Photography

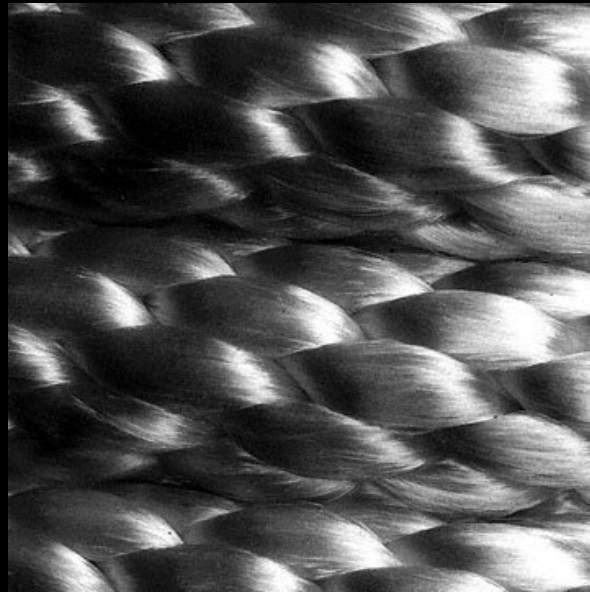
DE002A

Oblique or diagonal lines can imply *movement, action, change and dynamic energy.*

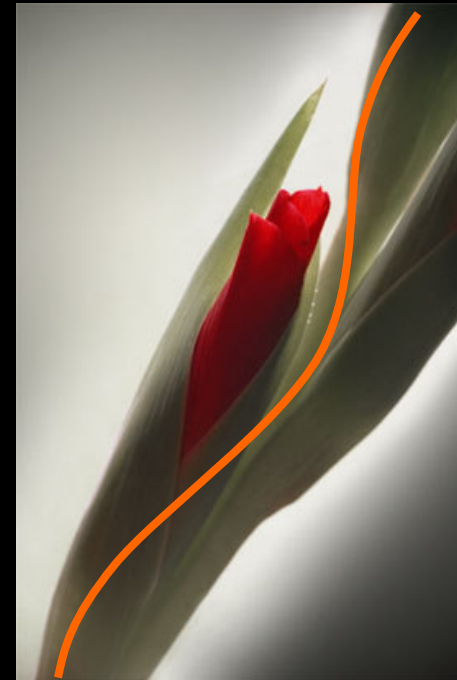
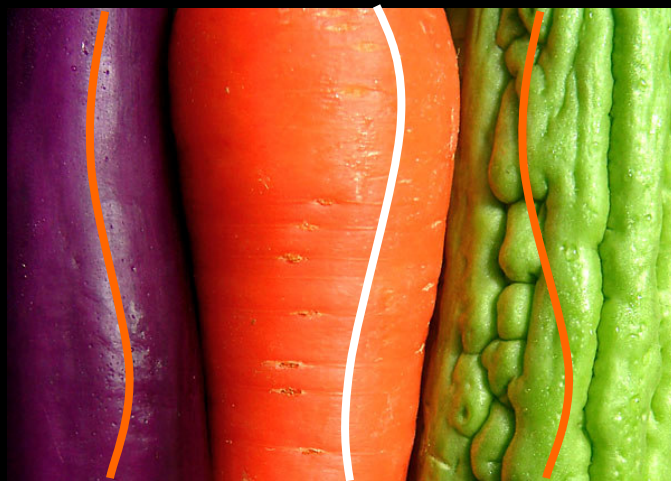
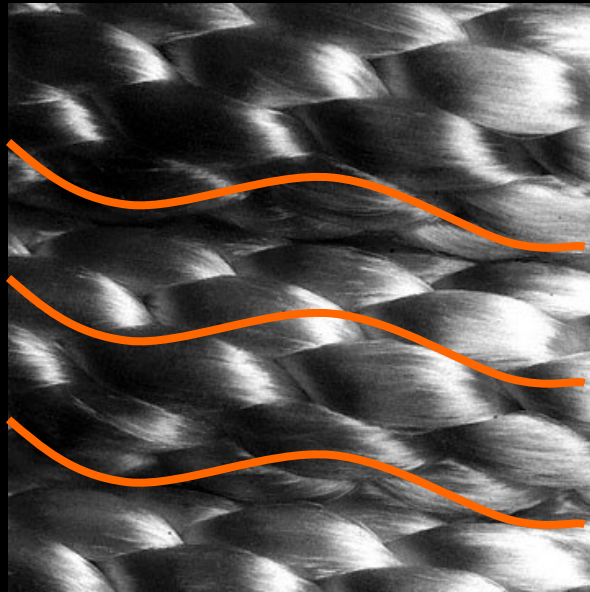




Curved lines or s-shaped lines can imply *quiet, calm and sensual feelings.*



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Form – light & dark

Form refers to the of an object, due to *light and dark* areas, providing contrast that suggests *volume*.

Factors affecting our feelings of an image include *direction of light*, from above or below, and the gentleness or abruptness of *half tones*.





Abrupt lighting



Gentle lighting



Behind lighting



Top lighting

Gentle

sensual, quiet,
stillness, contemplation

Abrupt

harsh, forceful,
energetic, sudden,
surprise

From below & behind

accentuates details

From above & front

captures details

Revealing Eye in Digital Photography

DE002A

f o r m s

The *absence of colour* often enhances our *perception of form* for instance in *black and white* photographs.



Light coming *from behind* a subject can form a *silhouette* resulting in object that is completely black against a lighter coloured background. Silhouettes appear as *two-dimensional shapes lacking form*.



s h a p e s

Light emitted *from above and to the side* when applied to portraits creates what is often referred to as "*Rembrandt lighting*". This form of lighting emphasizes *edges and depth*.



“R e m b r a n t l i g h t i n g”



e d g e s & d e p t h

Revealing Eye in Digital Photography

DE002A

In *landscape photography* oblique lighting occurs *early and late in the day* where it *enhances the natural texture* of the landscape and is often accompanied by *warm or cool colour* casts.



m o r n i n g

e v e n i n g

Colours

Colour affects human beings. Men and women respond to colours differently.

Colour affects us **emotionally**, with different colours **evoking different emotions**.

In short colour has the capacity to affect the human nervous system.

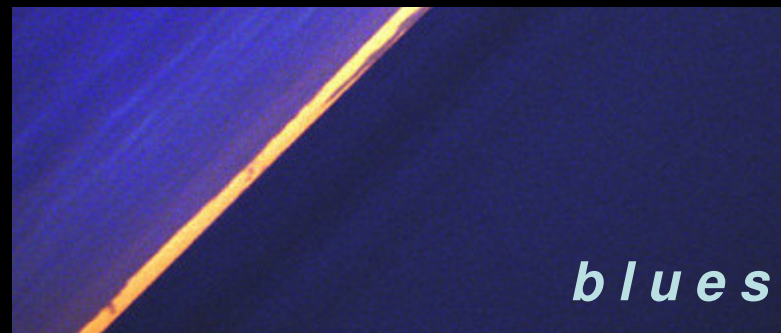


The ***vocabulary of colour*** includes:

Hue : ***primary colours*** - red, green and blue.

Value : ***lightness and darkness*** of colour - amount of ***white or black*** added.

Intensity : ***purity or saturation*** of colour

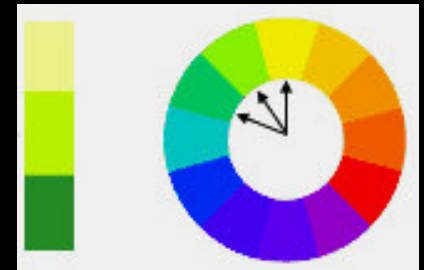
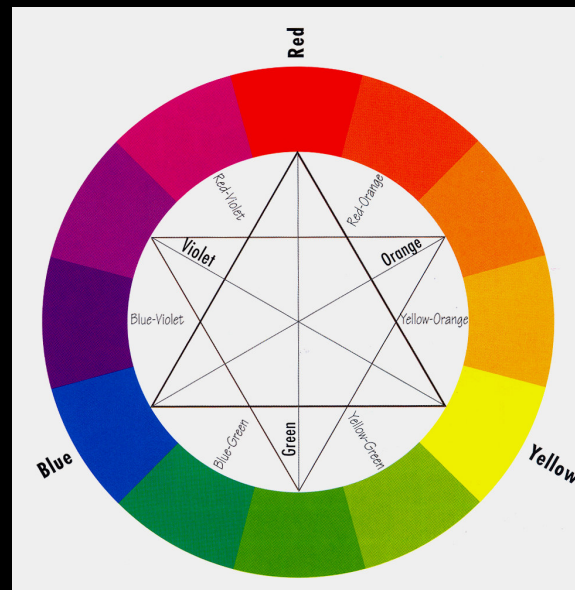


primary colours



Analogous colours are colours next to each other on the colour wheel. They "*get along*" and are referred to as being *harmonious*.

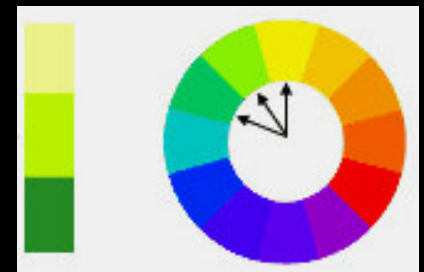
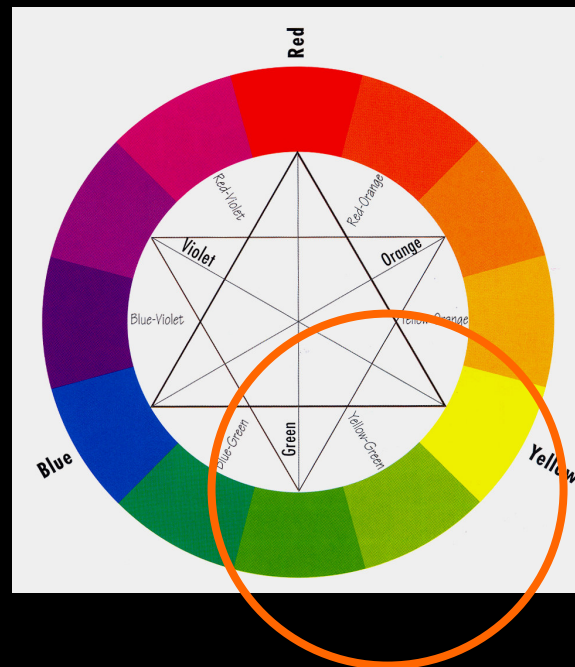
Analogous colours are often used in visual design and have a *soothing affect*.





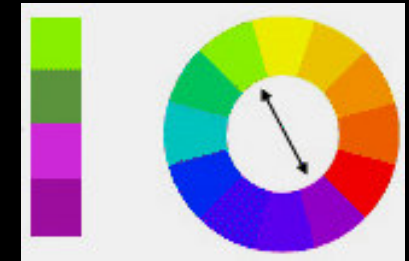
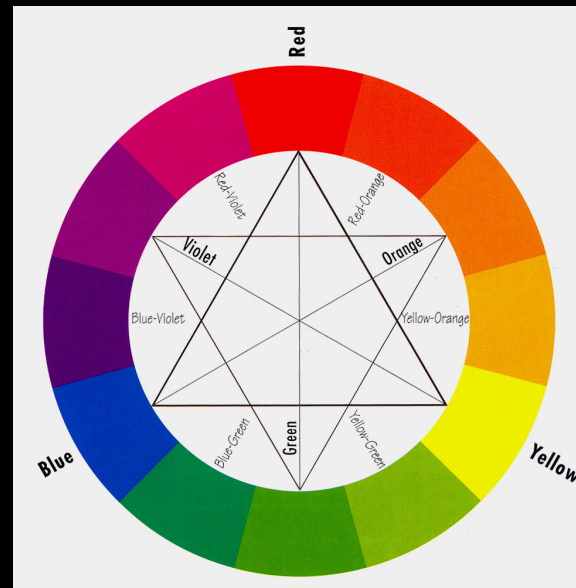
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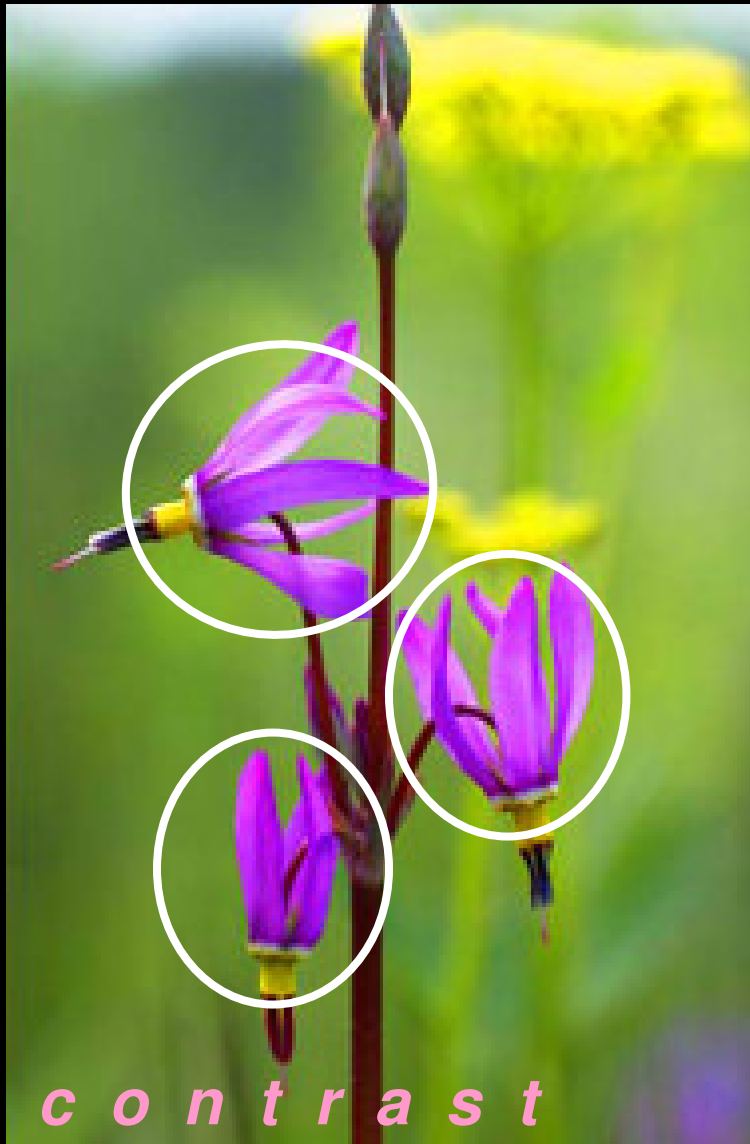
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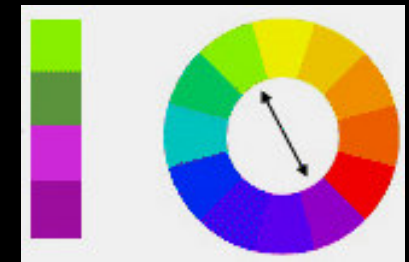
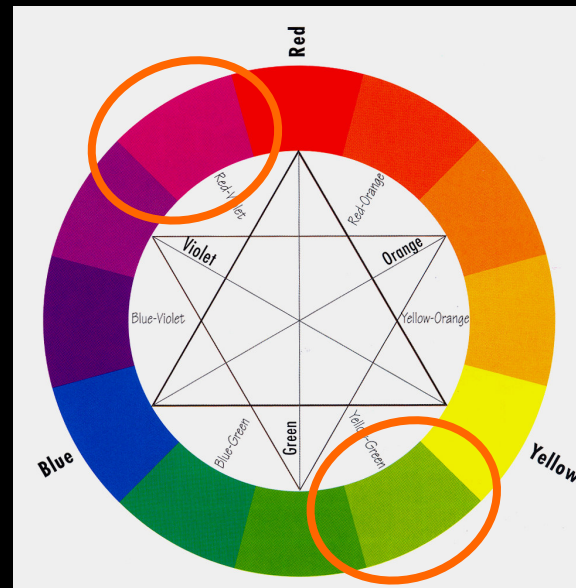


Complementary colors : colors opposite to each other on the color wheel, e.g. Blue-violet and yellow. Complimentary colors exhibit more **contrast when positioned adjacent** to each other -for example violet appears more intense when positioned on or beside green and yellow.





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Analogous colours



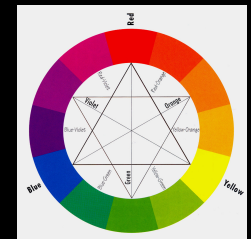
blues



greens



yellows



Complementary colours



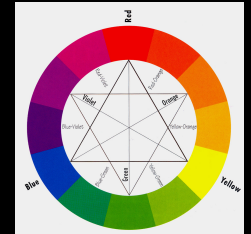
blue - red



green - red



red - green





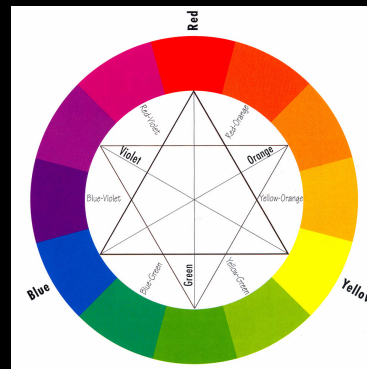
w a r m

Warm colors :
yellows, red and orange we associate these with blood, sun and fire.



c o o l

Cool colors :
violet, blue and green because of our association with snow and ice.

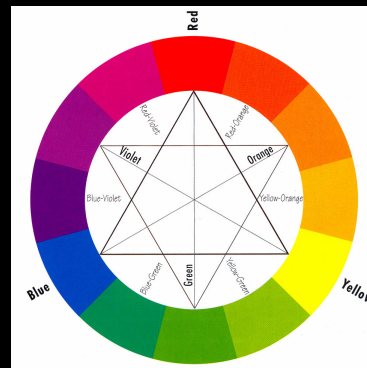
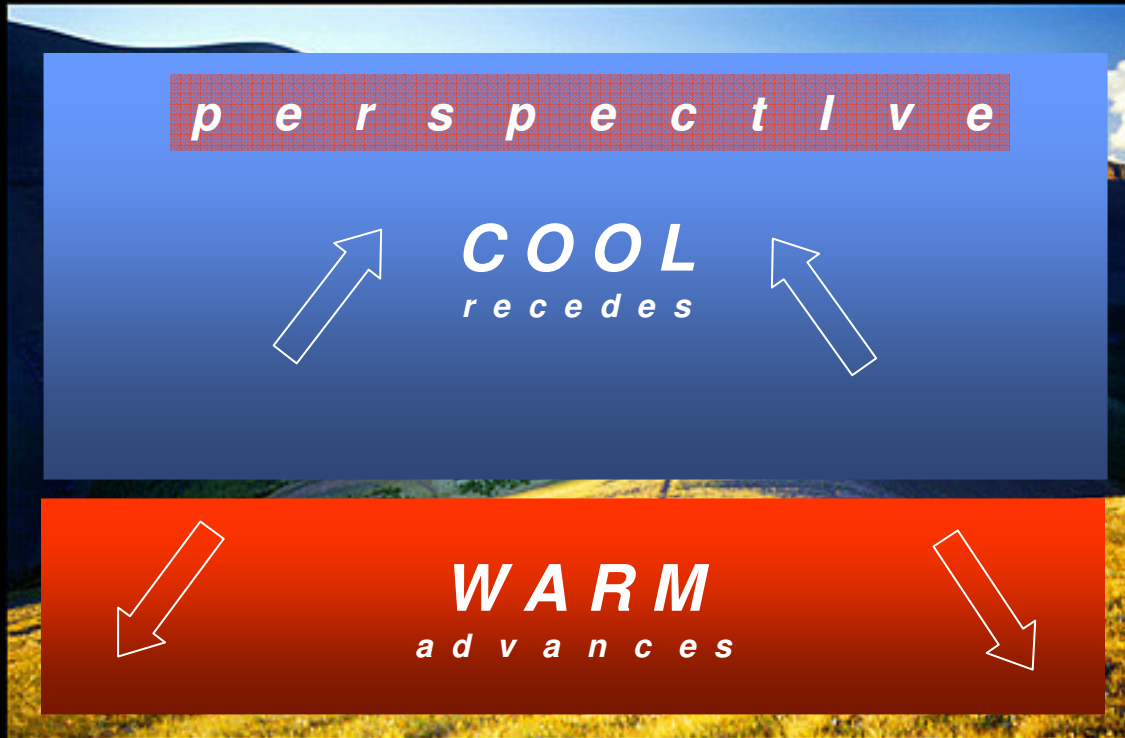


Cool colours tend to **recede** into the distance whereas *warm colours* appear to **advance**.

Red, yellow and orange are considered warm colours. *Blue, green and violet* are considered cool colours.

Contrasts are **relative** since yellow-green are cool next to red, orange or yellow, but warm next to blue-violet.

Photographers can position different colors in an image to **maximize contrast** between them and also to **provide perspective**.



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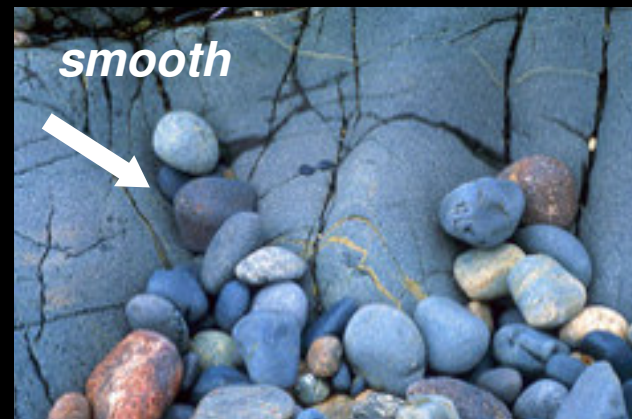
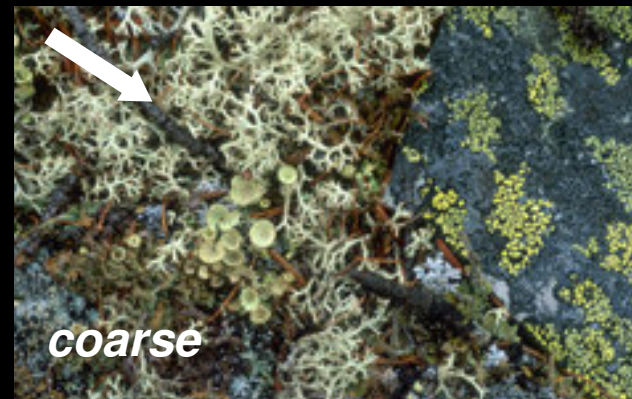
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Texture refers to the surface quality or "*feel*" of an object - smooth, rough, soft, etc.

Texture is often **emphasized in oblique lighting** as it strikes the objects from one side.



Unity

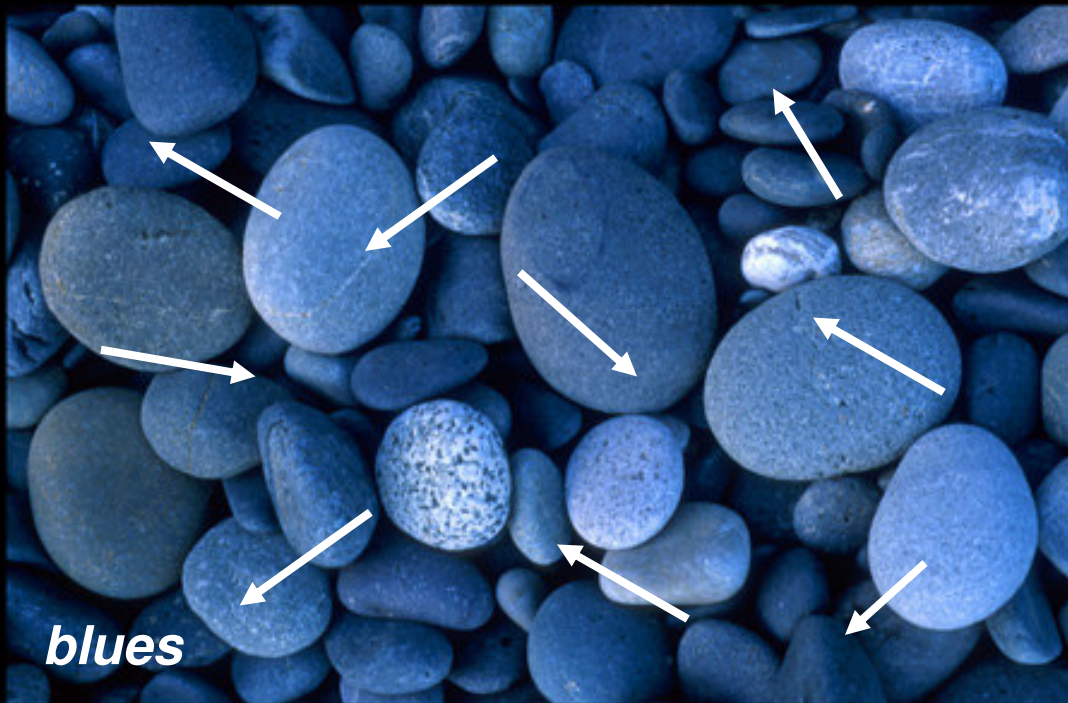
Unity refers to an *ordering of all the elements* in an image so that each can contribute to a *unified aesthetic effect* so that the *image is seen as a whole*.

Failing to accomplish this results in the premature termination of the viewer's experience - they look away.



c a p t i v a t i n g

Coherence - belonging together within the confines of **color, shapes, and size**. Visual coherence can be achieved through the use of **analogous color, color tonality** and through **similar shape, color size or texture**.

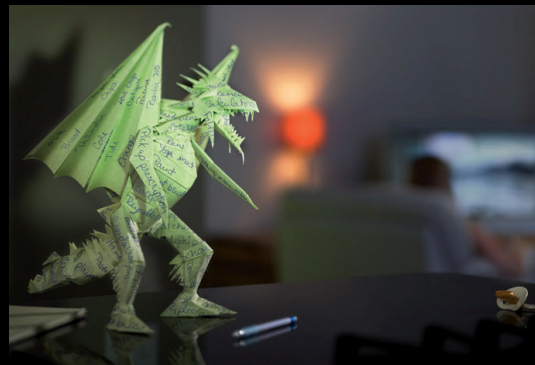
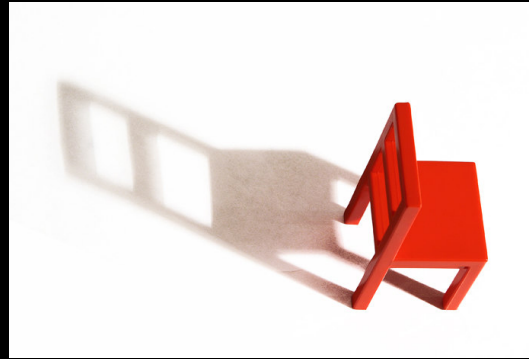


However too much similarity can lead to boredom - we need some variety to add "**spice**" to the image – **emphasis**.

Dominance or emphasis can be done through *size, shape and color*. Large objects dominate smaller ones and warm coloured objects dominate cooler coloured objects.

Dominance can also be done through *convergence or radiation* of lines.

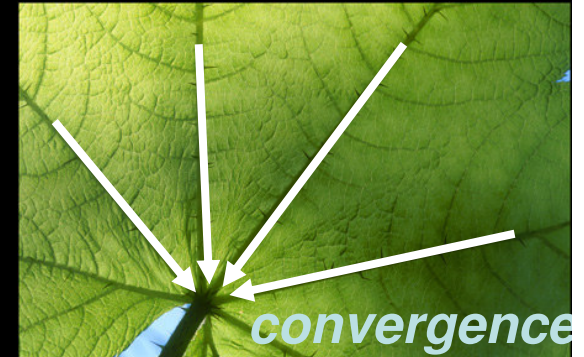
Dominance can also be achieved through nonconformity i.e. *difference or exception*. If all the elements are similar and one is different in *color, tone or shape* - it will stand out and become dominant.



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Click Me!

Click Me!

*OK now lets review some of the shots
that you have taken and see what you
have achieved with your
compositional skills...*

Click Me!

