Formal Composition

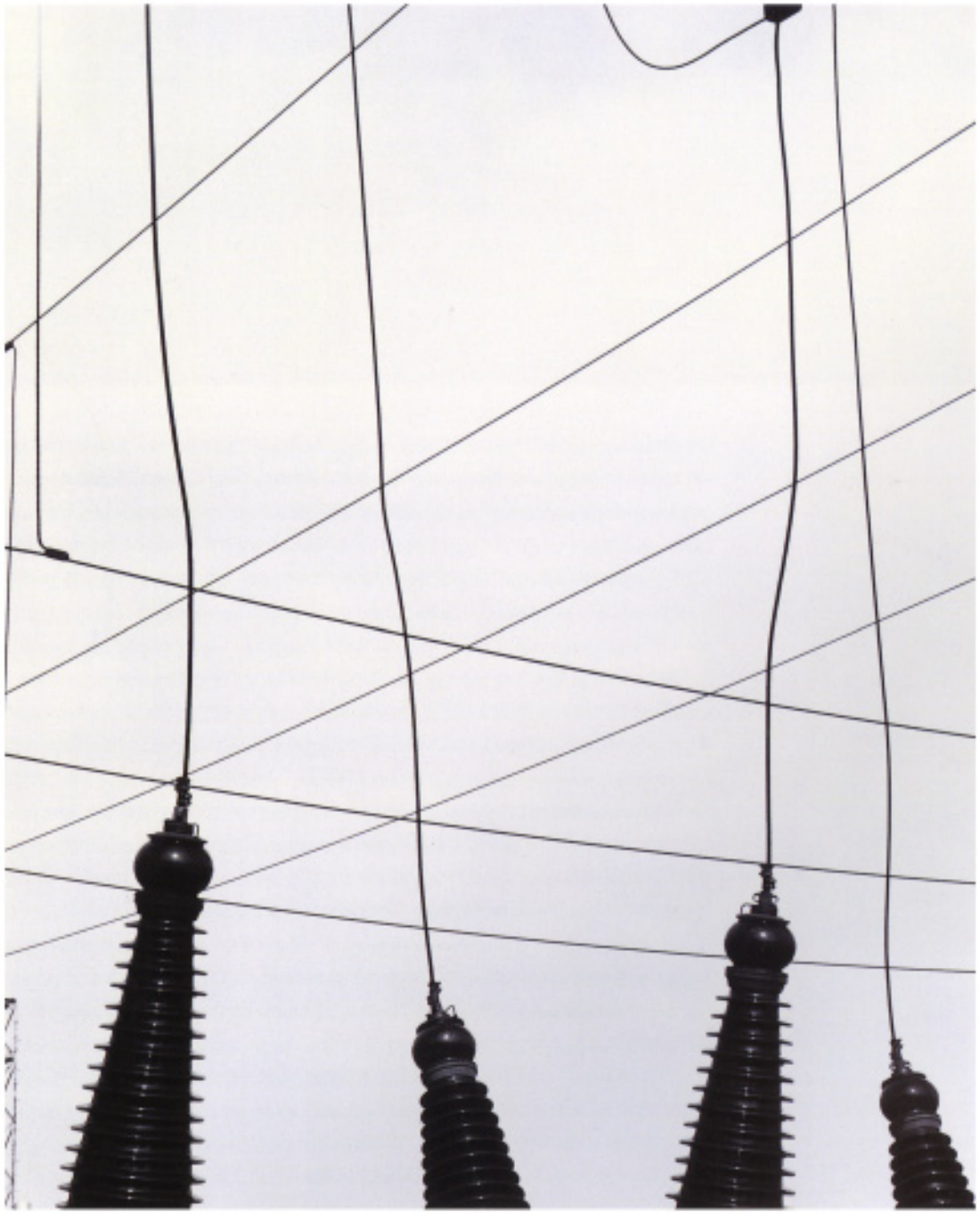
1: Unity ⟷ Variety

CONTRAST

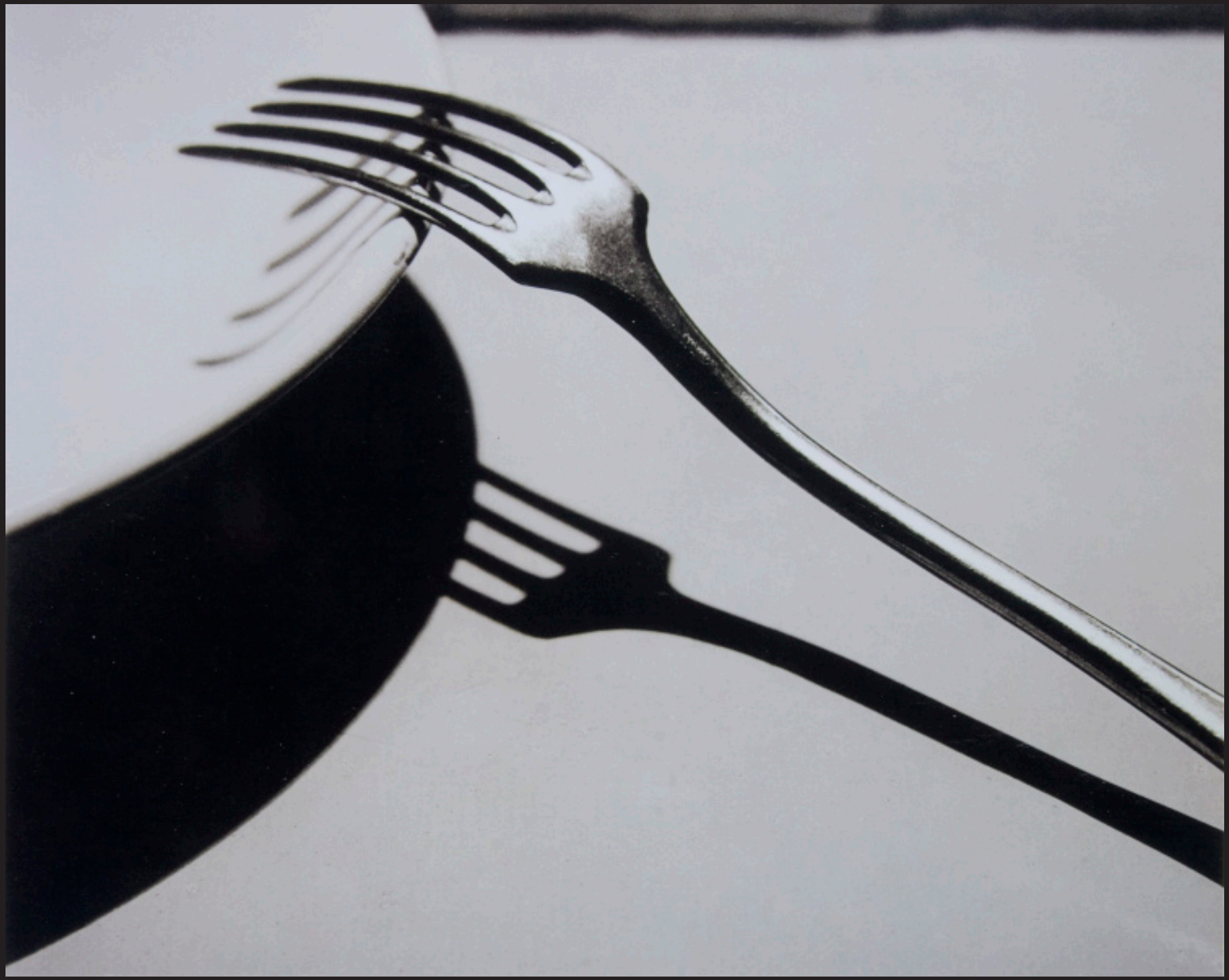
contrast in **VALUE**

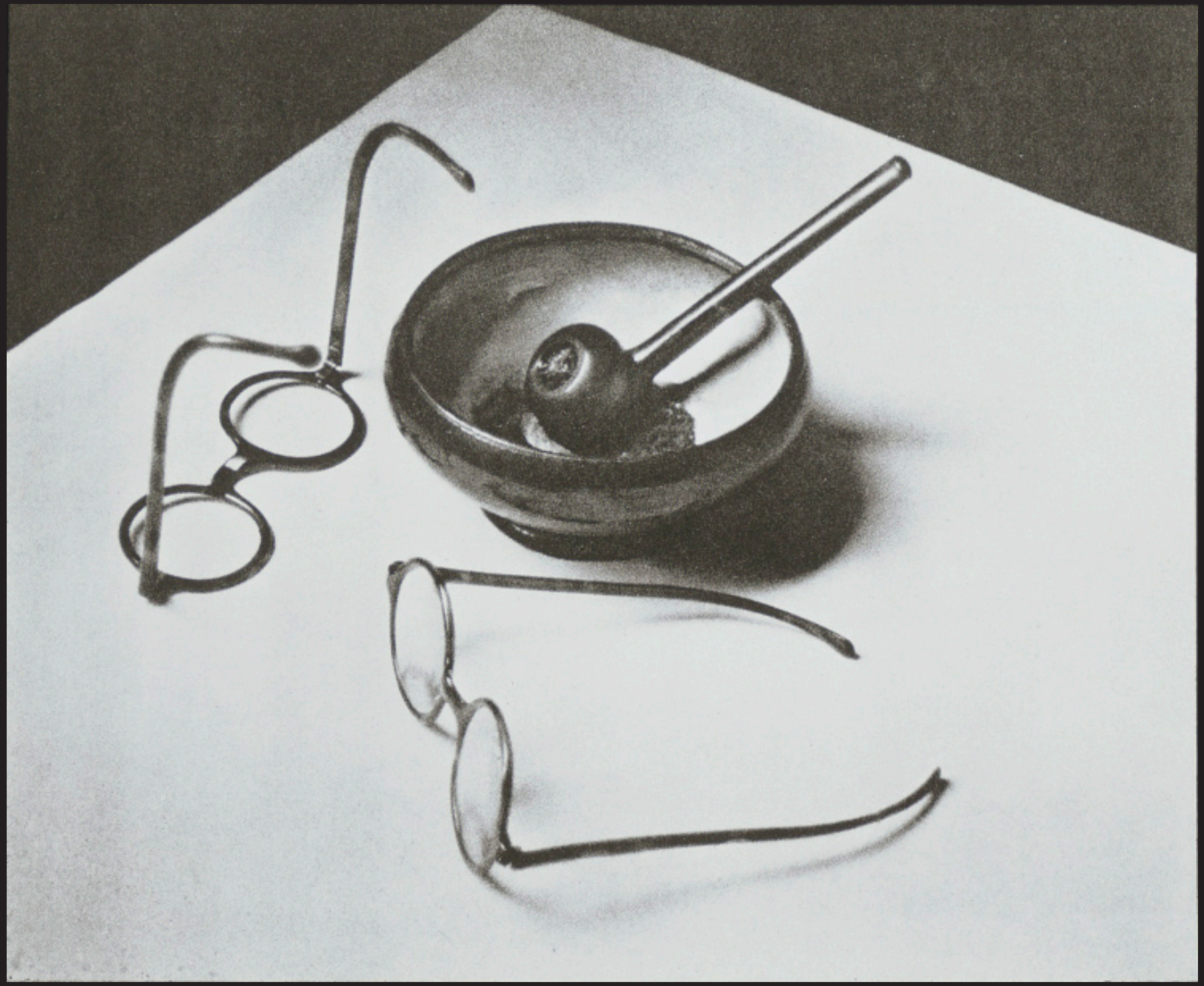
contrast in **SHAPE**

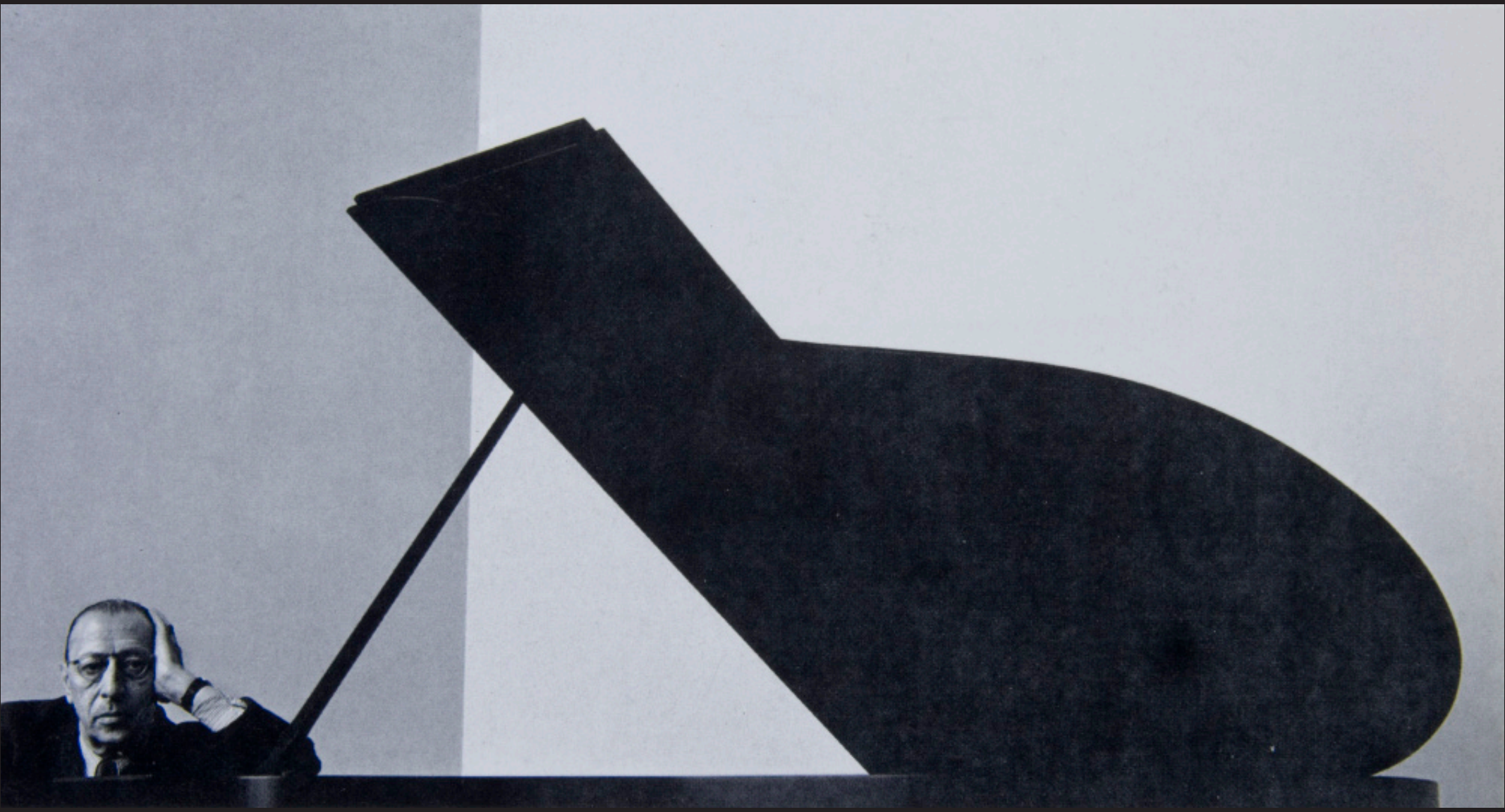
Fish Bones on a Plate (a frugal lunch), editorial photograph for *Vogue,*
New York, October 21, 1993



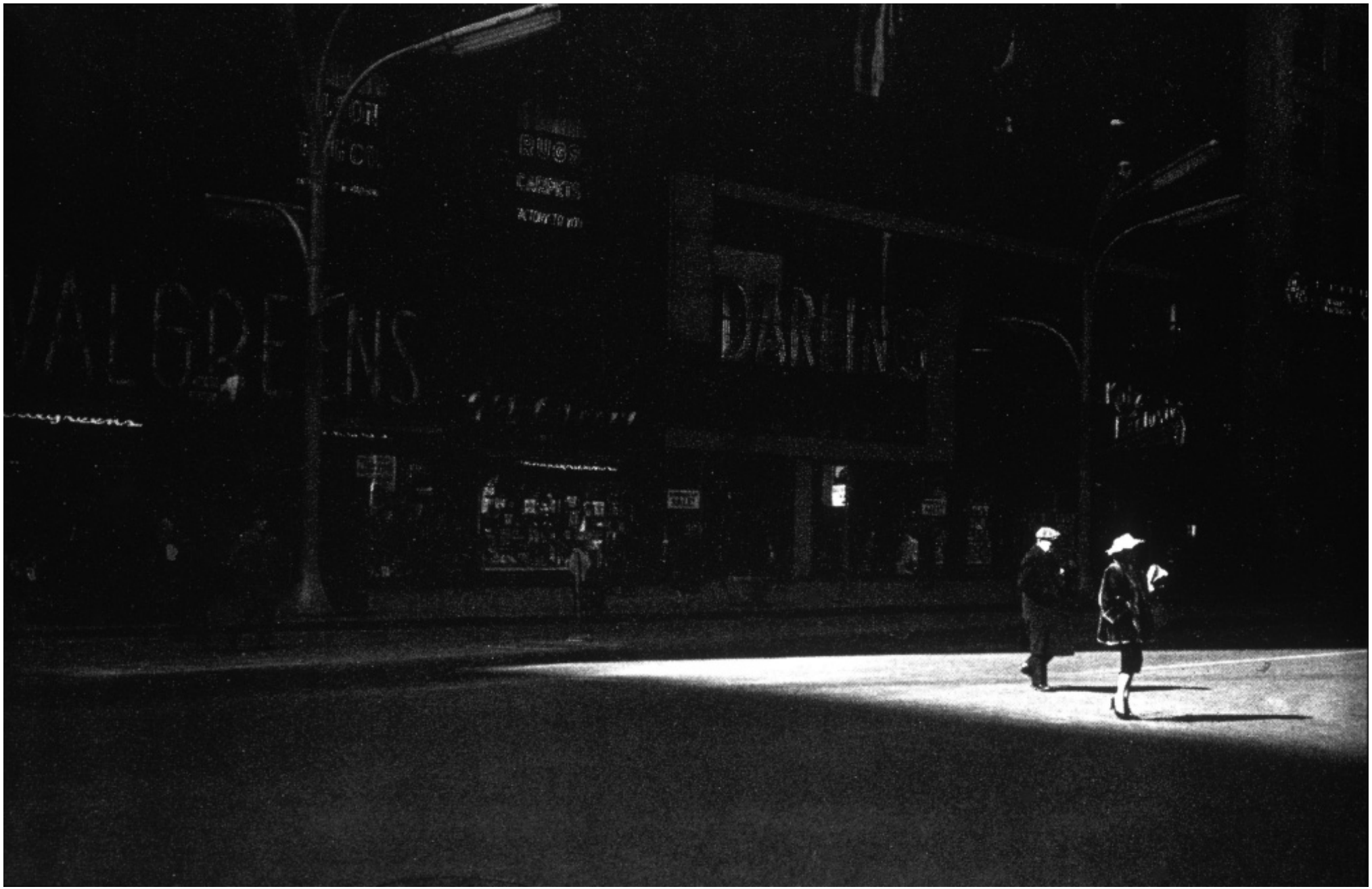
Minor White, *Evil Plants*, 1947







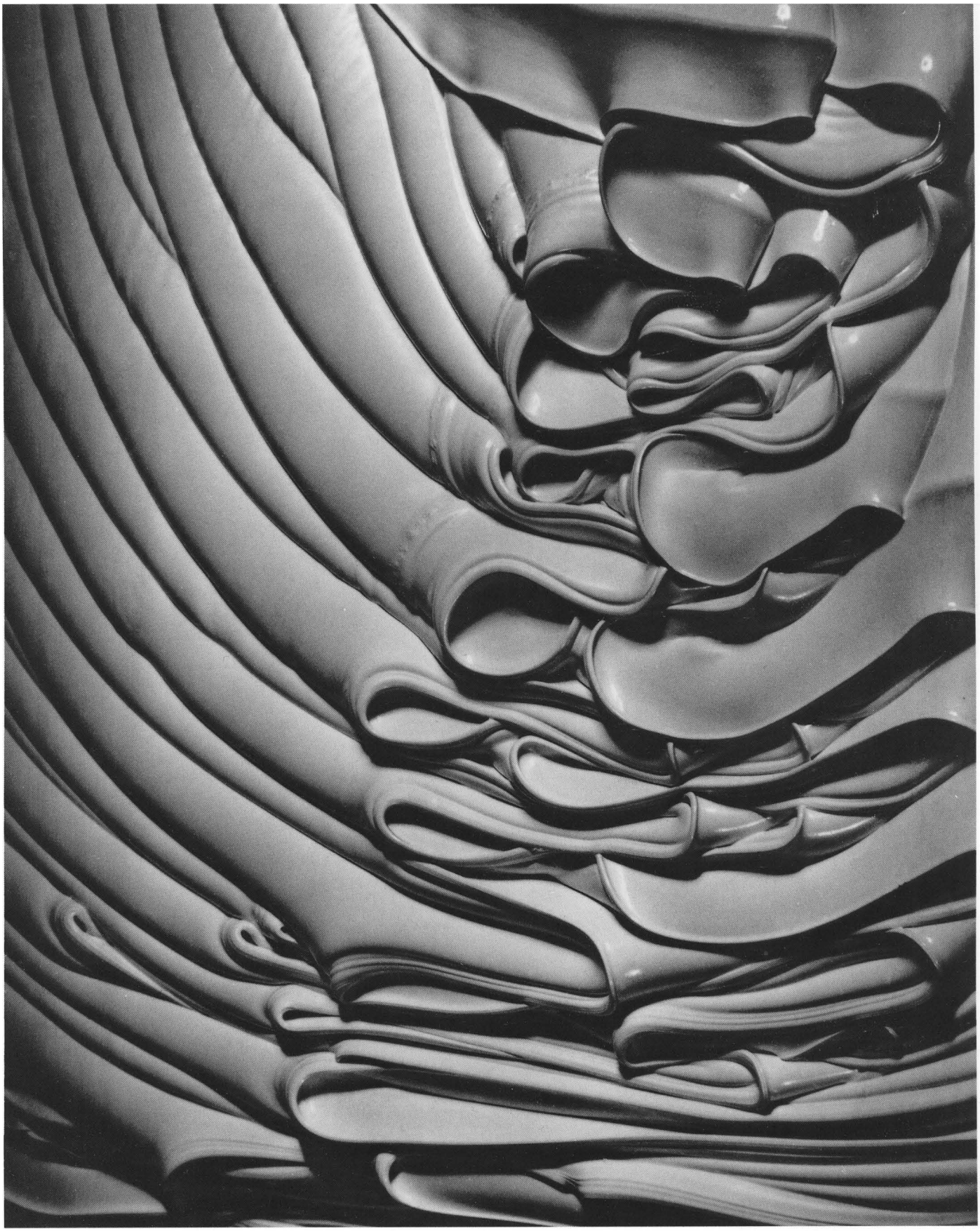
contrast in **SIZE**


RUGS
CARPETS
DARLING

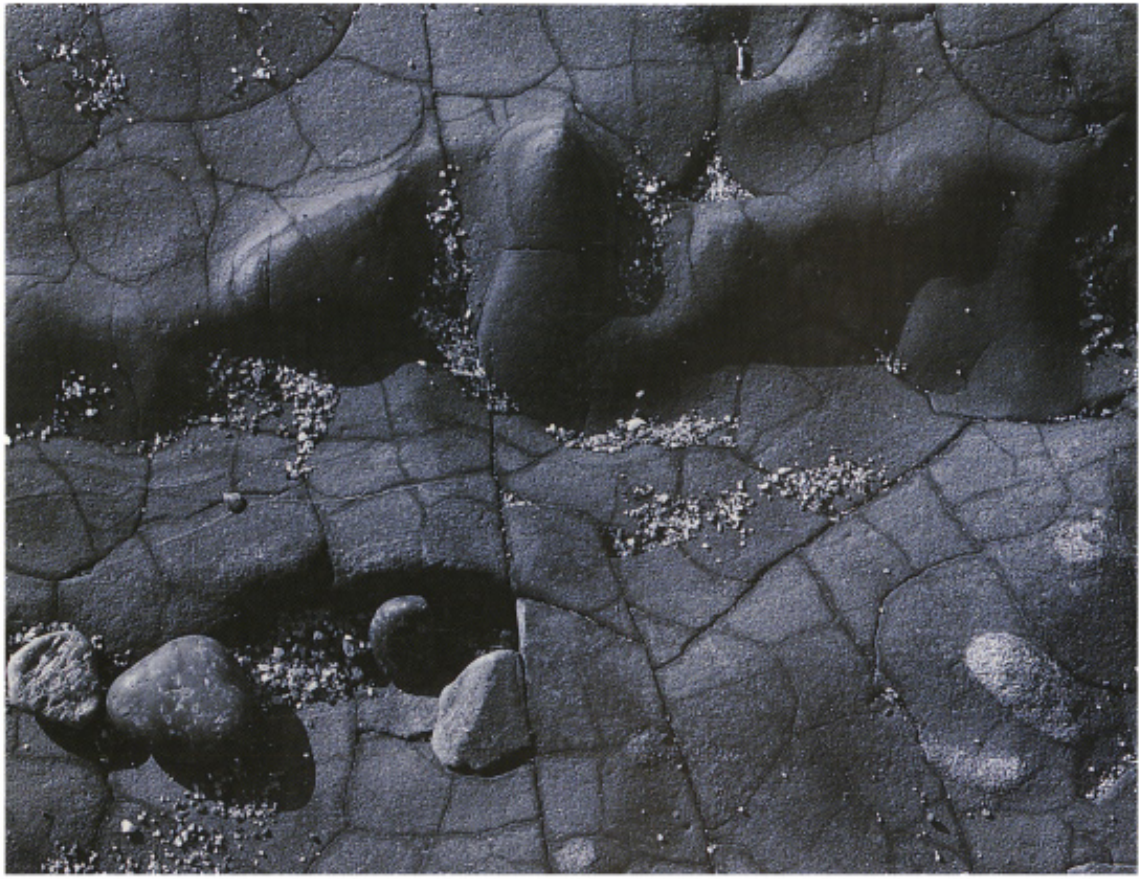
USA

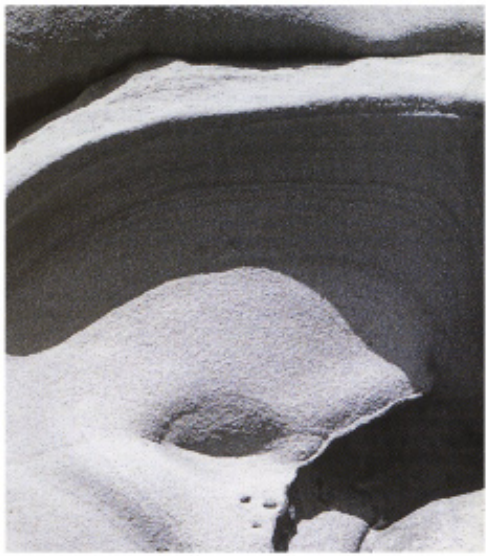
TWIGGY, HAIR BY ARA GALLANT, PARIS STUDIO, JANUARY 1968

contrast in **TEXTURE**



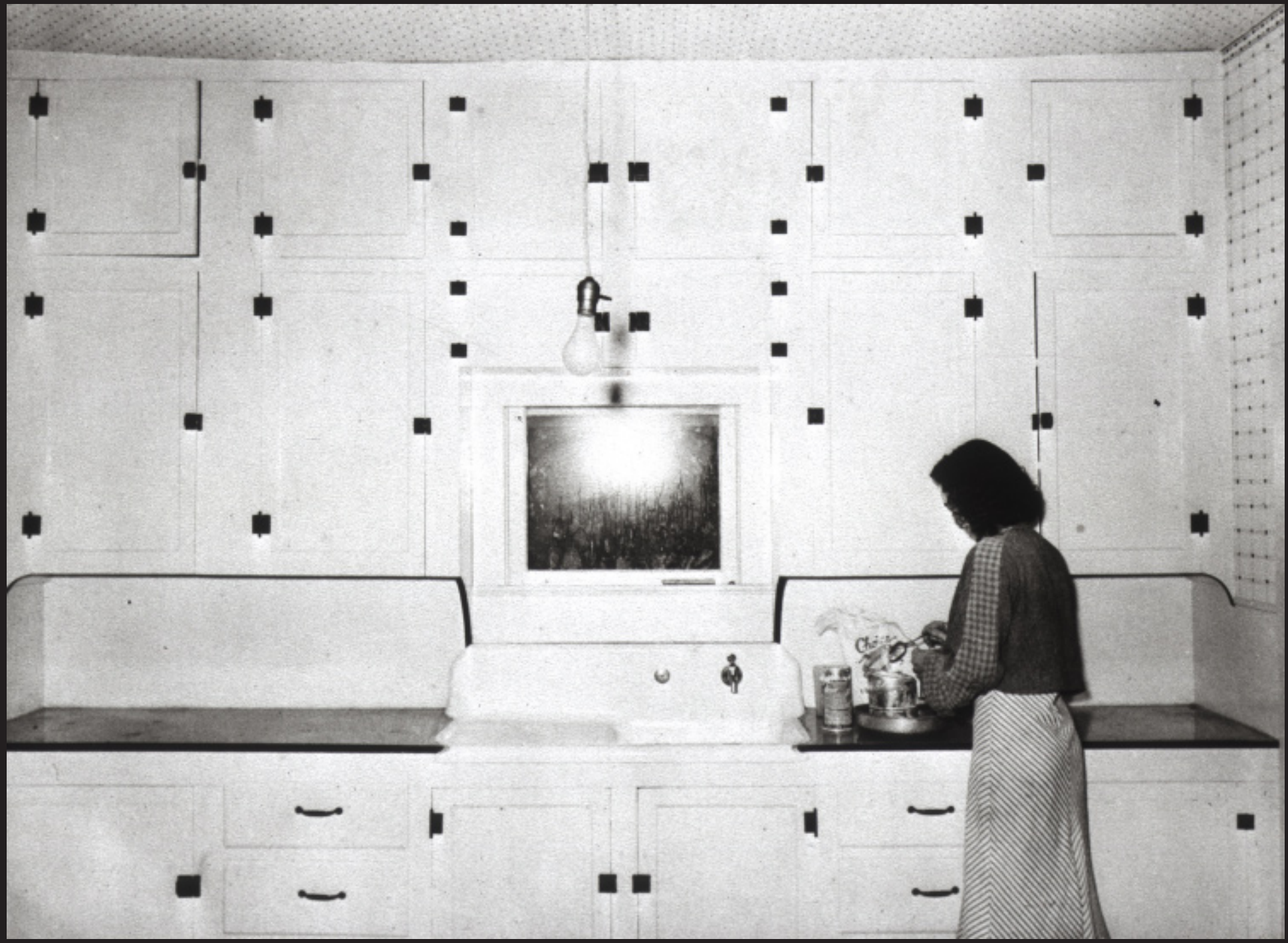
93 Fritz Brill, Ink in roller printer – Hostmann & Steinberg, 1951 (cat. no. 275)

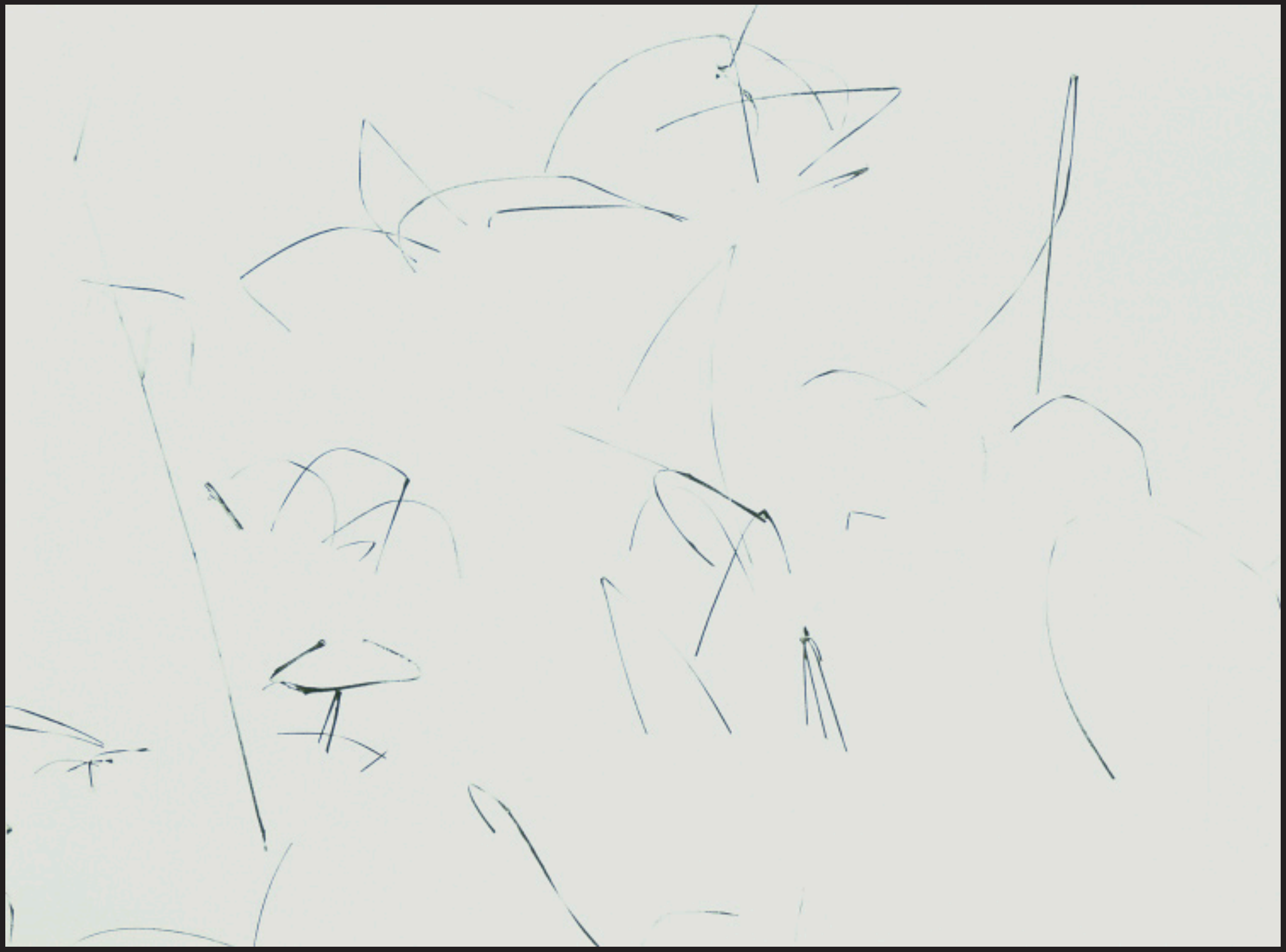




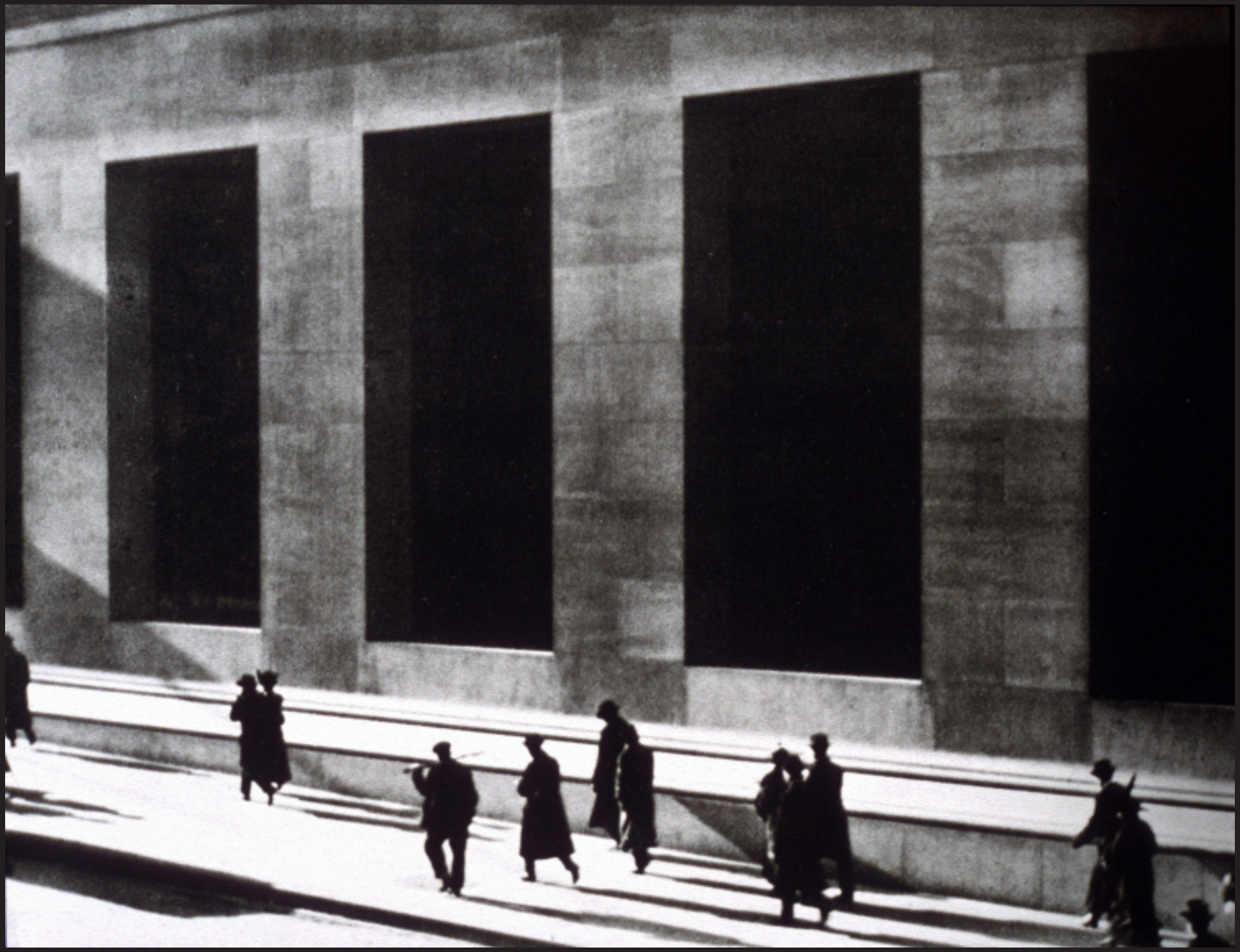
Top: Paul Rundall, *Untitled,* c. 1949
Bottom: Leonard Nelson, *Untitled,* c. 1948

contrast in **RHYTHYM**





99¢ Thanks!
99¢ ONLY
99¢ Thanks!
99¢ ONLY
99¢ Thanks!
99¢ ONLY



BOURBON
RUG STORE
CIGARS
FRENCH OPERA
BARBER
SHOP
HOME OF
PERFECTO
HAIR RESTORER
HAIR CUT - 25¢

contrast in **DENSITY**

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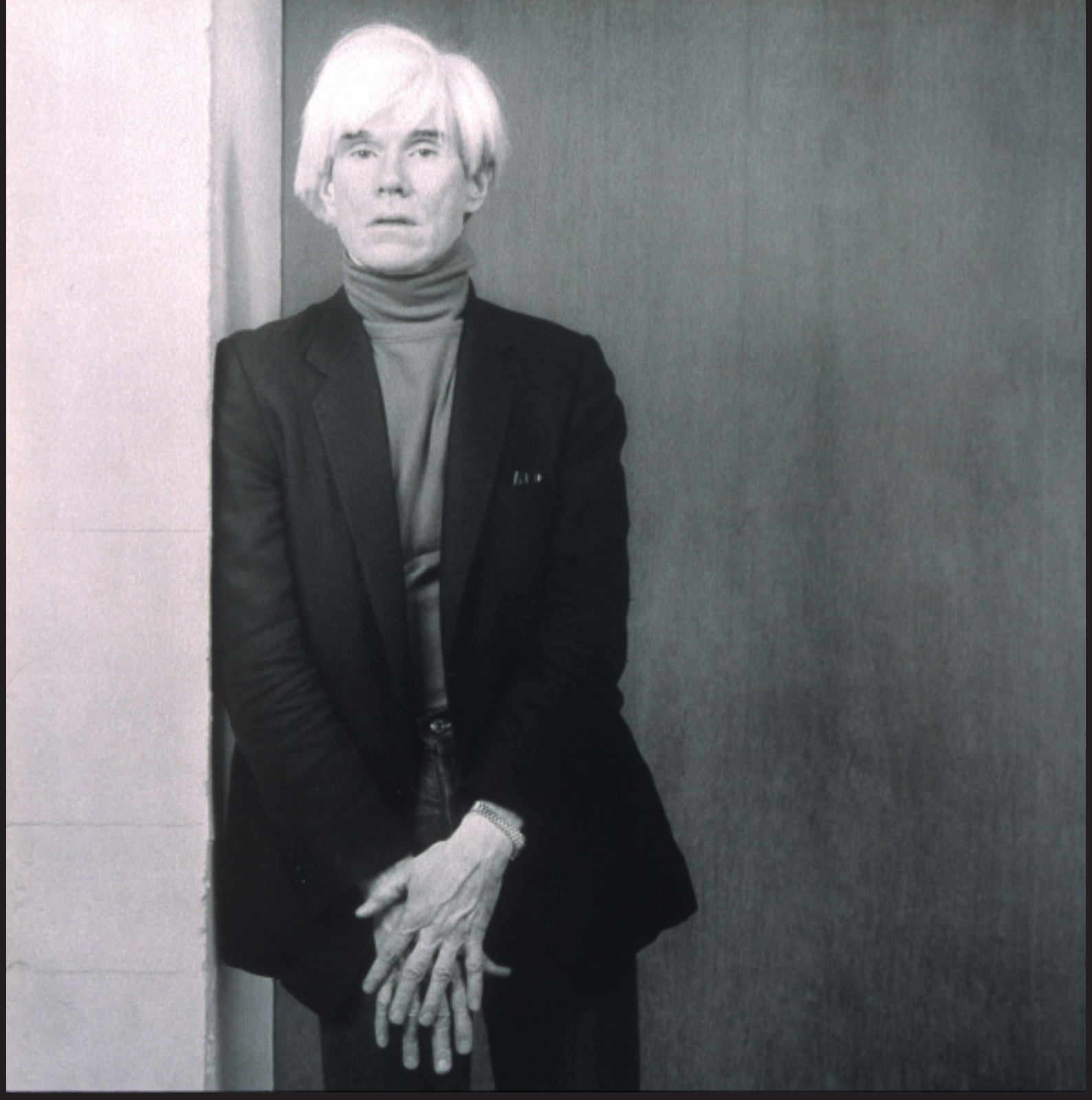
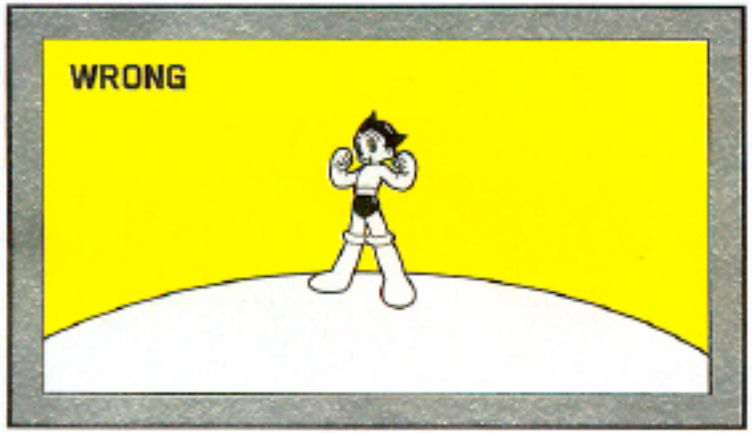
INC.

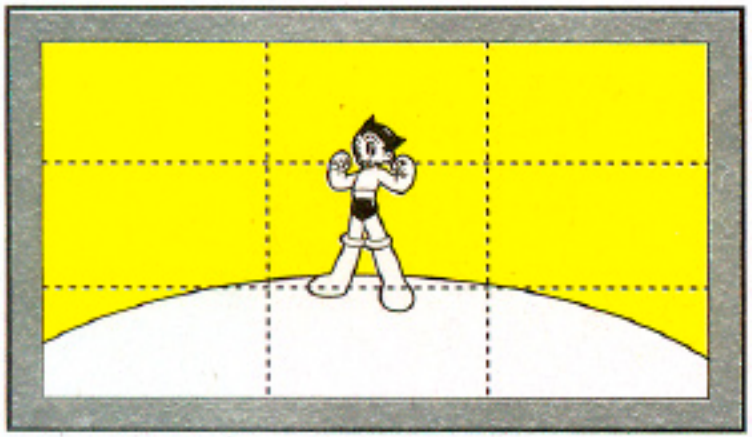
2: Balance

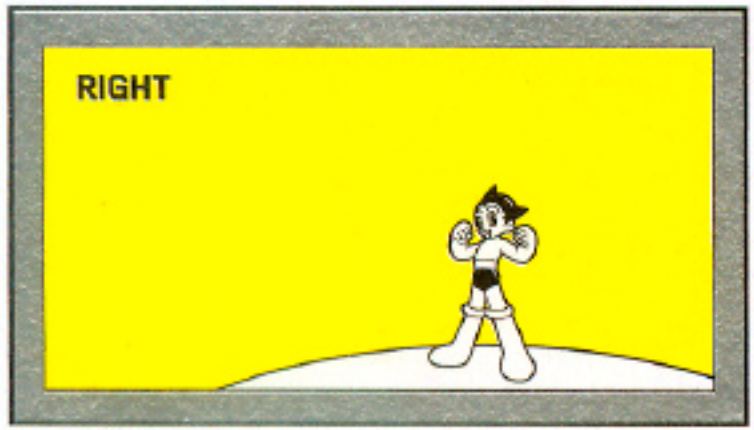


MARIAN ANDERSON, CONTRALTO, NEW YORK, JUNE 30, 1955

LAURA LETINSKY, I DID NOT REMEMBER I HAD FORGOTTEN: UNTITLED #63, 2002



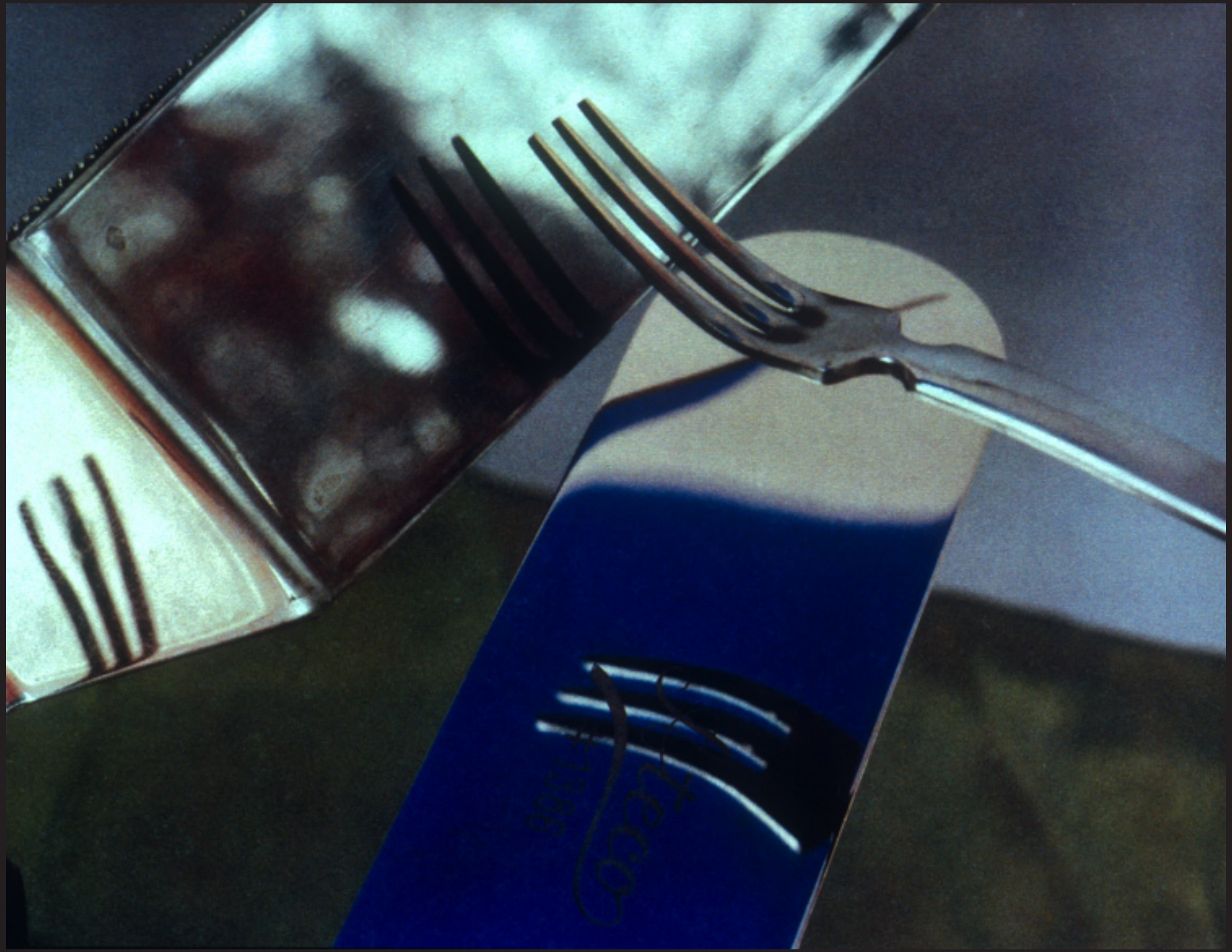


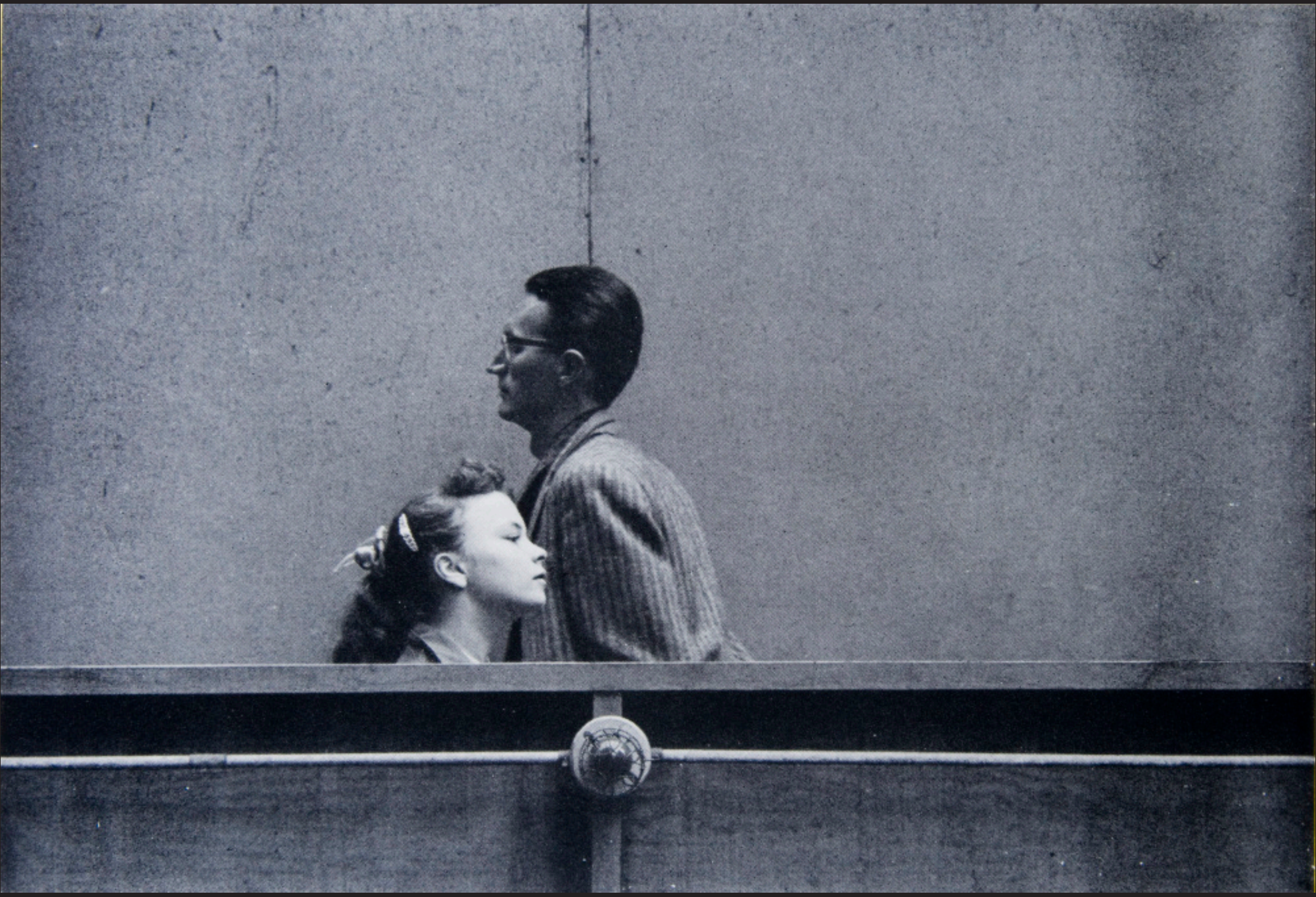


Frame a Shot

»DON'T CENTER YOUR SUBJECT. BREAK YOUR FRAME INTO THIRDS VERTICALLY AND HORIZONTALLY, THEN POSITION YOUR SUBJECT ON ONE OR MORE OF THESE INTERSECTIONS. THIS APPARENT IMBALANCE CREATES TENSION IN YOUR PHOTO AND HELPS VIEWERS FOCUS ON WHAT'S IMPORTANT. KNOWN AS THE RULE OF THIRDS, IT'S BEEN A TRICK OF PAINTERS AND PHOTOGRAPHERS FOR YEARS.

3: Movement

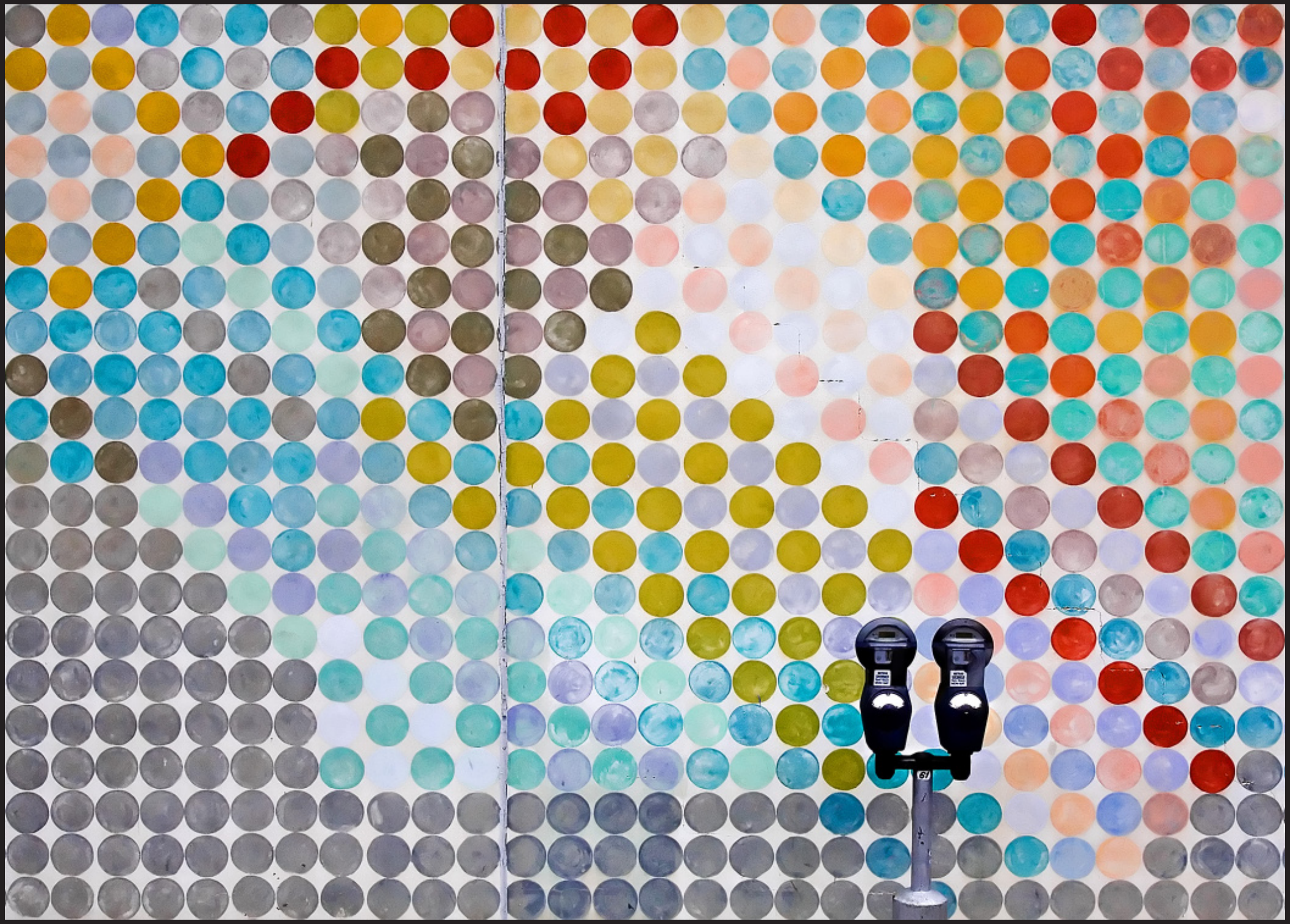




4: Space
Making 3-d = 2-d

Irving Penn/Condé Naste Publications

"Harlequin Dress" (Lisa Fonssagrives-Penn), New York, 1950.



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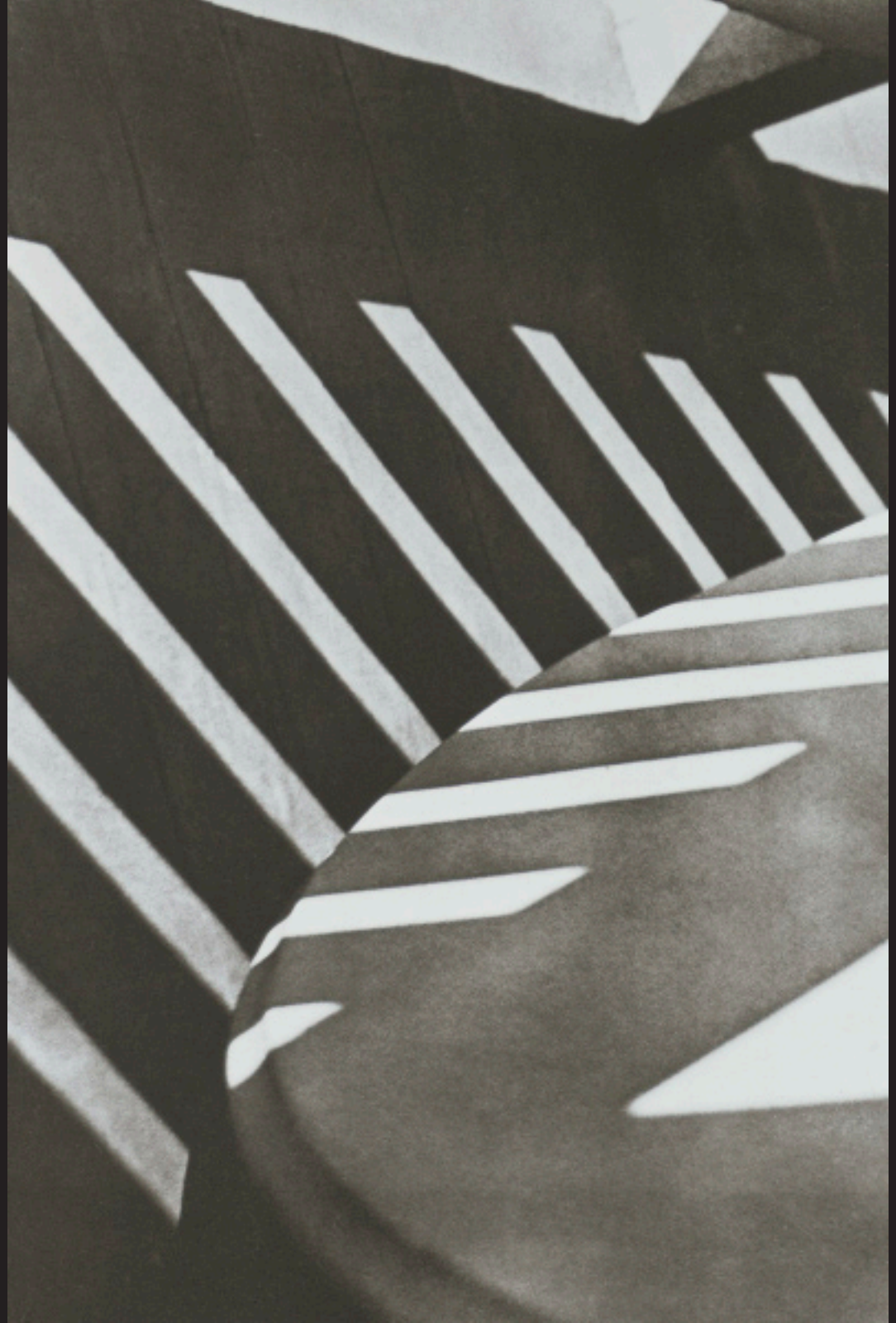
4: Space
Figure/Ground Reversal



4: Space Perspective

Compositional Analysis