Visualization
Visualization

- Composition
- Visual Sensitivity
- Arranging things in the frame
- Static principles
- Moving principles
- Guidelines, but not rules
Form vs Content

- Content Takes Precedence
  - Message most important
  - Avoid visual distractions
  - Make things look good, but not the most important thing
Camera Angle

- above -- diminishes
- below -- increases stature
- canted -- instability
Composition

- how elements are organized in the frame
- Good composition is:
  - unified
  - establishes spatial and psychological relationships
  - directs audience attention
  - aesthetically pleasing
Composition

1. organize screen area
   - centering--stable, symmetrical, secure
   - non-symmetrical
     - Golden Mean--divide frame in thirds, place objects on these lines or at intersections
     - place strong verticals off center
     - avoid empty space in center
     - headroom
       - eyes 1/3 down screen
       - be consistent
     - noseroom, talkspace, walkspace
     - avoid profiles
     - closure--natural cut-off
Rule of 3rds
Symmetry
Headroom
Too Much Headroom
Composition

2. Screen depth
   - try to create illusion of depth
   - don't position objects, people in same plane
   - shoot from angles not straight on
   - use foreground, middleground and background

3. Screen motion
   - movement to or away stronger than side to side
Need Noseroom
Noseroom Ok
Depth and Depth of Field
Depth-vectors
Angled Depth
Fore, Mid, and Background
Composition

4. Avoid

- Poor juxtaposition
- Lack of or inconsistent headroom
- Large, unmotivated differences in subject height
- Camera angle extremes without reason—shoot down on persons of authority
- Too much space in center
- Distracting movement—movement draws attention
- Profiles
Not Careful Juxtaposition
Composition

5. Simple is better
   - Compose around single area of interest
   - Avoid clutter
   - Brightest part
     - this is what you want viewer to focus on
Brightness
Background

- Keep simple
  - Not distract
  - Not busy
  - Avoid movement

- Create depth
  - Placement (not too close to background)
  - Use planes

- Light well
  - Not as bright
  - Gradated—not even
Camera

- Must know beyond point and shoot
- Performance characteristics
- Some technical understanding
- the curse of the automatic camera
  - auto focus
  - auto exposure
  - auto audio levels
Exposure

- **Overexposed**
  - Too bright, loss of detail in bright areas
- **Underexposed**
  - Too dark, loss of detail in dark areas
  - Washed out, noisy
Exposure

- Manual control is best
- Auto Iris
  - Useful to SET exposure
  - Return to manual
- Phone camera may not have manual exposure
Iris

- Iris opening—f stops
  - size of opening--amount of light
  - f/1.2 to f/22.
- The lower the number, the larger the aperture.
  - 1 stop doubles or halves light
Depth of Field

- Depth of Field
- The area in which objects are seen in focus.
- Shallow
- Deep
Shallow Depth of Field
Shallow and Deep

Aperture = f-4

Aperture = f-22
Depth of Field Factors

- **Focal length**
  - Telephoto—shallow
  - Wide angle—deep
- **Iris opening**
  - Small # big opening, shallow D of F
  - Large # small opening, deep D of F
- **Distance to subject**
  - Greater distance—deeper D of F
Performance Characteristics of the Lens

- Every lens makes images look a different way
- know the characteristics to create effective images
Wide, Normal, Telephoto

18mm “wide”

50mm “normal”

120mm “telephoto”
Wide Angle Lens-characteristics

- Zoomed out
- Field of View — wide vista.
  - Expansion
    - Things close to the camera—look large
    - Things short distance away—look quite small
Wide Angle Lens-characteristics

- **Movement**
  - good lens for camera mvt
  - less magnification
  - Deemphasizes camera wobbling and bumps
- **Good focus**
  - Deep Depth of Field
Wide Angle
Normal Angle Lens-performance characteristics

- Middle of the zoom range
- What the eye sees
- Field of View
  - normal vision
- Movement
  - ok, not best
- Depth of Field
  - in between
Narrow Angle Lens - characteristics

- Field of View is narrow
- This is telephoto
- magnification
- compression
Telephoto
Narrow Angle Lens - characteristics

- Movement
  - Camera movement extremely difficult
    - Magnifies jiggle
    - Focus critical and difficult
- Depth of Field
  - shallow
  - Selective focus
  - Rack focus
## Lens Table

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<td>Average</td>
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