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# VISUAL DESIGN BASICS

## REVIEW

1. SEEING
2. LIGHT

# SEEING

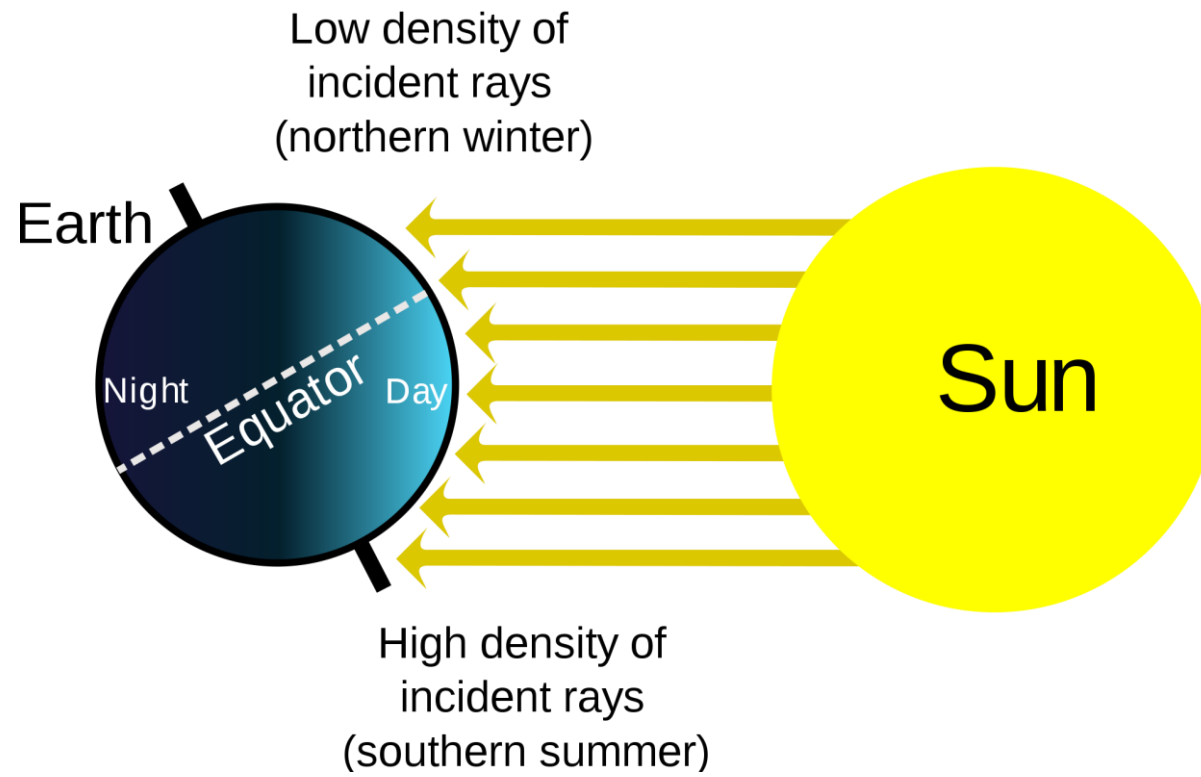
**“...one sees differently with color photography than black-and-white... in short, visualization must be modified by the specific nature of the equipment and materials being used.”**

**“In my mind’s eye, I visualize how a particular... sight and feeling will appear on a print. If it excites me, there is a good chance it will make a good photograph. It is an intuitive sense, an ability that comes from a lot of practice.”**      Ansel Adams

**<https://youtu.be/gT-G42cskH4>**



# LIGHT



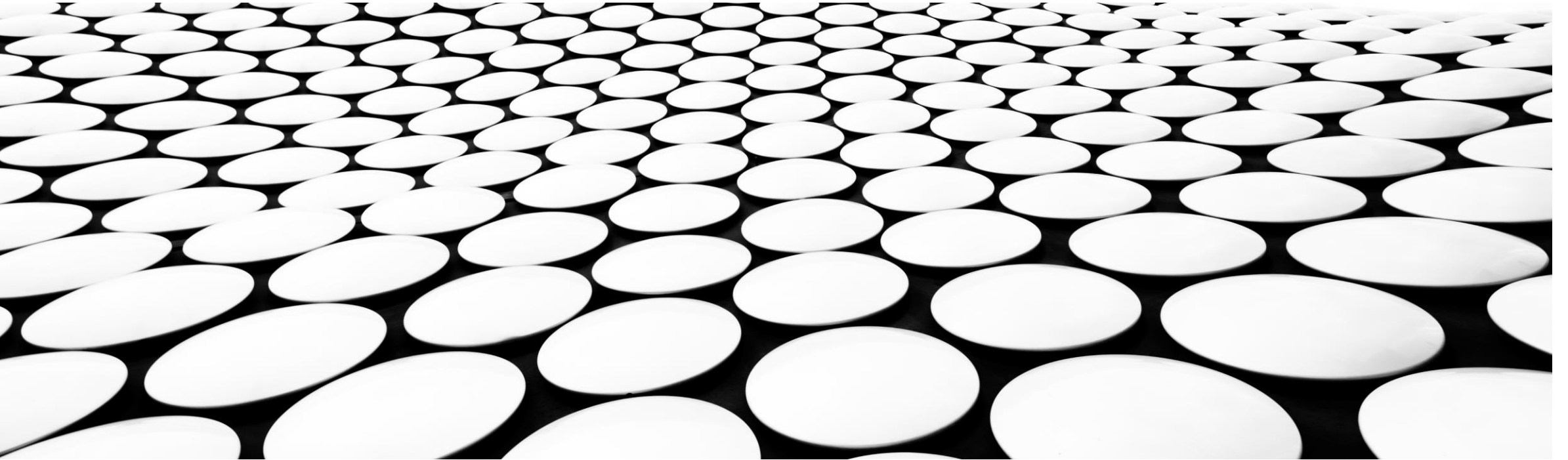
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# **HOMEWORK**

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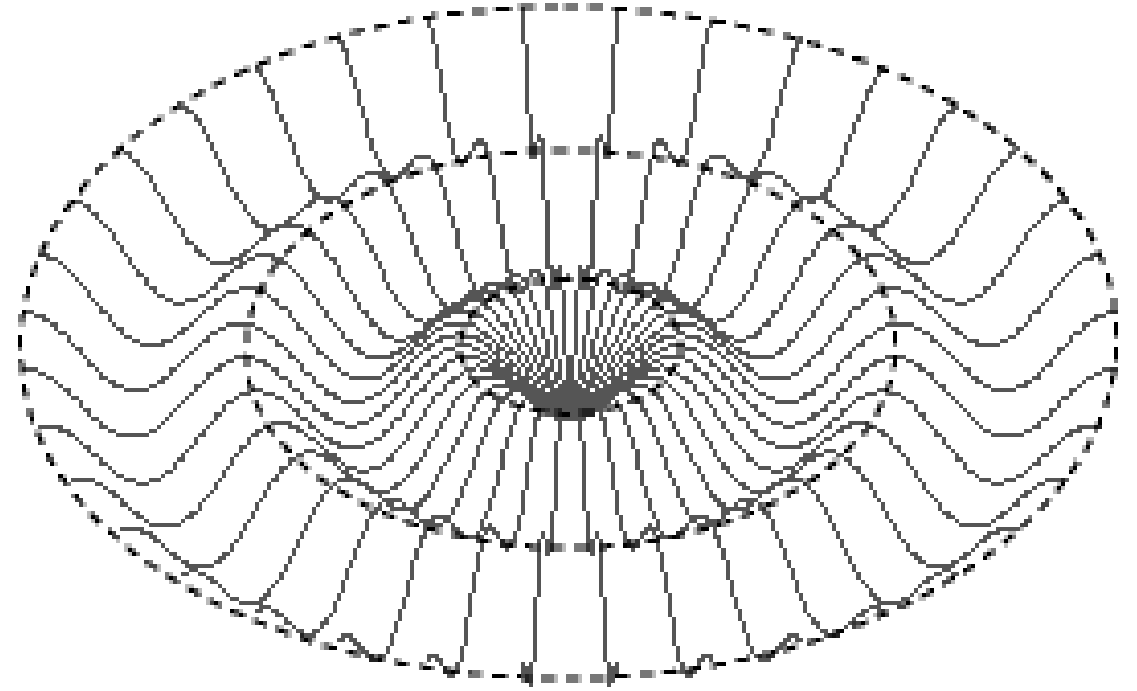
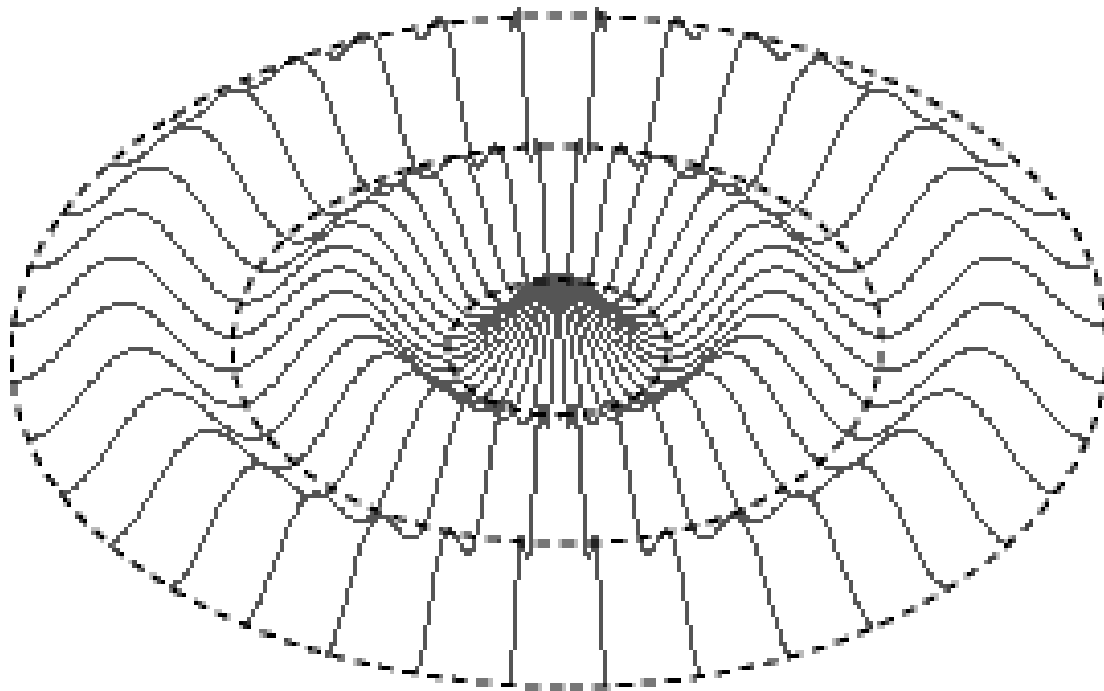
# VISUAL DESIGN BASICS

## SHAPE AND LINE



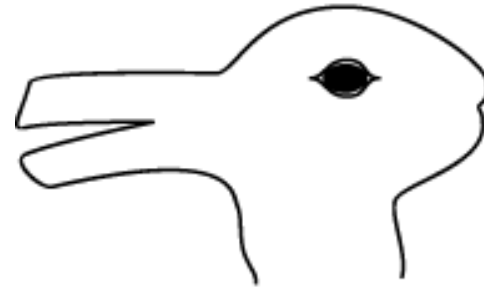
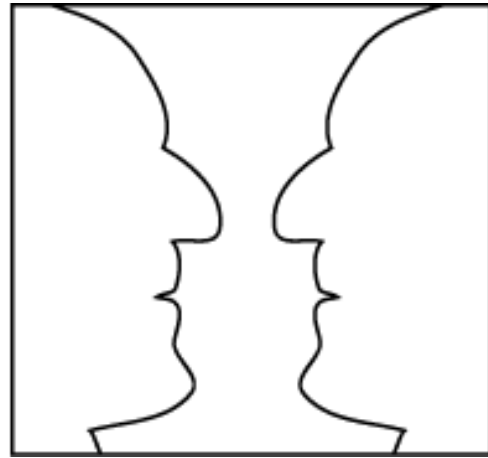
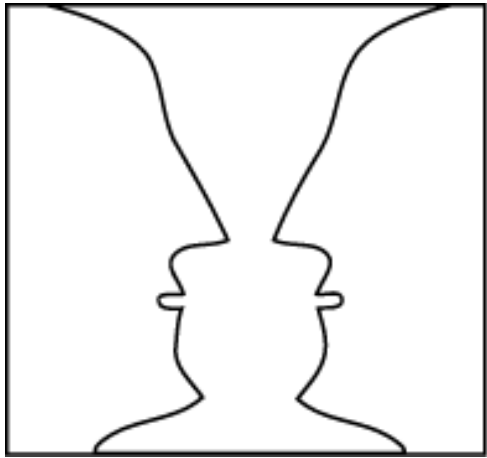
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# REALITY IS NOT REAL



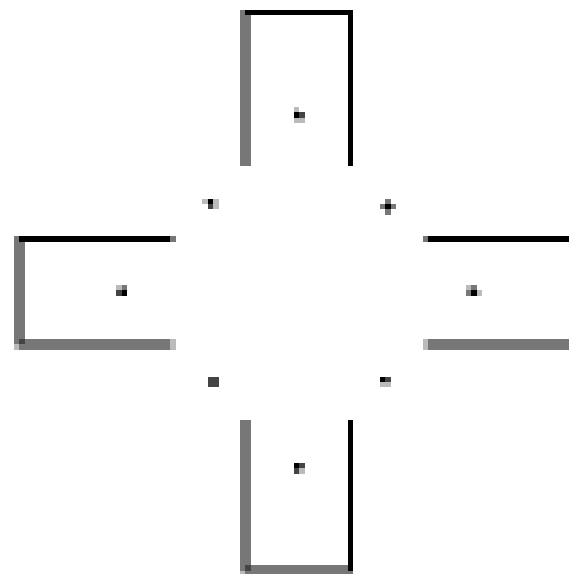
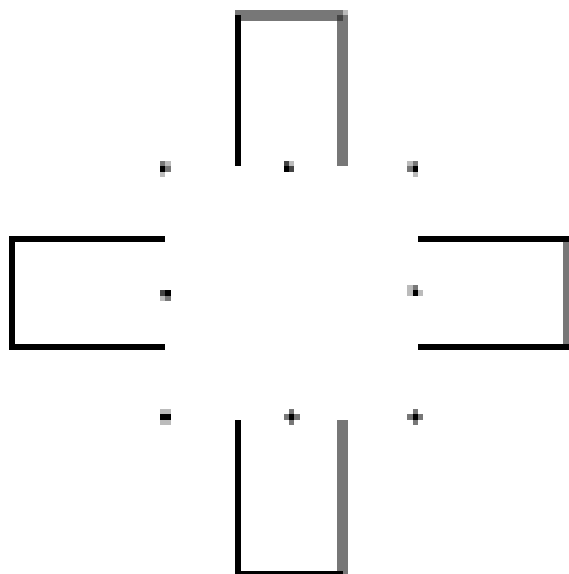
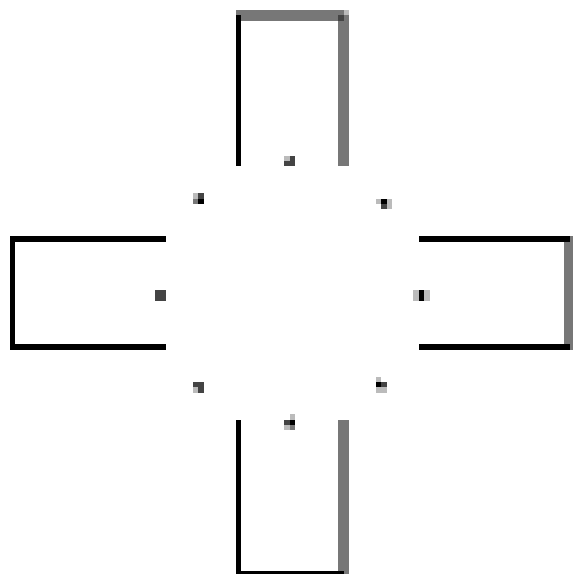
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# REALITY IS NOT REAL



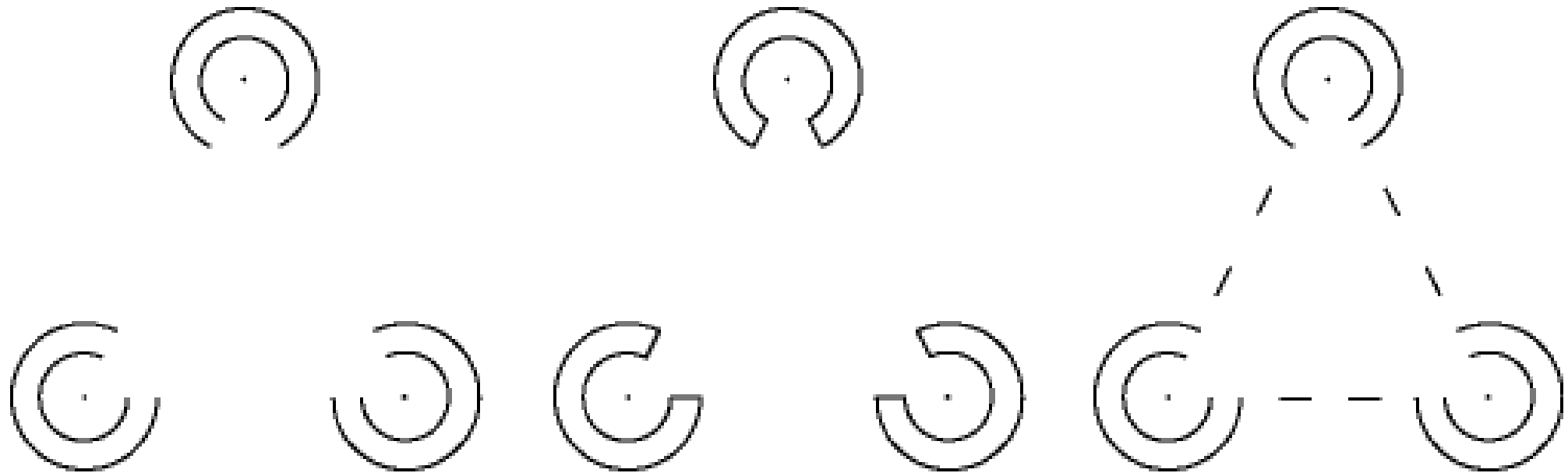
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# REALITY IS NOT REAL



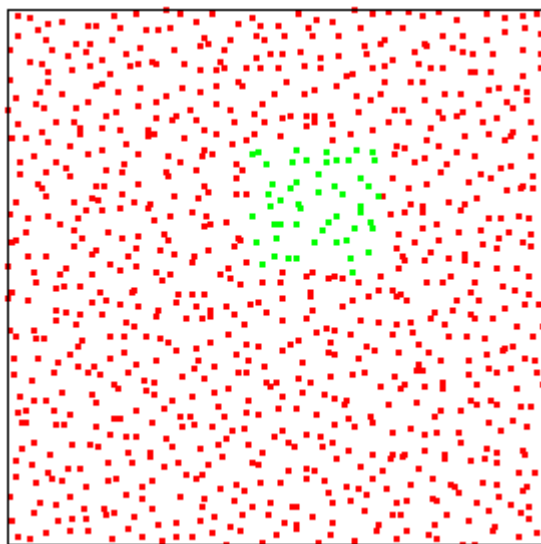
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# REALITY IS NOT REAL

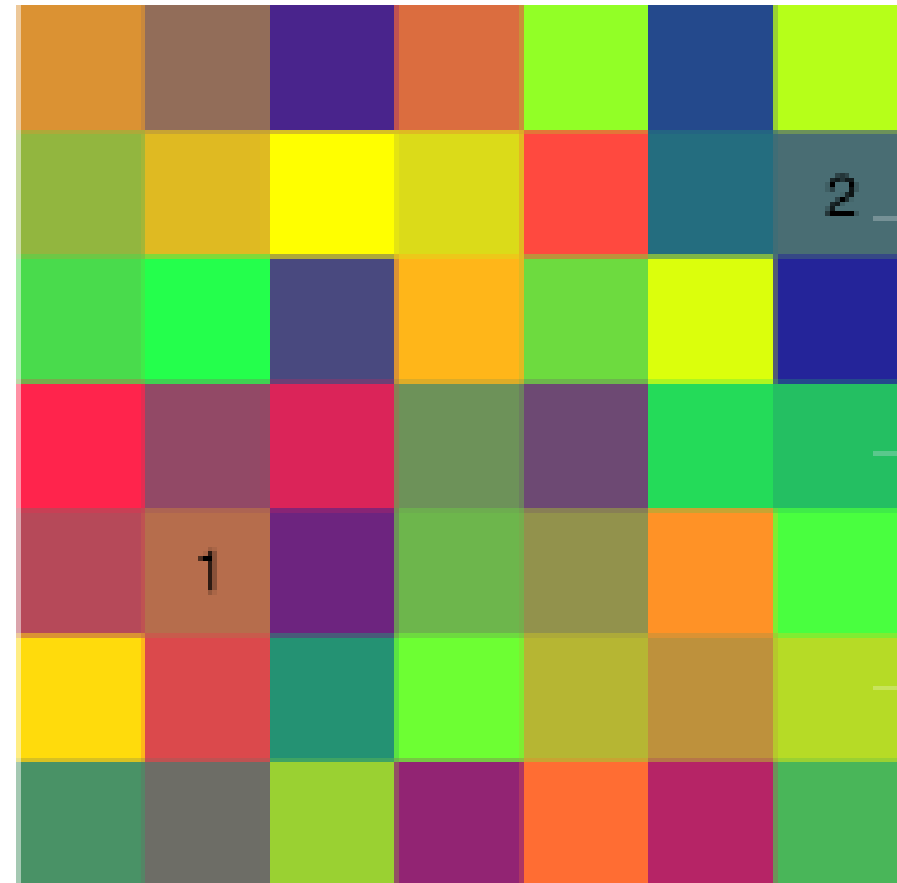
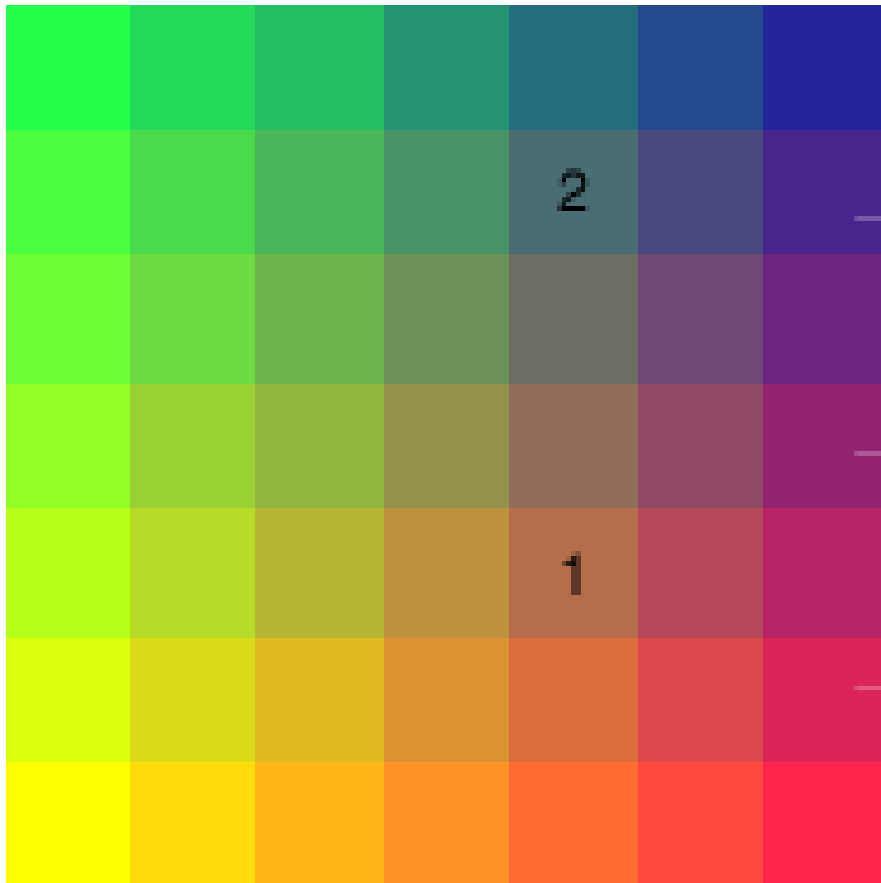


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# REALITY IS NOT REAL



# REALITY IS NOT REAL



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# **VISUAL INTELLIGENCE:HOW WE CREATE WHAT WE SEE**

## **BY DONALD D. HOFFMAN**

- <http://www.cogsci.uci.edu/~ddhoff/>
- <http://cogsci.uci.edu/~ddhoff/illusions.html>
- [https://www.ted.com/talks/donald\\_hoffman\\_do\\_we\\_see\\_reality\\_as\\_it\\_is?utm](https://www.ted.com/talks/donald_hoffman_do_we_see_reality_as_it_is?utm)

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# THIS IS WHY YOU SHOULD CALIBRATE YOUR MONITOR

<https://youtu.be/QK-9abhGexQ>

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# A GESTALT TAKE ON COMPOSITION

<https://www.youtube.com/watch?v=tOjRODCkPgg&feature=youtu.be>

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# SHAPE

**“Shapes, like lines and textures, are made visible or actually created by contrasts of tone and colour. For photographers and others who work with two-dimensional design, the shape of something is its outline or configuration on a flat surface or plane.”**

Freeman Patterson

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# SHAPE

## PRIMARY SHAPES

CIRCLE, SQUARE, AND TRIANGLE

## SECONDARY SHAPES

OVAL, RECTANGLE, AND DEFORMATIONS/BLENDS

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# PRIMARY SHAPES

**“When you use one of the primary shapes... in a composition in a significant way, you usually establish a feeling of order and stability.”**

Freeman Patterson



**CIRCLES**

# SQUARES





**TRIANGLES**

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# SECONDARY SHAPES

PATTERSON SAYS:

1. contribute less to visual order
2. and thus, produce a dynamic feel to the scene

# SHAPES

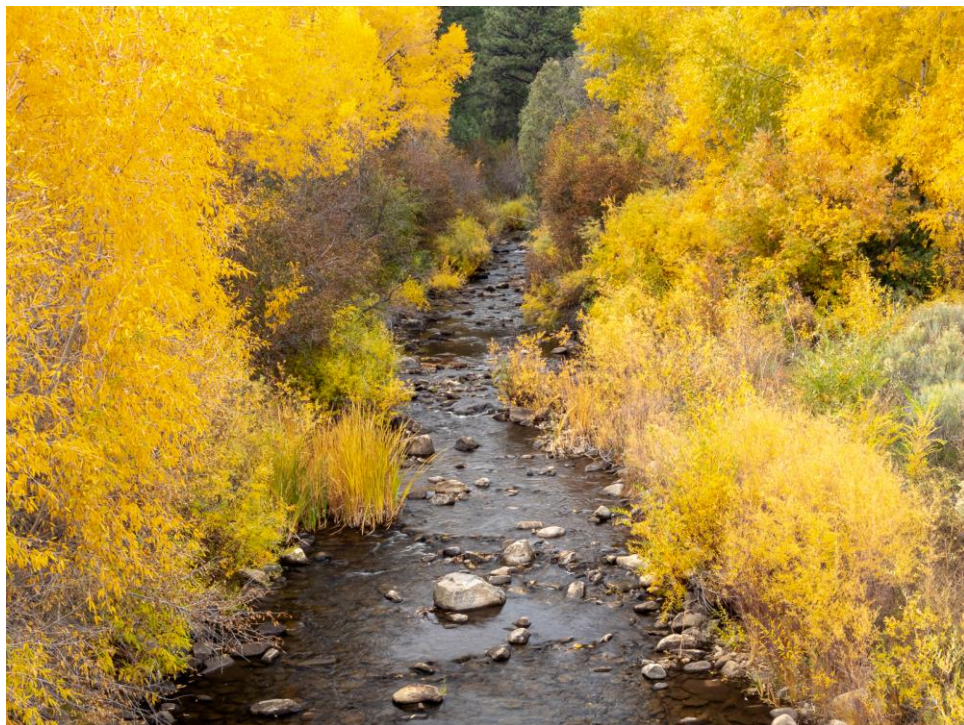
“To make effective use of any shape, you must first recognize it. That means removing names and labels from objects and spaces.”

Freeman Patterson

1. GOOD COMPOSITIONS COME FROM THE ARRANGEMENT OF SHAPES.
2. BY POINTING A LENS AT A SCENE, THE PHOTOGRAPHER CREATES SHAPES IN THE VIEWFINDER.
3. CHANGING LENSES AND/OR POSITIONS CHANGES THE SHAPES IN THE SCENE.
4. THE PHOTOGRAPHER NEEDS TO PROVIDE RECCOGNIZABLE SHAPES FOR OBJECTS WHOSE FUNCTIONS ARE IMPORTANT TO THE COMPOSITION.

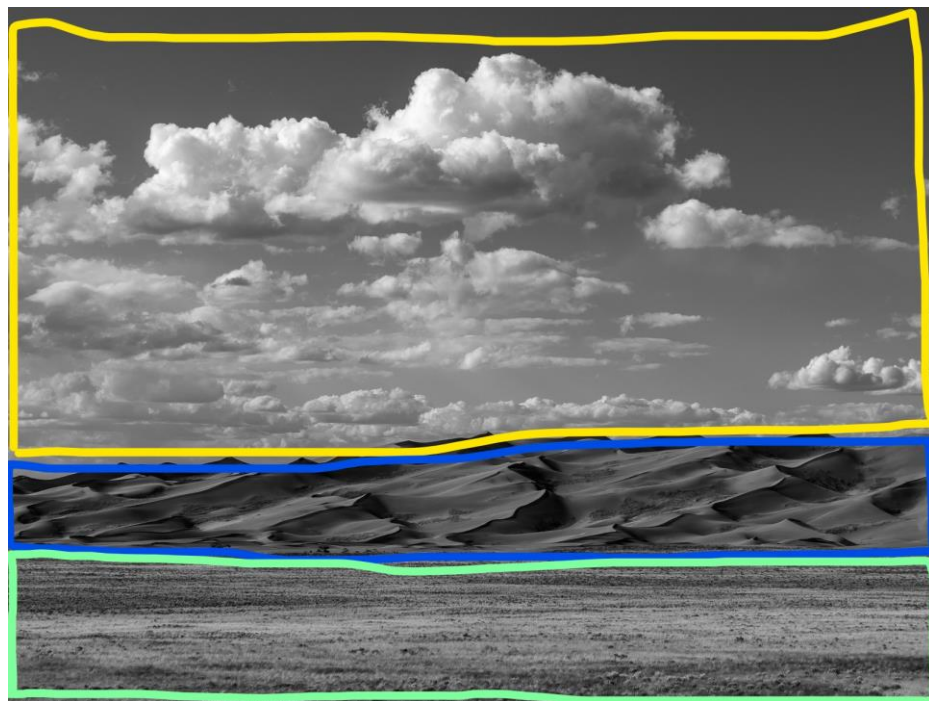


**SHAPES**



**SHAPES**

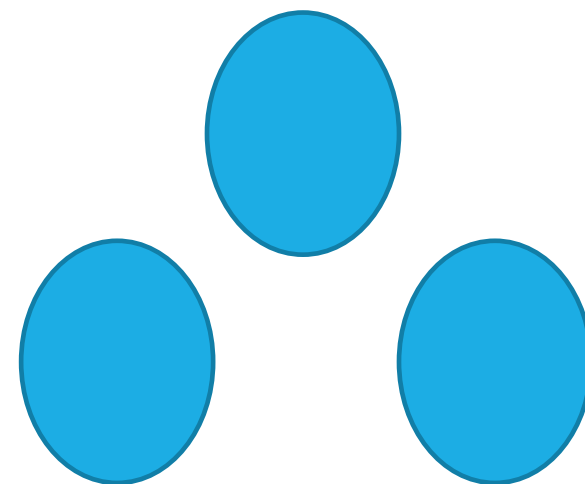
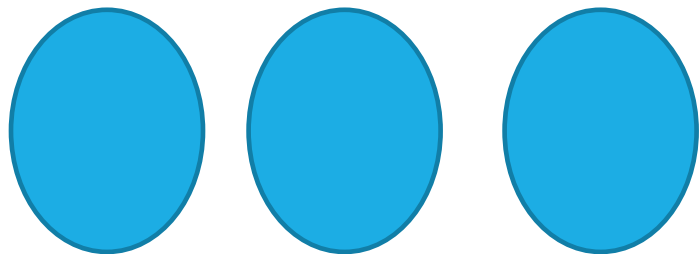
# SHAPES





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# SHAPES



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# LINES

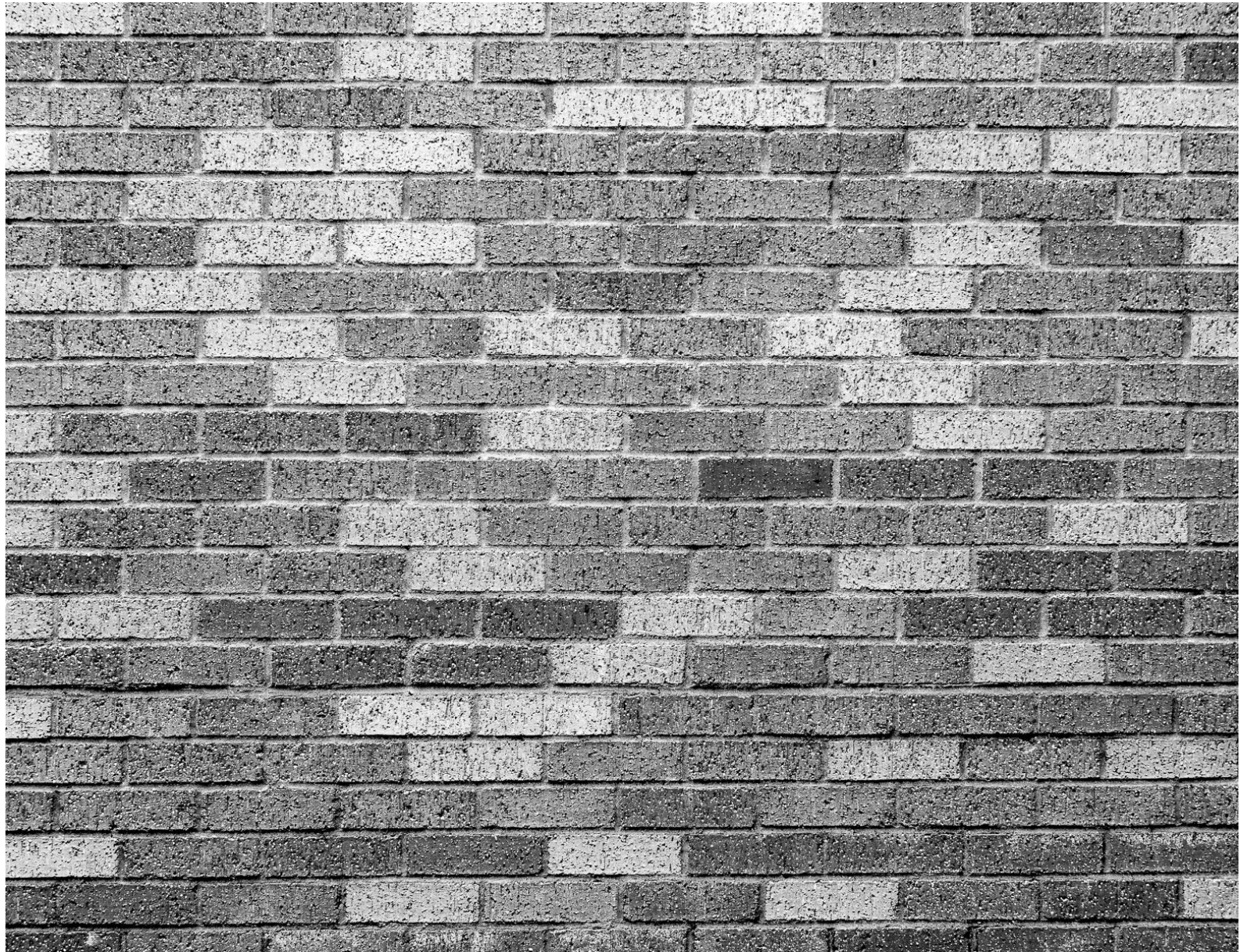
**“Strictly speaking, there are no true lines in nature, because lines are defined as being one-dimensional: they have neither width nor depth. Nevertheless, we use the term in photography when referring to many thin shapes.”**

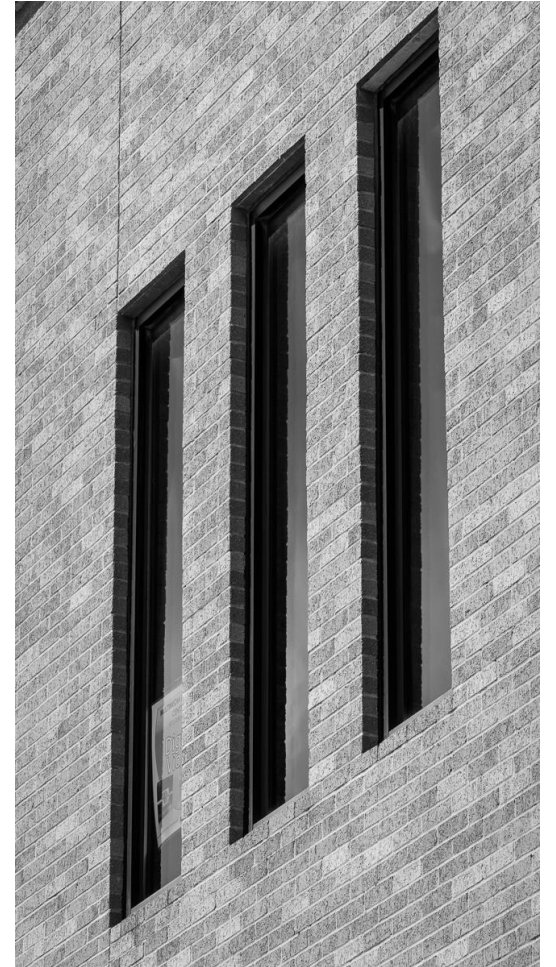
**Lines lead “the eye – and the mind across a picture space. The longer the line is, the greater its visual importance or effect is likely to be.”**

Freeman Patterson

# LINES

1. LINES ARE CREATED BY CONTRAST.
2. LINES HAVE LENGTH AND POSITION.
3. LINES CREATE SHAPES.
4. VERTICAL AND HORIZONTAL LINES CREATE STABILITY.
5. DIAGONALS ARE DYNAMIC.
6. CURVES ARE RELAXING.





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# DIAGONAL LINES



CURVED LINES





CURVED LINES

# LEADING LINES



# IMPLIED LINES



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# **HOMEWORK**

**MAKE TWO (3) DIFFERENT IMAGES THAT USE CONTRASTS IN TONE (BRIGHTNESS) AND/OR HUE (COLOR) TO CREATE COMPOSITIONS BASED ON A PRIMARY SHAPE OR SHAPES. EMAIL JPEGS (1920 x 1280 pixels) TO ME IN TIME FOR THE NEXT CLASS.**



**QUESTIONS?**