



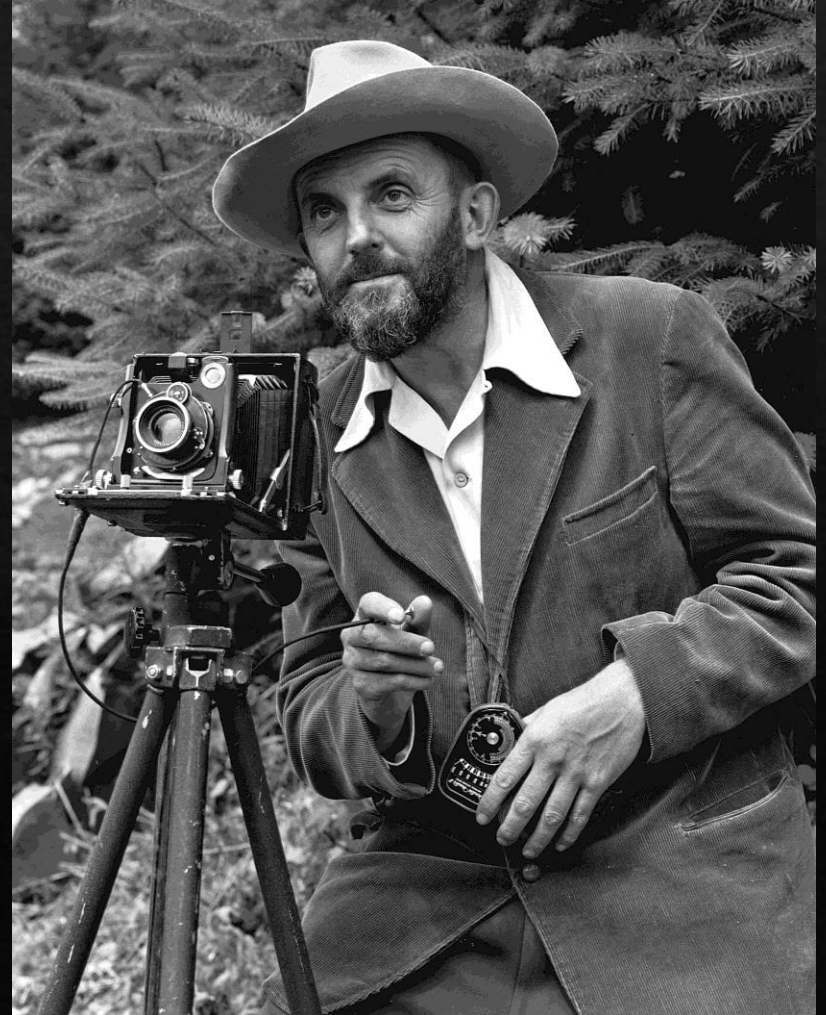
VISUAL DESIGN BASICS

LARRY PETTERBORG

INTRODUCTION TO THE COURSE

“You don't take a photograph,
you make it.”

ANSEL ADAMS



INTRODUCTION TO THE COURSE

“photographers who are open to the world around them, who are willing to give up personal preconceptions about how things “should” look, and who have wedded this openness to a good working knowledge of visual design, can make extraordinary breakthroughs.” Freeman Patterson



INTRODUCTION TO THE COURSE

“Your task as a photographer is to make sure that the subject you have chosen is expressed as clearly as possible in your picture, so viewers will be able to respond appropriately. This is the fundamental principle of good design.”

Freeman Patterson

THE BUILDING BLOCKS OF VISUAL DESIGN

◆ LIGHT

◆ SHAPE

◆ LINE

◆ TEXTURE

◆ PERSPECTIVE

INTRODUCTION TO THE COURSE

◆ SOURCE MATERIAL

- ◆ *Photographing the World Around You* by Freeman Patterson, 1994. ISBN 1-55013-590-2
- ◆ *Photography & the art of seeing* by Freeman Patterson, 1979. ISBN 0-442-29780-7
- ◆ *Vision and Art: The Biology of Seeing* by Margaret Livingstone, 2002. ISBN 978-0-8109-9554-3
- ◆ *Creative Visualization For Photographers* by Rick Sammon, 2015. ISBN 978-1-138-80735-8
- ◆ The Visual System and Art Howard C. Howland 2014
<http://pages.nbb.cornell.edu/The%20Visual%20System%20and%20Art-1.pdf>
- ◆ Nigel Danson YouTube video on using camera phone to scout scene. <https://youtu.be/X1xdF96Heol>

INTRODUCTION TO THE COURSE

◇ COURSE SCHEDULE

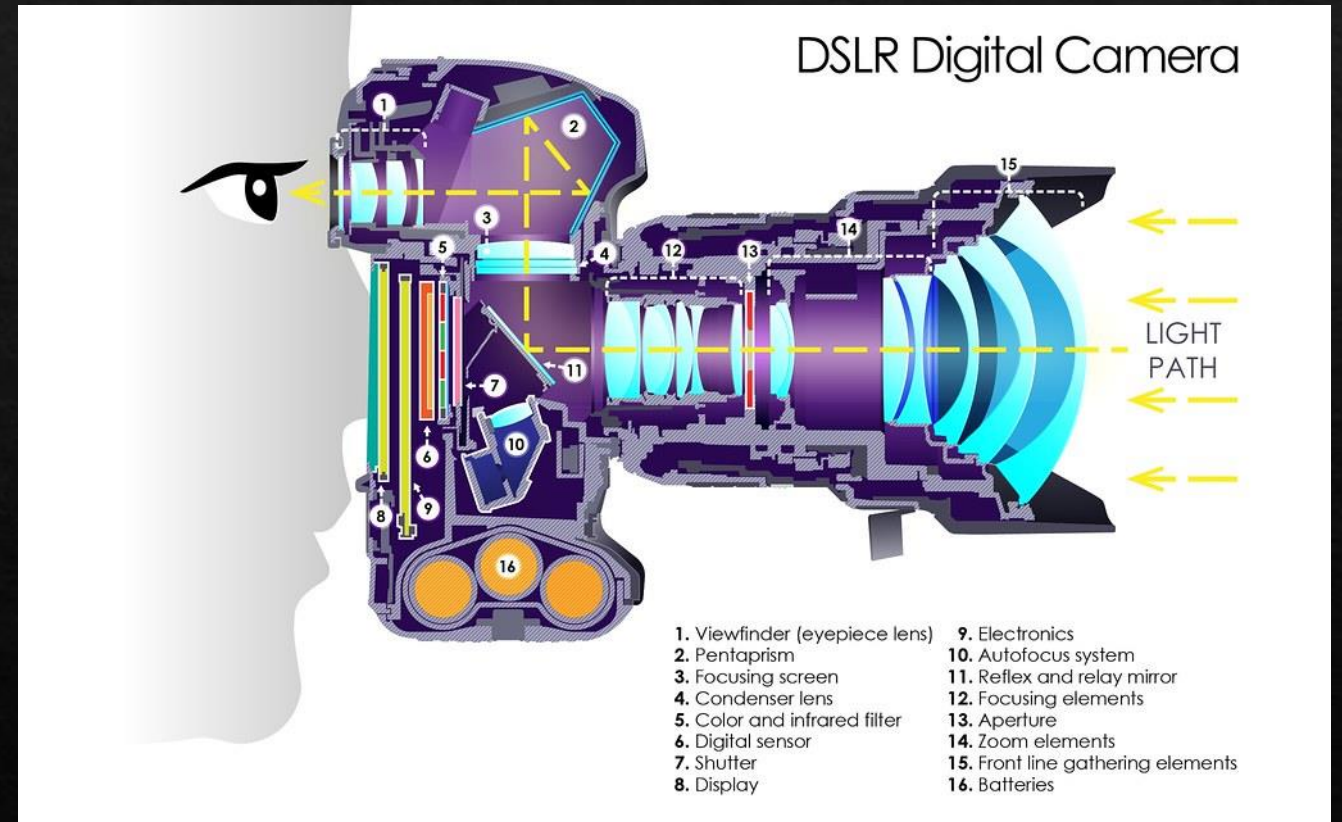
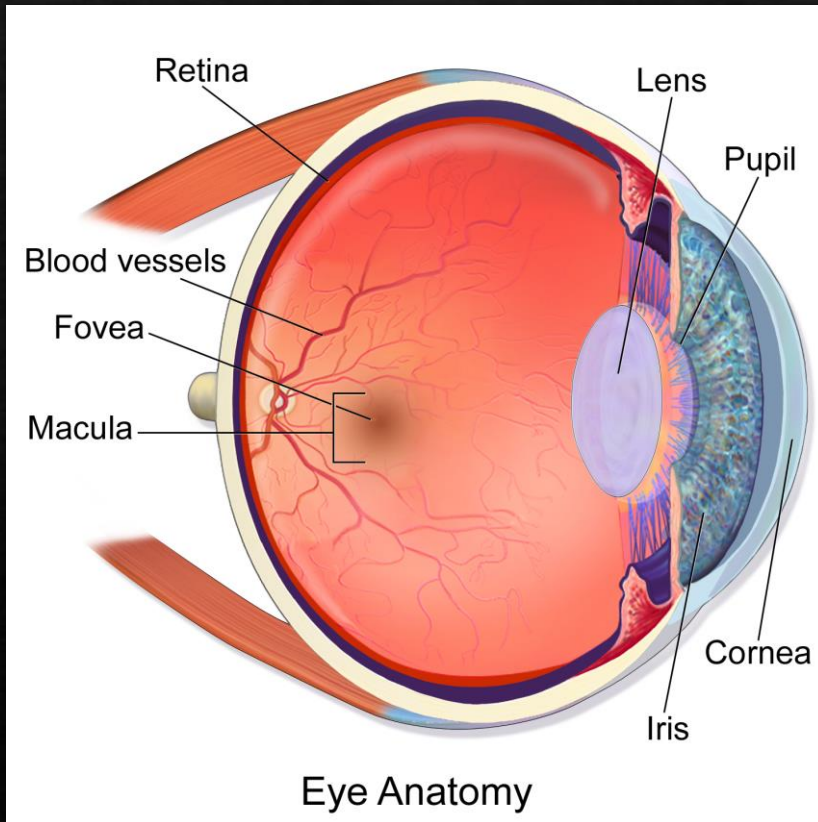
- ◇ MEETING #1: SEEING LIKE A CAMERA, CAMERA PHONE ACTIVITY
- ◇ MEETING #2: LIGHT, HOMEWORK EXERCISE #1
- ◇ MEETING #3: SHAPE AND LINE, HOMEWORK EXERCISE #2
- ◇ MEETING #4: TEXTURE AND PERSPECTIVE, HOMEWORK EXERCISE #3
- ◇ MEETING #5: DOMINANCE, BALANCE, PROPORTION AND RHYTHM, #4
- ◇ MEETING #6: PUTTING IT ALL TOGETHER
 - ◇ EACH MEETING WILL BEGIN WITH PARTICIPANT IMAGE DISCUSSION

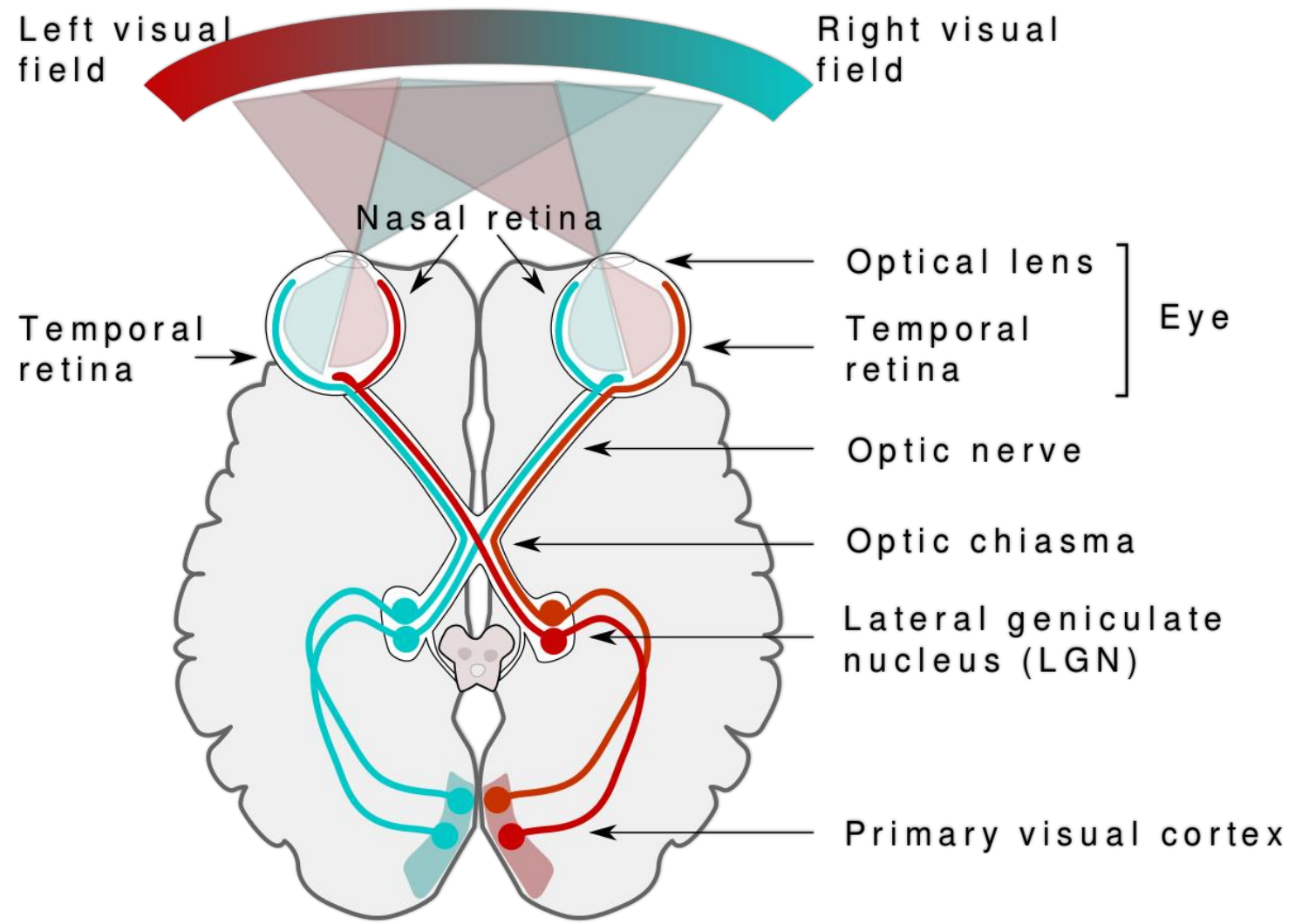
LEARN BY DOING

MASTER
YODA SAYS,
“TRY NOT,
DO!”



SEEING LIKE A CAMERA

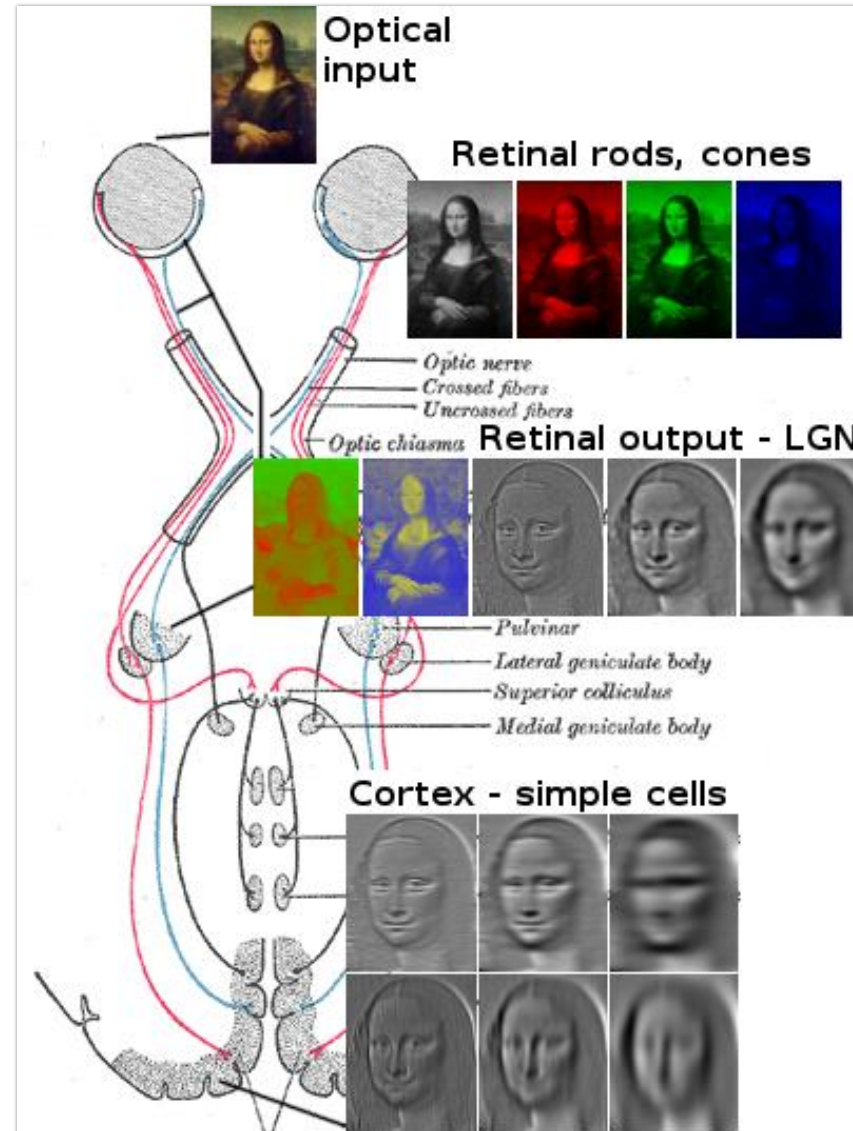
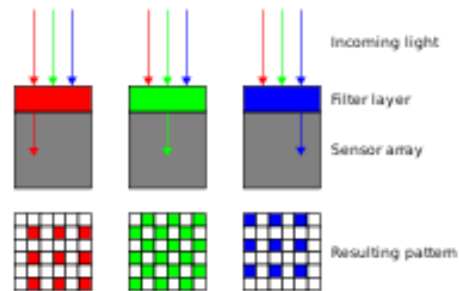




The **Where System** is monochromatic and involved with the perception of motion, space, position, depth, figure/ground separation, and the overall organization of the visual scene.

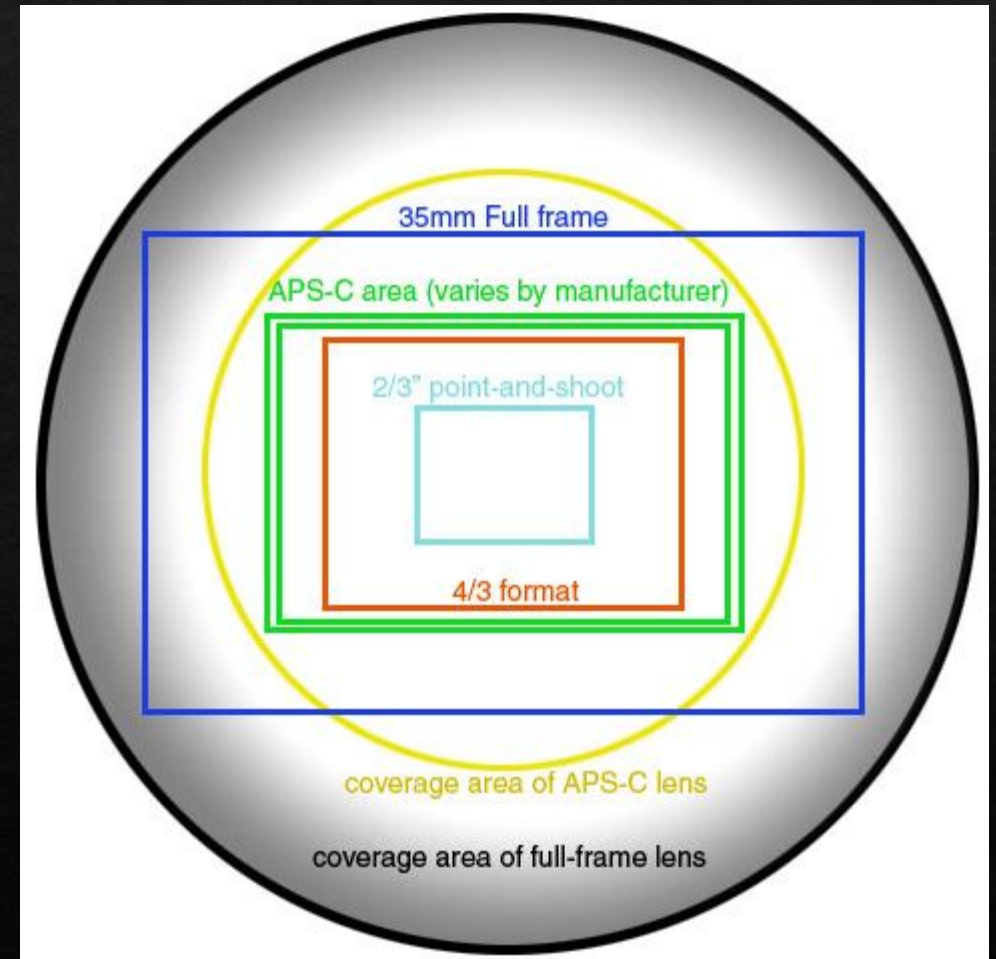
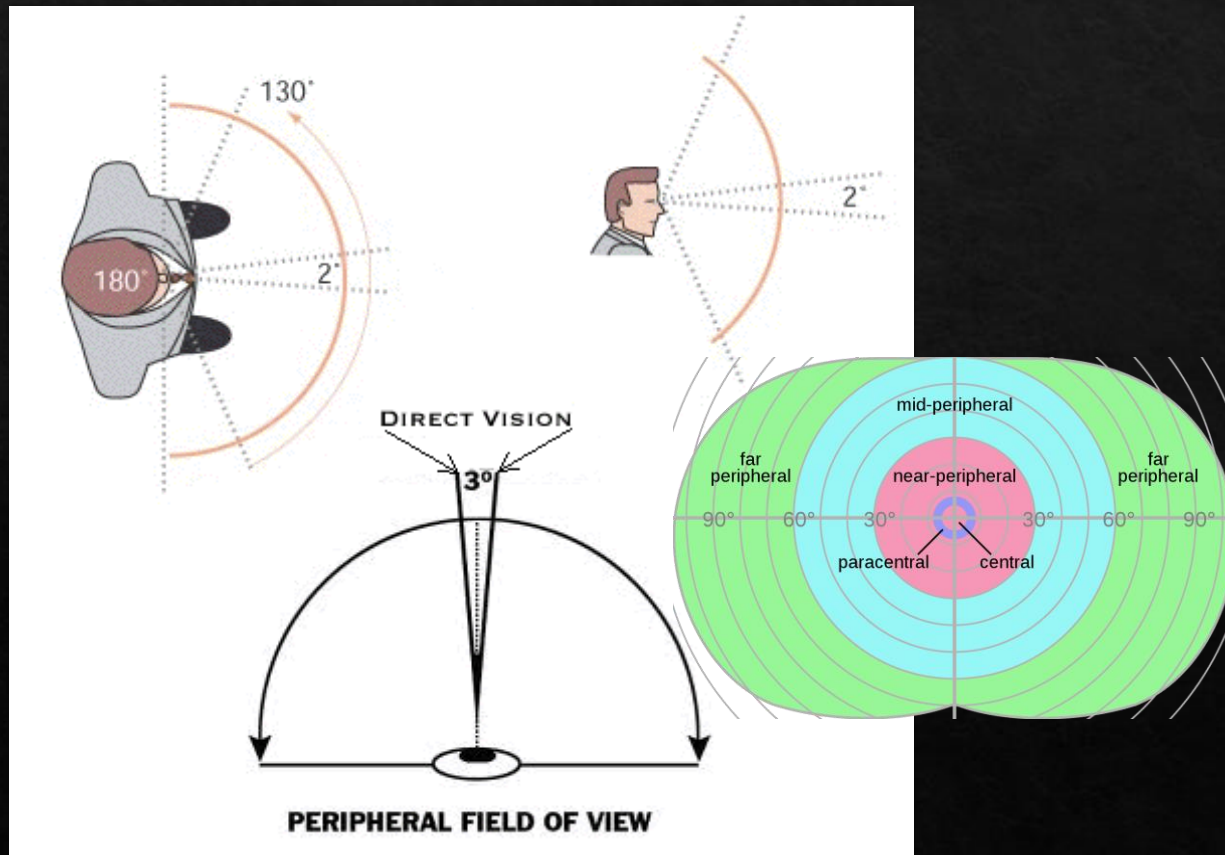
The **What System** is the recognition of objects (faces) in color and in complex detail.

(Margaret Livingstone)



This Photo by Unknown Author is licensed under [CC BY-SA](#)

SEEING LIKE A CAMERA



SEEING LIKE A CAMERA



COMPOSITION

COMPOSITION IS JUST THE ARRANGEMENT OF
ELEMENTS IN THE FRAME

COMPOSITION



WHERE A
PAINTER BEGINS



WHERE A PHOTOGRAPHER BEGINS

COMPOSITION

TOOLS NOT RULES

A TWO STEP PROCESS

COMPOSITION:
FRIST STEP

ANSWER THIS QUESTION:

WHAT IS YOUR SUBJECT?

COMPOSITION:
NEXT STEP

MAKE A PHOTOGRAPH ABOUT
YOUR SUBJECT,
NOT JUST OF YOUR SUBJECT

MAKE A PHOTOGRAPH

DON'T JUST SHOW

WHAT YOU SAW,

SHOW WHAT

YOU FELT

LEARNING TO SEE

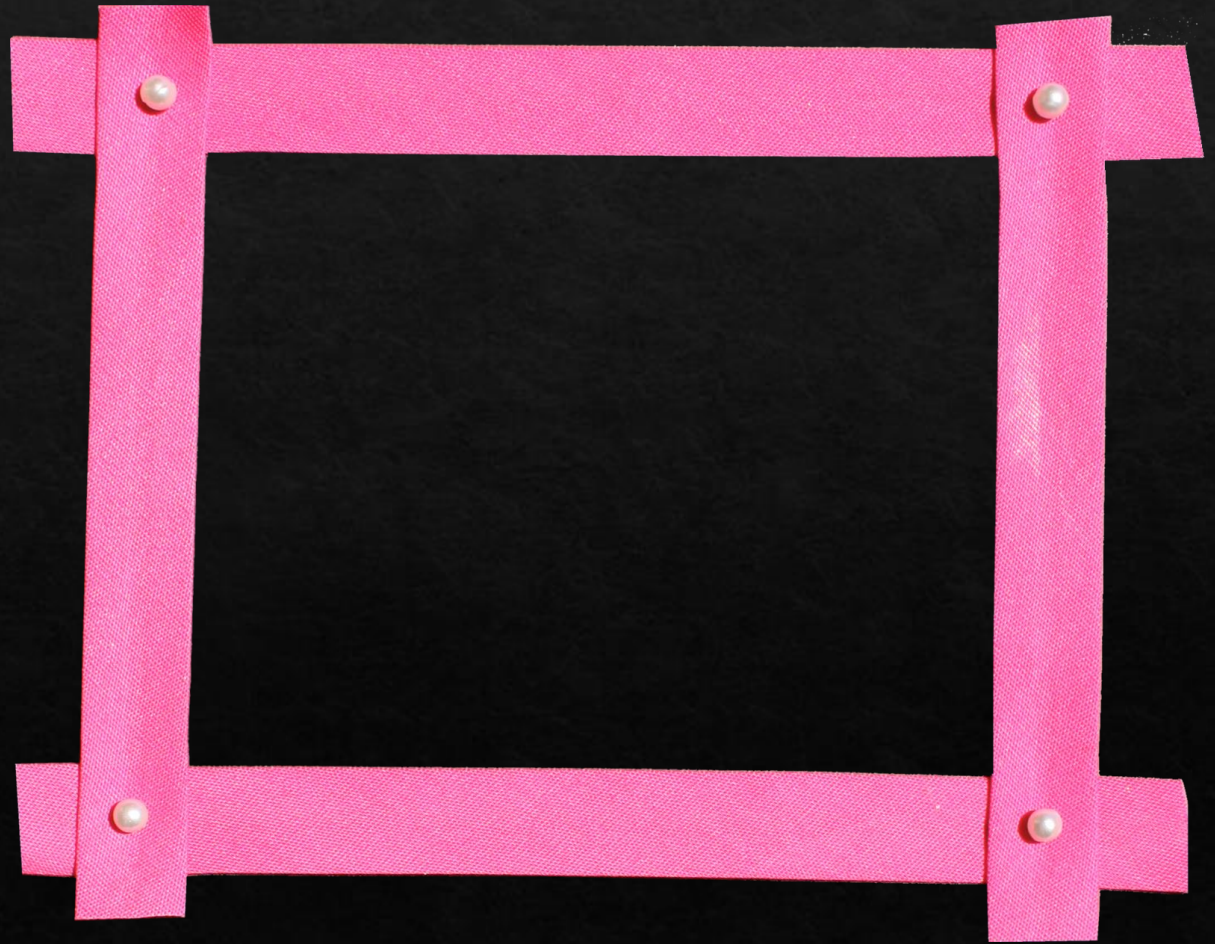
“SEEING, IN THE FINEST AND BROADEST SENSE, MEANS USING YOUR SENSES, YOUR INTELLECT, AND YOUR EMOTIONS. IT MEANS ENCOUNTERING YOUR SUBJECT MATTER WITH YOUR WHOLE BEING. IT MEANS LOOKING BEYOND THE LABELS OF THINGS AND DISCOVERING THE REMARKABLE WORLD AROUND YOU.”

Freeman Patterson.

WHAT DO YOU SEE?



CELL PHONE CAMERA EXERCISE



CELL PHONE CAMERA EXERCISE



USING YOUR CELL PHONE CAMERA, EXPLORE AN INTERESTING SUBJECT. TAKE ADVANTAGE OF THE LIMITED FIELD OF VIEW TO ELIMINATE DISTRACTIONS. EXPLORE VARIOUS WAYS OF FRAMING THE SCENE. LOOK FOR DIFFERENT POINTS OF VIEW. IF POSSIBLE, SWITCH TO MONOCHROME AND ASSESS THE LUMINOSITY OF THE SCENE. **PLAY.** HAVE FUN!!!

HOMework

- ◆ BEFORE THE NEXT SESSION, EMAIL ME (lpetterborg@gmail.com) TWO (2) PHOTOS CAPTURED WITH YOUR CELL PHONE CAMERA.
- ◆ ONE PHOTO SHOULD BE A TYPICAL SNAPSHOT OF YOUR SUBJECT.
- ◆ THE SECOND IMAGE MUST BE ONE OF THE MANY DIFFERENT INTERPTATIONS OF YOUR SUBJECT DEMONSTRATING YOUR EFFORTS TO SEE THINGS PHOTOGRAPHICALLY AND WITH EMOTION.

TIPS

(From Freeman Patterson)

1. Think about what the subject matter expresses to you.
2. Pay attention to the details of your surroundings.
3. When you have determined what the subject matter expresses, respond to it.
4. The sequence of seeing, then responding should lead to making photographs.

HAVE FUN!

QUESTIONS?