

So, Where to Begin?

The Four Pillars of Landscape Photography:

- **Fantastic Light**
 - Colour
 - Shadows
- **Strong Composition**
 - Rule of Thirds
 - Border Patrol
 - Golden Ratio
 - Leading Lines and shapes
 - Balance - Sky vs. Land
 - Symmetry
- **Appropriate Sharpness**
 - Focal Distance
 - f/stops
 - Focal Depth
 - Hyper-focal Distances
- **Optimum Exposure**
 - Histogram
 - Filters
 - Long Exposure



Pillar One

Pillar 1 – Fantastic Light

MC



1. Fantastic Light

Light

By human nature, the visual center in the brain is automatically drawn to the brightest part of a scene. It is a basic animal neurophysiologic reaction to a light stimulus.

To accomplish the objective of inviting the viewer into the scene, look for strong highlights in the immediate foreground – especially if using a wide-angle or wide-normal lens, and especially if there is structure of interest in the foreground.

If contrast, texture, shape, and depth are prominent throughout the frame (near to far), then the photographer's prospects for capturing the viewer's attention will be enhanced, and the more likely the viewer's mind will be inspired to visually explore the world that you create. But if the quality of light that creates these essential visual cues is flawed from the outset, then the success of the image (if the photographer decides to proceed with the exposure) may well be ill-fated . . .



1. Fantastic Light

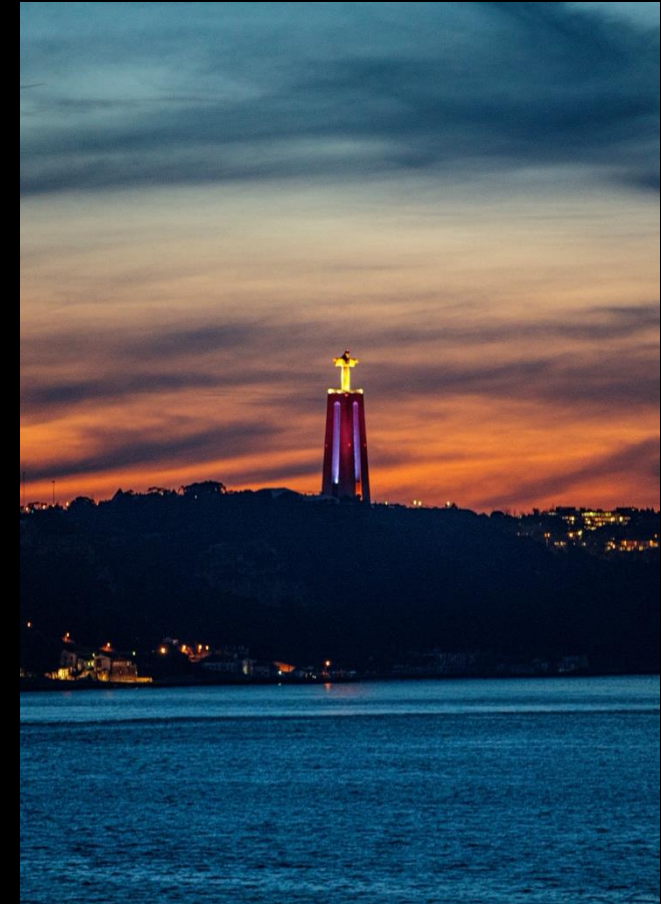
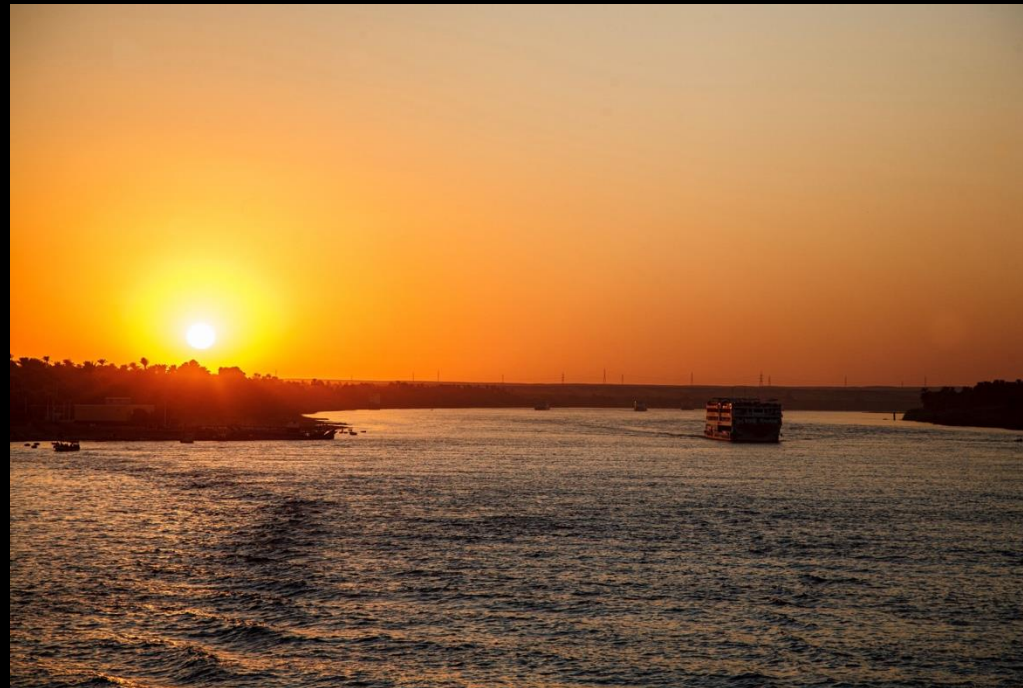
Colour

The colour of outdoor light changes as the conditions change. The light at midday on a clear sunny day is daylight, the standard for white light. It has no colour cast. Objects are seen in their 'real' colour.

And sunset colour is even warmer than sunrise.



During sunrise the colour is much different; it's warmer.



1. Fantastic Light

Shadows

Because of harsh shadows and white light, landscape photographers generally shy away from photographing around midday. However, sometimes you can't avoid it – like when you're on holiday with the family. So the trick to getting good midday photographs is to work the shadows. Become aware of shadows and work them into your compositions at all times of the day.



Pillar 2 – Composition

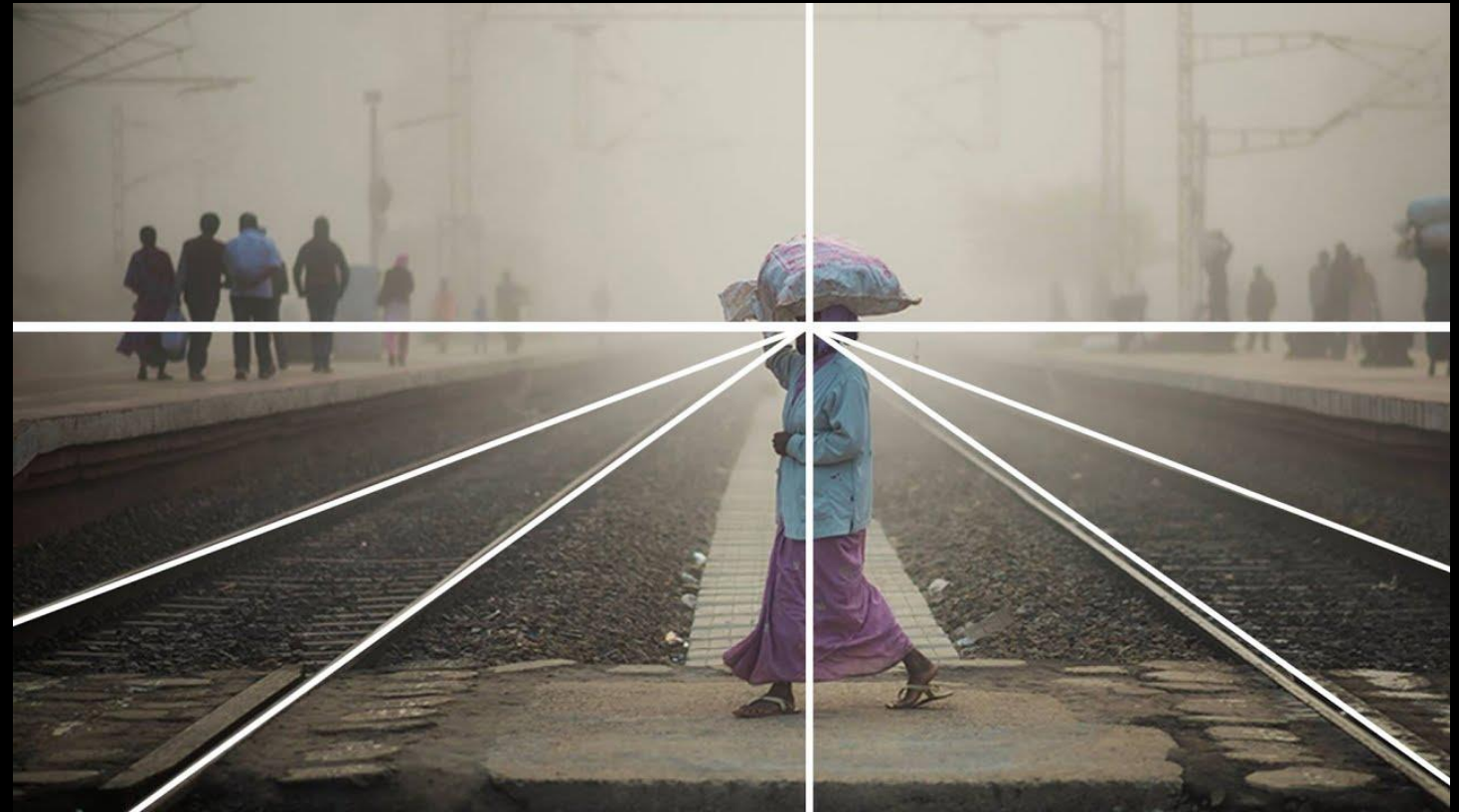
Pillar Two



2. Composition

“Probably the most important and possibly complex part of landscape photography...”

Composition is how the elements of a photo are arranged. A composition can be made up of many different elements, or only a few. It's how the artist puts those things within a frame that helps a photograph become more or less interesting to the viewer.



2. Composition

The main element of photography is composition and probably causes the most confusion!

It can generally be divided into:

- Orientation
- Rule of Thirds
- Border Patrol
- Golden Ratio (Fibonacci Spiral)
- Leading Lines/Shapes
- Balance
- Symmetry



2. Composition

Orientation - Landscape or Portrait?



2. Composition

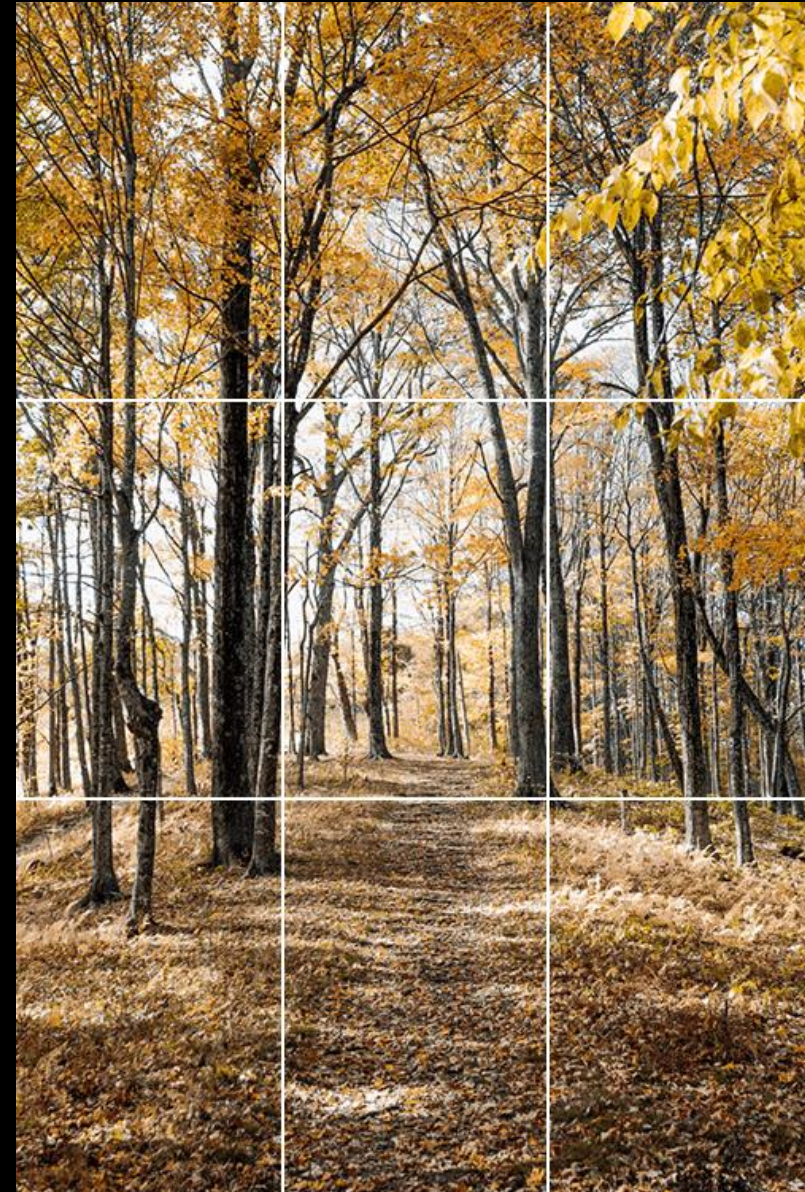
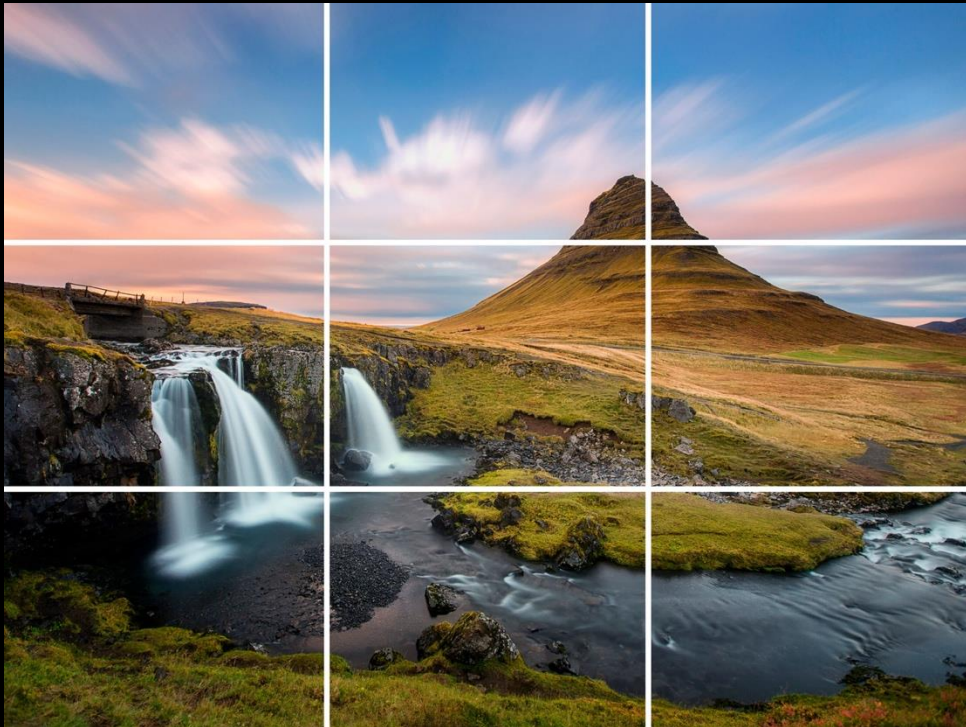
Orientation - Landscape or Portrait?



2. Composition

The Rule of Thirds

I think most everyone is aware of the Rule of Thirds – the 3x3 grid you superimpose on the image and place significant elements on or near the lines or their intersections.

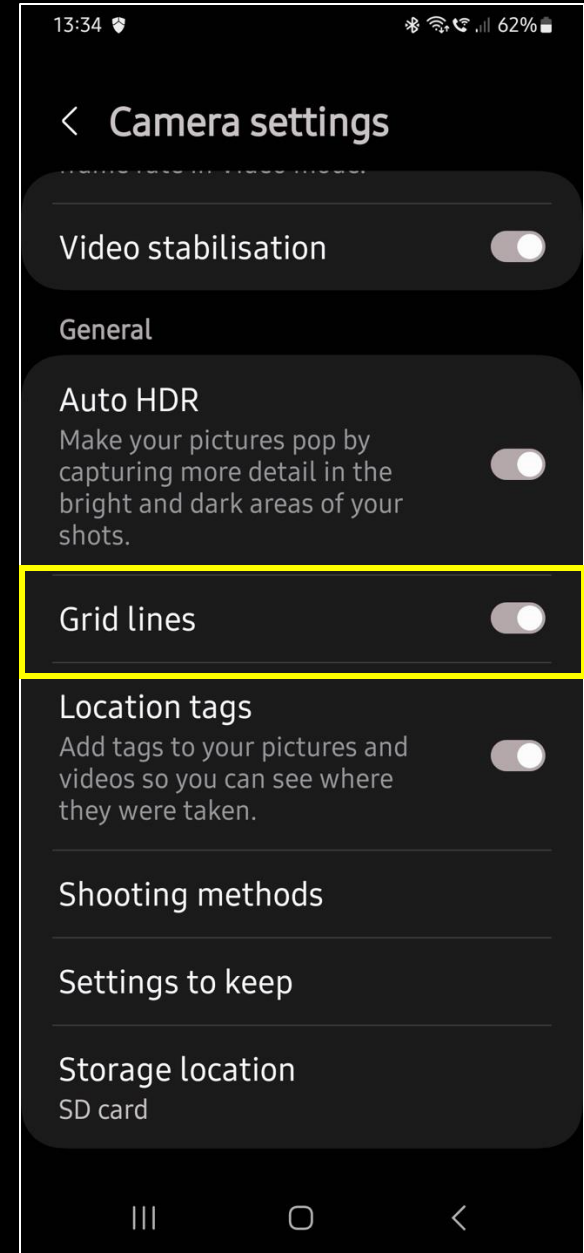


2. Composition

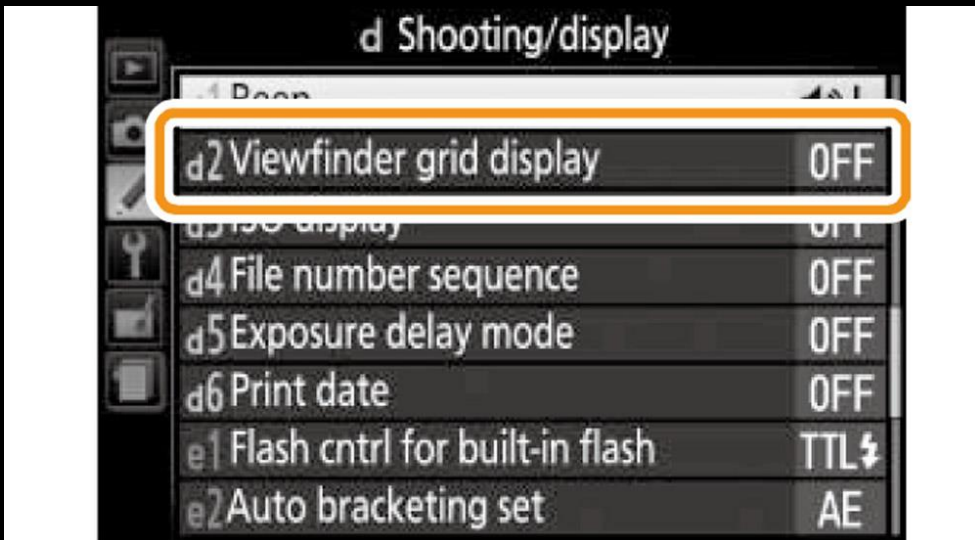
The Rule of Thirds

Setup Examples

Canon



Nikon



Android Phone

2. Composition

Border Patrol



Border patrol is scanning the edges of your image in the viewfinder or rear screen, to make sure you don't have any unwanted elements intruding into the image.

(Some are more obvious than others!)

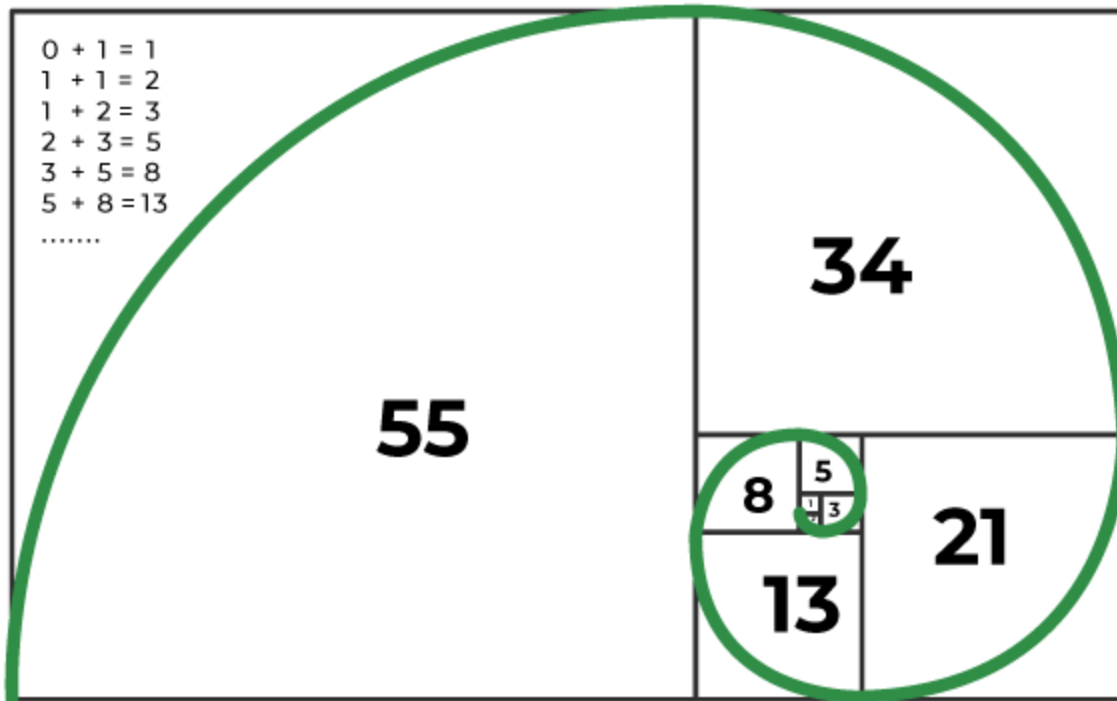


2. Composition

The Golden Ratio (Fibonacci Spiral or Sequence)

"In photography, the golden ratio can be used to create balanced and aesthetically pleasing compositions."

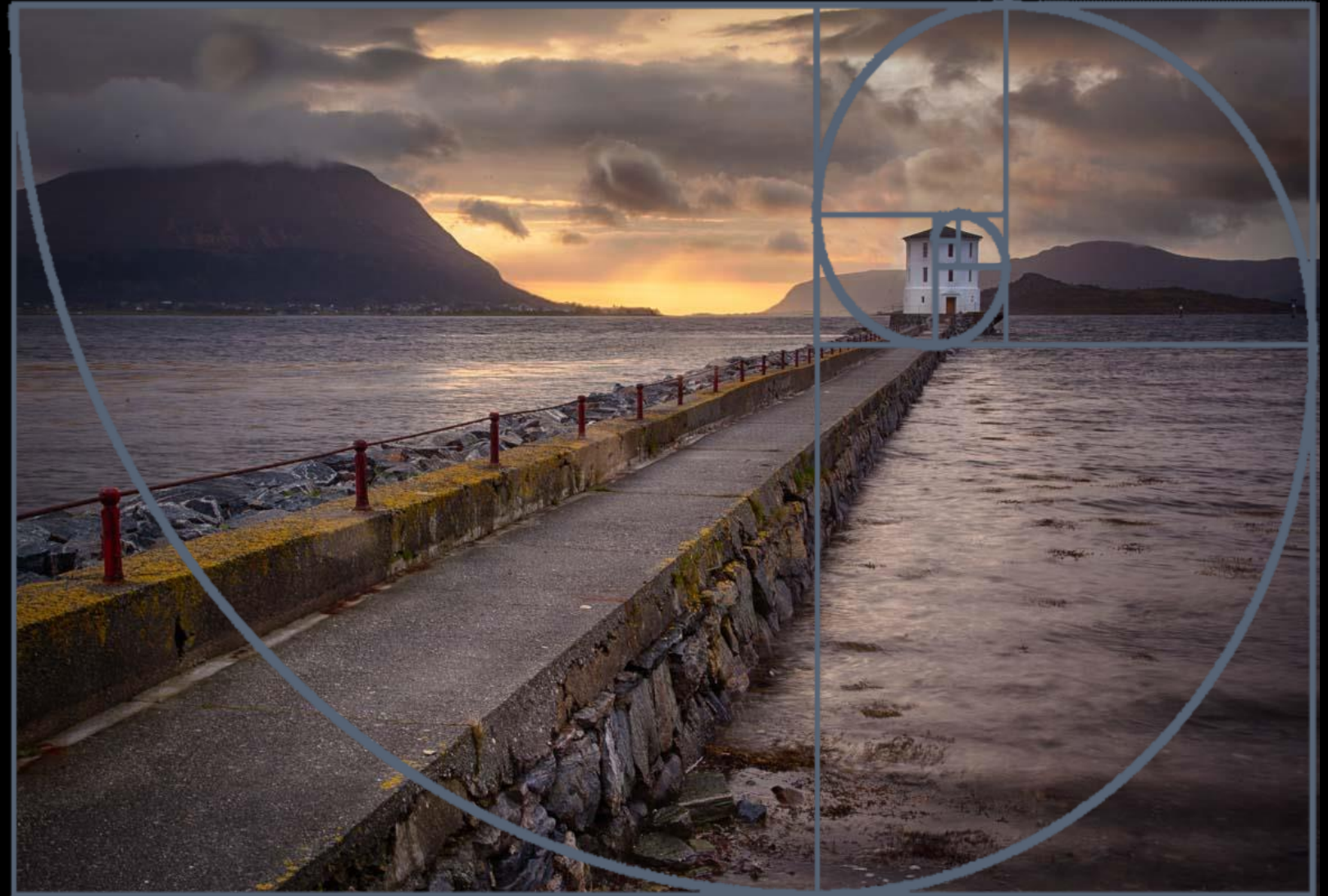
Fibonacci Numbers



2. Composition

The Golden Ratio (Fibonacci Spiral or Sequence)

The spiral is created by drawing a series of squares whose sides are equal to the Fibonacci sequence and then connecting the opposite corners of the squares with a curve. This curve forms a spiral that can be used to guide the viewer's eye through the image, leading to the subject or key elements of the composition.

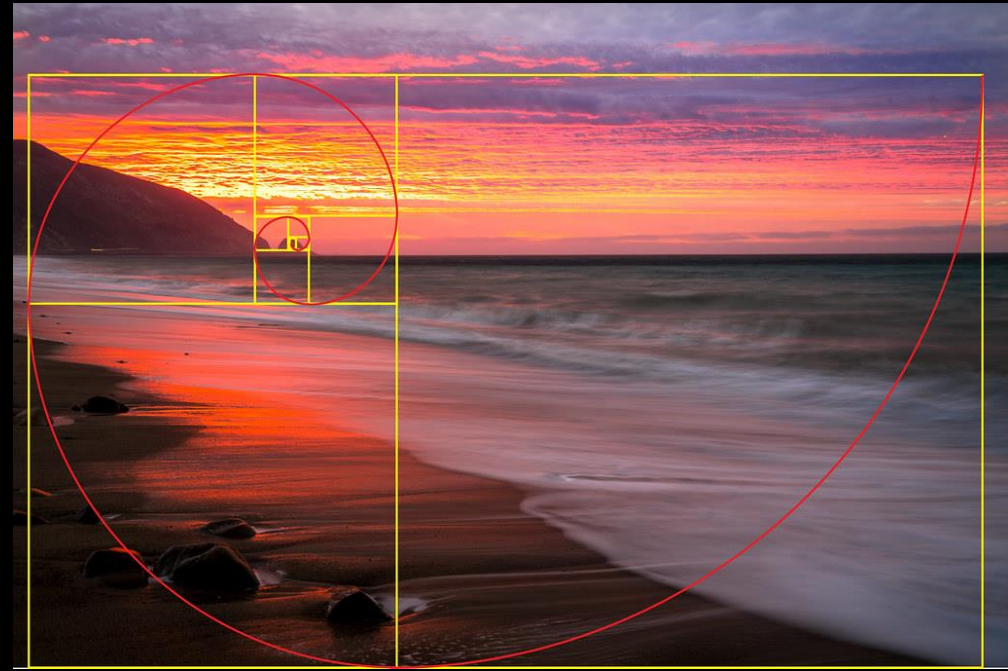


2. Composition

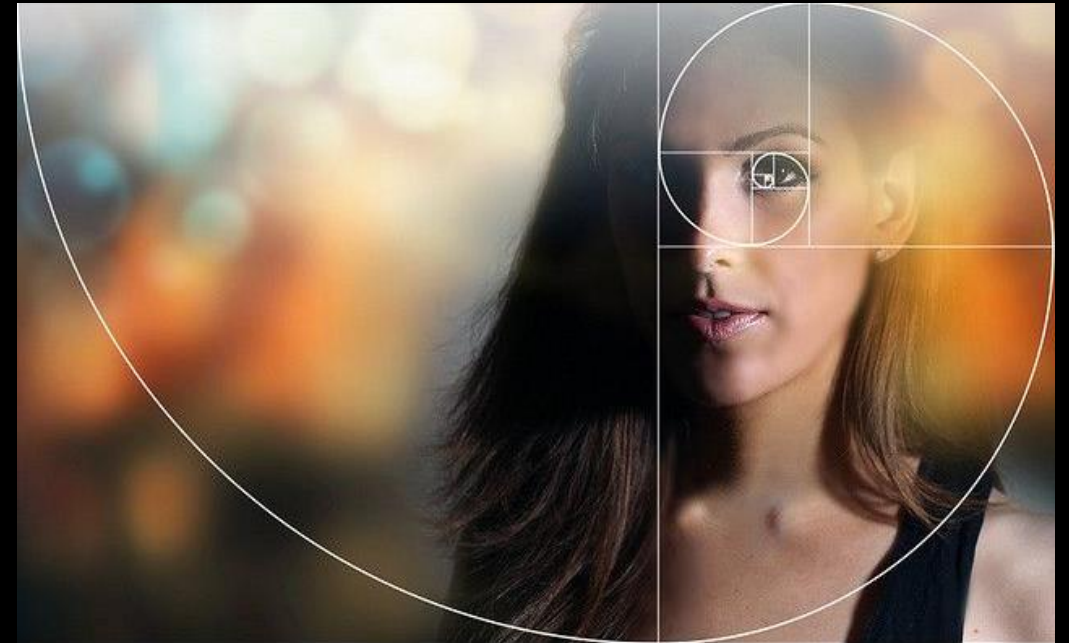
The Golden Ratio (Fibonacci Spiral or Sequence)

It can be used to place the point of interest horizontally, vertically, mirrored or inverted, in any type of scene...

It adds impact to the composition of any type of shot.



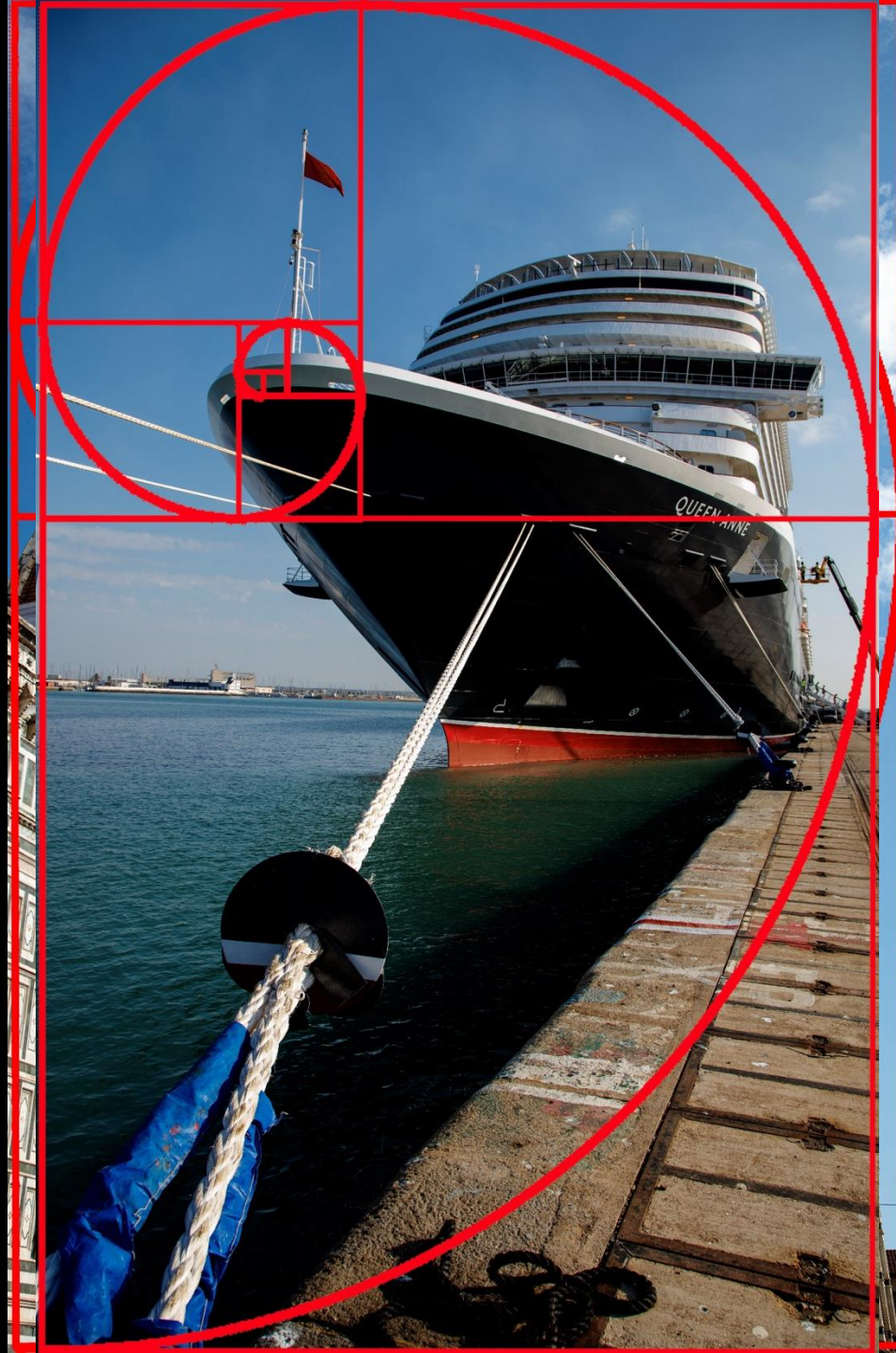
MFC



2. Composition

The Golden Ratio

Here's a few
from my holiday!
(My first attempts!)



2. Composition

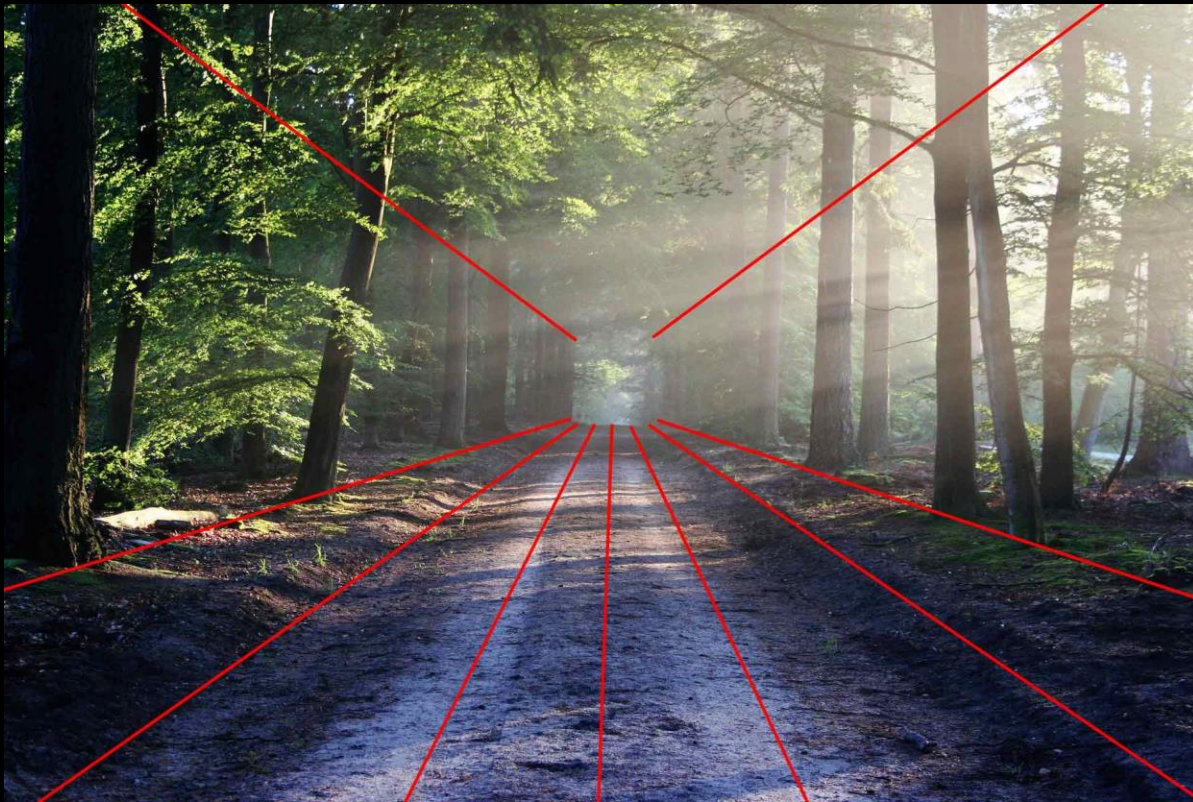
The Golden Ratio vs Rule of Thirds



2. Composition

Leading Lines - Straight

*A leading line is a one that leads you from one point to another in your image.
Our eyes naturally follow the line, unconsciously.*



2. Composition

Leading Lines - Curved



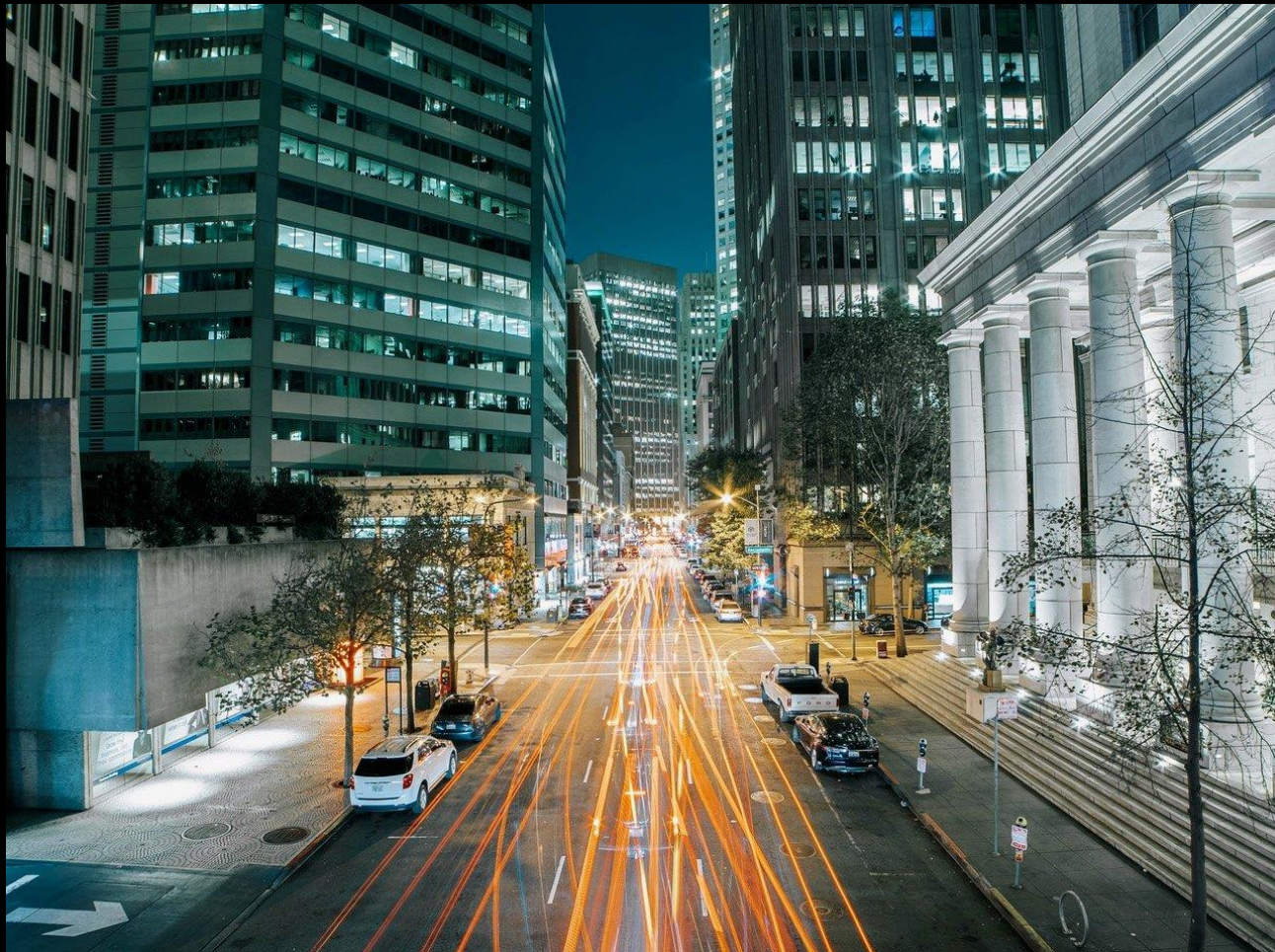
2. Composition

Leading Lines - Curved



2. Composition

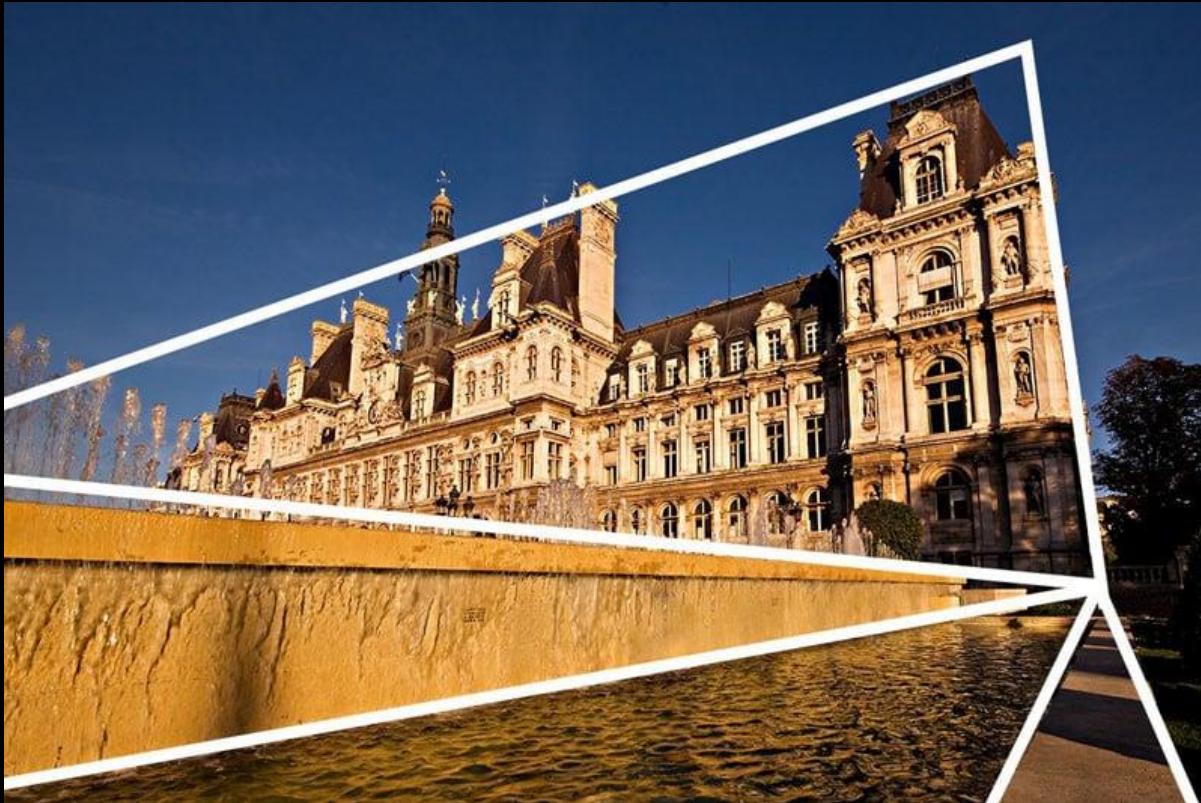
Leading Lines – Using Light



2. Composition

Shapes - Triangles

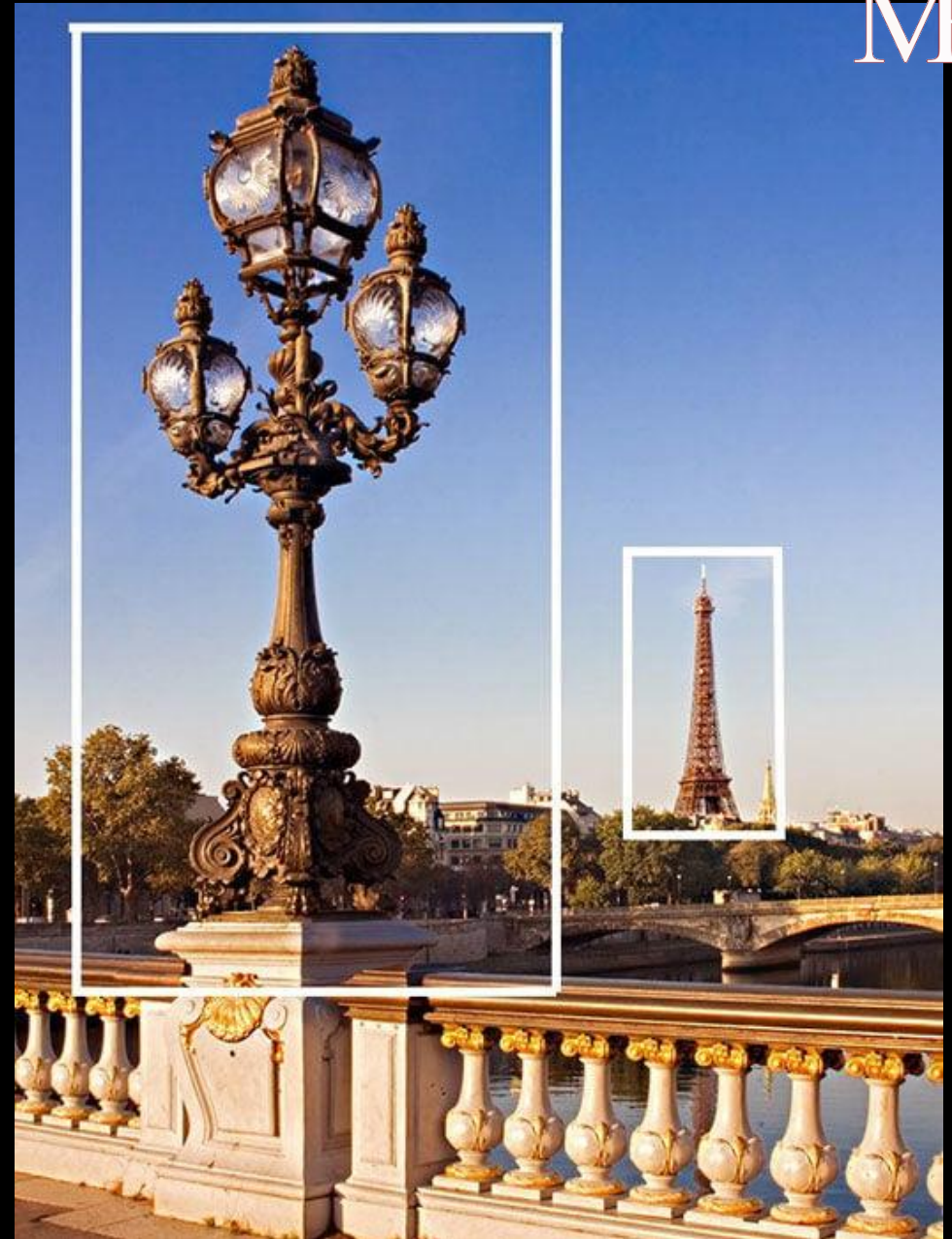
Triangles form powerful shapes in an image



2. Composition

Shapes - Balance

This refers to including one shape with another to bring balance to the image



2. Composition

Rule of Space

By allowing subjects “room to move” in an image, there is a greater feel of space and movement



2. Composition

Negative Space



2. Composition

Negative Space and the Rule of Space, combining the two...



2. Composition

Perspective

Consider perspective as a way of adding drama to a shot. With a wide-angle lens, lower the height of the camera and slightly point the camera upwards. This produces amazing cloud effects, often ignored.



The sky forms triangles, adding power to the landscape.

2. Composition

Perspective

Perspective doesn't always work, so beware of the distortion a wide-angle lens can bring to an image.

When the lens is tilted down, buildings tend to lean outwards or appear curved, de-stabilising the look.



MC

2. Composition

Perspective

While tilting the lens upwards, to get as much of the subject in as possible, distortion of the building becomes very obvious.

As humans, with fairly wide-angle lens eyes, when we look up, this effect seems natural. However, when viewed in an image the effect is amplified!



Exercise 1

Look around the room/landscape and photograph:

- “Leading Lines” – take an image
- Change your perspective – take an image
- Now use rule of thirds – take an image
- Now use Fibonacci’s Spiral – take an image
- Compare images

2. Composition

Balance – Land vs. Sky

Balance is a compositional technique in photography that involves arranging the main subject and other elements within the frame of a photograph so that everything in the image has equal visual weight. Visual weight refers to the object(s) within the image that draws the viewer's eye.

Symmetry, reflections, drama all add to the result.



2. Composition

Balance – Land vs. Sky



Land



Sky



Equal

2. Composition

Balance – Sea vs. Sky

The time of day, colours, perspective, the roughness of the sea, the cloud formations...
What memory of your image do you want to impress upon the viewer?

Sky



Sea



Sea



2. Composition

Balance – Reflections and Symmetry



“Balance - the quality of being made up of exactly similar parts facing each other or around an axis.”



2. Composition

Balance – Foreground Inclusion

The three layers in a photograph, a video, or a painting are:

1. The foreground
2. The middle ground
3. The background

Delving into these layers helps to shape an image's narrative, depth, and perspective.



2. Composition

Balance – Foreground Inclusion

Which of these two is best?



2. Composition

Balance – Foreground Inclusion



2. Composition

Balance – Foreground Inclusion

Framing can be subtle or more dramatic...

