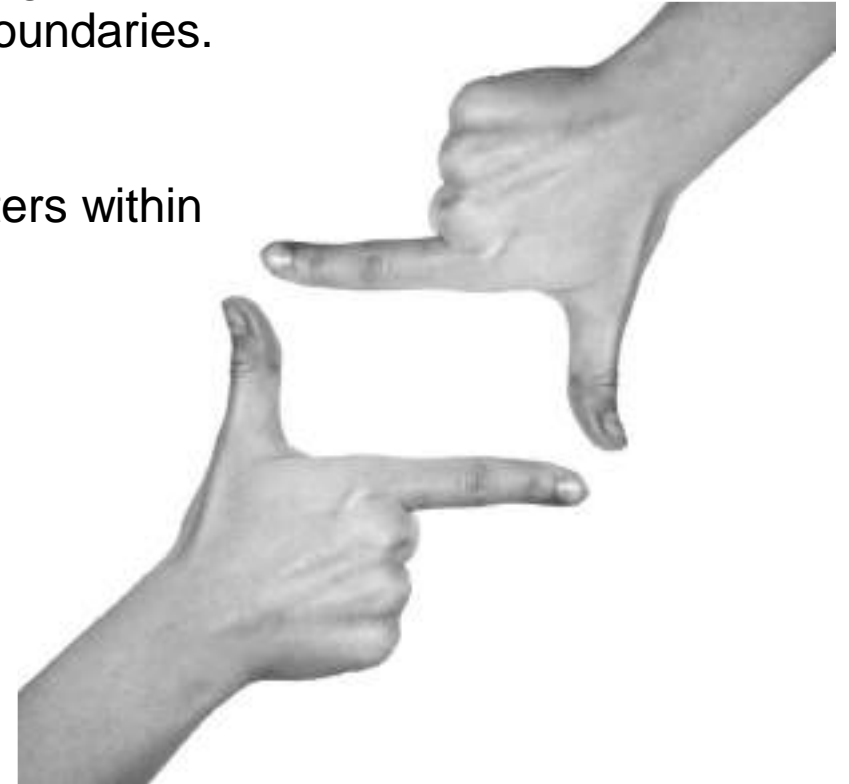


Framing and Composition

Frame The screen space used for your presentation, determined during production by the viewfinder boundaries and the space within those boundaries.

Composition The placement of various objects, settings, and characters within those boundaries (the frame).



Centering

Usually you want the composition within the frame to be pleasing, or at least acceptable to the audience.

This figure shows a cereal box sitting on a table with no particular background. The box is centered horizontally in the frame. It's almost centered vertically as well, although we expect objects to rest a little lower in the frame because of gravity and head room, which will be discussed later in this chapter. Because there are no other elements in the shot to be included in the composition and the box has no left/right orientation, it is correct that it be centered.



This figure shows the cereal box off-center, but because there are still no other subjects in the frame begging for attention, the composition here might be considered wrong.

Too much attention is drawn to the empty space to the right of the main, and only, subject. Unless, of course, you want the audience to question the empty space, which leads us to the next picture



In this figure the audience's curiosity about the empty space is rewarded by the introduction of another character. This character creeps into the frame just as the audience is beginning to question the empty space.

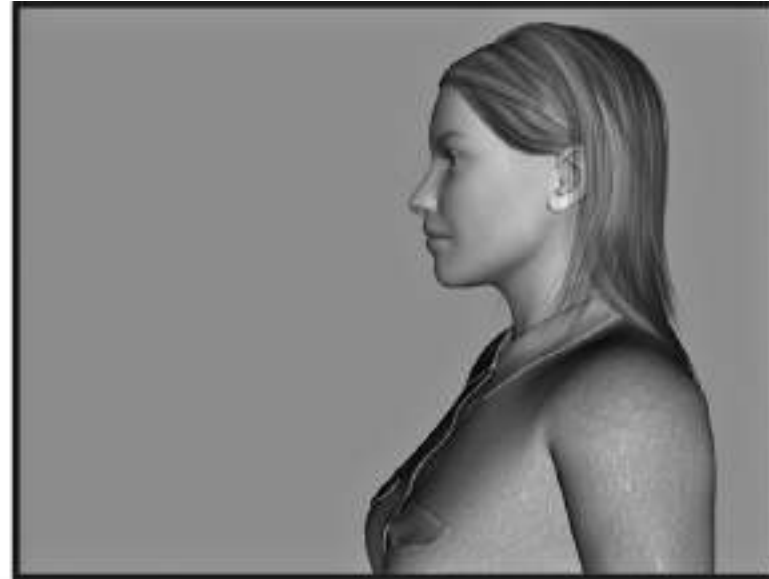
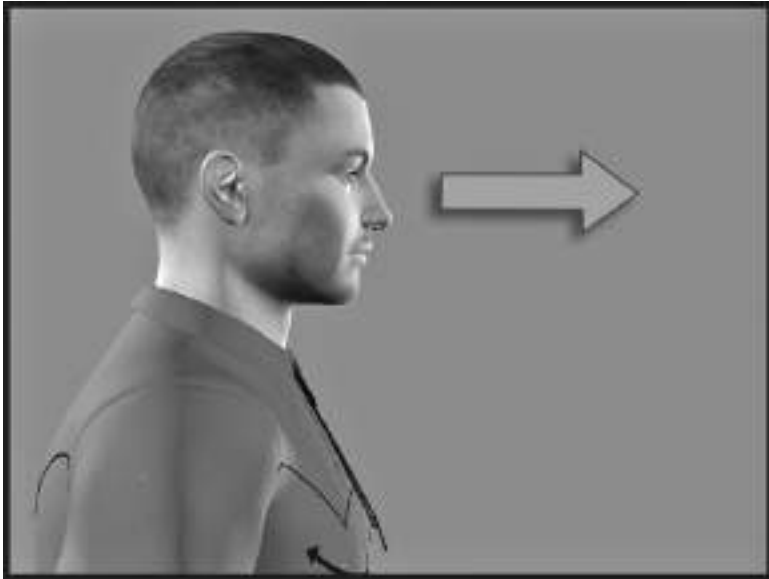
Yes... it's the dreaded CEREAL KILLER!!!



Screen Direction

The term screen direction has nothing to do with the role of the director of the film.

It means the direction that objects, animals, or people appear to be facing, either when stationary or moving on the screen



The above image depicts shots of a man and a woman having a conversation. In each shot the character is placed slightly to one side of center, giving a lead room to each character.

They are not facing the camera, but are in profile to the camera as they face each other

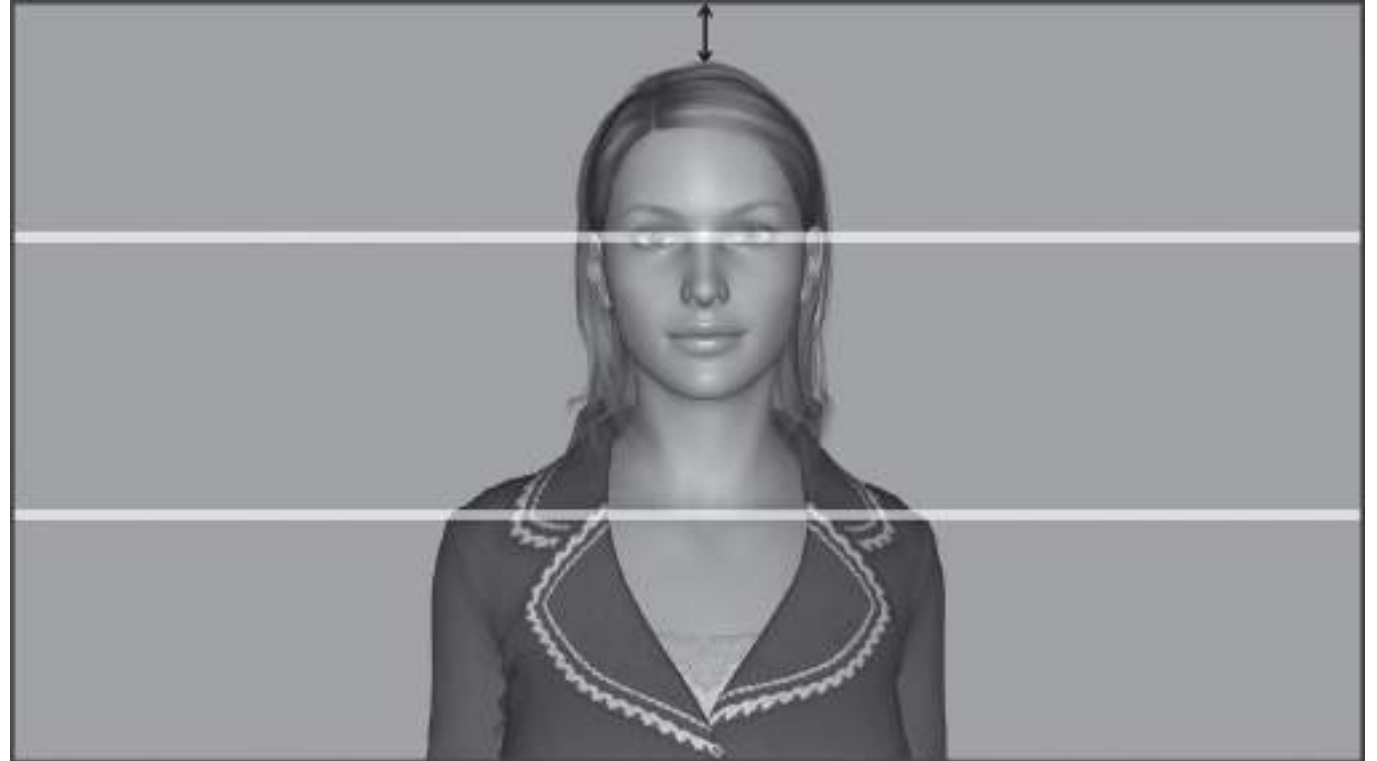
Head Room

The term head room literally refers to the amount of space between the top of a person's head and the top of the frame.

While head room may vary depending on the field of view (how wide or tight the shot is).

How much head room should be given during any field of view can be easily determined if you follow one simple rule:

If you divide the screen into horizontal thirds, try to put the person's eyes on or very near the top third line

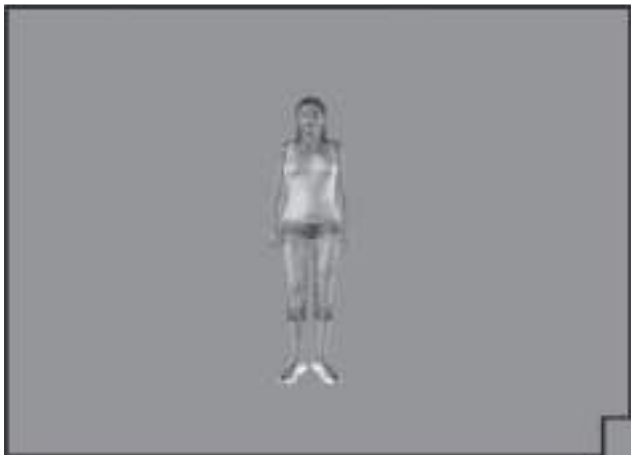


No matter how wide angle or close up the shot is, if you keep the eyes on that imaginary line, the head room will always be correct for the shot

Fields of View

In order to convey the meaning of how wide or close a shot should be, there must be some way of expressing each shot type that might be required.

- Extreme long shot (ELS) Much more than the subject matter is seen in the frame.
- Long shot (LS) The subject matter comfortably fills the frame, with appropriate head room and a little room beneath the subject as well.
- Medium shot (MS) Approximately half the subject matter is seen in the frame. Also called a mid-shot.
- Close-up (CU) About one third of the subject matter is framed. A classic head and shoulders shot.
- Extreme close-up (ECU) One quarter or less of the subject is seen in the frame



ELS
(Extreme long shot)



LS
(Long shot)



MS
(Medium shot)



CU
(Close up)



ECU
(Extreme close up)

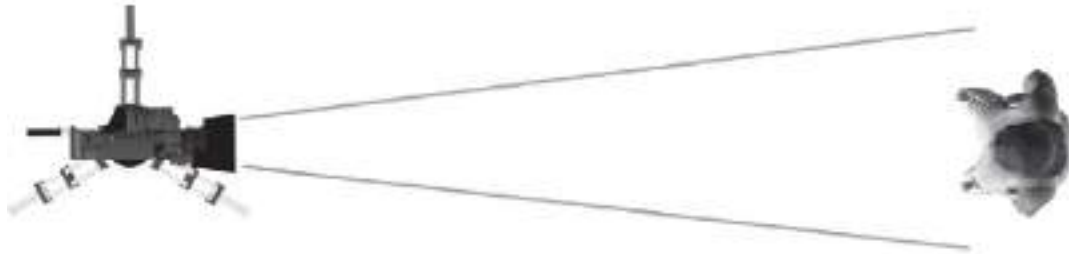




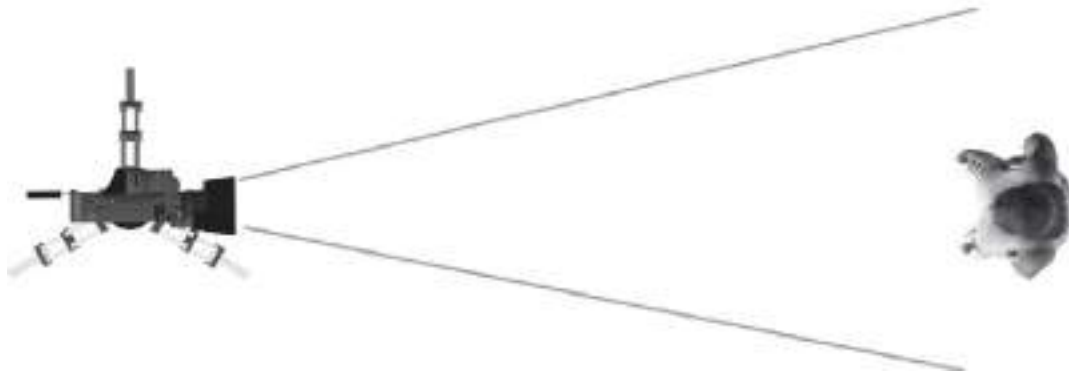
The field of view from three different focal lengths



Telephoto



Normal



Wide angle

Lighting

Why Light?

Reasons

- To illuminate the scene so that imaging is possible
- To bring out proper contrast ratios between the lightest lights and the darkest darks
- To bring out proper color shades and intensities
- To model the subject pleasingly

Three-point Lighting

The first level of professional lighting is the three-point lighting formula

In the plan-view diagram, the camera and subject positions are predetermined and then the three light sources are placed

The intensity of the lights is a 2 to 1 ratio.

The **key light** is the fixture that will play the part of the sun

The next light is the **fill light**. Either a frosted bulb or diffusion material will be used to soften this light, The fill light will provide approximately half the intensity of the key light and will soften shadows on the side of the subject that it is affecting

The last light is the **back light**. It's meant to cast a rim of light on the top of the head and the tops of the shoulders. It is usually the same intensity as the key light



Back light (2)
(Example: 300 foot candles)



Fill light (1)
(Example: 150 foot candles)



Key light (2)
(Example: 300 foot candles)