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COMPOSITION





WHAT'S COVERED?

I'M GOING TO BREAKDOWN MY
INCREDIBLY SIMPLE METHOD OF
COMPOSING SHOTS.

THE RULES I'VE FOLLOWED FOR 10 YEARS
WITHOUT CHANGE.

I'LL EXPLAIN HOW TO EASILY
INCORPORATE THESE INTO YOUR WORK.

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FIRST

FIRST THINGS



FIRST THINGS TO UNDERSTAND

COMPOSITION NEEDS TO BE INSTINCTIVE

LEARN TO FILL YOUR FRAME WITHOUT THINKING

TIME SPENT OVERTHINKING COMPOSITION WILL
KILL YOUR CREATIVITY IN OTHER AREAS

WE'RE NOT SHOOTING A MOVIE

LET ME EXPLAIN.....



I ONLY SHOOT WITH ONE LENS. I'VE USE THE SAME LENS FOR 10 YEARS.

THIS MEANS I UNDERSTAND IT. I KNOW WHAT I GET, EVEN BEFORE I LOOK.

THE LENS IS JUST AN EXTENSION OF MY EYES.

IMAGINE DOING THIS WITH A ZOOM OR 5 OTHER LENSES?

IT'S IMPOSSIBLE TO ALWAYS COMPOSE WELL WHEN YOU HAVE THIS MUCH CHOICE.



EVERY DECISION THAT I'LL EXPLAIN IN THE MASTERCLASS IS LINKED.

SIMPLICITY DOESN'T JUST = SPEED

SIMPLICITY BRINGS A GREATER QUALITY TO YOUR WORK.

HOLLYWOOD V WEDDINGS

RULE OF THIRDS

THE RULE OF THIRDS IS PRETTY MUCH HOW EVERY MOVIE APPROACHES COMPOSITION.

HOWEVER..... HERE'S THE KEY POINT

WE NEED A WAY TO SIMPLIFY THE PROCESS.

WEDDINGS ARE LIVE EVENTS - NOT HOLLYWOOD MOVIES.

Rule of thirds





“THE RULE OF THIRDS IS A CONCEPT IN VIDEO AND FILM PRODUCTION
IN WHICH THE FILM IS DIVIDED INTO NINE IMAGINARY SECTIONS.

THIS CREATES REFERENCE POINTS WHICH
ACTS AS GUIDES FOR FRAMING THE IMAGE.”



“POINTS, OR LINES OF INTEREST, SHOULD OCCUR
AT 1/3 OR 2/3 OF THE WAY UP OR ACROSS THE FRAME,
RATHER THAN IN THE CENTRE.”

THINK YOU COULD
APPLY THIS TO YOUR
WEDDING SHOTS?

WE'RE NOT MAKING A HOLLYWOOD MOVIE



WE CAN SIMPLIFY THE PROCESS



WE DON'T HAVE A DIRECTOR OF
PHOTOGRAPHY, WE DON'T HAVE
REHEARSALS AND FOR THE MOST PART, WE
CAN'T TELL PEOPLE WHERE TO STAND.

A dark, moody photograph of a man in a suit and a woman in a wedding dress holding hands, with the text "JUST USE THE VERTICAL SECTIONS" overlaid in the center. The image is split vertically by two dotted lines, one on each side of the text. The background is a blurred outdoor setting, possibly a beach or a field, with some structures visible in the distance.

JUST USE THE VERTICAL
SECTIONS



ONE



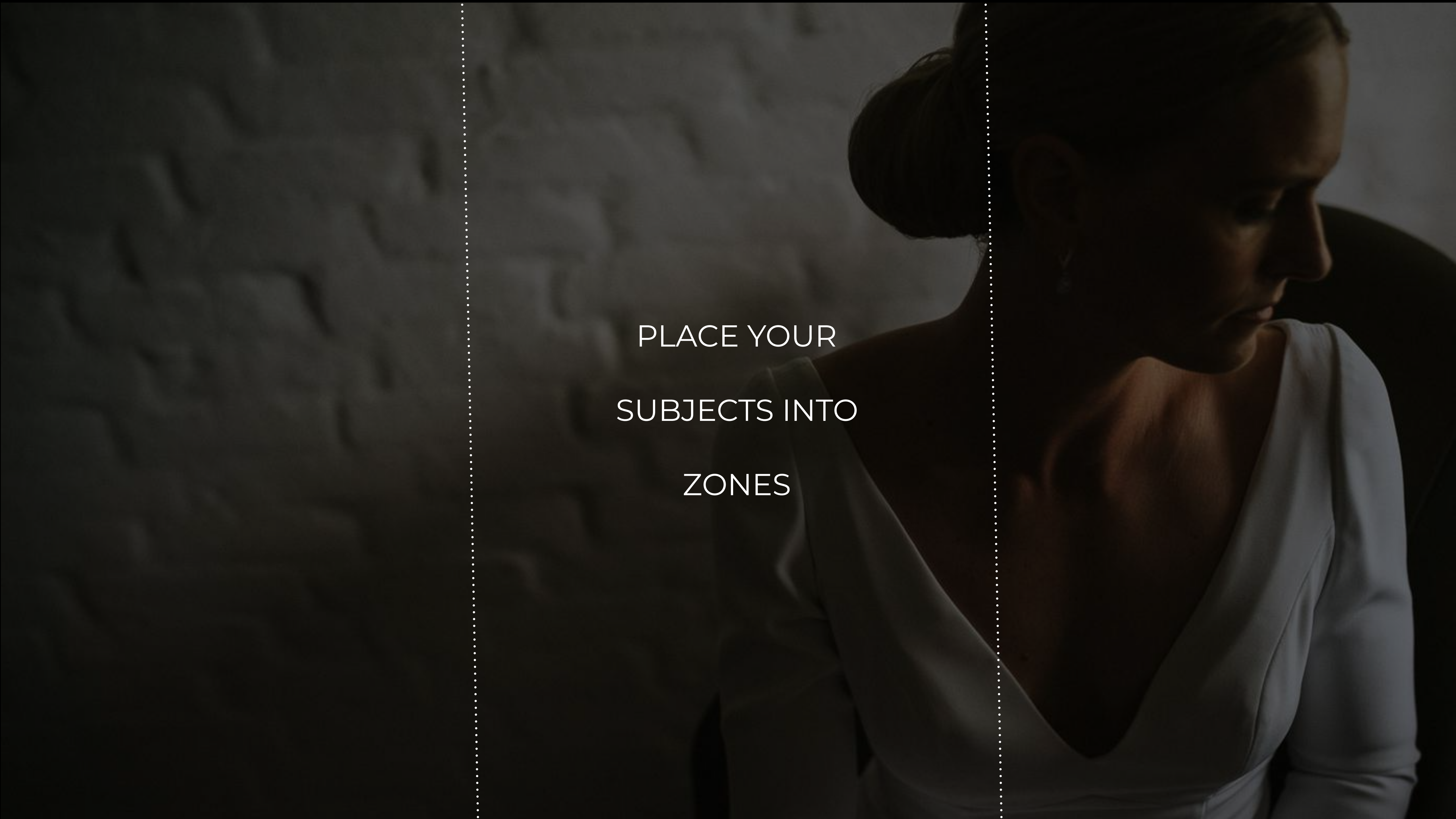
TWO



THREE



ALWAYS DIVIDE THE FRAME
INTO THREE

A woman with her hair in a bun, wearing a white dress, is shown in profile, looking down. The background is a dark, textured surface. A vertical dotted line runs down the right side of the image. The text "PLACE YOUR SUBJECTS INTO ZONES" is centered in the middle of the image.

PLACE YOUR
SUBJECTS INTO
ZONES

A black and white photograph of a bartender in a dimly lit bar. The bartender, a woman with blonde hair tied back, is wearing a light-colored shirt and a dark apron. She is standing behind a bar counter, pouring a drink from a bottle into a glass. The bar is cluttered with various items, including bottles, glasses, and a small flag. The lighting is low, creating a moody atmosphere. The word "CENTER" is overlaid in white text in the middle of the image.

CENTER

A photograph of two men in white shirts and suspenders. The man on the right, wearing glasses and a watch, is adjusting the suspenders of the man on the left. The image is split vertically by a dotted line.

MULTIPLE

REMEMBER


REMEMBER THIS ISN'T A HUGE DECISION MAKING PROCESS

BEER

REMEMEM

I COMPOSE WITHOUT MUCH THOUGHT

BEER

A woman with blonde hair is shown in profile, looking towards a man in a dark suit who is leaning in towards her. The scene is dimly lit, with the focus on the woman's face and the man's profile. The text is overlaid in the center of the image.

I KNOW WHAT SHOT
I'M GOING TO GET
BECAUSE I ALWAYS
USE THE SAME
FOCAL LENGTH.



COMPOSITION

BECOMES

INSTINCTIVE

SIMPLIFY THE PROCESS





CREATE

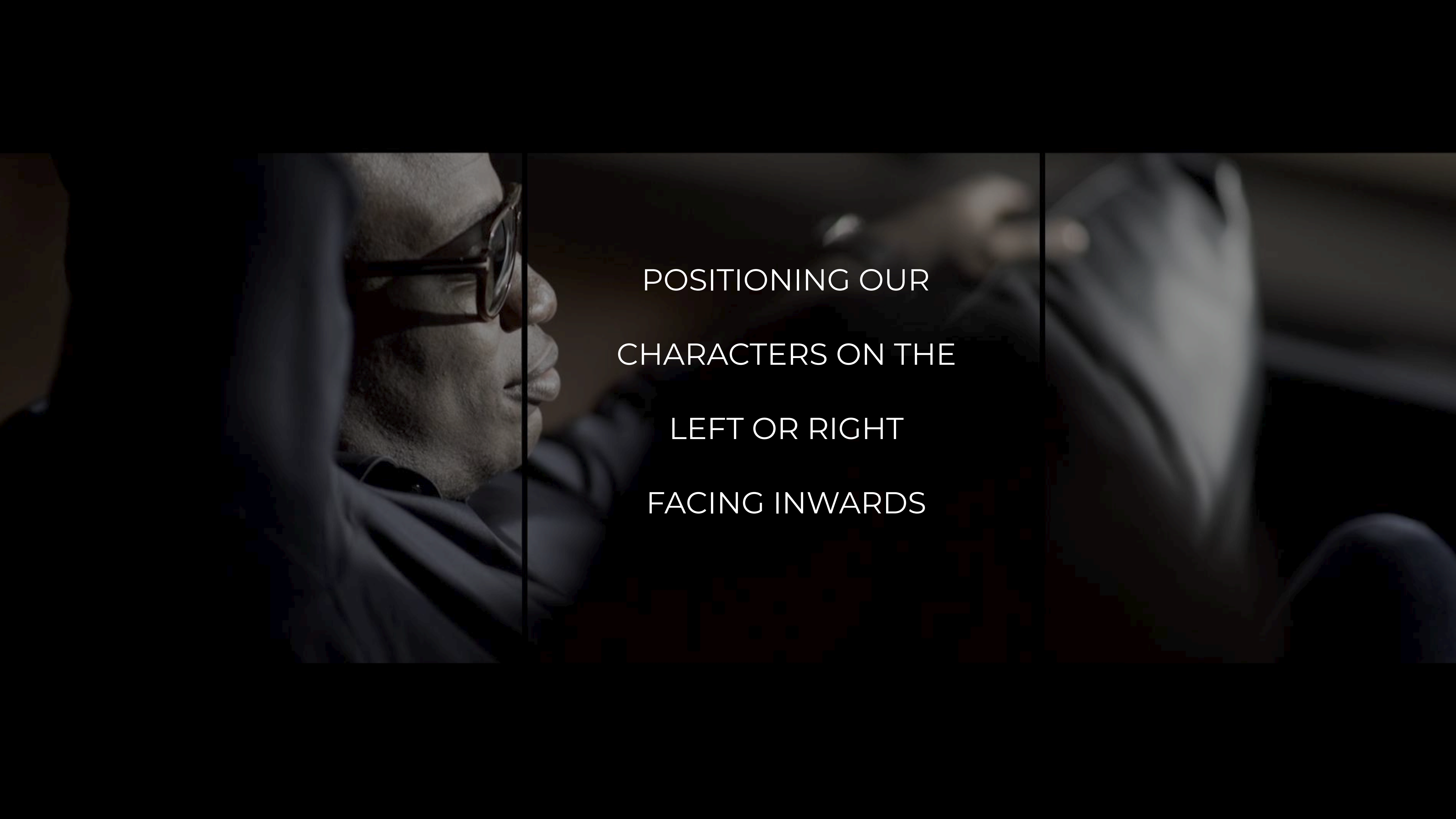
CREATE CONVERSATIONS



CREATING CONVERSATIONS

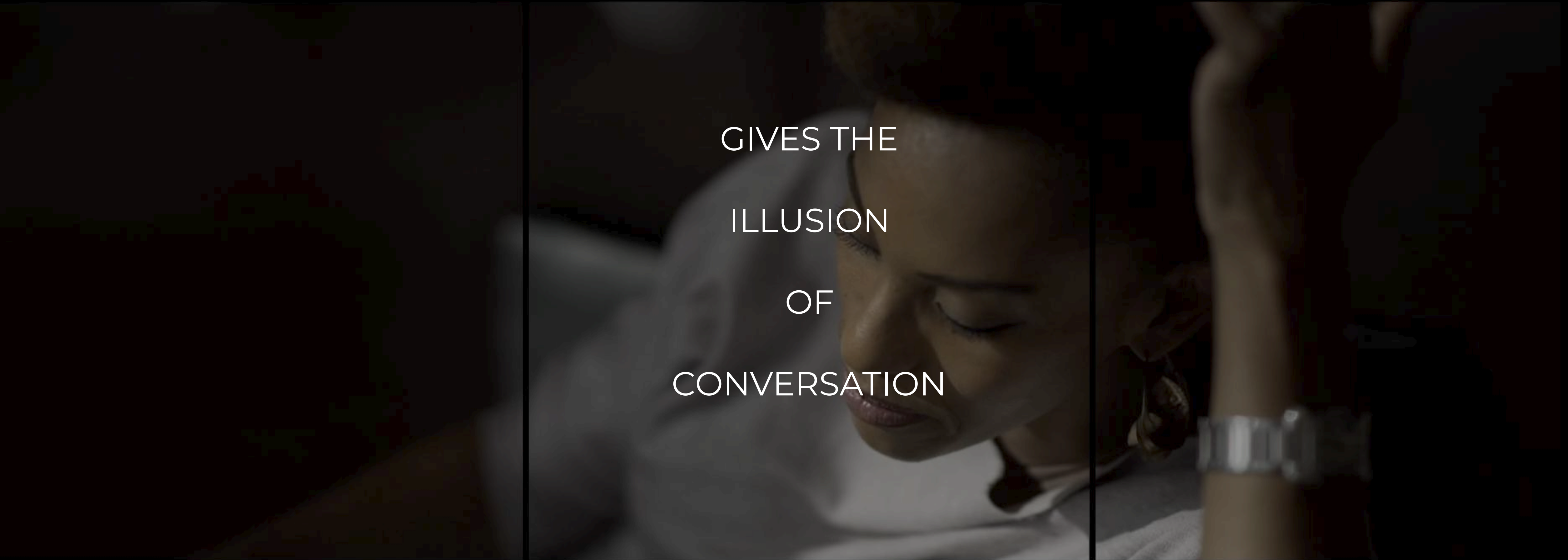
THIS IS A REALLY SIMPLE TECHNIQUE TO APPLY
TO YOUR EDITS THAT WILL MAKE YOUR FILMS
LOOK SO MUCH MORE CINEMATIC.

WE'RE GONNA USE THE SAME 3 ZONE APPROACH



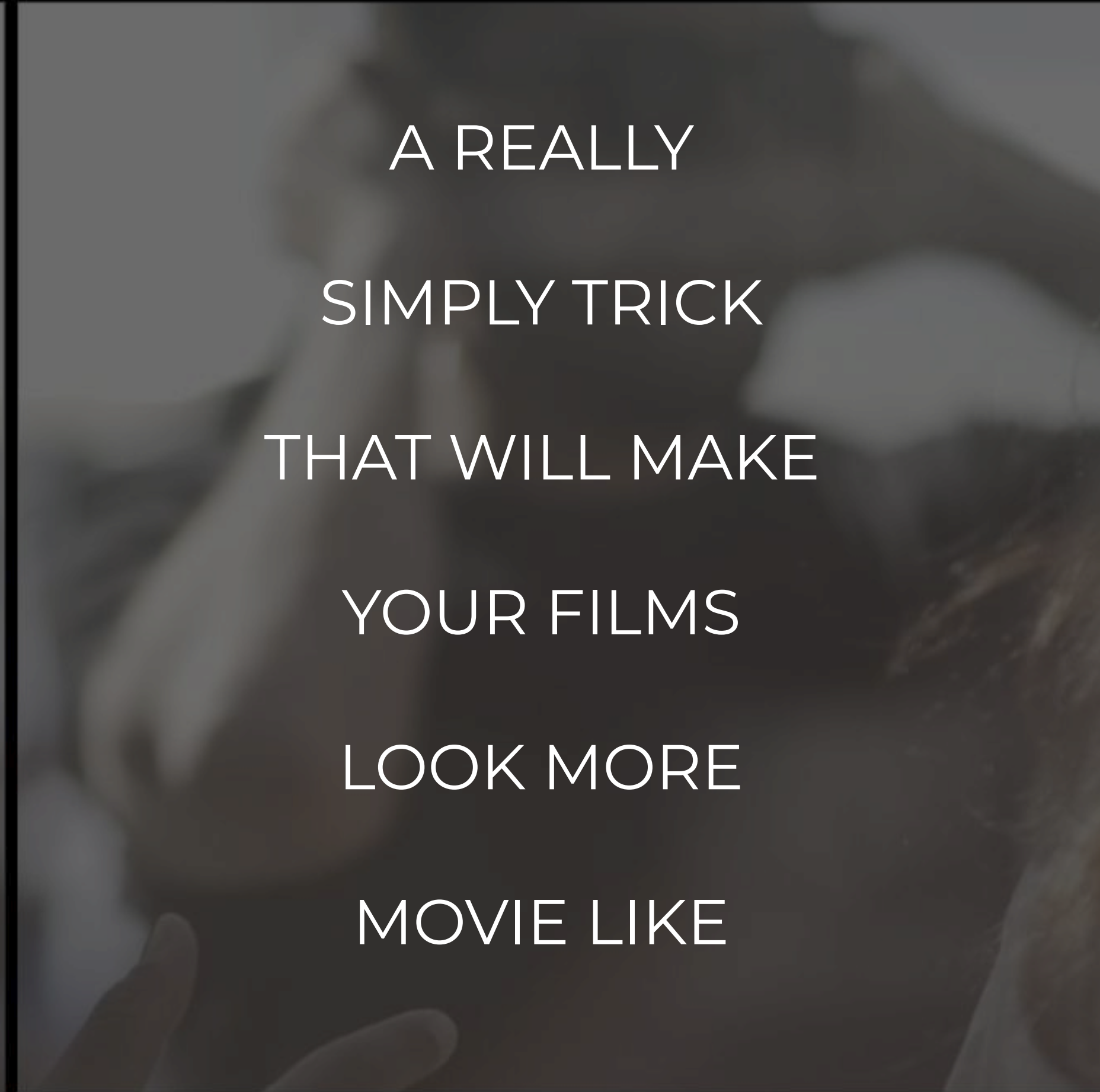
POSITIONING OUR
CHARACTERS ON THE
LEFT OR RIGHT
FACING INWARDS

GIVES THE
ILLUSION
OF
CONVERSATION





EVEN IF THE
PEOPLE
WEREN'T
TOGETHER



A REALLY
SIMPLY TRICK
THAT WILL MAKE
YOUR FILMS
LOOK MORE
MOVIE LIKE



#TIP ONE

RE-ORDER CLIPS

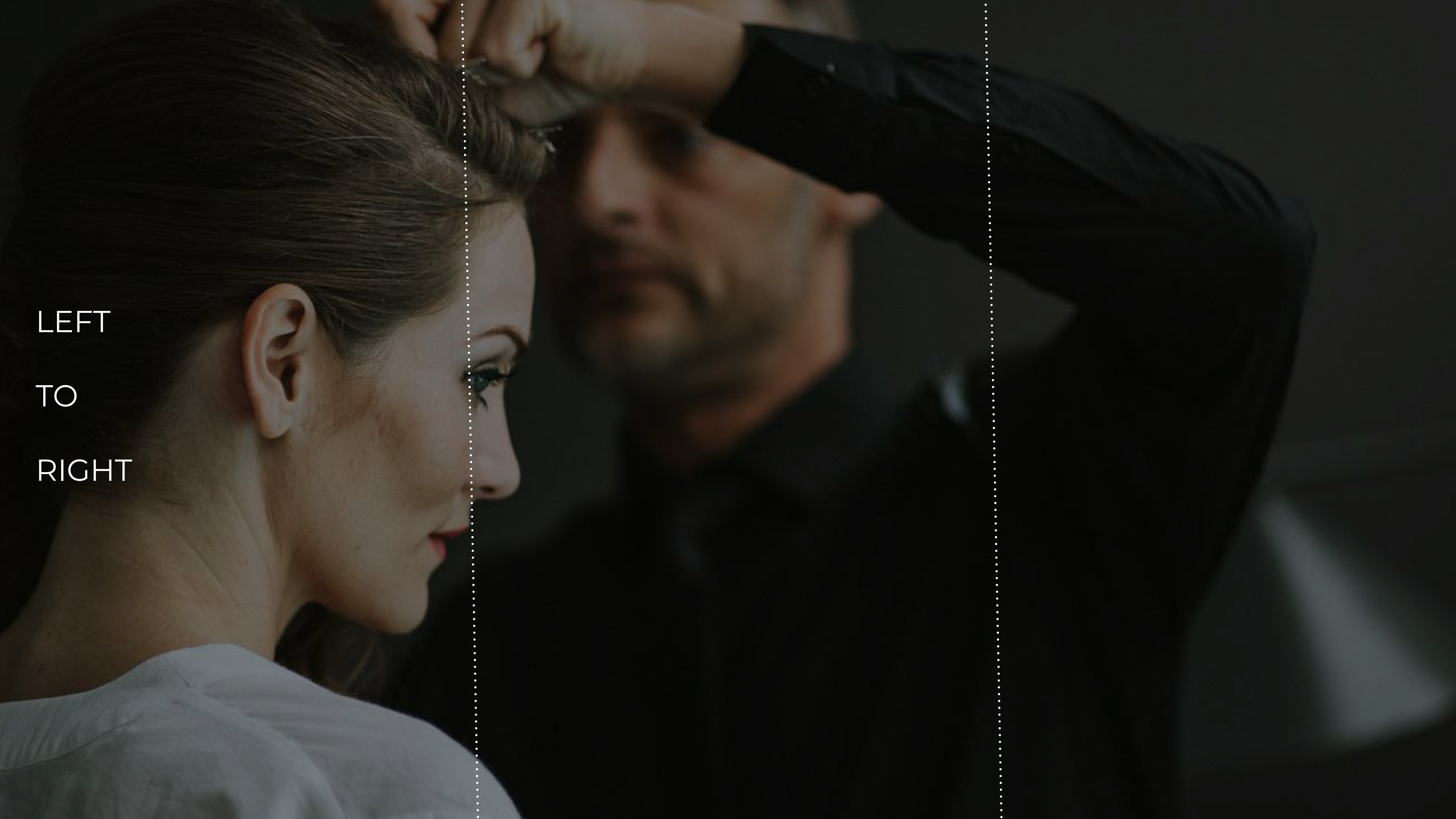
IN THE EDIT

SO THEY FLOW

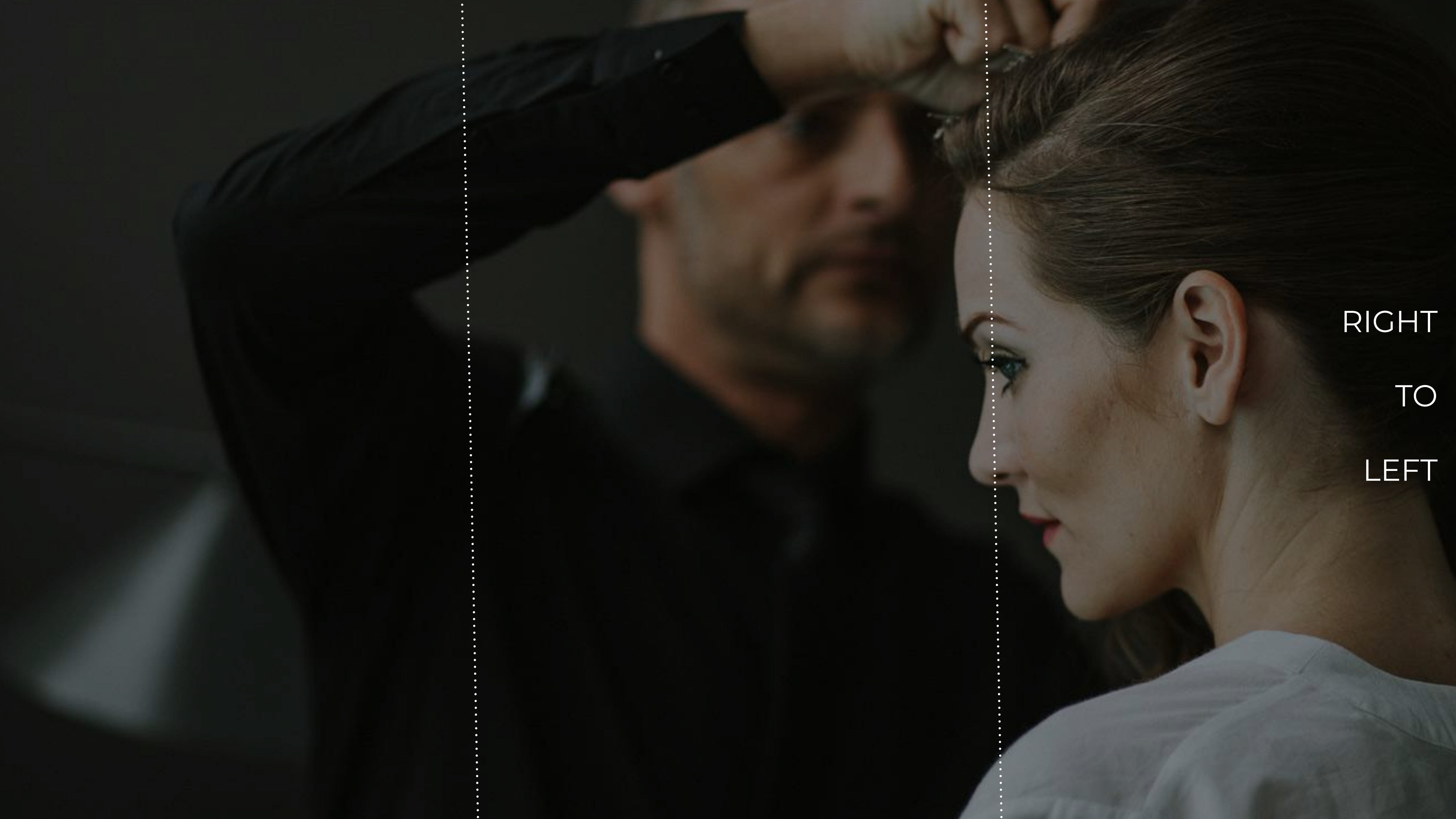
FROM

LEFT TO RIGHT

RIGHT TO LEFT



LEFT
TO
RIGHT



RIGHT
TO
LEFT



#TIP TWO
REVERSE / FLIP CLIPS
IF YOU NEED TO

SIMPLE

REMEMBER ALL OF THESE OF POINTS ARE INCREDIBLY SIMPLE

SIMPLE

THEY'RE INSTINCTIVE AND TAKE NO EXTRA TIME AT THE WEDDING



SUMMARY

MASTER ONE PRIME LENS UNTIL IT BECOMES INSTINCTIVE.

USE THE RULE OF THIRDS BUT ONLY WITHOUT THE HORIZONTAL LINES.

DIVIDE YOUR FRAME INTO THREE ZONES.

CREATE CONVERSATIONS.

RE-ORDER AND MANIPULATE DIRECTION IN THE EDIT.



|

|

TODAY

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