

Composition applies to all art forms and, while seeing parallels with writing or music might be stretching a point, issues that relate to other areas of the visual arts can also apply to photography.

It certainly pays to look at how others design their work and in particular painters, graphic designers and film-makers. As a fledgling art form in the 19th century, photography specifically looked to the tradition of painting from where so many of the so called "rules" were drawn, although paradoxically many photographers fail to look at what contemporary painters are doing today.

With the advent of Photoshop, the overlap between graphic design and photography is remarkable; look at some of the current advanced Photoshop technique magazines and you will struggle to discern which is which.

It is also important to understand that photography should never operate in a vacuum and it helps to recognise that there are certain basic universal rules that apply to all aspects of the visual arts. Whether you are an experienced photographer or a relative beginner, a graphic designer or a camera club judge, this course aims to extend your awareness of what is meant by composition and to understand that it does exist within a broader context.

Tony did a BA Degree in Fine Art (specialising in painting) at The University Of Newcastle upon Tyne, and spent 30 years in education.

He has written 13 books on photography and he also continues to write articles for photographic magazines both here in the UK and in the US.

Tony has exhibited at the highest level including The Barbican in London, The National Museum of Photography, The Fox Talbot at Lacock and The Independent Photographers Gallery.

1. TAKING A CONVENTIONAL VIEW OF COMPOSITION.

- The Golden Section
- Organising interacting shapes and forms
- Using Line to structure composition
- Linking the foreground and background.
- Playing the numbers game.
- The value of colour
- Directing the viewers eye.
- Working with patterns.

2. ACHIEVING STYLE THROUGH COMPOSITION.

- Improving Image structure
- Less is more
- Camera techniques that aid composition
- Consider the "design" in photography.
- COMPOSING POST CAMERA.

- Post Camera Techniques.
- Adopting a creative approach

3. **TAKING A FRESH LOOK AT COMPOSITION.**

Alternative approaches
Composing for disharmony.

CONCLUSIONS.

Consider how culture (camera clubs, photographic magazines promote a particular view of composition.

Examine other aspects of the visual arts to see how they compose

Consider the implications of "The Gestalt Theory".

The value of composing "intuitively"

WHAT TO BRING

Please bring along 5 images, 3 of which you are happy with and 2 images you feel you would like some help with. If at all possible please bring prints, but if that's not possible Tony will have access to a computer so you could bring them on a USB. You do not have to bring images with you but obviously this is a great opportunity to have some personal advice.

Times:

Address: The Royal Photographic Society, Fenton House, 122 Wells Road,
Bath BA2 3AH

Map: <http://goo.gl/maps/XdVcl>

Parking: There is no parking at the RPS on week days but there are spaces available in the surrounding streets. At weekends you can park in the RPS car park (SPACES LIMITED) which is accessed to the left of the building through a gateway.