

## VERTICAL PHOTOGRAPHY: LESS IS MORE

*Play with the verticality of things. Lean on lines as you do for landscape photography. Lean on just one vertical line when composing. Leave air on a side of the picture or around your protagonist which might be a person, a jelly fish, a building or an significant object.*



RENE BURRI / MAGNUM



Beatles Backstage in 1964 by CURT GUNTHER



Orson Welles by NICOLAS TIKHOMIROFF / MAGNUM



RENE BURRI / MAGNUM

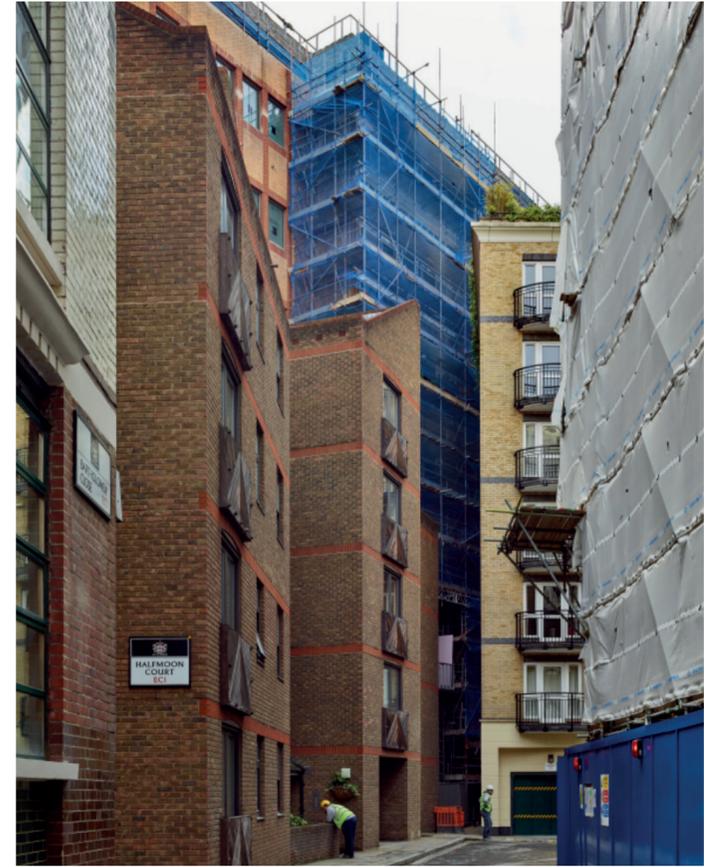
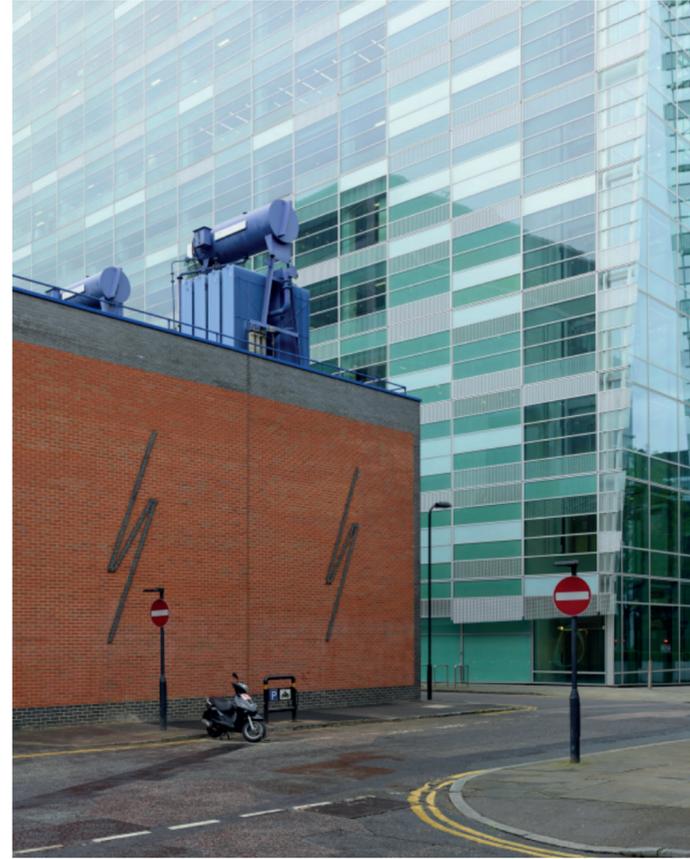


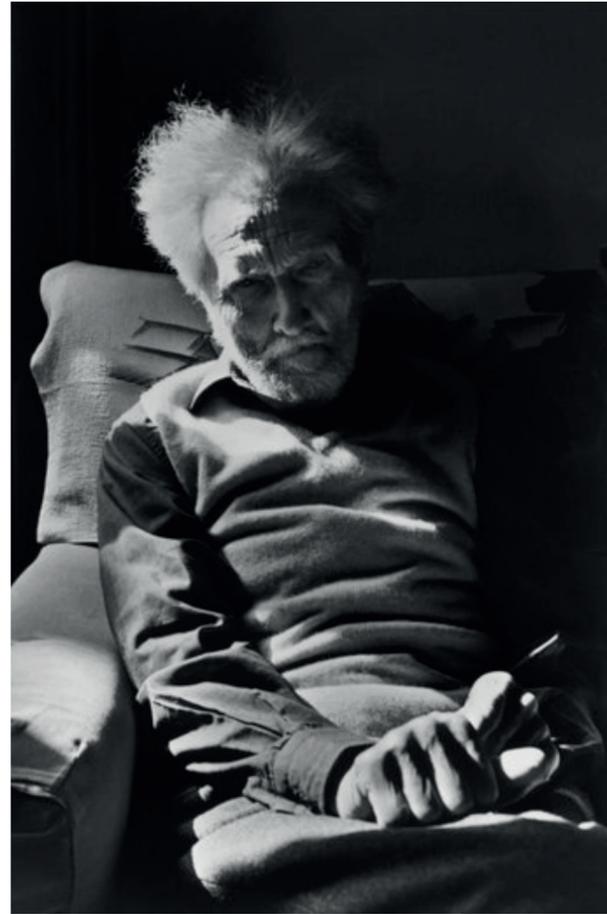
CAROLYN DRAKE



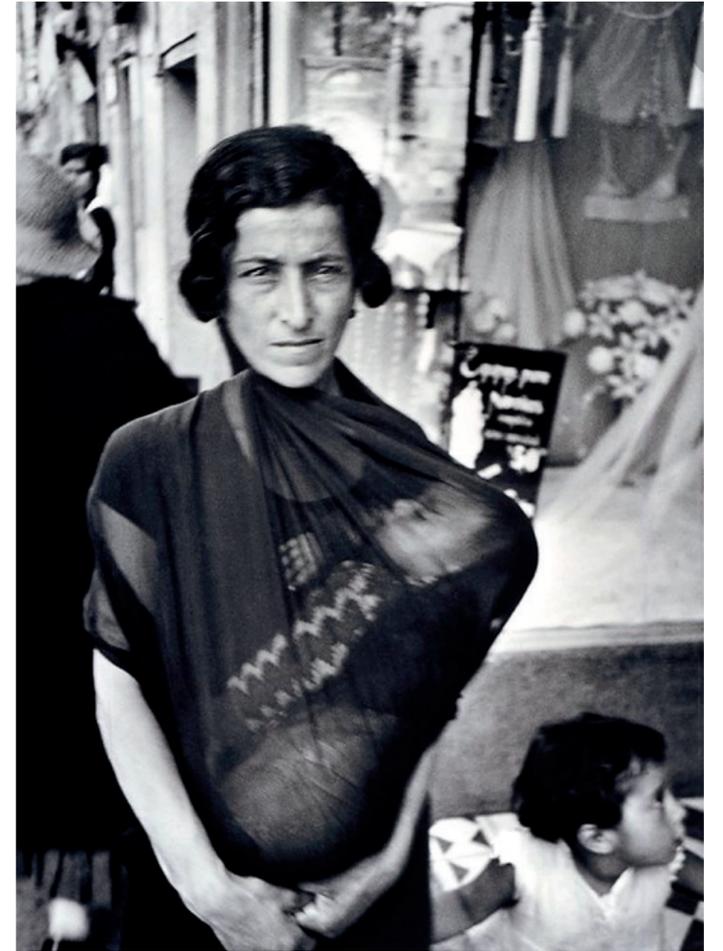


MARK POWER





HENRI CARTIER-BRESSON

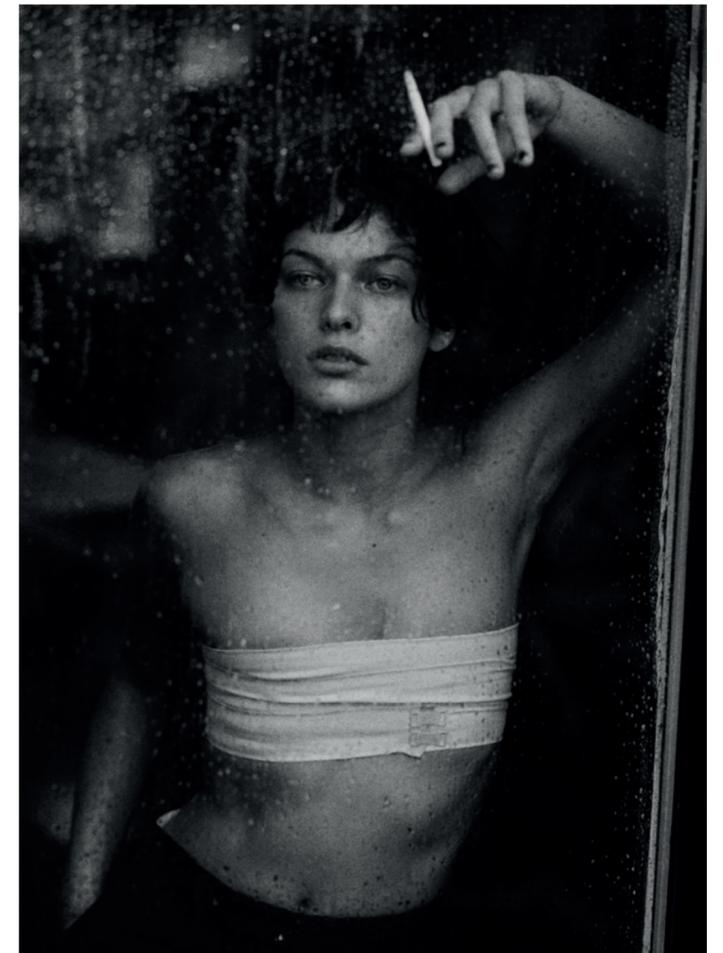


# FROM DOCUMENTARY PHOTOGRAPHY TO FASHION PHOTOGRAPHY

*Composition for vertical images are similar. They function are these main elements: Who's the protagonist? What stays in the frame? Where to lean on? How to build breathing space around or on one side of the central element[s]?*



PETER LINDBERGH



# PLAY WITH MINIMALISM

*With textures*

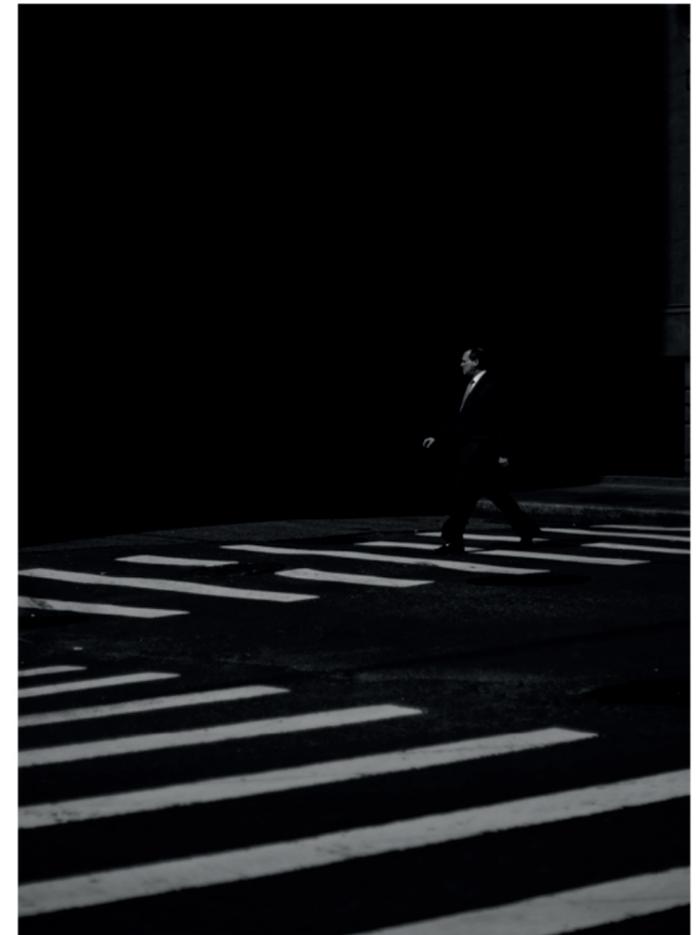
*With light and shadow*

*With colour scheme*

*With abstract shape*

*Make this a game play for*

*The Indian Summer*

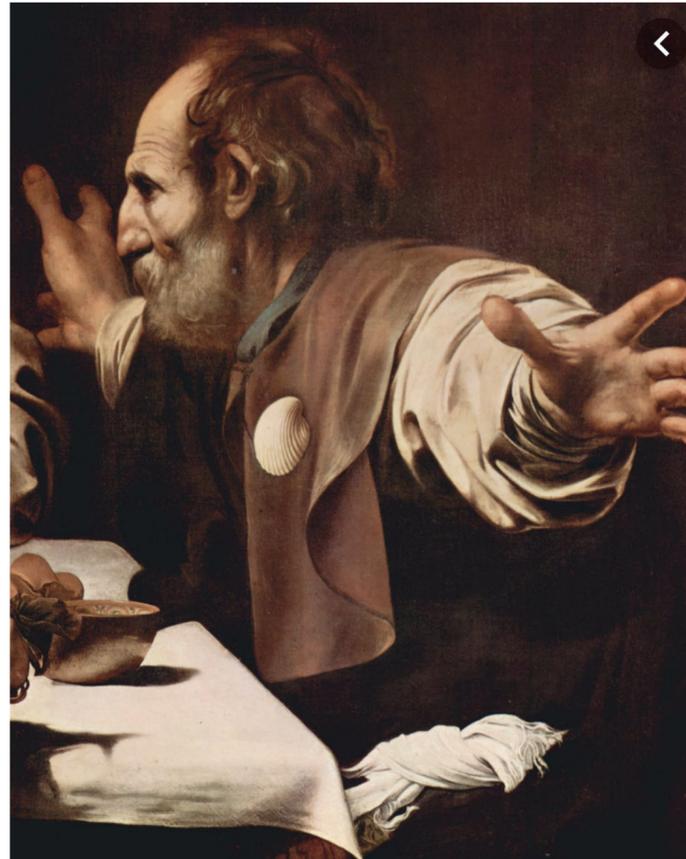


## **PORTRAITS IN VERTICAL MODE: USE HANDS, THE OLDEST FORM OF ART**

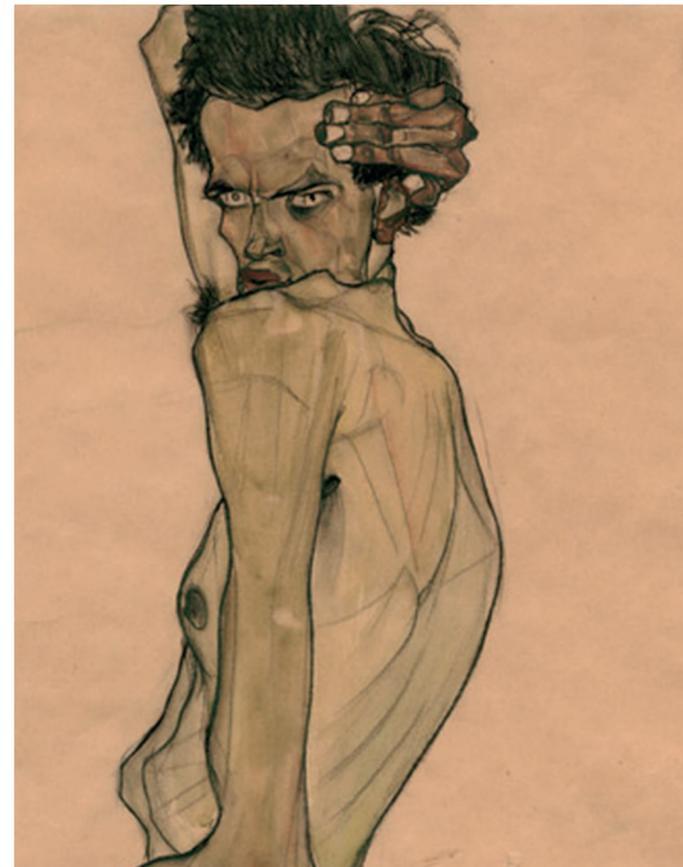
*Let hands express in your portraits. It brings accuracy, anima and connection. And painted hands might be the oldest form of art in human history. Google the 'Cueva de las Manos'. It's a cave in Argentina where the first hands were painted 13,000 years ago [source: UNESCO].*



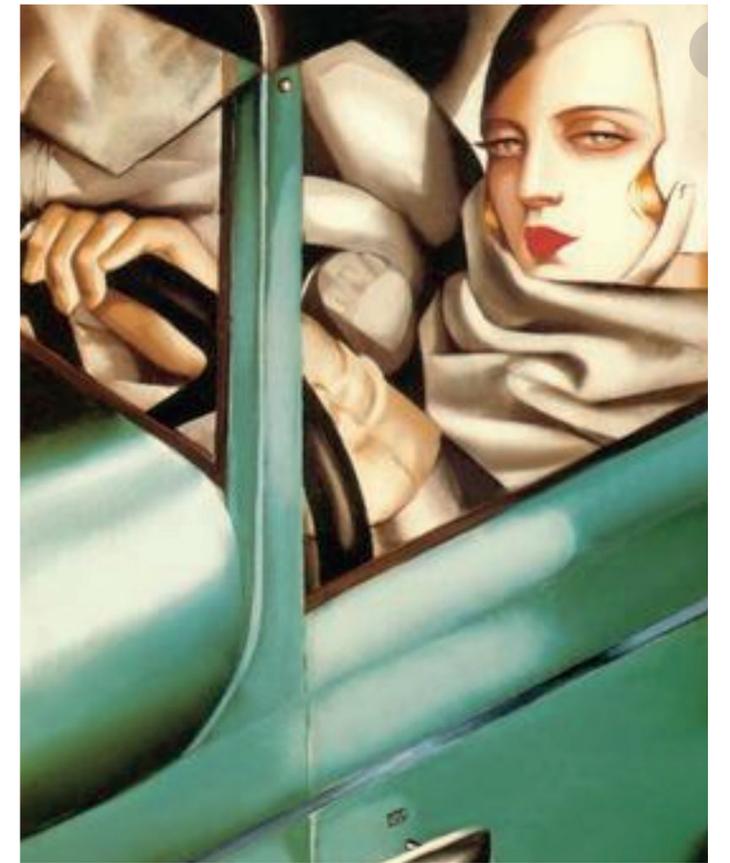
LEONARDO DA VINCI



MICHELANGELO CARAVAGGIO



EGON SHIELE



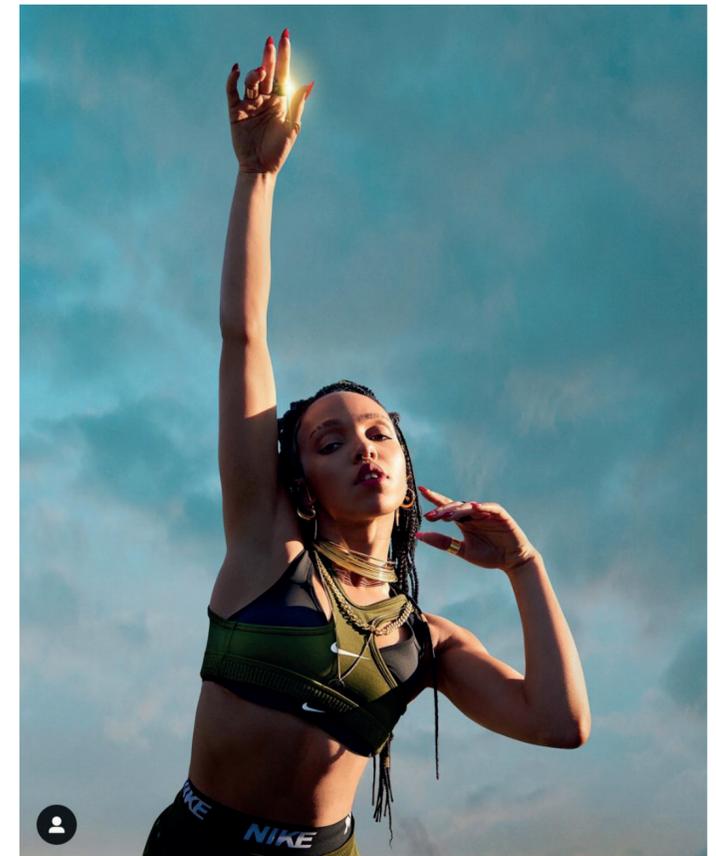
TAMARA DE LEMPICKA [SELF PORTRAIT]

## **HANDS: CASE STUDY BY DAVID UZOCHUKWU**

*Born in Innsbruck, Austria in 1998, David was propelled 'prodigy' at 17 thanks to Instagram. He had an agent by 18. His campaign for Nike with artist FKA Twigs shows the influence of Egon Schiele. His mother is Austrian and his father Nigerian. He said: "In my work I'm fascinated by strength and vulnerability, and enjoy linking emotions to natural environments."*



DAVID UZOCHUKWU



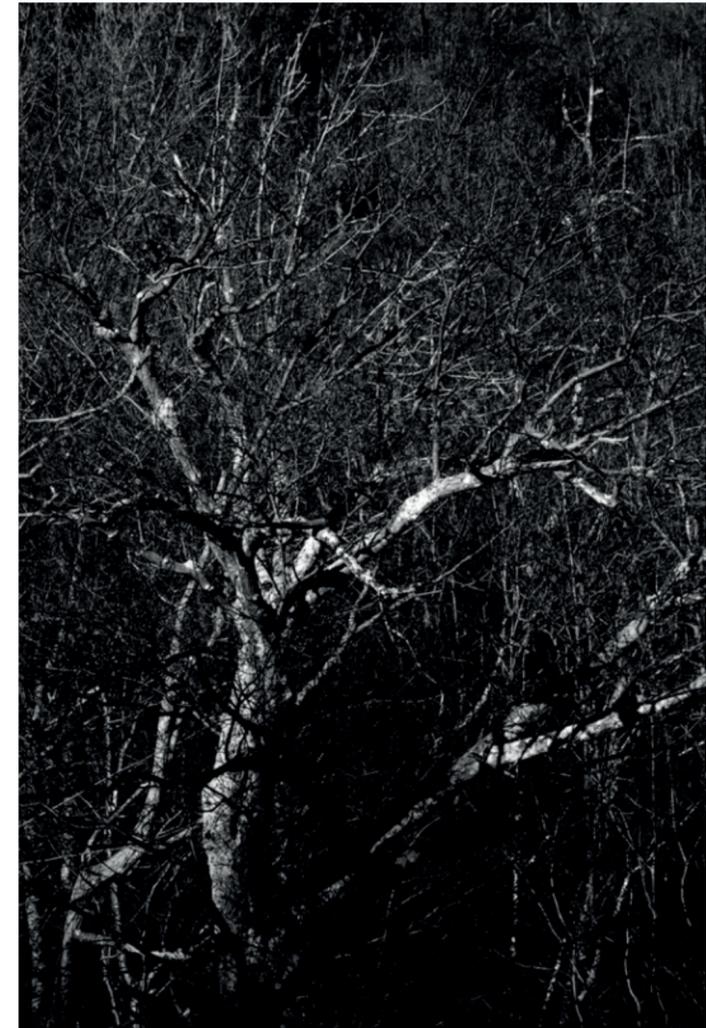
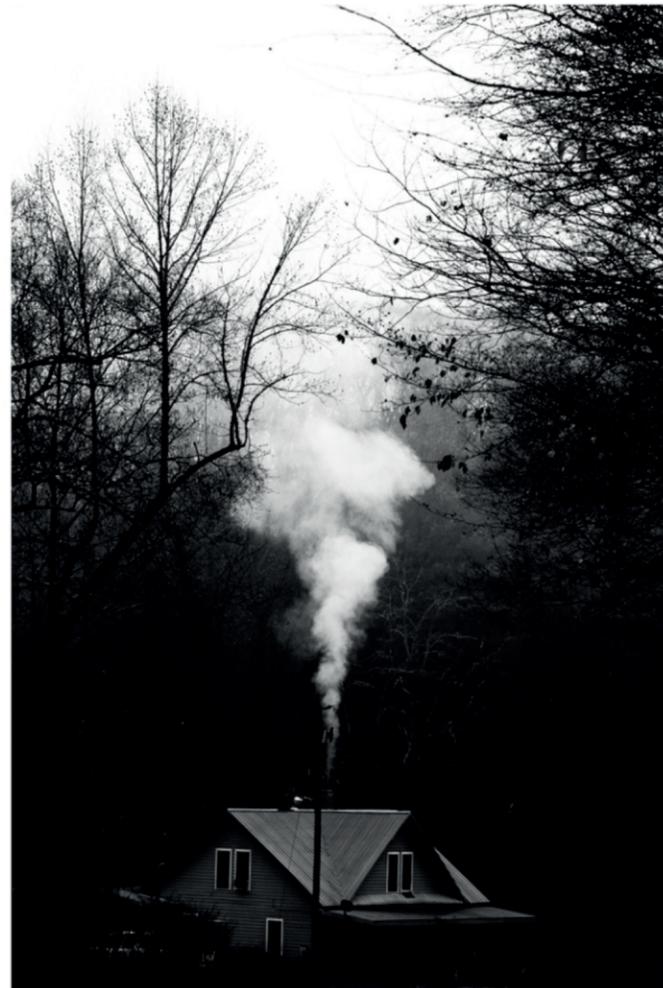
FKA Twigs by DAVID UZOCHUKWU

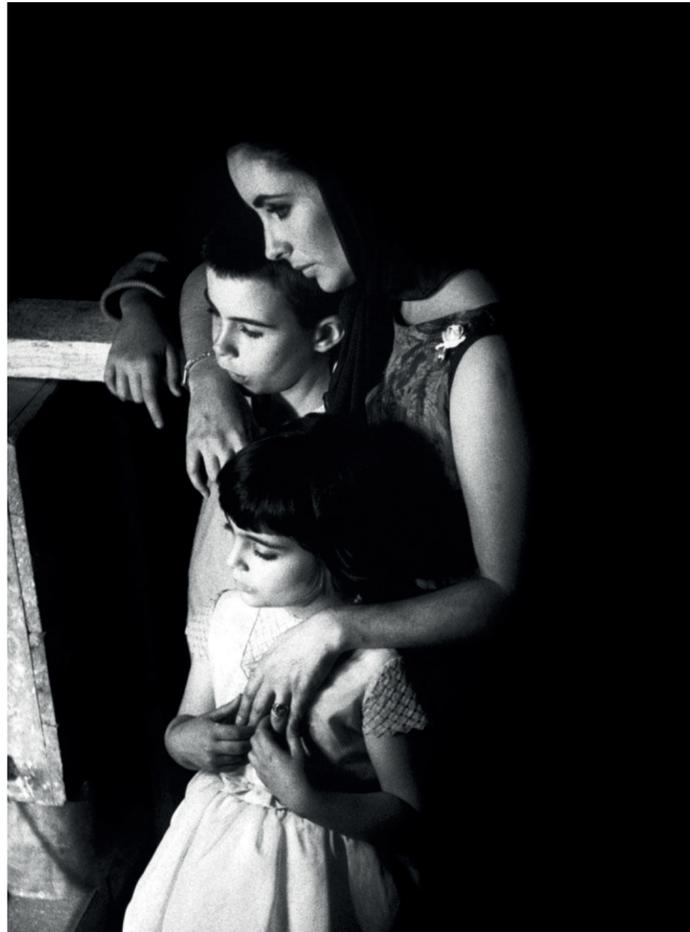


MOLLY MATALON 'Playing For Keeps'

# SHOOT COLOUR / THINK BLACK & WHITE

*Close your eyes half way through and dispatch mentally dark and light shape on your 'canvas'. Think of the elements in your frame as shapes and see how they organise on your screen.*

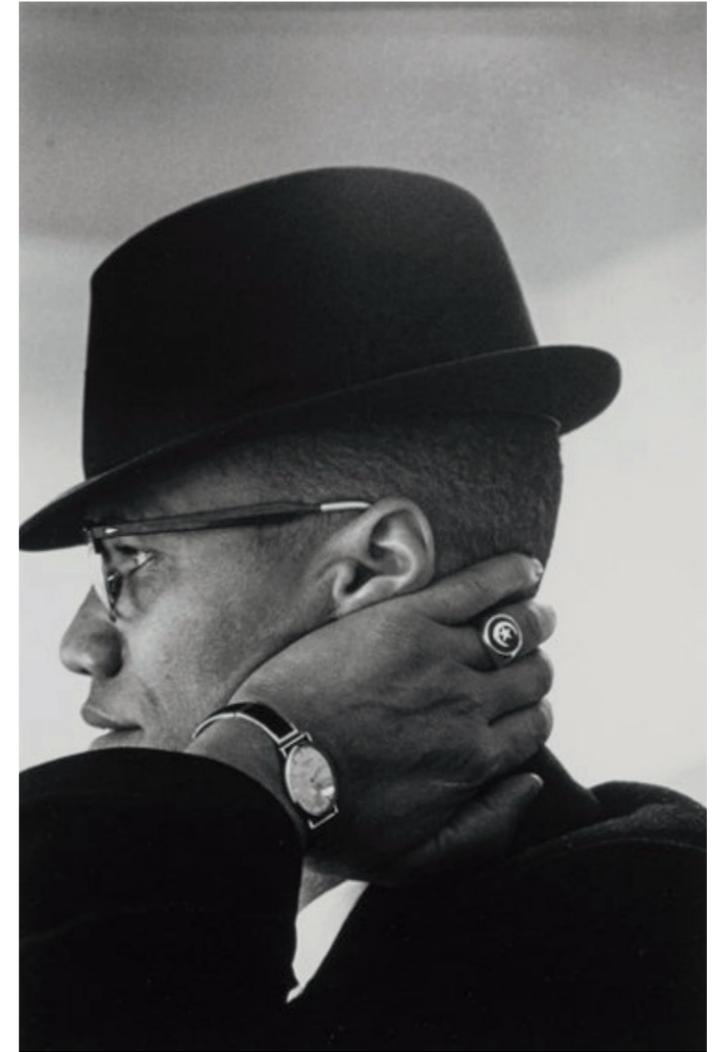




Elizabeth Taylor & Marlene Dietrich by EVE ARNOLD



Malcolm X by EVE ARNOLD

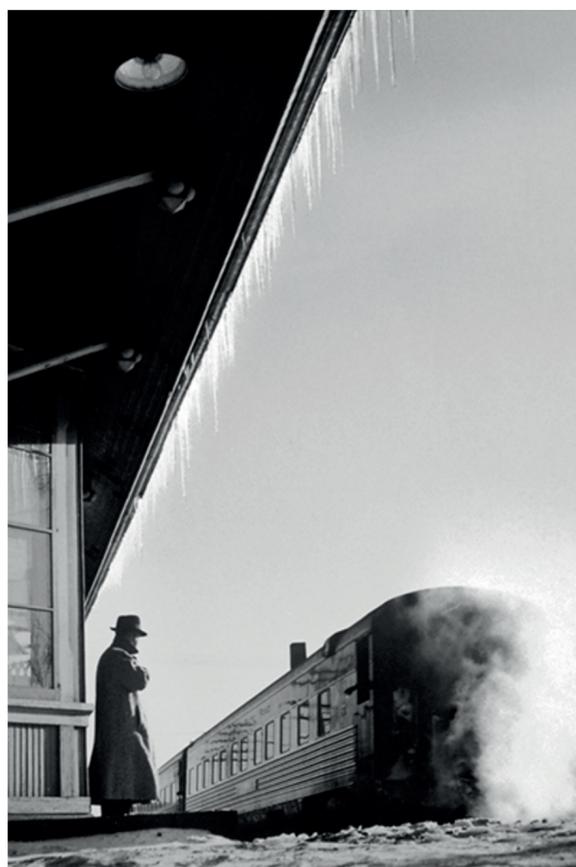
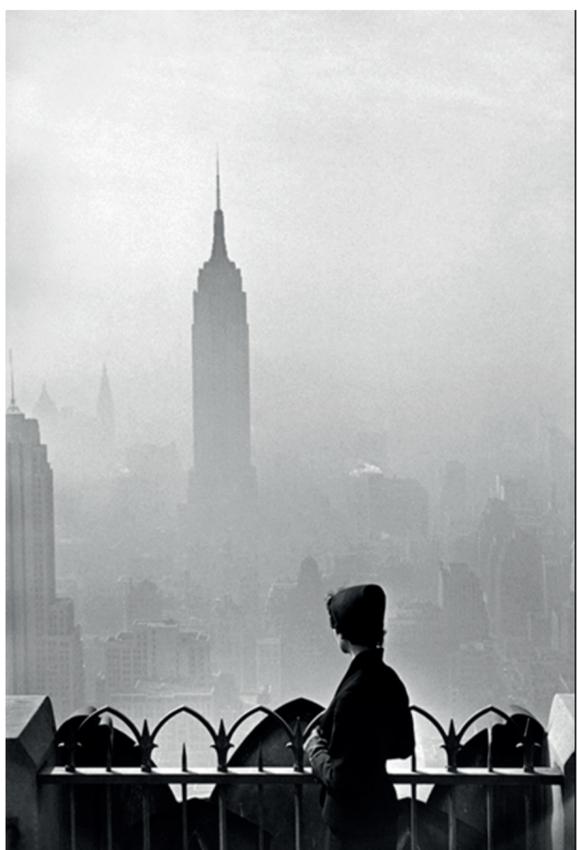
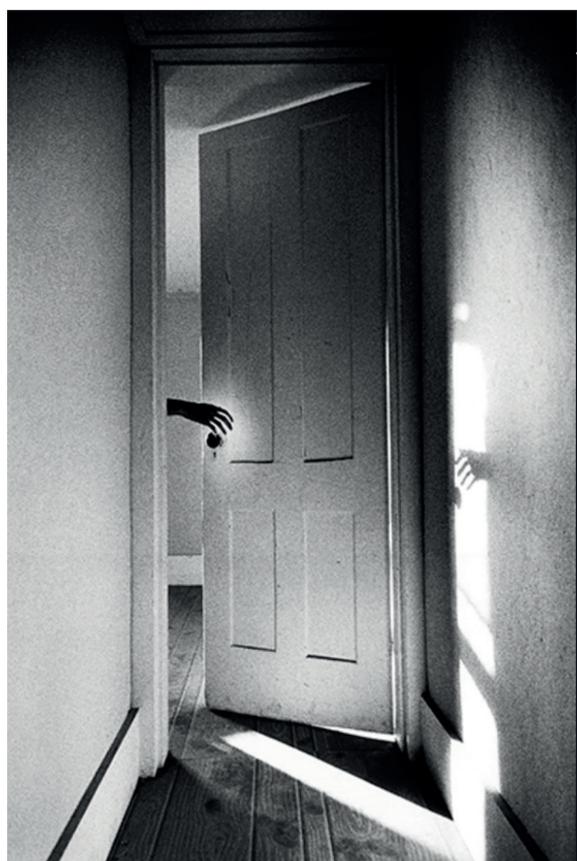
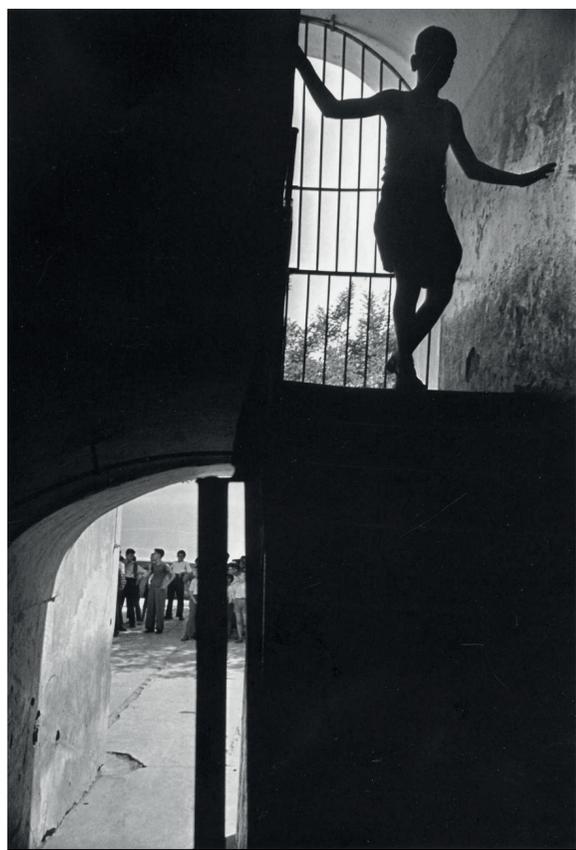




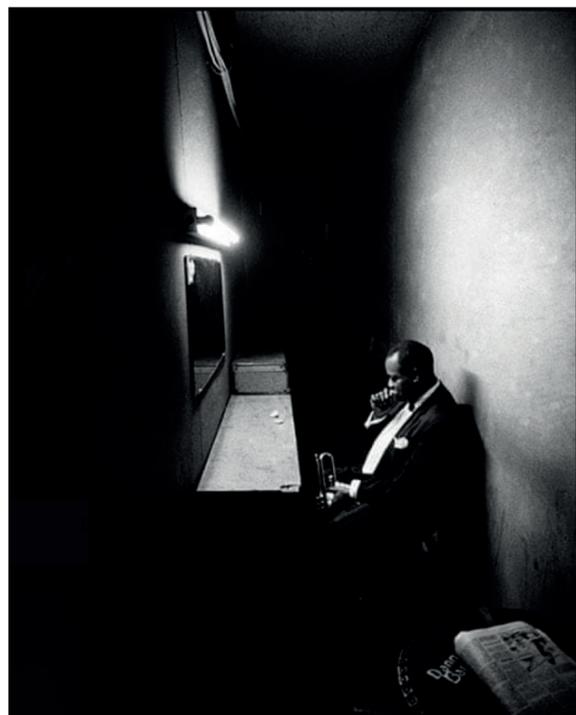
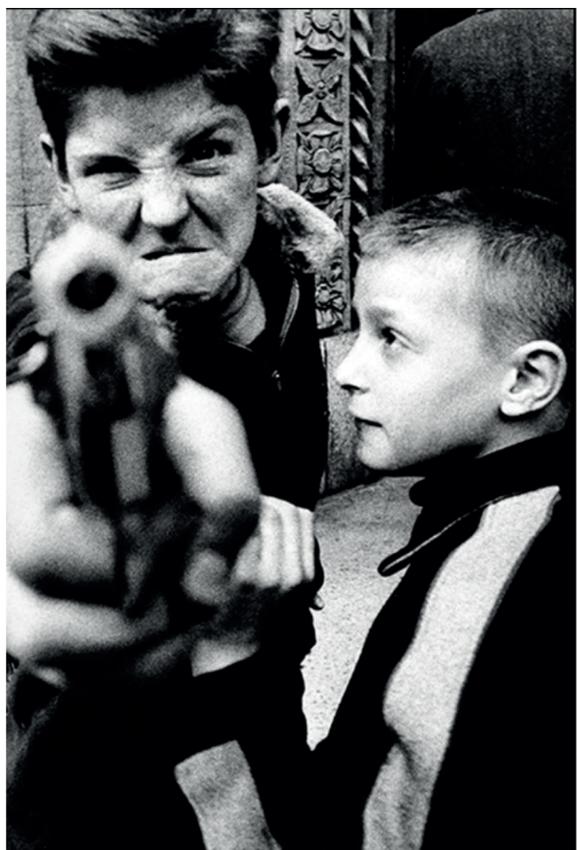
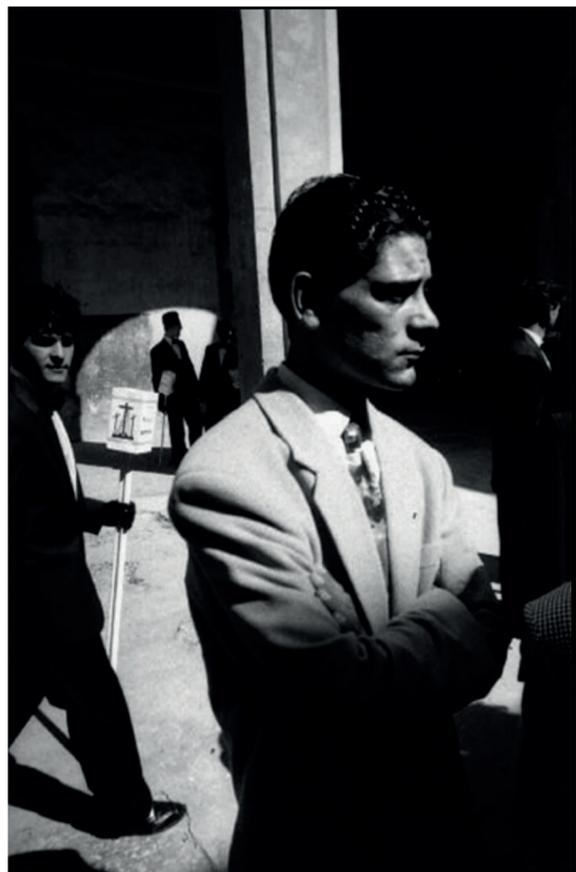
JOSEF KOUDELKA



meditations



vertical



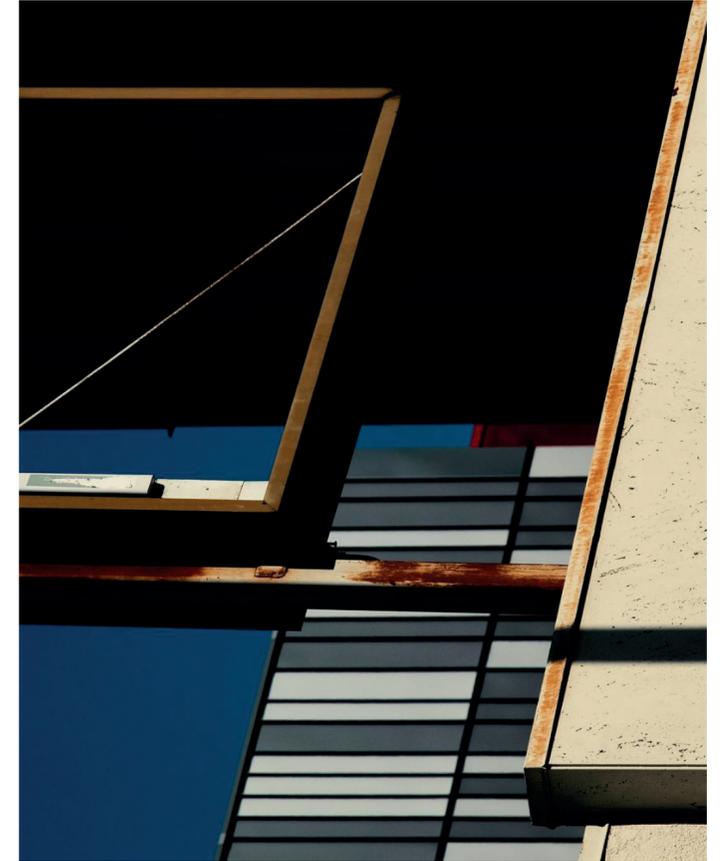
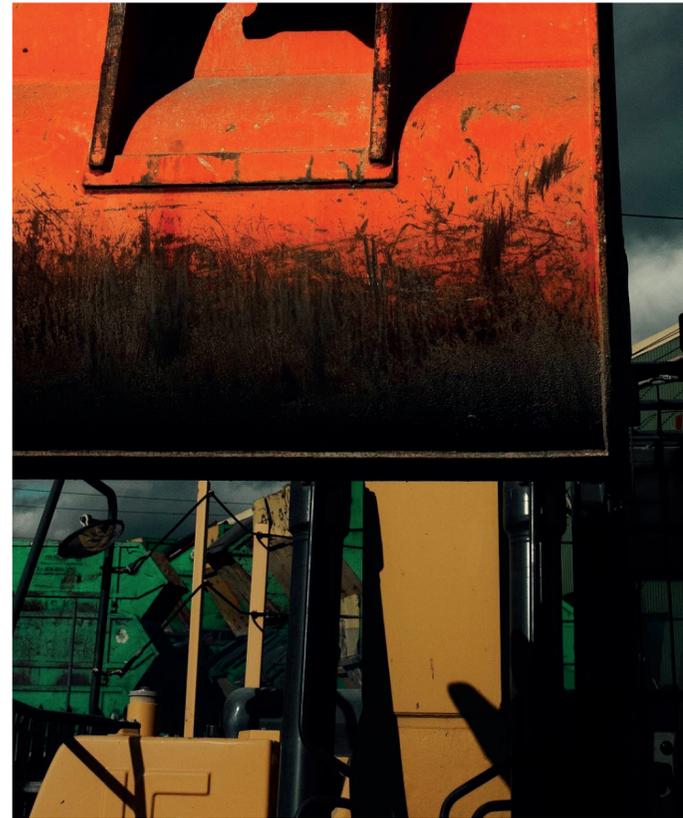
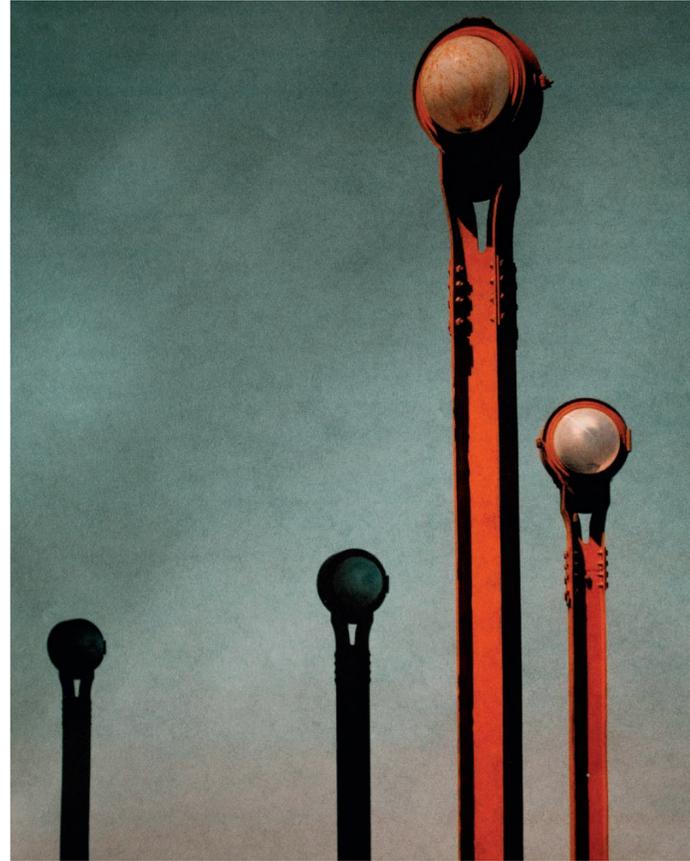
# PLAY WITH SHAPES

*With concepts*

*With light & shadow*

*With colour as a rhythm*

*Make it an exploration of forms*



JACK DAVISON - jackdavisonphoto



JACK DAVISON - jackdavisonphoto





DANIELA CONSTANTINI





ALEC SOTH - PORTRAITS IN CONTEXT

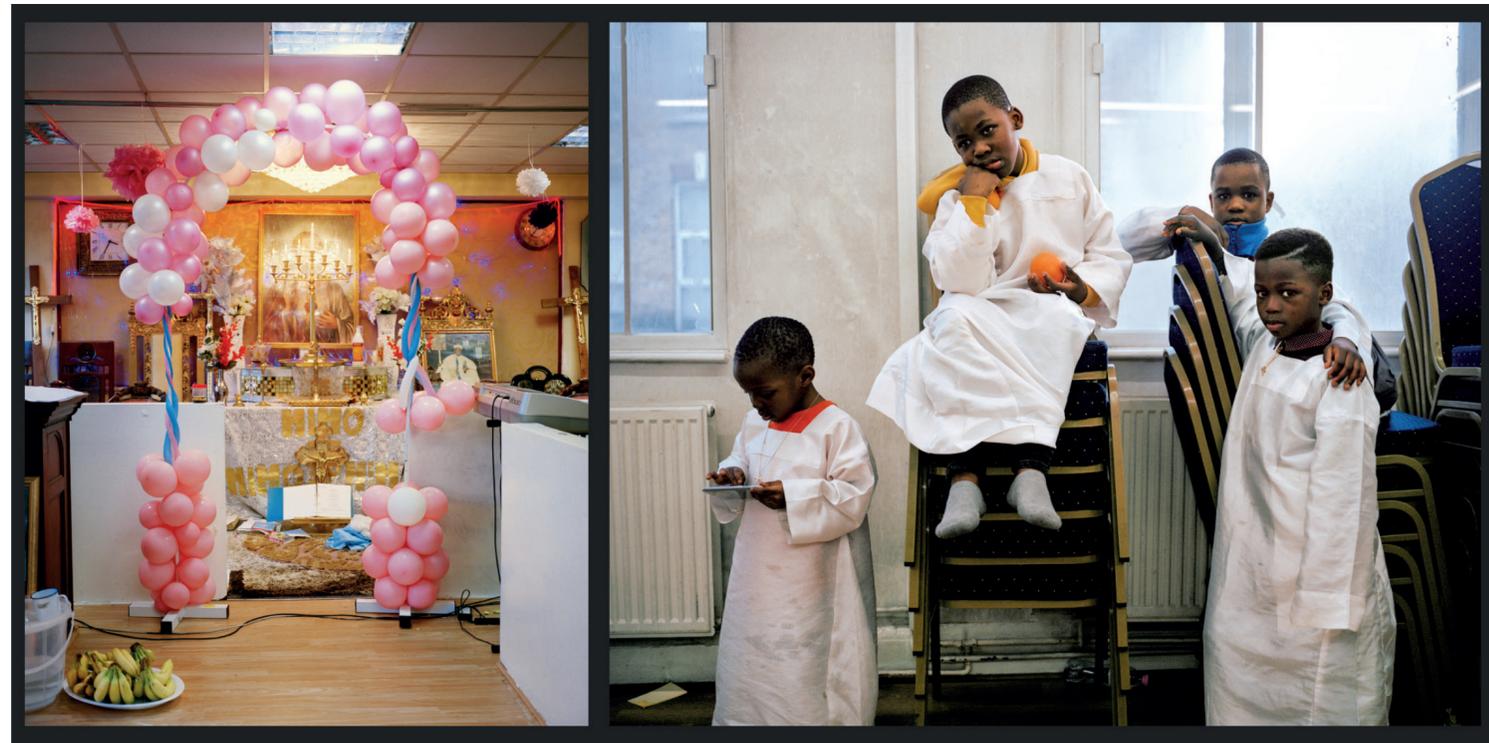
## PEOPLE AS CANDLELIGHTS

*Place people at the centre of the frame  
As a candle lighting up their surrounding  
Be inspired by the world of photographer  
Alec Soth and his way to bring people  
at the forefront of his stories*

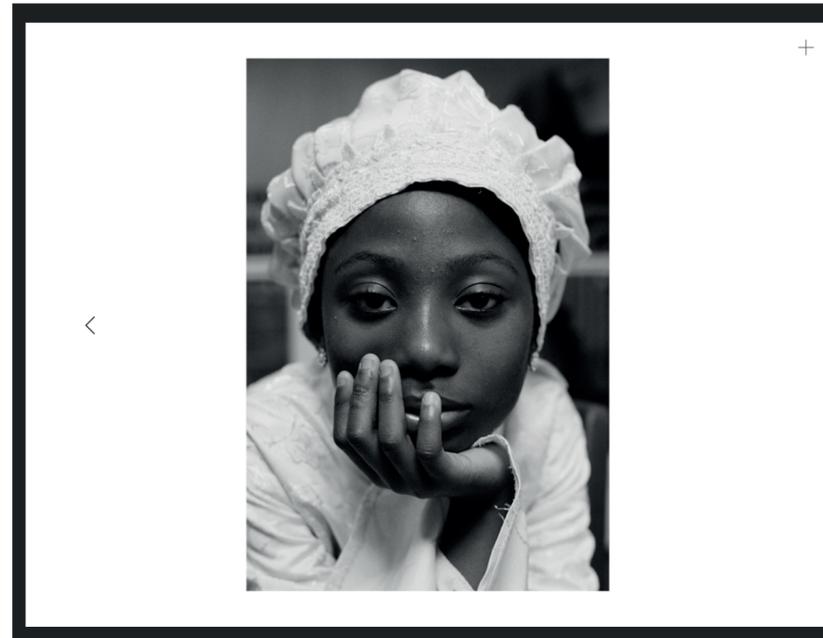
## **SOPHIE GREENE'S 'CONGREGATION'**

*is a case study to find out what makes a medium landscape format vs/ a portrait format.*

*For vertical images, make a clear decision to focus on someone or something in order to convey the importance of the photography's subject.*

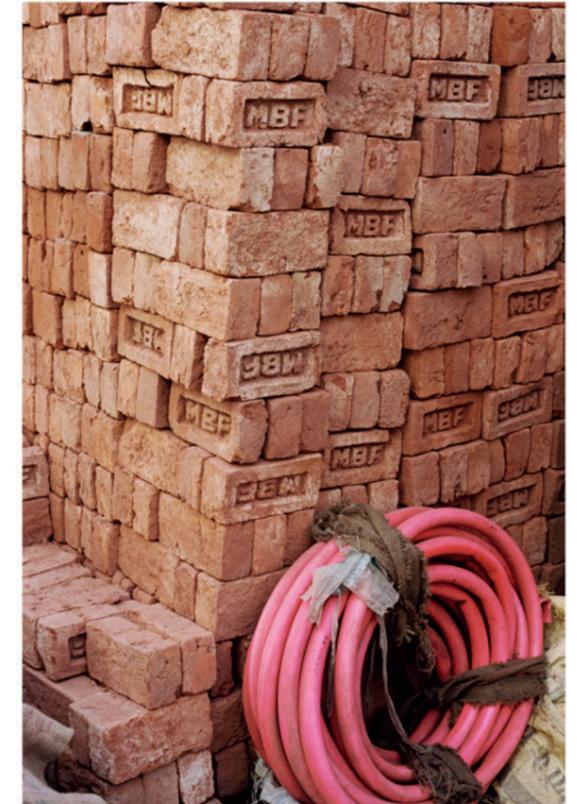


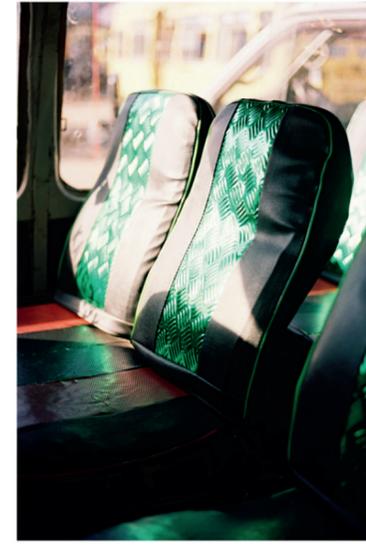
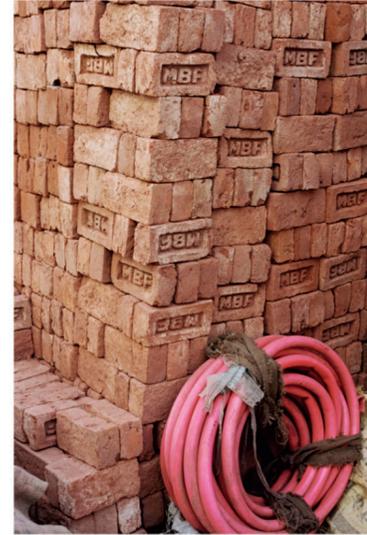
SOPHIE GREENE



## **BRIEF ENCOUNTERS by SOPHIE GREENE**

*... is a beautiful composition or I should say a visual conversation, built most likely in the editing process. If you're keen to challenge the pairs, shoot as much as you can playing with a few leading colours, patterns and shapes, and by ricochet the images will be matching in the edit.*



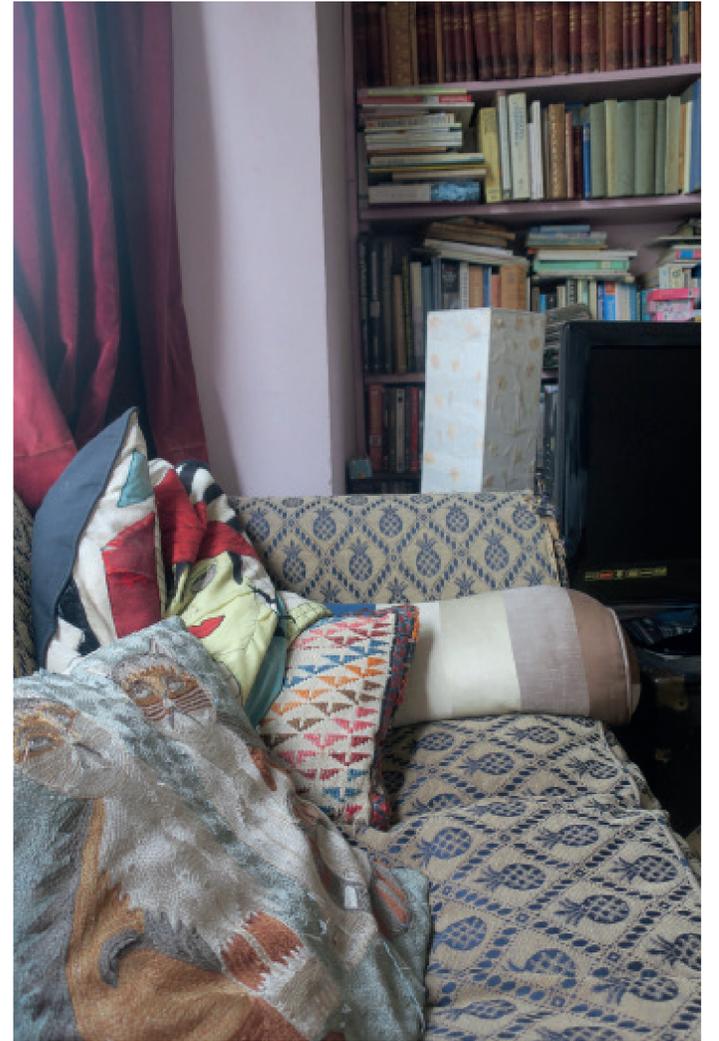
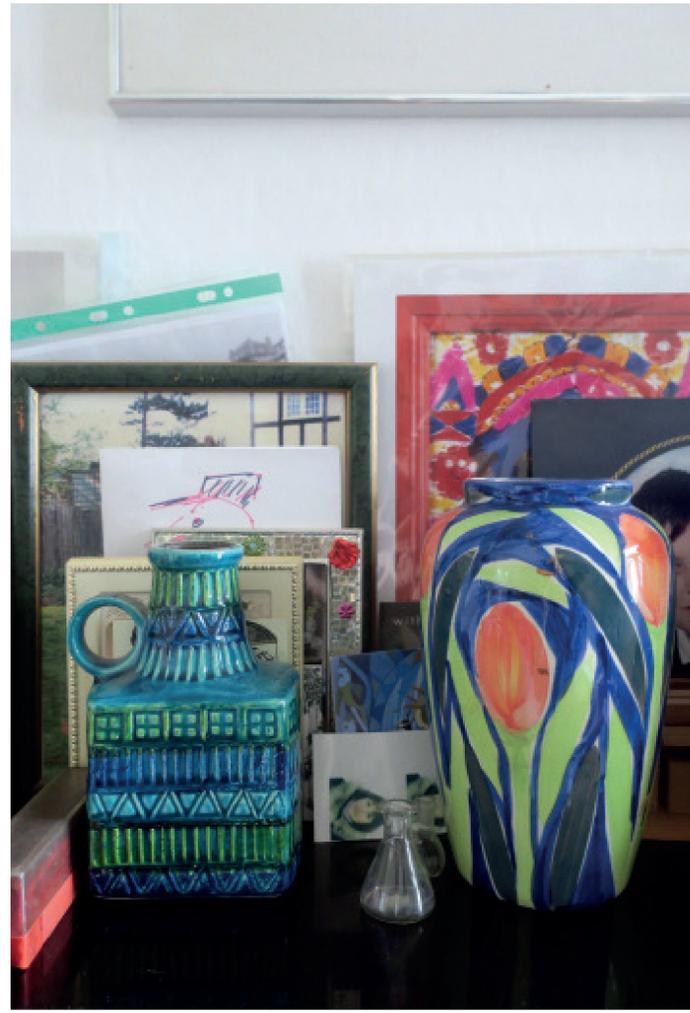


**CASE STUDY #1**  
**PARISIAN BOHEMIA**  
**IN SHEPHERD'S BUSH**  
**by ALICE HOPKINS**

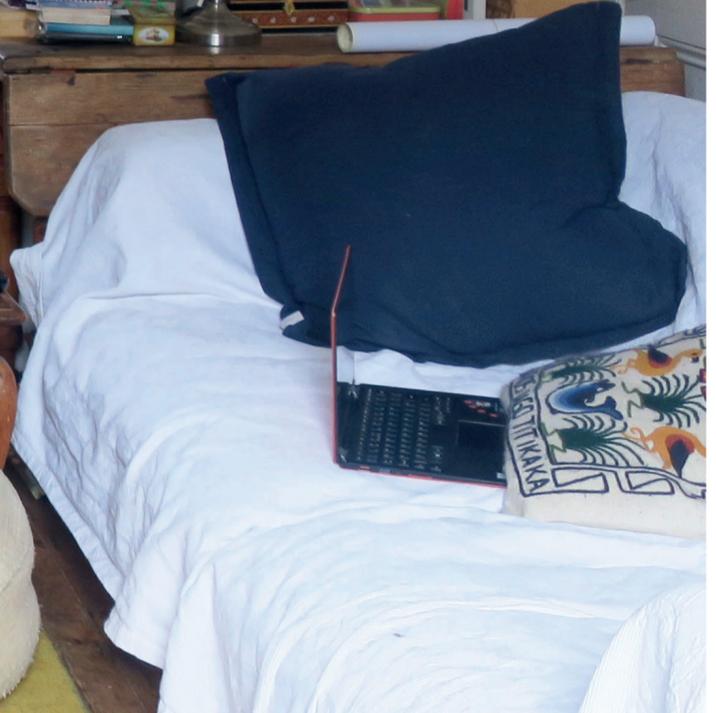
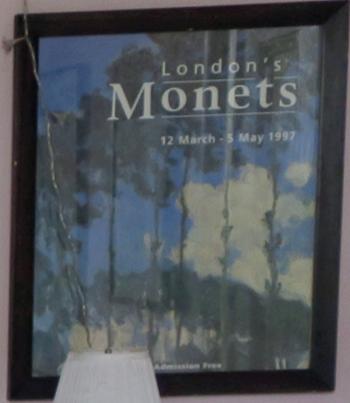
*Alice documented the fullness of the house she stayed in over for the summer, challenging simultaneously two assignments:  
Wide & Vertical*

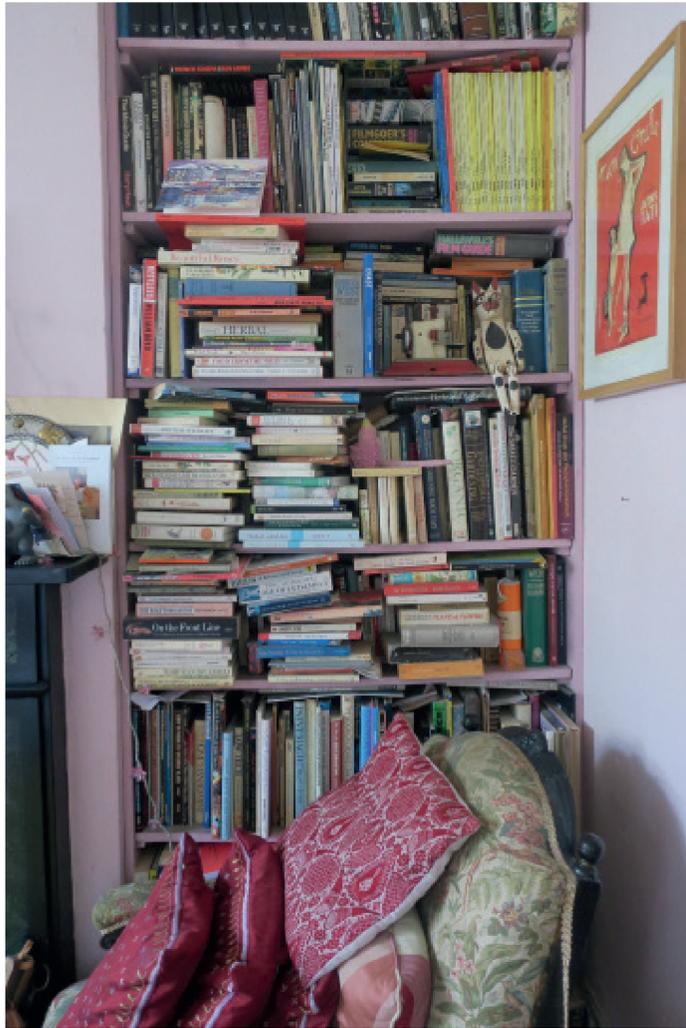
*She took around 200 pictures for her Vertical essay; here is a short selection.*





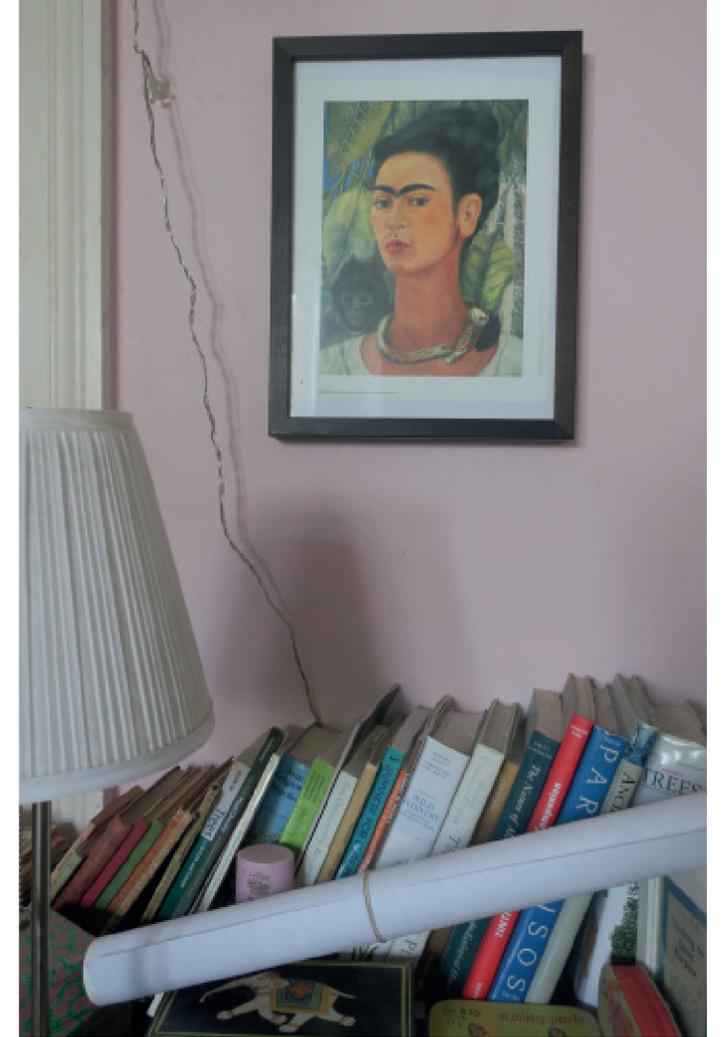
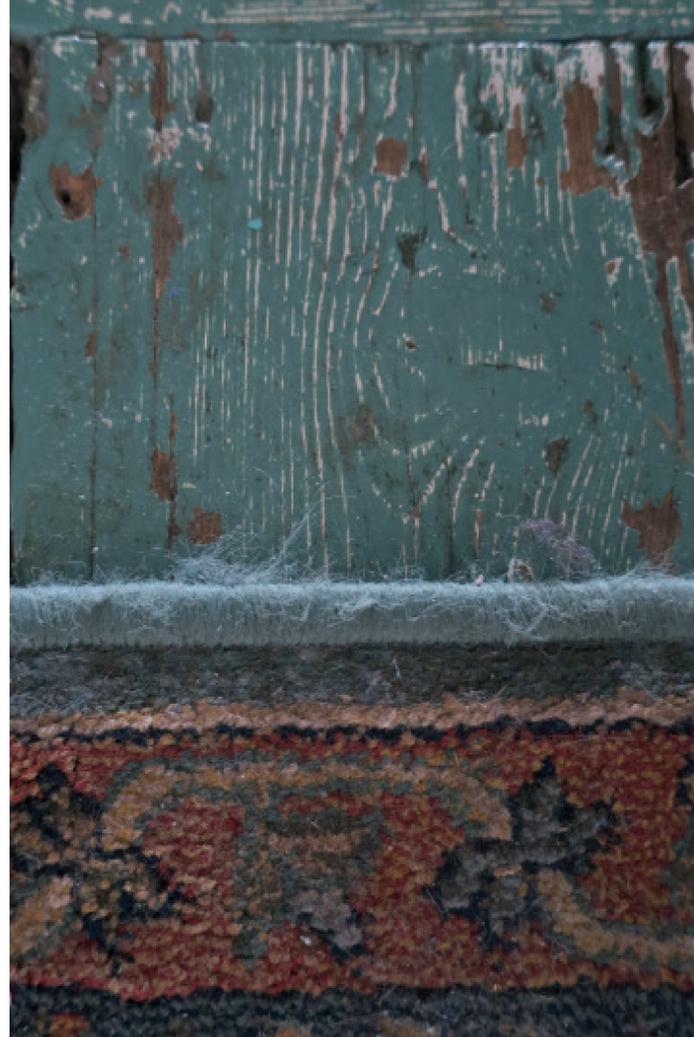
ALICE HOPKINS





ALICE HOPKINS





ALICE HOPKINS

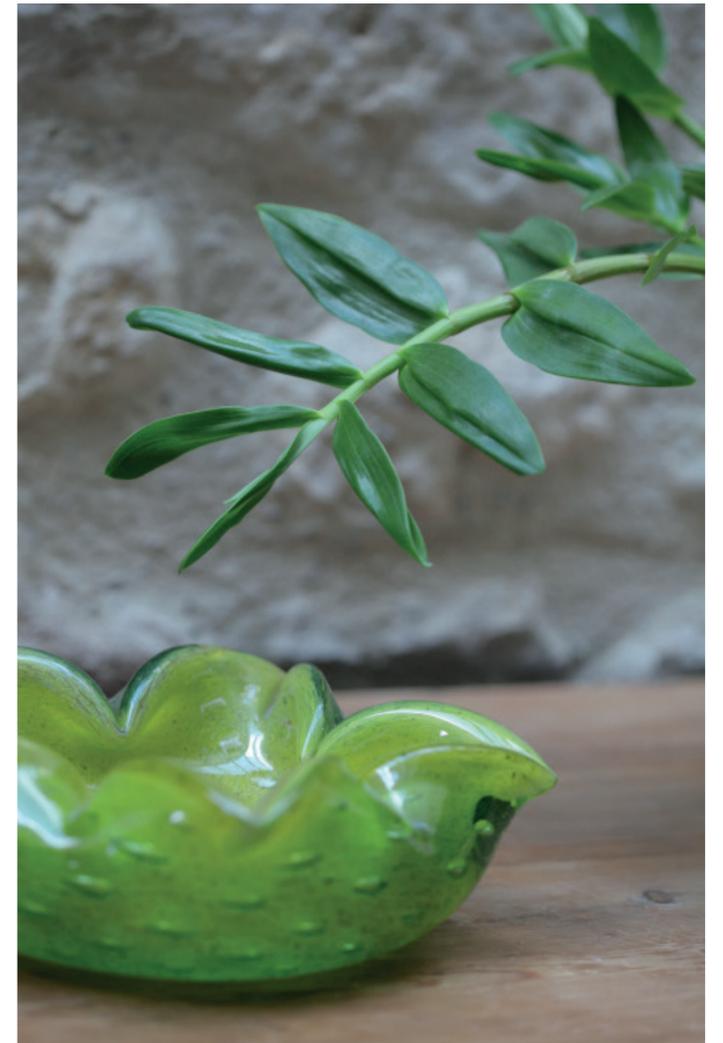


CASE STUDY #3

**CHATEAU ENGALIN, A CULTURAL FUSION**

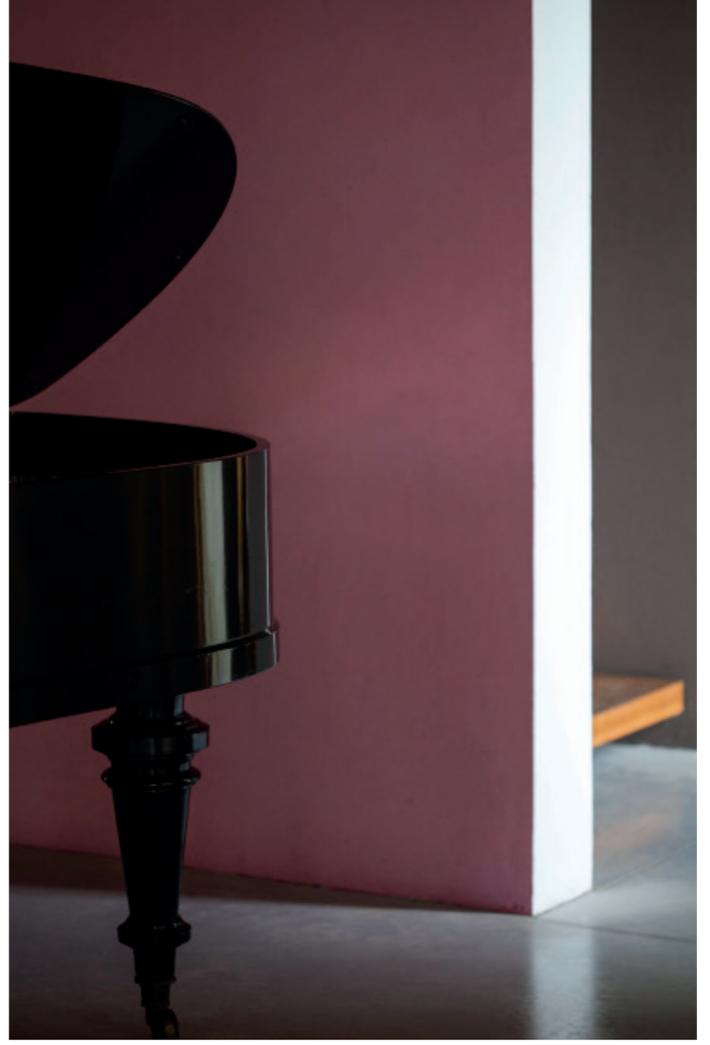
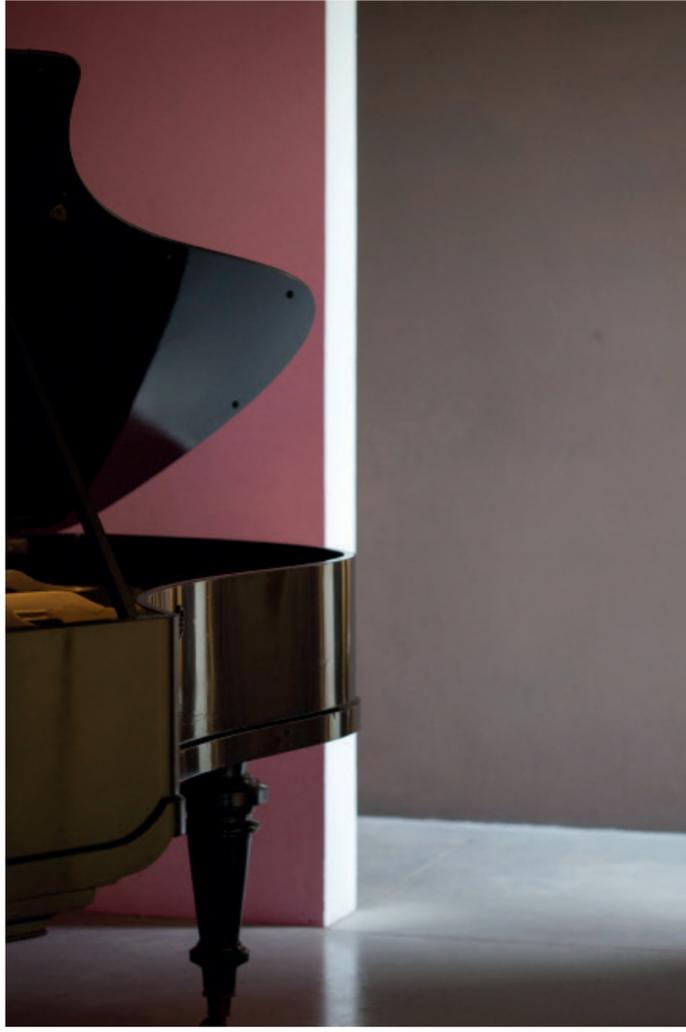
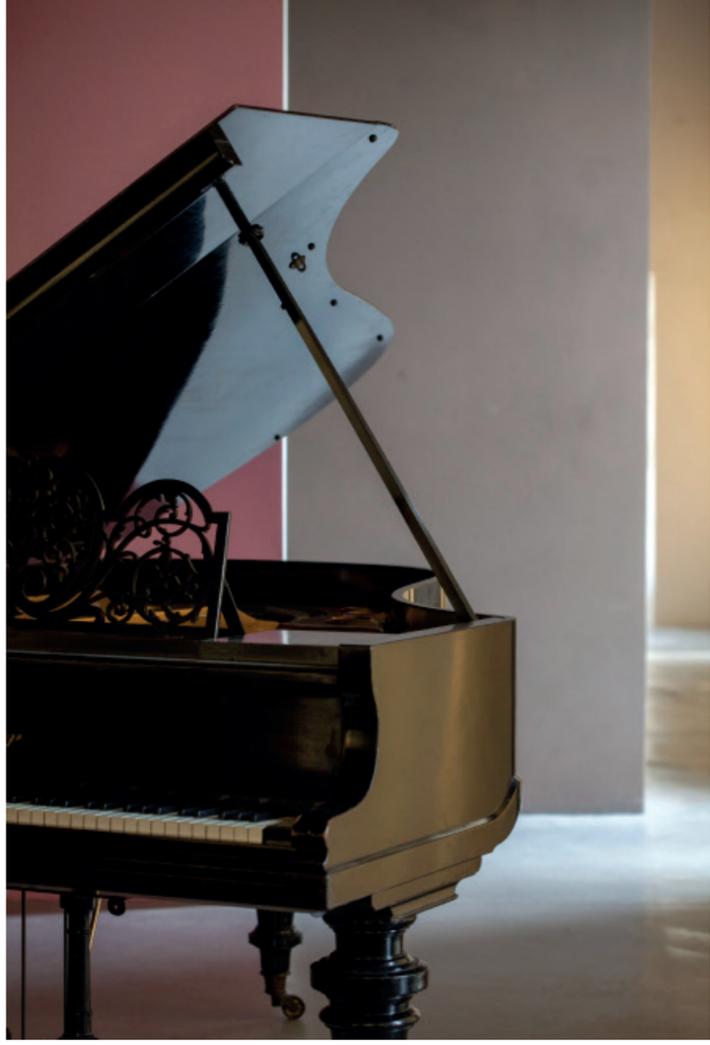
**by CLAUDINE BOEGLIN**

*A 'home' for friends, a food lab and an art centre, this is a lavish French bastide with a modern twist by Marwan & Jeremy, near Toulouse, in Occitania, South of France.*



CLAUDINE BOEGLIN





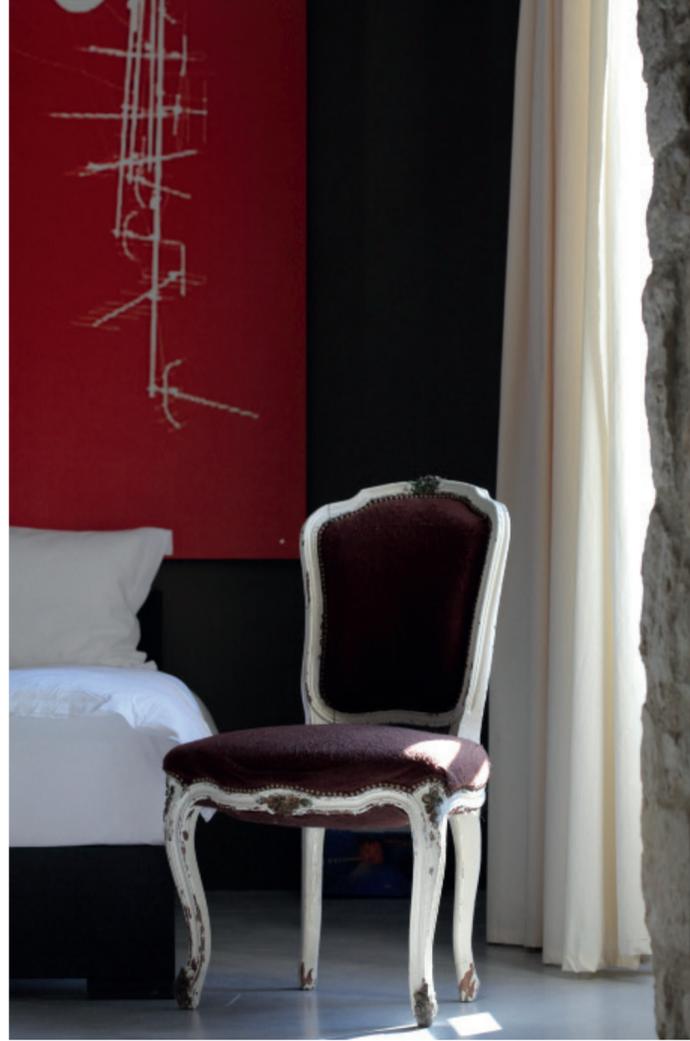
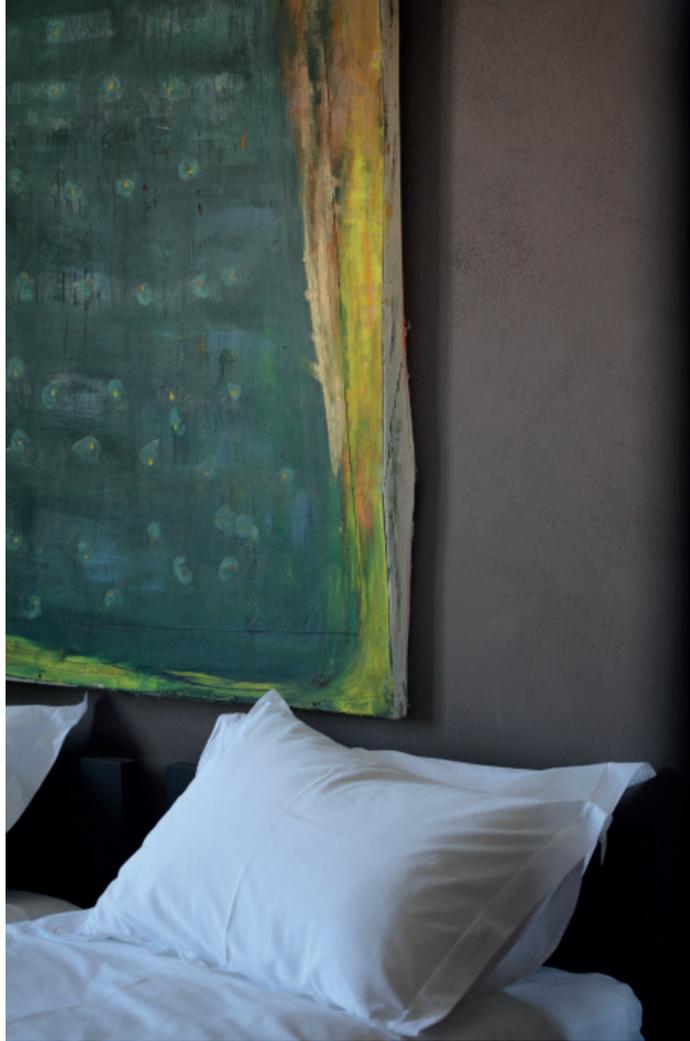
CLAUDINE BOEGLIN





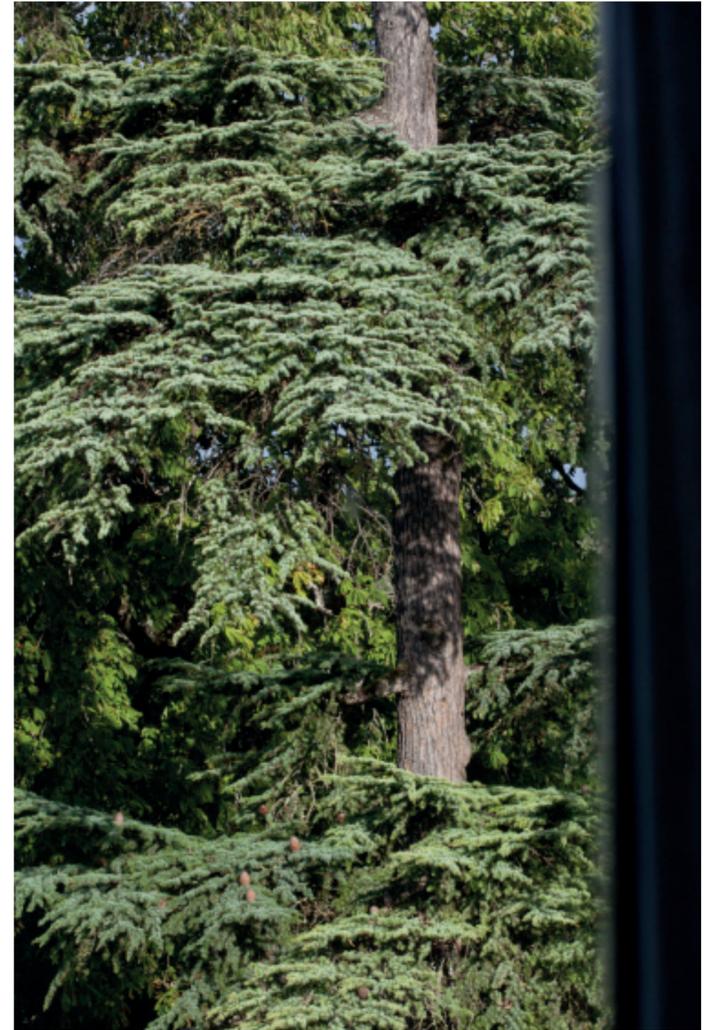
CLAUDINE BOEGLIN





CLAUDINE BOEGLIN





CLAUDINE BOEGLIN



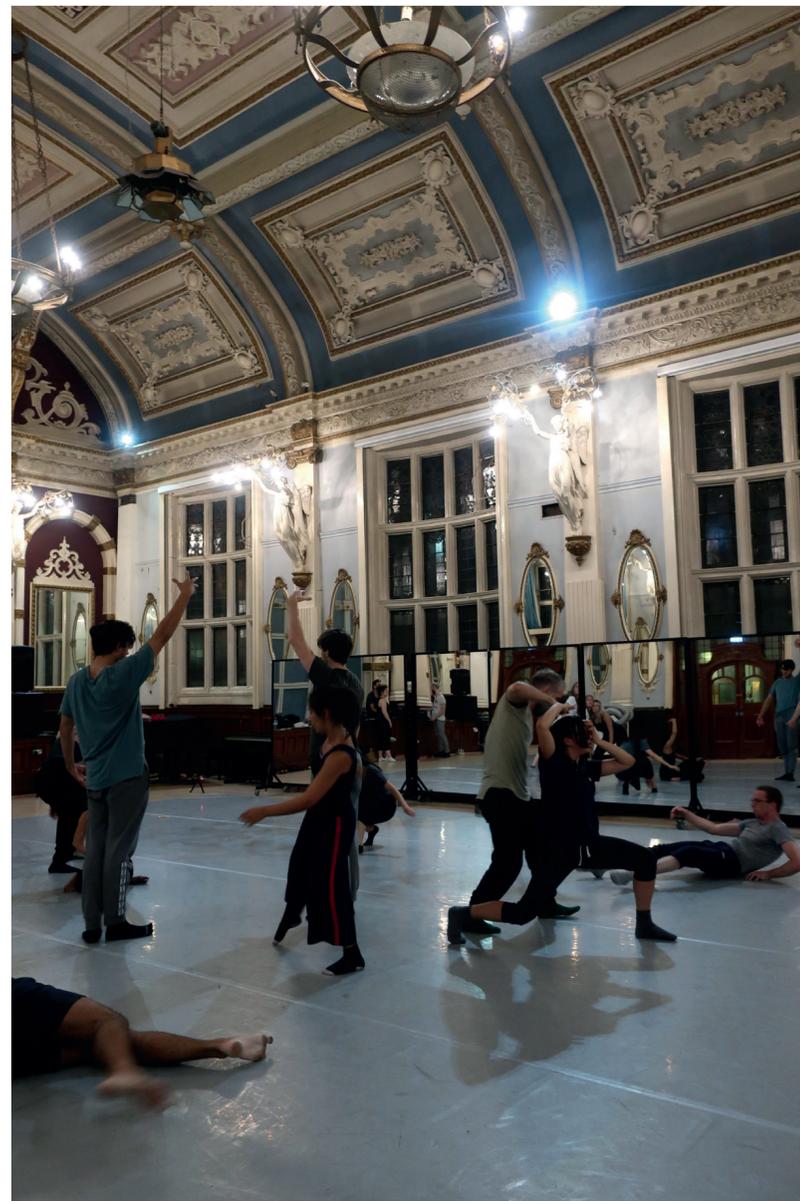
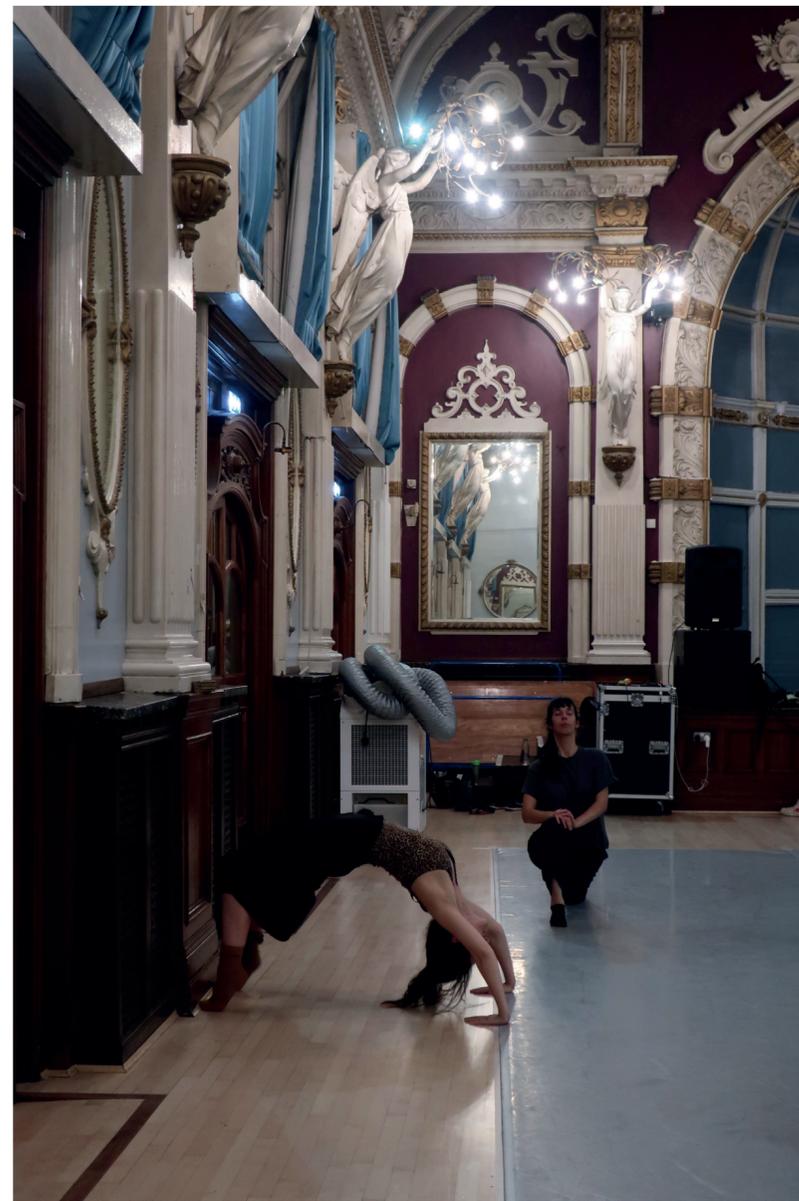
**CASE STUDY #3**  
**D.A.N.C.E.**  
**by ANNABEL KNIGHTLEY**

*Under the spotlight*  
*Neither black nor white*  
*It doesn't matter*  
*Do the dance, do the dance*  
*As strong as you might*  
*Working day and night*

...

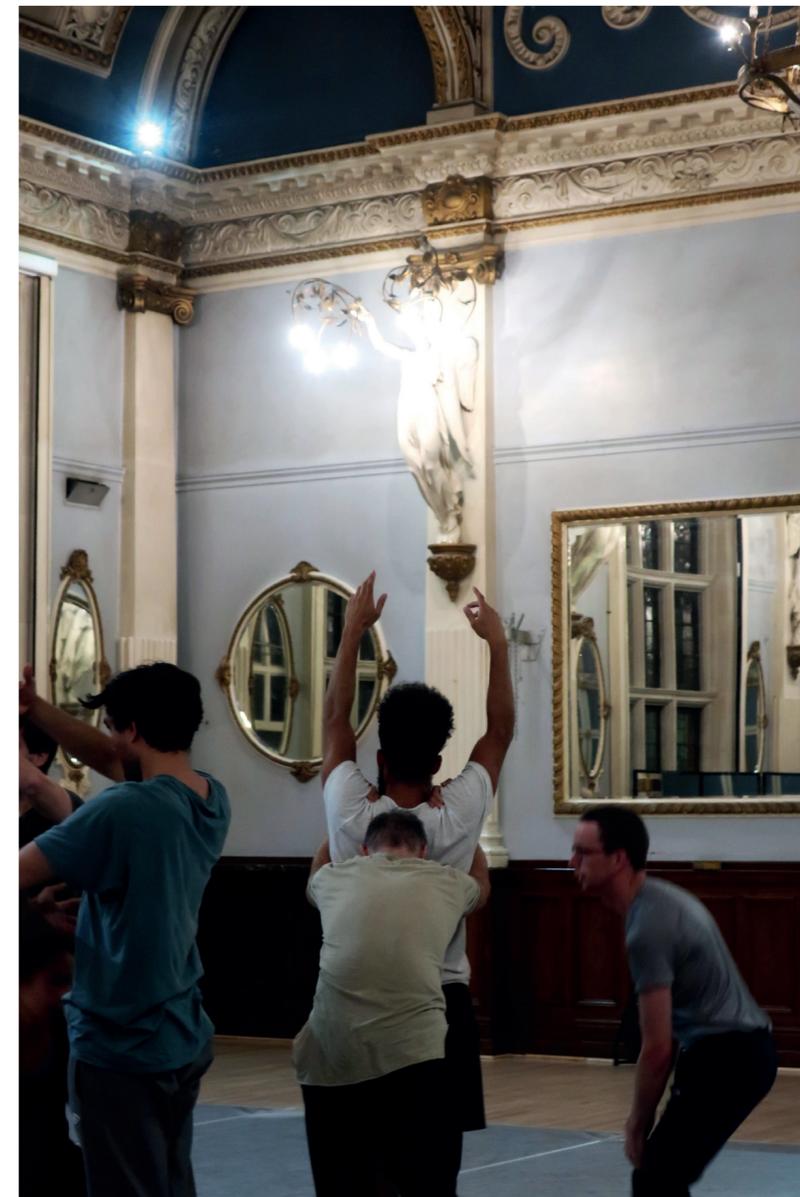
*Alike the lyrics by Justice –the French electro duo,*  
*Annabel dances, documents and experiments.*  
*All at once!*





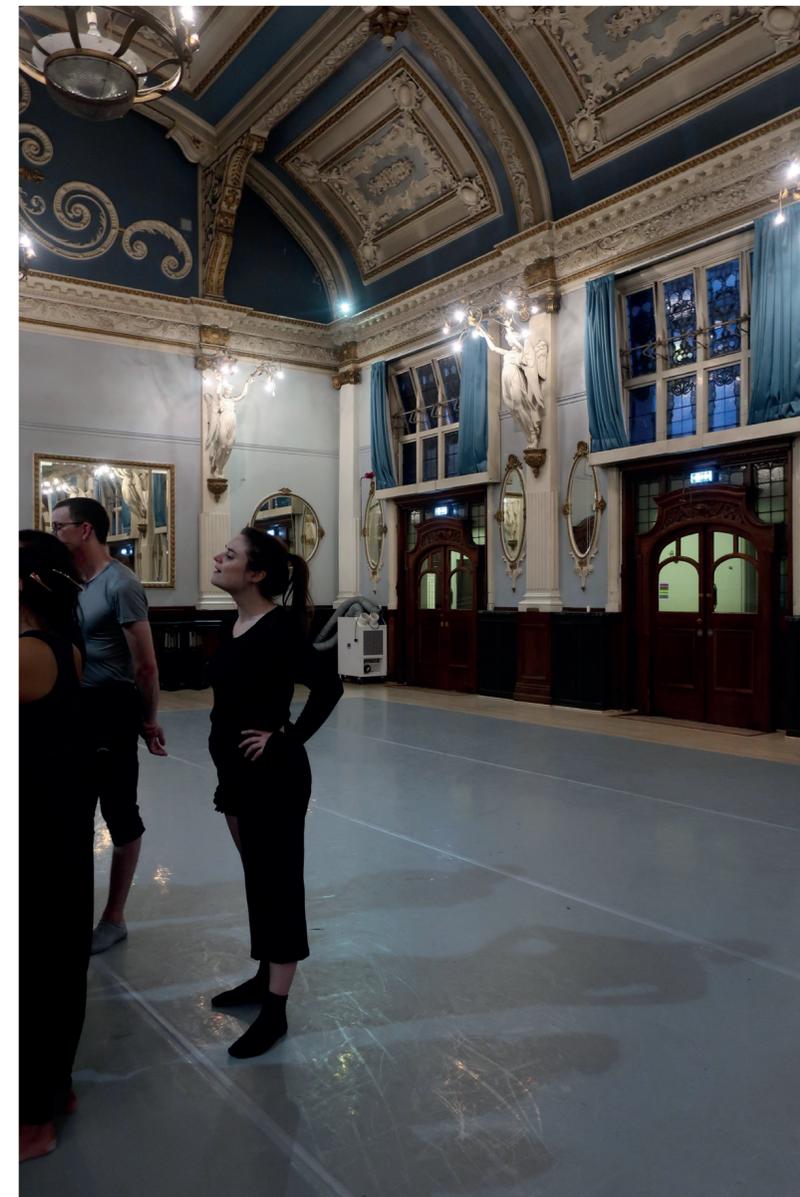
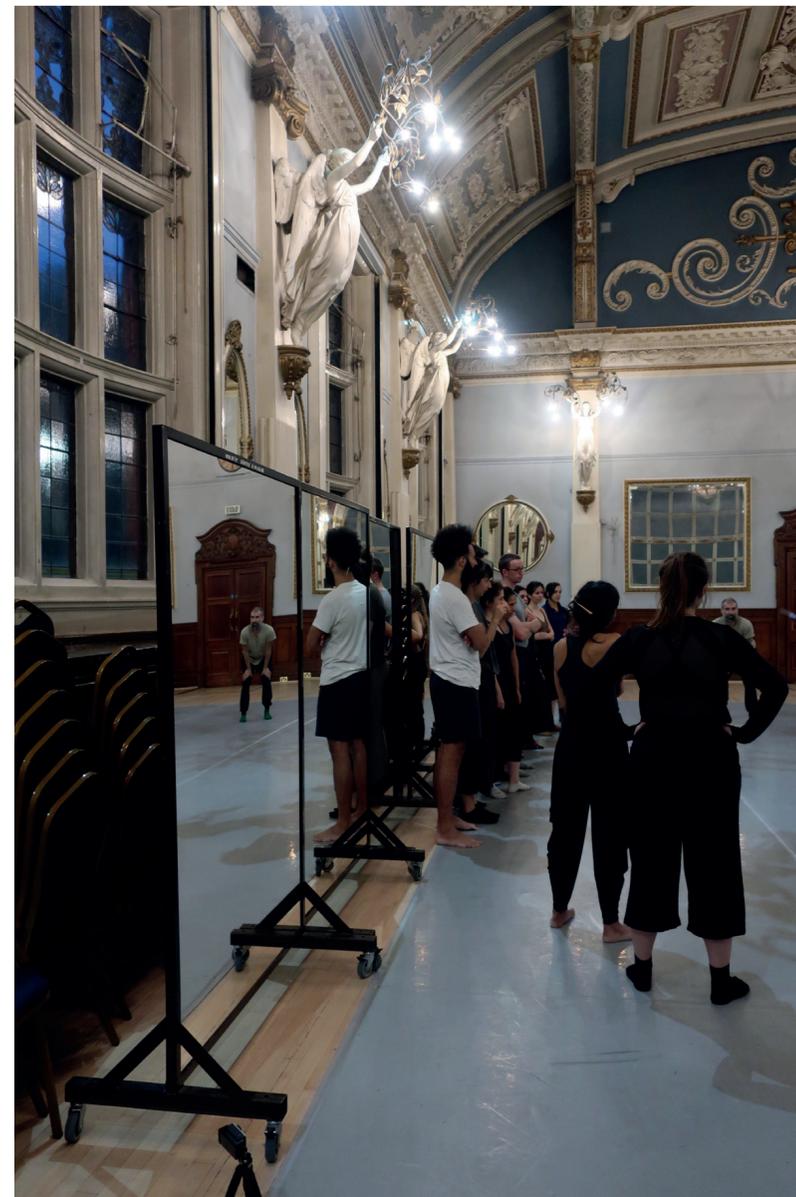
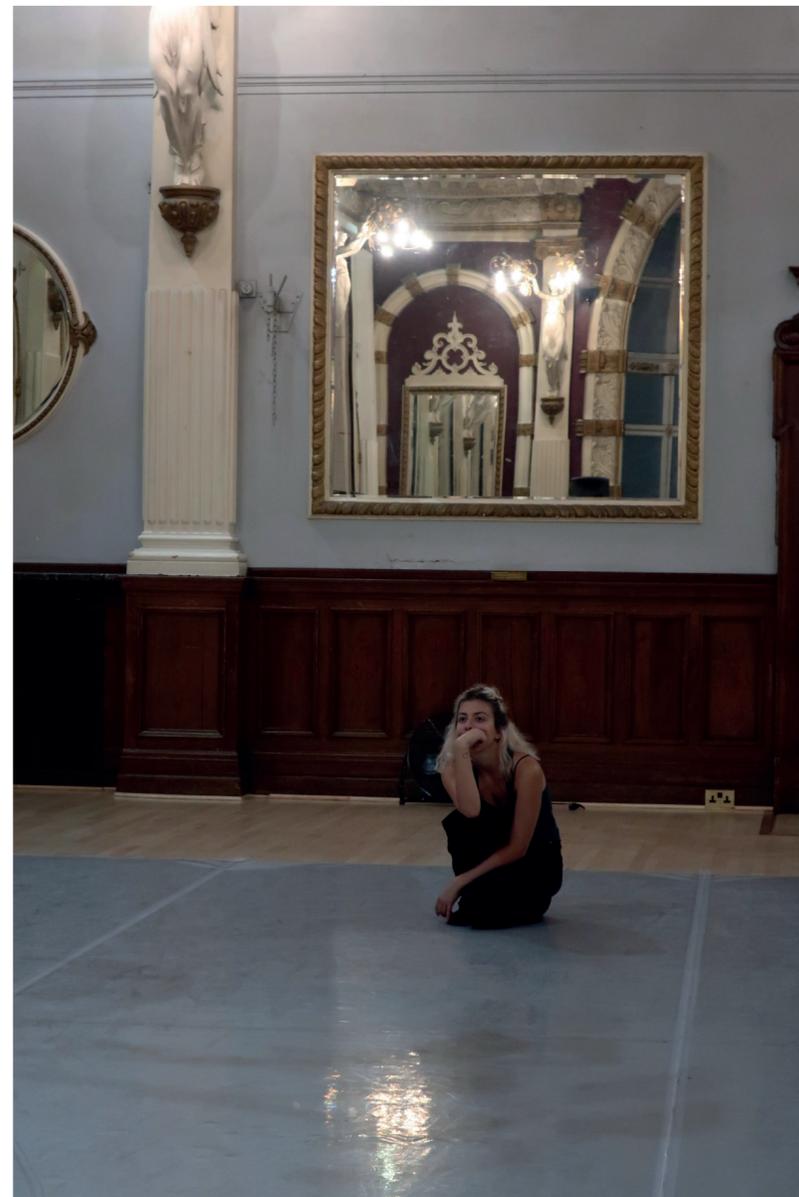
ANNABEL KNIGHTLEY





ANNABEL KNIGHTLEY





ANNABEL KNIGHTLEY



# VERTICAL MEDITATIONS

*in short*

- Lean on a vertical line to anchor your frame*
- Don't overload your frame, choose the main elements to focus on*
- Alike for Wide Angles, bring a lot of air in your vertical frame; either around your subject or one the half left or half right of the frame*
- Don't be scared to be minimal to highlight a person in an environment or just one element that seems important as a clue, a touch point, etc.*
- Be experimental. This isn't an easy composition to get right. Explore, train, and exercise your eye as it will sharpen to the form.*

*Good luck!*