

Consider yourself a Director.



You decide everything about your illustration, from the moment choose to capture, to the casting (characterization), the setting, and the *correct camera angle* from which to shoot the scene.

Point of View

Just as filmmakers do, illustrators must consider the placement of their "camera," or the POV the illustration is drawn from, as part of the composition process.

This decision dictates *through who's eyes we are viewing the scene*.





Eric Drooker

Begin by visualizing your scene in 360 degrees. Once you have this image clear in your mind, you can decide which point of view would be the optimal one to "shoot" the scene from.



Frank Stockton

CAMERA ANGLES



Long Shot - Establishing Shot



Eye Level Shot



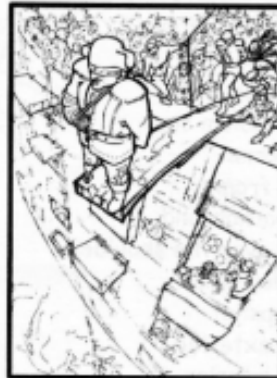
Medium Shot



Upshot - Worm's Eye View



Close Up



Downshot - Bird's Eye View

Key Terms to Know:

- point of view
- eye-level shot
- close-up
- long shot
- medium shot
- up-shot, also known as "worm's-eye view"
- down-shot, also known as "bird's-eye view"

Eye level

The viewpoint, or *eye level*, has to be established for your image.



***Your eyes represent
the camera position.***

***What you see
through that lens is
eye level.***

***Varying Eye level will
make your viewer
relate differently to
the subject matter.***

Who's Side Are You on, Anyway? POV and Emotion



Our emotional response to the point of view from which we see the subject and image is essentially pre-programmed by our human interaction.









Frank Stockton







Shaping the Scene: Framing



Close-up framing can create a sense of intimacy.



Or a close-up can make subjects seem larger and more invasive.



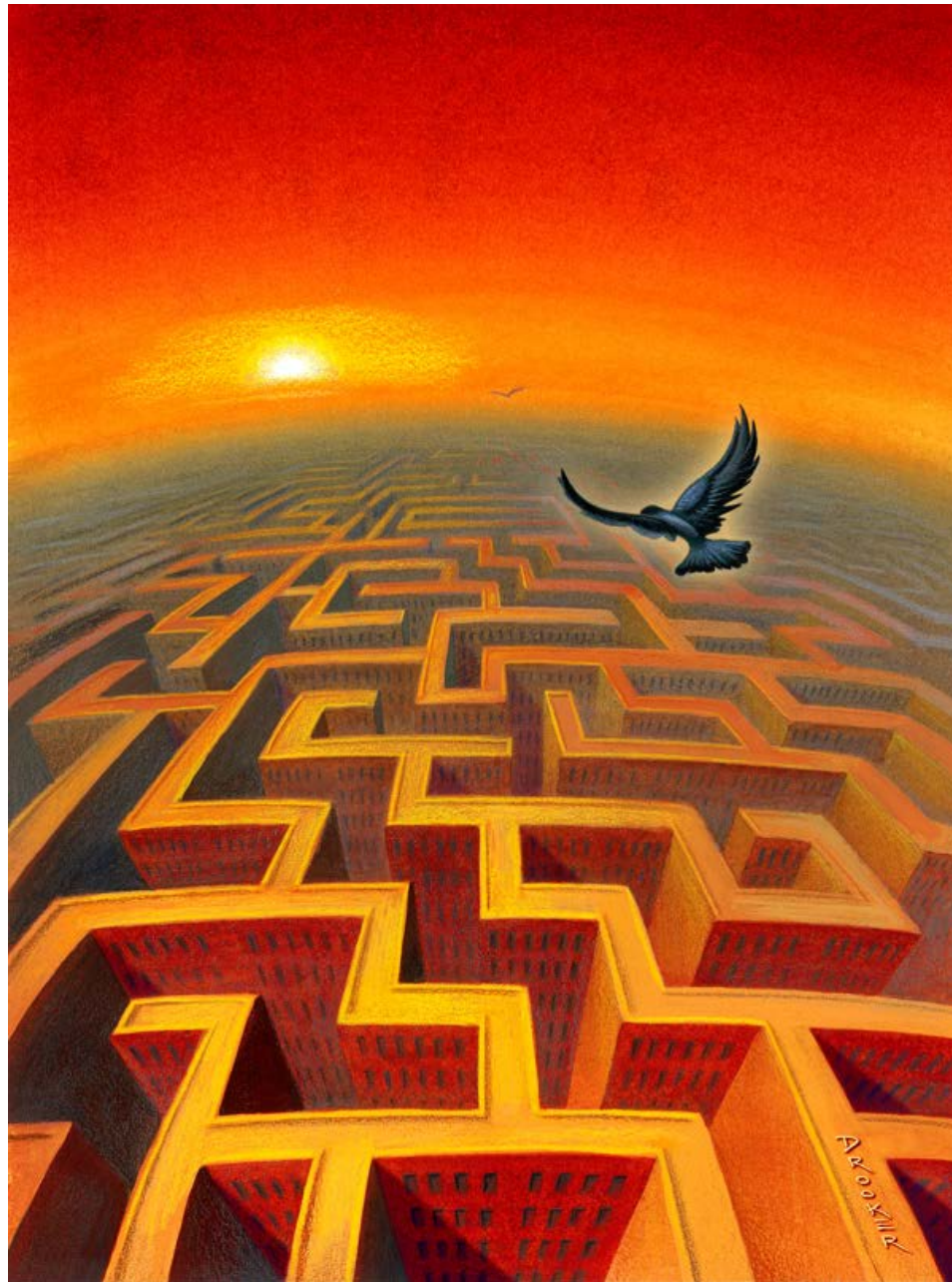
Close-ups can even feel downright obtrusive.



A long shot or a panoramic shot will make a scene feel spacious and deep.



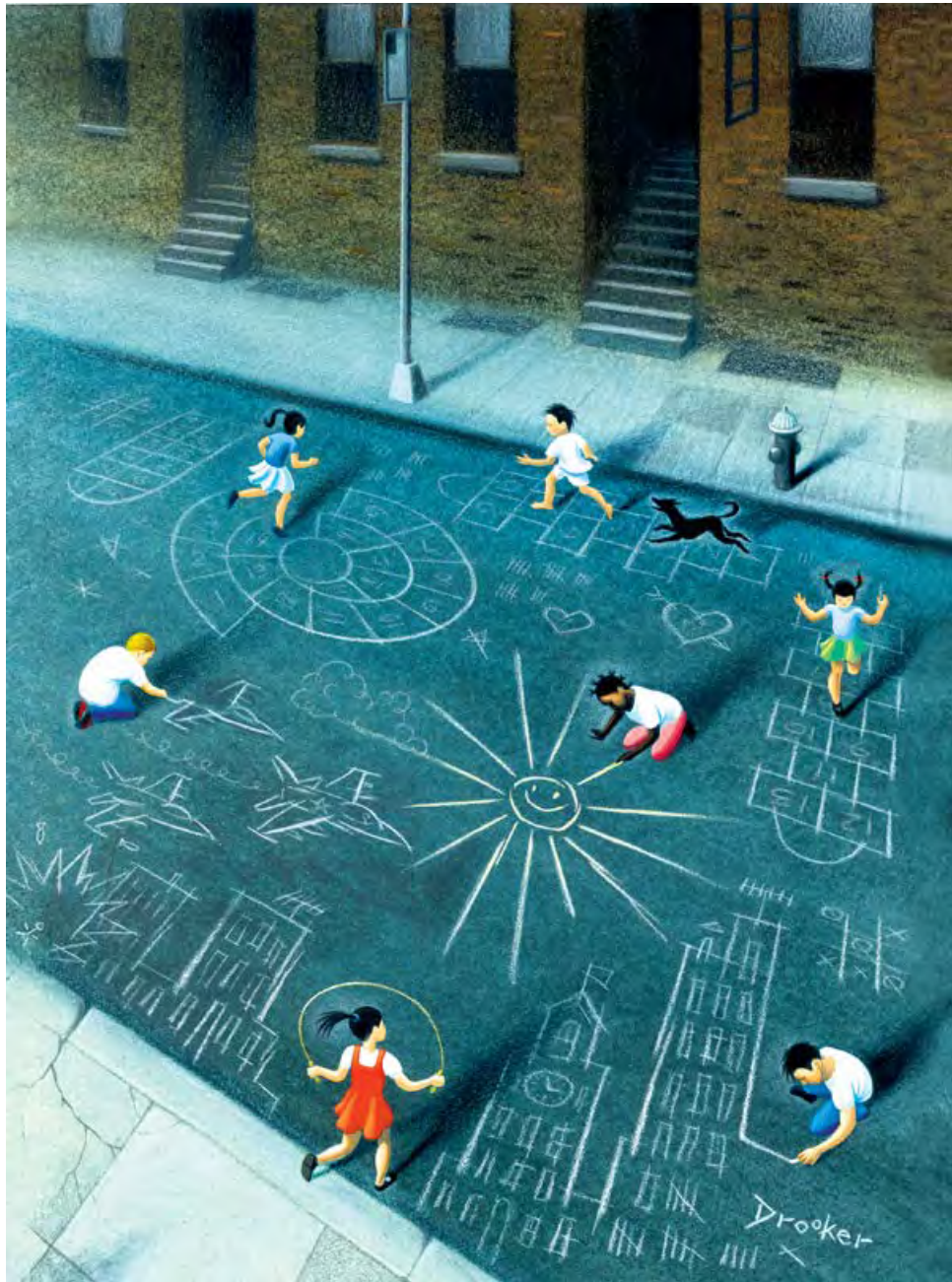
Or even epic.



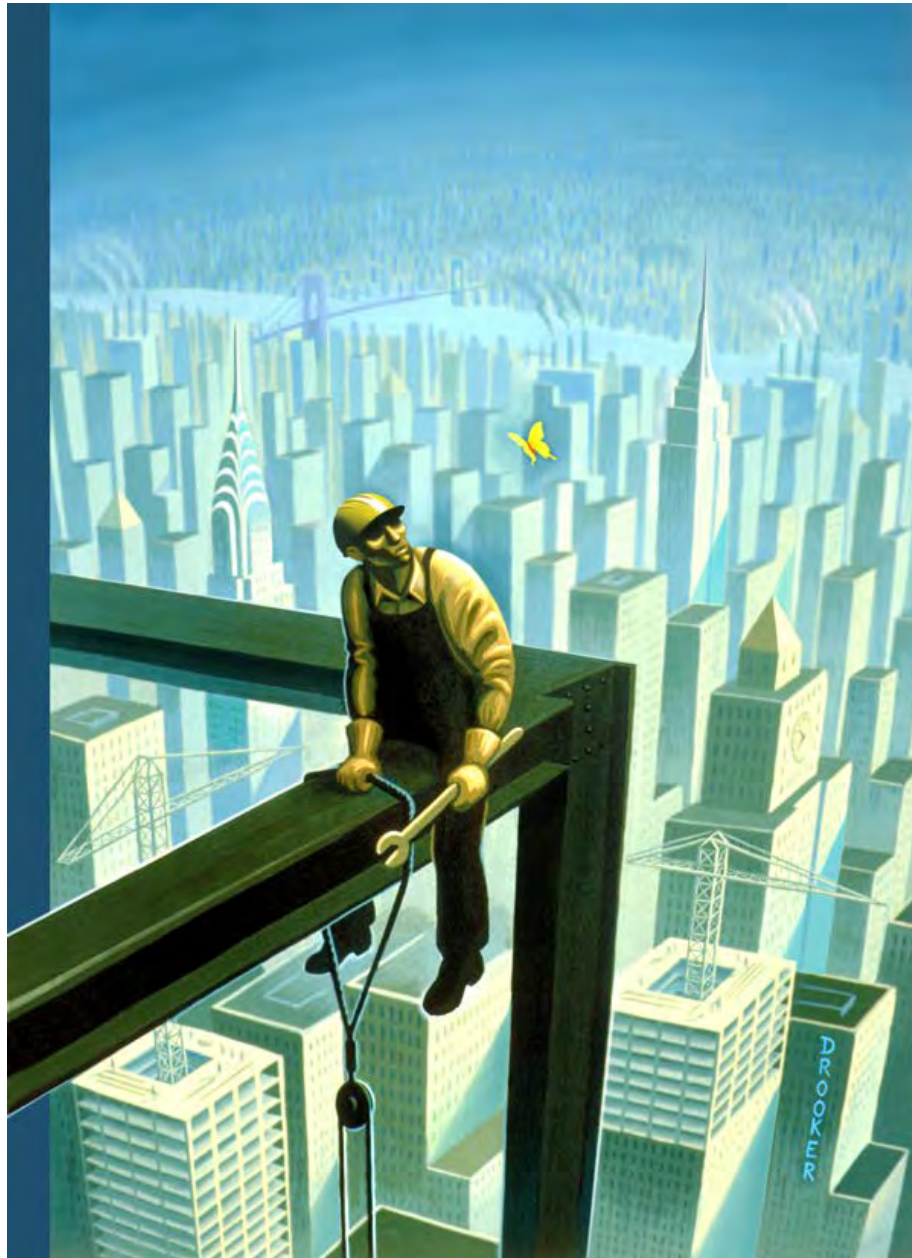
- **Eric Drooker and
Point Of View**

Techniques to
look for:

birds eye view
worms eye view
eye level
long shot
medium shot



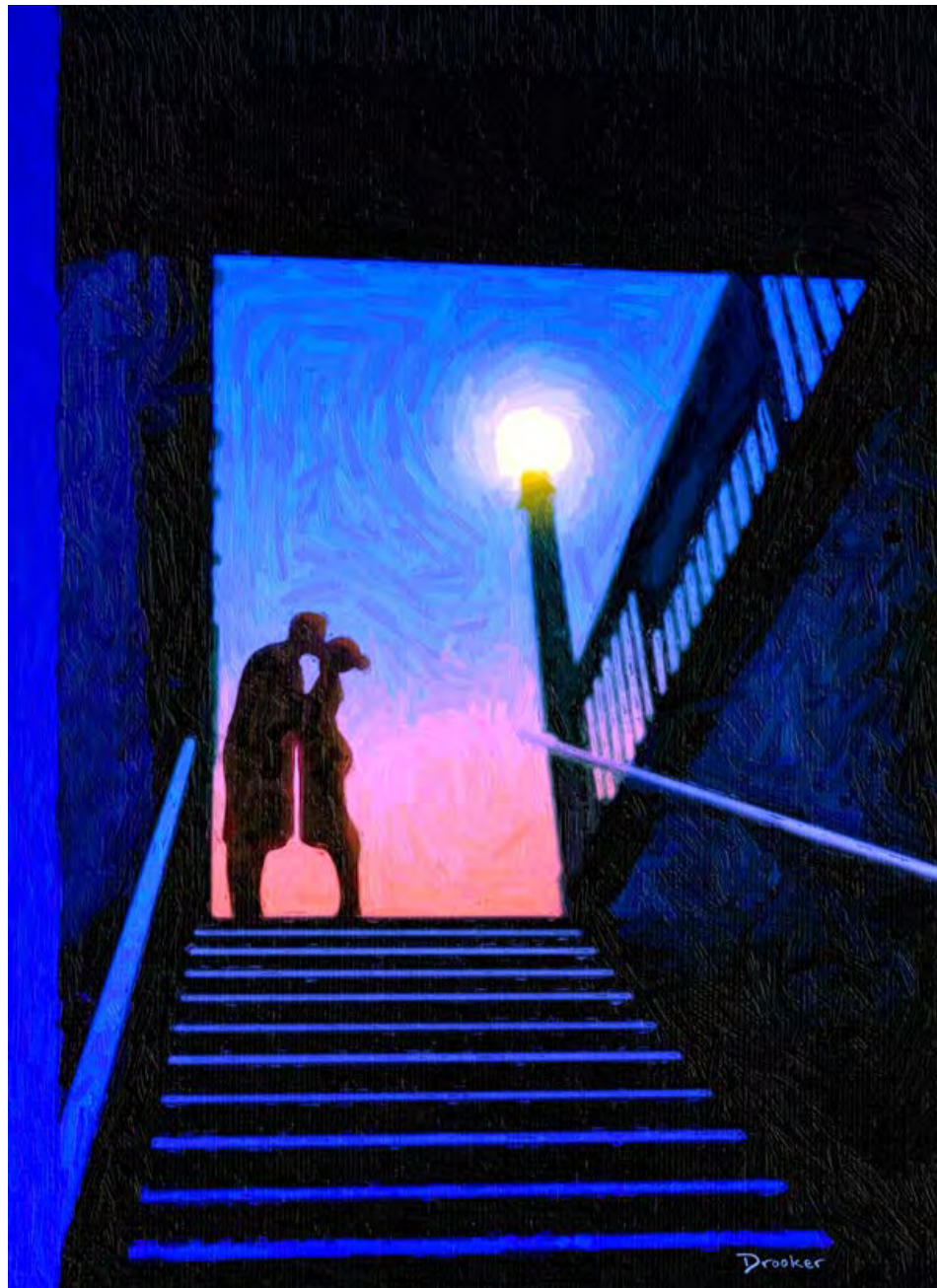














FLOOD!

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A NOVEL IN PICTURES



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