Consider yourself a Director.

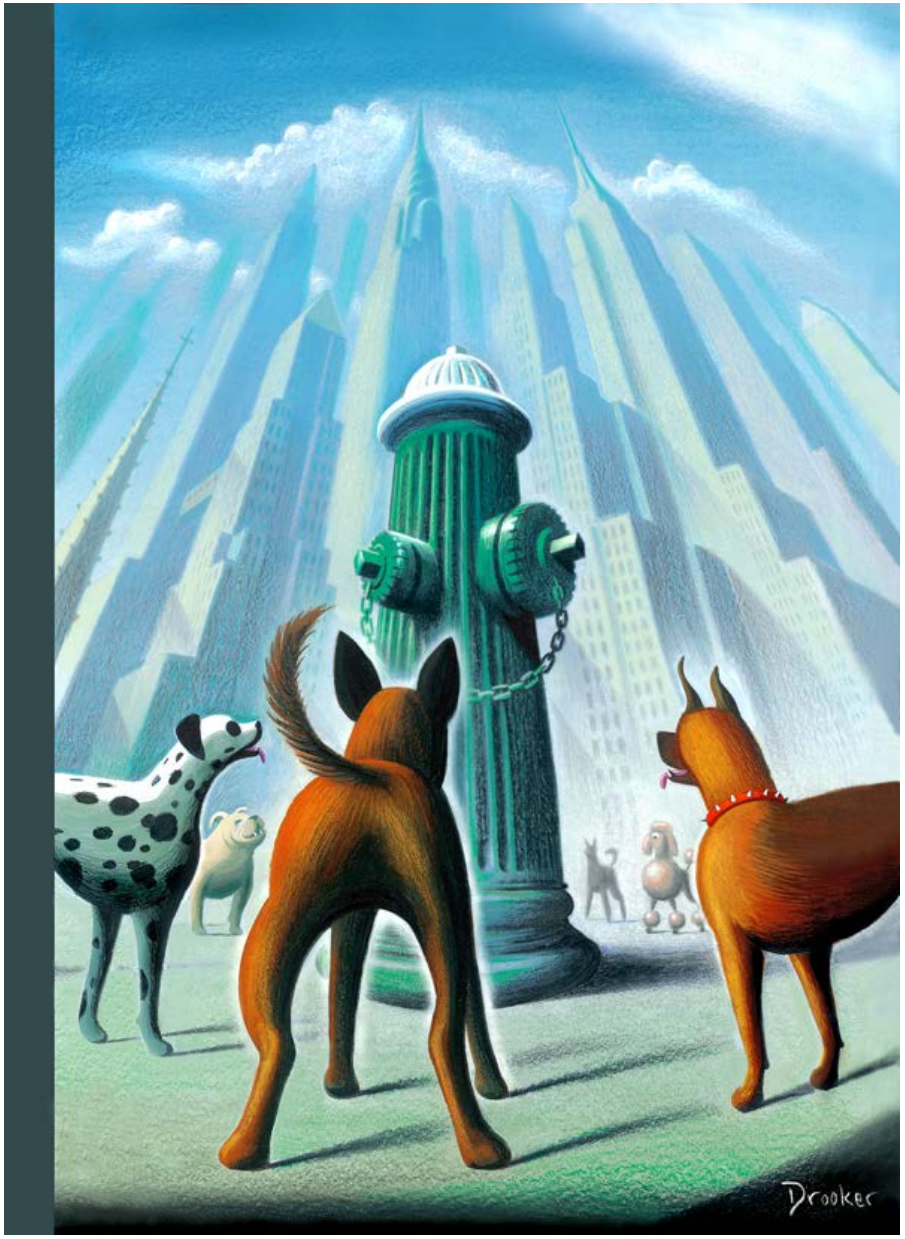
You decide everything about your illustration, from the moment choose to capture, to the casting (characterization), the setting, and the *correct camera angle* from which to shoot the scene.

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*.

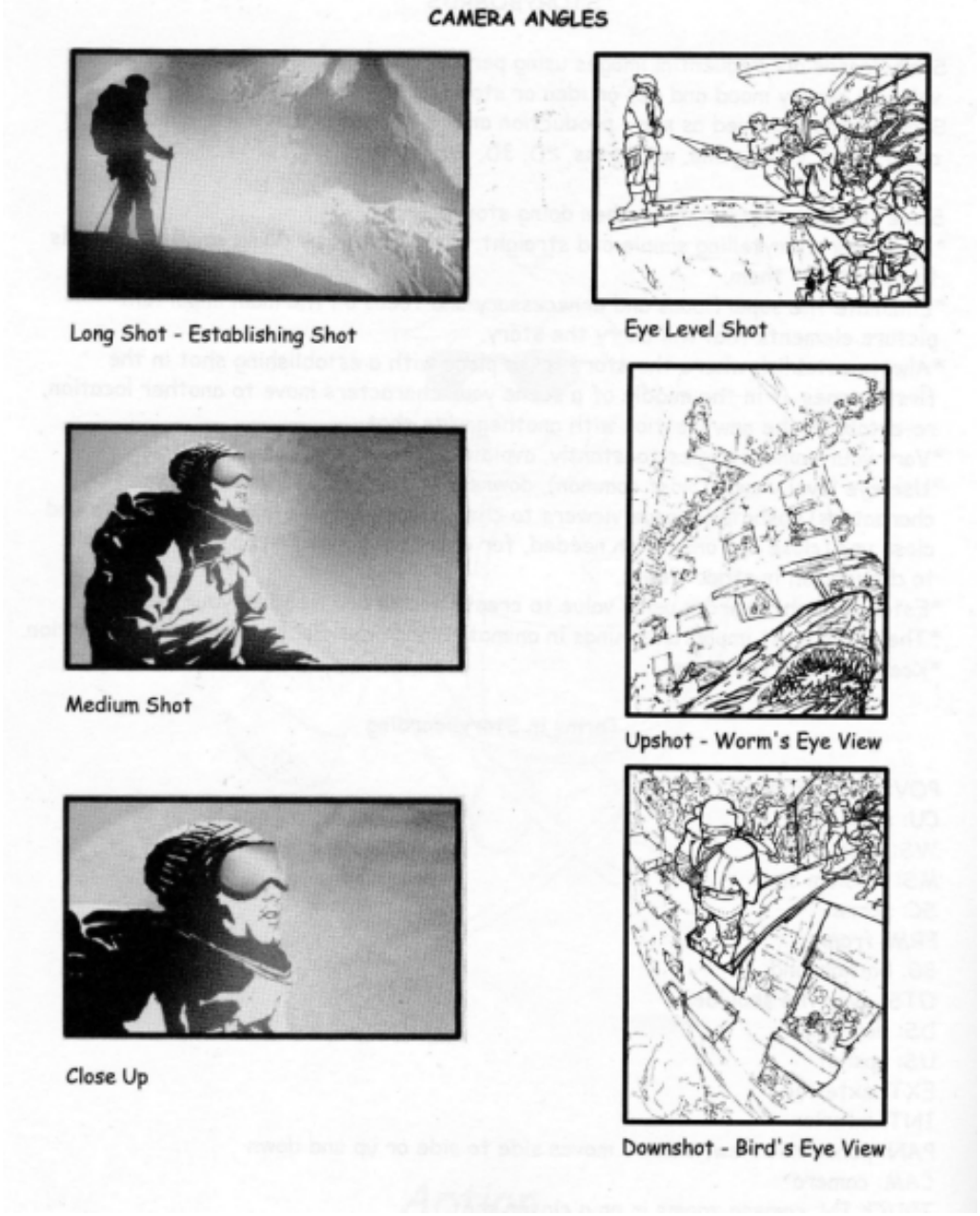
Dave Palumbo



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



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.

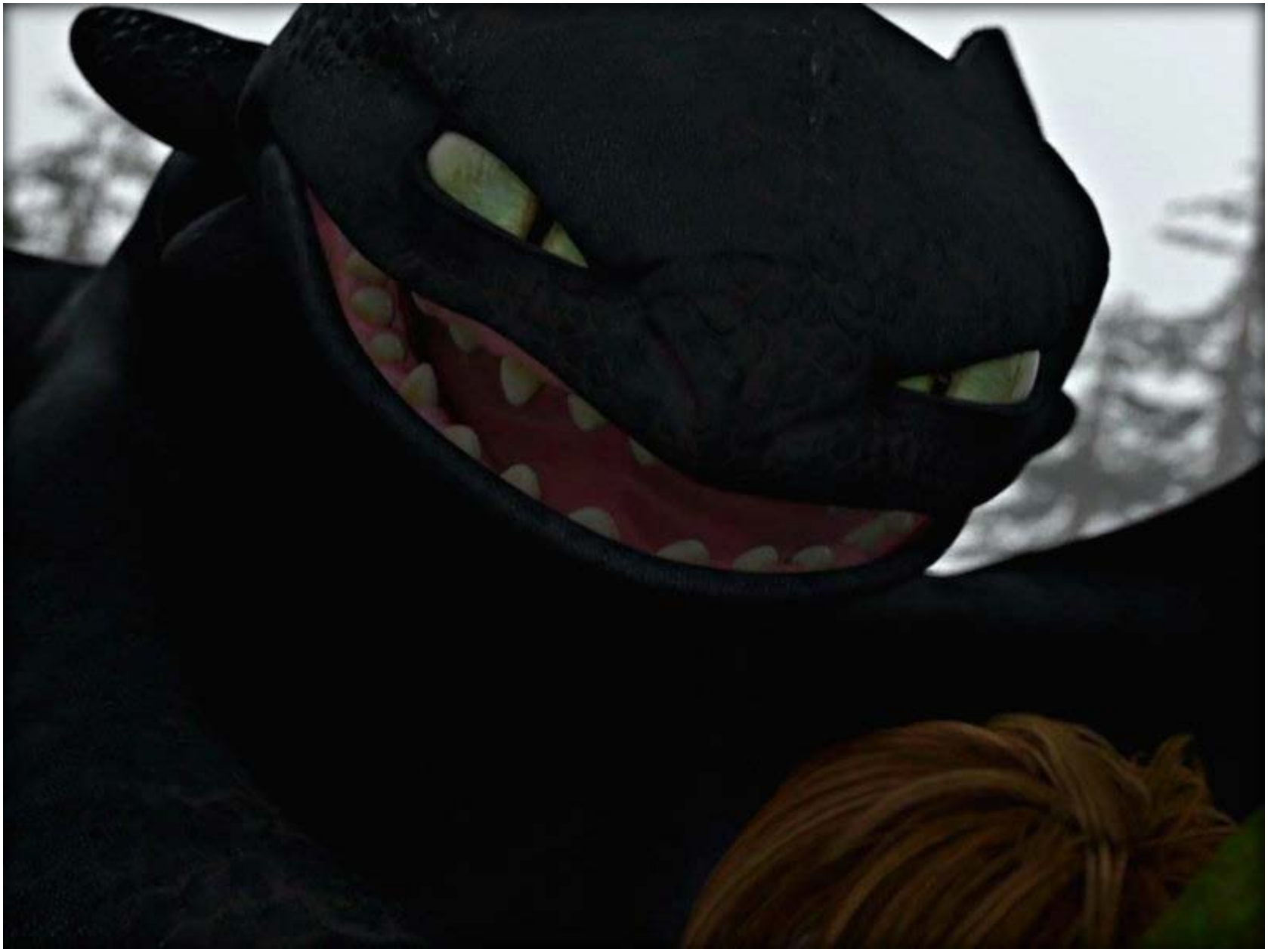
Chris Van Allsberg

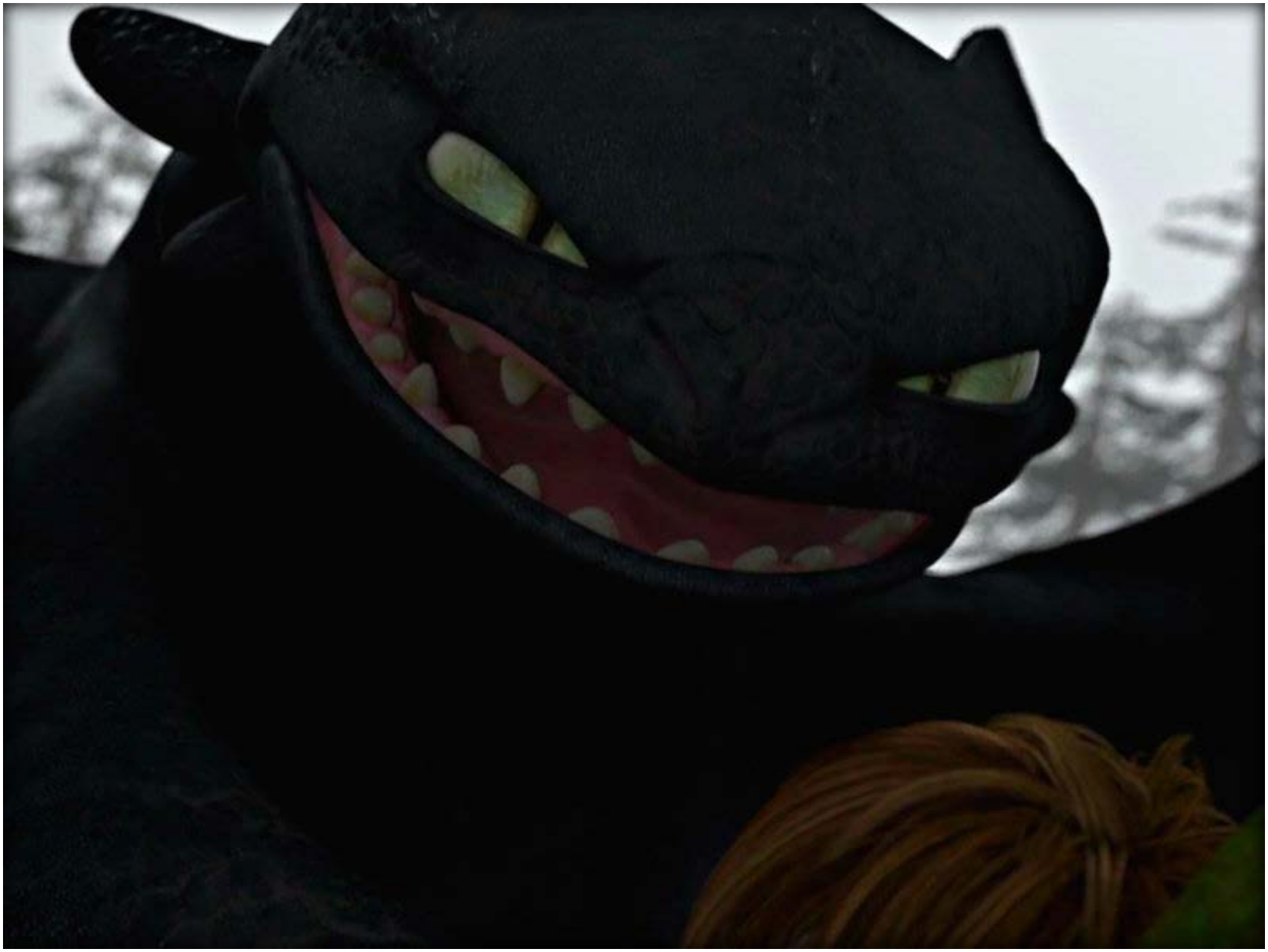
Eye level

Mercer Mayer

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

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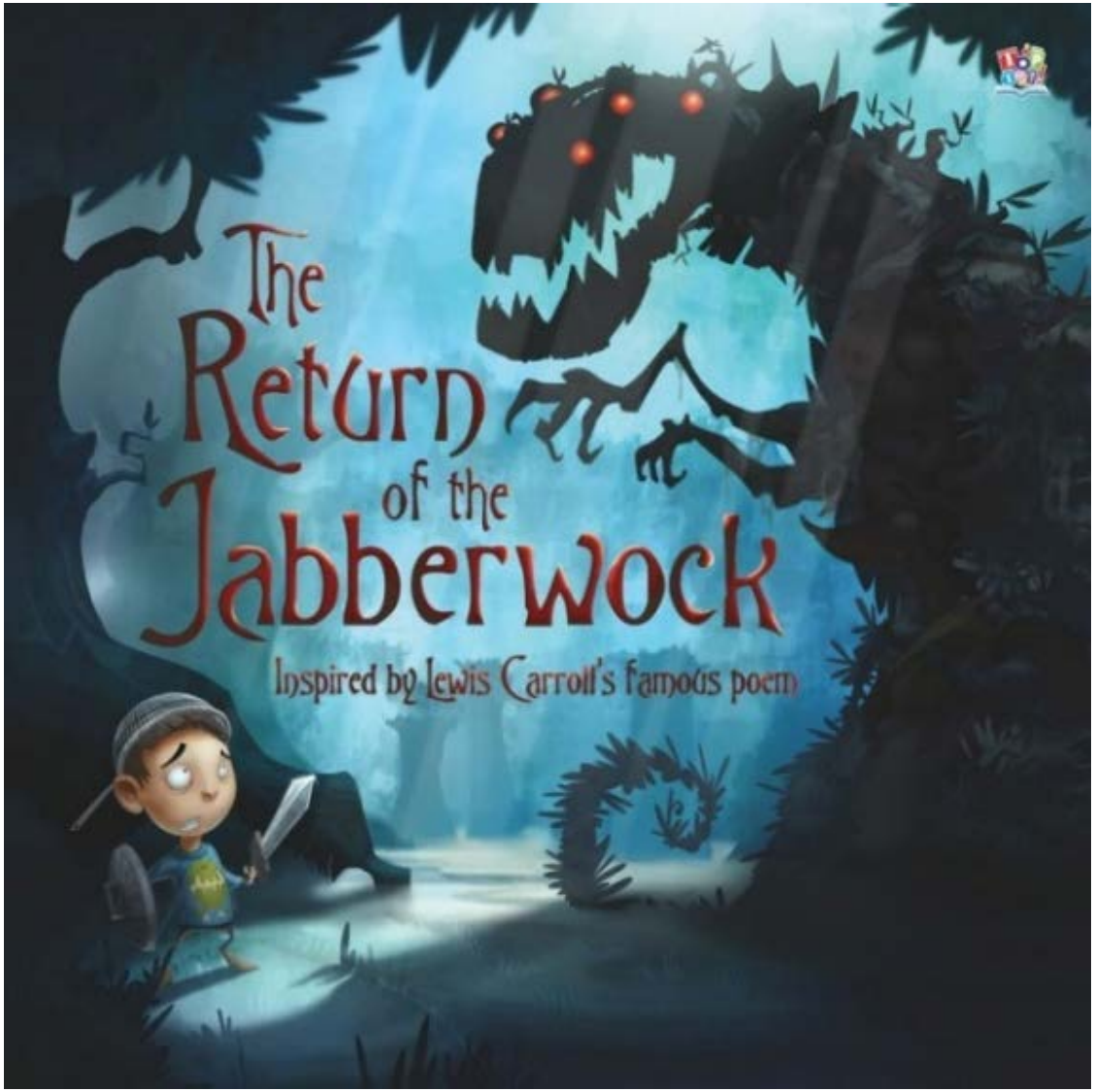
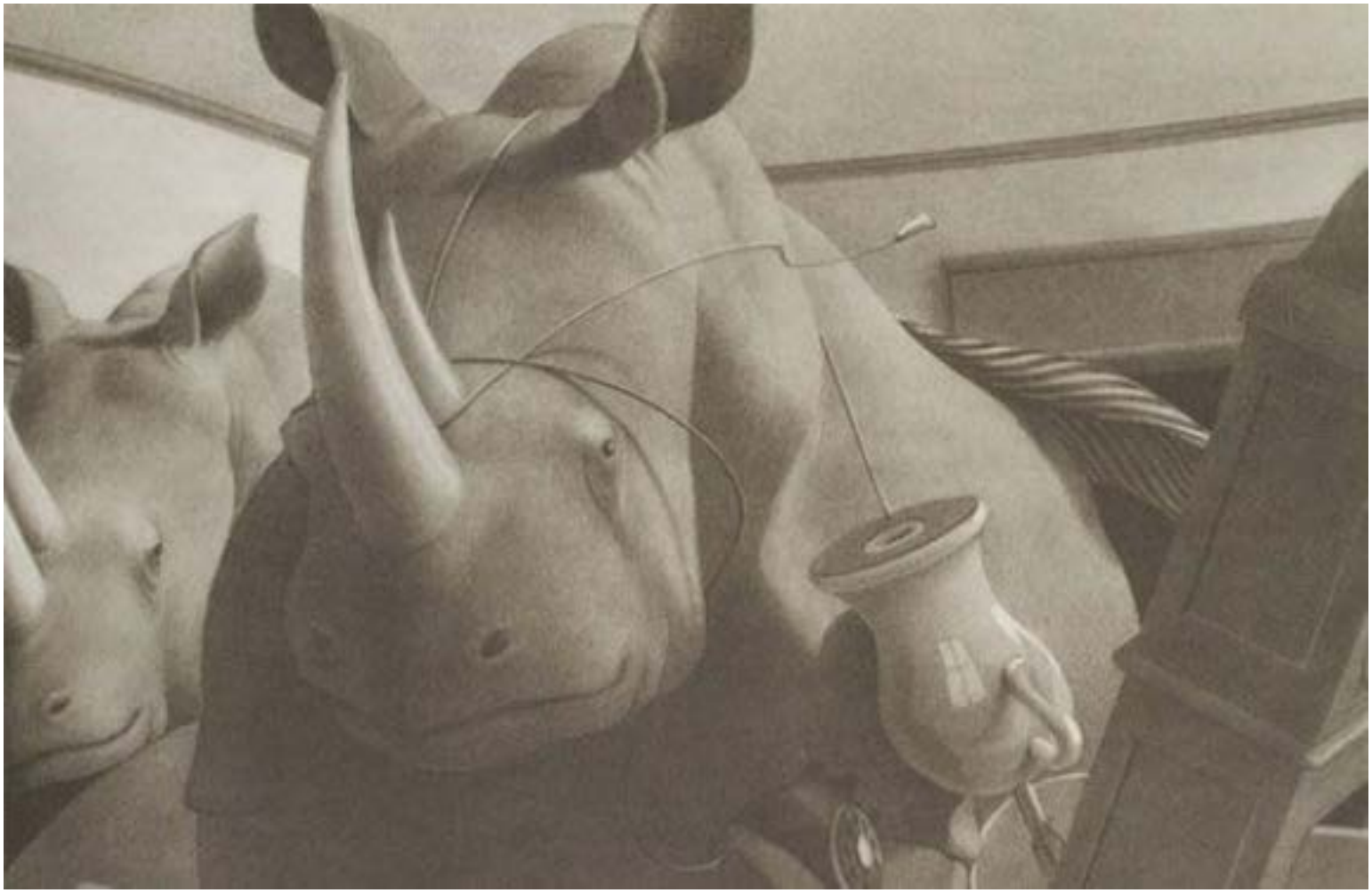

The Return of the Jabberwock
Inspired by Lewis Carroll's famous poem

Shaping the Scene: Framing

Close-up framing can create a sense of intimacy.

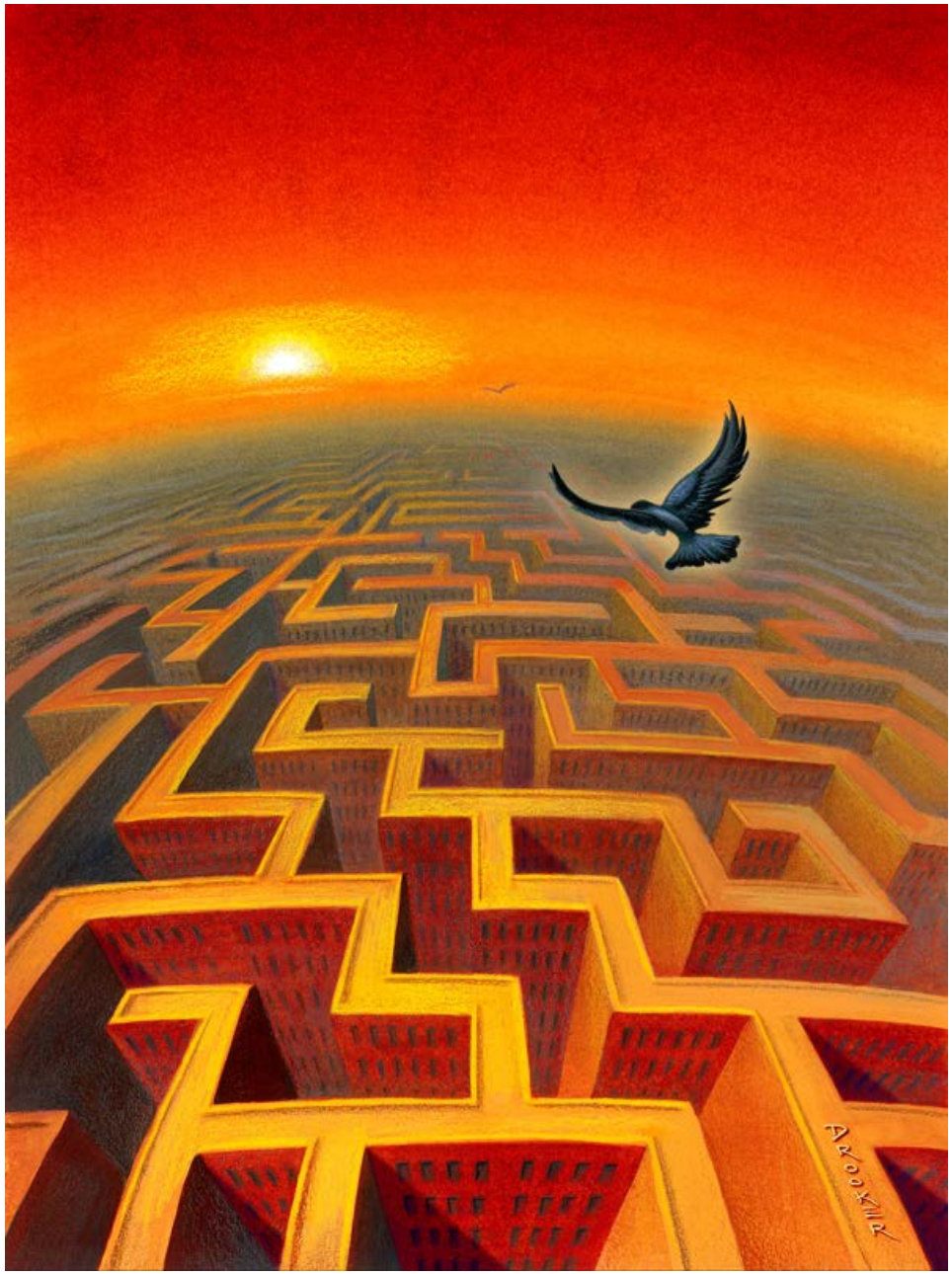


Or a close-up can make subjects seem larger and more invasive.

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.



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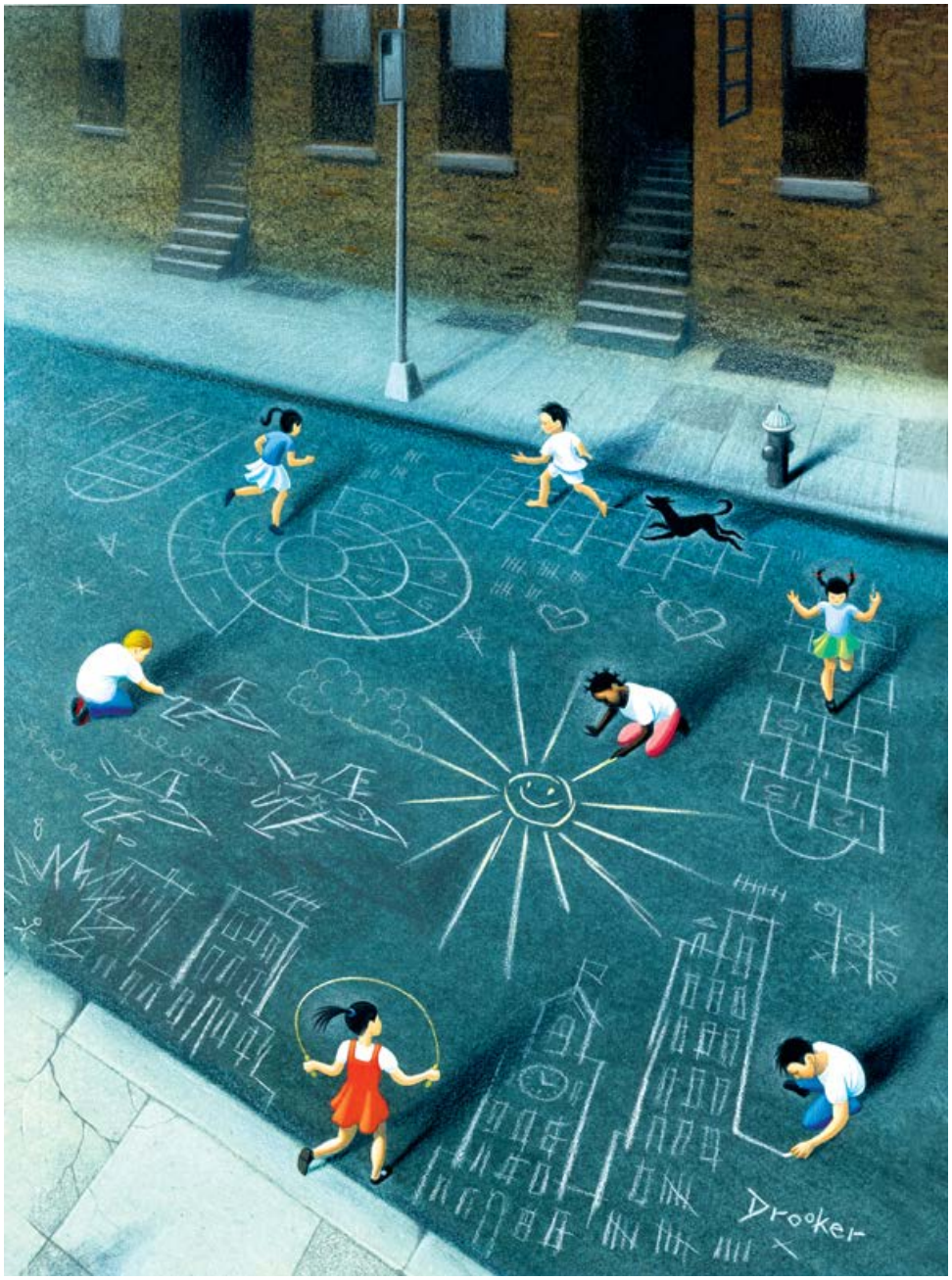
Eric Drooker and Point Of View

Techniques to look for:

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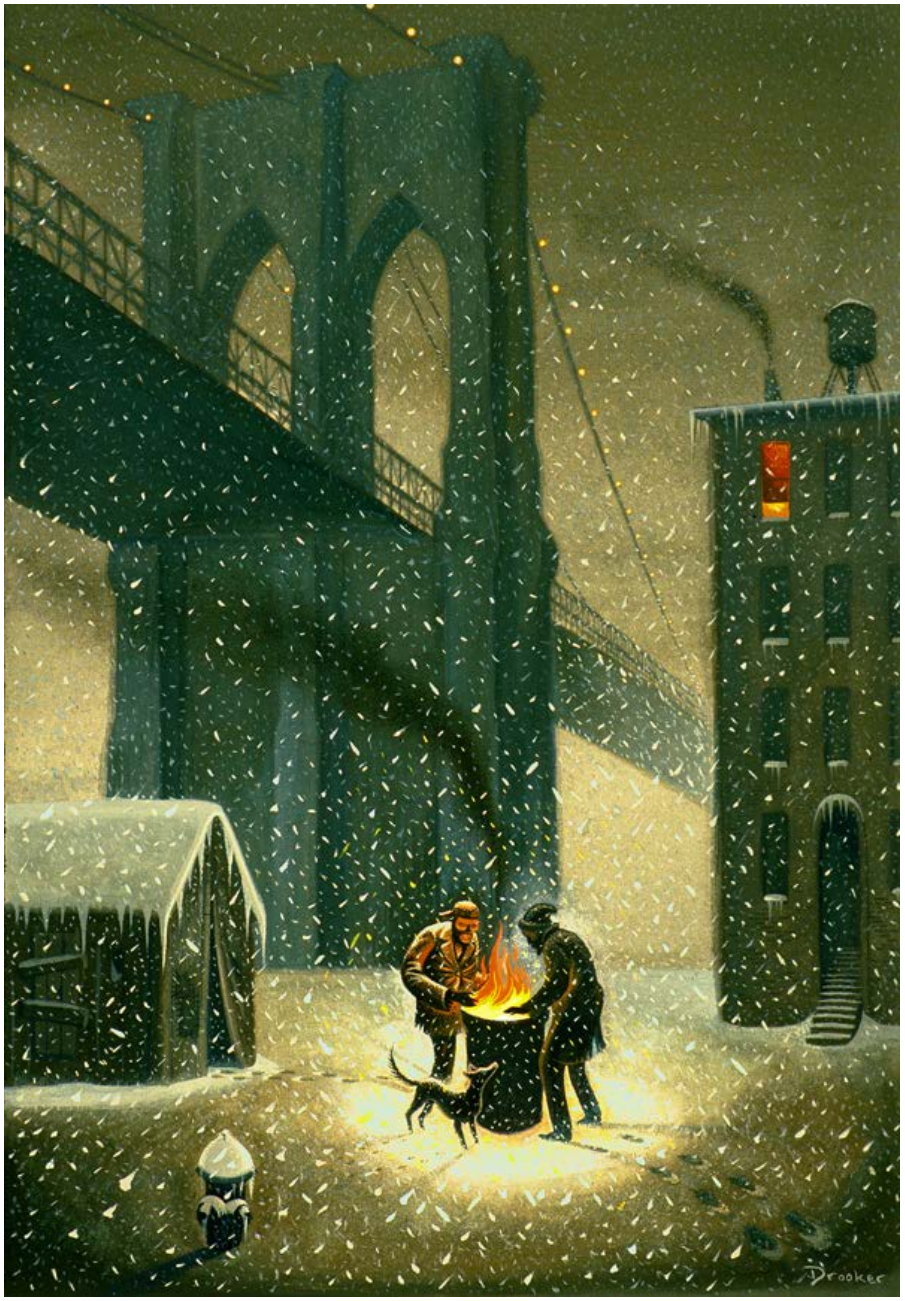
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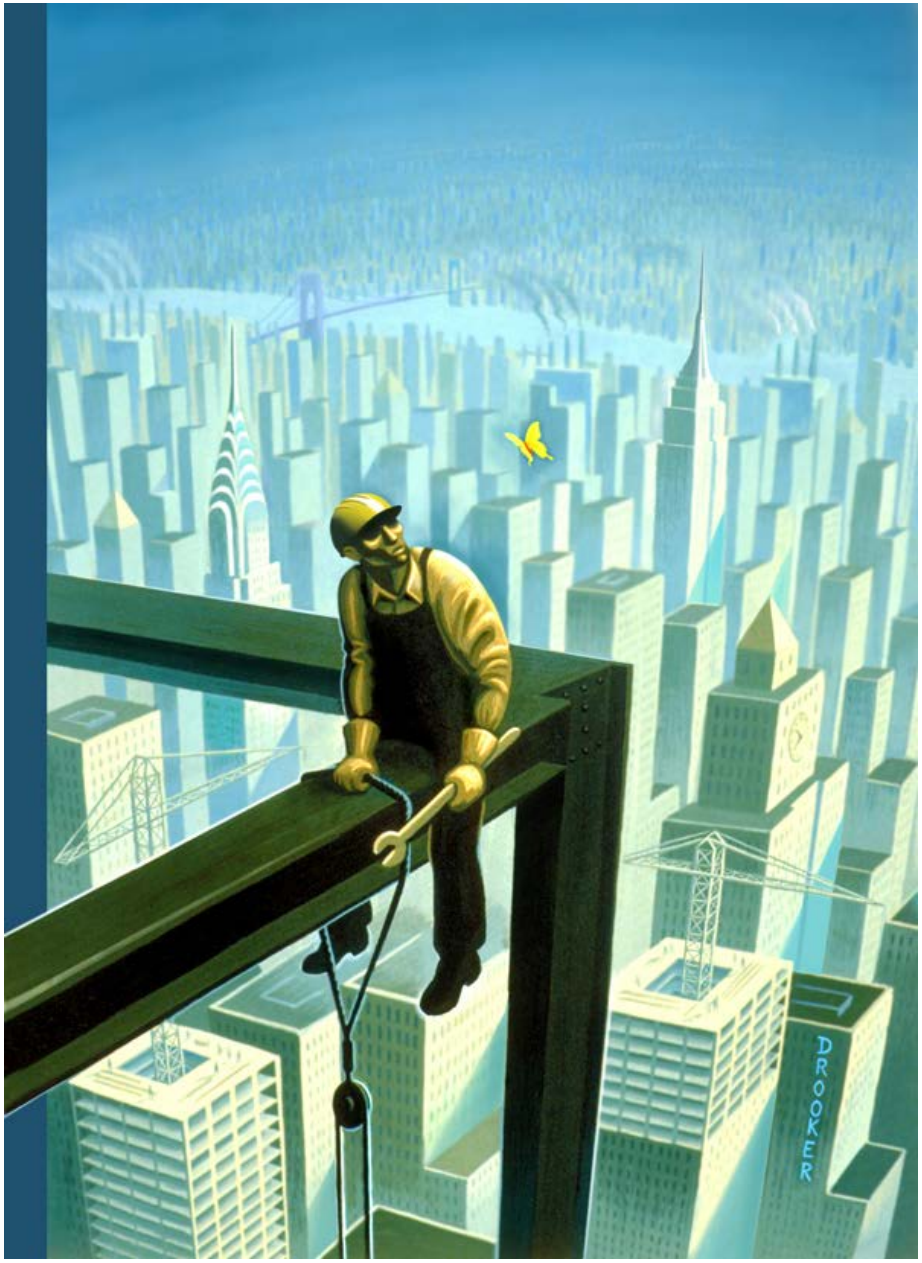
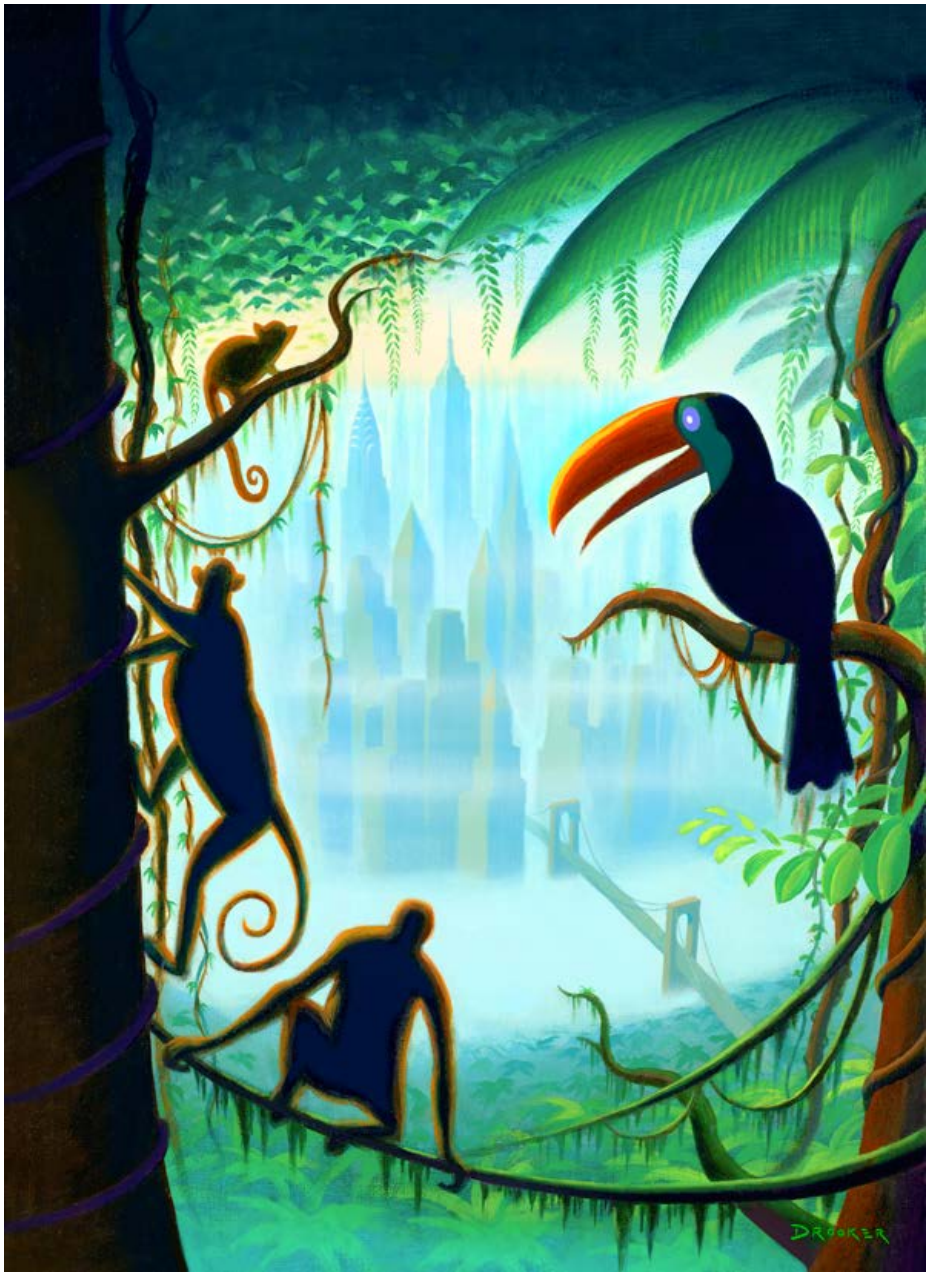

BROOKER

DROOKER

Drooker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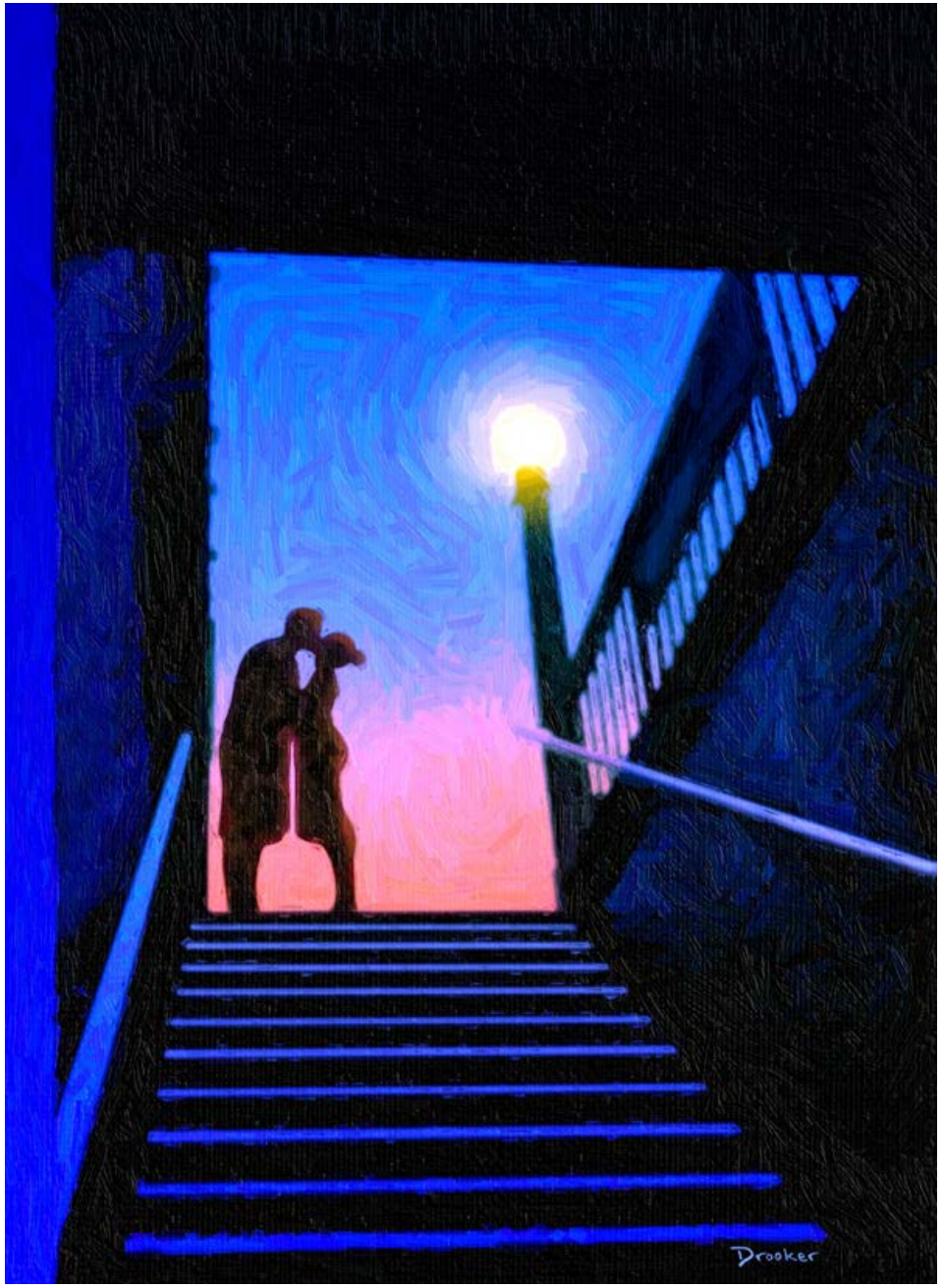
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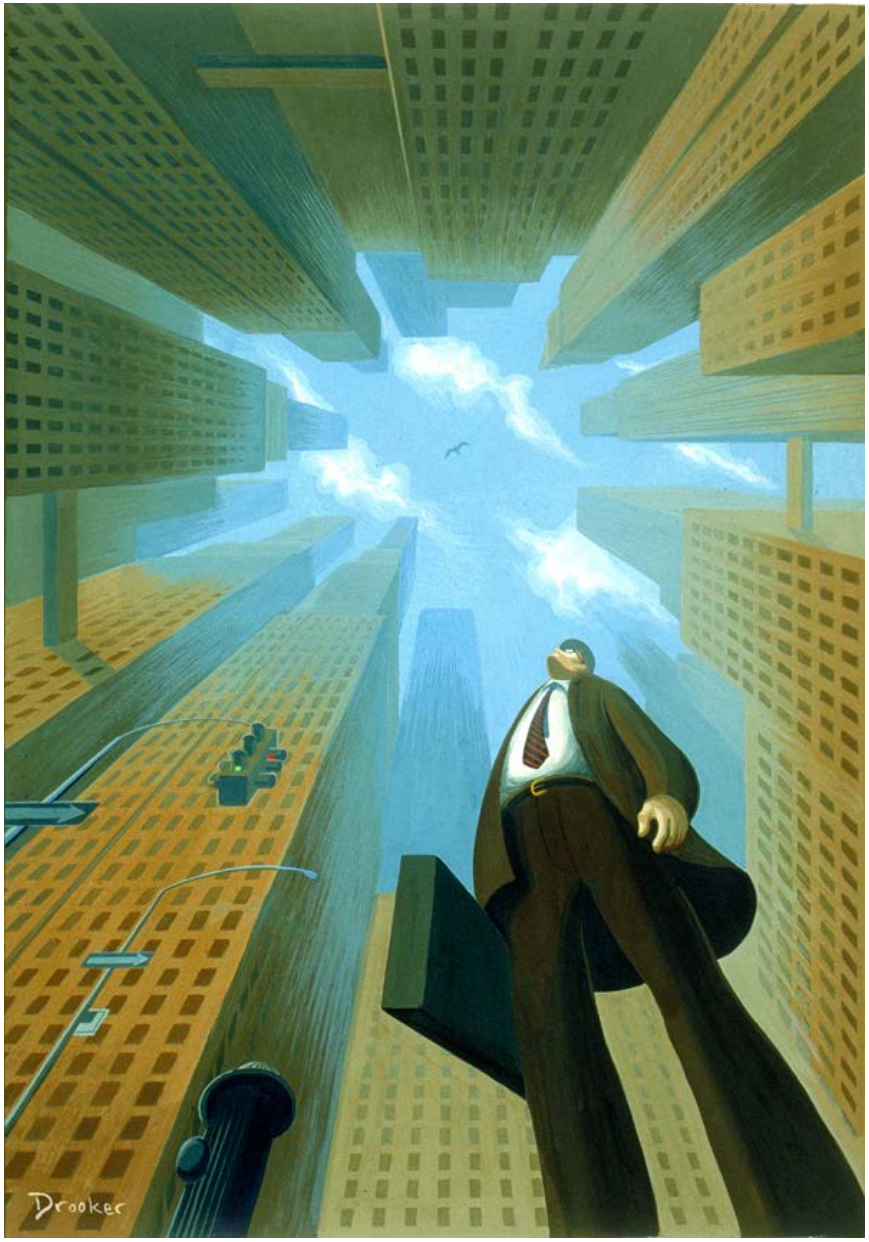
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