CONTENTS

COMPOSITION								Page 3
		•••	•••	•••	•••	•••	•••	
Eyes and the		•••	•••	•••	•••	•••	•••	4
Artists and Photographers			•••	•••	•••	•••	•••	5
Limitations		•••	•••		•••	•••		6
SELECTION	***	***	•••	•••	•••			8
Be Direct	•••	•••			•••		•••	8
Get Close	•••		•••				•••	9
Try to Simp	lify	•••		•••		•••	•••	10
EMPHASIS				•••		/	•••	13
Size	A market							13
Definition				•••				15
Light				1				27
HILLICION								20
ILLUSION	•••	•••	•••	•••	•••	•••	•••	30
Colour		•••	•••	•••	•••	•••	•••	30
Depth	•••	•••	•••	•••	•••		•••	32
Movement	•••	•••	•••	•••	•••			42
UNITY		•••	•••		•••			45
Unity of Pur	pose							45
Unity of Matter Unity of Manner							46	
			•••				50	
JUST ONE WORD MORE					•••	•••	•••	51
WHAT'S WHAT IN PHOTOGRAPHY					•••	•••	•••	52

The information and advice given in this book will be understood by everybody, even by those without previous knowledge of photographic matters. If questions are touched upon which do not form an essential part of the subject covered by this issue of THE focal PHOTO GUIDE, you will find the sign matter indicating that more special explanation can be found in the chapter, WHAT'S WHAT IN PHOTOGRAPHY, on page 52.