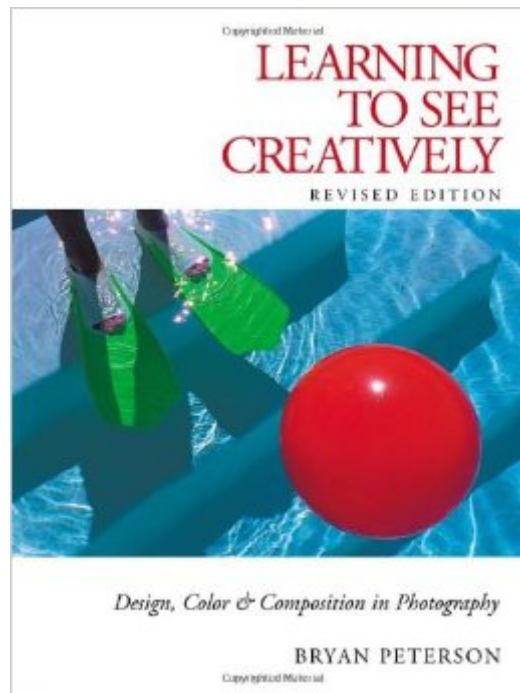


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Learning To See Creatively: Design, Color & Composition In Photography (Updated Edition)



Synopsis

Almost everyone can "see" in the conventional sense, but developing photographic vision takes practice. *Learning to See Creatively* helps photographers visualize their work, and the world, in a whole new light. Now totally rewritten, revised, and expanded, this best-selling guide takes a radical approach to creativity. It explains how it is not some gift only for the "chosen few" but actually a skill that can be learned and applied. Using inventive photos from his own stunning portfolio, author and veteran photographer Bryan Peterson deconstructs creativity for photographers. He details the basic techniques that went into not only taking a particular photo, but also provides insights on how to improve upon it "helping readers avoid the visual pitfalls and technical dead ends that can lead to dull, uninventive photographs. This revised edition features the latest information on digital photography and digital imaging software, as well as an all-new section on color as a design element. *Learning to See Creatively* is the definitive reference for any photographers looking for a fresh perspective on their work.

Book Information

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Customer Reviews

Learning to be a photographer is about more than focusing and exposure. One of the most important and difficult things is learning what to take a picture of, and then designing an image that expresses something about its subject. Many authors of photography books talk about teaching the photographer to see. I think of that as being the process of selecting a subject and then deciding

how it should look to capture the photographer's vision of it. Bryan Patterson promises to teach that in the revised edition of "Learning to See Creatively". Unfortunately, he doesn't keep his promise. It's not that this is a poor book. The author talks about the elements of photographic design like line, shape, form, texture, pattern and color. Unfortunately he doesn't link these elements to the photographer's vision. It's as if one knew nothing about tools, had a plumbing problem, and was presented with a wrench. It would be nice to be told how to use the wrench to solve the problem. If you know how to relate the tools to the problem, you don't need this book. He also talks about composition and guidelines like the rule of thirds, or frame within a frame. But even here, he doesn't make the connection to vision. Even the chapter called "Expanding Your Vision" turns out to be a discussion of the characteristics of lenses of different focal lengths. There are chapters on digital photography and photographic careers but they look like they were added on to the work because somebody thought that was what would help the book sell. Peterson's photographs are good. When he explains why he made the design and composition choices for a particular picture you can see some relationship of technique to vision.

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