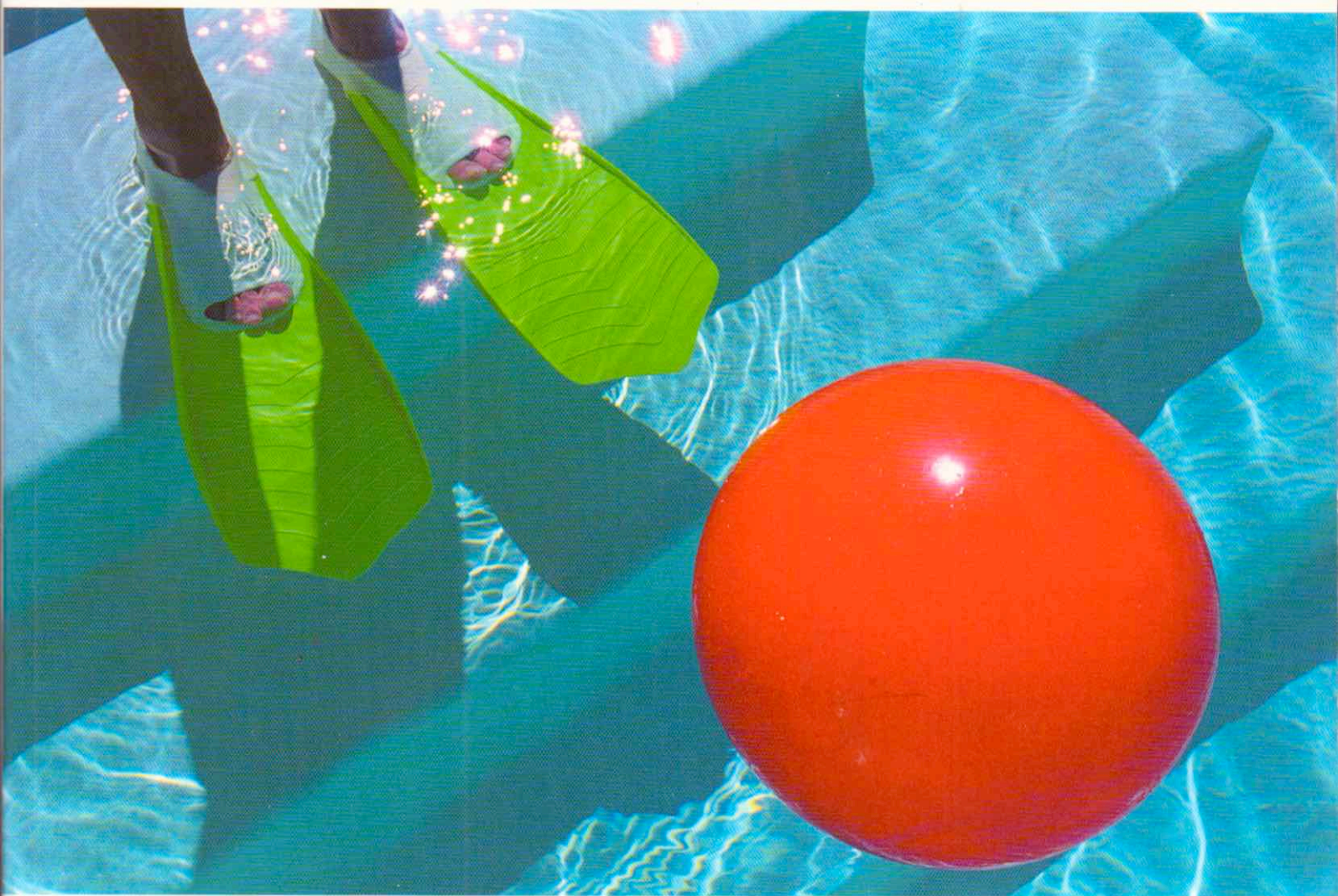




AMPHOTO BOOKS

LEARNING TO SEE CREATIVELY

REVISED EDITION



Design, Color & Composition in Photography

BRYAN PETERSON



CONTENTS

INTRODUCTION	8
<i>Expanding Your Vision</i>	12
HOW DO WE SEE?	14
WIDE-ANGLE LENSES	18
THE FULL-FRAME FISH-EYE LENS	24
STREET ZOOMS	26
THE TELEPHOTO LENS	34
MACRO PHOTOGRAPHY	42
<i>Elements of Design</i>	46
WHAT MAKES A STRIKING IMAGE?	48
LINE	50
SHAPE	56
FORM	58
TEXTURE	62
PATTERN	68
COLOR	76
<i>Composition</i>	86
FILLING THE FRAME	88
THE GOLDEN SECTION AND THE RULE OF THIRDS	92
NO HORIZON	98
THE RIGHT THIRD	100
DIAGONALS	102
FRAME WITHIN A FRAME	104
HORIZONTAL VS. VERTICAL	110
PICTURE WITHIN A PICTURE	114
WORKING YOUR SUBJECT	118
BREAKING THE RULES	125
<i>The Magic of Light</i>	128
AVAILABLE LIGHT	130
THE DIRECTION OF LIGHT	134
THE COLOR OF LIGHT	136
OVERCAST AND RAINY DAYS	138
<i>Digital Photography</i>	142
GENERAL PLUSES AND MINUSES OF DIGITAL	144
HOW I USE PHOTO-IMAGING SOFTWARE	146
<i>Career Considerations</i>	152
WHAT'S IMPORTANT	155
WHY THE CONSTANT CHALLENGE?	156
CHOOSING A THEME	158
INDEX	160

Book: LEARNING TO SEE CREATIVELY by Bryan Peterson
Design, Color & Composition in Photography
Revised Edition
Amphoto Books
Published 2003

1. Expanding Your Vision

- a. Exercise: knowing what your lenses see
 - i. Using a zoom lens, say 24-70mm
 - ii. Set focal length to say 24mm or something wide
 - iii. Do not change this focal length for following
 - iv. Choose a subject, say a person or favorite building etc.
 - v. Take the first shot at eye level with lots of distance space above, below, left, right of the main subject, and center it in the picture
 - vi. Now get move 15 feet closer to subject
 - vii. Take next shot at that 15 feet closer to the main subject, camera at eye level
 - viii. Take next shot another 15 feet closer to main subject, camera at eye level
 - ix. Continue to get closer at intervals of 15 feet until your subject can no longer be in sharp focus
 - x. Keeping the original focal length of your lens, repeat the above exercise but only you need to be on your knees
 - xi. Keeping the original focal length of your lens, repeat the above exercise but only you need to be on your belly
 - xii. Now take one more shot of the subject while lying on your back, shooting straight up
 - xiii. You have learned the inherent vision, of what your lens can do for the subject
 - xiv. You should do the same exercise with other focal lengths of your zoom lens or your fixed lens
 - xv. It is suggested you do this type of exercise once a week for about 3 months to allow you to really understand the vision of your lenses. You should now be able to go to a different location such as landscape area and scan the scene while picking out many compositions with a lens selection even before you take the camera & lens up to your eye.
- b. Telephoto exercise
 - i. Choose a zoom lens with a large zoom range such as 80-200mm or 100-400mm.
 - ii. Change the zoom to the smallest mm, such as 80mm for the 80-200
 - iii. Pick a subject such as a person who is standing at least 10 feet away from a building or hedges or fairly solid background
 - iv. Frame the subject to include the vertical top and bottom of it
 - v. Take the picture
 - vi. Change the zoom to 135mm
 - vii. Move backward so your subject is seen from top to bottom, and take a picture
 - viii. Change the zoom to the longest e.g. 200mm for 80-200mm lens
 - ix. Move backward so your subject is seen from top to bottom, and take a picture
 - x. Now review the pictures you took: you will notice that the background will become out of focus at the longer zoom positions.

- c. Exercise for basic principles of design
 - i. Select 100 pictures without people in the images
 - ii. Create on a blank piece of paper, 6 columns labeled: Line, Shape, Form, Texture, Pattern, Color
 - iii. Examine each of your 100 photographs and make a check mark in the column that best describes the elements that dominate the image
 - iv. After marking for all 100 images, look at the columns to see if you have one or a few dominate designs
 - v. You will have an unconscious favorite design element
 - vi. Identify the columns that have the fewest check marks, because this shows your weaknesses
 - vii. Strive to include those weak design elements into your new images
 - viii. This will master the basic design elements, and you can adapt your knowledge to improve your images

2. Book has 160 pages

3. Contents includes

- a. Expanding Your Vision
 - i. How Do We See
 - ii. Wide-Angle Lenses
 - iii. The Full-Frame Fish-Eye Lens
 - iv. Street Zooms
 - v. The Telephoto Lens
 - vi. Macro Photography
- b. Elements of Design
 - i. What Makes a Striking Image?
 - ii. Line
 - iii. Shape
 - iv. Form
 - v. Texture
 - vi. Pattern
 - vii. Color
- c. Composition
 - i. Filling The Frame
 - ii. The Golden Section And Rule Of Thirds
 - iii. No Horizon
 - iv. The Right Third
 - v. Diagonals
 - vi. Frame Within A Frame
 - vii. Horizontals VS Vertical
 - viii. Picture Within A Picture
 - ix. Working Your Subject
 - x. Breaking The Rules
- d. The Magic Of Light
 - i. Available Light
 - ii. The Direction Of Light
 - iii. The Color Of Light

- iv. Overcast and Rainy Days
- e. Digital Photography
 - i. General pluses and minuses of digital
 - ii. How I Use Photo-Imaging Software
- f. Career Considerations
 - i. What's Important
 - ii. Why the Constant Challenge
 - iii. Choosing A Theme