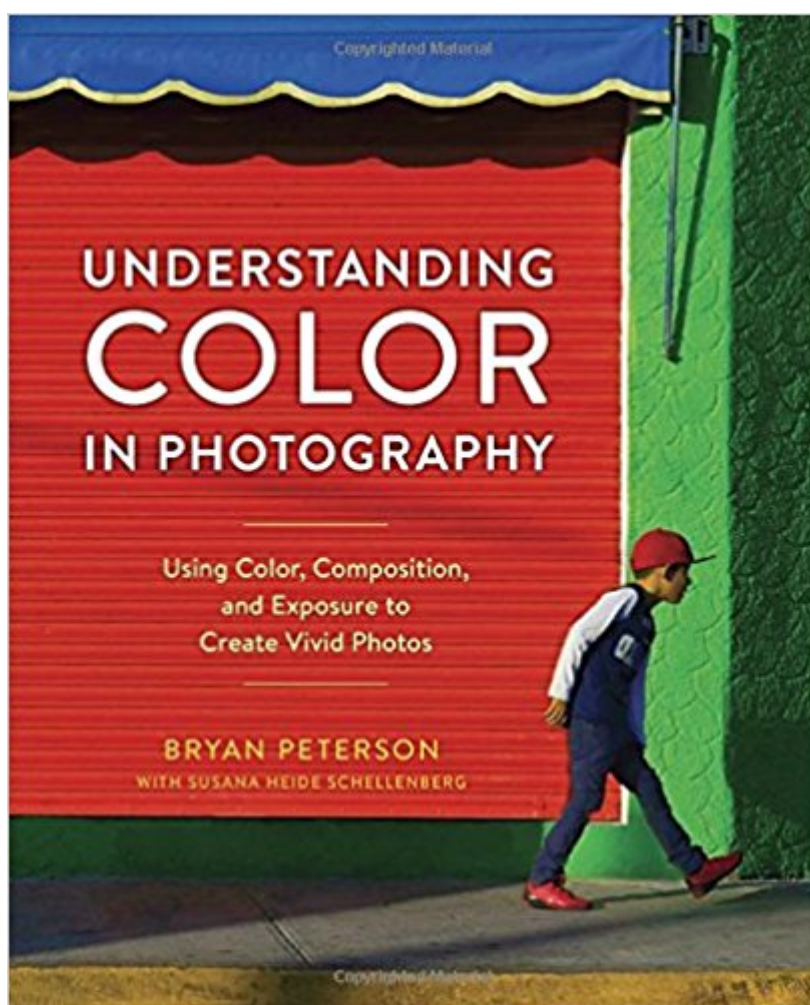The book was found

Understanding Color In Photography: Using Color, Composition, And Exposure To Create Vivid Photos

Synopsis

Veteran photographer and instructor Bryan Peterson is best known for his arresting imagery using bold, graphic color and composition. Here he explores his signature use of color in photography for the first time, showing readers his process for creating striking images that pop off the page. He addresses how to shoot in any type of light, and looks at color families and how they can work together to make compelling images in commercial and art photography. He also helps readers understand exposure, flash, and other stumbling blocks that beginning and experienced photographers encounter when capturing images, showing how to get the most out of any composition. With its down-to-earth voice and casual teaching style, Understanding Color in Photography is a workshop in a book, helping any photographer take their images to the next level.

Book Information

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Customer Reviews

BRYAN PETERSON is a professional photographer, internationally known instructor, and founder of The Perfect Picture School of Photography at PPSOP.com. He is also the best-selling author of Understanding Exposure, Learning to See Creatively, Understanding Digital Photography, Beyond Portraiture, and Bryan Peterson's Understanding Photography Field Guide. His trademark use of color and strong, graphic composition have garnered him many photographic awards, including the Art Director Club's Gold Award and honors from Communication Arts and Print magazines. Visit bryanfpeterson.com for more information.

INTRODUCTIONWhen I first launched my dream to be a professional photographer back in the early 1970s, I began as most did at that time: by shooting with the less expensive black-and-white films. I had my own darkroom, which meant that I was also processing all of my own black-and-white film and making prints of the best shots. Six months after I exposed my first black-and-white photograph, I walked into the local camera store in Salem, Oregon, and was delighted to find seven rolls of outdated film sitting in a half-price basket on the countertop. I quickly grabbed all seven rolls, paid the salesperson around fourteen dollars, and headed out the door, gleeful at the money I had saved and in anticipation of a camping trip that weekend, when I would surely shoot all seven rolls.After my return on Monday, I was visiting my brother—the one who inspired me to get into photography in the first place—and shared the fun I'd had shooting all seven rolls. I laid them out on his kitchen counter, asking whether I needed to take any extra steps to process the outdated film. He looked at them and quickly said, "You can't process any of these rolls because they're not black and white. This is color slide film!" I was stunned. As far as I was concerned, a slideshow was the last thing I wanted to make. I was sure the compositions from the camping trip had been my best work yet, but now they would never be the amazing black-and-white images I had hoped to print. Seeing my crestfallen face, my brother pointed out that it was possible to have prints made from color slides—it was just expensive and time-consuming. The wait could be up to one week and I, at the young age of eighteen, had yet to master the art of patience.Days passed before my frustration subsided enough to return to the camera store with the seven rolls of Agfachrome 50 film. And several days later, I returned to pick up my slides after a long day's work as a maintenance man for the City of Salem. What happened next was truly a defining moment in my then-young photographic career. As I placed each slide across the camera store's light table, I was confronted with some truly remarkable color-filled compositions. The fields of wildflowers and the blue sky with white puffy clouds seemed to leap off the light table. A plate of sliced cucumbers and tomatoes (one of my meals on the camping trip) screamed with the vividness of complementary colors. It was transformative; I was awash in the tremendous power of color. Within minutes, I asked the camera-store owner if he had any more outdated film—if he did, I would take every last roll.Unfortunately, he had no more, but he did offer an attractive discount if I would buy ten rolls at once, and an even better one if I would buy twenty (called a "brick" of film). Little did I know just how many bricks I would buy over the next thirty-plus years. My love for color photography had begun.Soon after, I picked up an orange filter at the camera store and started using it to photograph sunsets and sunrises. And later, while fumbling

through a cardboard box on the countertop of that same camera store, I discovered a deeply colored magenta filter and a deep blue filter. Although I never found much use for the blue filter, I had no trouble beginning my love affair with the magenta filter. It was remarkably useful when shooting during the predawn and twilight Ã¢â¬Å"blue hour,Ã¢â¬Â• when the sun is below the horizon and the sky takes onÃ Â a predominantly blue hue, as well as for shooting cityscapes and landscapes.

One thing is for sure, if you have been a student of Bryan through his many workshops you can tell the book evokes his personality and wisdom. Everything you need to know about color, light and using those for effective composition is discussed and explained here. Again, he stresses how important it is to get the right image in camera; not via post processing. It's refreshing and exciting to read this book.

As a professional photographer and educator, I have always recommended Peterson's books to beginner and intermediate photographers (especially the self taught). Color has been one of the 'last frontiers' in digital photography education - understanding color theory, how to achieve dynamic images through color, and how color greatly affects the composition have been largely untold in a meaningful way until this book.The book breaks down as follows: Light, Exposure, and Color (Light and the science of color, Exposure and color, White balance and color temperature); Color and Composition (Using color for high impact images, the color wheel, complementary colors, Monochromatic colors, Color and visual weight, Using color as a seamless background, Using motion); Color and Mood (The psychology of color, Red, Orange, Yellow, Green, Blue, Purple, White, Black); Using Tools to Enhance Color (Filters, Photoshop).The concepts are all photographed perfectly to achieve an easy understanding of the information presented. I especially like that Peterson shows examples of the same image - one shot poorly and one shot effectively. It's a great way to see how little things make such a huge difference. From color weight (something small in the image taking up importance because it stands out against the rest of the background) to complementary colors (want someone to stand out in a cluttered background like a forest? Put them in a bright red outfit). Even analogous colors and having someone harmonize with a very open environment (e.g., why you dress people in white on a beach shoot rather than dark purple) is discussed.Color as moods and to give different interpretations of the same image is also fully covered. Peterson includes all kinds of examples - from macros to portraits, scenics to photo journalism. the book is thorough yet it isn't overly written and is easy to follow. In all, highly

recommended to help photographers take their photography to the next level of impact. Reviewed from an advance reader copy provided by the publisher.

- This book is meant for those want to take pictures with minimal use of photo-processing software (they put it quite clear from the beginning that they wont be discussing much about post processing) . If you have a DSLR camera (not point and shoot or your phoneÃƒÂ¢Ã â ¬Ã â„¢s), and you know how to use its different settings and want to play with colors in your shots to make them more appealing, create contrast or evoke certain feelings, you will like this book.- It teaches you everything from the science of color and the basics of light, all the way to composition and the psychology of color.- What I liked the most is that the authors provided a lot of example images and extra shots ÃƒÂ¢Ã â ¬Ã Å"behind the scenesÃƒÂ¢Ã â ¬Ã Â• that show the process, considerations and arrangements the photographer made before taking that picture. It is a good option for visual-learners and those of us who prefer learning by example rather than plain theory.- If you don't use a DSLR camera or if you want tips and techniques so that you can do your magic in photoshop, this book is not for you. Nevertheless, you can still take advantage of some of the information contained and the evident experience the authors have as photographers (I loved their images, even the photo of an oil spill looked mesmerizing. You can tell by the cover, it is a 'meh' scene but the colors are enough to make it special and pleasing to look at). I got my eARC from Netgalley

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