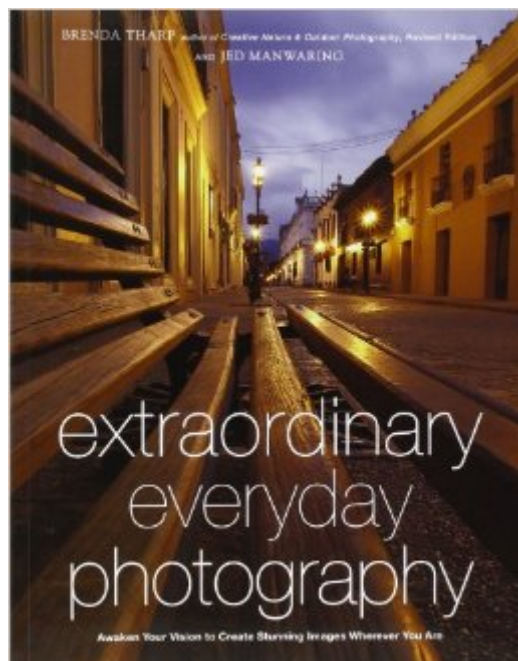




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Extraordinary Everyday Photography: Awaken Your Vision To Create Stunning Images Wherever You Are



Synopsis

Through accessible discussions and exercises, readers learn to use composition, available light, color, and point of view to create stunning photographs in any environment. Photographers are born travelers. They'll go any distance to capture the right light, beautiful landscapes, wildlife, and people. But exotic locales aren't necessary for interesting photographs. Wonderful images are hiding almost everywhere; you just need to know how to find them. *Extraordinary Everyday Photography* will help you search beyond the surface to find the unexpected wherever you are, be it a downtown street, a local park, or your own front lawn. Authors Brenda Tharp and Jed Manwaring encourage amateur photographers to slow down, open their eyes, and respond to what they see to create compelling images that aren't overworked. Inspiring photo examples from the authors, taken with DSLRs, compact digital cameras, and even iPhones, show that it is the photographer's eye and creative vision--not the gear--that make a great image.

Book Information

Paperback: 160 pages

Publisher: Amphoto Books; 1 edition (August 21, 2012)

Language: English

ISBN-10: 081743593X

ISBN-13: 978-0817435936

Product Dimensions: 8.5 x 0.4 x 10.8 inches

Shipping Weight: 1.4 pounds (View shipping rates and policies)

Average Customer Review: 4.3 out of 5 stars 150 customer reviews

Best Sellers Rank: #20,529 in Books (See Top 100 in Books) #2 in Books > Arts & Photography > Photography & Video > Lifestyle & Events > Street Photography #4 in Books > Arts & Photography > Photography & Video > Equipment, Techniques & Reference > Lighting #7 in Books > Arts & Photography > Photography & Video > Equipment, Techniques & Reference > Handbooks & Manuals

Customer Reviews

Brenda Tharp is a professional photographer and author of *Creative Nature & Outdoor Photography*, Revised Edition (Amphoto, 2010). Her work has appeared in *Outdoor Photographer*, *Audubon*, *Discovery*, *Forbes*, *Sierra*, and *Sunset*, and clients include Audubon, Canon, the National Park Service, and the Sierra Club. Brenda teaches workshops at Maine Media Workshops, Santa Fe Photographic Workshops, the Rocky Mountain School of Photography, and BetterPhoto.com.

She can be found at www.brendatharp.com. Â Jed Manwaring is a professional photographer whose images have appeared in such publications as Outdoor Photographer, Outside, and Sunset. He has contributed to several books and leads photography workshops with his partner, Brenda Tharp. For more about Jed, visit www.jedmanwaring.com.

This is a book from the class of books which aim to improve the photographer rather than one dealing with the technology of photography. Perhaps the best known author along this line is Freeman Patterson who the authors here cite both as an expert in this area and an inspiration for them. These books, such as those I've cited and one other excellent one, 'The Practice of Contemplative Photography: Seeing the World With Fresh Eyes' teach you to see and once you see the striking image, recording it photographically is just a matter of steps. Who is/are the photographer(s) you admire? Very likely these people did not need to travel to exotic locales like so many photographers desire so they can find 'the shot'. These masters saw the great images they later captured all around them. For example, Henri Cartier-Bresson just wandered the streets taking quiet images using his little Leica. Ansel Adams' images sell for seven figures yet he mostly shot places millions of others have and will travel to yet never equal his shots. Clyde Butcher makes wonderful images where others see nasty swamps. Weston's most famous photographs are of common vegetables. So why do so many art and amateur photographers dream of finally taking that voyage to Antarctica or Africa or some other place to get stunning images when the masters seem to find them in their backyards? The difference is that they are masters because they see artistically. This book, as well as those others cited (and more too) have examples, essays and exercises to help you develop your eye to you too can see like those who can seem to always find 'the shot' where others just walk by. This book isn't very long but is dense in information, sample snaps to illustrate the authors' points and exercises to assist you in this artistic development. The book concentrates on the image - the composition and its elements. It strives to break you free of any creative restrictions you may have developed. For example, the book instructs you, at one point, to (horrors of horrors) set your expensive DSLR rig on 'P' so you can concentrate on the image rather than fiddling with the aperture or shutter speed or whatnot. At other places, the authors even exceed this recommendation by suggesting you (double horrors of horrors) using your cell phone camera where you won't worry about these settings because you cannot. Do not expect here a technical discussion of how aperture affects DOF or how to use CS to post process your way to imaging happiness or other purely technical issues. The authors figure you either know that stuff or can find it elsewhere. This is a book about how to move from where you are to a more artistically inclined

version of yourself. By that, I mean one who can see the great photo no matter where you are. To paraphrase the previously cited Freeman Patterson, what do you expect to photograph at that exotic location if you can't see what there is to photograph right at home? On a personal note, after reading this book for all of 15 minutes, I had a sort of awakening. I went home, got my expensive DSLR, and walked to a place I pass each morning. Putting the camera on the never before used P, I took a snap which is one of my better ever. It was nice to open my eyes and wake up to that which is always around me. Highly recommended.

This superb book should be read by everyone who takes a picture for fun or profit. It is what photography should be all about - seeing the beauty around us and sharing it with others. Everyone who contemplates taking a picture should at least read the introduction. It is not about technique nor is it about "pixel peeping." As the authors state - Anyone can take a "good" picture in the digital age. This is about seeing, feeling, thinking, and finally recording beauty wherever you are with whatever camera you have. The illustrative photographs are fantastic, and obviously some excellent technique went into making them, but more important than f/ stops, shutter speed, ISO, and post processing, the authors demonstrate that what to take, and when to take it "makes" the photograph. This book is not for "snoods" (snooty and rude) folks that look down their noses at anything not taken with the latest bazillion megapixel, megadollar, DSLR and latest - and most expensive - of the lens makers art. In that sense, it is liberating. Actually, this book is about using your camera to create art, and using your eyes and imagination to see art possibilities all around you, and to have fun doing it. It is about freeing your "right (creative) brain." "Techies" will find it too "touchy-feely," not technically oriented. If you are only thinking f/ stops, ISOs, gadgets and gear, this book is not for you. Save your money. But, if you want to learn how to see artistic potential all around you, how to take beautiful pictures that others may overlook, and to feel the fun, excitement and liberation that creative self-expression generates in you, this book is where it's at. Get it! The book is well written, excellently illustrated, and very readable. It is not for the angst-ridden and harried professional who is constantly under the gun to "get the picture" that someone else has specified, and never knowing if he/she is "good enough." I guess there is a place for that, but it is what has always kept me from "turning pro." This is about the "real stuff," the creative stuff that fulfills and satisfies the soul. Buy it, get it, read it! Think about it. Then go out and see in new ways, and use all your skill to communicate your feelings through your photographs. That's what it's all about! This book and Ms Tharp's previous book "Creative Nature and Outdoor Photography" (I have both editions) belong on everyone's bookshelf. However, it won't stay on your bookshelf long. You'll be too busy reading,

learning, rereading, and relearning, dogearing pages, and referring back over and over again. They are that good!

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