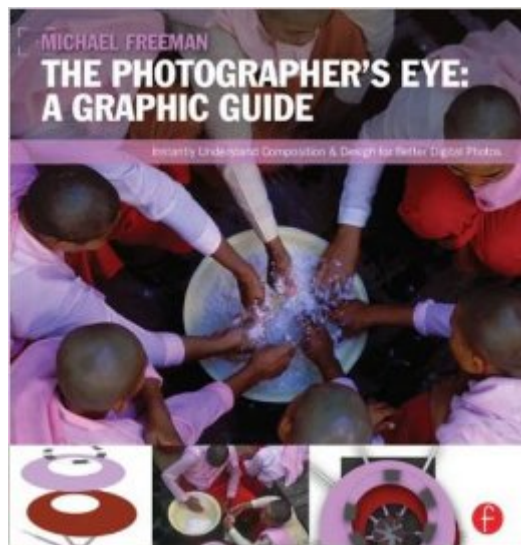


The book was found

The Photographer's Eye: Graphic Guide: Composition And Design For Better Digital Photos



Synopsis

Michael Freeman's unrivalled compositional advice, first presented in the bestselling *The Photographer's Eye*, is explained in a new and deliberately visual manner in *The Photographer's Eye Graphic Guide*. Photography is a visual language in itself, and therefore lends perfectly to visual explanation. Drawing on his long professional experience as an editorial photographer, Michael Freeman shows exactly how images work by using a beguilingly simple technique. His unique style of illustration (which he does himself) deconstructs photographs in a way that is clear, elegant and thoughtful. The information in this book can be absorbed in minutes, but last you a lifetime.

Book Information

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Customer Reviews

Michael Freeman has really hit his stride as a writer about the process of capturing photographs. This is a reworking of his 2007 book "The Photographers Eye" which has proven very popular. However, rather than just updating the text, this book uses a different pedagogical approach to teach photographic composition and design. "A Graphic Guide" uses imagery rather than lots of words to show what makes a composition work. But if that's all it did, it would merely join a host of other books that do the same. Like most composition books he covers the rule of thirds, the placement of the horizon line, and the use of lines and shapes. But the author puts a different twist on these guidelines. Instead of talking about dividing the frame into thirds, he talks about off-center placing. This approach helps the reader understand why putting a subject in the center of an image

may not work, rather than tying things to a mechanical formula. However, even after describing the importance of off-center placing he considers the times when centered placing may be the best approach. Moreover, Freeman doesn't limit himself to traditional compositional approaches. For example he talks of the function of dividing the image to create the composition, or juxtaposing parts of the image. The approach that he takes places every aspect of what one sees when looking through a camera's eyepiece into a unified theory (pardon me, cosmologists). That's important because, no matter how much leisure photographers have in setting up a shot, whether in a studio or in the field, it is difficult to remember a set of random guidelines that might result in a more effective image. The approach the author presents is far more likely to lead the photographer to develop a better composition.

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