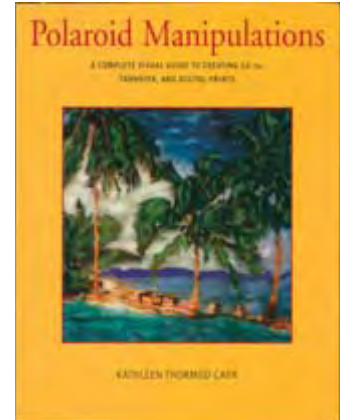
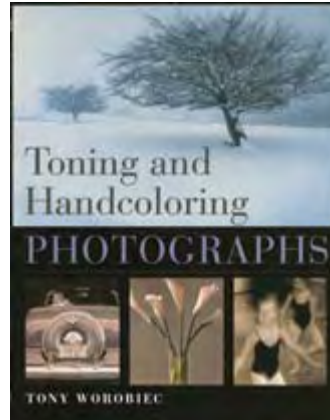
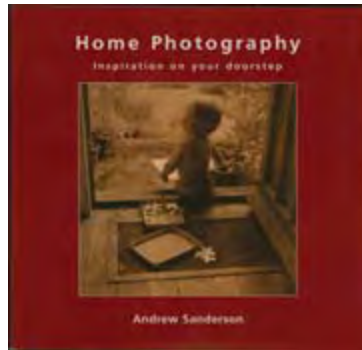


Amphoto Book reviews





Amphoto Book reviews

Professor Nicholas Hellmuth

Sébastien Dion
Teaching Assistant



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Home Photography

Inspiration on your doorstep



Andrew Sanderson

**Home Photography:
Inspiration on your doorstep illustrates for photographers that inspiration
is found right in their own homes and immediate surroundings.**

Home Photography: Inspiration on your doorstep

Have you ever sat in a room in your home and tried to imagine how you could create a stunning photograph from your most basic furnishings? This is the idea Andrew Sanderson hopes you think about after reading his book. His foundation for home photography hinges upon seeing your surroundings afresh and seeking out photographic images – something he thinks of as a photographic treasure hunt.

Producing quality photos is another aspect Sanderson details throughout his writing. Experimentation is the key to creating fresh images for Sanderson and is one of the creative approaches he suggests. Additionally, Sanderson advocates making pictures happen instead of waiting for the “right moment” to take a snapshot.

Whether you are novice or professional, Home Photography inspires you to think critically about your photographic works. Learning to see photographs everywhere, Sanderson believes, is an ability all people can easily acquire. His photographs attest to his philosophy and will inspire you to take another look at your immediate surroundings for the perfect snapshot.

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Chapter 1: Pictures Everywhere

In his first chapter, Sanderson lays out his philosophy that images are sitting around waiting for us to notice them. Developing a personal style and getting feedback from others is also something Sanderson discusses.

Chapter 2: My Home Is My Studio

Seeing your surroundings afresh is Sanderson's approach for creating great pictures. Chapter 2 introduces the concepts of getting a range of good pictures and putting emotion that the viewer can experience. Sanderson provides that experimentation is the key to creating fresh images.

Chapter 3: The Room Space

Sometimes the most inspirational photographic moments at home are when something in the room has changed. Seeing the room from a visitor's perspective brings this greater degree of inspiration. Sanderson suggests consciously opening your eyes each time you enter a room to see what is really there.

Chapter 4: Wading Through Clichés

Few photographers are able to create an ‘original’ piece; that is, all are influenced by what has gone on before. However, photography is as personal as your own taste in music or interior of your home. Balancing each of these elements is what gives your photography strength and determines your “photography character.”

Chapter 5: In Your Kitchen

Have you ever taken a quick mental ‘snapshot’ of your kitchen food or utensils; imagining what they would look like framed on the wall? Sanderson believes the kitchen provides a wealth of interesting objects to photograph. His possible subjects include chrome utensils, onion rings, eggs, vegetables, and emmental cheese.

Chapter 6: Architecture

Although Sanderson admits it may seem odd to have a section on architecture in a book dedicated to photographing at home, he asserts all architectural details should be considered for possible photographs. This includes, but is not limited to windows frames, staircases, plasterwork, or even details in the floorboards.

Chapter 7: Gardens, Plants, and Flowers

Chapter 7 begins with Sanderson’s declaration that there is more to photographing gardens than making pictures of shrubs and flowers. He posits questions you might want to ask yourself before taking your snapshot. For instance, you might ask yourself: “What are the features of this plant that say what it is?” Or, “What are the features that could look abstract if enlarged?”

Chapter 8: Looking Closer

Sanderson is remindful that observing familiar things close up presents fascinating new ways of seeing them. He suggests studying close ups to find the best angle or most interesting aspects. Last, but not least, he advises amateurs to simply get out and shoot a mile of film for valuable first-hand experience.

Chapter 9: Found Objects

Found objects tell a story. A leisurely walk can uncover an inspirational piece that serves as the focus for your photography. Sanderson's approach is simple; photography is not about taking pictures of things, but rather making pictures irrespective of the subject matter.

Chapter 10: People

Photographing people sometimes causes more unreasonable fear and apprehension than any other topic. However, as Sanderson suggests, getting over the difficulty of approaching people will acquire a rich source of pictures. Chapter 10 also discusses self portraits and the different demands associated with photographing children.

Chapter 11: Pets

Photographing your pets requires great patience at times because animals may not behave or perform when the camera is waiting. More often than not, the best photo opportunities happen at the most inconvenient times.

Chapter 12: Toys

This chapter illustrates Sanderson's take on the photographic possibilities using toys. He does not endorse using any particular technique, but rather hopes his suggestions help broaden your photographic visualizations.

Chapter 13: Making Pictures Happen

Sanderson's advice in this chapter is straightforward: "Pictures are all around you, waiting to be photographed, but you have to find them, think of it as a photographic treasure hunt." Instead of waiting for an inspirational moment to take a snapshot, take a moment to create a picture from your current surroundings.

Chapter 14: A Short Walk

This chapter takes you outside the confines of your home. Sanderson leaves it up to you to decide how far out you want to go. It may be as near as your doorstep or much further. Sanderson advocates using your imagination to capture an image that may reveal unexpected quality once printed.

Chapter 15: Exercising Your Vision

In his final chapter, Sanderson discusses practicing how you look at the world and changing the ways you perceive it. Learning to see photographs everywhere, Sanderson believes, is an ability many people can easily acquire. All it takes is a little practice, and Sanderson provides a simple exercise that only takes a few seconds that may change the way you see things around you.

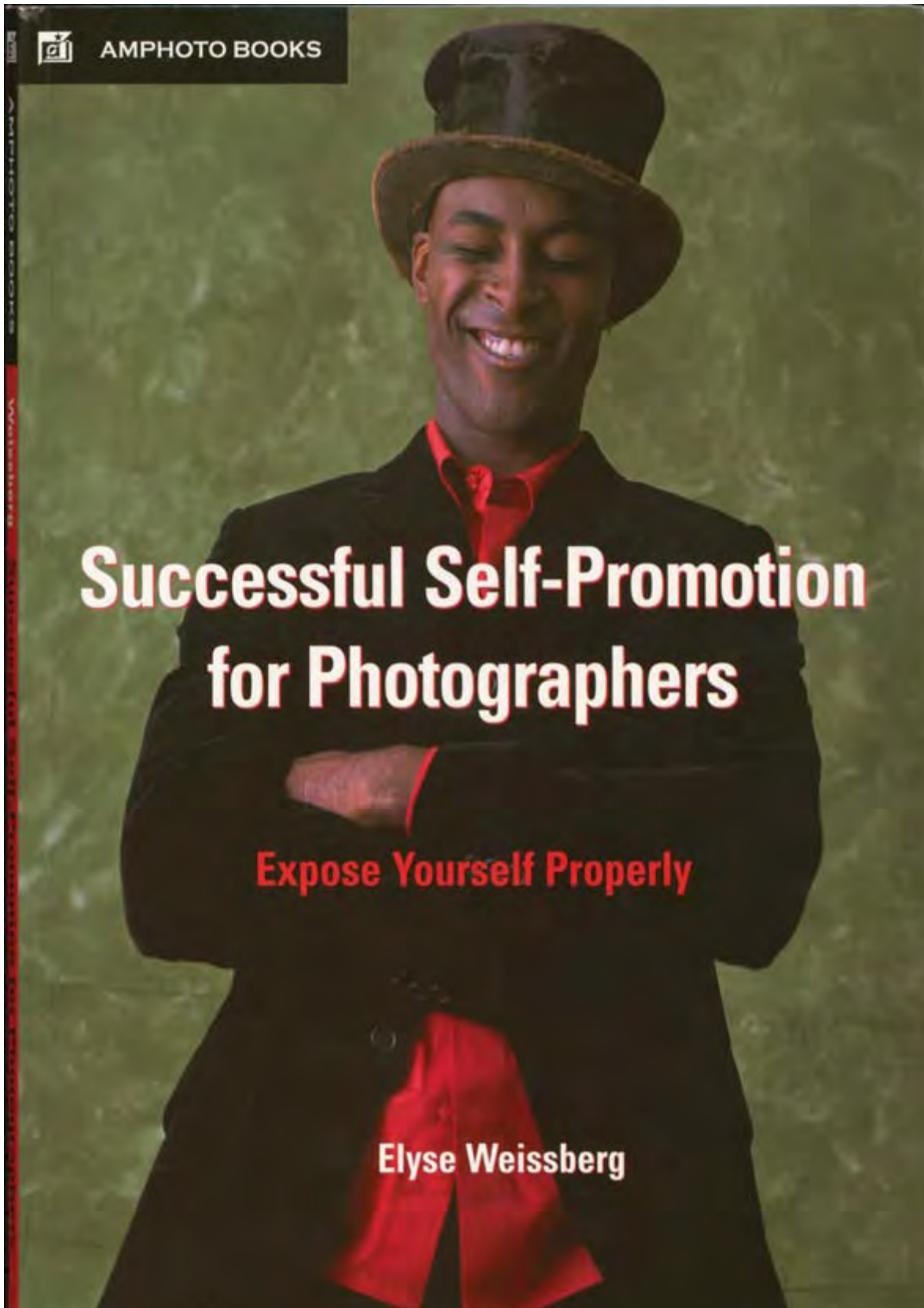
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**Successful Self-Promotion for Photographers:
Expose Yourself Properly shares strategies for pursuing a career
in commercial photography.**

**Successful Self-Promotion for Photographers:
Expose Yourself Properly**

While taking good pictures is important for success as a professional photographer, there is a marketing component that is equally as important. Self-employed photographers must have the marketing savvy that will put them above the rest. Well respected photo rep and creative consultant Elyse Weissberg offers comprehensive advice and expertise from her almost twenty years of experience in the industry.

Utilizing Weissberg's insight will teach you a great deal about marketing yourself and becoming a successful photographer. Her no-nonsense approach guides you through identifying your strengths and presenting them effectively in the competitive commercial photography market. While she is the first to admit there is a single secret to success, she provides the qualities that many successful photographers have in common.

Successful Self-Promotion for Photographers is a must read for the aspiring photographer. The book is an indispensable reference that will guide you through breaking into the competitive commercial photography market.

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Chapter 1: Define Your Goals

In her opening chapter, Elyse Weissberg advocates finding the vision that inspires you to make pictures and be true to it. She encourages developing self-awareness and consistent style. More importantly, Weissberg makes it clear that the commercial photography market is very competitive and takes requires leg work before you can get yourself established.

Chapter 2: Focus Your Image

Creating an identity as a photographer, Weissberg writes, is important before starting or renewing your business. Your portfolio must reflect who you are as a photographer. Weissberg suggests making a list of what you feel your attributes are and what you want them to be. The list should guide you in editing your images to reflect a consist style and in designing marketing materials that represent your photography style.

Chapter 3: Identify Your Market

Chapter 3 provides comprehensive advice on identifying the major client categories within commercial photography. Weissberg covers everything from pursuing opportunities within advertising agencies, corporations, the entertainment industry, and fine art. Her no nonsense approach for acquiring clients includes regularly reviewing photo industry magazines, exploring website databases (she suggests many websites throughout the chapter), and targeting the right people.

Chapter 4: Structure Your Portfolio

A photographer's portfolio represents his or her style, technique, and subject matter he or she prefers. Chapter 4 details Weissberg's strategies for creating a portfolio that is both a showpiece and selling tool. Weissberg discusses using various media, choosing the right portfolio cover or case, and making a statement through your layout.



Chapter 5: Marketing Basics

At this juncture, Weissberg recommends zeroing in on a particular market and specific clients you want to target. She believes it is crucial that you thoroughly believe in your value as a photographer and understand how to add to that value. Last, but not least, Weissberg discusses the importance of developing a marketing plan that includes getting your portfolio in front of potential clients.

Chapter 6: Promote Yourself with Mailings

Weissberg's opinion of using mailings for self-promotion is simple: "Photographers who don't do mailings are depriving themselves of a simple and extremely effective way of getting their name and their work circulating among potential clients." Weissberg details the fundamentals of designing your mailings, using or buying mailing lists, scheduling direct mailings, and using e-promotional cards as an alternative to traditional bulk mailings.

Chapter 7: Make the Most of Portfolio Reviews

Making a great first impression in a portfolio review can make a world of difference in determining whether you get the job. Weissberg details the mode of operation you should consider while your portfolio is being reviewed.

Chapter 8: Other Marketing Methods

The most important thing for a photographer to do is get his or her name and work into the marketplace. Weissberg provides many alternative sources available for self-promotion. This includes, but is not limited to, sourcebooks, portfolio sites, directories, entering contests and competitions, and word of mouth.

Chapter 9: Make Your Marketing More Effective

Chapter 9 provides a roundup of advice for understanding and interacting with potential clients to maximize your attractiveness as a photographer. Weissberg offers her "Ten Ways to More Effective Marketing" and other advice for refining your marketing techniques.

Chapter 10: Stay Successful

In her final chapter, Weissberg advises that keeping a strong identity and presenting your work effectively is a lifetime project. Her recommendations for staying on top of the game include spotting trends but having something fresh to add, learning how to turn disappointment into a positive lesson, and keeping busy when business is slow. More importantly, the check list questionnaire provided at the end of the chapter should help you evaluate your self-promotion performance.

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Website: www.watsonguptill.com



Toning and Handcoloring

PHOTOGRAPHS



TONY WOROBIEC

Toning and Handcoloring Photographs

Title: Toning and Handcoloring Photographs

Tony Worobiec begins his book by writing, "Some photographers avoid toning and handtinting because they consider themselves to be unartistic, but anyone who shows a concern for and sensitivity to the visual world is artistic." Worobiec's book provides an easy to use resource that shows artists, photographers, and crafters how to master the age-old technique of toning and handcoloring.

Toning and Handcoloring Photographs is illustrated throughout with Worobiec's striking images. He is able to take readers step by step through each process, examining the use of products that have only recently come on the market, as well as long-established ones. The book will inspire photographers to experiment and develop their personal toning and handcoloring style.

This book provides a taste of the toning techniques that can be done when starting with a simple black and white photo. The advice and techniques provided by Worobiec are enormous in scope. A photographer at any level will find something anew that can add vibrance to their most treasured photographs.

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Part One: Toning

Toning allows you to take a simple black and white print and add color that gives it life and focus. Part One introduces you to the various toning techniques. Every toner has its own characteristics and peculiarities. From sepia toning to using formamidine sulphinic acid (FSA), Worobiec takes you step by step through the process of creating your own personal masterpiece.

Part Two: Dual Toning

Part Two walks you through the processes of split and dual toning. Split toning simply allows the toner to affect only parts of the print – either the lighter or darker tones. Dual toning entails toning the unaffected parts of a split toned photograph with a different type of toner – thus creating a dual toned print. Worobiec illustrates some of the classic combinations, but invites you to explore your own toning combination techniques.



Part Three: Handcoloring

Handcoloring has become increasingly popular over recent years. Similar to other toning techniques, handcoloring takes time and patience. Worobiec provides you with a checklist of issues you must take into consideration when using handcoloring techniques. Understanding how color works to ensure it remains an accurate vehicle for your thought and emotions is perhaps most important for Worobiec.

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Polaroid Manipulations

A COMPLETE VISUAL GUIDE TO CREATING SX-70,
TRANSFER, AND DIGITAL PRINTS



KATHLEEN THORMOD CARR

**Title: Polaroid Manipulations:
A Complete Visual Guide to Creating SX – 70, Transfer, & Digital Prints**

Kathleen Carr's Polaroid Manipulations picks up from her first book, Polaroid Transfers, and takes readers a step further in manipulating polaroid images and emulsion transfers. Carr details a variety of techniques, but also encourages readers to experiment and develop their own manipulation techniques. Carr's unyielding encouragement will inspire you to set out and discover what excites you and bring your images to life.

Polaroid manipulations are an exciting and rewarding experience for beginners as well as for professional photographers and artists. Exploring new styles, subject matter, and creative approaches is important for developing a personal style. Kathleen Carr provides a comprehensive guide thorough her step-by-step instructions and candid suggestions – making Polaroid Manipulations a worthy addition to your home library.

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Part I: Manipulation

Part I covers everything from the early history of the SX-70 camera and film, to creative manipulation techniques. While Carr recommends using a SX-70, she provides brief but thorough instructions on modifying a Polaroid 600 Series camera in order to use Time Zero film that a standard SX-70 uses.

Carr also introduces you to some common techniques used to manipulate polaroids. However, she makes one thing clear – do not limit yourself to the techniques she describes. There are as many ways to manipulate SX-70 images as there people who manipulate them. Trying new things will allow you to discover what excites and brings your images to life. Last, but not least, Carr provides you with the option of manipulating your polaroids in Photoshop.

Part II: Polaroid Transfers: Further Explorations

In her introduction to Part II, Carr encourages readers new to image transfers to look through her previous book Polaroid Transfers which provides a thorough beginner's section. The material presented in Part II is supplemental to her first book, and is not intended to be a complete introduction to image and emulsion transfers.

Chapter 5 covers a variety of creative transfer techniques. Carr details processes that work with image and emulsion transfers, techniques for image transfers only, and techniques for emulsion transfers only. Again, Carr suggests using creativity and not becoming discouraged if your results are not what you hoped for. In the last section of Chapter 6 Carr offers troubleshooting solutions she has discovered since writing her first book on polaroid transfers. The solutions are useful for minimizing error and maximizing quality.

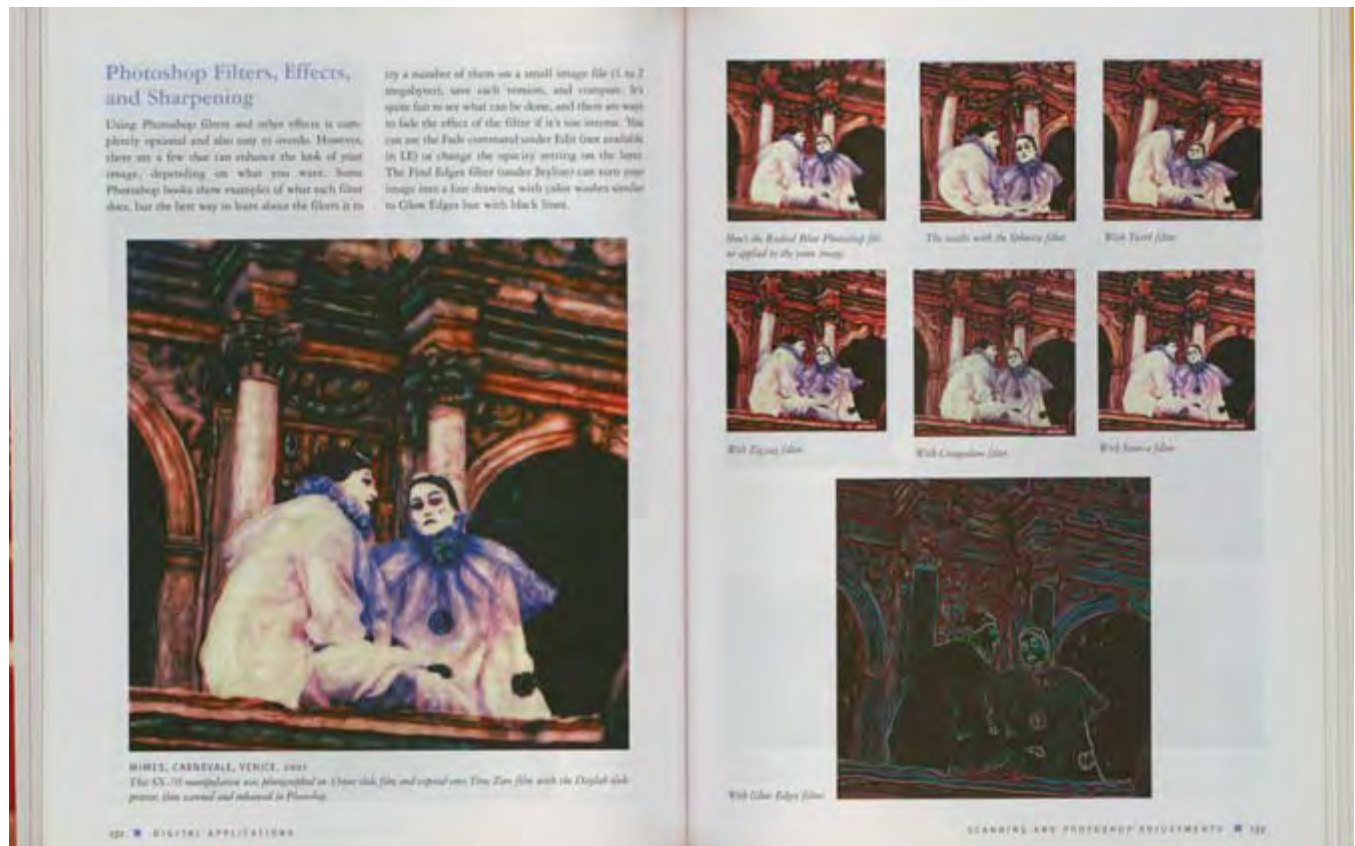
Part III: Digital Applications

Part III discusses the technological breakthroughs that now allow anyone to create digital prints on their home computers. This section is primarily focused on the basic technique of creating quality digital prints from a SX-70 manipulation or Polaroid transfer. Chapter 7 is especially useful for those new to the digital software applications, such as Photoshop.

Chapter 8 provides an overview of various printer types and useful guidelines for choosing the right printer to meet your particular needs. From consumer inkjets to Iris printers, Carr presents the basic specifications of each printer. More importantly, Carr describes the sometimes all confusing importance of color management in relation to choosing the right inks and print media.

Chapter 9 details the ins-and-outs of presentation and marketing. There are a variety of different directions you can market your images. Making limited edition digital prints, matting and framing, exhibiting at shows, galleries, and art fairs, or marketing on the web are just a few

options Carr details. Whatever your choice, Carr reminds you to enjoy what you are doing and keep experimenting.



Part IV: Gallery

Part IV takes the opportunity to showcase the inspiring work of twenty acclaimed polaroid artists. Their manipulated polaroids utilize a wide variety of styles, techniques, and subject matter. Many of the selected pieces illustrate the beautiful techniques and concepts described throughout the book, while some go “beyond technical manipulation and into the realm of pure inspiration,” as expressed by Carr.

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