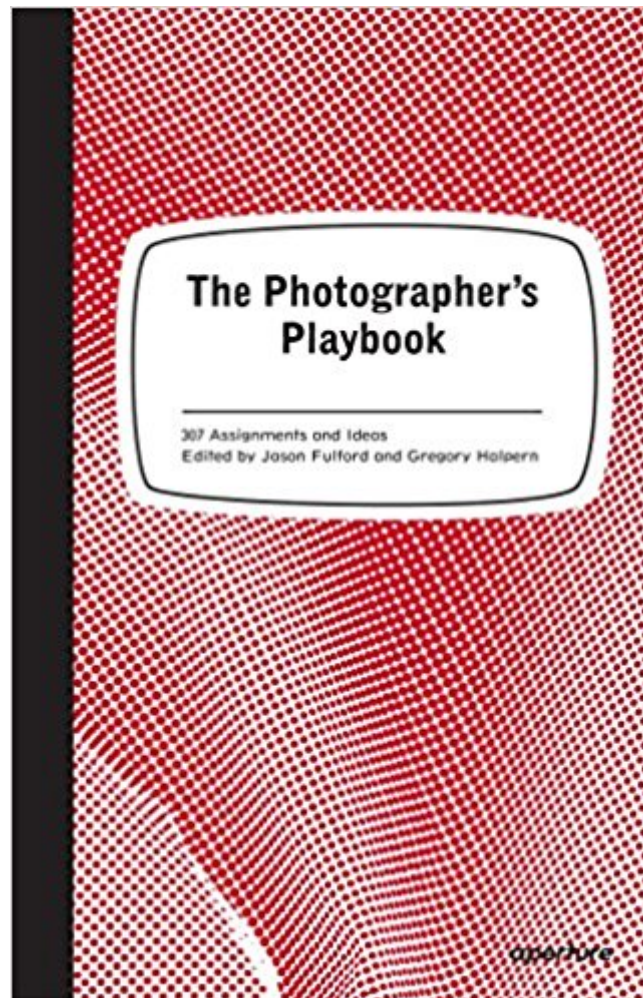




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The Photographer's Playbook: 307 Assignments And Ideas



Synopsis

The best way to learn is by doing. The Photographer's Playbook features photography assignments, as well as ideas, stories and anecdotes from many of the world's most talented photographers and photography professionals. Whether you're looking for exercises to improve your craft "alone or in a group" or you're interested in learning more about the medium, this playful collection will inspire fresh ways of engaging with photographic process. Inside you will find advice for better shooting and editing, creative ways to start new projects, games and activities and insight into the practices of those responsible for our most iconic photographs "John Baldessari, Tina Barney, Philip-Lorca diCorcia, Jim Goldberg, Miranda July, Susan Meiselas, Stephen Shore, Alec Soth, Tim Walker and many more. The book also features a Polaroid alphabet by Mike Slack, which divides each chapter, and a handy subject guide. Edited by acclaimed photographers Jason Fulford and Gregory Halpern, the assignments and project ideas in this book are indispensable for teachers and students, and great fun for everyone fascinated by taking pictures.

Book Information

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Customer Reviews

Examines how the photograph can be animated through composition, engagement and passion; Fulford and Halpern's The Photographer's Playbook contains 307 assignments designed to inspire, enlighten and educate students, teachers and photographers. "British Journal of Photography Just what the doctor ordered for amateur photographers looking to educate themselves by immersing their imaginative gifts into the works of some of today's successful photographers. "Resource Magazine The idea is that photography is nothing if it stays in a little box, that there is a

big wide world out there and photography needs to engage with it.

Jason Fulford is a photographer and cofounder of the non-profit publisher J&L Books. He has lectured at more than a dozen art schools and universities and is a contributing editor to Blind Spot magazine. Fulford's photographs have been featured in Harper's, the New York Times Magazine, Time, Blind Spot, Aperture, and on book jackets for Don DeLillo, John Updike, Bertrand Russell, Jorge Luis Borges, Terry Eagleton, Ernest Hemingway, and Richard Ford. He is a 2014 Guggenheim fellow, and his published books include Sunbird (2000), Crushed (2003), Raising Frogs for \$\$\$ (2006), The Mushroom Collector (2010) and Hotel Oracle (2013). Gregory Halpern received a BA in history and literature from Harvard University and an MFA from California College of the Arts. His third book of photographs, entitled A, is a photographic ramble through the streets of the American Rust Belt. His other books include Omaha Sketchbook and Harvard Works Because We Do. In 2014 he was the recipient of a Guggenheim Fellowship. He currently teaches at the Rochester Institute of Technology.

An incredibly valuable compilation of the most original and outstanding self-assignments for photographers. Nothing like it exists on the internet. Every page of the 300+ assignments by leading photographers can lead to successful, original, exciting photographs, even when one expects to only take a few snaps. A superb resource for photographers, whether professional or amateur.

This is one of my all time favorites books. It's not a book for photographers anymore. Not with you having a camera on your phone all the time, it is not. It's a book for creatives and people who want and look for something to stir those juices on a daily basis. Open it up and make each of your day a bit more out of the ordinary.

Even those of us that have been in the business for 50 plus years sometimes need a jump start. Great series of brain storming ideas that may lead you to your next project. It has mine.

This book is for any level photographer. It doesn't have to be read page by page and the ideas are excellent. To think some of these greats wrote and published and shared their ideas is fabulous! This book is a must for any photographers library!!!!

A great way to kick start out of those times you just feel stuck. Full of good ideas to start taking

pictures again until your own inspiration kicks back in.

What a fascinating book. This is not really designed to be worked through cover to cover, but more looked at when you're in a slump. Some of the assignments are really more words of wisdom than assignments. However, this book is full of great challenges to really help your creative juices flow. I'm in a small group of photographer who challenge each other and when we need new ideas, we pull from this book. One challenge, for example, is to shoot a sheet of white paper on a white background only in 36 unique ways. Sounds horrible right? but we were thrilled with our results and really got into it. My favorite so far has been to shoot an excerpt from a book, shoot the book as a prop or metaphor, and do something to the book and shoot it. I certainly haven't made it through yet, but I'm pleased with the purchase.

This is an excellent source of thoughtful photographic anecdotes, some stories and a bunch of assignments of many thought-provoking types. No matter what level of photography you operate at, analog or digital, professional or not, I believe you'll benefit from this excellent sourcebook. You simply pick and choose the ones you want to take a shot at. It's not a novel. You don't need to read it cover to cover one chapter after the previous chapter. I read various assignments at random, thought about them, made a few notes and when I was off shooting on my own, reviewed my notes and thoughts to expand on the assignments and created some interesting results. Some people here have questioned the fact this work doesn't contain photos. It doesn't need to nor do I suspect it was ever supposed to. Simply stated, it doesn't lead by example but rather stimulates your artistic curiosity, urging you to think about the assignments the contributors offer in short, concise form;. To embellish them or not is up to the reader and then go on to craft your own photographs. You learn by your own examples and critiquing your own work, deciding what YOU like and don't like about a particular photograph of yours. You can do that individually or perhaps in small groups. Photography afterall, is an intensely personal pursuit. While it's not uncommon for some to try and duplicate someone else's work that you liked, all you learn from that experience is how to duplicate rather than producing original work. And while that's certainly appropriate in learning things like lighting, it doesn't help you grow in terms of conceptualization. The suggestions used to spark creativity and conceptualization here are diverse and I found also quite interesting. I also enjoyed mulling them over in my off hours. It's a nice portable and fun piece of work, one I highly recommend. I've been in this business for 37 years. If you've gotten into a creative rut it will help liberate you. If you're not, it will still help expand your photographic horizons, maybe see things better and liberate your

creativity in ways that you've perhaps never thought of. It also doesn't try and sell you anything. To me, those qualities are priceless and well-worth the \$20 bucks. It also gives you the opportunity to support Aperture.

This is the kind of book that will be fun to pull off the shelf and open to a random page every once in a while, especially when your photographic muse is on vacation. If you don't find a particular entry inspiring, just turn the page. Every entry is different; nobody will be inspired by each and every one. It could have been improved with a few more photos but, then again, it wasn't sold as a book of images.

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