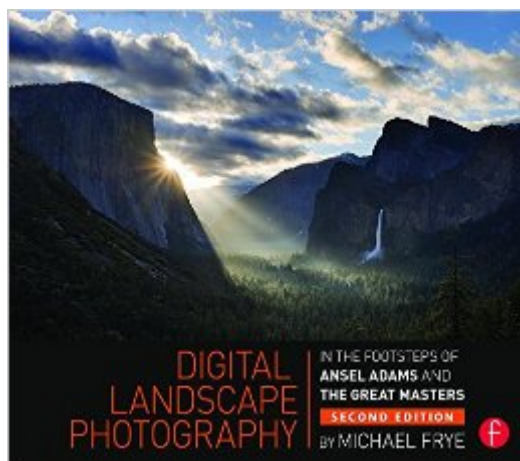


The book was found

Digital Landscape Photography: In The Footsteps Of Ansel Adams And The Masters



Synopsis

Ansel Adams and his contemporaries Edward Weston and Eliot Porter pioneered landscape photography. The second edition of this bestselling book will show you what can be learned from the working processes of these masters, and how their lessons on light, composition, and mood can be applied today. As one of Adams' natural successors in the field, Michael Frye's own photography provides many stunning examples of the results that can be achieved. This new edition is enhanced with more discussions of the Zone system, including information about testing your digital camera's true dynamic range. Additionally, deeper analysis of the Masters and their work that will help improve and inspire your work. All software information is updated to cover the latest releases.

Book Information

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Customer Reviews

It's strange how the passage of time can change what one expects from reading a technical book. When I read the first edition of this book in 2010, I was quite impressed by it. The second edition is still a worthwhile book for the serious photographer but it didn't bowl me over. Maybe it's that I've become accustomed to thinking about the way that Ansel Adams, Edward Weston and Elliot Porter might have used modern computers and software to effectuate their vision. The book is divided into three parts: technical foundations; light, composition & the art of seeing; and the digital darkroom-editing, processing & printing. Rather than provide a continuous running narrative, Frye takes smaller ideas, like exposure and histograms, and offers a few pithy paragraphs of discussion, illustrated by his own photographs. When it comes to the digital darkroom, the author emphasizes

the initial processing in Lightroom, which back in 2010 hadn't become the preliminary (and sometimes only) post-processing tool of choice that it is today. Frye's ideas don't go into detail in most cases, so the book really can't be said to be one for learning the fundamentals of technique, composition or post processing. Instead the author provides general instructions about how to use tools to achieve results similar to Adams, Weston and Porter. To appreciate these instructions one will have to learn the fundamentals elsewhere, but given that most basic books don't spend much time showing the reader how to use the tools available to make aesthetically pleasing photographs, there is still much to learn from the author's abbreviated instruction.

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