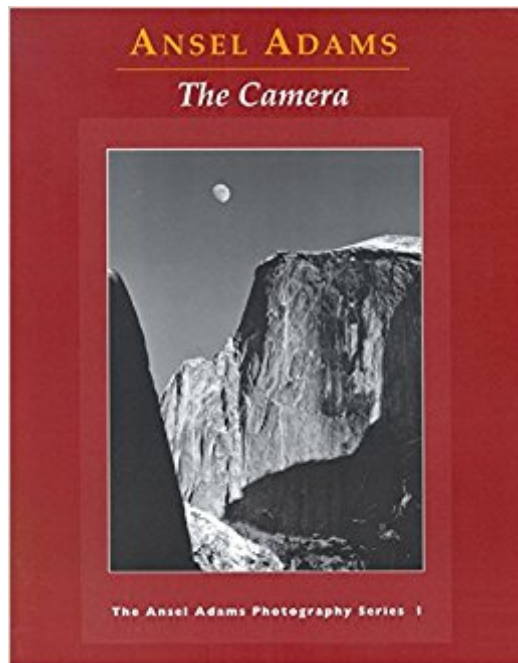




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Ansel Adams: The Camera (The Ansel Adams Photography Series 1)



Synopsis

This is an attractively priced photography classic made accessible to a wider, new audience. It covers everything from "seeing" the finished photo in advance, to lens choices. It is illustrated with many of Ansel Adams most famous images.

Book Information

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Customer Reviews

Ansel Adams (1902-1984) was one of the great artists and environmentalists of the twentieth century. In a remarkable career spanning more than sixty years, he made over 40,000 photographs. Adams was a master teacher as well as a master photographer, believing that his approach to photography was universally applicable. From 1955 until 1984 he conducted annual photography workshops, first in Yosemite and later in Carmel. But his most important and lasting contribution to the artistic, practical, and technical aspects of black-and-white photography was through his legendary technical series (revised several times since the initial publication in the early 1950s): The Camera, The Negative, and The Print.

The equipment may have changed, but the techniques have a place in the digital world.

Understanding how equipment works is the first thing to learn in anything really. His writing style is a bit harder for me to get through, but it's manageable. And there is a wealth of information that is still relevant to know. I still have film format cameras. Now I just need to dust them off and use them! Each book in the series focuses on a particular section of the field of photography, and these are

still important today, most especially technique. It's so easy to not think and point the camera somewhere, hold your breath and press a little button and look to see what the camera got. But it's not so easy to visualize what you want before pressing that button. His book is thorough. There is definitely something you can learn from it. If nothing else after reading this one should pick up and read the manual that came with their camera. Most people do not do this. Might seem basic but the camera is capable of so much, the photographer will spend less time wondering why his/her photographs turned out so wrong if he/she spent time reading the manual. I would recommend this to someone who is interested in more than just pointing and shooting to take a photograph. If you want more in-depth knowledge of photography, start with the masters of old and start with the equipment.

While a lot in this book may seem outdated at first, if you ever want to have any skill at photography and truly control your camera in manual mode everything in this book will be useful. For example the long section on large format view cameras seems outdated (for most users anyways) until you realize it explains in detail the effects of having your lens and film/sensor shifted at different angles or directions to change depth of field and lines of convergence and potential vignetting (relevant for tilt shift lenses). Very in depth explanations of many of the most basic principals and concepts of photography. This is not the DSLR for dummies book. This book really only works as part of the set of three though as they reference each other and build on concepts. It can be a bit dry at times (as in dull) and very technical (he doesn't dumb things down very often) and I would expect retention of the information would be a problem for someone starting from scratch in a single read through. It is a book that likes to explain "why" things in photography happen instead of just telling you that they happen, which is critical to really taking control of your exposures.

Ansel Adams is no longer corporeally walking the earth, calculating exposures and producing photographic visions. But his legacy, his works and his writings live on. And indeed, the Big A was a master of his craft and his written legacy still holds value even in the face of changing technology. Digital cameras have remapped much regarding how photography is done and at Universities, wet photography has been almost entirely dropped from curriculums in favor of digital media technologies. The question might for some be, is what the Big A wrote, still applicable? Yes it is. First, wet photography has not been totally eliminated. It may be argued that there are certain photographic results which cannot be obtained by digital photography that the film camera was capable of. Perhaps. But undoubtedly, obtaining a first hand and masterful knowledge of

photography, digital or wet, and in particular what was done to conceive good end images, and technologically achieve those results as Ansel did, is applicable today. It's just done differently. What does not yet exist, is a good masterful book, such as Ansel's, which goes into the detail and breadth to explain how to achieve those similar results with digital media. To that end, I highly recommend Ansel Adams' book series as an intellectual stimulant which every photographer should digest wholly. Afterwards, the digital means to achieving the same levels of image fidelity and adjustments, still based on the zone system, will be at least suggested. Digital photographers exposed to Ansel's views on his craft will then find stimulus to fill in the blanks when attempting similar fidelity and adjustments with digitally obtained photographs.

Ansel Adams deserves a lot of credit for getting photography recognized as an art as well as technical advances in the field. Even though he worked with film (mainly black and white), and large format cameras, the principles he discusses in this book "The Camera" as well as his other books are still relevant today and found in modern incarnations in digital cameras, Photoshop, and the like. For anyone who is serious about photography and interested in understanding the underpinnings more deeply in order to take better photos rather than editing them into a better state afterwards, I recommend this book. I do however have to include the comment that Ansel Adams, while an artistic genius, was also very detail oriented and his writing, while enlightening, is sometimes dry and tedious. -William Milberry

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