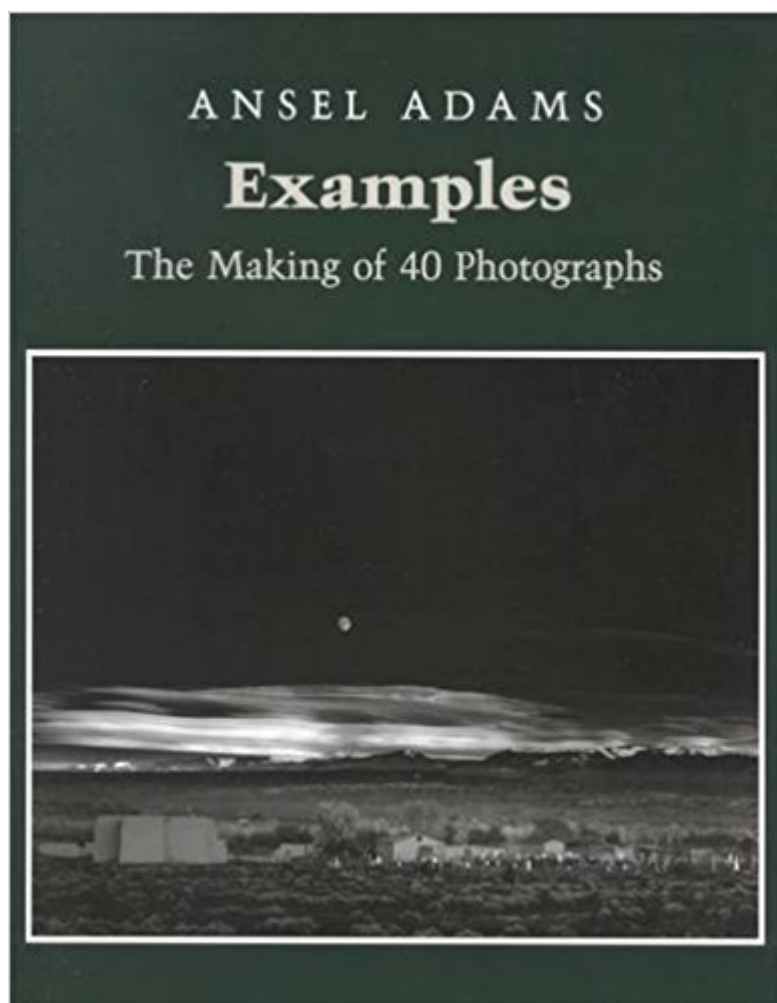


The book was found

Examples: The Making Of 40 Photographs



Synopsis

Each of Adams 40 photographs presented here is accompanied by an engaging narrative that explores the technical and aesthetic problems presented by the subject and includes reminiscences of the places and people involved.

Book Information

Paperback: 180 pages

Publisher: Little, Brown; New Ed edition (May 30, 1989)

Language: English

ISBN-10: 082121750X

ISBN-13: 978-0821217504

Product Dimensions: 9.1 x 0.8 x 10.5 inches

Shipping Weight: 2.1 pounds (View shipping rates and policies)

Average Customer Review: 4.7 out of 5 starsÂ Â See all reviewsÂ (49 customer reviews)

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Customer Reviews

An essential book for all photography fans!In 1983, Ansel Adams picked 40 of his most memorable and diverse black and white photographs as examples of his work. For each one he wrote a brief essay that described the circumstances of deciding to photograph the subject, how he came to prepare for the photography, his companions, special challenges that occurred along the way, how he selected the composition, tricky light and shadow conditions encountered, technical details of how the image was captured (equipment, film speeds, settings, filters, lenses, etc.), technical details of printing the image, and the surprises he experienced.In the midst of all this, he shares his philosophy of life, nature, and the art of photography. It's like attending a master class with a genius. Even if you know nothing about photography, this book will open your eyes to new ways of seeing and experiencing the world around you.For those who love these images, the stories that accompany them will broaden and deepen your appreciation of what Mr. Adams accomplished. If you are not a technically-oriented photographer or fan, realize that only about 20 percent of the material is primarily technical. The technical parts are very interesting, but the rest of the material is even better.Mr. Adams did draw the line at one point though. "Absent from these pages [is] a

statement of what the photograph 'means.'" His reason: "Only the print contains the artist's meaning and message." In other words, the work should speak to you for itself. He does point out some limits to his essays that you should keep in mind. He often doesn't remember when he made a particular photograph. Friends would remind him that a certain print was published in a certain publication in 1934 and he had dated it as 1936 elsewhere. He also did not keep notes of how he made the image after the negative was developed. So all of the technical notes and dates are probably off a little. That's all right in many cases. You are not a historian, and you are probably not going to use glass plates. Modern equipment is much different from what Adams used, so you will be making major adjustments anyway. His style of photography was one adventure after another. You'll be climbing with him through snow-clad forests in freezing weather, and suddenly he's down to his last exposure. Which filter should he use? In fact, in many cases, Adams was gambling on how the image would turn out because he would not get a second chance. It's like reading a detective story, in which the story begins with a flashback sequence of how the mystery ends, like *Sunset Boulevard*, because the finished image is there is its duotone beauty. In other cases, the experiences of Edward Weston helped him avoid mistakes. As a result, you get to see his delightful, dramatic images of dunes in Death Valley. As usual, the Little, Brown pages are often too small for the images. Despite my annoyance at this limitation, I did not grade the book down since the essays are so wonderful (of more than five-star interest) and are the real reason for reading and examining this book. I would suggest that you read *The American Wilderness* before reading this book. That will give you a context for understanding what Mr. Adams is talking about in these essays. The essays assume a certain level of familiarity with the people, philosophies, and locations involved. The *American Wilderness* can provide that background for you. After you have swum in these wonderful stories, I suggest that you write an essay about something you have done that contains high drama and meaning. Then share that essay with someone who would appreciate knowing the whole story. How can others learn as rapidly and as well as possible if your experiences (successful and unsuccessful) are lost? Keep your mind open for opportunity! It's all around you!

Forget "...every photographers library..." This should be in every library. It's one of the ten best books I've ever read. Yes, I'm an amateur photographer but this book is way deeper and of so much more value than just knowing which f-stop he used. This is a beautifully illustrated book of short stories chronicling the adventures of a master as he passionately pursues his craft. It's a love story with nature. If this book doesn't inspire you to climb a mountain or to sit beside a stream for a few hours, I don't know what will. If it also inspires you to photograph your little corner of creation,

there's plenty of insight in these pages as well.

If you want to learn photography and you would prefer to learn (or supplement your learning) by intensive case study, this is the book for you. Ansel Adams is a master at controlling composition, light and perspective, and he conveys his unique methodology admirably in this book. This book covers much more than his epic landscapes -- there are a lot of still life, portrait and architectural case studies. And he's not just discussing the zone system, but also everything else involved, including packing the right equipment, leaving at the right time, and hunting down the right subject. And above all, patience and persistence. The photos themselves are reproduced with admirable tone, sharpness, and contrast, as they are in all the books in this series. And although there are only forty of them, each case study runs two or three pages in addition to a full page photo. And if you like this, check out Ansel Adams' classic three part intensive introduction to photography, in the same series as this book: *The Camera*, *The Print*, and *The Negative*.

"Examples: The Making of Forty Photographs" takes you on a journey of vision and creativity of one of the influential photographers of the late twentieth century. Adams provides you with an in depth discussion of forty of his well known images. He carefully describes the circumstances that lead to taking each picture, how the subject was approached, and then follows up with a discussion of technique resulting in the final print. "Examples:" will inspire you and influence the way you capture the natural world with the camera. This book is a must for any photographers library.

This book is an inspiration for all of us whose photos don't look like they were taken by Ansel Adams. It shows the painstaking effort that went into some of his great photographs, and the sheer luck that captured others. The technical descriptions are very interesting and helpful for anyone who wonders how such great prints were made. The more personal stories behind finding the images really give you a sense of what it means to make great photographs. Add in Ansel Adams' personal feelings about the art of photography and you've got a book every photographer should read.

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