

DOWNLOAD PDF ANSEL ADAMS BASIC TECHNIQUES OF PHOTOGRAPHY

Chapter 1 : Zone System - Wikipedia

John P. Schaefer is an active photographer and the author of Basic Techniques of Photography, Book 2. In , as president of the University of Arizona, he was instrumental in founding the Center for Creative Photography, which houses the archives of Ansel Adams, Edward Weston, and many other outstanding photographers.

Through his treks to Yosemite Valley and other American landscapes, Adams almost single-handedly created modern nature photography. We know many readers will be ready to list all of the other great early American nature photographers and, to be sure, there were many, but none has the same legacy, the same enduring visual magnetism, as the work of Ansel Adams. It was in that granite-strewn, rugged corner of California where he previsualized a photograph for the first time. Adams himself was a photographer for years before he identified the first image he fully previsualized. This image of Half Dome, taken in , was his first previsualization. With just a few sheets of film, Adams decided to place a red filter on the camera, darkening the sky and giving the whole scene the drama Adams felt as he viewed the scene. He employed the nascent Zone System to determine how the scene would render in a print. Previsualization is every bit as important to landscape photographers today, but we have tools at our disposal that Adams never would have dreamed of. Using the LCD on a digital camera and the histogram, we can see precisely how the scene is rendered and then make adjustments as necessary. In short, we have the ultimate visualization tool. Even with the LCD and histogram, the practice of completely previsualizing the photograph is an important skill to develop. Ansel Adams manipulated his images extensively through the use of push-and-pull processing when he developed his sheets of film and then extensive dodging and burning when he printed. Today with digital, you can use Photoshop in a similar way. Using Photoshop Curves and Levels, you can achieve the same effect and draw detail out of a dramatic scene. Try working with Layers to selectively lighten, darken and boost color areas of the frame like Adams would have dodged and burned in a darkroom. Photoshop has a Dodge and Burn tool, but most users recognize that working with Layers yields vastly superior results. Among the important techniques they developed was using light and darkâ€”chiaroscuroâ€”to create drama and scale in a photograph. In this image of El Capitan, the dark, semi-silhouetted trees in the foreground frame and define the ethereal grandeur of the mountain in the background. In the color image above, some of the same techniques are employed. Phil Hawkins took advantage of dramatic, low-angled light to create contrast between the more shadowed rocky slopes of the valley and the illuminated mist in the low areas.

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Chapter 2 : Nature Photography: Think Like Ansel Adams Today - Outdoor Photographer

With new illustrations and up-to-date information on the latest technological advancements, this essential revised guide for the beginner photographer presents Ansel Adams' unique, systematic approach to photography. photos, 42 in color. 94 line drawings.

He was named after his uncle, Ansel Easton. His paternal grandfather founded and built a prosperous lumber business which his father later managed. Later in life, Adams condemned the industry for cutting down many of the great redwood forests. Then four years old, Adams was uninjured in the initial shaking but was tossed face-first into a garden wall during an aftershock three hours later, breaking and scarring his nose. A doctor recommended that his nose be reset once he reached maturity, [4] but it remained crooked for his entire life. He had few friends, but his family home and surroundings on the heights facing the Golden Gate provided ample childhood activities. His father later served as the paid secretary-treasurer of the Astronomical Society of the Pacific from to Adams was then educated by private tutors, his aunt Mary, and by his father. His aunt Mary was a devotee of Robert G. Wilkins Private School, graduating from eighth grade on June 8, During his later years, he displayed his diploma in the guest bathroom of his home. The undertaker remarked, "Have you no respect for the dead? His father sent him to piano teacher Marie Butler, who emphasized perfectionism and accuracy. After four years of studying with her, he had other teachers, one being composer Henry Cowell. Adams first visited Yosemite National Park in with his family. One wonder after another descended upon us There was light everywhere A new era began for me. During the winter, he learned basic darkroom technique while working part-time for a San Francisco photograph finisher. Adams avidly read photography magazines, attended camera club meetings, and went to photography and art exhibits. He explored the High Sierra during summer and winter with retired geologist and amateur ornithologist Francis Holman, whom he called "Uncle Frank". During this time, he developed the stamina and skill needed to photograph at high elevation and with difficult weather conditions. Virginia inherited the studio from her artist father on his death in , and the Adams continued to operate it until The studio is now known as the Ansel Adams Gallery and remains owned by the Adams family. At age 17, Adams joined the Sierra Club , [23] a group dedicated to protecting the wild places of the earth, and he was hired as the summer caretaker of the Sierra Club visitor facility in Yosemite Valley, the LeConte Memorial Lodge , from to During his twenties, most of his friends had musical associations, particularly violinist and amateur photographer Cedric Wright , who became his best friend as well as his philosophical and cultural mentor. For several years, Adams carried a pocket edition with him while at Yosemite, [25] and it became his personal philosophy as well. He later stated, "I believe in beauty. I believe in stones and water, air and soil, people and their future and their fate. During summer, Adams would enjoy a life of hiking, camping, and photographing, and the rest of the year he worked to improve his piano playing, expanding his piano technique and musical expression. He also gave piano lessons for extra income, with which he purchased a grand piano suitable to his musical ambitions. His early photos already showed careful composition and sensitivity to tonal balance. In letters and cards to family, he wrote of having dared to climb to the best viewpoints and to brave the worst elements. During the mids, Adams experimented with soft-focus, etching, bromoil process , and other techniques of the pictorial photographers, such as Photo-Secession promoter Alfred Stieglitz who strove to have photography considered equivalent to painting by trying to mimic it. However, Adams avoided hand-coloring, which was also popular at the time. He used a variety of lenses to get different effects but eventually rejected pictorialism for a more realistic approach that relied on sharp focus, heightened contrast, precise exposure, and darkroom craftsmanship. On that excursion, he had only one plate left, and he "visualized" the effect of the blackened sky before risking the last image. He later said, "I had been able to realize a desired image: I have suddenly come upon a new style which I believe will place my work equal to anything of its kind. Soon he received commercial assignments to photograph the wealthy patrons who bought his portfolio. He learned much about printing techniques, inks, design, and layout

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which he later applied to other projects. He married Virginia Best in after an intermission from to during which he had brief relationships with various women. The newly-weds moved in with his parents to save expenses. His marriage also marked the end of his serious attempt at a musical career, as well as her ambitions to be a classical singer. The s were a particularly productive and experimental time for him. He expanded his works, emphasizing detailed close-ups as well as large forms from mountains to factories. Adams was able to put on his first solo museum exhibition at the Smithsonian Institution in through a friend who had associations in Washington, D. The exhibition featured 60 prints taken in the High Sierra. He received a favorable review from the Washington Post: He decided to broaden his subject matter to include still life and close-up photos, and to achieve higher quality by "visualizing" each image before taking it. He emphasized the use of small apertures and long exposures in natural light, which created sharp details with a wide range of focus, as demonstrated in *Rose and Driftwood*, one of his finest still-life photographs. In , Adams had a group show at the M. Williamson in background, Manzanar Relocation Center, California. In , his first child Michael was born, followed by Anne two years later. He was inspired partly by the increasing desecration of Yosemite Valley by commercial development, including a pool hall, bowling alley, golf course, shops, and automobile traffic. He created the limited-edition book *Sierra Nevada: This book and his testimony before Congress played a vital role in the success of the effort, and Congress designated the area as a National Park in Yosemite Valley, to me, is always a sunrise, a glitter of green and golden wonder in a vast edifice of stone and space. I know of no sculpture, painting or music that exceeds the compelling spiritual command of the soaring shape of granite cliff and dome, of patina of light on rock and forest, and of the thunder and whispering of the falling, flowing waters. At first the colossal aspect may dominate; then we perceive and respond to the delicate and persuasive complex of nature. The exhibition proved successful with both the critics and the buying public, and earned Adams strong praise from the revered Stieglitz. Until the s, Adams was financially dependent on commercial projects. Francis hotel in He also taught photography by giving workshops in Detroit. Adams also began his first serious stint of teaching in at the Art Center School of Los Angeles, now known as Art Center College of Design , which included the training of military photographers. Most of his landscapes from that time forward were made from the roof of his car rather than from summits reached by rugged hiking, as in his earlier days. The photograph is one of his most famous and is named *Moonrise, Hernandez, New Mexico*. Camera annual, after being selected by the "photo judge" for U. Part of his understanding with the department was that he might also make photographs for his own use, using his own film and processing. Although Adams kept meticulous records of his travel and expenses, [57] he was less disciplined about recording the dates of his images and neglected to note the date of *Moonrise*, so it was not clear whether it belonged to Adams or to the U. But the position of the moon allowed the image to be eventually dated from astronomical calculations, and it was determined that *Moonrise* was made on November 1, , [n 3] a day for which he had not billed the department, so the image belonged to Adams. The same was not true for many of his other negatives, including *The Tetons* and *the Snake River*, which, having been made for the Mural Project, became the property of the U. He wanted to be commissioned as an officer, and he also told Steichen he would not be available until July 1. Adams was distressed by the Japanese American Internment that occurred after the Pearl Harbor attack. The resulting photo-essay first appeared in a Museum of Modern Art exhibit, and later was published as *Born Free and Equal: The Story of Loyal Japanese-Americans*. On release of this book, "it was met with some distressing resistance and was rejected by many as disloyal". At that time, there were 28 national parks, and Adams photographed 27 of them, missing only Everglades National Park in Florida. He was also a contributor to *Arizona Highways*, a photo-rich travel magazine. His article on *Mission San Xavier del Bac*, with text by longtime friend Nancy Newhall, was enlarged into a book published in This was the first of many collaborations with her. During the final twenty years of his life, the 6x6cm medium format Hasselblad was his camera of choice, with *Moon and Half Dome* being his favorite photograph made with that marque of camera. The festival celebrated the artist three more times after that: In , Adams had a major retrospective exhibition at the Metropolitan Museum of Art. Much of his time during the s*

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was spent curating and reprinting negatives from his vault, in part to satisfy the great demand of art museums which had finally created departments of photography and desired his works. He also devoted his considerable writing skills and prestige to the cause of environmentalism, emphasizing particularly the Big Sur coastline of California and the protection of Yosemite from overuse. President Jimmy Carter commissioned him to make the first official portrait of a president made by a photograph. He was surrounded by his wife, children Michael and Anne, and five grandchildren. Classic Images , p. He used his works to promote many of the goals of the Sierra Club and of the nascent environmental movement, but always insisted that, for his photographs, "beauty comes first". Art critic John Szarkowski wrote "Ansel Adams attuned himself more precisely than any photographer before him to a visual understanding of the specific quality of the light that fell on a specific place at a specific moment. For Adams the natural landscape is not a fixed and solid sculpture but an insubstantial image, as transient as the light that continually redefines it. This sensibility to the specificity of light was the motive that forced Adams to develop his legendary photographic technique. It was the largest print in the exhibition, 3m x 3. He stated, "We all know the tragedy of the dustbowls , the cruel unforgivable erosions of the soil, the depletion of fish or game, and the shrinking of the noble forests. And we know that such catastrophes shrivel the spirit of the people The wilderness is pushed back, man is everywhere. Solitude, so vital to the individual man, is almost nowhere. With Fred Archer , he pioneered the Zone System , a technique for translating perceived light into specific densities on negatives and paper, giving photographers better control over finished photographs.

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Chapter 3 : Ansel Adams - Wikipedia

Buy a cheap copy of The Ansel Adams Guide: Basic Techniques book by John P. Schaefer. This guide to photography is aimed at the novice photographer and is based on Ansel Adams theories about techniques for visualizing and making a photograph.

He famously described a negative as the score and the print as the performance. He loved the great scenic vistas—the rugged mountains and wild rivers of the West—and he tried to convey the emotion he felt when seeing special places like Yosemite Valley in his photographs. No photograph could match the scene itself, but Adams worked hard as an artist and as a craftsman to distill these places into two-dimensional photographs. For many nature photographers, Adams is still held up as the great inspiration for their love of photography. Many of us would like to be a modern Ansel Adams. In this article, we explore some compositional devices and technical tips for adding drama to your landscape photographs. The result is an image that conveys a vast expanse of land, and it invites the viewer to move through the scene. If he had used a longer focal-length lens on his 8-inch view camera or if he had simply changed the camera position, he could have eliminated the boulders from the frame, but the result would have been a less dramatic image. Adams was confined by the state-of-the-art equipment of his day. Digital technology frees you from these confines, though, and you can work at times of the day that would have been all but impossible for Adams. Take advantage of soft light like this to create beautiful landscapes. Instead of just packing it in on a day with a dull sky, change your compositions to reduce how much sky you show in the frame. Here, a graphic desert sand dune photograph has just enough sky to add some blue color to the scene. If this day had big monsoon clouds billowing up, a completely different composition would have been called for. Many photographers tend to automatically bisect a frame with the horizon, which seldom makes for a compelling and dramatic photograph. On a day when the atmosphere is alive with activity, take advantage of it. He completed the image by composing the clouds into a scene of the falls and by making the blue sky behind the clouds dark. In many of his most famous photographs, Adams renders skies almost completely black through a combination of filtration and darkroom technique. Red will have the most dramatic effect, but it also can kill cloud detail. Yellow will have the least effect on the blue sky; orange is somewhere in between. The more you do to create an effect in the field, the less time you need to spend at the computer. Adams was adept at dodging and burning, but he still made extensive use of filters when shooting. As the sun rises up or sets, watch the interplay of light and shadow. In this example, the sunlit top of Half Dome in Yosemite National Park stands out dramatically from the cool, shaded valley and the blue sky. Scenes like this are much easier to create with digital cameras than they had been with film because digital lets you keep the shaded areas from going too dark. Adams is primarily known for black-and-white photography, but if you prefer color, you can still put his techniques to use. Where he used contrast, you can use color contrast by shooting color opposites. Think of the color wheel with red at the top, green on the lower right and blue on the lower left. Yellow hues would be roughly opposite the violets and blues, magenta is roughly opposite the greens, and cyan is roughly opposite the reds. For dramatic color contrast, look for these color opposites and frame accordingly. In this photograph, the bold yellow aspens contrast with the azure sky and dark green conifers. Adams often included the moon in his photographs, most famously in *Moonrise, Hernandez, New Mexico*. In addition to adding a point of visual interest, as in this image taken at Mono Lake, the moon lends cosmic perspective to a scene. The trick is having a moon in the shot and not having a textureless white disc. To get the exposure right, use this simple rule: Adjust this basic exposure for depth of field or handholding as necessary. Size always makes an impact. In his darkroom, Adams made prints large and small, but he made frequent use of an enlarger that was built on tracks so he could make especially big enlargements by projecting the negative to a piece of paper on the wall. Today, high-quality inkjet printers give you the ability to make big 16-inch and larger prints. A dramatic photograph looks best in a big print.

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Chapter 4 : The Ansel Adams Guide: Basic Techniques of Photography, Book 1 by John P. Schaefer

Ansel Adams was a man who instinctively knew good photography, from decades of practice and a life in the art world. If you ever wish to produce a standard of work even remotely close to his, you need to step away from your computer, get out there, and start taking photos.

Near black, with slight tonality but no texture II Textured black; the darkest part of the image in which slight detail is recorded III Average dark materials and low values showing adequate texture IV Average dark foliage, dark stone, or landscape shadows V Middle gray: This is a rule of thumb. Some film stocks have steeper curves than others, and the cinematographer needs to know how each one handles all shades of black-to-white. Although the method for determining speed for the Zone System is conceptually similar to the ISO method for determining speed, the Zone System speed is an effective speed [9] rather than an ISO speed.

Exposure[edit] A dark surface under a bright light can reflect the same amount of light as a light surface under dim light. The Zone System provides a straightforward method for rendering these objects as the photographer desires. The key element in the scene is identified, and that element is placed on the desired zone; the other elements in the scene then fall where they may. If the shadow detail is not recorded at the time of exposure, nothing can be done to add it later.

Development[edit] For every combination of film, developer, and paper there is a "normal" development time that will allow a properly exposed negative to give a reasonable print. In many cases, this means that values in the print will display as recorded e. In general, optimal negative development will be different for every type and grade of paper. It is often desirable for a print to exhibit a full range of tonal values; this may not be possible for a low-contrast scene if the negative is given normal development. However, the development can be increased to increase the negative contrast so that the full range of tones is available. Conversely, if the negative for a high-contrast scene is given normal development, desired detail may be lost in either shadow or highlight areas, and the result may appear harsh. Development has the greatest effect on dense areas of the negative, so that the high values can be adjusted with minimal effect on the low values.

Additional darkroom processes[edit] Adams generally used selenium toning when processing prints. Selenium toner acts as a preservative and can alter the color of a print, but Adams used it subtly, primarily because it can add almost a full zone to the tonal range of the final print, producing richer dark tones that still hold shadow detail. His book *The Print* described using the techniques of dodging and burning to selectively darken or lighten areas of the final print. The Zone System requires that every variable in photography, from exposure to darkroom production of the print, be calibrated and controlled. The print is the last link in a chain of events, no less important to the Zone System than exposure and development of the film. With practice, the photographer visualizes the final print before the shutter is released. Some contrast control is still available with the use of different paper grades.

Adams , 93â€™95 described use of the Zone System with roll film. Color film[edit] Because of color shifts, color film usually does not lend itself to variations in development time. Use of the Zone System with color film is similar to that with black-and-white roll film, except that the exposure range is somewhat less, so that there are fewer zones between black and white. The exposure scale of color reversal film is less than that of color negative film, and the procedure for exposure usually is different, favoring highlights rather than shadows; the shadow values then fall where they will. Adams , 95â€™97 described the application to color film, both negative and reversal.

Digital photography[edit] The Zone System can be used in digital photography just as in film photography; Adams , xiii himself anticipated the digital image. As with color reversal film, the normal procedure is to expose for the highlights and process for the shadows. Until recently, digital sensors had a much narrower dynamic range than color negative film, which, in turn, has less range than monochrome film. But an increasing number of digital cameras have achieved wider dynamic ranges. Greater scene contrast can be accommodated by making one or more exposures of the same scene using different exposure settings and then combining those images. It often suffices to make two exposures, one for the shadows, and one for the

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highlights; the images are then overlapped and blended appropriately , so that the resulting composite represents a wider range of colors and tones. Combining images is often easier if the image-editing software includes features, such as the automatic layer alignment in Adobe Photoshop , that assist precise registration of multiple images. Even greater scene contrast can be handled by using more than two exposures and combining with a feature such as Merge to HDR in Photoshop CS2 and later. A simplified approach has been adopted by Apple Inc. The tonal range of the final image depends on the characteristics of the display medium. Similarly, the density range of a traditional photographic print depends on the processes used as well as the paper characteristics. Histograms[edit] Most high-end digital cameras allow viewing a histogram of the tonal distribution of the captured image. This histogram, which shows the concentration of tones, running from dark on the left to light on the right, can be used to judge whether a full tonal range has been captured, or whether the exposure should be adjusted, such as by changing the exposure time , lens aperture , or ISO speed , to ensure a tonally rich starting image. Criticism has been raised on grounds that the Zone System obscures simple densitometry considerations by needlessly introducing its own terminology for otherwise trivial concepts. Noted photographer Andreas Feininger wrote in , I deliberately omitted discussing the so-called Zone System of film exposure determination in this book because in my opinion it makes mountains out of molehills, complicates matters out of all proportions, does not produce any results that cannot be accomplished more easily with methods discussed in this text, and is a ritual if not a form of cult rather than a practical technical procedure. The Zone System has often been thought to apply only to certain materials, such as black-and-white sheet film and black-and-white photographic prints. At a time when introduction of electronic still image cameras to the consumer market was imminent e. Such systems will have their own inherent and inescapable structural characteristics, and the artist and functional practitioner will again strive to comprehend and control them. However, in this quotation there is no claim that the Zone System would be a suitable instrument to comprehend and control the new imaging devices, and Adams explicitly states that electronic systems may have their own characteristics which might thus require different approaches. Yet another misconception is that the Zone System emphasizes technique at the expense of creativity. Some practitioners have treated the Zone System as if it were an end in itself, but Adams made it clear that the Zone System was an enabling technique rather than the ultimate objective.

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Chapter 5 : Techniques of Ansel Adams Explored

The Ansel Adams Guide has 75 ratings and 0 reviews. This illustrated text amplifies the fundamental principles and techniques of photography and teaches.

When I started as a photographer, I was primarily interested in landscape photography. I studied and consumed the work of Adams. What drew me most to his work was the minimalism, zen, and the sense of calm from his photographs. Furthermore, I began to appreciate nature more from him. During his entire life, he canvassed to support the wildernessâ€™ politically, and through his photographs. He saw photography as a form of art. You also had to spend time in the darkroom, to bring to life what you saw and felt in real life. We need to use post-processing techniques to create a certain aesthetic, mood, and emotion in our photographs. There is a fine line, however. Crap in, crap out. Try to pre-visualize the photos you want to make before you take them. Where you are situated in respect to your landscape, will determine your perspective, the mood of the photograph, as well as the composition. I know some of the most epic landscape photographers will hike with 50 pounds of gear, just to get the best position. They will use wide-angle lenses, and venture into places nobody else dares to go. The same applies to any form of photography. In street photography, you can distill it down to two things credit David Hurn from Magnum: Know how to move your feet. Not only that, but practice crouching, moving to the left, to the right, and sometimes even your tippy-toes. Try to hike to get very high perspectives, and sometimes lie on your stomach or back to get very low perspectives. In photography, it is easy to forget this point. The camera is known for being the most descriptive form of image-making. However if we want to make more effective images, we should focus on photographing how a scene feelsâ€™ not how it looks. Merely clicking the camera and making a simple print from the negative would have created a wholly differentâ€™and ordinaryâ€™ photograph. People have asked me why the sky is so dark, thinking exactly in terms of the literal. But the dark sky is how it felt. When it comes to your photography, what kind of emotions are you trying to evoke in your viewer? Are you trying to show them beauty, sadness, melancholy, excitement, or misery in your photos? How do your photos make you feel? What kind of feeling do you want your viewer to walk away with? We can create a certain emotion or feeling in our photos by different methods and techniques. If we are photographing landscapes, we should look for the light, mist, smoke, fog, or other natural splendors. And the way we post-process our photos afterwards will change the emotion dramatically. Lastly, shoot with your heart. Photograph with your emotion, and your entire soul. This way, you will be able to better communicate your feelings through your photographs. Pre-visualize your photos Going off the prior point, Ansel Adams always tries to pre-visualize his photos. Not only does he look at what his subject is in front of him, but he tries to pre-visualize how the final photo will look like. Ansel Adams also shares that if he pre-visualizes something exciting, it might make a good photograph: If I am looking at you, I can continue to see you as a person, but I am also in the habit of shifting from that consciously dimensional presence to a photograph, relating you in your surroundings to an image in my mind. If what I see in my mind excites me, there is a good chance it will make a good photograph. It is an intuitive sense and also an ability that comes from a lot of practice. Some people never can get it. We have all faced this, especially when starting off in photography: We look at our LCD screen, and we are massively disappointed. What we saw in our LCD screen did not correspond with what we saw in real life. To become a better photographer is to better-translate what you see in real life, and make it appear in a photograph. This happens by improving your composition, understanding your technical settings, understanding your camera, and also knowing where to stand, when to click, and how to post-processing your photos. Intuition in photography comes with a lot of practice. The more images you shoot, the more you scrutinize them after-the-fact, get feedback and critique from your peers, the more you will internalize pre-visualization, and figure out how you want your final images to look and feel. With more success, comes more envy, and more negative criticism from others. How did Ansel Adams deal with his critics? He just ignored them: Others have gone overboard the other way and have given all sorts of

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mystical interpretations to my work. There are very few critics who have understood my work or considered it fairly. Art critics are a sort of ridiculous bunch, for the most part. In-fact, I think becoming a great artist is to not compromise your vision. The more innovative you are in your photography, the more people you are going to confuse, frustrate, and alienate. It is all part of the photographic process, and finding your own voice in photography. If you start getting negative criticism from others, treat it as a sign of success. On technology and photography The thing that blew me away the most was how excited Ansel Adams was about the future of photography especially the technology side of things. Often myself and my fellow hipsters romanticize the past of photography. We obsess ourselves with older techniques, shooting film, and printing in the darkroom. However even Ansel Adams the master of the darkroom print was excited for future digital technologies. He shared how he believed that digital photography would enhance images, and also make even better results: The first advance will be the exploration of existing negatives. I believe the electronic processes will enhance them. I could get superior prints from my negatives using electronics. Then the time will come when you will be able to make the entire photograph electronically. With the extremely high resolution and the enormous control you can get from electronics, the results will be fantastic. I wish I were young again! Ansel Adams also correctly predicts the future of photography: You will see perfectly beautiful images on an electronic screen. They would be almost as close as the best reproductions. You are currently living in the best generation, ever, for photography. We have access to amazing digital technologies that can help us create what kind of image we want. We have powerful computers, smartphones, and cameras that empower us. We can share our photos with millions or even billions around the world. Rather than wishing we were born in another century, let us be grateful for what we have, and make the best out of what we can. On music and photography One of the things that interests me most about Ansel Adams is his affinity to music. Initially his goal in life was to become a classical pianist, but he decided to pick up photography instead. Ansel Adams explains how he first got interested in photography: I want to be a photographer. A camera cannot express the human soul. And furthermore, studying music gave him discipline in his photography: I seemed to have an eye, and everything went very smoothly. I had no wacking problems. Study in music gave me a fine basis for the discipline of photography. So before I knew it, I had done some jobs and begun to make a go of it. And here I am. And you are constructing various shapes and controlling values. Life often takes unexpected turns. We start college thinking we will be a doctor, and then end up studying sociology and becoming a photographer. Sometimes we pursue some sort of art, and we end up discovering another form of art. Take your past experiences, passions, and hobbies and combine them with your photography. How can your hobby of fixing on cars change how you approach photography? How can your background in theater, dance, music, or sculpture influence your photography? How can your personality, past university studies, or life experiences influence, motivate, or make your photography more creative? This is what Ansel Adams did, and this is what you can do too. Make photos look like photos Photographers tried to make their photos look like paintings.

Chapter 6 : 8 Lessons Ansel Adams Can Teach You About Photography

During the time of Ansel Adams, photography wasn't seen as a "real" form of art. That was only reserved for the painters. Therefore when photographers started off, they wanted their photos to be taken as "art" and therefore tried to make their photos look like paintings.

Chapter 7 : Valerie Hayken Photography and Design Visualization: The Art of Seeing a Photograph

This is an excerpt from "An Ansel Adams Guide: Basic Techniques of Photography." In this introduction to Chapter Five, he discusses Visualization: The Art of Seeing a Photograph. I've written a number of posts on composition, design elements and lighting on my photo blog.

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Chapter 8 : Be A Modern Ansel Adams - Outdoor Photographer

An Ansel Adams Guide: Basic Techniques of Photography (Book One) by John P. Sch See more like this THE MURAL PROJECT Photography by Ansel Adams First 1st Edition Peter Wright \$

Chapter 9 : The Ansel Adams Guide: Basic Techniques of Photography, Book 2 by John P. Schaefer

Formulated by Ansel Adams and Fred Archer in /40, the Zone System is a set of techniques that allows photographers the greatest possible control over the characteristics of black-and-white film. The system works best with sheet film, which can be exposed and developed one piece at a time.