

## Chapter 1 : Digital Nature Photography

*This book is an extensive revision of the Gerlachs' first edition of "Digital Nature Photography: The Art and the Science" published in While I regard the first edition as an outstanding digital nature photography foundations book, this second edition surpasses the original in many respects.*

Photography legend John Shaw returns with his much-anticipated guide to digital nature photography, complete with more than extraordinarily beautiful photographs. In his first-ever book on digital photography, Shaw provides in-depth advice on everything from equipment and lenses to thorough coverage of digital topics including how to use the histogram. In addition, he offers inspirational and frank insight that goes far beyond the nuts and bolts of photography, explaining that successful photos come from having a vision, practicing, and then acquiring the equipment needed to accomplish the intention. Do you remember your first "browsing" with a book of beauty? As readers, sometimes we just need to look at beauty beyond our front doors. Sometimes we must travel to far away places and ponder the inspiring sights that are out of reach during every day living. This guide book is organized with starting points such as the right gear options, how to get started, and lenses. He moves you into learning about composition and close-ups. Finally he inspires you with how his world of photography has evolved. Whether you have taken photography classes or photos cause you to stop in "awe" and ponder how those shots were captured, there is always room for more insights. This guide book is filled with valuable suggestions. John has a talent for inspiring you to "look" beyond what is seen and "seek" that which can be portrayed with splendor. The more you know about nature, the more you will see to photograph. Develop a deeper compassion for the world around us, and live by an ethic of concern for the subject matter. Have you chosen a good subject, out of all that are available to you? Is this good light for the subject, or can it be improved? Is there a pleasing background behind the subject? Have you made a pleasing composition that reflects what you want to communicate? Are you sure about your choice? Perfect for sharing and gifting! Added to the shelves of those I know are inspired to look at life through the lens of a camera! I encourage you to develop your own way of working, your own equipment choices, and, most of all, your own vision. I hope you will consider this work a starting point for your own explorations with a camera. He has photographed on every continent, from the Arctic to the Antarctic, and leads sold-out workshops around the globe.

## Chapter 2 : John Shaw's Guide to Digital Nature Photography by John Shaw

*Digital Nature Photography is the definitive how-to book on photographing nature with a digital camera. Focusing primarily on the art of taking the picture in the field rather than just manipulating the image after it has been shot this comprehensive guide is geared to the nature photographer who is fairly new to the world of digital cameras.*

My ideal is to achieve the ability to produce numberless prints from each negative, prints all significantly alive, yet indistinguishably alike, and to be able to circulate them at a price not higher than that of a popular magazine, or even a daily paper. To gain that ability there has been no choice but to follow the road I have chosen. How I end it is to be found by reading this essay. The clincher for me was the realization that at a time of constant technical improvements, limiting and consequently discontinuing new printings of an image and by implication discontinuing landmark images eventually was preventing the creation of better and better prints of this image. There is a lot of thought being given today to the issue of numbering prints. Photographers who decide to sell their work ponder endlessly whether or not to release their prints in limited editions. This question worries many photographers today. It is worth mentioning that photographers who do not try to sell their work suffer no such quandary. They simply print their work, wasting no time on how many prints of a single image they make. Instead, they concern themselves with print quality rather than with print quantity. Truth be told extend your hands in front of you, palms facing each other, as you say this , numbering photographs is a marketing game. It serves no purpose with regard to the quality of the print. Instead, it is used to artificially increase the perceived value of a particular image while the photographer is alive. The marketing principle goes like this: In other words, the smaller the edition, the higher the price of each print in this edition. An edition of 10 will allow each print to be priced higher than an edition of , which in turn will be priced higher than an edition of and so on. The respective price of each print is set by the photographer, the gallery, or both. Pricing is no small task, and is often just as challenging as setting the number of an edition. However, pricing is a very different issue that I will not debate here. In other words, how many prints of a given image can a specific photographer expect to sell? I did so because it may, after consideration, not be so smart, an issue that I will come back to later in this essay. Why do we collect, or purchase as the case might be, fine art photographs? Is it because we expect them to increase in value many prints do not increase in value? Or is it because we love the image? Truth be told extend your hands forward again, palms facing , most people collect or purchase images because they love them. And while the investment value might be a concern, few if any at least collectors who intend to display their prints and not keep them in dark storage purchase a photograph solely because it is limited in number. This is not to say that the numbering approach does not generate extra sales. This is simply to say that loving the image and enjoying the work of specific artists are the reasons why collectors purchase prints. Numbering comes later in the selection process, after one has decided that they love a specific photograph enough to purchase it. Some of the photographs that have become most valuable today were not numbered. They are limited in number simply because the photographers stopped printing them, usually because they are deceased. Most of the biggest names in photography, such as Ansel Adams, Edward Weston and so on, did not number their prints and only limited the edition number of portfolios. Adams actually said I paraphrase , "Why limit the number of prints one can make from a medium that is, by nature, unlimited and in which each print of an image is potentially as good as all other prints? Both believed that photography should be left to do what it does well, and that is produce limitless numbers of prints each of the same quality. The outcome was the possibility to offer large amounts of prints for a low price per print. Certainly, this approach means quantity sales while retaining quality of printing at the same time. I personally find this endeavor very challenging. Of course, it all depends on what quantity we are talking about. Therefore, I believe that Stieglitz did endorse quality while refusing to number his prints. Adams followed the same approach. Whether that is quantity or not depends on how you feel about this number, but we are talking here about a world-known artist printing his most famous images. As I explained earlier, I believe that numbering is done for marketing purposes, to artificially increase the value of a print while the photographer is still alive. Why while he is still alive? Because after he has passed away, the

edition is by nature limited to the number of prints made by the photographer during his lifetime. But things do not stop there. This print, just like the prints made by Edward himself, is not numbered. In fact, I doubt that any print from a negative made by Edward Weston, has ever been numbered. These are respectable prices for 8x10 prints. They show that print value is not only, or not so much, controlled by numbering and artificial control of the number of prints made from a given image. In this instance, the value of a non-limited print done by the son of the photographer remained quite high despite the fact it was not printed by the original artist and was not numbered or limited in any way. Why is it so? That alone, to me and to many collectors, is enough to justify making a purchase. We do not need a number in the lower left hand corner of the print, or on the back as the case might be, to further motivate us to purchase the image. In other words, who cares how many prints were made when they are as stunning and beautiful as this one. The fact is that we know, maybe not explicitly but certainly implicitly, that photographic artists make relatively few fine art prints of individual images. Because this is fine art photography and artists have a difficult time selling their work. The art market is a rarefied one where most artists sell just a few prints of any given image. Only a few exceed this number. Art will be art, a field in which high numbers are not only uncommon but also most often unheard of. It would be a very different business then. In fact, for many photographers, it may actually become a business! At certain art shows, such as the one above in Scottsdale, Arizona, artists must offer limited editions in order to be invited to the show. However, when sales are brisk, the number of different photographs for sale high and the editions relatively large, one can reasonably wonder whether these limited editions offer added value to the audience or not. Are the limited editions a guarantee of quality or even quantity or are the artists doing what is asked of them in order to join a potentially lucrative selling venue? Of Quality And Quantity The issue of quality versus quantity is central both to my own work and to my teaching. I practice what I teach and teach what I practice. I see no other way, not being prone to double standards. Life is just too short and having two different ways of doing any given thing is just too complicated. My first encounter with quantity took place when I started selling my work. My goal, little did I know, was to sell a print to everyone on the face of the earth. I know this sounds silly, or delusional, but such was the case. The fact that I sold my work at the Grand Canyon, a location known worldwide and the destination of five million international visitors each year, actually made this goal not so delusional. Regardless of the accuracy of my thinking, the fact is that I was well on my way to doing so when the workload nearly killed me. Did I make copies of any given prints? I may very well have. I realized my error early enough to correct the course of my career and point my metaphorical boat in the proper direction. I realized that aiming for quantity was an exercise in frustration, one that would destroy my health and greatly reduce the value of my work. Most importantly, I realized that I could not generate both quality and quantity. At least not without hiring employees and designing a system in which others were responsible for many of the less critically creative tasks, something that I was not willing to do. As a result, I became a proponent of quality work rather than quantity work. This means that no shortcuts are taken during any phase of the creation of the image, from conception, to capture, to processing, curating, matting, etc. The goal is not to save money or time in the process. Instead, the goal is to use the finest tools and supplies and take all the time necessary to create the finest quality artwork possible, bar none. By nature, this means reducing the number of prints. Because each print takes longer to make, there will be less prints made. Because more time is spent creating each print and more expensive equipment and supplies are used, the price of each print will be set higher and fewer people will be able to afford them. In marketing terms, in a quality-based model, the income is made from a few sales for a high price per sale. This marketing model is by nature limited and does not need to feature limited editions to work. It is used widely in the fashion designer industry for example. While I believe it might exist, I have never seen a limited edition dresses, purses, shoes or other. Quality instead of quantity also dictates that the artist continuously seeks to create new images that further his vision. Therefore, instead of spending all his time in the studio, the artist needs to divide his time between fieldwork and studio work, between the printing of previous images and the creation of new images. Upon return to his studio, the artist needs to work on his new images. This approach forces a reduction in the number of prints made from any given image since the artist is placing his efforts as much on new prints and on previous prints. In fact, as is often the case, artists place more emphasis on newer work,

focusing on printing their latest images rather than their previous images, an approach that further reduces the number of prints made from any given image. This process, by its very nature, automatically reduces the number of prints made from any given image. Why further complicate things by numbering each image? Here too we can see how numbering is a marketing decision rather than an artistic decision. Nothing wrong here, mind you.

## Chapter 3 : MrsK Books: John Shaw's Guide to Digital Nature Photography

*John Shaw's Guide to Digital Nature Photography is a solid choice for someone seeking to improve their nature shots using a digital camera. Chapters are broken out into gear, getting started, lenses, composition, close-ups, and the photographer at work.*

It had to do with photography, sort of. Really, it had to do with the world in which we live. You see, I was climbing this steep slope on a little-forgotten drainage in the western portion Gates of the Arctic National Park. There was no sign that anyone had been this way before, and really, there was no reason that anyone would have. When I eventually topped out on the ridge, late on an August evening, the sun still shining from the northern sky, I found a pillar of stone. The rock stood 15 or 20 feet high, a narrow obelisk that looked as though it had been planted, or perhaps grown from the earth itself. The stone had been pushed into its delicate position by the constant slow shift of the thawing and freezing ground below. It struck me, in that moment next to the standing stone, that I was about to be the first person to photograph these rocks. In one fell swoop; I realized exactly what it is about photography that I love. Seeing things for the first time. Not just stones on a wild mountaintop, but viewing frequently photographed scenes in a new way. The most photographed landscapes still hold potential for novelty. And creating that novelty in images is one of the great pleasures of the art of outdoor photography. And here is the rub; good outdoor photography is about creating new images, not just copying what has already been done. Outdoor photography is extremely popular. We landscape and wildlife photographers travel across the planet to make images, and our presence is having an impact on the places we visit. Here are some guidelines: What we are doing is no more important than the activities of others. Be respectful of other photographers and non-photographers alike. In some parts of the world, photographers are becoming disliked because of our actions. We cannot allow this to happen. Be kind to others. Your long lens does not give you the right to be a jerk. I once watched a pair of photographers, quite literally, chase a herd of caribou around the edge of a lake in the Alaska Range. The best images of wildlife are natural images, not shots of caribou fleeing across the landscape. Animals like elk and moose may look harmless but can do a lot of damage. Likewise, too many tourists have gotten too close to bears with no barrier and then if the bear attacks a human it could be put down. Most of the refuges, parks, and other lands we photograph have rules in place for a reason. As photographers break those for the sake of an image, it hurts the reputation and possible future access for all of us. Know the regulations and follow them. The next visitor to your location should have no idea you were there before them. Those kinds of photography opportunities are by far my favorite. I love shooting someplace where few if any others have been or photographed. But mostly, I like the way a piece of dramatic topography under beautiful light looks. I like how it appears to my eye, and I like how it looks through the viewfinder of a camera. When I manage to make an image that brings back all those feelings of the experience, and when I can relive those moments of outdoor beauty over and over again, then I feel very successful indeed. Equipment Landscape photography does not need to be equipment heavy. On many excursions, I may carry only a single camera equipped with a wide-angle zoom lens. Here is my camera equipment list, and some notes on each item: Though not vital, the full frame sensor is useful for taking advantage of wide-angle opportunities. I like the way this lens and those of similar focal length can isolate parts of the landscape. A Compact or Mirrorless Camera: In my case, this is a Panasonic Lumix GX To cover similar focal lengths as my full-frame DSLR minus the extremely wide, sadly. Rarely do I leave this behind. Great for removing glare and reflections. Variable Neutral Density Filter: For long exposure work, a neutral density filter is great. The variable filters allow you to adjust the amount of light coming through into the camera. Throw in a bag or backpack to carry it all, and this kit will cover about every landscape opportunity you might encounter. See an article I wrote recently for another approach to taking less: Composition and Exposure I always have a difficult time writing about composition and exposure because this is where art becomes a part of the photographic process. Then you can decide for yourself what is best for your situation. Shutter Speed The speed of your shutter indicates how long your sensor is exposed to the light coming from your scene. A fast shutter speed will halt motion, while a long one will blur moving objects. In

landscape photography, you may want to freeze the motion of a splashing river or leaves blowing in the wind. Or you may prefer them to blur, providing a sense of that motion.

### Aperture

Your aperture plays two roles. It controls how much light is allowed into the camera, and it controls the depth of field. Which is to say, that only a narrow portion of your image, from front to back, will be in focus. If you want to isolate your subject from your background or foreground then a wide aperture will help you achieve that. However, if you want your image sharp from the foreground to the background, then you need to select a narrow aperture. So, in practice, increasing your ISO will allow you to use shorter shutter speeds at higher apertures. The drawback is that using a high ISO also tends to create digital noise. However, cameras are getting exceedingly good at controlling noise. With my current equipment, I regularly shoot at ISO , , and occasionally higher without a second thought.

### Coming Together

The Exposure Triangle Those three factors shutter speed, aperture, and ISO control the brightness, depth of field, and sharpness of your image. Spend an hour shooting in Manual Mode. Adjust the ISO, aperture, and shutter speed. Assess how each change impacts the final image. Did it get brighter? Did moving subjects blur or freeze?

### Composition The Classic

The classic landscape shot entails an interesting foreground object that leads your eye back to a dramatic background. In a simplistic form, a landscape image is composed of a combination of lines, layers, and planes. A line can be a visual element, like the trunk of a tree or a winding stream, or it can be implied, in a way that two interrelated elements cause your eye to move back and forth. Layers are elements that occur through the depth of the image. These can be any element in the image, grass stems, trees, rocks, rivers, mountains, etc. But they stand alone in successive layers, each a bit further back in the image. Finally, planes are elements that provide a clear sense of depth. Say, a road disappearing into the horizon, or a river winding away up a mountain valley. The ways these things interact are what cause an image to be pleasing to the eye, or to fail. In a classic composition, the foreground element and the dramatic background are tied together through these elements and interact in some way. Perhaps this is color, form, juxtaposition, or some other aspect of interest to the viewer. All these aspects of an image become a pleasurable maze for photographers. With practice, you will begin to understand how to make them relate to one another in a pleasing way.

### Landscape Details

Any natural view will have a number of interesting elements held within such as; a flower, a stone, a shadow, splashing water, or distant peaks. A long lens will allow you isolate those details from the surrounding clutter. I use this technique often with mid-range telephoto lenses. Think of this technique as simplifying an image down to its most fascinating component.

### A Note on Focal Length

The focal length of your lens will impact the depth of field of your image. The longer your lens, the shallower your depth of field will be. This makes it very difficult, if not impossible to keep an image sharp from foreground through the background when using a long lens. With the use of a wide-angle lens, on the other hand, it is much easier to attain a deep depth of field. An aperture that is a stop or two lower will often bring an entire image from foreground to background into focus. Starting with a mid-range telephoto like a mm or similar lens, focus on the details of a landscape. Make some photos of these details, moving around to see how the light changes with your angle. Once you are comfortable with the details before you, change to a wide-angle and see if you can find pleasing compositions that incorporate the details you just photographed, but also include the surroundings. As you back up to a wide-angle view, think about the lines, planes, and layers within the image and how they interact. Is the result pleasing or chaotic?

### Chapter 4 : Digital Nature Photography: The Art and the Science, 2nd Edition (Paperback) - Routledge

*If you have an interest in wildlife or nature photography there is a good chance you have seen an image at some point that has completely taken your breath away. Maybe it was a photograph of a sweeping landscape washed in the golden light of the dying afternoon sun or close-up of some small natural.*

Over the past 6 months, I have grown to love to take my own photographs of nature. My pictures have been taken with the camera on my iPhone. During a recent trip my photos were quite limited because of my camera. I requested the book and it arrived 4 days later. John Shaw divides his book into different sections: In a book that could be too technical and dry, he inserts a slight sense of humor and beautiful pictures to make it interesting and engaging. John Shaw gives detailed advice and information about different aspects of digital photography. He pretty much covers any topic of digital photography that you would be interested in learning more about. My favorite section of his book although it was hard to decide on just one was the composition section. He touches on focusing your picture on the subject and not including the surrounding areas that are not your subject. He writes quite a bit about lighting and how it effects the character and color of your subject. I will use his tips for framing every time I take a photograph from now on. And my favorite sentence in the book was when he defined photography. Along with teaching about digital photography, he has included absolutely beautiful pictures of nature scenery that go with each section as an example to show you how pictures would look if you use his tips and information. With each photograph he has included what equipment he was using, what lens was used, and what exposure was used. This book is quite technical and would be very good for a digital photographer that has the basics down and now wants to focus on improving their photographs. As a beginner, this book had some technical wording that I needed to read carefully to understand. I received this book from Blogging for Books for this review. All thoughts are my own and not swayed by receiving a free copy of this book. This book is really for people who are going beyond the point-and-shoot cameras. The author said that too on page However, I did learn some things that will help me even with my basic camera or even my phone camera. This book really covers both the mechanics and the aesthetics of photography. He talks a lot about the equipment and what it all does. A lot of the technical information about f-stops and extension tubes was confusing to Well, I found myself in a little over my head with this one. A lot of the technical information about f-stops and extension tubes was confusing to meâ€but I think it would be really helpful for someone who has a nicer camera and wants to take their photography to the next levelâ€. Here are a few things that I appreciated about this book.

## Chapter 5 : Nature and Wildlife Photography Tips for Beginners

*The Nature Photographers Network is an international cooperative network of amateur and professional photographers dedicated to the art and technique of nature, wildlife and landscape photography. Learn More About the Benefits of NPN Membership.*

If you have an interest in wildlife or nature photography there is a good chance you have seen an image at some point that has completely taken your breath away. Maybe it was a photograph of a sweeping landscape washed in the golden light of the dying afternoon sun or close-up of some small natural miracle that you had never noticed before that moment. Here are some tips to help you become stronger at wildlife photography and better at recording of the natural world. Do your homework before heading out Be as educated as possible before you ever make a photo. Doing your homework is one of the most important, yet loathed parts of wildlife photography. It never pays to walk into a situation and be completely clueless. What gear to pack Advanced gear is not a requirement, however, patience and perseverance are essential. At the same, you must also understand any limitations of your kit, so that you will have realistic expectations and avoid disappointment. This photograph was made using the mm kit lens that came with my camera after I slowly and quietly crawled into range. Packing for a photographic outing can cause a lot of anxiety. Over packing though, can be even worse than under packing. You become weighed down and uncomfortable. Research the animals and scenes you are likely to encounter. Decide what is most and least important to you. Make choices, commit to them, and then let it go. It will make packing a lot less stressful. If you plan on photographing wildlife, such as birds and animals that scare easily, then pack your best zoom lens so you can keep distance between you and your subject. Shooting landscapes or scenes where stealth is not a concern? You might consider taking along a wider angle lens to better capture your scene. Ultimately, there is no secret formula and no true all-in-one lens to cover every situation. Be informed before you leave so that you can make the best use of whatever lens you have. Find a camera bag that can carry the gear you need easily, and is equally comfortable on your body. Bags range greatly in price and quality but you usually get what you pay for. For added piece of mind, you might consider a bag that is semi-weatherproof or water resistant. My go-to lightweight bag for wildlife photography, shown with and without the handy rain cover deployed. Read reviews and find a bag that fits your body, your gear, and your planned outing. You will have a much more comfortable and enjoyable experience. Speaking of comfort! Comfort items Shoes: A good pair of hiking shoes or boots is one of the most important pieces of gear for any wildlife photographer. Grit, dirt, mud, water, insects, rocks, and creepy-crawlies you need a pair of shoes or boots that can handle all of these elements. Your shoes should be well fitting and suitable for walking long distances. Before your outing ask yourself the following questions: Are any special permits or permissions required? Some National or State Parks and wildlife sanctuaries require special permits for access to certain areas, especially those deemed as backcountry environments. Where will I park my vehicle? This is very important. Believe me, if you park your vehicle in an unauthorized area you will be stuck with a sizeable fine or worse, return to find your vehicle has been towed. Are there time restraints of any kind? Most natural areas and parks have hours of operation just like a business. Also remember that wild creatures and critters are usually most active in the early morning or late evening. What are the expected weather conditions? This is a biggie. Know what to expect as far as the weather is concerned. Check the forecast the day of departure and keep tabs on it throughout the day if possible. NEVER chance endangering yourself or your equipment by venturing out unprepared for bad weather. What are the times for sunrise and sunset? Again, be sure the places you want to capture a sunrise or sunset are accessible during those times. Are there any commonly photographed animals, landmarks, or structures? Research what is usually photographed around the area you plan to visit. Find a park ranger or staff member and ask about lesser known spots that are less travelled by tourists. Look for ways to be creative and set your work apart! They contain a massive amount of pixel information when compared to JPEG and take up a lot more memory card space. However, this additional information allows more latitude for adjustments in post-processing. The boiled down explanation is, everything else being equal, the higher the ISO number the

less light is required to make an image. Unfortunately with higher light sensitivity comes increased image noise. In most but not all situations you will generally want to use the lowest ISO possible. That is not to say you should be afraid of bumping up the ISO. A fast shutter speed is often needed to capture the quick movements of wildlife and increased noise is far less noticeable than a blurred image. When it comes to photographing most wildlife, however, autofocus is a great tool! Animals and birds, especially the wild variety, are almost constantly on the move. They shift positions and move closer or farther away selfishly, with little regard for the photo you are so carefully trying to compose. Place your selected focus area over your subject and half-press the shutter button to engage the AF. Focus will be tracked for as long as you follow your subject while maintaining pressure on the shutter button. In most wildlife and nature photography situations a tripod is always a good idea. Find the lightest and most compact tripod that is sturdy enough to handle your camera setup. Learn so you can prepare. Prepare so you can photograph. Photograph so you can grow. Photographing wildlife can be difficult but it can also yield huge artistic, personal, and even spiritual rewards.

### Chapter 6 : The Ultimate Guide to Nature and Outdoor Photography

*Digital Technology has Made it Easier to Shoot Nature Photos When I started my journey in the world of photography, I had this medium format film camera Agfa Click IV. It could shoot rolls of cut film.*

### Chapter 7 : Digital Nature Photography | Nature Photography Tutorial

*In this digital nature photography webinar, Charlie Borland will share secrets and practical advice that he learned over the years being a nature and outdoor photographer.*

### Chapter 8 : John Shaw's Guide to Digital Nature Photography by John Shaw | [calendrierdelascience.com](http://calendrierdelascience.com)

*Photography legend John Shaw returns with his much-anticipated guide to digital nature photography, complete with more than extraordinarily beautiful photographs. For over four decades, John Shaw's authentic voice and trusted advice has helped photographers achieve impressive shots in the great outdoors.*

### Chapter 9 : John Shaw Photography | Nature and travel photographer.

*A photographer website directory and photography sharing site. Fine art photography, landscape, nature, black & white, nude photography and more photography galleries.*