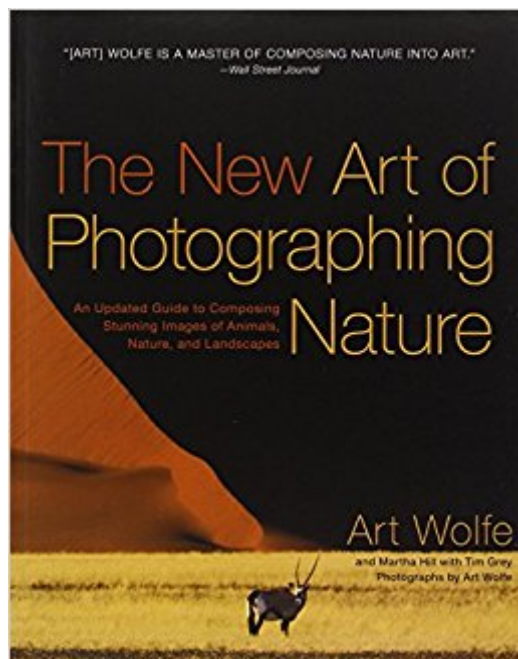




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The New Art Of Photographing Nature: An Updated Guide To Composing Stunning Images Of Animals, Nature, And Landscapes



Synopsis

A new spin on the classic guide to composing stunning images of nature and wildlife—What is the difference between a good picture and a great one? In this fully revised edition of the classic bestseller *The Art of Photographing Nature*, master photographer Art Wolfe and former Audubon photo editor Martha Hill team up to explain the art of composing images of enduring beauty. Against a backdrop of more than 250 photographs of nature, wildlife, and landscapes, they share insights and advice about what works and what doesn't, and how small changes can take an image from ordinary to extraordinary. Throughout, all-new tips from digital imaging expert Tim Grey show readers how to make the most of digital technology, whether by choosing the right color space, understanding sensor size, or removing distracting elements in post-processing. The result is an invaluable collection of expert advice updated for the modern age.

Book Information

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Customer Reviews

An "Best Book of the Year" Art Wolfe's photographs are magically composed and stunningly beautiful." - Edward O. Wilson

ART WOLFE's stunning images are recognized throughout the world for their mastery of color, composition, and perspective. Wolfe is a recipient of the Photographic Society of America's Progress Medal and the coveted Alfred Eisenstaedt Magazine Photography Award, as well as a

Lifetime Achievement award by the North American Nature Photography Association. Wolfe's television series, Art Wolfe's Travels to the Edge, airs on PBS stations throughout the country. He is also a popular speaker for such companies as Microsoft, IBM, and Sheraton Hotels. He can be found at artwolfe.com as well as on Facebook and Twitter. MARTHA HILL is a freelance writer and the former photo editor of Audubon magazine. TIM GREY is regarded as one of the top educators in digital imaging, having written more than a dozen books and hundreds of articles. He can be found at timgrey.com.

This is an exceptional book that has exceptional photographs to illustrate the different concepts covered. Each pair or more of images of a subject includes commentary by both Art Wolfe and former art editor for a national magazine so you get different perspectives. Each image has the exposure information and focal length of the lens used and aperture and if film which type. This information is more educational than one might suppose as Art Wolfe has made interesting decisions that are either atypical or more extreme than most would make in the same situations. This book is also unusual in that it is relevant to digital camera users even though many images were made using 35mm film. For example there is an image that was made with a 70-200mm telephoto lens on a digital camera and then the multiple images made were digitally stitched together into a much wider picture that retains detail and perspective that would not have been possible by using a wider angle lens and taking a single shot. I bought this for my wife who is a novice photographer and she loves it. I have read it and gotten a lot from it even though I have practiced photography for 45 years from sheet film to digital cameras and done professional product photography and wedding photography. Now that I am doing nature, landscape, and wildlife photography, I am back into learning mode and this book has been an excellent aid in the process.

As far as books on composition go, this is among one of the better books you'll find. I really enjoyed the first version of this book, and the good parts are definitely preserved in this new release. The unique format of this book, where much of the text contains commentary from Wolfe and Hill about specific photographs is where this book really shines. As a former editor of Audubon magazine, Hill's comments can be particularly insightful. Wolfe's photographs are, of course, excellent, and the great print quality of the images allow you to really appreciate their beauty. As for the parts of the book that were updated to contain technical information on digital imaging, these sections were unremarkable, and frankly did not really fit the theme of a book whose primary purpose is to discuss aesthetic concerns. The first six chapters cover classic concepts on composition. You'll learn about

isolating the subject, framing, perspective, colour, design, and light in the classic 'conversational' format between Wolfe and Hill. This is what I really enjoyed about the first version of this book. Having had time to reflect a bit on this, and having read many more photography books since I read the original, I can say that while on the whole, this format can be very instructive, it is not always so. The most instructive bits are when Wolfe and Hill discuss the *creative* aspects and decisions that really make the image work. However, there are some images where the commentary is about background information on the subject, or some vague generalities of what the image communicates, without specifically addressing how that is done. Those parts are interesting, but not particularly instructive. Chapter 7 deals with creative options, such as depth of field, shutter speed, and filters. This is pretty standard technical information that may be interesting to the beginner, but is fairly average in terms of content. I'd recommend dedicated books on this topic instead of this one if technical concerns are your primary interest. The last three chapters are new to this update, and are written by Wolfe, Hill, and Grey individually. Wolfe's chapter contains a set of tips and advice on nature photography, and a short section on the equipment he uses. Hill discusses telling a story through photography, and gives you insight into how selections are made for publication. The last chapter from Grey contains basic digital imaging tips (raw vs. jpg; exposing to the right; etc), and as with chapter 7, is fairly unremarkable. While the addition of tips for digital imaging may be appealing to some (particularly newer photographers), I would say on the whole, if this is something you are interested in, the original version of this book, combined with other dedicated books on the technical aspects will serve you better than just this single book. It's not that the technical sections of this book are bad; it's that they are fairly shallow, and you either probably already know this information, or else you will be someone who could really benefit from greater detail that one this book will provide. However, for examples and instruction on composition this book is still very good, and the unique perspective from Hill is something you won't see from other books on composition.

Art Wolfe was one of the first photographers I took notice of through his PBS series. I got into photography, a little over a year ago and finally decided to get a book on composition, to compliment the book by another author I bought on more technical aspects. This book has been helpful in helping me to move away from the standard, frame-everything-into-the-shot, to perspectives that are more creative and unique. It was also fascinating to get a glimpse into Art's shooting process. I think this book is worthy to have if you are a fan of Art, or if you are a novice needing guidance on composition.

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