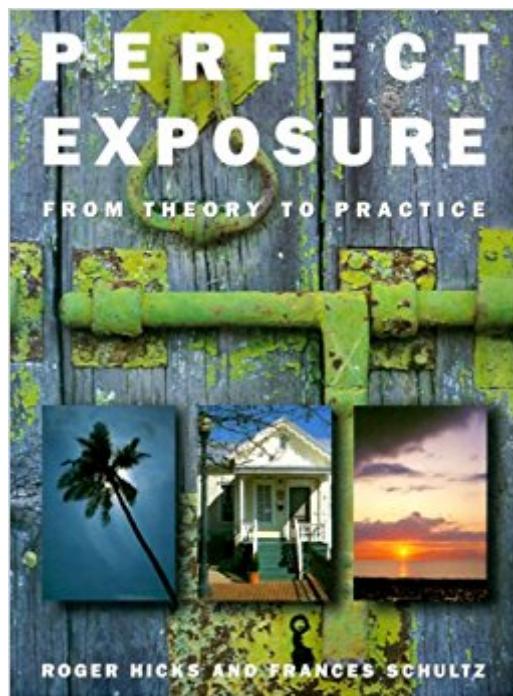


The book was found

Perfect Exposure: A Practical Guide For All Photographers



Synopsis

Exposure is one of the most demanding aspects of photography. It is not always easy to get it right, and achieving the perfect exposure requires a thorough knowledge of theory, materials, processes and equipment. In this comprehensive new book well-known authors and working photographers Roger Hicks and Frances Schultz draw on many years of experience to present authoritative information on all aspects of exposure, both in theory and in practice. They begin by looking at the perfect exposure and then move on to explore characteristic curves shadows, highlights and speed and subject and image brightness. Chapters on film testing and the Zone system are followed by full explanations of all types of metering, and the book is completed by detailed sections on printing for the best pictures in both monochrome and color. Illustrated with a stunning selection of black and white and color photographs demonstrating technical points or simply standing alone as inspirational examples of the photographer's art, this will become an essential work of reference for both those fascinated by exposure theory and practical photographers who simply want to take better pictures.

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Customer Reviews

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A glossy "coffee table" picture book having little educational value. Not recommended for photography students.

I think that readers will learn more about the scientific side of photography. I found that the chapter on films was very thorough. However, some readers may find this book confusing to read when they have to deal with all of these technical stuff. I feel that this book is not too practical for some.

Excellent book for understanding the basics involved with making a perfect exposure. Applies to film as well as digital media.

I'm not sure, but for some reason, I was expecting much more from this book. I'm not sure why, as most of the photography books that I have read weren't very good. Are there any exceptions? Sure--Barnbaum's *The Art of Photography* and Freeman's *The Photographer's Eye*, as well as (for basics) Ansel Adams' *The Camera and The Print*. But this book was nowhere near that level. I thought it would provide me with a much more nuanced understanding of exposure and, critically, how to manually expose images by reading light (and not using A or B modes or a camera's internal light meter). But this book's approach was much more modern, more high-tech, with almost all images captured either in an automatic mode (e.g., A or B) or with aperture or shutter speed adjusted according to the camera's internal light meter before taking a shot. This may be a useful book for a beginner, but IMO it offers very little to anyone else. Glad I only got this in digital form, so I can more quickly forget about it.

After using another of the authors' book "The Black and White Handbook", I was disappointed by this one; It's a lot of chaos to me. The redemtion of the book comes with the notes and ancedotes of the authors, rather than what the title would suggest.

There is too much information in this book that is way too technical or simply of no use to me. Here is a quote from the book: "With a spot meter, you can measure the log brightness range of the subject; you know that you need a log density range of around 1.1 to make a contact print on grade 2 paper: and armed with the film manufacturer's gamma/time cures, plus a good guess at the flare factor for your lens, you can select the appropriate development time." The photographs in the book are average to the point that when looking at them I'm thinking, "I can do better than that." The authors have a conversational style in writing, and if you want ALOT of detail on exposure, maybe this is the book for you. There is 20 pages devoted to the chapter on film testing alone, a couple of paragraphs of which are devoted to describing the example negatives that are over/under exposed. The problem is, the negatives they are describing are in one of their other books! You would think that at 192 pages, they could at least include the examples they are referring to. The key concept in the book is "...think hard about how you want a given tone to 'read' in the final picture, and adjust your metering technique accordingly."

If you want to actually learn rather than fool yourself with "feel good" authors, this book is for you. Skip the math if you don't care to follow it and study the concepts presented. This book will help preserve good photography and those who learn what he teaches will be superior than those who turn up their noses at the facts.

This book is a departure from others I've read by the same authors. There is little flow or organisation to the material. Detailed technical info is presented, only to be often times refuted by the authors in a side-note as not of true value. Therefore I feel the only value in this book is in the authors' side notes, which are in themselves often arcane.

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