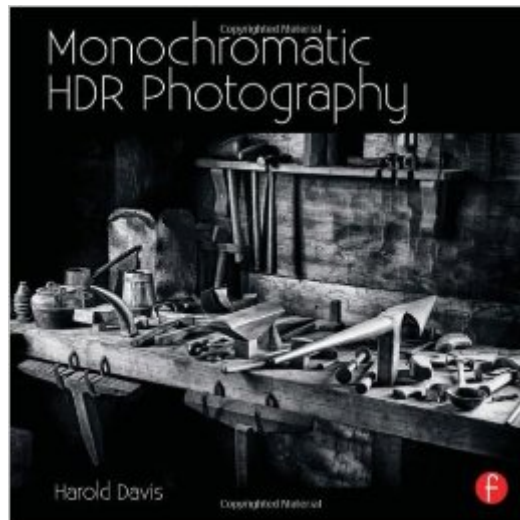


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Monochromatic HDR Photography: Shooting And Processing Black & White High Dynamic Range Photos



Synopsis

Update: The Kindle version of Monochromatic HDR Photography: Shooting and Processing Black & White High Dynamic Range Photos currently available for sale has been corrected and updated to address formatting issues. Monochromatic HDR Photography is the first book intended to show photographers how to work at the intersection of two up-and-coming trends that are at the forefront of the digital revolution: Black & White and High Dynamic Range imaging. The book explains techniques for extending dynamic range, monochromatic conversion methods and best practices where the two technologies intersect. Since successful digital monochromatic image creation generally requires using the color information inherent in RAW exposures, most case studies will be presented in full color. In addition, Monochromatic HDR Photography provides extensive coverage of the creative vision required to successfully create monochromatic HDR images and the workflow necessary to make art prints from this specialized image making technique.

Book Information

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Average Customer Review: 4.1 out of 5 stars Â See all reviews Â (29 customer reviews)

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Digital Photography

Customer Reviews

Monochromatic HDR Photography starts out with a very basic introduction to photography.

Thereâ™s information on the esthetics of B&W, shooting RAW vs JPEG and using your cameras histogram. If you are a complete novice, this information could be helpful. The next topics covered are the basics of merging photos in Photoshop, the basics of using HDR Efex Pro and a brief discussion of a few other tools. The information isnâ™t comprehensive nor is it organized in a systematic way. It is only at the very end of the book that there a discussion of the promised

workflow. This starts on page 176 out of 201 total pages. This is not a very large part of the book. The process is described and there are some pictures of the Photoshop stacks along with verbiage as well as pictures showing the results of the steps. I have two main criticisms of this book. The first being a lack of details surrounding the featured workflow. Given that understanding the HDR workflow is the entire point of the book, that's a pretty serious flaw. For several of the Photoshop stacks neither the blend modes nor the opacities are revealed. For one stack, the book says "I used blending modes and layer opacity to blend the layers together and enhance the dynamic range of the image." • Well, that's pretty obvious. That's sort of the whole idea behind HDR. How about telling us which blending modes and what opacities were used so we can have a starting point to depart from? This brings me to my second criticism of the book. There are no sample images available for download. Sample photos are a critical part of learning post processing.

Review by Mark Mattson, Computer Users of Erie Color is the best. Color sells. Color is what a real photograph is. Color is the only photography I will ever do. How short-sighted and closed-minded a lot of people can be. Yes, color imagery has a look and feel all its own, and can evoke emotions in most any viewer. But to limit oneself and one's work to just color is missing out on a whole world that awaits exploration: the world of monochromatic imaging. Photography was born in the early days of the 19th century, approximately 1826 or 1827 (the exact date is lost in history). In those days, ALL photos made were monochrome - or black and white. Color photography experiments began around 1860. But an affordable, long-lasting color film and process did not appear until 1935 when Kodak introduced their Kodachrome line of films. Even after the advent of color films for general purpose photography, black and white continued to be a popular medium to work in. Most of the more famous photographers worked in this field, including Ansel Adams, Steiglitz, and others. Through hard work and countless hours in the darkroom, they produced amazing images that are classic examples of the art form. Digital imaging has made the processes vastly easier, by giving you instant feedback on your exposure and composition, and post-capture processing now takes place in the "digital" darkroom, as opposed to the traditional "wet" darkroom of days gone by. Digital imaging has also introduced a new technique known as HDR, or High Dynamic Range imaging, a method where combining a sequence of exposures extends the range of tones you can capture well beyond the range of the camera.

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