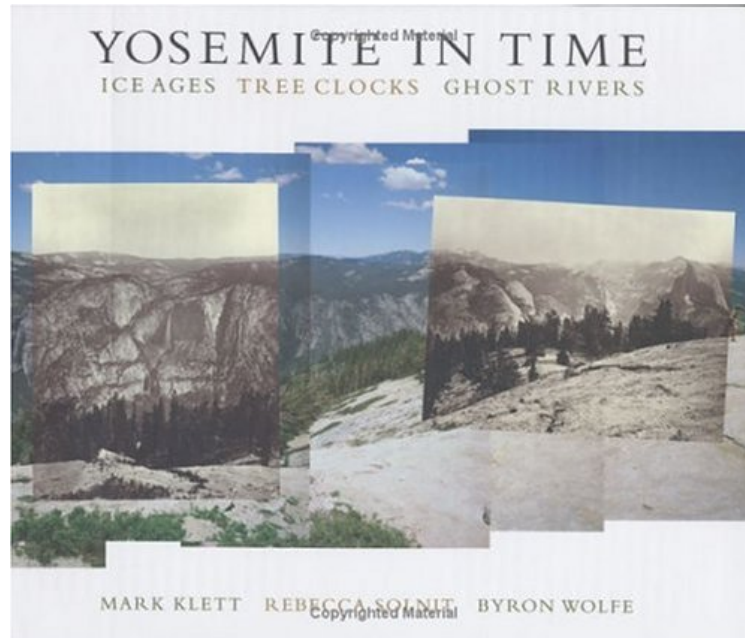


(Read ebook) Yosemite in Time: Ice Ages, Tree Clocks, Ghost Rivers

Yosemite in Time: Ice Ages, Tree Clocks, Ghost Rivers

Mark Klett, Rebecca Solnit, Byron G. Wolfe
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Mark Klett, Rebecca Solnit, Byron G. Wolfe : Yosemite in Time: Ice Ages, Tree Clocks, Ghost Rivers before purchasing it in order to gage whether or not it would be worth my time, and all praised Yosemite in Time: Ice Ages, Tree Clocks, Ghost Rivers:

2 of 2 people found the following review helpful. A beautiful production that can be admired by serious photographers, as well as by the laypersonBy Tom BrodyYOSEMITE IN TIME by Mark Klett and colleagues is a 140-page photography book featuring "straight" landscape photography, manipulated photographs, and reproductions of famous landscape photos by Edward Weston, Ansel Adams, Eadweard Muybridge, Charles Weed, and Carleton Watkins. Most of the photos are large (8 x 10 inches). Most of the photos are black and white, though some are in sienna (brownish red), and several are in color. The photos include and further develop elements of Mr. Klett's established style, including the technique of "re-photography" (photographing the exact same scene as found in a much older famous photograph), humor, and including tourist paraphernalia in the image.The Frontispiece shows a color photo of an array of photographic prints sitting on a table in the forest. One can see a pine cone and a boulder near the table. The prints are all from Yosemite. All of the prints are held to the table with ordinary spoons.Page 2 shows a sienna-colored print of Yosemite Valley taken in 1865, while page 3 shows the same scene photographed by Mr. Klett in 2003. Page 4 shows another view of Yosemite Valley photographed by Mr. Klett in 2003. Page 8 reproduces Ansel Adams' famed photo of Yosemite Valley (1944) during a storm, while page 9 shows the sam scene taken by Mr. Klett in 2002, where Klett's photograph shows Yosemite Valley enveloped with a low-hanging haze consisting of smoke from a forest fire. The display of both photos, side-by-side, results in humor.Page 10 shows an 8-minute exposure of a bunch of tourists milling about an overlook at famed Glacier Point (color photo). Later on (page 24-25) we find a 2-page spread showing a color panorama of Dinosaur National Monument in Colorado, with an 1872 photo of part of the same scene superimposed on the corresponding part of the color photo. The color photo includes a tourist aiming a

camera at Mr. Klett, again showing Mark Klett's sense of humor. Another re-photographic pairing (pages 32-33) shows Ansel Adams' pine tree (1940) and the same pine tree (shown in a drought-killed state) taken by Mark Klett in 2002. Another re-photographic pair (pages 38-39) shows Helmet Dome in Yosemite taken in 1872 and by Mark Klett in 2003. An experimental photo is shown on pages 40-41. A landscape is shown, but instead of publishing the entire landscape photograph, what is published is an array of 18 small rectangles that were snipped out of the original print. I don't know what the take-home message is (if any), but it is an interesting technique for any amateur to use using Adobe Photoshop. Page 46 contains a cute technique, which shows a photo by Eadweard Muybridge, taken over 100 years ago. The photo is sitting on the ground. A beetle is shown walking on the side of the Muybridge print. Superimposed on the print is the shadow of Mark Klett's hand, which holds a disc, where the disc has an aperture allowing the transmittal of the image of a real solar eclipse. The image of the solar eclipse resides in the sky of the Muybridge photo. Pages 64-65 resume the re-photographic theme, where page 64 has a picture taken with a boulder (1872), with the same scene taken by Mr. Klett in 2002, but with a road passing by the boulder and more trees sprouting up. Pages 72-73 shows a photo of Tuolumne Meadows with a tourist reclining in the foreground. A large rectangle occurs in the photo, indicating the exact part of this scene which had earlier been the subject of a photograph by Ansel Adams. The same technique of using a superimposed rectangle, to indicate the border of an earlier landscape photograph made by a famous photographer, is also found on pages 35, 37, 78, 84, 119, and 121. Pages 80-81 have another re-photographic photo, this time with Klett's color photograph paired with an older black and white image by Muybridge. In this pair, the Muybridge photo shows Vernal Falls at full force, apparently in the late spring, while Klett's photo shows Vernal Falls at a trickle with the wind blowing the trickling water into a bent arc, apparently taken in late summer. Page 89 contains a collage in the same vein as the collages on pages 90-91, 93-94, and 116-117. Page 89 shows two color photos of Yosemite Valley taken from famed Glacier Point. These two color photos are shown sitting side-by-side. Laying on top of them are small reproductions of black and white photos by Ansel Adams (1935) and Carleton Watkins (1861), where the details of the older photographs and newer photographs are perfectly aligned and in register with each other. A added bonus, is that two of the pages in this book are actually fold-outs, where the fold-out has the length of three pages. To conclude, the production, graphics, quality of the paper (glossy), and quality of the printed images, is first rate. The images are all interesting. Even a young child will find fascination in the collages, and will be able to understand what it means to align an ancient photograph with a contemporary photograph, so that the details in each picture are contiguous with each other. This book is also exemplary in its showing of respect to photographers of days long gone. In contrast, it is sometimes the case that a newer photographer materializes on the scene, and publishes his photographs, but fails to disclose the source of his inspiration. In my opinion, this practice is a type of misappropriation. In two other books (obscure photography books), I have seen this sort of offense committed against famed photographers John Pfahl (born 1939) and Jerry Uelsmann (born 1934). But in contrast, *YOSEMITE IN TIME* shows a deep respect (and admiration) towards those who came before. **FIVE STARS.** 0 of 0 people found the following review helpful. What an amazing job. By Sue Jorgenson What an amazing job...labor of love, really. I love the premise, I love the comparisons, and I love the text. 0 of 0 people found the following review helpful. Photographers alert. By Robert Langham Very interesting book if you are a photographer and a Yosemite fan. Klett and the crew go behind many familiar and famous photographs and link them together. Only a true genius or a nut would even attempt to do this, but Klett and his group fill the bill, wandering the brush, puzzling around the granite domes and finding spots where iconic images were made...then linking them together. At a used price it's quite interesting and informative.

Yosemite is a world-famous destination that has attracted celebrated photographers such as Eadweard Muybridge, Edward Weston, and Ansel Adams, along with environmental organizations, rock climbers, and tourists. *Yosemite in Time* puts this park in a new light with re-photographs of some of the most enduring images taken at Yosemite, and three essays by noted cultural critic Rebecca Solnit. The photographs and essays reconsider the iconic status of Yosemite in America's conception of wilderness, examining how the place was appropriated by its early Euro-American visitors and showing how our conceptions of landscape have altered and how land has changed or not over time. Arresting and incisive, *Yosemite in Time* is an intimate reconsideration of a park that millions of people hold dear.

From Booklist A place of dramatic natural beauty frozen in time in a pristine state in the photographs of Eadweard Muybridge and Ansel Adams, Yosemite is emblematic of the grandeur of the American West. But with its vast granite expanses, Yosemite is an open book recording the passage of geological time, and naturally it has changed since John Muir sang its praises. To discern how, and to more fully understand its powerful mythos, three visionaries join forces in this innovative inquiry. Rebecca Solnit, the author of five highly original books, including *River of Shadows: Eadweard Muybridge and the Technological Wild West* (2003), supplies the mind-expanding commentary, musing in her inimitable fashion on the nexus of nature, art, science, and everyday experience. Acclaimed photographers Mark Klett and Byron Wolfe practice the demanding art of "rephotography," attempting to take photographs from the same

spot at the same time of year and day as Muybridge, Adams, and others, creating fascinating juxtapositions of then and now. Together they've created a symphony of image and word that celebrates what endures and what evolves. Donna Seaman
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