

Chapter 1 : Road to Seeing by Dan Winters PDF/EPUB - racedaydvl.com

This is a must have book for photographers and photography book collectors. If you don't know Dan Winters work, you should. The Road to Seeing is a passionate, considered, thoughtful and insightful autobiographical examination of his career, and the mentors and photographic work that influenced his personal style and evolution as an artist.

When I first got the book, I was pretty astounded. It is a thick book about four-fingers thick and has amazing typography, binding, and the photos in the book look like small prints. The other day, I devoured the bookâ€” it took me about 5 hours and I also jotted down some of my favorite quotes and ideas from Dan. All-in-all, it is a gorgeous book that I highly recommend everybody to invest in. But I will share my personal feelings of Dan Winters at least based on what I read through the book. For a guy with his fame and success, he just seems like your photography teacher who wants to tell you how it is. He is very open, transparent, and loving with his words and thoughtsâ€” and is trying his best to be as helpful to the reader as possible. I loved his friendly and conversational tone throughout the bookâ€” he is certainly a guy I would like to have a nice cup of coffee with. Not only did he start off doing a lot of street photography when he was youngerâ€” he still pursues it today as one of his favorite creative outlets. When Dan was young and studying in Munich, he would shoot street photography nearly everyday. He shares in a below excerpt: Though not previously a practitioner of the form, I was a great admirer of street photography. Henri Cartier-Bresson followed, and soon the floodgates opened. The list is a long one. It was during that period that a profound shift took place in my photography: I started to call myself a photographer. My passion and my self were beginning to align. My free time was consumed by photographing the streets of New York. Street shooting was a passion I first experienced in Munich, and to this day it remains one of my favorite creative outlets. From Coney Island to Prospect Park, from the Staten Island Ferry to the streets of Harlem and all points in between , I amassed a substantial body of work during this period of my life. It was a chance encounterâ€” I was riding my bike to a nearby hardware store when I immediately recognized him from the self-portraits published in his seminal book Lee Friedlander Photographs. I began returning with the same places and noticing their subtle differences. I looked for photographic potential in everything. Photographing frequently is essential for any photographer. And like any practice, it allows for the development of an inner dialogue. Robert Frank compared this to a boxer training for a fight. Street photography affords us opportunities to capture stolen moments, but the street also provides a context. The shared space outside our sanctuaries becomes just as much a character as those who populate it. I find the best method is to simply start walking. Dan also shares why he loves street photographyâ€” for how liberating it makes him feel. We can always rely on semantics to allow us to drift from the essence of a subject. Because the subject matter does not require special access, it really is a democratic enterprise. Any place that is inhabited by man is usually accepted within the genre. While intent may differ, I would consider these genres to be one and the same. So much energy and talent has been expended in the pursuit of capturing these moments, and our collective experience and sense of place has been so enriched by street photographers, that to create a comprehensive account of the genre would fill several volumes. A photograph should stand on its own One thing that bothers me a lot about modern photography is conceptual photographyâ€” how it focuses more on the concept of a photograph than the photograph itself. I believe a photograph should stand on its ownâ€” without a fancy backstory, caption, or theory. One of the first quotes from Dan Winters which really stuck out to me: I might find it interesting that the artist labored intensely to make an image, but process alone is weak footing on which to stand. The photographic image should stand on its own. Perhaps this is due to digital technology and the ubiquity of mobile devices and appsâ€” the photographic process has been demystified to the layman, The public perception that anyone can take a picture has, for many, marginalized the medium. When I started photography, I would put all these esoteric and cheesy titles on my images â€” to try to make them better. However I think photography in itself is a visual art that communicates everything it needs to within the frame. A single image should be able to stand on its ownâ€” without the need to prop itself up with words or a backstory. To counter this point, I think it is fine to mix words, video, and text with photography. Not all photographers I know care totally on just

photography. Some photographers I know are also writers and poets, and like to combine both text and photography and do it beautifully. So ultimately just think to yourself: What kind of message do you want to communicate to your viewer? On what drives him Out of all the great photographers and artists I have studied they all have one common trait: Dan shares how being obsessive has helped his career: This obsessive character trait has been helpful throughout my career. I have the ability to be hyper-focused on a single subject and absorb vast amounts of data pertaining to that subject. I now find peace in the realization that countless potential masterpieces happen each moment the world over and go unphotographed. I felt as though my life up to this point was not being lived as consciously as I would have liked. I felt that the last few years had been experienced in a kind of fog, that I had succumbed to the delusion that the next concert, car part, or party was the answer. The spiritual aspect of my creativity had been lost, and the awareness of myself as a human being was not being acknowledged. I photographed family and friends and began a love affair with the portrait. I began telling stories in photo essays. I went to museums and galleries in Los Angeles and began buying books on photography, painting, and art history. Life was filled with a new level of excitement. My passion had been reignited, and I began to see beauty everywhere. In terms of what drives Dan Winters, I would say it is the following not an all-inclusive list, of course: On self-criticism Even though Dan is an absolutely incredible photographer, he has had some patches of self-doubt with his work. For example, he was hugely inspired by W. Eugene Smith one of the most perfectionist and obsessive photographers who have ever lived. Dan starts off by introducing how he first discovered W. Eugene Smith, who many consider to be the father of modern photojournalism and unrivaled master of the form. Smith produced a mammoth body of work in his 60 years, a significant portion of which appeared in Life over a span of three decades. As I discussed earlier, I was fearful that I would never produce photographs as profound and beautiful as Smith had, and at this point in my life, I am unfettered at this. He was constantly clashing with editors, and it was his seemingly inhuman devotion to his work, along with his habitual drug use, that would eventually claim his life. Smith was famous for being infamous. His photographs were sometimes hybrids of documents, in that he frequently manipulated events by posing his subjects and inventing entire scenarios in order to create the picture he wanted. I can accept this, as his life choices led him toward his own unique path. It is simply human nature to look outside ourselves, rather than face that which exists internally. Comparison is ego-based and unproductive in the long run. Personally, I have lots of doubts about my photography. I constantly self-criticize my work, and think to myself: However in my personal journey, trying to find external validation has only been negatively crippling. Inspiration because the work is so great and beautiful and I want to create work on a similar pedigree. However ultimately we should always first take photos to please ourselves. At all costs, we should avoid comparing our work to the work of others. We all have different personal backgrounds. Some of us work full-time jobs and have barely enough time to make images. Some of us may not be physically equipped to put on the difficult work of constantly traveling, walking, and shooting. Seek to please yourself, and remember: On collaboration with your subject Dan Winters is a talented portrait photographer and sees portraiture as a collaboration between the photographer and subject. In the book, Dan outlines his working method with his subjects: To start off, Dan is very transparent with his subjects. He communicates how he personally works, and shares his own expectations in terms of the image he wants to make: Varying approaches can yield vastly different results, so this working agreement is vital. I will usually describe what my expectations are and the type of photograph I would like to make on that day, as well as the level of participation I expect from them. I also provide any specific details that give the sitter a well-rounded idea of my general process. I welcome the subject to voice any concerns or ideas they might have, any particular angles they favor, and the type of direction that works best for them. But the importance of this is having mutual respect: This not only allows me to guide the shoot in the direction I would like it to go, but also relieves the subject of the responsibility of having to generate material for me. Individuals in the creative world actors and other visual artists with whom I often work are aware of the camera, and of the artistic process in general. For these sessions, there is a mutual respect and a peer dynamic between us, as well as a reverence for the photographic process and its capabilities. Though not the norm, this working method can allow for a wonderful collaboration and has provided results that I very possibly would not have coaxed out of

the sitter.

Chapter 2 : Dan Winters (Author of Road To Seeing)

Road to Seeing by Dan Winters I highly recommend every photographer invest in " Road to Seeing " by Dan Winters. It is easily one of my top 5 photography books at the moment- and a book I shall keep forever and cherish, and go back for inspiration in terms of images, the history of photography, and personal philosophies from Dan Winters.

Learn How to Light. The price on Road to Seeing is steadily creeping up, which points to a diminishing inventory. It includes technique, but in the context of the journey covered in this book technique is almost an afterthought. Best way I can put it: Road to Seeing is not so much a book as it is a mentorship. To talk about the huge number of images it contains—only about half of which were shot by Winters himself. About how it is a wonderfully detailed manual—a personal journal, even? About its significant nod to the history of photography and to so many influential photographers who have come before. About its deep journey into the internal process of photography and creativity and craft. But there is also serendipity, conscious decisions and significant risks taken along the way. The narrative is, for the first portion of the book, mostly chronological. From there, Winters wanders down the occasional side path looking in-depth at assignments or other types of projects. But he always comes back to the core of who he is, and in that forces you to examine your own core beliefs as a photographer. Or to recognize that maybe you have not yet discovered your own core beliefs and that it is high time you got started doing so. The thing that leaps out at you throughout, is that this is not randomness at all. It is his continually, consciously chosen path as a photographer. Road to Seeing is not a book you blow through and exit with a new bag of techniques. It is a book you absorb over time. In fact, I wonder even what percentage of young photographers will possess the mental wherewithal to realize exactly what they are holding in their hands. But I have to wonder. I was having a lot of fun shooting for newspapers at that age, and probably would not have been ready to hear what it has to say. But boy, does it resonate at It is very possible that people of different ages and different points along their own paths will read this as entirely different books. And will go back to it five years later and see it completely differently. So in that sense I think it is appropriate for a serious college student. Or a year-old student, as the case may be. At least, not in hardback form. As much as it was a labor of love for Winters, it was just as much a commitment for editors Ted Waitt and James Hughes. To say that they blew the budget on it is a laughable understatement. Winters just kept adding pages and photographs from others who had influenced him and more pages and more pages. What are you gonna do? There might be a second printing. But this book is going to go away. And to predictable economic result for those who did not get their hard copy when the getting was good. I am buying more than one copy. I want to have them for photographer friends who are or who become very special to me. It feels strange to speak this highly of landmark photo book so soon after another book hit the shelves this fall. I guess was just the year lightning struck twice in the same place. Road to Seeing, by Dan Winters:: Words Photos Got a question? Hit me on Twitter:

Chapter 3 : Road to Seeing - Dan Winters - Google Books

Dan Winters is a photographer well-known for his celebrity portraiture, photojournalism, and illustrations. He has won numerous awards including the World Press Photo Award, and his work has been featured in The New York Times Magazine, The New Yorker, Vanity Fair, GQ, and Rolling Stone.

Back then, one could walk down the street and ask a passerby to name an astronaut; chances are that with even a vestigial knowledge of the space program and its goals, that individual could name one of our space heroes. Despite the overwhelming availability to access information today, and the general consensus that the unknown is now known, a litany of distractions has moved the public away from the dreams of exploration, and the current NASA roster remains largely unknown. The public has become more engaged in the droll of reality television than with the mysteries of the deep and the wonders of the heavens. One remarkable aspect of my profession is that the photographic process can be applied to virtually any subject. It acts, then, as a diverse calling card, one that has allowed me to access places and things that would not be available to me otherwise. The final lunar landings were the product of nearly two decades of milestones, which furthered our knowledge of the physical limitations of spaceflight. Each of these small victories brought the reality of a lunar mission one step closer. He fell back to Earth for over four minutes before opening his parachute. Baumgartner became the first human being to travel faster than the speed of sound while outside of a vehicle. Astronauts graced magazine covers and appeared on talk shows and game shows with such frequency that they became celebrities. Each Mission was intended to collect data and provide astronauts with real situation training. Project Gemini followed project Mercury and then came Apollo. I can vividly recall the launch of Apollo 11, the first manned mission to land on the moon. Thus, the space shuttle program was born. After a heralded start, the program seemed to flounder, and failed to capture the spirit of the public. He recounted that money was being spent so feverishly at that time that they were rounding up to the nearest million. Whether an embellishment or not, it illustrates the urgency of that era. Many of the early shuttle missions involved the deployment of commercial communications satellites, as well as top-secret DOD missions. The steep cost of each launch made it clear to clients that, as a commercial venture, the shuttle was not economically viable. Businesses soon favored conventional launches aboard Russian and ESA launch vehicles, which were considerably more affordable. The shuttle had found a home with the ISS, and a mission in which she could shine. Like some orbital erector set, shuttle and ISS crewmembers assembled the station, piece by piece. After completion in , the shuttle was, for the most part, relegated to crew and resupply missions to the ISS, which are better suited to Russian Soyuz craft, and much less expensive. After 30 years and over billion miles traveled in space, collectively, NASA announced, in mid, that the remaining three orbiters were to be retired. Each of the three was to make one final flight before becoming relics of a more optimistic era. Once the NASA press office released the information to the public, I immediately felt that a cohesive photographic record should be made of each of the final three launches. Through his connections at NASA he was able to provide me with ringside seats. The spectacle had a profound and lasting effect on me, and I was eager to document the program to a greater extent. As a journalist I have spent a significant amount of time discussing potential story ideas with many insightful art directors and photo editors in the magazine field. When the shuttle program was nearing its end, it became evident that many of the people employed by NASA, as well as private contractors involved with the program, would soon be out of work. Knowing that the Texas economy would be affected by such widespread housecleaning, I called TJ Tucker at Texas Monthly and we discussed the visual possibilities and landed on a specific approach: I would photograph the shuttle as though it were a portrait. I wanted to honor this vehicle as the sacred vessel that it was. I hoped I could capture the intensity of the launch in a way no individual could experience it outside of the photographic realm. Certain events are imperceptible as we are moving fluidly through our lives. This is truly a beautiful aspect of photography. Photographs are a rare expression of stillness. I felt the series should be chronological, documenting the controlled chaos of the launch from the moment the main engine started until the shuttle was no longer visible to the eye, roughly a two-minute timeframe. The reality of this project was driven by passion alone. It was

inspired by a confidence born not from ego, but from years of perseverance in the face of daunting and challenging obstacles, both technically and emotionally. Any government agency can be tough to deal with, and NASA is no exception. I presented my proposal and they agreed to help me execute it. I also contacted veteran launch photographer Ben Cooper to pick his brain regarding the technical aspects of the project. I had a group of sound triggers handmade for each of the cameras that I was positioning around the pad. The triggers are wired to the cameras and programmed to power them up shortly before the launch window opens. The cameras begin their firing sequence as the deafening main engines ignite. The rigs nearest to the pad, a mere feet in some cases, must be very low to the ground. Sandbags exceeding pounds are placed on the tripod legs to prevent vibration. Screw augers are set and tie-down straps are required to add further stability. Cameras set further back still require the same anti-vibration set-up as those closest to the pad. In addition to the cameras on the pad, I manually operated two cameras from the press site, three miles away. The cameras around the pad are set the day before launch. I drew a detailed set of storyboards depicting the specific image each camera would capture in order to create a unique photograph for each page of the layout. The reality of such an enterprise is that I get an average of 5 or 6 images of the shuttle itself as it passes through the frame, and then several hundred shots of smoke. The anticipation and energy prior to a launch is electric. My son Dylan helped me set cameras on STS and was by my side as the spectacle unfolded before us. It was a textbook launch on a beautiful day. The shuttle was visible for a full two minutes, at which point the solid rocket boosters burn out and the exhaust trail fades into the sky. Once the shuttle was out of sight, he turned to me and told me that his life was forever changed. Launch complex 39A is the same complex that was used for most Apollo missions, including the Apollo 11 mission to the moon. As we approached the pad to retrieve our equipment, I became overwhelmed by the profound sense of connection I felt to the physical space I inhabited in that moment. Never as a boy would I have dreamt that I would not only occupy this hallowed place, but that I would be there in an official capacity. I was further moved by the fact that I was now sharing a deep love of mine with my son. Using digital equipment has, in many cases, been a true gift. The image quality and instant results are extremely helpful when doing this type of work. The equipment functioned flawlessly, and I was able to capture the moments I had envisioned. It was such a rare honor to gain access to the Discovery flight deck and payload bay. I also witnessed Atlantis being prepped for her final journey inside of the massive Vehicle Assembly Building. Each shuttle launch that involves a rendezvous with the ISS has a specific window of time within which to launch. If there are any technical problems that delay the launch and that minute window passes, the launch is rescheduled. For the Endeavor shoot, Dylan and I had set cameras in unbearable heat and humidity. It was disheartening to have to go back out to the pad the following day to retrieve equipment after having spent an entire day setting it up. The launch was rescheduled and I flew down to the Cape and repeated the process, setting up nine remote cameras and two at the press site. To add insult to injury, the pad is situated in a swamp infested with mosquitos. In spite of the difficulties, there was no other place on Earth I would have rather been in that moment. There is an omnipresent calm and serenity as the impending ferocity of the launch approaches. They were smoked out seconds after engine start. I was initially disappointed, but once I was able to sit with the few frames that I was able to capture I found a great beauty in these photographs and now count them among my favorites. I worked with Kira Pollack, director of photography at Time, on the launch of Atlantis STS, the final launch of the shuttle program. I set 11 cameras at the pad and two at the press site. All went smoothly otherwise. It was a spectacular launch and a fitting end to a year journey. I knew I had made more images than could ever be printed by the publications I was representing, and I was aware that the opportunity would never again present itself. Around this time, I was working with David Hamrick, the director of the University of Texas Press, on a book that was ultimately derailed as it was nearing completion. My wife suggested I look at the shuttle photographs and assess again whether or not I had a book. After combing through the work, I felt if I shot a few more images of subject matter related to the shuttle, I would be in good shape. Dave supported the project, so I began the task of finalizing the images. I made several trips to Johnson Space Center to finish the project, focusing mainly on the spacesuit processing facility. The Apollo mission control room housed in building 30 at JSC looks as it did on television when I was a boy. It remains frozen in time from the lunar landings, and is a National Historic

Site. After some inquiries, I found that it had been used on the shuttle program until Having established a shuttle program connection, Dylan and I drove to Houston and spent three hours together photographing the holiest of holies. With all of the images in hand, the book itself came together smoothly. I prefer to work with physical objects, so we printed out 4" x 5" chips of all of the images, and by taping them to a wall at my studio, I was able to create a sequence I was happy with. I did most of the design work myself and received excellent feedback and support from Derek George at UT Press. Derek is a talented designer, and his contribution to the project was invaluable. In the end, as I reflect on my time working on this project, I feel a deep sense of gratitude for all of the souls whose paths I crossed, and for the trust and support of the people who helped to make a boyhood dream a reality.

Chapter 4 : Road to Seeing : Dan Winters :

UPDATE, March, The price on Road to Seeing is steadily creeping up, which points to a diminishing inventory. When it's gone, it's gone. And then it's gonna get hella expensive. I am at a loss for a quick way to describe Dan Winters' just-shipped book, Road to Seeing. That's because it defies.

Chapter 5 : Road to Seeing: Photographer Dan Winters on Aerospace | Aerospace | Peachpit

Photographer Dan Winters explains his love of the NASA space program and documents how he photographed the final flights of the space shuttles Discovery, Endeavor, and Atlantis in this excerpt from his book, Road to Seeing.

Chapter 6 : Road To Seeing by Dan Winters

Dan Winters is the author of Road To Seeing (avg rating, ratings, 20 reviews, published), Last Launch (avg rating, 58 ratings, 13 revi.

Chapter 7 : Dan Winters: The Road to Seeing | Photography | Graphic Design & Publishing Center

After beginning his career as a photojournalist for a daily newspaper in southern California, Dan Winters moved to New York to begin a celebrated career that has since led to more than one hundred awards, including the Alfred Eisenstaedt Award for Magazine Photography.

Chapter 8 : Book Review: "Road to Seeing" by Dan Winters

Dan Winters' Road To Seeing is a monumental work of contemporary photography that everyone who handles a camera needs to see. This is not only a visual testament to.

Chapter 9 : Road to Seeing | Peachpit

Road to Seeing by Dan Winters, Ibarionex Perello After beginning his career as a photojournalist for a daily newspaper in southern California, Dan Winters moved to New York to begin a celebrated career that has since led to more than one hundred awards, including the Alfred Eisenstaedt Award for Magazine Photography.