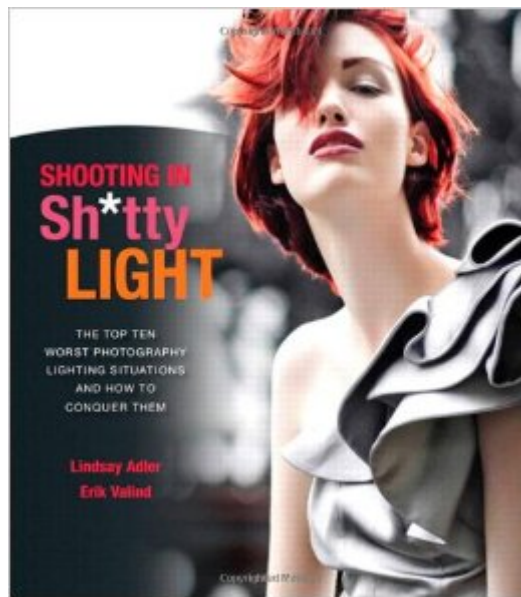


The book was found

Shooting In Sh*tty Light: The Top Ten Worst Photography Lighting Situations And How To Conquer Them



Synopsis

Sometimes photographers have to shoot in less than ideal lighting situations. Maybe the wedding is mid-day in the middle of a field, or perhaps the event is in a florescent-lit room. These scenarios can be particularly intimidating for beginning photographers who don't know how to handle the many undesirable lighting situations they may encounter. In *Shooting in Sh*tty Light*, professional photographers Lindsay Adler and Erik Valind cover the top ten worst lighting situations and provide a variety of solutions for each. They explain which solutions are most practical and why one option might be preferable over another, examining such problems as extremely low lighting when no flash is allowed, strong backlight, and the light on an overcast day. Unlike other books that focus on natural light or lighting in general, this book addresses a very real need of beginning photographers, answering the question, "What do I do when the lighting is terrible?" Lindsay and Erik candidly show you the tools at your disposal, demonstrating the techniques essential to getting the job done with minimal fuss. Shows how to deal with ten of the worst lighting situations, such as harsh midday light, extremely low light, and mixed light. Offers real-life examples and practical solutions for handling poor light, such as identifying natural reflectors, bouncing light off a wall, or utilizing flash gels. Features a fun, conversational style to help you conquer the fear of poor lighting and approach any lighting situation with confidence!

Book Information

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Digital Editing #458 in Books > Textbooks > Humanities > Visual Arts > Photography

Customer Reviews

Despite its slightly crude title, here's a book that takes a slightly different approach to lighting that

may prove helpful to some photographers. The book takes ten different difficult lighting situations and suggests methods for overcoming them. The chapters include titles like direct sunlight, mixed color temperatures, and dappled light with high contrast. There is also a glossary and an appendix on equipment. The book is aimed at beginners and intermediate photographers (whatever that is!) It will come as no surprise to more experienced users that the methods include using a wider aperture, increasing ISO and using fill flash. The authors write well, there are plenty of illustrations showing good and bad technique, and the book reads quickly. There are plenty of books that discuss how to handle lighting by starting with the equipment, such as explanations of how the shutter can be adjusted for different lighting conditions. Whether an individual will benefit more by approaching the problem of lighting from an analysis of the lighting condition depends on the individual, but the approach certainly seems to work. The authors use a minimum amount of equipment to achieve their goals, so the beginning photographer should certainly be able to match the suggested setups. This is by no means a comprehensive approach to photographic lighting. There is no discussion of the use of multiple lighting sources or lighting ratios. The book is limited to outdoor lighting for portraits. There is no mention of how to shoot with poor lighting for landscapes, or sports photography, or indeed any other genre than portraits. Moreover, while I suppose some of these techniques are applicable to other types of photography, many are not.

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