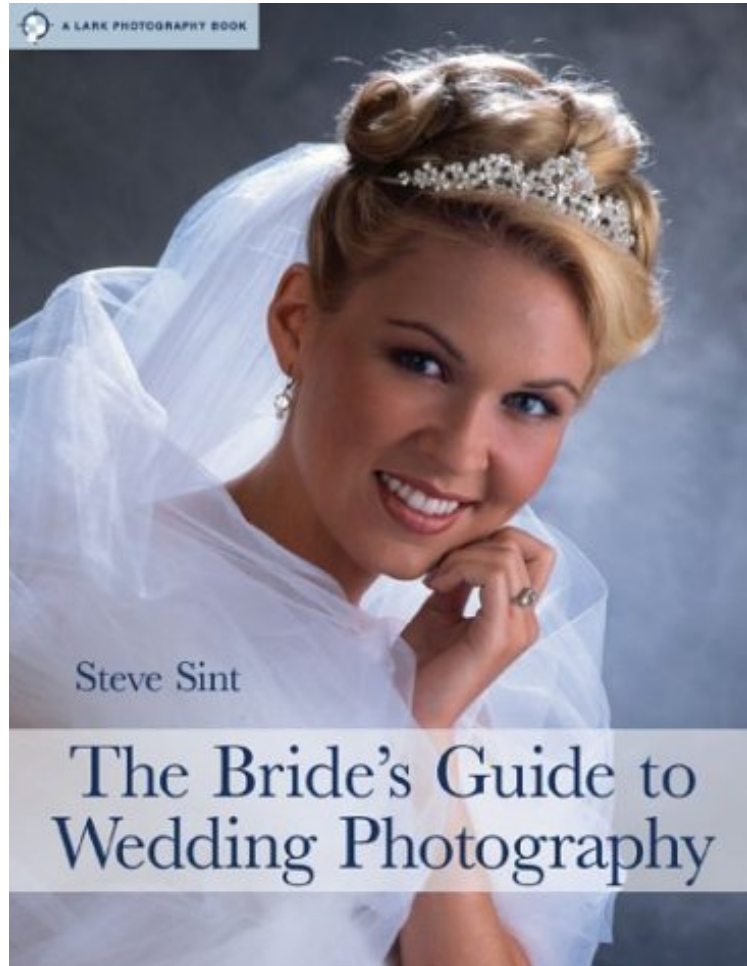


(Download ebook) The Bride's Guide to Wedding Photography (A Lark Photography Book)

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Steve Sint

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Steve Sint : The Bride's Guide to Wedding Photography (A Lark Photography Book) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Bride's Guide to Wedding Photography (A Lark Photography Book):

8 of 10 people found the following review helpful. out of date even when publishedBy WinterA bride purchasing this book to get advice and information on wedding photography will be provided with grossly outdated information on digital photography. It is amazing that a book last published in 2004 would provide so much misinformation on digital photography and no information on the wide range of digitally created wedding albums available.All newspaper photographers, many fashion photographers, and most wedding photographers have either switched to digital or are in the process of doing so. Digital is less forgiving of photographers mistakes, and some photographers having become comfortable over a period of many years and made a sizeable investment in time and money in medium format

camera equipment, are reluctant to start the learning and purchasing process all over again with digital equipment. The top wedding photographers espousing a more creative approach to wedding photography, including Joe Bussink, Becker, Bambi Cantrell, and Denis Regie long ago made the switch to digital. What Sint fails to mention is that with digital equipment photographers are not limited by how many rolls of film they can carry. A traditional photographer working with medium format equipment will be happy to end the day with 300 images. A photographer using digital equipment covering a typical wedding will end the day with over 2000 images. More moments captured, and the option to have any image in color or Black White or both (color for mom's book, and BW for the bride and groom's album). Sint also talks about the short life of inkjet prints, though these are sprayed with a laquer to extend their life beyond the rated 25 years (which assumes they sit exposed to bright sunlight over those 25 years, or the problem with color negative film as it ages and becomes brittle. The commercial printers using high end Epson or HP printers produce prints with an expected life of over 75 years, and with digital it is not a problem to produce a new print if the old one hung on the wall in bright sunlight fades. Most wedding photographers provide a copy of the high resolution digital negatives to their clients on their wedding anniversary at no charge. No conventional film based wedding photographer will give up their medium format negatives unless it is for a hefty fee. As of 2004 when this book was published there are a number of digital cameras that produce better images than is possible with medium format film cameras. And Sint fails to mention that 95% of the brides only get an album with the most common size being a 10x10 inch with the largest picture a 8x10 print. The most dated information and glaring omission is Sint's coverage of wedding albums. Most brides will spend more than half the price of their wedding photography on the cost of an album, and Sint provides no mention of the digitally created albums. There is also a revolution in wedding albums that has resulted from the availability of high quality digital negatives. Coffee table book style albums that have each page printed can contain any number of images, can have artistic backgrounds, off center placement and all the other imaging one associates with modern magazines, available to the bride at less expense than she would pay for a traditional wedding album with individual prints pasted into individual and expensive mount pages. This approach enables the skilled photographer to tell the story of the wedding day instead of just present a collection of posed stiff pictures like what was done for the bride's grandmother and grandfather. Taking film negatives and having them scanned to produce digital negatives adds a great deal of expense and produces images that are inferior to "first generation" images produced by professional grade cameras available for the past several years. If the bride takes a look at the images produced by a wedding photographer using film cameras, she will notice that the reception shots where the lighting is usually quite low, are taken using either a great deal of flash which produces an unnatural look, or were shot with grainy high speed Black White film. The look of grainy BW images can be quite nice but it is not something that works all the time. With the current generation of digital cameras color images can be taken in low light situations that with film cameras would require BW film. Digital also greatly reduces the risk of malfunctioning equipment during the wedding, and eliminates the risk of film not being delivered to the lab, or the lab incorrectly processing the film and destroying the only copy of the pictures taken during the day. The bride should be asking the photographer whether they are covered for "errors and omissions" and verify that their insurance policy is current. Having a full set of backup equipment is even more important. Wedding photographers do not get a "second take" and if one piece of gear fails they need a backup so they can keep on taking pictures. Sint should be recommending that the bride look at the images produced by the photographers for other brides, examine the photographers' different styles and approaches through the images they have taken for previous weddings and select one that is compatible with that of the bride. The prospective bride should look at the wedding albums actually produced to see if the end product is what she wants. What equipment the photographer used to capture the images, make the prints, and produce the album is largely irrelevant. 1 of 1 people found the following review helpful. Slightly out of date... By H.M. Long Loves As other reviewers have said, this is for the bride, but may be helpful to wedding photographers. As a wedding photographer (beginning assistant) I found the poses Mr. Sint suggests timeless. I like that he also explained 'why' you should do the pose: IE: Hold your bouquet here rather than here for a more slimming effect. Tilt your head slightly downward to prevent the glare on your glasses... pretty elementary stuff, so professional photographers may find the book useless. Mr. Sint seems to downplay digital as being inferior to film and that's the main thing that really 'out-dates' this book. As do some of the pictures ... BUT for a first-time bride it's nice to have it all there before you: without a lot of advertising in-between like the bridal magazines. Your 'must have' shots list is there, as well as explaining different types of wedding photography at different budget levels. 0 of 0 people found the following review helpful. LEARN By JOHN MONIZ "teach your self". It's a book that can teach you a lot. your understanding of photography can expand in many ways. read as much and as often as you can.

With the comprehensive, invaluable advice found in these illustrated pages, a bride can figure out what she wants from her wedding photography. Does she want a traditional style, or more of a journalistic feel? Will time be allotted for formal portraits of family and the bridal party? Which gowns, flowers, veils, makeup, and poses will look the best in photos?. Brides-to-be can examine every option, and learn just what they need to know about technical choices including the pros and cons of digital photography. From different packages to ordering enlargements and albums,

theyll get the scoop on how to use their time wisely, look their best, get the most for their money, deal with overtime, and even tip properly.