

Scott Kelby

Author of The Digital Photography Book, volume 1, the best-selling digital photography book of all time!



CHAPTER ONE Using Flash Like a Pro, Part 2	1
Picking Right Up Where the Last Book Left Off	
9 Things You'll Wish You Had Known	2
Before Reading This Book!	3
That Was Only 6. Here Are the Last 3	4
Soft Light on Location (the Budget Way)	5
Controlling Softness with an Umbrella	6
Get More Control Using a Portable Softbox	7
What Your Flash's Groups Are For	8
What Your Flash's Channels Are For	9
Using a Transmitter to Fire Your Flash	10
How to See If All Your Flashes Will Really Fire	11
Shorten the Time Between Flashes	12
Recycle Faster with an External Battery Pack	13
Another Recycle-Faster Tip	14
Typical Power Settings for Your Flash	15
Firing a Second Flash in Another Room	16
Overpowering the Sun	17
Getting the Ring Flash Look Using Small Flash	18
What If Your Flash at Full Power Isn't Enough?	19
Lowering the Power of Your Pop-Up Flash	20
When Not to Use a Diffusion Dome	21
The Pro Trick for Better-Looking People Shots	22
Two Other Gels You Really Need	23
Sticky Filters	24
Tips for Lighting Your Background with Flash	25
Using That Little Flash Stand in the Box	26
Where You Focus Affects Your Flash Exposure	27
The Paid-Gig Flash Insurance Policy	28
How High to Position Your Flash	29
Which Side Should Your Flash Go On?	30
CHAPTER TWO	33
Using Your Studio Like a Pro	

In Volume 2, We Built It From Scratch. Now, Let's Pimp It!

The Easy Way to a Pure White Background	34
Strobes with Built-In Wireless Rock!	35
Using a Set Background	36
You've Got to Have Music During the Shoot	37
The Beauty Dish Look	38
Using Grid Spots	39
Shooting Tethered Directly to a TV Monitor	40

Getting Your Laptop Nearby for Tethering	41
The Most Useful Inexpensive Accessories	42
Why You'll Love Rolling Light Stands	43
Why You Need Sandbags	44
Monolight vs. Battery Pack	45
One Background, Three Different Looks	46
Using a Ring Flash	47
Using V-Flats for Fashion	48
Catch Lights and Why You Want Them	49
Reflectors: When to Use Silver or White	50
Using a Gray Card to Nail Your Color	51
Don't Light Your Whole Subject Evenly	52
The Difference Between Main and Fill Light	53
Avoiding the Flash Sync Speed Black Bar	54

CHAPTER THREE The Truth About Lenses

Which Lens to Use, When, and Why

When to Use a Wide-Angle Lens	
When to Use a Fisheye Lens	
When to Use a Telephoto Zoom	
When to Use Super-Fast Lenses	
When to Use an Ultra-Wide Zoom Lens	
When to Use a Super-Telephoto Lens	
Using a Teleconverter to Get Even Closer	
Lenses with VR or IS Built In	
Using Filters with Your Lenses	
The Deal on Lens Hoods	
When to Use a Macro Lens	
When to Use a Tilt-Shift Lens	
How to Clean a Lens	
When to Use the Manual Focus Ring	
Zoomed vs. Full-Frame Lenses	
Lens Vignetting and How to Remove It	
Why Some Lenses Have Two f-Stops (Like f/3.5–5.6)	
Tips on Changing Lenses	
When to Use an "All-in-One" Zoom	
When to Use a Lensbaby Lens	
What Makes It a Portrait Lens?	
Fixed-Length Prime Lenses vs. Zooms	
Shooting at Your Lens' Sharpest Aperture	
But My Friend Has That Lens and He Shoots	



	CHAPTER FOUR Shooting Products Like a Pro How to Get Them to Look Like You've Always Wanted Them To	83
	How to Create Real Reflections Mirrors for Those Hard-to-Light Places Lighting From Underneath The Advantage of Shooting Inside a Tent Using Continuous Lighting Mixing Daylight and Studio Lights Enhancing Highlights and Shadows in Post Making Your Own Product Table Special Wire for Hanging Products The Advantage of Using Strip Banks Using Foam Core A Dramatic Background for Products Use a Tripod Hide Distracting Stuff Clean It Before You Shoot It	84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
	CHAPTER FIVE Shooting Outdoors Like a Pro More Tips for Creating Stunning Scenic Images	101
	Make a Packing List So You Don't Forget Anything Show Movement in Your Shot Getting the Star Filter Effect Try Getting Creative with White Balance Let Great Light Be Your Subject Watch for Bright Spots The Three Keys to Landscape Photography Look for Clouds to Hold the Color How to Shoot Underwater, Part 1 How to Shoot Underwater, Part 2 It's What You Leave Out of the Frame Shoot at the Lowest ISO Possible Not Sure What to Shoot? Try This! Keeping Unwanted Light Out Using a Graduated Neutral Density Filter How to Shoot for HDR What to Do with Your HDR Shots Scout Your Dawn Shoot Location Don't Always Shoot Wide Angle	102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120
\leq		

Use Backlighting to Your Advantage	121
Why We Get There Early	122
Why You Should Shoot Panos Vertically	123
Getting More Vibrant Landscapes	124
Delete Now Instead of Later	125
Manager and the states	
CHAPTER SIX	127
Shooting People Like a Pro	
Yet Even More Tips to Make People Look Their Very Best	
LOOK Men very Best	
If They Look Uncomfortable,	
Hand Them a Prop	128
The Advantage of Having Your Subject Sit	129
Shoot From Up Really High	130
Shooting a 34-View? Pick a Spot to Look At	131
Get Everything Set Before They Arrive	132
Super-Shallow Depth of Field for Portraits	133
Using a Triflector for Portraits	134
Using Scrims for Shooting in Direct Sun	135
Shooting at the Beach	136
Shooting on the Street	137
Get a Model Release	138
They Don't Always Need to Be Smiling	139
Overexpose on Purpose	140
Put Multiple Photos Together to Tell a Story	141
Get Out From Behind the Camera for Kids	142
Don't Shoot Down on Kids	143
CHAPTER SEVEN	145
Shooting Sports Like a Pro	170
How to Get Professional Results From	
Your Next Sports Shoot	
	146
Auto ISO Lets You Always Freeze the Action	140
Using the Extra Focus Buttons on Long Glass	
Shooting Night Games with Super-High ISO	148
The Advantage of Shooting From the End Zone	149
The Two Most Popular Sports Shots	150
Once You've Got the Shot, Move On!	151
Turning Off the Beep	152
Having Your Focus Auto-Track the Action	153
Freezing Motion Doesn't Always Look Good	154
Avoid the Fence at All Costs	:55
Leveraging Daylight to Light Your Players	156



Isolate Your Subject for More Impact	158
Why You Want to Get in Tight	159
Using a Second Camera Body? Get an R-Strap	160
Tell a Story with Your Shots	161
Full-Frame vs. Standard Digital Chip	162
Don't Have "Long Glass?" Rent It for the Week!	163
Still Players Are Boring	164
Another Reason to Keep Shooting After the Play	165
You Don't Have to Drag Around a Camera Bag	166
Start Shooting Right Before the Game	167
CHAPTER EIGHT	169
Pro Tips for Getting Better Photos	
Tricks of the Trade for Making	
All Your Shots Look Better	
Using Live View to Set Your White Balance	170
Spot Metering	171
Shooting Concerts and Events	172
Shooting Home Interiors	173
Shooting Time-Lapse Photography (Canon)	174
Shooting Time-Lapse Photography (Nikon)	175
Creating Multiple Exposures	176
Do You Really Need to Read Your Histogram?	177
Using an Online Photo Lab	178
Shooting in Tricky Low-Light Situations	179
Shooting Night Scenes Like Cityscapes	180
How My Camera Is Usually Set Up	181
What I Pack for a Landscape Shoot	182
What I Pack for a Sports Shoot	183
What I Pack for a Location Portrait Shoot	184
What I Pack for a Travel Shoot	185
What I Pack for a Wedding Shoot	186
White Balance vs. Color Correction	187
How Many Great Shots to Expect	
From a Shoot	188
If Your Camera Shoots Video	189

CHAPTER NINE Avoiding Problems Like a Pro How to Sidestep Those Things That Drive You Crazy	191
Can You Trust Your Camera's LCD Monitor?	192
Resetting Your Camera to the Factory Defaults	193
Instant JPEG From RAW	194
When to Shoot JPEG; When to Shoot RAW	195
Built-In Sensor Cleaning	196
Shortcut for Formatting Your Memory Card	197
Make Sure You Have the Latest Firmware	198
Don't Get Burned by Shooting Without a Memory Card	199
You Need to Copyright Your Photos	200
Back Up Twice Before Formatting	201
How You Press the Shutter Button Matters!	202
Tuck in Your Elbows for Sharper Shots	203
Don't Let the Small Screen Fool You!	204
Avoiding the Memory Card Moment of Doubt	205
Shoot Multiple Shots in Low-Light Situations	206
The High-Speed Memory Card Myth	207
Do This Before You Close Your Camera Bag	208
Why You Should Download Your User Manual	209
The Photoshop Trick for Finding Dust Spots	210
Shooting in Bad Weather	211

CHAPTER TEN

Yet Even More Photo Recipes to Help You Get "The Shot"

The Simple Ingredients to Make It All Come Together

INDEX

232

213

111

THEORY







Scott Kelby, author of *The Digital Photography Book*, volume 1 (the world's best-selling digital photography book of all time), is back with a follow-up to his volume 2 smash best seller, with an entirely new book that picks up right where he left off. It's even more of that "Ah ha—so that's how they do it," straight-tothe-point, skip-the-techno-jargon stuff you can really use today to make your shots even better.

This book truly has a brilliant premise, and here's how Scott describes it: "If you and I were out on a shoot and you asked me, 'Hey Scott, I want the light for this portrait to look really soft and flattering. How far back should I put this softbox?' I wouldn't give you a lecture about lighting ratios, or flash modifiers. In real life, I'd just turn to you and say, 'Move it in as close to your subject as you possibly can, without it actually showing up in the shot.' Well, that's what this book is all about: you and I out shooting where I answer questions, give you advice, and share the secrets I've learned, just like I would with a friend—without all the technical explanations and techie photo speak."

Each page covers a single concept on how to make your photography better. Every time you turn the page, you'll learn another pro setting, tool, or trick to transform your work from snapshots into gallery prints. If you're tired of taking shots that look "okay," and if you're tired of looking in photography magazines and thinking, "Why don't my shots look like that?" then this is the book for you.

This isn't a book of theory—full of confusing jargon and detailed concepts. This is a book on which button to push, which setting to use, and when to use it. With nearly 200 more of the most closely guarded photographic "tricks of the trade," this book gets you shooting dramatically better-looking, sharper, more colorful, more professional-looking photos every time.



Scott Kelby is the world's #1 best-selling author of computer and technology books, as well as Editor and Publisher of *Photoshop User* magazine, and President of the National Association of Photoshop Professionals (NAPP). He's the co-host of the highly acclaimed *Photoshop User TV*, and teaches digital photo and imaging workshops around the world. Scott



is an award-winning author of more than 50 books, including The Adabe Photoshop Book for Digital Photographers, The Adabe Photoshop Lightroom Book for Digital Photographers, and Scott Kelby's 7-Point System for Adabe Photoshop CS3.

www.kelbytraining.com www.peachpit.com



FREE Online Edition with purchase of this book. Details on Last Page •••>

CATEGORY Digital Photography USER LEVEL Beginner

