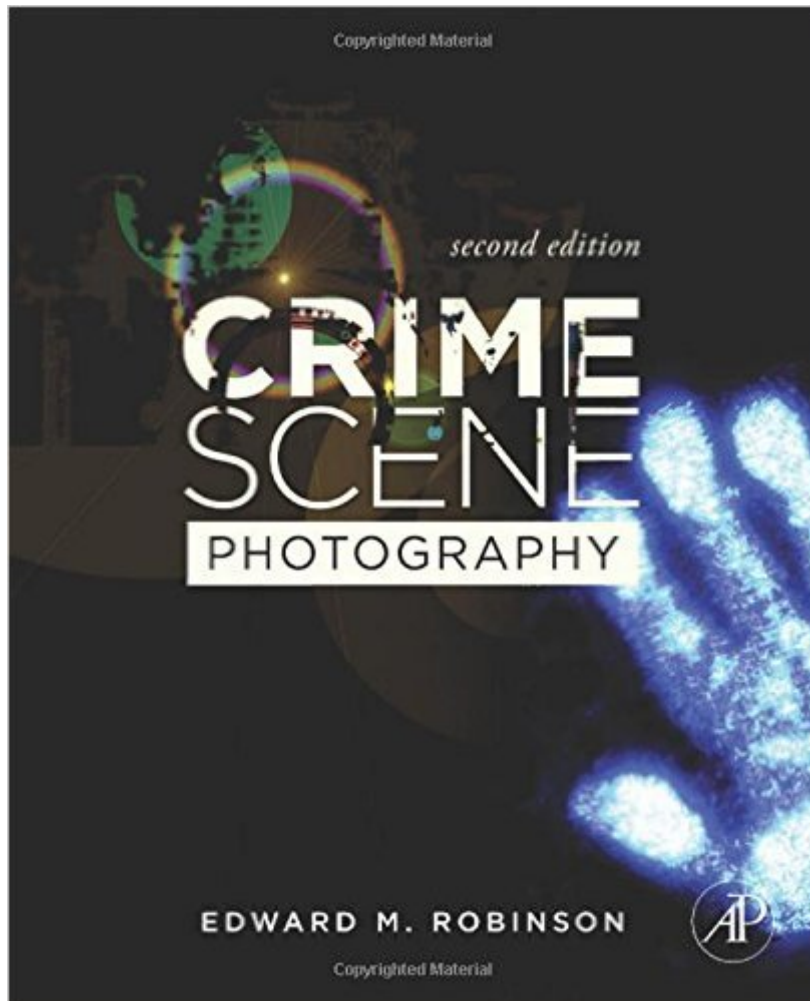


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# Crime Scene Photography, Second Edition



## Synopsis

Crime Scene Photography, Second Edition, offers an introduction to the basic concepts of forensic picture-taking. It covers the basic crime scene scenario, providing important details to guide the student and professional through the process in a step-by-step manner. In addition to the photographic aspect, the handling and care of evidence and maintenance of the crime scene are also addressed. The book begins by tracing the history of crime scene photography. It explains the cardinal rules of crime scene photography; the photographic variables related to exposure; and the three basic types of crime/accident scene photographs: overalls, midranges, and close-ups. This is followed by discussions on the use of digital imaging technologies and the legal issues related to photography. Each chapter begins with an outline of Learning Objective and Key Terms that will be used for the remainder of the text. Within the text are tips and rules-of-thumb that highlight important aspects of the chapter. The chapters conclude with a succinct Summary, Discussion Questions, Practical Exercises, and a comprehensive list of Further Readings. This textbook is designed for photography students in an academic setting and practitioners working within various law enforcement agencies.\* Over 600 full color photographs, also electronically available on the companion website \* Two new chapters on 'The History of Forensic Photography,' and 'Digital Image Processing of Evidentiary Photography' \* Includes an Instructor website with lecture slides, practical exercises, a test bank and image collection \* An essential reference for crime scene photography, including topics such as Composition, the Inverse Square Law, Court Cases affecting photography, Digital Image Processing, and Photogrammetry \* Required reading by the Crime Scene Certification Board of the International Association for Identification (IAI) for all levels of certification

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## Customer Reviews

I have read the book, I love photography, and am a crime scene photographer. The book was repetitious, had numerous errors which could be confusing to a new photographer, went into too much depth on using out of date equipment. I work for a medium size department serving half a million people. I talk to photographers from all size agencies. So far my agency is the only one still using film as the primary capture medium. Smaller agencies seem to update faster due to the fact they do not have to buy as much equipment as we do. We still have better equipment than what is discussed in the majority of the book. Yes, he does mention digital, but his flash technology is way outdated. Why focus on the flash compensator when most people are using digital flash readout and compensation. There was valuable information, but it was buried in too much filler used to make this of acceptable textbook length. As I said, I am an avid photographer, but this book took a lot of slogging through. I discussed this with other crime scene photographers who also are avid photographers. We agreed that if we did not already love photography this book would have put us off. If this book was not required by IAI none of us would have read it. Thankfully I did not have to spend my own money on it. Unfortunately there is a very slim selection of crime scene photography books available.

There are many books out there on this increasingly popular field, and this one is the best I've seen! Some texts in the field, even ones updated in the last year or two, have non-existent information on digital concepts and equipment. This text covers it. The chapter contributed by Dave Witzke adds further to the substantial information presented. The chapters on photogrammetry, IR/UV photography, special situations, and legal aspects contribute to a very good foundation for grasping the concepts necessary for success in crime scene imaging. The examples of photographic theory depicted in the photographs and illustrations are very good quality, and illustrate the principles clearly. After nineteen years in the field, this one is my pick!

I purchased this book for a photography college class and it was very helpful in understanding how certain things work with the camera and how to take pictures without having motion blur, how to avoid camera shake, and how to correctly zoom in and out on the camera. I would recommend anyone taking a college class involving photography to purchase this book.

This review is coming from the perspective of someone who has been doing crime scene photography for over 20 years and taught crime scene photography at the college and professional (specialized law enforcement schools) levels. I purchased this book only because the IAI bases the crime scene photography examination on it. After plowing through it, I have to question the wisdom of basing a certification exam on such a poorly written outdated publication. If every third word was removed the author still would have used too many words. The book is grossly overwritten, redundant, and outdated from a practical sense, missing or ignoring the modern realities of crime scene photography. I would not recommend this book for any purpose and would never use it as a required text for any course I taught.

This book takes the seemingly complicated aspects of crime scene photography and makes them much easier to understand. Along with this, the author gives numerous examples of every concept (both with illustrations in the book and examples at the website given) and also gives exercises that can be done to practice each concept. Understand, though, that this book is a text book (which most are expensive) and it is not one that can be skimmed. If you want to understand crime scene photography, you have to understand general photography concepts before moving to crime scene photography. This book accomplishes this. Included in this book are chapters on digital imaging and the legal issues that come with digital photographs (for those whose police departments can afford digital cameras)

Edward Robinson's first edition was a dry, boring read and somewhat outdated. The second edition is a lot easier to follow and more up to date than his first edition. This book was required for certification otherwise i would not have read it.

This book does have some valuable information in it, but it is a very poorly written book. The information given could have been reduced to about 1/3 what is there. Too many repeats of the same stuff. I would not recommend this for people who are already responsible for taking crime scene photographs. This book does not flow while reading it. It's as if the author is trying to prove he is "smart".

This book is the best out there on this topic. As a forensic science grad student, I wrote many a paper on photography. I struggled to find sources that were up-to-date and specific to forensic

photography. I really wish that this book had been out there when I was writing those papers! Grad school over & MFS degree obtained, I am now a crime scene analyst. I use the principles in this book at every crime scene to which I respond--from property calls to crimes against persons. Crime scene work is probably 70% photography. Good photographs are vital! This book explains the principles used in crime scene work, and gives tons of examples. Sometimes the reading can be dry (hello, it's a textbook) and a topic can be difficult to grasp on your first read, but re-read it and dig in! The information that you will come away with is golden.

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