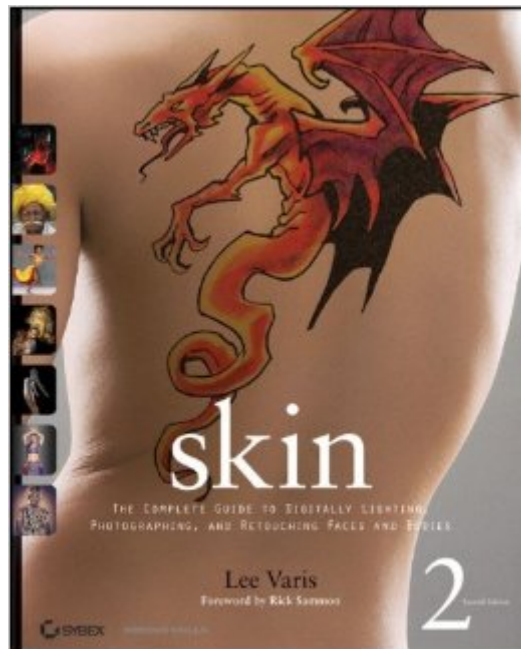


The book was found

Skin: The Complete Guide To Digitally Lighting, Photographing, And Retouching Faces And Bodies



Synopsis

Revised and thoroughly updated, this practical guide to photographing people is better than ever! What is the color of skin? You may think you know, until you enter the world of digital photography and try to reproduce what you see. Differences in software, lighting, computer calibration—everything has an impact on color. And that's all before you get into differences between people in terms of skin types, ethnicities, age, gender, and more! Hollywood-based photo-illustrator Lee Varis guides you step-by-step through the maze. This new edition covers the very newest trends and techniques in photographing, lighting, and editing skin—and offers plenty of tips, examples, and valuable advice from the author's own professional experience in the field. Shows you how to digitally capture all skin types: male, female, young, old, different skin tones and ethnicities, with makeup or without, wrinkled, tattooed, and more Covers a wealth of topics in addition to photo editing, such as how to obtain model releases and compose shots, how to shoot groups, and how to create promotional headshots Incorporates the latest on working with Photoshop and Lightroom Showcases exceptional work from a variety of photographers and artists If you're photographing people, you'll want this valuable and unique guide on your shelf.

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Customer Reviews

It probably says more about me than the book that I found a title which applies to something that surrounds every person provocative. However, it's likely that advanced Photoshop users will find

something provocative in this book. The book is aimed at photographers who know the basics of photography, including exposure, and the use of Photoshop including layers and masks. The author's emphasis is on portraits and people photography and how to get the most from photographs of these subjects. Although the author spends a little time looking at hardware like digital cameras and at basic portrait lighting techniques, his main concern is with post processing. The author's stated aim is to fill the gaps left by other books, like the reproduction of dark skin. And he does this in many ways that I haven't seen before. For example he suggests better skin colors can be achieved by looking at the CMYK readings and applying a rule of thumb. (If you don't know what CMYK is, this book isn't for you.) Varis suggests that for Caucasians magenta and yellow should be of approximately equal value, with cyan a fourth to a third of the value. Images of African Americans should have a higher percentage of cyan and magenta. He then tells you how to make these adjustments. He also shows how to make tone and contrast adjustments for both color and black-and-white images. The author devotes a chapter to retouching, showing the reader how to ease those wrinkles and even do a little tummy tuck in Photoshop. He also devotes space to special effects, but he emphasizes alteration of the image not to tell lies, so much as to give effect to the photographer's vision. There is also a chapter on preparing output for print.

Skin: The Complete Guide to Digitally Lighting, Photographing, and Retouching Faces and Bodies I just finished reading *Skin: The Complete Guide to Digitally Lighting, Photographing, and Retouching Faces and Bodies*, a wonderful book for Adobe's® Photoshop® enthusiasts. Although I would only consider myself an intermediate user of Photoshop, I found Lee Varis' book immensely helpful, and I highly recommend it to all those who photograph people. Chapter 1: Digital Imaging Basics is a brief introduction to digital imaging basics. It quickly covers chips and pixels as well as dynamic ranges. Furthermore, Varis covers JPEG artifacts, cameras, memory cards, computers and monitor calibration. He finishes the chapter with a discussion on Photoshop preferences. Chapter 2: Color Management Workflow, and Calibration is as the title suggests. The first few pages provide a high level overview of workflow management. Then Varis discusses color and light calibration. I must admit, he does have a rather funky looking set up of test targets that include the GretagMacBeth 24 patch plus Styrofoam cutouts and black traps. Varis provides a lengthy and detailed discussion on his calibration method. He also mentions that he prefers 8 bit processing as opposed to 16 bit. Moreover, he comments on the popular expose to the right practice.::::The idea is good theory but bad practice because the histogram cannot tell you where you are placing your tones with any precision, and it can't tell you whether the histogram is appropriate for the subject. (What picture

goes with this histogram?

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