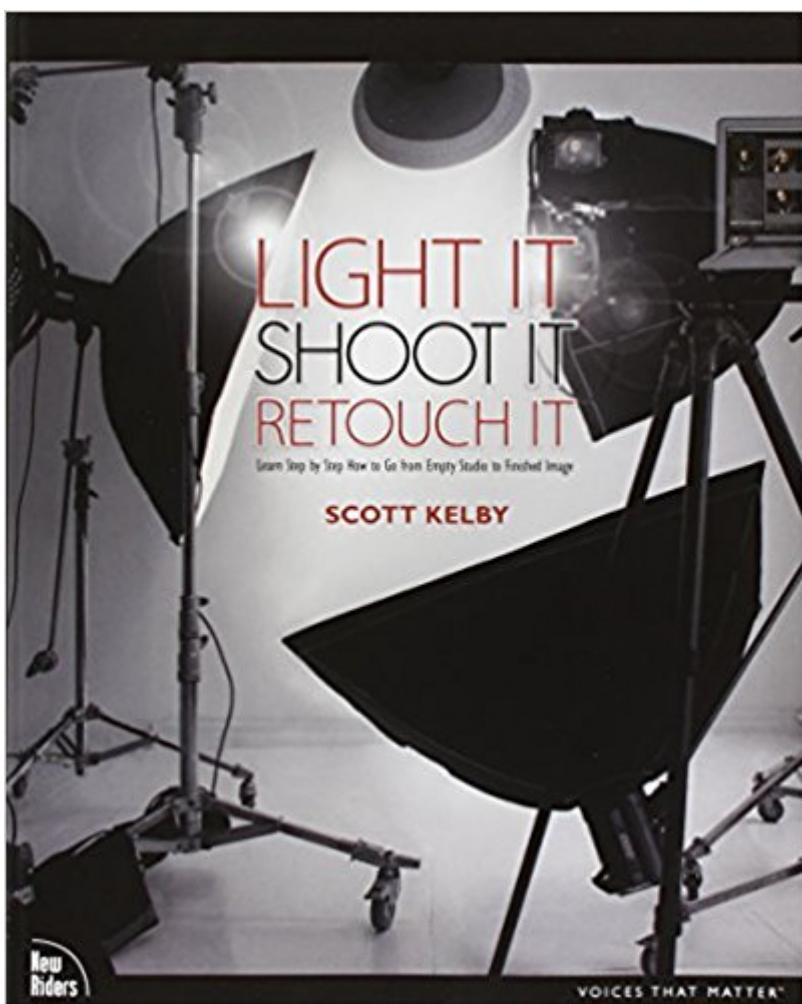


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# Light It, Shoot It, Retouch It: Learn Step By Step How To Go From Empty Studio To Finished Image (Voices That Matter)



## Synopsis

FOR THE FIRST TIME EVER, YOUâ™LL LEARN ALL THREE ASPECTS OF WHAT IT TAKES TO CREATE STUNNING PORTRAITS (HINT: ITâ™S NOT JUST THE LIGHTING) Scott Kelby, the worldâ™s #1 best-selling author of photography books, Editor-in-Chief and Publisher of Photoshop User magazine, and Publisher of the just-released Light It magazine, has reinvented how lighting books are written by finally revealing the entire process from start to finish. You see everything from the complete lighting setup (and all the gear used), to the shoot (including all the camera settings and a contact sheet of the progression of the shoot), to the all-important part that most books donâ™t dare includeâ™ “the post-processing and retouching in Photoshop. This book also breaks new ground in the visual way it teaches you the lighting setup. There arenâ™t any sketches or 3D modelsâ™ “you see the lighting layout in a full-page photo, taken from above during the live shoot, so you can see exactly where everythingâ™s positioned (the subject, the photographer, the lighting, the backgroundâ™ “you name itâ™ “you see it all). Plus, youâ™ll see side, over-the-shoulder, and more behind-the-scenes views, so you can absolutely nail the lighting every time.

**LEARN THE LIGHTING SETUPS THE PROS USE** Each year, Scott trains thousands of professional photographers during his Light It. Shoot It. Retouch It. LIVE! seminar tour and now, for the first time ever, heâ™s taken that incredibly popular style of learning and put it into book form. Now everyone can have a real-world reference for getting the same looks todayâ™s clients are clamoring for. Youâ™ll learn:

- The step-by-step layouts for creating the most-requested and sought-after lighting looks
- How to get more out of one light than you ever thought you could (this is worth it alone!)
- How to control and shape your light without breaking the bank
- The camera settings, gear, and power settings for every shot
- The retouching techniques the pros really use to make their subjects look their very best
- How to retouch hair, eyes, lips, skin, and lots of other little retouching tricks that make a really big difference
- How to create high-contrast portrait effects without buying expensive plug-ins
- A host of insider tricks, invaluable shortcuts, and kick-butt special effects to give you a real advantage over the competition

Plus, Scott includes a special bonus chapter that shows how to create these same studio looks using off-camera hot shoe flashes and the modifiers made for them. Thereâ™s never been a book like it.

## Book Information

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## Customer Reviews

.com Exclusive: Bonus Content from Scott Kelby, Author of Light It, Shoot It, Retouch It Here are a few things I wish someone had told me before I started studio lighting. In this book, I list ten things about lighting. Here are three to get you started right away. [Click Photo for Exclusive Content]

Picking an f-stop for Portraits

Scott Kelby is Editor-in-Chief of Photoshop User magazine, President of the National Association of Photoshop Professionals (NAPP), Training Director for the Adobe Photoshop Seminar Tour, and one of the leading seminar instructors in the industry today. Scott is author of the best-selling books The Lightroom Book for Digital Photographers, Professional Portrait Retouching Techniques for Photographers Using Photoshop, Photoshop Down & Dirty Tricks, and The Digital Photography Book (volumes 1, 2 & 3), among others. His easygoing, plain-English style of teaching makes learning photography and Photoshop fun. Scott trains thousands of photographers each year through his live seminars, live Webinars, and his weekly videocast. He knows firsthand which lighting and retouching techniques are in demand, and now he shares them all in one place, here in his latest book.

I bought this book after listening to yet another Photofocus podcast which featured Mr Kelby as a guest host. I love his sense of humor and he has a fantastically detailed methodology for communicating his technical expertise. This book is called Light It, Shoot it, Retouch It but those three aspects are not given equal weight. I was initially taken aback by how much of the book was spent on retouching vs lighting and shooting but as I went through it I found the post processing

information absolutely fantastic. I think that there could have been more insight provided about why certain modifiers would be chosen over others in some of the setups. Also, since it does mention the actual shooting aspect in the title I think that more attention should have been spent on dealing with how he manages a shoot, interacts with the models, how he directs the models and some technical tips on how he focuses and composes his shots. The above is really just a minor nitpick considering how fantastic the information that the book does provide is. He really opened my eyes to more of the "what" is possible with photoshop along with the how these things are achieved. I greatly appreciated that. The book's one significant and almost inexcusable flaw is that he never tells you what his lighting ratios are! He uses 500ws elinchrom lights in just about all of the shoots and goes so far as to show you the exact power settings that he used for his shots. But why not use a light meter at the subject and measure each light to tell me how the actual exposure composed is from the subject's point of view. Telling me your aperture and the power settings is doesn't mean nearly as much as telling me that the side strip light is 1.5ev and the key is 1.0. The aperture, iso, shutter speed and light power settings may be nice to have but that information comes a distant second in my mind behind knowing the actual exposure ratios. It was stunning to me that this key detail is left out. Even if you knew the exact distance between each light and the subject, the power settings of the lights is not very helpful because you have no way of knowing how much light is consumed by the modifiers. Even with that major short coming of the book I would recommend it. There is some great information here and I think that it will help me with my own creativity, process and workflow.

I'll start by saying I'm a big fan of Kelby's books - they're very easy to read (mostly because they're filled with photos and minimal writing opposed to the opposite!) and you usually get some new information in a non-technical way that's easy to understand. Unfortunately, I'm kind of disappointed by this one -- while called "Light it, Shoot it, Retouch it", the majority of the book revolves around how to fix the images in photoshop (not too big of a surprise, since Kelby is a 'photoshop guy' before a 'photographer'). I bought the Kindle version (for use on the iPad) and it looks great - images are clear, large and easy to see. I will say that I'd only use it on a Kindle Fire or iPad (the black-and-white kindles will lose a lot from the book, since it's so image-heavy). If you have one of the above though, this is a great way to save a little money and have a portable version "on the go" wherever you're at. So the premise for the book is great - they show you a final image, then the lighting setup/camera info and finally the editing to get it there. If you read the free sample chapter here you'll only see the final image, lighting setup and camera information.. this is a bit misleading as about 80% of the content is actually in the editing of each image. For each "look" you get a

handful of views of the lighting setup, which is a great idea! An overhead shot showing the model, background, lights, camera, etc.. (plus some side-shots to see more detail and positioning). For each lighting setup/style, you get 1 image which that chapter will focus on (creating it from the lighting to camera settings to photoshop work). The included chapters/looks are: Clamshell Lighting, High-contrast lighting, dramatic glamour lighting, lens-flare lighting, using ring flash for fashion lighting, edgy lighting, full-length fashion lighting, soft glamour lighting, fashion side lighting, lighting for compositing, dramatic side lighting, 1940's hollywood-style lighting. The entire book pretty much revolves around studio shooting (the exception being the fashion side lighting setup, which is done in a house-location) - while this might seem somewhat obvious for the book, a number of shots do show what looks like an "on location" background (spoiler alert - that's all photoshop). The setups use between 1-4 lights each and a number of modifiers (a ringflash, diffusers, reflectors, grids, softboxes, egg-crates, strip-banks, octobox, continuous lights, strobes, beauty dishes, backdrops and more -- some take it a little further with fog-machines, hair fans and additional lighting). The funny part is that the book starts with "You don't have to spend a ton of money to get these looks" (which then goes on to say you shouldn't cheap on flash modifiers/accessories). It's also worth noting that a number of photoshop tools in here are specific to CS5 (the latest version), so if you're using CS4 or previous you won't be able to follow along with all of these. For the lighting setups, Scott includes the power settings of each strobe - if you're trying to recreate this look exactly, this is probably helpful.. but for anyone else, seeing "This strobe is 2.6 and this one is 3.9 and this is 4.2 power" isn't going to help everyone. It would have been great if a ratio would have been used ("This light is half-power of this light and the rear light is double the power of the rest"). If you don't use the same lights he does, the power levels (2.6, 3.9, 4.2) probably won't do you too much good. There is an "add-on" chapter for using a hotshoe flash instead of strobes, and 1 chapter showing continuous lighting, but for the most part this book only uses strobes (Elinchrom). The "Shoot it" part is very brief on each chapter - showing you the shutter speed, lens, focal length, aperture and ISO. None of this was really helpful, especially since there was no explanation (why the 70-200mm f/2.8 lens on some shots and the 24-70mm 2.8 on others? Why 130mm, why 24mm? why that aperture?) After this, you get a LONG section on post processing the image. I'll admit, there are some real cool tips in here (for sharpening/contrast), but I was also very surprised by how basic some were (in a "Really? That's the best way? I came here looking for a better way to avoid doing that!" way). There is also a LOT of morphing - model have an odd bump on their head? lets re-shape that. bald spot? we can add some hair there. With the amount of processing on each shot, this seems like a good book for the person who wants ONE final shot from a shoot, but not for the person who will be going through

100 images from a shoot and editing 40 of them. I was hoping for a way to get "that shot" out of camera, not a way to go in after the fact and fix it. Some stuff could easily be avoidable (shooting a full-body model shot on a 5-foot wide backdrop, then needing to fix it in photoshop? why not start with a 10-foot backdrop and save the time? Unless this is supposed to be a "If you end up in this situation.." tip)As mentioned above, there are some Photoshop CS5-specific tools used in the processing, so if you're using CS4 or older you won't be able to follow-along completely.I can see this book being useful for the person trying to run a photo business, maybe providing single-shots (or a small amount of them) and not afraid of photoshop, but for the average person you're probably not going to want to go through a 35-step process for completely re-creating a models face (lighting, cloning, sharpening, contrast, re-shaping, re-painting, re-positioning, background replacement) for a single shot. If you're going to do that, why bother with the crazy modifiers/flashes to begin with?I'm not afraid of photoshop by any means (I actually like it!), but the amount done here just seems so excessive for anyone but the high-end fashion photographer.With all this said - why the heck did I give it 4 stars?Well, there is useful information in here - quite a bit! The lighting diagrams are helpful (a chapter showing the differences in lighting modifiers would have been nice - comparing the same shot with a beauty dish, softbox, grid, ringflash, etc..), the camera settings didn't do anything for me but there were some neat tips/tricks in the photoshop section (while I probably won't use the re-shaping, or replacing backgrounds, the tips for sharpening and contrast were very helpful. For that, it was worth it.

This book uses a style similar to Ansel Adams' book entitled "Examples" in which he shows you the end product and some of the steps and/or thoughts he used to achieve the end product. Kelby does the same, but for a more narrow topic: studio photography of people (models), but representative with multiple styles. He is very consistent for each example showing: a) studio layout of lights, etc.; b) the rationale for using specific light types, modifiers, and their affects; c) the exact names/models of equipment used; d) comments about degree of ease or difficulty; and e) requirement he experienced for touch up and the steps used in Photoshop for doing so. It is not a book for learning Photoshop (far from it). Furthermore, it is not a book on posing nor a comprehensive guide to portrait lighting techniques (e.g., as in Earnest's "Sculpting with Light"). But it is a book that illuminates the steps Kelby took to create 12 or so finished prints). To a certain extent one can use the book as a cookbook, organized by specific objectives (Dramatic Glamour Lighting, Edgy Lighting, Fashion Photography Lighting, and so forth). He gives the reader plenty of practical hints, but little theory.I'm not a professional photographer, but have been active in the field for 40 years or

so. I rate myself as strong in composition, technology, landscape photography, but weak in the use of artificial light sources and portrait photography. I love exploring and learning (learning once never to take on a wedding)! Kelby's talent shines in this book, but he stretches it a bit in claiming that one can create the same images with

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