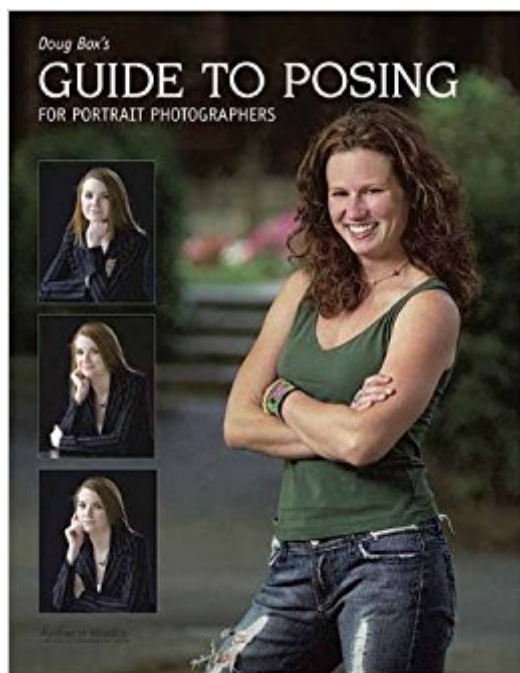


The book was found

Doug Box's Guide To Posing For Portrait Photographers



Synopsis

Often overshadowed by a complicated lighting techniques or advanced postproduction tips, this resource seeks to remind the professional photographer of the fundamental importance of a subject's pose. Conveniently designed in two-page spreads; a striking portrait on one side, a comprehensive how-to of the strategies used on the other; this reference includes countless techniques for studio sessions as well as outdoor and location shoots, with individuals or groups, male or female clients, and in sitting, standing, or lying poses. With advice from a well-known and respected professional, it covers all the basics, showing how to emphasize a client's assets and downplay perceived flaws, how to create a cohesive, engaging group photo, how to use natural elements on location to enhance an image, and how to ensure that the result flatters the subject and adds the essential professional polish to an image.

Book Information

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Customer Reviews

"You will surely gain more understanding." sacramentobookreview.com

Doug Box is a professional portrait and wedding photographer, a lecturer, and the author of "Professional Secrets for Photographing Children," "Professional Secrets of Natural Light Portrait Photography," and "Professional Secrets of Wedding Photography." He lives in Caldwell, Texas.

This book provides an easy to understand, practical foundation for posing. I agree with 95% of the author's opinions. However, some of his examples for posing men in this text are not much

different than for women, and that's where I have some differences. But hey, there's no monopoly on what's "correct" so that's OK. Generally speaking, I like men to have their forward shoulder lower than the rear shoulder which requires most to place weight on the front foot for 2/3 view and full face shots. In the author's opening example of the Posing Men chapter, he says, "Though this handsome subject had his weight on the wrong foot..." when I actually think this is the correct way to pose men. His advice on posing hands is very good, and the depth with which he discusses hands is not found in many of the manuals out there. I recommend this book to anyone who wants a good quick reference for posing people.

If you don't have a clue how to pose a subject, then this book will be very helpful because it covers the foundation of posing. The best part of the book is the guide on how to position the feet, how to pose hands and arms. It also discusses the differences between masculine and feminine pose which I find very helpful. The book also discusses many type of portraits such as group portrait, couple portrait, children portrait, teen portrait and bridal portrait. Unfortunately, the discussion are too general and short. The content is helpful for many beginners, but I feel it is not deep enough for more experienced portrait photographers. The book also use many photography jargons especially related to lighting such as lighting ratio, gobo, kicker light and so on. It is not a comprehensive book about posing and too basic for one who want to master portrait photography, but it is good enough for beginners.

Although the quality of the content is excellent, the Kindle formaying of the book is awful. Paragraphs put of place, imagas on the wrong pages, disjointed reading experience. Very disappointing. I have had other "technical" manuals that had no such problems, but some are just awful. Maybe a common publisher? I'm not sure who is responsible for it but it needs to be fixed.

I found the first quarter of the book to contain some good information, e.g. about C and S pose and the importance of positioning the talent's feet, classic views (full face, two-thirds, profile), and classic portrait lengths. The author shows how to obtain "classic" posed portraits - which to me look like as if the talent is forced into an uncomfortable and unnatural position. What I didn't like so much is that the book often isn't very clear (e.g. I had to search the web for a better explanation before I understood the C and S pose). The images aren't very didactic either - to keep with the poses: The picture explaining the position of the feet clearly shows a shadow falling to the left, but the light actually comes from the left also - confusing at best. The text then goes on to explain the position of

the shoulders and head - but the image only shows the legs. Not good teaching. The remaining three thirds of the book are written very general, e.g. "my portrait require good lighting", and feel a bit like the author had to fill the pages to make it a book. I am also not a big fan of the author's self advertising - I've already paid him for the book, so why am I now harassed to go and check out his lighting products? Overall, the book contains some valuable information about posing and how to achieve a classic portrait studio look, however, I think there is quite a bit room to improve and expand on topics.

This book was terrible. The poses in the book itself are awful. People look dorky and uncomfortable. Just search the web for tips.

Great Product and Price!

Word of warning for Kindle and Ipad readers. The book in that format is very hard to grasp. The photo that he refers to are two or three pages back, He will reference a left and right photo that will be on top of each other. I broke down and bought a hard copy because I do think the advice he was giving was worth seeing and understanding.

Hard to believe I never thought to get Doug's books before, especially considering that I've owned and read Barbara's (Box) books and was completely smitten with her style and storytelling abilities. Well, perhaps I should have started with Doug first. Anyone with sincere and dedicated interest in posing advice and philosophy should do themselves the service of reading this! I only wish i would have read it sooner. I've shot portraiture for nearly 15 years, with great results, over 100 weddings and model shoots, corporate and event work, you name it and I feel as though I've cheated myself and my clients, by not having read this LONG time ago. Always good to refresh and take someone else's point of view, because if you think you know it all, then you know nothing at all. No better person to learn from than Mr. Box. I hope to be fortunate enough to attend one of his workshops soon. His style and insight are wonderful and enlightening.

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