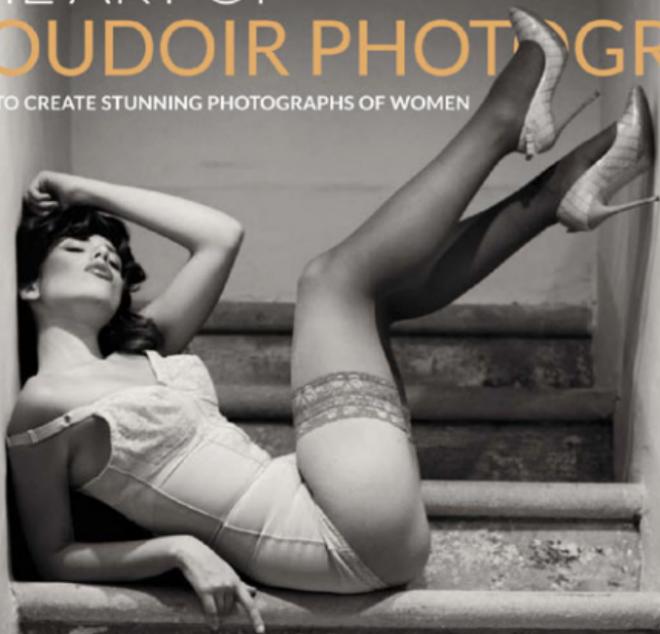


THE ART OF BOUDOIR PHOTOGRAPHY

HOW TO CREATE STUNNING PHOTOGRAPHS OF WOMEN



CHRISTA MEOLA

THE ART OF BOUDOIR PHOTOGRAPHY

HOW TO CREATE STUNNING PHOTOGRAPHS OF WOMEN

CHRISTA MEOLA

**New
Riders** | VOICES THAT MATTER™



**THE ART OF BOUDOIR PHOTOGRAPHY:
HOW TO CREATE STUNNING PHOTOGRAPHS OF WOMEN**
CHRISTA MEOLA

New Riders
www.newriders.com

To report errors, please send a note to errata@peachpit.com
New Riders is an imprint of Peachpit, a division of Pearson Education.

Copyright © 2013 by Christa Meola

ACQUISITIONS EDITOR: Ted Waitt
PROJECT EDITOR: Susan Rimerman
PRODUCTION EDITOR: Lisa Brazieal
DEVELOPMENT/COPY EDITOR: Peggy Nauts
PROOFREADER: Liz Welch
INDEXER: Karin Arrigoni
COMPOSITION: Kim Scott, Bumpy Design
COVER AND INTERIOR DESIGN: Mimi Heft
COVER PHOTOGRAPHS: Christa Meola

NOTICE OF RIGHTS

All rights reserved. No part of this book may be reproduced or transmitted in any form by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. For information on getting permission for reprints and excerpts, contact permissions@peachpit.com.

NOTICE OF LIABILITY

The information in this book is distributed on an “As Is” basis, without warranty. While every precaution has been taken in the preparation of the book, neither the author nor Peachpit shall have any liability to any person or entity with respect to any loss or damage caused or alleged to be caused directly or indirectly by the instructions contained in this book or by the computer software and hardware products described in it.

TRADEMARKS

Many of the designations used by manufacturers and sellers to distinguish their products are claimed as trademarks. Where those designations appear in this book, and Peachpit was aware of a trademark claim, the designations appear as requested by the owner of the trademark. All other product names and services identified throughout this book are used in editorial fashion only and for the benefit of such companies with no intention of infringement of the trademark. No such use, or the use of any trade name, is intended to convey endorsement or other affiliation with this book.

ISBN-10: 0-321-86270-8
ISBN-13: 978-0-321-86270-9

9 8 7 6 5 4 3 2 1

Printed and bound in the United States of America

*For every woman,
with the courage to be vulnerable:
You inspire me.*

*For all artists,
who expose and celebrate beauty:
You strengthen me.*

*And for our lovers,
who adore and appreciate us:
You free us to be real.*

Here's to feeling great naked!

This page intentionally left blank

ACKNOWLEDGMENTS

I am fortunate enough to be blessed with so many people to be thankful for, who love me, who support the work I do, who make my life and job easier, whom I'm better off for having known, who directly or indirectly contributed significantly to this book. Words cannot express the measure of my gratitude for the following people in my life, and I can't possibly cover everyone here who helped birth this book baby.

To the Peachpit family: Ted Waitt, for being the book's big daddy and early supporter. I decided to say yes to this book-writing journey because of you. Um, thank you?

Editor extraordinaire Susan Rimerman, whose helpful insight was so key in shaping this book's content. I am so grateful for your guidance, determination, and patience.

Marketing mastermind Scott Cowlin, whose enthusiasm for photography and this book made me giddy. Thank you for the continuing support, Scott.

Copy editor Peggy Nauts, who's as quick with words as she is adept at using them, and proofreader Liz Welch. Thank you for making me sound polished.

Production editor Lisa Brazieal, who kept the book on track and whose smile I could feel in every email. Thank you, Lisa!

Designer Mimi Heft, thank you for putting such lovely attention to detail into the book design, letting me fuss about more negative space, and for sexing up a photograph manual.

Thanks to Keely Hild, whose perception and PR efforts really reflected the core message of my goals for this book.

And the book's other contributors: supermodel, muse, and my dear friend Larva. Thanks for your

honest insight into a pro model's intentions and desires. Tons more gratitude for your above-and-beyond ability to shine in front of my camera. You make me look good.

Brilliant photographers and generous friends Robert and Katherine of Johnson Sarkissian, who made Chapter 6, "Creating Light that Flatters," possible with their enthusiastic assistance with the equipment and behind-the-scenes work. I thank you, and my back thanks you.

The best makeup artist I know and close friend Rachel Lund Olsen, you are as beautiful on the inside as you are on the outside. Thank you for making the world a prettier place and for offering your makeup tips to Chapter 4, "Telling a Story with Styling."

Phenomenal designer and great friend Natasha Lakos, you keep my brand looking good, and the diagrams in this book are no exception. Thank you for giving so generously of yourself and your talent.

Supercool stylist Gracie Mercedes. Thanks for lending your valuable advice to women on how to dress for their shape. I appreciate your efforts in helping us all look stunning as we are.

Treasured friend and encyclopedia of equipment information John Cornicello. Thank you for sharing your insight during the book's early stages. I value your friendship and kindness as much as your stellar advice.

Those who make my work better and life brighter: My sponsors and partners, whose generosity and service have not only improved my work, life, and business, but also my community. Tons of gratitude to Paul Friedman and the Lensprotogo team, Doug Boutwell and his Totally Rad Actions, Leon



Sandoval and the team of retouchers at Colorati, and Nate Grahek, founder of Sticky Albums.

The best studio manager a photographer could hope for, Phil Ackley, keeps the Christa Meola Pictures ship sailing smoothly and keeps our team organized and our clients happy. You have been invaluable to the creation of this book. Thank you a thousand times over.

The 20 beautiful and brainy women of Marie Forleo's mastermind group, as well as Marie, the best support team on the planet. I'm grateful to be a part of such an incredibly positive, brilliant, and loving group. Your support and counsel is always wise, warm, and hilarious. Thanks to Kristen, Michelle, Merick, Dawn, Sarah, Holli, Danielle, Brianna, Jen Len, Elsner, Jenny, Kendrick, Jenna, Nathalie, Nisha, Margarita, Jill, Gry, Rachel, Laura, and Louise.

My blog readers and online workshop students: Thank you for your enthusiasm and curiosity and for allowing me the honor of supporting you, challenging you, and celebrating your successes with you. I'm honored to share our passion for photography, and I deeply appreciate your support, kind words, and enthusiasm while joining me on this book-writing journey.

My family: my dad for giving me my first pro camera as a kid, my first drawing desk and pencils, and my everlasting love of art. My mom for always cheering me on, believing in me, and cooking my favorite soup when things get tough. My older brother, Chris, for engaging with me in spirited debate about art and life and for suggesting that I "do something" with my photography. My younger brother, Christian, for helping get my business started by doing my first website.

Love of my life and partner in crime Costaki Economopoulos. The best teammate a woman could ask for. It would make us both blush if I were to truly express here how deeply grateful I am for your presence in my life and why. Your ever-present support and acts of kindness, understanding, and love throughout this book-writing process gave me the power to get it done. From holding a reflector and shooting behind-the-scenes photos to your brilliant words of advice and ongoing support, no job was too big or small. You're such an incredible man, my inspiration and MVP. Thank you for making me feel beautiful and feminine and for celebrating my sensuality while I work hard to celebrate others'.

Lastly, I give heartfelt thanks to every woman showcased in this book, who had the strength and courage to be vulnerable and share herself intimately with me. Thank you for bringing your body and spirit in front of my camera and for granting me permission to print the resulting photographs in this book.

This page intentionally left blank

ABOUT THE AUTHOR

Christa Meola is an internationally recognized photographer who travels the world for portraits, speaking engagements, and teaching.

She believes that honoring our bodies, emotions, choices, and impulses through photography—whether in front of or behind the camera—is empowering and profoundly sexy.

A self-declared sensualist, she has been infatuated with visual storytelling since childhood. She has enjoyed life behind the camera since the age of six, when playtime included dressing up with friends and taking pictures.

Christa is on a mission to empower women to adore their bodies. She offers private one-on-one shoots in New York City and destinations around the world. She has a penchant for capturing sensual escapades, black and white bodyscapes, and adoration in motion.

Christa has taught thousands of photographers the secrets of her successful boudoir business. She is the founder of the Boudoir Workshops, a six-week online course she designed for new and experienced photographers to ignite their creativity, sharpen their shooting skills, and create a successful business. She is also the creator of *The Money Shots*, a posing and coaching guide of the best-selling shots.

Learn more about Christa on her popular blog at cristameola.com.



Photo by Carla Coulson



CONTENTS

- ACKNOWLEDGMENTS ♦ v
- ABOUT THE AUTHOR ♦ ix
- INTRODUCTION ♦ xviii

PART I ♦ BEFORE THE SHOOT

CHAPTER 1

WORKING WITH WOMEN ♦ 5

- MODELS, MUSES, AND REAL WOMEN ♦ 6
 - Professional Models ♦ 7
 - Muses: Artists' Figure Models and Dancers ♦ 11
 - Real Women (Nonmodels) and the Girl Next Door ♦ 12
- CREATING A TRANSFORMATIVE EXPERIENCE ♦ 15
 - Take Her on a Journey ♦ 15
 - Make It an Event ♦ 17

ADDRESSING NERVES, FEARS,
AND DOUBTS ♦ 18

PLANNING THE CREATIVE DIRECTION ♦ 22

- Probe a Little Further ♦ 22

IMPORTANT POLICIES TO DISCUSS ♦ 24

- Model Release Forms ♦ 24
- Copyright ♦ 25
- Nudity ♦ 25
- Alcohol ♦ 25
- Other Policies ♦ 25

CHAPTER 2

CREATING SENSUAL MOVEMENT ♦ 31

SENSUALITY AND HOW TO
CULTIVATE SEX APPEAL ♦ 33

Be Confident ♦ 34

Have Fun ♦ 34

Practice, Practice, Practice ♦ 35

Know the Innate Power of Attraction ♦ 35

Focus on Feeling ♦ 35

Take Your Time ♦ 35

Flirt! ♦ 37

Know the Tricks of the Trade ♦ 37

COACHING ACTIONS TO CREATE NATURAL
MOVEMENT ♦ 38

Keys to Coaching Actions ♦ 40

TOP 10 ACTIONS FOR STUNNING RESULTS ♦ 42

CREATING AUTHENTIC EMOTION ♦ 45

Emotion Is in Her Expression ♦ 45

Shoot the In-Between Moments ♦ 46





CHAPTER 3

POISING TO MAKE YOUR SUBJECT SHINE ♦ 51

THE PRINCIPLES OF SENSUAL POISING ♦ 52

Great Posture ♦ 52

Extreme Posture ♦ 53

Eyes and Eye lines ♦ 54

Hands ♦ 54

Contrapposto and the S-Curve ♦ 55

Closer Is Bigger, Farther Is Smaller ♦ 58

8 BIGGEST POISING MISTAKES AND HOW TO AVOID THEM ♦ 59

THE FIVE BOUDOIR POSES YOU NEED TO KNOW AND MASTER ♦ 63

Why These Five Poses? ♦ 63

How to Use These Poses ♦ 64

MY POISING SYSTEM: PUTTING IT ALL TOGETHER ♦ 72

CHAPTER 4

TELLING A STORY WITH STYLING ♦ 75

WORKING WITH PROFESSIONAL STYLISTS ♦ 78

The Advantages of Hiring a Pro ♦ 78

Tips for Working with Pros ♦ 78

Where to Find Pro Stylists ♦ 79

WARDROBE GUIDELINES ♦ 79

WARDROBE MUST-HAVES ♦ 82

HAVING FUN WITH PROPS ♦ 91

GETTING GLAM: MAKEUP AND HAIR ♦ 94

Makeup for Camera ♦ 94

Flattering the Face ♦ 96

A gorgeously styled do ♦ 97

BEFORE AND AFTER: ALISON ♦ 100

PART II ♦ ON THE SET

CHAPTER 5

A MINIMALIST'S APPROACH TO EQUIPMENT ♦ 107

GEAR THAT'S RIGHT FOR YOU ♦ 108

A COMPARISON OF LENSES ♦ 111

Utility ♦ 111

Aesthetics ♦ 111

LENSES FOR BOUDOIR ♦ 113

24–70mm f/2.8 ♦ 113

50mm f/1.2 ♦ 115

85mm f/1.2 ♦ 115

How I Use These Lenses on a Shoot ♦ 118

Other Lenses ♦ 121

MUST-HAVE ACCESSORIES ♦ 121

Black Muslin Backdrop ♦ 121

Gray Seamless Background Paper ♦ 123

Black Gaffer's Tape ♦ 125

A-Clamps ♦ 125





CHAPTER 6

CREATING LIGHT THAT FLATTERS ♦ 127

GEAR: LESS IS MORE ♦ 128

TAKING ADVANTAGE OF NATURAL LIGHT ♦ 130

SHOOTING IN THE STUDIO ♦ 132

Controlled, Dependable Light ♦ 132

EIGHT WAYS TO FLATTER WOMEN
USING ONE LIGHT ♦ 135

Mix It Up and Make It Your Own ♦ 136

What's the Story You Want to Tell? ♦ 137

No. 1: Gorgeous Backlighting ♦ 138

No. 2: Sultry Low-Contrast Lighting ♦ 140

No. 3: Simple, Slimming Short Lighting ♦ 143

No. 4: Full-Length Flattering Lighting ♦ 144

No. 5: Sidelighting to Dramatically Enhance
or Reduce Curves ♦ 146

No. 6: Sexy Noir Lighting ♦ 148

No. 7: Universally Flattering Clamshell Lighting ♦ 149

No. 8: Seductive and Flattering Feathering ♦ 151



CHAPTER 7

CAPTURING BEAUTIFUL PHOTOGRAPHS ♦ 153

- SHOOTING TECHNIQUES TO BRING OUT THE BEST IN WOMEN ♦ 154
 - Begin without Fanfare ♦ 154
 - Start with Easy Setups ♦ 154
 - Be Professional, Confident, and Take Control ♦ 155
 - Provide Constant Positive Feedback ♦ 157
 - Everything Works Great ♦ 158
 - Shoot *This for That* ♦ 158
 - Give Her a Peek ♦ 158
- CULTIVATING YOUR VISION AND REFINING YOUR VOICE ♦ 159
 - What Is a Photographer's Vision? ♦ 159
 - Be True to Yourself ♦ 161
 - Know the Why ♦ 161

- Use Limitations to Ignite Your Creativity ♦ 162
- Remain Open ♦ 163
- Stay Inspired ♦ 163

COMMUNICATING YOUR VISION WITH A CAMERA ♦ 165

- Intentional Framing ♦ 165
- Align the Elements ♦ 167
- Composition ♦ 168
- Depth of Field ♦ 170
- Shutter Speed ♦ 170

CAPTURING VARIETY ♦ 172

- CREATING A NARRATIVE ♦ 175
 - Make It Meaningful ♦ 175
 - Think Cinema: Master, Details, and Close-Ups ♦ 175
 - Have a Beginning, Middle, and End ♦ 175

PUTTING IT ALL TOGETHER ♦ 175

BEFORE AND AFTER: CYNTHIA ♦ 180



PART III ♦ AFTER THE SHOOT

CHAPTER 8

FINISHING WITH A LIGHT TOUCH IN POST-PRODUCTION ♦ 187

THE ART OF EDITING ♦ 188

What Do You Value? ♦ 188

Choose the Cream of the Crop ♦ 188

Realistic Expectations ♦ 190

WORKFLOW IN ADOBE LIGHTROOM ♦ 190

Strategies for Choosing Your Best Photos ♦ 190

Making Adjustments to Light and Color ♦ 192

From Lightroom to Photoshop ♦ 198

RETOUCHING PHILOSOPHY ♦ 198

To Retouch or Not to Retouch? ♦ 199

Consider Your Art a Collaborative Effort ♦ 202

TECHNIQUES IN ADOBE PHOTOSHOP ♦ 203

The Top Photoshop Tools ♦ 203

THE FINAL PRESENTATION ♦ 213

BEFORE AND AFTER: MRS. C ♦ 214

PART IV ♦ ONE BOUDOIR SESSION

CHAPTER 9

BEHIND THE SCENES WITH ONE SUBJECT ♦ 221

BEFORE THE SHOOT ♦ 222

Creating the Experience ♦ 222

Planning the Creative Direction ♦ 225

DURING THE SHOOT ♦ 225

Styling ♦ 225

Photography Gear ♦ 230

Lighting ♦ 230

Lenses and Camera Settings ♦ 233

Sensual Movement and Posing ♦ 235

Bringing Out Karen's Best ♦ 237

AFTER THE SHOOT ♦ 239

Choosing Final Selects ♦ 239

Finishing with Post-Production ♦ 240

Karen's Reaction ♦ 242

INDEX ♦ 244



INTRODUCTION

Hey you. If you're reading this book, you're ready. You know what I'm talking about. You've been considering either having a boudoir photo shoot or photographing one. Either way, you're in the right place.

I've been photographing women for years. I received my first Canon film camera as a Christmas gift when I was a little kid. My friends and I would play dress-up and I'd take pictures. Considering my current career specializing in photographing women, those memories make me giggle, and those early photographs make me laugh even harder.

In Chapter 1, "Working with Women," I share with you the process I use for discovering how my subject feels about her body and sensuality. Hundreds of shoots have taught me a few things for certain about how women think and feel about their bodies.

I've been moved to tears, audible *awws*, and cheers by their stories. I've been inspired and moved by each one of them. The women who are interested in being photographed are not just professional models, but also the everyday girls next door, the housewives, soccer moms, entrepreneurs, and business owners. Many of them have feelings of inadequacy, grief, and even sorrow regarding their body and their sensuality.

But the overriding emotion I get from each woman I shoot is that she is ready. So ready. To make a life change, to celebrate her sexiness and being a woman—alive and joyful and happy with herself and her body. To get in touch with her core desires and bring back intimacy with herself or her partner where it's been missing, and to move on in a big badass way!

Most women will put their full heart and soul into this endeavor, and so should each photographer who's fortunate enough to have a beautiful woman in front of her camera—a woman who may just need a little coaxing and direction along with a few tips and tricks to uncover and capture the genuine, unique, sensual woman inside.

That's where you, the photographers, step in.

Boudoir photography is a fulfilling activity whether it's a rewarding hobby or lucrative career. There isn't anything really complicated about what I do or how I do it, and you can do it, too.

My mission as a teacher is to create a brigade of boudoir photographers whose primary goal is to help make women look and feel confident, beautiful, and downright sexy! That's why I created the Online Boudoir Workshop, and it's why I continue to teach. I want each woman to have the feeling of being seen, felt, appreciated, and glorified. As well as feeling like a sexpot who can strut into a room and turn heads.



It's my goal for you to be able to photograph women more beautifully and easily. To have confidence in your skills, joy in your work, and creativity on all your shoots.

Recently, I put up a post on my blog that invited women to write to me for an opportunity to have a boudoir photo shoot with me and share their story in this book. I wanted to show the transformative power of boudoir photography. You'll see four women's stories highlighting their experience and how the shoot has transformed their lives. I'm grateful to each of them, as well as all the women who reached out to share their stories, for allowing me into their lives and exposing their bodies, heart, and soul.

Writing a book about boudoir photography has reminded me why I do what I do, and how much I love it.

With lots of love and gratitude,
Christa

This page intentionally left blank



50mm lens, ISO 200,
f/2, 500 sec.

2

CREATING SENSUAL MOVEMENT

Sensual movement is the distinct factor that takes a boudoir moment from good to great. Before we get to equipment, lighting, and shooting, it's vital to take a step back and discuss how to create authentic moments with sensual movement. To me, this is the most important aspect of boudoir photography. You can learn simple lighting easily, but for many photographers, creating gorgeous movements that have sensuality, emotion, mood, feeling, and authenticity remains elusive. Gestures such as the ones in this figure are all that's needed to create movement, which gives photographs emotion and life.

Likewise, for the real woman who is interested in doing a photo shoot, choosing her wardrobe may be easy, but moving naturally

in front of the camera and communicating sex appeal may be her biggest struggle (FIGURE 2.1). So let's take a few pages to discuss the art of sensuality and sex appeal for any woman who wants to look and be stunning.

The following section can serve as a great primer for all women on how to feel comfortable with their bodies and cultivate sex appeal, whether at a photo shoot or in daily life. For photographers, make sure to share this section with the woman who plans on stepping in front of your camera, and feel free to pass it along to all the women in your life. We could all stand to benefit from feeling great about our bodies.



FIGURE 2.1 Shot in Los Angeles with a 40-year-old nonmodel mother of two. I directed the fan toward her and coached her to “close your eyes, run your hands along your body, and make yourself feel good”—a simple yet powerful step toward creating sensuality.

50mm lens, ISO 250, f/2.5, 250 sec.



FIGURE 2.2 Shot in downtown Los Angeles with a 30-something self-described shy girl. She told me things about herself that I hear often before a shoot: very nervous about the shoot, doesn't even get naked with the lights on, has no idea how to "be sexy."

28–135mm lens, ISO 1600, f/3.5, 80 sec.

SENSUALITY AND HOW TO CULTIVATE SEX APPEAL

Sensuality is in a woman's attitude. She may be a beauty on the surface, but no amount of visual perfection can create sensuality and sex appeal. Whether you are a photographer striving to create stunning photographs of women or you are a woman who wants to look and be stunning, the foundation is a woman enjoying herself and her body (FIGURE 2.2).

That begins with focusing on the unique body parts each woman loves and addressing her fears and doubts, which earns trust, as we've discussed in Chapter 1. For the image in Figure 2.2, I gave the subject the same tips I'm giving you here, and made sure our focus was on having fun.

PROJECTING CONFIDENCE

I know being confident is easier said than done. As you move through the rest of these tips and techniques, being confident becomes easier. It's a useful and effective habit to develop in all areas of life, whether you're the photographer or the one being photographed. In truth, no one feels 100 percent confident, ever. We all have insecurities and fears.

A useful tip that has always worked for me is, if you don't feel 100 percent confident, then fake it. Merely pretending to be confident will often be just what you need to manifest the real deal. Faking confidence begins with relaxed breathing, set shoulders, and a smile.

Now let's take the next steps in cultivating sex appeal. In the process, respect your subject's individual comfort level and taste (and your own). Remember that each person is different.

Here are some of my favorite tips for the women I photograph. It's best to talk about them well in advance of the shoot so your subject has time to try some of them out.

BE CONFIDENT

Step one in creating allure is to brim with confidence. In fact, confidence is the sexiest thing a woman can wear (FIGURE 2.3). Confidence in how you move, how you look, how you feel, and what you do. If you feel like a fool, you'll look like one. Remember to stay focused on your positive attributes and know that you can pull off nearly anything if you do it with self-assurance.

HAVE FUN

Men (and women) are attracted to women who are genuinely enjoying themselves; that quality matters more than any individual physical attribute. Although this seems simple, it's often neglected. Have fun! Enjoy being a woman. Enjoy being admired. Be playful. Have fun while strutting around.



FIGURE 2.3 Shot in Seattle with a gal who loves her curves. She's absolutely brimming with confidence, so we're drawn to her expression and she looks stunning!

24–70mm lens, ISO 100, f/2.8, 200 sec.

Especially during a photo shoot, it's important to remember to not take ourselves too seriously. After all, we're posing in our underwear. Make sure any doubts or concerns take a backseat to having a good time.

Once again, sometimes a shortcut to having fun is simply smiling. This woman's inner beauty radiates through her brilliant smile and the sparkle in her eyes (FIGURE 2.4). Yes, she has certain body parts that she feels aren't completely gorgeous due to childbearing, but you can feel here that she's playful and enjoys being a woman, and we're both focused on what she loves.

PRACTICE, PRACTICE, PRACTICE

Comfort with your body takes practice. Get very familiar with your body, paying particular attention to the parts you love. Practice being naked. Walk around your home naked. Try posing in the mirror naked. Appreciate and admire your body from all angles. Make sure you focus on the good stuff, and be grateful for the gift of your body.

KNOW THE INNATE POWER OF ATTRACTION

Men and women have enjoyed looking at women since the dawn of time, certainly well before Photoshop. Stretch marks, cellulite, or some extra pounds are not going to change that. A woman's attitude is the most important aspect of feeling and looking truly beautiful and appealing, not physical beauty. Trust that your viewer loves it all. Know that any boldness, playfulness, and enjoyment of your body will be appreciated and enjoyed.

FOCUS ON FEELING

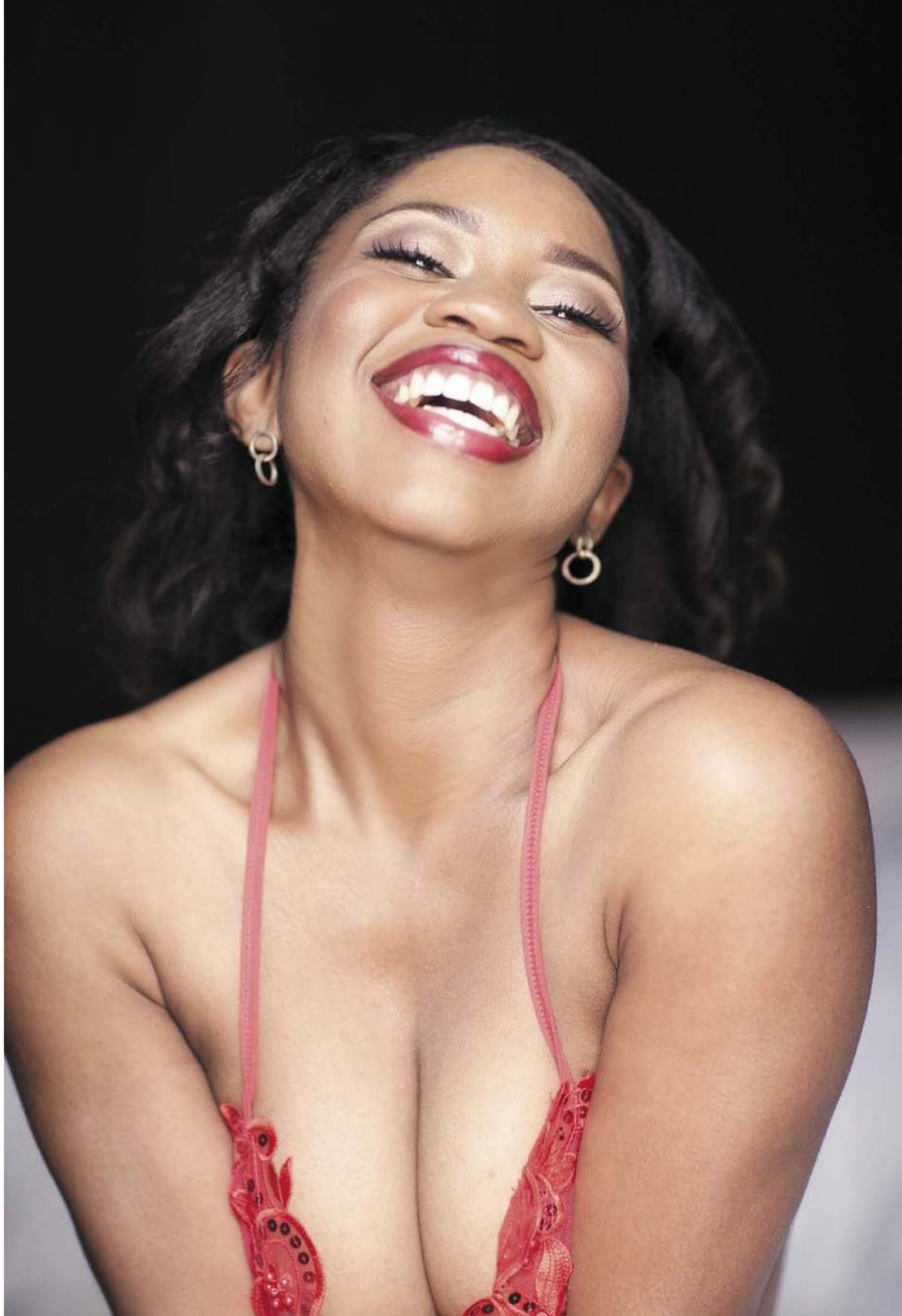
When a woman feels sexy, she looks sexy. When cultivating sex appeal, make sure to focus on pleasure and feeling good. How you move and how you flirt, dress, undress, and touch yourself—even how you breathe—should be guided by what feels good to you. Sometimes putting on your favorite music or closing your eyes for a moment can help you focus on feeling good.

TAKE YOUR TIME

I was photographing a world-famous burlesque dancer in Los Angeles, and when I asked her to perform a few dance movements faster for me, she refused. Slower is sexier, she said. She's right. Sensuality has a slow tempo. Take your own sweet time with your movements and gestures. Walk slowly and deliberately. Move your hands along your body languidly.

TIP: TAKING OFF CLOTHES

Tease! Do it slowly, and take your time in between each piece. Hint at removing the item before removing it. Enjoy yourself! Teasing out your movements is not only more sensual, but also gives the photographer more time to catch a movement she loves.



FLIRT!

Move like you can barely contain your desire. Be playful and allow a bit of shyness to come out now and again. Look at your viewer or the camera with a teasing glint in your eye. Let your inner good girl and naughty girl come out to play (FIGURE 2.5).

KNOW THE TRICKS OF THE TRADE

Finally, cultivating sex appeal is not about a crash diet or Photoshop. It's about working what you've got and knowing a few tricks of the trade to enhance what's already there. We'll cover these tips and tricks on how to find flattering wardrobe, poses, and lighting in upcoming sections that enhance a woman's sex appeal even further.

FIGURE 2.4 Shot in New Orleans with a 20-something nonmodel mother of two. My direction was to cross her arms in her lap to create a bit of appealing cleavage, and when I playfully coached her to squeeze her arms in tighter for even more cleavage, she let out a laugh (opposite).

85mm lens, ISO 400, f/2, 250 sec.



FIGURE 2.5 Shot in New Orleans with a 30-something nonmodel and friend of mine, who truly enjoys the art of flirtation. My direction to her was simply to let her naughty girl out to play a bit and flirt with the camera.

50mm lens, ISO 800, f/2, 160 sec.



FIGURE 2.6 The action I coached here was, “Close your eyes and slowly pull down your strap, enjoying every moment of it.”

50mm lens, ISO 400 , f/2.0 , 160 sec.

COACHING ACTIONS TO CREATE NATURAL MOVEMENT

“Motion creates emotion,” according to Tony Robbins. I agree. I’m a big believer in the notion that how you move is how you feel. I would like to borrow that idea and apply it to photography. Movement goes a long way in communicating authentic emotion. That’s one of the reasons I enjoy coaching actions: big or small movements and tasks that I direct my subject to perform during the shoot (FIGURES 2.6).

With real women who have never professionally modeled before, offering an action to perform instead of asking for a pose makes it easier for them to be real and look natural. A nonmodel’s biggest challenge is most often her self-consciousness and the fact that she doesn’t know go-to poses that both flatter and look natural. In fact, many photographers also struggle with the fear of not knowing how to pose a subject. You can overcome all of these hesitations by simply giving your subject easy actionable directions, such as “toss your hair,” “shake your booty,” or “twirl” (FIGURE 2.7). The results look more emotive and authentic than when your subject is just standing there wondering what to do or striking a static pose where she seems disconnected from herself and the moment. For this image, the direction I gave her was to simply run across camera from point A to point B several times until I nailed the shot that created mood, mystery, and movement.

There are further benefits to coaching actions as well, which all go a long way in bringing out the best in any woman who steps in front of your camera.

FIGURE 2.7 The lovely swirl of her red dress helps illustrate movement.

24–70mm lens, ISO 100, f/2.8, 100 sec.



First, you disable any self-consciousness by transferring her focus to performing the action instead of trying to look good. Second, you create natural movement to capture instead of a lifeless pose. Third, you begin to exhaust her nervous tension by keeping her in motion and repeating the action. This gets her blood flowing and revives her expressions when her energy has waned.

The following are four essential techniques to maximize the effectiveness of coaching actions:

KEYS TO COACHING ACTIONS

1. **Demonstrate the move**

If your subject is unsure of how to perform the action you're coaching, always provide her with a quick demonstration. While you're shooting, without putting your camera aside, briefly demonstrate the action you're asking her to do. By seeing you perform it first, she'll feel less silly doing it herself and will be more likely to commit 100 percent to it.

2. **Repeat as needed**

When you ask your subject to repeat an action over and over again, it gives you multiple opportunities to capture something gorgeous (FIGURE 2.8). The action I coached for this image was to hold the scarf taut over her head and shimmy it back and forth. I had her do this multiple times until I lucked out when all the pieces came together: her breast, lips, and eye were visible, the scarf's fringe showed movement, and her legs were crossed, forming a nice curve at the end of frame.

By doing an action several times, your subject will embrace it more, relax and get into it, and laugh when she messes up. Each of those are unique and awesome captures. Repetition is also a secret ploy to consume her nervous energy. It's hard for someone to be nervous when she's tired out.

3. **Commit fully**

Ask your subject to commit 100 percent to the action. Leap high, laugh big, sigh deeply. Then coach her to push the action to the extreme. Coach her to "kick your leg higher" or "toss your hair with more abandon."

4. **Use in tandem with posing guidelines**

Coaching actions guarantees that you create natural, authentic movement, even without knowing additional posing guidelines and even with a woman who has never stepped in front of a pro's camera before. In the next chapter, we'll discuss how to incorporate posing guidelines into coaching actions, a powerful combination of techniques.

FIGURE 2.8 Shot in Big Sur at Edward Weston's estate, Wildcat Hill, with one of my favorite nude models (opposite).

24–70mm lens, ISO 400, f/3.2, 60 sec.



TOP 10 ACTIONS FOR STUNNING RESULTS

1. Brush your hair out of your eyes

This is a great one to start with. Even though it's a natural, everyday action that will be supereasy for your subject to perform over and over again, some nonmodels are hesitant to do something as simple as brushing their hair out of their eyes without the photographer's permission. So go ahead and give her this little direction from the beginning. In fact, it will be a necessity when you direct the fan at her, ask her to toss her hair, or have her moving a bunch.

2. Shake out your hair

This is the easiest direction to shake the nerves loose and have some fun, so it's another great action to begin with. I like to ask my subject to shake her head side to side with her eyes closed and a slight smile (FIGURE 2.9). An alternative is to have her look directly at the camera and mess up her hair with her hands.

3. Jump, run, skip, or bounce

Any of these actions will help deplete her nervous energy when she's asked to repeat it over and over again, helping her relax. So these are actions that I like to coach early in the session. Depending on the location and wardrobe, I have my subject either jump (FIGURE 2.10), run toward or away from the camera, skip toward me, or bounce playfully on the bed. Here, I asked the model to do a silly cheerleader jump. We repeated it a few times, and I was thrilled that we captured a genuine and joyful emotion.

4. Play with your clothing

Suggest to your subject that she simply play with an item of clothing that she's wearing, whether it's a bra strap, garters, shirt collar, or a hat. This is



FIGURE 2.9 The simple instruction “Shake your hair and head side to side with your eyes closed and a slight smile” works with every woman I’ve shot. It’s a brilliant tool for easing nerves while creating authentic emotion and sensual movement that looks stunning.

24–70mm lens, ISO 100, f/2.8, 200 sec.

easy, flirtatious, and a great way to get partially dressed shots with some natural movement.

Directions could include: Pull down your strap a bit (FIGURE 2.11), flirt over your collar, peek out at me from under your hat, unzip your dress, and so on.



FIGURE 2.10 Shot in Florence with a young model, who was struggling to give an authentically joyful expression. I wanted to loosen her up a bit and create a happy mood that matched the flirty and fun dress.

50mm lens, ISO 200, f/1.8, 2000 sec.



FIGURE 2.11 Shot in New York City with a young aspiring model. I coached her to lift her shoulders a bit and slowly pull down both straps while looking down her body. I coached my subject to continue pulling down the straps of her dress (or lingerie), revealing as much or as little as she likes depending on her comfort level.

85mm lens, ISO 100, f/2.8, 160 sec.

5. Shake it

Turn on some music and ask your subject to jam. This is mostly to loosen things up and have some silly fun. I like to coach my subjects to shake it if they've got it because it usually creates a fun atmosphere and some laughter and lightens everyone up. It also leaves it up to your subject how creative or daring she gets with it.

6. Twirl around

This action can be useful, depending on your subject's wardrobe. Whether she's wearing a dress, skirt, nightie, or silk robe, it's easy to get a shot of movement and a twirl of fabric,

sometimes showcasing a gorgeous pair of high heels or a sexy peek of thigh and bum. Plus, this is another fun action for your subject to perform and another nervous energy buster.

7. Yell "Hey!"

Ask your subject to vocalize and really let it out. She'll release some tension and probably laughter along with it. It's a great way to loosen her up, get the blood flowing, and keep her present on the shoot. I also might direct this action if I see my subject's energy is waning in order to wake her up a bit.

8. One, two, buckle your shoe

Most women love shoes, and any action involving women's shoes is generally a good idea. Taking one off, buckling the sides, running her hands along them—these are all actionable directions that are easy for a nonmodel to perform and that elicit fun shots.

9. Run your hands along your body

This action is my favorite, and I direct this one on every shoot whether it's with a model, a muse, or a real woman. Since it's a little more intimate, you may want to do this one once the shoot has progressed a bit. Direct your subject to use an elegant touch with her fingers barely touching her skin and to keep her hands moving slowly. I also often coach her to not move her hands parallel to each other, but to have one up and one down. It's important to note that wherever the model places her hands is where the viewer's eyes will go. So be specific about where you ask her to place and move her hands.

10. Close your eyes and...

I let this direction be more of a suggestion that trails off so she can fill in the blank. Usually, this action provokes either a blush, a sigh, a smile, or some other genuine expression unique to your subject.

CREATING AUTHENTIC EMOTION

Photographs that depict emotion have become my trademark. Before we get into flattering lighting and composition, let's focus on nailing a wonderful expression. Cultivating sensuality and sex appeal, as discussed earlier, is the first step in creating sensual movement. Coaching actions, the second step covered, is geared toward generating natural movement regardless of a woman's experience in front of a pro's camera.

Now, the third step puts the icing on the cake. This is how you ensure that each movement and emotion captured is authentic.

EMOTION IS IN HER EXPRESSION

Step one in creating authentic emotions is recognizing the real deal when you see it. You can always tell an authentic smile if it rings true in her eyes, as in FIGURE 2.12. Other emotions could get a bit trickier to suss out, but more often than not, you can feel authenticity by looking at her expression. Ask yourself: Is your subject connected to the moment and what's happening? More often than not, I feel more authentic emotion when a subject is looking down at her body, at the light source, or has her eyes closed rather than directly at the camera (FIGURES 2.13, 2.14, and 2.15). Although this is a matter of personal taste, I feel that eyes looking directly at the camera take the viewer out of the voyeuristic feel.



FIGURE 2.12 Shot in my Los Angeles studio with a young and curvy nonmodel. You can always tell real laughter when you see it. The curl over her face adds to the impromptu little giggle from a nervous subject whom I was just warming up.

24–70mm lens, ISO 100, f/2.8, 200 sec.



FIGURES 2.13–15 Shot with a nonmodel in New York. This woman was a bit nervous, so I started by asking her to let her hair down and mess it up, which prompted some real giggles, as in 2.13. Then I coached her to flirt over her shoulder, imagining her biggest crush (2.14). Well that provoked genuine laughter and blushing (2.15). It's up to you to direct, evoke, and select the genuine moments.

85mm lens, ISO 160, f/2, 100 sec.

TIP: CAPTURE REAL LAUGHTER

The more you laugh and crack yourself up, the more she laughs. Use her nervous energy to work for you. Tease your subject. Ask for fake laughter and it usually ends up in real laughter. Nobody can fake laugh without feeling like a total ass, so it always provokes real laughter from both of you. Just make sure you press the shutter while you're doubling over.

SHOOT THE IN-BETWEEN MOMENTS

Unplanned outtakes are awesome (FIGURE 2.16). That's the good stuff. When your client falls over or cracks up, make sure to capture it (FIGURE 2.17). Those are often the most beautiful, honest, and emotionally true moments. You can even try telling her that you're just shooting a light test so she drops her guard and can move and feel more truthfully.

Cultivating sex appeal, coaching natural movement, and creating authentic emotion is the essence of what boudoir is all about. Without these essential ingredients, your photographs will lack the sensuality that is the foundation of this genre. By sharing with your subjects the keys to sensual movement, you will not only bring out their best, but you'll bring out your best as well. It's so exciting and rewarding for both photographer and subject to experience a woman really opening up and enjoying herself and her body, as well as the shoot and resulting pictures.



FIGURE 2.16 The flower kept falling out of this woman's hair. Even though she was still prepping and wasn't ready, I grabbed this in between moment because of her joyfulness and authenticity.

50mm lens, ISO 400, f/3.2, 100 sec.



FIGURE 2.17 In a 30-minute mini-session shot in Italy with a 40-year-old nonmodel, I directed her to shake her hair from side to side. I asked her to do it again and again until she busted out laughing. Is the composition perfect? No. Do I love the emotion, spirit, and beauty in her and this picture despite that? Yes!

85mm lens, ISO 200, f/2.0, 1/60 sec.

ACTION PLAN: A CHEAT SHEET TO CREATE EMOTION

If your client is overwhelmed by nerves, can't relax, and is therefore unable to provide different emotions, here is an action plan:

1. Ask her to regroup and reconnect

Ask her, "Close your eyes, relax, breathe, and reconnect with yourself. Run your hands along your body and let it feel good." This action alone provokes loads of different emotions and great shots.

2. Get her moving a ton

Coach a series of actions to exhaust and annihilate her nervous energy. Have her jump up and down on the bed, twirl her skirt, flip her hair, and more until she laughs, which happens sometimes after only a few minutes.

3. Give her a prop

This will get her to immediately transfer her focus from herself to the prop. Often, women feel safer "hiding" behind a prop. Plus, playing with it is fun and can be silly, which is just what is needed to take the tension out of a situation.

4. Turn on some tunes

Music can make some women feel sexy in an instant. The type of music is up to her individual taste. Some women prefer slow and sultry, whereas others go for fast and funky. Try both, and choose the songs that will evoke the mood you are going for. Every woman should have a playlist of songs that make her feel instantly hot. Ask her to bring her tunes, and if she doesn't have any, give her the assignment of finding some. My current favorite playlists and recommendations are on my website, www.ChristaMeola.com/resources.

5. Change up the energy

Sometimes, the energy in the room just needs to change in order to effect a change in your model. I will sometimes have someone either enter or leave the room. For instance, I'll ask the makeup artist to come to the set to do a touch-up. Or conversely, if friends or assistants are present, have one exit to grab a cup of coffee so the energy in the room changes. Often, this is all that's needed to get the subject to relax.

6. Add the fan!

The fan is an absolute must-have on set. Okay, I admit this one is the biggest cheat. It's the most foolproof way to add emotion when all else fails. Turn a fan on, blow it toward your client, and watch the emotion pour out of her—or just look like it is. Try it. The fan creates motion and sensuality, even when sometimes it's not there.

7. Shoot body shots

If nothing you try is working, and your subject still won't give you anything but a stiff pose, try focusing on shooting body shots and details for a period of time. Wait until she gets more comfortable with you or you can show her a good shot on the back of your camera so she can breathe a sigh of relief and perhaps relax a bit more.

INDEX

A

accessories. *See also* equipment
A-clamps, 121, 125
backdrops, 121–122
body oil, 125
fans, 49, 120
gaffer's tape, 121, 125
gray background paper, 123–125
A-clamps, 121, 125
actions, Photoshop, 210–212
Adobe Lightroom, 190–198
Adobe Photoshop, 21, 198, 203–212
alcoholic beverages, 25, 92
alignment, 167–168
amateur models, 8–9
aperture, 134–135, 170
aperture settings, 135
arms, 62, 65, 199, 201
artists' figure models, 11–14
artist's muse pose, 65
available light, 132, 137

B

background
backdrops, 121–122
depth of field and, 170
feathering and, 151
focal length and, 112, 113
gray paper for, 123–125
removing distractions from, 201, 208, 241
retouching, 201
backlighting, 130, 138–139, 230–231

“before-and-after” examples
Alison, 100–103
Cynthia, 180–183
Mrs. C, 214–215
beverages, alcoholic, 25, 92
black muslin backdrop, 121–122
black reflector, 133
black-and-white images, 129, 189, 197
Blacks slider, Lightroom, 195
blown-out highlights, 195
blurring, 170
body image, 16
body oil, 125
body shapes/sizes, 83
body shots, 155
Botox injections, 27–28
boudoir photography. *See also* photography
good habits for, 110
male photographers, 13, 18, 22, 158
policies, 24–25
storytelling with, 76, 137, 175, 178
techniques, 154–159
transformative quality of, 15–18
weight issues, 20–21
boudoir session example, 221–243
boudoir shoots. *See* photo shoots
bra inserts, 83
bras, 82, 83, 229
breasts
bra inserts, 83
bras, 82, 83, 229
cleavage, 37, 73, 83
enhancing, 73, 83, 201
nipple covers, 88
retouching, 201

brightness, 194

bum

curvy, 59, 89

flat, 83

retouching, 201

“wedgies,” 59

bustiers, 78, 81

C

camera

communicating your vision, 165–171

considerations, 109

lenses. *See* camera lenses

makeup and, 94–96

manual, 121

renting, 109

settings, 233–235

camera bag, 110

camera body, 109

camera lenses, 111–121

aesthetics, 111–112

for boudoir, 113–121

comparison of, 111–113

focal lengths, 111–113

primes, 111

types of, 113–117

using on shoots, 118–119, 233–235

utility, 111

zoom, 111

camera raw files, 195

catlike pose, 66–67

ChristaMeola.com, 14

clamshell lighting, 149–150

cleavage, 37, 73, 83

Clone Stamp tool, Photoshop, 206–207, 240

close-up shots, 175

closing shots, 179

clothing

backups, 81

bras, 82, 83, 229

bustiers, 78, 81

classics, 81

corsets, 83

figure types, 83

flattering, 81

garter belts, 88, 89

jewelry, 86, 87

men’s shirt, 82

modest outfits, 154

must-haves, 82–91

panties, 59, 83, 86

for photo shoots, 26, 225–226

playing with, 42–44

removing, 35

retouching, 201

robes, 83

scarves/shawls, 84–85, 86

sheer fabric, 86, 87, 139

sheer teddy, 82

shoes, 44, 83, 86, 88, 201

thigh-high stockings, 88

tips for, 81

wardrobe changes, 80

wardrobe guidelines, 79–81

wardrobe options, 26

wrinkled, 81

collaboration, 202–203

collagen injections, 27–28
color
 adjusting, 192–198
 bright, 196
 muted, 196
 tint, 194
 white balance, 193
comfort zone, 15, 19
composition, 168–170
confidence, 34–37, 61, 155
confidence-building shots, 157
contrapposto, 56, 57
contrast, 196, 210, 240
Contrast slider, Lightroom, 196
copyrights, 25
corsets, 83
cosmetic surgery, 27–28
counterpose, 57
Courtesan pose, 71, 236
creative direction, 22–24, 225
Crop slider, Lightroom, 196
cropping images, 167, 168, 196
curves
 accentuating by posing, 255
 breasts, 37, 73, 83
 creating curvy bum, 59, 89
 enhancing with lighting, 127, 146–148
 S-curve, 57
 wardrobe and, 82, 83

D

dancers, 11–14
dancing, 44
depth of field, 170
derrière, curvy, 59, 89
detail shots, 175, 177
diffusion screen, 133

E

editing, 188–190. *See also* post-production
emotion, 45–49, 54, 170
equipment, 107–125. *See also* accessories

backdrops, 121–122
camera. *See* camera
camera bag, 110
considerations, 127
fans, 49, 97, 120
gray background paper, 123–125
guidelines, 109–110
learning about, 109
lighting. *See* lighting equipment
manuals, 109
on-location, 230
practicing with, 109–110
renting, 109
establishing shots, 175, 177
exposure, 139, 158, 188, 194
Exposure slider, Lightroom, 194
eye lines, 54, 59–60
eyes, 54, 59–60, 201

F

face
 enhancing, 96
 retouching, 201
false eyelashes, 96
fans, 49, 97, 120
fantasy photo shoots, 23
feathering, 134, 151
feedback, 157
feet
 pedicures, 26
 posing, 62, 68
 retouching, 201
figure drawing, 129
figure models, 11–14
fill light, 232
flashes, 132
flirtation, 37
flowers, 92, 93
focal lengths, 111–113
framing, 165–166
full-length lighting, 144–145
fun, 17, 27, 34–35

G

gaffer's tape, 121, 125
garter belts, 88, 89
gear, 107–125. *See also* accessories
 backdrops, 121–122
 camera. *See* camera
 camera bag, 110
 considerations, 127
 fans, 49, 97, 120
 gray background paper, 123–125
 guidelines, 109–110
 learning about, 109
 lenses. *See* lenses
 lighting. *See* lighting equipment
 manuals, 109
 on-location, 230
 practicing with, 109–110
 renting, 109
“girl next door,” 12–14, 227
gold reflector, 133
Graduated Filter, Lightroom, 197
gray background paper, 123–125

H

hair
 dirty, 98
 movement, 42
 retouching, 201
 styling, 97–99
 windblown, 97
hair stylists, 97–99
haircuts, 27
hands
 placement of, 54–56
 posing, 61, 68, 73
 retouching, 201, 204
 tension in, 61
high heels, 83, 86, 88
highlights, 148, 195
Highlights slider, Lightroom, 195

hips

 posing, 57, 58, 89
 retouching, 201
History brush, Photoshop, 209
History setting, Photoshop, 203
“horror lighting,” 140

I

images

 aligning elements, 167–168
 black-and-white, 129, 189, 197
 body shots, 155
 choosing best, 188–192
 choosing final selects, 213, 239
 close-up shots, 175
 closing shots, 179
 confidence-building shots, 157
 copyrights, 25
 cropping, 167, 168, 196
 depicting emotion, 45–49, 54, 170
 detail shots, 175, 177
 establishing shots, 175, 177
 final presentation of, 213
 framing, 165–166
 in-between moments, 46–48
 master shots, 175
 nudity. *See* nudity
 post-production. *See* post-production
 prop shots, 154
 realistic expectations, 190
 retouching. *See* retouching photos
 selecting favorites, 188–190
 shooting. *See* photo shoots
 vignetting, 197
inspiration, 18, 76, 163–164
intentional framing, 165–166
intersection points, 168–169
ISO, 134

J

jewelry, 86, 87
JPEG files, 195

L

Lasso tool, Photoshop, 208, 240

laughter, 46, 48

legs

posing, 62

retouching, 201

“stumpy,” 62

wardrobe and, 83

lenses, 111–121

aesthetics, 111–112

for boudoir, 113–121

comparison of, 111–113

focal lengths, 111–113

primes, 111

types of, 113–117

using on shoots, 118–119, 233–235

utility, 111

zoom, 111

light stand, 135, 136

lighting, 127–151

adjusting light, 192–198

available light, 132, 137

backlighting, 130, 138–139, 230–231

clamshell, 149–150

considerations, 127

diffused light, 130

example session, 230–233

feathering, 134, 151

fill light, 232

flashes, 132

flattering techniques, 136–151

full-length, 144–145

“horror,” 140

low-contrast, 140–142

mistakes, 140

monolights, 135

natural light, 130–132

noir, 148

overexposure, 139, 158

portraits, 129

reflectors, 132, 133, 233

shooting in studio, 132–136

short, 143

sidelighting, 146–148

silhouettes, 130

softboxes, 135–136, 148

strobes, 128, 132, 133–134, 137

sunlight, 136

lighting equipment

diffusion screen, 133

monolights, 133, 135

reflectors, 132, 133, 233

softboxes, 135–136, 148

strobes, 128, 132, 133–134, 137

lighting kit, 135

Lightroom, 190–198

lip liner, 96

lipstick, 96, 170

Liquify tool, Photoshop, 204–205, 240

look-books, 72, 94

low-contrast lighting, 140–142

M

makeup, 94–96

makeup artists, 96

male photographers, 13, 18, 22, 158

manicures, 26

manuals, 109

masks, 90–91, 92

master shots, 175

men’s shirt, 82

mermaid pose, 68

model agencies, 8

model communities, 8–9

model releases, 24–25

modelmayhem.com, 7

models, 6–14. *See also* “real women”; subjects

amateur, 8–9

comfort zone, 15, 19

finding, 221

hiring, 8–9

modesty, 61, 68, 69, 139, 181

muses, 11–14

nudity. *See* nudity

- preparation for shoots, 26
- professional, 7–11
- tips for, 11
- wardrobe options, 26
- working with, 9
- modest outfit, 154
- modesty, 61, 68, 69, 139, 181
- monolights, 133, 135
- motion. *See* movement
- movement
 - coaching actions, 38–41, 72, 154
 - dancing, 44
 - natural, 38–41
 - removing clothes, 35
 - sensual, 31–49, 235–237
 - slow, 35
 - top 10 actions, 42–44
- MUA (pro makeup artist), 96
- muses, 11–14, 65
- music, 27, 35, 44, 49

N

- narrative, 76, 175, 178
- natural light, 130–132
- neck, 64, 199, 201
- negative self-talk, 28
- negative space, 168–170
- nervousness, 19, 237
- nipple covers, 88
- noir lighting, 148
- nonmodels, 12–14. *See also* models; subjects
- nudity
 - considerations, 21
 - degrees of, 21
 - model comfort level, 25
 - model releases and, 25
 - modesty, 61, 68, 69, 139, 181
 - permissions, 25
 - variations in, 20

O

- Octabox, 135–136
- oil, body, 125
- outsourcing, 202
- overexposure, 139, 158

P

- panties, 59, 83, 86
- paper, gray, 123–125
- pedicures, 26
- personality qualities, 16–17
- photo shoots, 153–179
 - after the shoot, 239–243
 - alcohol use, 25
 - before/after. *See* “before-and-after” examples
 - beginning of, 154
 - behind the scenes, 221–243
 - clothing. *See* clothing
 - creative direction, 22–24, 225
 - dos and don’ts, 26–28
 - easy setups, 154–155
 - energy, 49
 - fans, 49, 120
 - fantasy, 23
 - favorite things, 23–24
 - having fun, 17, 27, 34–35
 - limitations, 162–163
 - location, 225
 - male photographers, 13, 18, 22, 158
 - music during, 27, 35, 44, 49
 - negative self-talk, 28
 - nervousness, 19, 237
 - nudity in. *See* nudity
 - pampering aspect of, 18
 - positive feedback, 157
 - preparation for, 26, 222–225
 - props, 49, 91–93
 - realistic expectations, 190
 - during the shoot, 225–239
 - “shooting this for that,” 158
 - as special occasion, 17–18

- photo shoots (*continued*)
 - tardiness and, 27
 - techniques, 154–159
 - variety, 172–174
 - visualizing results, 17
 - wardrobe options, 26
- photographers
 - collaboration, 202–203
 - confidence, 155
 - decision making, 161
 - energy, 155
 - female, 13, 22
 - inspiration, 163–164
 - male, 13, 18, 22, 158
 - policies, 24–25
 - portfolio, 13–14
 - unique voice of, 161
 - vision, 159–161
- photographs
 - aligning elements, 167–168
 - black-and-white, 129, 189, 197
 - body shots, 155
 - choosing best, 188–192
 - choosing final selects, 213, 239
 - close-up shots, 175
 - closing shots, 179
 - confidence-building shots, 157
 - copyrights, 25
 - cropping, 167, 168, 196
 - depicting emotion, 45–49, 54, 170
 - detail shots, 175, 177
 - establishing shots, 175, 177
 - final presentation of, 213
 - framing, 165–166
 - in-between moments, 46–48
 - master shots, 175
 - nudity. *See* nudity
 - post-production. *See* post-production
 - prop shots, 154
 - realistic expectations, 190
 - retouching. *See* retouching photos
 - selecting favorites, 188–190
 - shooting. *See* photo shoots
 - vignetting, 197
- photography. *See also* boudoir photography
 - capturing variety, 172–174
 - composition, 168–170
 - depth of field, 170
 - shutter speed, 170–171
- Photoshop, 21, 198, 203–212
- point of view, 173
- policies, 24–25
- portfolio, 13–14
- portrait lighting patterns, 129
- posing, 51–73
 - awkward limb placement, 62
 - best poses, 64–71
 - breast enhancement, 37, 73
 - catlike pose, 66–67
 - common mistakes, 59–63
 - considerations, 51
 - contrapposto, 56, 57
 - Courtesan pose, 71, 236
 - directions for, 20
 - distance from camera, 58
 - easy pose, 154
 - eyes/eye lines, 54, 59–60
 - hands, 54–56, 61
 - infusing sensuality into, 61
 - look-books, 72, 94
 - loss of spontaneity, 63
 - mermaid pose, 68
 - muses, 11–12
 - posture, 52–53
 - principles of, 52–59
 - professional models, 7–8
 - proportion and, 62
 - sensual, 52–59
 - serpent pose, 69–70
 - spontaneity, 63
 - stereotyped, 63
 - “stump effect,” 62
 - system for, 72–73

post-production, 187–213. *See also* retouching
photos
adjusting light/color, 192–198
art of editing, 188–190
choosing photos, 188–192
considerations, 187
example session, 240–242
Lightroom, 190–198
Photoshop, 21, 198, 203–212
posture, 52–53
pro makeup artist (MUA), 96
professional models, 7–11
professional stylists. *See* stylists
prop shots, 154
props, 49, 91–93, 155

R

raw files, 195
“real women,” 12–14. *See also* models; women
body image, 16
comfort zone, 15, 19
confidence, 34–37, 61
curvy, 83
definition of sexy, 18, 19
emotion, 45–49, 54, 170
flattering figures, 83
“girl next door,” 12–14, 227
modesty, 61, 68, 69, 139, 181
negative self-talk, 28
nervousness, 19, 237
nudity. *See* nudity
personality qualities, 16–17
self-discovery, 15
self-esteem, 17
sensuality, 33–37, 61
sex appeal, 33–37, 46
sexiness, 18, 19
thin, 83
transformative experience for, 15–18
vintage looks, 227
vocalizing, 44

weight issues, 20–21
working with, 5–28
reflectors, 132, 133, 233
renting equipment, 109
retouching photos. *See also* post-production
checklist for, 200–201
considerations, 21, 198–203
example session, 240–242
Lightroom, 190–198
limiting time for, 202
minimal amount of, 202
outsourcing for, 202
Photoshop, 21, 198, 203–212
removing distractions, 199, 201, 241
retro look, 167
robes, 83
rule of thirds, 168

S

scarves, 84–85, 86
S-curve, 57
self-discovery, 15
self-esteem, 17
sensual movement, 31–49, 235–237
sensual posing, 52–59
sensuality, 33–37, 61
serpent pose, 69–70
sesame body oil, 125
sex appeal, 33–37, 46
sexiness, 18, 19
shadows, 140, 195
Shadows slider, Lightroom, 195
shawls, 86
sheer fabric, 86, 87, 139
sheer teddy, 82
shoes, 44, 83, 86, 88, 201
shooting photos. *See* photo shoots
“shooting this for that,” 158
short lighting, 143
shoulders, 44, 61, 65, 201
shutter speed, 134, 170–171

sidelighting, 146–148
signs, 92
silhouettes, 130
silver reflector, 133
smiling, 35, 45, 54, 81
softboxes, 135–136, 148
spontaneity, 63
stockings, 88
stomach, 52, 201
storytelling, 76, 137, 175, 178
strobes, 128, 132, 133–134, 137
studio, shooting in, 132–136
styling, 75–99, 225–229
stylists, 78–79, 81
subjects, 12–14. *See also* models; women
 body image, 16
 comfort zone, 15, 19
 confidence, 34–37, 61
 curvy, 83
 definition of sexy, 18, 19
 emotion, 45–49, 54, 170
 flattering figures, 83
 “girl next door,” 12–14, 227
 modesty, 61, 68, 69, 139, 181
 negative self-talk, 28
 nervousness, 19, 237
 nudity. *See* nudity
 personality qualities, 16–17
 self-discovery, 15
 self-esteem, 17
 sensuality, 33–37, 61
 sex appeal, 33–37, 46
 sexiness, 18, 19
 thin, 83
 transformative experience for, 15–18
 vintage looks, 227
 vocalizing, 44
 weight issues, 20–21
 working with, 5–28
sunlight, 136
surgery, cosmetic, 27–28
sync cords, 134
Sync tool, Lightroom, 197

T

tank top, 88
tanning, fake, 27
teddy, sheer, 82
Temp slider, Lightroom, 193
TFCD (Trade For CD), 9
TFP (Trade For Print), 9
thigh-high stockings, 88
Tint slider, Lightroom, 194
Trade For CD (TFCD), 9
Trade For Print (TFP), 9
trust, 18–19
T-shirt, 88

V

Vibrance slider, Lightroom, 196
vignetting, 197
vintage looks, 227
vision, photographer's, 159–161
visualization, 17
vocalization, 44
voyeurism, 45, 165

W

wardrobe
 bras, 82, 83, 229
 bustiers, 78, 81
 classic pieces, 81
 clothing backups, 81
 clothing changes, 80
 corsets, 83
 figure types, 83
 flattering clothing, 81
 garter belts, 88, 89
 guidelines, 79–81
 jewelry, 86, 87
 men's shirt, 82
 modest outfits, 154
 must-have pieces, 82–91
 options for, 26
 panties, 59, 83, 86

- for photo shoots, 26, 225–226
- playing with clothing, 42–44
- removing clothing, 35
- retouching clothing, 201
- robes, 83
- scarves/shawls, 84–85, 86
- sheer fabric, 86, 87, 139
- sheer teddy, 82
- shoes, 44, 83, 86, 88, 201
- thigh-high stockings, 88
- tips for, 81
- wrinkled clothing, 81
- wardrobe stylists, 81
- websites
 - ChristaMeola.com, 14
 - modelmayhem.com, 7
- “wedgies,” 59
- weight issues, 20–21
- white balance, 193
- white side, 133
- wireless transmitter, 134
- women. *See also* models; subjects
 - nudity. *See* nudity
 - posing. *See* posing
 - “real.” *See* “real women”
 - weight issues, 20–21
 - working with, 5–28
- wrinkles, 199, 201, 206, 207

Z

- zoom lenses, 111



WATCH READ CREATE

Unlimited online access to all Peachpit, Adobe Press, Apple Training and New Riders videos and books, as well as content from other leading publishers including: O'Reilly Media, Focal Press, Sams, Que, Total Training, John Wiley & Sons, Course Technology PTR, Class on Demand, VTC and more.

No time commitment or contract required!
Sign up for one month or a year.
All for \$19.99 a month

SIGN UP TODAY
peachpit.com/creativeedge

creative
edge