

*Rolando Gomez's*

# GLAMOUR PHOTOGRAPHY

*Professional Techniques  
and Images*





## About the Author

Rolando Gomez is a former combat photojournalist who, in 1994, was selected by the Department of Defense as one of the top-five military photographers in the world. During his career with the U.S. military, he served as the personal photographer for General George A. Joulwan for four years, working both in Europe and Latin America. Later, he became Chief of Multimedia for the Air Force News Agency, where he oversaw the “photo desk” and streaming media for Internet television and radio programs on the multimillion-dollar-a-year website of the United States Air Force, [www.af.mil](http://www.af.mil).

Over the course of his career, Gomez has traveled to thirty-nine countries to cover feature stories including the fall of the Berlin Wall, the Olympics, the 1996 Presidential Inauguration, Desert Storm, the signing of the Peace Accords in El Salvador, Uphold Democracy in Haiti, Northern Watch in Turkey, and the 1994 Rwandan refugee crisis in Africa. In 1993, as a “buck sergeant,” he was awarded the Department of Defense’s Meritorious Service Medal for documenting the drug war in Central and South America, a project he undertook for twenty-six months.

In 1999, Gomez turned to the lucrative field of glamour photography to supplement his income and founded the popular website [www.Garage](http://www.GarageGlamour.com)

[Glamour.com](http://Glamour.com) (now [www.Glamour1.com](http://www.Glamour1.com))—visited by over 500,000 people each month. His success in this field has made him a popular instructor. He has conducted over 120 glamour photography workshops and seminars in the United States, Mexico, Canada, and Europe. He has also been featured as a guest speaker at the Photomaging & Design Expos and Photo Plus Expos, where he drew standing-room-only crowds. In addition, he has discovered a Penthouse Pet (Jana Adams; October 1986), a Playboy Playmate (Holley Dorrough; April, 2006), and six Playboy Special Editions models.

His work has appeared in Playboy Special Editions products, *Studio Photography* (where he is a contributing editor and writer), *People, Stars & Stripes*, and *The New York Times*. In addition, he is the author of *Garage Glamour: Digital Nude and Beauty Photography Made Simple* (Amherst Media, 2006).

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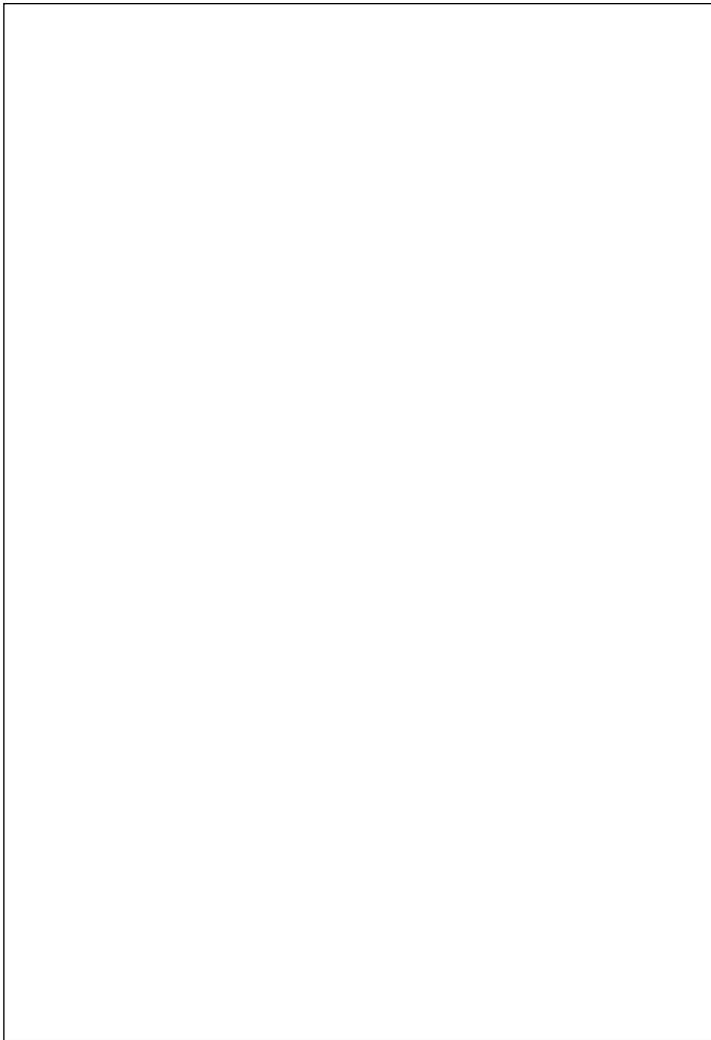
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# Table of Contents

<i>Preface</i> .....	5	Working with Big Egos .....	43
<i>Introduction</i> .....	7	Calm, Cool, and Collected .....	44
The Effect of the Internet .....	7	Your Own Mood .....	45
Changing Opinions .....	9	The Bottom Line .....	45
Glamour Today .....	10	<i>4. The Figure</i> .....	47
Glamour is in Fashion .....	12	A Sensitive Topic .....	47
Private Glamour .....	13	Thin Subjects .....	48
The Bottom Line .....	15	Camera Angle .....	48
<i>1. All Models Are Subjects,</i>		Clothing .....	48
<i>But Not All Subjects Are Models</i> .....	16	Lighting .....	49
Models .....	16	Pose .....	49
Private Glamour Subjects .....	16	Heavy Subjects .....	50
The Perfect Subject .....	18	Lens Selection .....	50
Age .....	19	Camera Angle .....	51
The Bottom Line .....	20	Shadow .....	51
<i>2. Building Rapport with Your Subject</i> .....	21	Clothing Selection .....	51
Rapport Starts with Your First Communication ..	21	Conceal Trouble Areas .....	51
What to Say (And What Not to Say) .....	25	Breasts .....	51
Be Observant and React to What You Learn ....	27	Uneven .....	51
On the Phone or Via E-mail .....	29	Natural .....	52
Helpful Details .....	29	Augmented .....	52
Vague Communications .....	34	Cleavage .....	56
The Bottom Line .....	36	The Bottom Line .....	57
<i>3. Managing the Shoot</i> .....	38	<i>5. The Limbs</i> .....	58
Keep Your Eyes and Ears Open .....	38	Legs and Feet .....	58
Take Her Mind Off Her Problems .....	38	Legs .....	58
Boost Her Self-Confidence .....	43	Feet .....	63
		Upper Thighs .....	63
		Hips .....	64

Toenails . . . . .	67	8. <i>Being A Professional</i> . . . . .	108
Arms and Hands . . . . .	67	Your Staff . . . . .	108
Arms . . . . .	67	Assistants . . . . .	108
Hands . . . . .	68	Others on the Shoot . . . . .	108
Fingernails . . . . .	70	How Your Treat Your Staff . . . . .	109
6. <i>The Skin</i> . . . . .	72	Keeping up Appearances . . . . .	110
How Much to Show . . . . .	72	Correspondence and Phone Skills . . . . .	110
Skin Tone . . . . .	75	Grooming . . . . .	110
Exposure . . . . .	75	Portfolio . . . . .	110
Color . . . . .	76	Studio . . . . .	110
White Balance . . . . .	76	Camera Room . . . . .	110
Using Gels . . . . .	78	Dressing Room . . . . .	112
On Location . . . . .	81	On Location . . . . .	112
Household Fluorescent Lighting . . . . .	83	Know Your Stuff and Be Prepared . . . . .	112
Tan Lines . . . . .	83	Equipment . . . . .	113
Makeup . . . . .	84	The Shoot . . . . .	113
Blemishes . . . . .	85	Show Respect . . . . .	113
Stretch Marks . . . . .	85	Explain What You're Doing . . . . .	114
Adding Some Shine . . . . .	85	Touching the Subject . . . . .	114
Soft Lighting for Smoother Skin . . . . .	88	Delivering Images . . . . .	115
The Bottom Line . . . . .	90	The Bottom Line . . . . .	115
7. <i>The Face and Hair</i> . . . . .	94	9. <i>The Business of Private Glamour</i> . . . . .	117
Lighting the Face . . . . .	94	Location and Demographics . . . . .	117
Paramount Lighting . . . . .	94	Culture . . . . .	117
Loop Lighting . . . . .	94	Median Income . . . . .	118
Split Lighting . . . . .	94	Finding Clients . . . . .	118
Rembrandt Lighting . . . . .	94	Word of Mouth . . . . .	118
Eyes and Eyebrows . . . . .	97	Internet . . . . .	119
Uneven Sizes . . . . .	97	Parties . . . . .	120
Eyebrows . . . . .	97	Pricing . . . . .	121
Fluorescent Lighting . . . . .	97	Conclusion . . . . .	122
The Smile . . . . .	97	Resources . . . . .	123
Teeth . . . . .	100	Index . . . . .	124
Ears . . . . .	103		
Nose . . . . .	103		
Neck . . . . .	105		
Hair . . . . .	106		
Styling . . . . .	106		
Lighting . . . . .	107		

# Preface



There's something about water in glamour images—some people love it, others hate it. Personally, when the image is as strong as this shot of Sara, I'm a fan. (Nikon D100 camera with 85mm lens [eff. 128]; ISO 100;  $1/60$  second shutter speed at  $f/8.0$ ; white balance 6000K)

Creating a book is sometimes fun, sometimes hard, and sometimes sad—and sometimes you just want to quit. However, it's my passion for spreading the gospel of photography that keeps me going, along with those who believe in what I do as a photographer and writer.

Unlike when writing my first book, I wasn't plagued with hurricanes or an illness with my father (and his surgeries), I was still bombarded with life's distractions—they never end. When my two-year-old son was diagnosed with bicuspid aortic heart defect it made me realize that life is short, so spend more time with your family and friends.

While my son should have a normal life with our care, unfortunately my friend and fellow photographer Randy Searle passed to a happier place on May 2006, one month after discussing the possibilities of my next workshop at his studio where we'd done many workshops before. It was a great loss to the photographic community and the Professional Photographer's Association (PPA), which Randy loved. My prayers and heartfelt blessings to his family and friends. I dedicate this book in Randy's name.

Randy, a U.S. Air Force veteran, understood the power of photography and how it can effect both the subject and the photographer. We've seen it with the Abu Ghraib prison abuse scandal photos in the Iraqi War. We saw it in 1994 when Pulitzer Prize photographer Kevin Carter, 33, claimed his own life from what many believe was taking one too many heartbreaking photos (particularly an image of a vulture sitting to the left of a starving Sudanese child, waiting for the child to collapse).

Obviously glamour photography is created under more comfortable conditions, such as an affluent client's home. Yet, comfort doesn't make a great glamour photograph; there are many elements involved: selecting the proper lighting, understanding how to build rapport, and working with different personalities, just to name a few. While the same basic skills apply to other genres of people photography, when applied in such an intimate and trusting environment as a glamour photography session, they take on added significance. Use these tools wisely, and you will change your subject's life for the better. Use them unwisely, and you will not only destroy your business, you may also destroy your subject's self image.

Before I close, I'd like to thank many people. Unfortunately, I'm limited in space (and sometimes memory), so please don't feel left out if you don't see your name—you're still in my heart and mind and I thank you all.

First, I'd like to thank my fellow military veterans (active duty and civilian) for ensuring our freedoms and for your sacrifices and service. While I served in many conflicts, including Desert Storm, Rwanda, Haiti, and the Drug War in Latin America, it's nothing compared to the sacrifices you, your family, and your friends have had to deal with in this crazy world of ours. Hopefully, the world will heal soon and become a better place—for all people, all faiths, and all ethnicities. God bless you, your family, and your friends—come home safe!

Second, a special thanks to my wife Ramona, my daughters Jennifer, Stephanie, Natalie, and Sophia, and my son Nickolas. Thanks to my brothers and sisters, my Mom and Dad, and a special thanks to my God; faith is the source of my will to write and shoot.

Third, thanks to all those that make this book possible: one of the best editors anyone could ask for, Michelle Perkins; everyone at Amherst Media; and my readers. Thanks to all the models, assistants, and makeup artists. Without their hard work and talent, I'd be just another by-line in the newspaper. Much thanks!

Finally, during the writing of this book there were good and bad memories—again, that's life, but I want to stress, the greatest memories are those when my clients smile at the results. This comes from ensuring that I adhere to the principles laid out in this book, and also from practice, practice, practice—something I do with every shoot. And, again, God bless you, Randy!

*—Rolando Gomez*

*Use these tools wisely,  
and you will change  
your subject's life  
for the better.*

# Introduction

**L**ights! Camera! Annnd action!” These words, coined during the birth of Hollywood, are still spoken today. Like most Hollywood traditions that have endured technology and time, the glamorization of movie stars through photography has not changed. The genre of glamour photography has, however, also diffused into the general public and exploded thanks to the Internet and digital photography.

Alan Brzozowski used a Hensel Integra 500 Pro monolight fitted with a large Chimera Super Pro Plus softbox to illuminate Kristen.

## *The Effect of the Internet*

The Internet, or as I like to call it, “the great equalizer,” has been something of a double-edged sword for glamour photography. On the one hand,







it can be credited with glamour's unprecedented explosion; on the other hand, it is one of the culprits behind glamour photography's often ill repute. This is due to the explosion of Internet pornography during the birth of the World Wide Web.

While pornography is *not* a form of glamour photography, the adult industry tries to associate itself with glamour genre using the words “glamour,” “glamour photography,” “glamour photos,” “glamour workshops,” etc. in their web-site key words, descriptions, alt tags, metadata, web-page text, etc. This helps to ensure that they will come up in the top search-engine results. (*Note:* I might add that, while glamour photography is not an “adult” form of photography, it *is* intended for a more mature audience, not children—especially the more nude form of glamour often found in *Playboy*.)

Because of political correctness, in the United States editorial market and photo industry, glamour photography is not as commonly publicized or endorsed as other genres of photography. In fact, when glamour images do appear in the more notable women's magazines, they are sometimes called “Euro fashion” by people who would turn their noses up at anything called “glamour.” Ultimately, it's glamour.

Styling the set is always important. This image of Kayti is abundant in warm colors—pinks, magentas, etc.—which adds a sexy flair to the shot. (Leica R-9 camera with the Leica Digital Modul back and Leica Vario-Elmarit-R 100mm lens [eff. 137mm]; ISO 100; 1/60 second shutter speed at f/3.4; white balance 6000K)

### Changing Opinions

In my zeal to spread the gospel of glamour photography, in 1999 I publicly launched [www.GarageGlamour.com](http://www.GarageGlamour.com) (now [www.Glamour1.com](http://www.Glamour1.com)), a glamour modeling and photography web site. For the first five years, the photo industry laughed at the concept—they claimed it was a questionable form of photography and that the demographics were not large enough for them to even consider supporting it. I fought hard to convince many in the industry that glamour photography is, in fact, a genuine market of photography. Initially, it was a tough sell—but I went as far as taking out advertisements in photo magazines, non-photo magazines (like *Variety* in Hollywood), and

Sometimes, adding props like a robe and coffee cup makes for interesting images that tell a story. Photograph by Dr. Sherwin Kahn.



purchasing key words with search engines like Google, AltaVista, and Yahoo!.

During all the snickering back then, I was even banned from placing twenty-five dollar classified advertisements for glamour photography in one photography magazine. The ads were simple, describing only the numbers of unique users we had coming to [www.GarageGlamour.com](http://www.GarageGlamour.com) each week and month, along with our portfolio-hosting services, photo classifieds, photo tips, workshops, etc.—nothing was ever risqué or objectionable in the wording. In fact the only word that was ever even questioned was “glamour.” Take that word out, and the ads would never have been a problem. It’s funny how an advertisement for “photography workshops” was not scrutinized at all—but change it to “*glamour* photography workshops,” and suddenly red flags popped up!

When I tried to gain press coverage of the glamour photography phenomena, the answer was not always positive. Over time, that would change and I’d go on to do radio interviews, magazine articles, and even my first book (*Garage Glamour™: Digital Nude and Beauty Photography Made Simple* [Amherst Media, 2006]). I also picked up support—and even sponsorships—from companies like Samy’s Camera, Nikon, Olympus, Leica, Rosco, Fujifilm, Dyna-lite, Hensel, California Sunbounce, GTI Light Technologies, Lexar, HoodmanUSA, Wacom, Chimera, Larson and many others. (Note: I want to mention that I’ve only accepted support from companies whose products I personally use.)



### *Glamour Today*

Today, the photo industry knows how big the glamour photography genre really is—and recognizes its wide following of fans, including *female* fans. As a result, for the past four years I have been called out to speak at major photographic events, including the Photo Plus Expo in Manhattan, Foto-Fusion in Florida, Photo Imaging Design Expo in San Diego, The Palm Beach Photographic Center, the Julia Dean Photo Workshops in Venice Beach, and at Samy's Camera in Los Angeles. In the first five years, I taught over 2,500 photographers (many of them female) at these workshops, lectures, and seminars. I also have many clients who come to me for personal glamour-photography instruction. These clients range from medium-income enthusiasts to millionaires and billionaires—people who are successful professionals in other fields but also have a passion for glamour photography and lots of money to spend on all the latest equipment.

My point isn't to brag, but to illustrate that as glamour photography became more popular, and as the photo industry saw the type of consumer base that supports it (like those millionaires and billionaires!), things changed for the better. In the end, it was the power of numbers (or the eye-

BELOW—It's great to have a model who is full of energy and has natural, photogenic abilities like Playboy Playmate Holley Dorrough. She just grabbed this coat from the clothes rack at Michael Dean's studio in Philadelphia and flipped the hood over—that's all it took!

For this shot, I used a Chimera Oct 57 octagonal light bank, a two-part light bank that comes in a 5-foot-wide version with an optional 2-foot extension, used here. Because of its size, you can literally stand in front of it without affecting the light quality (notice that you can see my silhouette in the catchlights of her eyes). To keep the white coat from overexposing I had Mike's assistant, Bruce Latshaw, rig black cards with stands and clamps. (Olympus E-500 camera with an Olympus Zuiko digital 50mm lens [eff. 100mm]; ISO 100; 1/160 second shutter speed at f/5.6; white balance 6000K)

FACING PAGE—Ericka was photographed by Tony Inman. Tony worked with the model and the makeup artist, Sally Kempton, to accomplish this stylized look. (Nikon D2X camera; 85mm effective focal length; ISO 100; 1/125 second shutter speed at f/16.0)





balls, in the case of [www.Glamour1.com](http://www.Glamour1.com) and other websites) that finally forced the photo industry to start opening its doors to glamour photographers—including myself.

Of course, there are still challenges. For instance, the photo industry has learned to love the buying demographics of glamour photographers, but continues to tread lightly when it comes to the racier styles within the genre; the industry loves the “classic Hollywood” look but still walks on eggshells when it comes to the more *Playboy*-, *Maxim*-, or pinup-style forms of glamour.

### *Glamour is in Fashion*

Many photographers don’t realize that modern fashion photography is actually rooted in the early-1920s glamour photography of celebrities. As a movie star was “glamorized,” what they wore and how they appeared became fashion.

Whether it’s glamour or fashion, we all basically use the same fundamentals, concepts, and principles to create our images. So . . . is there actually a difference between glamour photography and fashion photography? There is, but it’s grows more blurred every day. The principle point of differentiation is the subject. Fashion is about the clothes, accessories, or whatever product is being sold—the model is basically the clothes hanger; glamour photography, on the other hand, is all about the model. Today, however, fashion photographers like to inject their own attitude in their imagery, giving the work more of a glamour edge.

In addition, fashion photographers usually work with agency models, whether it’s on an assignment or for a speculation shoot. Ironically, when the subject of a “fashion” photo is a celebrity, the image automatically veers more into the realm of glamour, because regardless of what is being sold, even if it’s the celebrity herself/himself (as in PR photos), the image is first and foremost about the subject. The same thing is true for models’ comp cards. The most important image is the headshot, an image that is all about the subject, not the fashion.

This connection between glamour and fashion sometimes goes unnoticed. Some fashion photographers snicker at glamour photography and feel they are superior to glamour photographers because they get printed in magazines like *Zink*, *Nylon*, and *Jane*. While the national exposure is nice, these jobs often pay practically nothing. Yet, some of the best glamour photographers, most of whom are rarely published, earn \$3,000 to \$10,000 *per day* from private glamour photography or personal photo instruction!

To be clear, my goal in this introduction is not to slam fashion photographers—there are some models and photographers, many of whom are friends of mine, who *do* recognize the legitimacy of the genre and work

*This connection between  
glamour and fashion  
sometimes goes unnoticed.*

in both fashion and glamour photography as the opportunities arise. My message is simple: glamour photography is a genre where sometimes you get respect, but more than often, especially in the fashion and editorial world, you're not always treated with the same respect as an editorial fashion photographer.

#### *Private Glamour*

Glamour photography is now a “glamorized” genre. With its acceptance, a new market for professional photographers has evolved: the often misunderstood private glamour business, a specialty that makes some photographers more money than their most published and popular editorial-fashion counterparts. As noted above, the very best in field can earn \$10,000 per day or more!

In this book, I'll explain how you can build toward earning money shooting private glamour. Of course, you must expect to pay your dues and work your way up, just like you would in fashion photography. The highest fees are commanded by photographers with years of experience, practice, networking, and dedicated passion—not to mention a lot of hard work under their belts. Earning high fees isn't something that can be accomplished overnight.

When I saw this image by George Stumberg I immediately asked him if we could include it in this book. I was drawn to the vastness of the building and the innocence and tranquility of the model. (Nikon D100 camera; 36mm effective focal length; ISO 200;  $1/125$  second shutter speed at f/5)

The keyword with private glamour photography is “private.” Most of your subjects will want to keep their glamour photography images out of the public eye, sharing them only with family and close friends. Some clients will not share their images at all—they have them taken just for themselves. This attitude toward privacy makes it hard to illustrate a book like this with actual clients. As a result, you’ll find more photos of models than you will find of the subjects who actually fork out the dollars for my private services. The fact that these images *do not* appear herein demonstrates how imperative it is in this business to fully respect your clients and their privacy. If you cross that line, the bad word of mouth you receive will eliminate any chance of succeeding in the private glamour world.

When pursuing work in the private glamour market, you must also be able to work well with your clients and produce truly great images. Remember, glamour photography is about the subject. Therefore, the quality of your work will affect your client’s self-esteem in either a positive or negative way. I’m not overstating it when I say that *bad glamour images can actually be dangerous*; they can crush your subject’s self-esteem and lead to depression, which can be deadly. I say this not to scare you from pursuing private glamour, but to inform you. This is a very powerful form of self-expression to the subject, and they are relying on your ability to render their individual beauty.

Only when you feel sure you have the creative and technical abilities required to excel should you pursue work in this market—and don’t make this determination based on your drinking buddies ogling over your photos. Your work has to be *good*, not just *good enough*. You should also make it your personal goal to get better with every shoot. Again, this business has a human side; a bad experience could not only sink your business, it could do mental harm to one of your subjects.



Model Shauna was photographed in an industrial setting where the enormous size of the building allowed for rapid drop-off in the lighting used. She was lit with three Hensel Integra 500 Pro Plus monolights. Two were fitted with 7-inch reflectors and 20-degree grids for accent lighting, and one was fitted with a Chimera Pro Plus soft strip with a 40-degree grid to focus the light on the subject. (Olympus E-1 camera with Zuiko 35–100 lens [eff. 70mm]; ISO 100;  $1/40$  second shutter speed at  $f/9.0$ ; white balance 6000K)

Keep in mind that there is no such thing as luck. To succeed, you will have to make a real commitment. It is passion and pure dedication that separate the average photographers from the excellent ones.

Model Tiffany K. was photographed using a Hensel beauty dish mounted on a Hensel Integra 500 Pro Plus monolight with a Rosco Tuff-Spun gel placed over the dish. I'm working on an ongoing challenge to myself to use a one-light setup for some part of each shoot. I also went for a more grainy effect by using a higher ISO. What I enjoy most about this image is the pose; the bent legs create nice diagonals. (Olympus E-500 camera with an Olympus Zuiko digital 14-45mm lens [eff. 29mm]; ISO 800;  $1/160$  second shutter speed at f/6.3; white balance 6000K)

### *The Bottom Line*

Remember that magazine that banned my ads? Well I still don't *advertise* with them, but two years after my advertising was rejected, I actually began *writing* for them. After five articles and record-breaking attendance when I spoke at their nationally sponsored photography seminars, my name was added to their masthead as a contributing writer. Imagine that! The power of glamour not only affects our subjects, it had an effect on the photo industry, too.



# *1. All Models Are Subjects, But Not All Subjects Are Models*

**W**hen it comes to glamour photography, not all subjects are models, but all models are subjects. Understanding this statement is critical to succeeding in the private glamour business.

## *Models*

Let's look at models first. Normally, professional models don't come looking for glamour photos for their portfolios. Occasionally, however, models have asked me to photograph them in a style that is a bit more glamorous or sexy to create an image for their significant other. Some are even willing to trade glamour modeling for fashion, commercial, or editorial images to use in their portfolios.

I've even had models ask me to photograph them for submission to *Maxim* or *Playboy*. Usually this is no problem and easy to accomplish. Most professional models are young and watch their diets to maintain their shape-ly figures. Additionally, they have experience in front of the camera; they know how to pose without asking.

The camera is a professional model's best friend; no matter how you photograph them, the images will be strong and the model will stand out. Remember, this is how your normal, private-glamour subjects also want to look—like models.

## *Private Glamour Subjects*

In the case of private glamour, most subjects are over thirty-five years of age—and some are even close to sixty. Some have endured the body-altering childbirth process; others have never had children. Some are not photogenic, and most have no experience in front of the camera. This makes private glamour photography more challenging than any traditional photo shoot.

You'll usually have only one photo session to accomplish “model quality” images of your subject. It's a challenge, but the rewards are great. If your subject is thrilled with you and your work, she'll not only adore you,

Understand your subject  
and meet them at least  
once before any shoot.

she'll show all her friends the images—and you'll gain at least two or three new clients. Of course, if you mess it up, you're toast—and you'll lose ten potential clients. It's worse than a photographer blowing an entire wedding shoot.

Word of mouth is what will make or break you in this business. That's why it's important to understand your subject and to meet them at least once before any shoot. After this meeting, you'll know what you'll face, allowing you to prepare for success. The following are just a few of the qualities you should be considering by the end of this consultation.

Model Elizabeth was photographed at Michael Dean's Studio in Philadelphia. She was illuminated with one light: a Hensel Integra 500 Pro Plus monolight fitted with a medium Chimera Super Pro Plus strip light with a Chimera 40-degree grid. Because of her fair complexion, we added a Rosco  $\frac{1}{4}$  CTO inside the box, attaching the gel sheet onto the inner baffle found in most softboxes.

1. What made your subject decide to get glamour photos? Are the images for her? For her spouse or partner?
2. Is your subject short or tall? Heavy or slim? Has she had children?
3. Does your subject have a flawless complexion, or are there blemishes that need to be hidden? Is her skin smooth, or does she have some wrinkles that you should conceal? Does she have stretch marks or other skin-tone issues?



4. What is your subject like? Is she confident or insecure? Prim and proper or free and easy? Does she love to laugh and smile or is she more reserved and demure?
5. What are the subject's hobbies? What is she passionate about in her life?
6. What are the subject's best features? What features does she seem proud of?

All of these issues will be discussed in greater detail later in this book. For tips on honing your observation skills and talking with clients about these often-sensitive issues, see chapters 2 and 3. Here, we'll look at communication skills and how to build a rapport with your client.

### *The Perfect Subject*

If your private glamour subject is youthful and photogenic, with the perfect height and weight, and an ability to move, then you have a model. In this case, you should show her to a reputable modeling agency.

Some photographers find a great subject and want to help her start a career by working as her manager. Keep in mind that many states require you to be a licensed model agent or agency to manage or represent a model.

Glamour images can be as varied as your subjects—and are only limited by your (and their!) imaginations. In the image on the left, we see Amy, photographed by Tony Inman. Inman utilized perfect styling along with Rembrandt lighting (see chapter 7) to create this beauty image. The image on the right, is a playful portrait I created of Playboy Playmate Holley Dorrough. Holley always comes up with great ideas for photographs. In this case, while appearing at one of my workshops at the Michael Dean Photography Studio in Philadelphia, she found this football jersey in the make-up room and decided that it would make a great outfit—along with the football she found in the studio props. Both of these photos are glamour images, even though they could hardly be more different.

Some even forbid a model agent from also being a photographer. I'm sure there are some model managers who mean well, but many do more harm than good. I mention this because it's not unusual for photographers to post model portfolios on the Internet, but with alias e-mail addresses so they can screen the mail. Some models sometimes don't even know they are on the Internet! This type of act by any photographer is unprofessional.

Ultimately, while it's true that a good professional photographer can help a potential model move forward, even the best photography is no substitute for proper and professional management.

### Age

As noted above, another difference between models and the typical glamour photography client is that private glamour clients are usually older—in the thirty-five to fifty-five age range. Part of the reason for this is financial; these are the clients who have the income to pay you what you're worth. Part of it is because women of this age tend to be looking for some affirmation that they still look great. This is a sensitive time in *many* people's lives—after all, women aren't the only ones to experience midlife crises.

Playboy Playmate Holley Dorrough—along with models Brie, Nikki, Devon, Shauna, and Wes—all help to tell a story in this image. Lighting is key in these types of images. I used eight Hensel Integra 500 Pro Plus monolights and two Hensel battery portables where we could not run extensions cords. (*Olympus E-1 with Zuiko 35-100 lens [eff. 70mm]; ISO 100; shutter speed  $1/40$  second shutter speed at f/6.3; white balance 6000K*)





The fact that your subject is more mature does not, in and of itself, impact your photography. However, there are many common issues that arise with age. These will need to be carefully addressed in order to produce the most flattering possible portrait. We'll address these issues throughout this book.

I should also note that if your subject appears to be under twenty-seven and you're shooting glamour or sexy images, you should make it a policy to check her driver's license and ensure that she's over eighteen. Creating sexy glamour images of minors can get you into serious trouble, even if the subject's parents give you permission. Leave that kind of work to the New York fashion photographers who work with agency models.

#### *The Bottom Line*

The bottom line is that not all subjects are models; glamour subjects come in many shapes, sizes, personalities, cultures, and even many different social statuses. As a photographer, you must understand these factors in order to communicate effectively with your subjects and be successful in this business. That said, let's look at all of these issues more closely.

Photographed at the Julia Dean Photo School, where I often teach, Alan Brzozowski captured the essence of the model, Danella. (Canon Rebel XT camera with 47mm focal length; ISO 100;  $1/60$  second shutter speed at  $f/5.6$ )



## 2. Building Rapport with Your Subject

*Communication is the ultimate key to success in glamour photography.*

Rapport is like credit—it takes time to build it, but it can be destroyed in an instant. Effective communication between you and your subject forms over time; it's an ever-evolving process. It's also critical to success, so it must be nurtured and protected. The following chapter will show you what to do—and what to avoid.

### *Rapport Starts with Your First Communication*

The first step in building rapport begins when the first communication—whether via e-mail, on the phone, or even in person—takes place between you and your subject. (*Note:* I've met many of my future private glamour subjects through personal introductions. Some came from other clients, some were from family and friends, and some were by sheer coincidence—

This image concept was suggested by one of my workshop attendees while at Michael Dean's photography studio. On occasion, my attendees bring props that change the set quite dramatically. I'm always open to new ideas from other photographers, or models for that matter. Often even my makeup artists, like Elise D'Amico in this case, will help "style the set." (Olympus E-1 camera with an Olympus Zuiko digital 50mm lens [eff. 100mm]; ISO 100;  $1/100$  second shutter speed at f/8; white balance 6000K)



like one client who sat next to me while traveling on an airplane. This is a great reason to keep at least a few business cards with you at all times.)

However you meet a potential subject, it's the initial communication that establishes the foundation and determines whether a solid infrastructure will develop between your subject and yourself. If you blow it, the process of building a rapport can also *end* with that first communication (or during any future communication between you and your subject, for that matter).

Tiffany K. posed at the edge of the infinity pool during one of our Virgin Islands exotic workshops. This location has provided for a "trademark" style sunset look that makes the model look like she's sitting on top of the ocean. The sunset varies in color practically every day, causing unique colors, like in this image—colors so spectacular viewers often ask if they were altered in post-production, which is rarely true.

The other key to these beautiful color combinations is the use of a Hensel Octa-Sun Haze light modifier attached to a Hensel 1200Ws ring flash. Inside the Octa Sun Haze, I placed a Rosco #02 Bastard Amber gel to give the light the look of sunset light, rather than flash. This provides beautiful light to intermix with the existing daylight. The ring flash was powered by a Hensel Porty Premium Plus power pack. This power pack is weatherproof and battery operated. It also comes with the ability to increase or decrease light a full five stops in  $1/10$ -stop increments.

When photographing sunsets, the lighting is done in two parts. The first part at the brightest point of the sunset, we use our power packs on high-power to give us at least  $f/8$  at ISO 100 at a  $1/125$  second shutter-speed. It is at this point, when the ambient light is also at  $f/8$  at  $1/125$  second shutter-speed, that we begin the sunset photographs.

During the first thirty minutes, we'll only adjust our shutter speed to our personal tastes, thus increasing or decreasing the brightness of the sky. The model will always be at  $f/8$  and the shutter speed will only affect the sky, as the shutter-speed for the model is the flash duration. Eventually the skies darken, so then we'll begin the sunset process over again, but this time we'll power-down the power pack to get an equivalent of  $f/4.0$  or  $f/5.6$  at a shutter speed of  $1/125$  second. During the last thirty minutes of the sunset, we'll drag our shutter again, sometimes down to a complete one-second exposure, while standing in the swimming pool with no tripod or monopod. The flash is, in fact, the shutter speed for the model, so the key is just to hold the camera as stable as possible.

During a sunset you have no time to mess with tripods or other distractions. Ensure all your gear, including extra digital capture cards and spare batteries for the camera and flash, are always on hand along with some towels for wet hands and, if necessary, mosquito spray for the bugs.

(BELOW: Leica R-9 camera with the Leica Digital Modul back and 100mm Leica APO-Macro-Elmarit-R 100mm  $f/2.8$  lens [eff. 137mm]; ISO 100;  $1/125$  second shutter speed at  $f/5.6$ ; white balance 6000K) (FACING PAGE: Olympus E-500 camera with an Olympus Zuiko digital 50mm lens [eff. 100mm]; ISO 100;  $1/30$  shutter speed at  $f/5.0$ ; white balance 6000K)









With each person you add to an image, it becomes exponentially more difficult to capture good facial expressions and poses for a successful image. Here, Sara and Dee contrast well with each other, since one has red hair and the other is blond. (Olympus E-1 camera with an Olympus Zuiko digital 50mm lens [eff. 100mm]; ISO 1000;  $1/160$  second shutter speed at f/6.3; white balance 6000K)

Communication is the ultimate key to success in glamour photography. As any communications textbook will tell you, for an effective interchange to occur between two people, there must be a sender (a talker) and a receiver (a listener). In glamour photography, you will sometimes be the messenger. Other times, you will be the receiver. Great glamour photographers know how to distinguish between the two roles—and know exactly which one they should play in any given situation.

### *What to Say (And What Not to Say)*

Building a successful rapport with your subject requires that you know what to say, when to say it, where to say it, and how to say it. Thus, you often become something of a psychoanalyst.

Most of this is based on common sense. For example, if a client asks you, “Do I look fat?” you had better know the proper response. If you don’t know, just ask any married man—it’s always, “No!” You should *never* belittle or make negative statements about your subject.

Dee is a Canadian model who can always provide a beautiful, sexy expression. Some models are just naturals; with others, you have to shoot many frames before you get the best glamour looks. (Olympus E-1 camera with an Olympus Zuiko digital 50mm lens with 1.4x converter [eff. 140mm]; ISO 1000;  $1/160$  second shutter speed at f/5.6; white balance 6000K)



If your subject needs to tone up her body, do a test shoot. Then, let her see the prints where her face looks great and her body looks as good as possible. She'll quickly see that she needs to work on her figure—as most non-models do. After this test shoot, most subjects will work harder on their bodies and diets before the next shoot. In fact, your initial photography may help to motivate your subject to shed a few pounds—but be *extremely careful* how you handle this situation. You want your subject to enjoy the initial test shoot and the glamour photography process. That way, she will return to your studio instead of seeking another photographer.

Similarly, you should never engage the subject in potentially contentious topics of conversation, like politics or religion. If your subject is quiet, encourage her to talk by asking about her interests. If she picks a topic you're uneasy with, change it smoothly. If she seems uneasy with a topic you bring up (or your opinion on a topic she has raised), be observant of this and move on to more favorable topics. If she speaks negatively about her body, never acknowledge it; switch to a more positive, life-affirming topic. Don't forget, it's about the subject, not you.

***Never engage the subject in potentially contentious topics of conversation.***





FACING PAGE AND RIGHT—Gordon Jones created these images, capturing two different looks of model Stephanie on his couch. In the photo to the right, Stephanie is holding the glass of wine as a prop. While some models do like to have a drink before a shoot, I recommend using common sense in these situations. First, the model must be of legal drinking age, which varies from state to state. Second, the model should not become intoxicated on a shoot. There are many liability issues if your model drinks on a shoot. Since private glamour photography is normally done on location, at the subject's residence in most cases, you can't always control whether or not a model/subject, is drinking.



*That's the best way to determine how you can create images she'll love.*

#### *Be Observant and React to What You Learn*

The objective of conversing with your subject is twofold. First, you want to make her feel comfortable—to ensure her that you are a considerate, kind, and attentive person with whom she will enjoy working. Second, you want her to reveal her own personality. That's the best way to determine how you can create images she'll truly love.

Let's imagine you take a tour of your subject's home before the shoot. During the tour, she states, "This is my favorite spot—I love sitting in front

of that window while reading a great book.” Make a mental note of that and study the area. See if you can tell why it’s a great spot for anyone to like—perhaps it’s the tree outside where she has a bird feeder filled with birds singing, perhaps it’s the warmth of the light that enters through the window. If you can’t see an obvious reason why it’s her favorite spot, ask her, “Why do you like this area of the house?” Then, toward the end of the shoot when your subject is more comfortable with you, be sure to photograph her sitting in front of the window reading her favorite book.

She also mentioned books, so ask her what types of books she enjoys. If she tells you she likes to read books on cats, you might want to have her cat sit on her lap during the shoot. If she loves romance novels, you might want to consider images with a romantic feel; if she prefers a good mystery, maybe something more dramatic—even intriguing—will be in order.

*If she loves romance novels,  
you might consider images  
with a romantic feel . . .*



Kinga was photographed at Spectrum Studios in Toronto. This room was filled with white walls, so I bounced some lights into the wall behind me to give the model a more natural-light look. (Olympus E-1 camera with an Olympus Zuiko digital 50mm lens and Olympus 1.4x converter [eff. 140mm]; ISO 100; 1/160 second shutter speed at f/8.0; white balance 6000K)



While I enjoy using studio flash units and other portable artificial lights, I also enjoy challenging myself to use what is available—whether that available light be from a typical household bulb, as in this case, or ambient light filtering in through a window. In this image of Nikki, I shot using only the table top lamp on the nightstand. Keeping the camera's white balance at 6000K added a golden glow to the shot. (*Olympus E-500 camera with an Olympus Zuiko digital 11–22mm super-wide zoom [eff. 32mm]; ISO 1250; 1/100 second shutter speed at f/3.1; white balance 6000K*)

This is a professional way to start connecting with your subject, and it will come full circle during the shoot. It will guide you from taking snapshots to capturing photographs and help you establish a positive dialogue between your subject and yourself.

#### *On the Phone or Via E-Mail*

Sometimes you may not get to talk to your subject face to face at first. Instead, your first form of communication might be an e-mail exchange or telephone conversation. If a potential client e-mails me, I study the email closely before replying.

**Helpful Details.** Sometimes subjects give me clues right in their e-mails that help me understand them. For example, I once received the following e-mail from a client.

I'm 5-foot-5-inches, weigh 110 pounds, blond hair, D-cup breasts, 41 years of age, have two kids and I want to give



my husband some glamour photos for our fifteenth wedding anniversary and I'm willing to pay for the best photos.

Let's look at what the e-mail states:

1. Marital and family status.
2. Intentions.
3. The subject's physique.
4. The subject's age.
5. The subject's financial ability.

Looking at item 1, experience tells me the subject is probably looking to put some "spark" back in her marriage, to rekindle the fire. The comment about her children tells me that she may have some stretch marks—perhaps even support issues with her breasts. These are things I can easily deal with, but we must also focus on her confidence in front of the camera.

Item 2 tells me she's a giving, caring person and she thinks about her husband. This usually is a good clue that she's happily married and wants to keep it that way. However, it could also mean they are having marital problems and she hopes photography can help. Whatever the case, the fact that

BELOW AND FACING PAGE—Model Malloy poses in a hot tub, a common location for glamour photography and especially glamour nudes. Some will say it's cliché, but I think that's only the case when you use the same old angles and poses. For these shots, I positioned myself about fifteen feet directly above the model (do this only with safety precautions!) and used extreme angles.

The lighting used was a combination of natural light with a Hensel Integra 500 Pro Plus monolight, fitted with a medium Chimera Super Pro Plus softbox and carefully placed above the model.

When working with water and artificial lighting sources, ensure that you have an assistant on hand and secure your lights properly. This is dangerous work and I don't recommend you do it unless you follow all needed safety procedures and have additional help. (Olympus E-500 camera with an Olympus Zuiko digital 35–100mm zoom lens [eff. 84mm]; ISO 100;  $1/160$  second shutter speed at f/8.0; white balance 6000K)

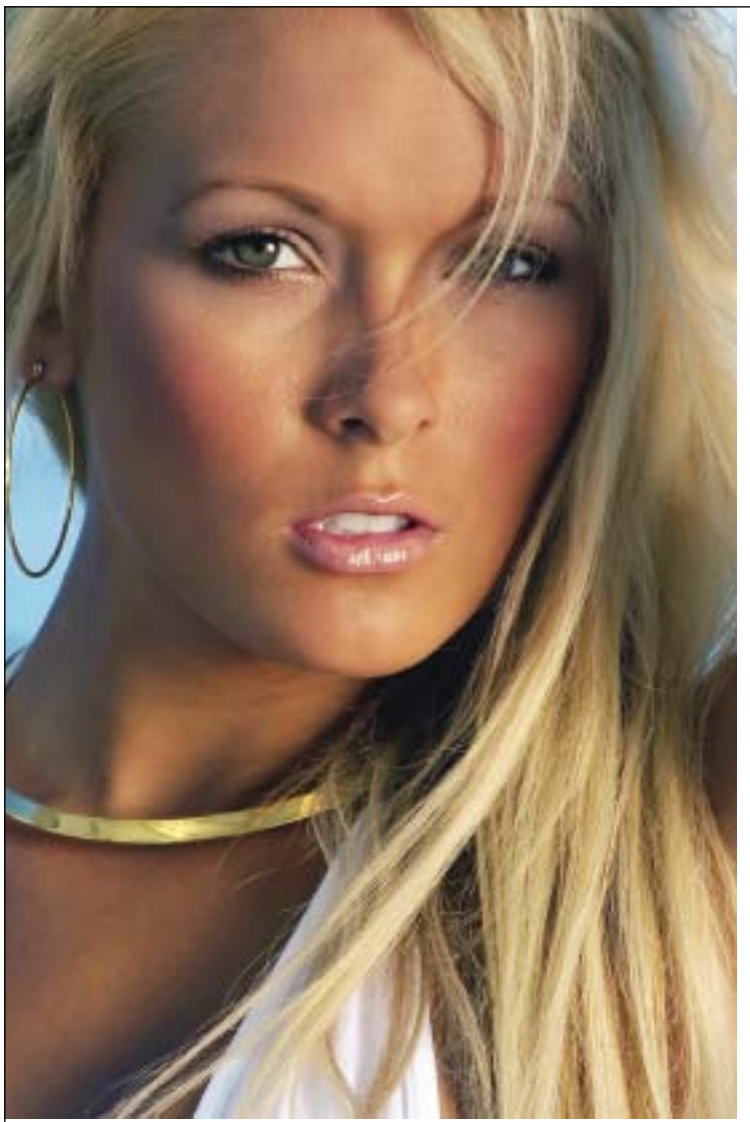


*Ultimately, she's the one  
who has to enjoy the  
results—before he even  
sees them.*

she included this statement tells me it's appropriate to ask her questions about her husband, and maybe even their relationship. (*Note:* This is not to suggest you should try to be a marriage counselor, this discussion is only initiated in hopes of revealing the underlying reasons she is seeking photos.) My follow-up questions should encourage a dialogue between us about the type of images and poses her spouse would like to see, while providing me with clues about the types of images and poses she herself wants captured. She's after images for him, but I also don't want my subject to lose sight of the fact that glamour photography is about her too. Ultimately, *she's* the one who has to enjoy the results—before he even sees them.

Item 3 tells me that she's short but thin, and has natural breasts she seems proud of. It also tells me the color of her hair. Since she's short and somewhat slender, I might photograph her from lower angles to make her appear taller. Obviously I would *not* shoot from a high angle, which shortens and compacts the subject; this could affect her self-esteem. I might use chiaroscuro to light her bosom, accenting her shape and form—especially





since she's had kids. Some moms' breasts lose supporting tissues and muscle, which leads to a loss of firmness and support (this also is compounded with age). Men don't realize how lucky they are when it comes to age, life, and children!

The e-mail informs me she has blond hair, so I'll probably need black cards (as discussed on page 107). Blond hair often is loaded with highlights, so I'll use light to accent those highlights, not necessarily to separate her hair from a dark background as with a brunette subject. If her hair was red, I'd probably light it the same way as a blond in order to bring out the hue, highlights, and saturation of the red.

Item 4 tells me she might have crow's feet and/or bags, dark circles, or lines under her eyes. This means I need to reassure her that I'll have a great makeup artist at the shoot. It will also help to educate her about the importance and commonness of post-production enhancements. Most importantly, I'll want to let her know how various lighting techniques can take years

LEFT—Photographer Alan Brzozowski captured a beautiful image of Playboy Playmate Holley Dorrough while in the Virgin Islands. He used fill-flash from a Hensel Integra 500 Pro mono-light, fitted with a medium Chimera Super Pro Plus strip light, to overpower the sun with flash for a nice blue sky. (Canon Rebel XT camera; 66mm focal length; ISO 100;  $1/125$  second shutter speed at  $f/22.0$ )

RIGHT—Sometimes I'll zoom in on a model to capture wonderful headshots. Photographer Alan Brzozowski did the same thing here with Playboy Playmate Holley Dorrough while in the Virgin Islands. (Canon Rebel XT camera; 119mm focal length; ISO 100;  $1/125$  second shutter speed at  $f/22.0$ )

off her looks. Of course, I'll also need to be careful in my choice of words. For example, I might say, "I like to use a fluorescent type of light to smooth the skin." This is much better than, "I'll use these special lights to get rid of your wrinkles." It's all about the choice of words and the tone of voice you use when delivering them.

Item 5 tells me she can afford my services and she'll probably hire me in the future. It also tells me she is secure and probably confident with her place in society. Chances are she probably has friends, relatives, or even colleagues who can also afford my services as a photographer.

When you add up all these statements, they tell me I have a potentially great subject who will give me repeat business and possibly expand my business by word of mouth. She sounds affluent, takes care of herself, and

As you get to know subjects, you'll find they will open their hearts up to you and let you know what is good and what is bad in their lives. Being able to confide in you as a friend will also help strengthen your rapport.

Hillary and I created this image at the end of her relationship with her boyfriend at the time. She was heart-broken over the breakup, on one hand, but also a little relieved. So we found this old room with shattered glass on the floor above Mike Dean's photography studio. We had the roses left over from an earlier workshop. Of all the images we took that day, this was the one that grabbed me, because Hillary's face and head look almost disconnected from her body. It is not only surreal and moody, it also tells a story. We called the image *Broken Love*.

I used two lights to illuminate this image. The first was a Hensel Integra 500 Pro Plus monolight with a 7-inch reflector attached and a 10-degree grid in front and a Rosco  $\frac{1}{4}$  CTO gel to illuminate the roses dead on. I then used a Hensel Integra 500 Pro Plus monolight fitted with a Chimera Super Pro Strip with a white interior and a Chimera 40-degree grid fitted on the front. Inside the soft strip, I placed a Rosco  $\frac{1}{2}$  CTO gel to warm the image even further. The strip light, combined with the grid, ensured that light would primarily fall on Hillary with very little spill on the background and the foreground. (Olympus E-1 camera with an Olympus Zuiko digital 11-22mm super-wide lens [eff. 22mm]; ISO 100;  $\frac{1}{160}$  second shutter speed at f/3.5; white balance 6000K)





This is one of my favorite models, Hillary. She sports a natural body, great photogenic looks, and more importantly, she's a great friend who I've had the pleasure of working with for six years. Most models come and go in this business—some get married and start families, others just get out of the modeling business. A few, however, do well and enjoy their photographic life—and in some cases form great, professional friendships like Hillary's and mine.

While I would never photograph my own daughters nude, the bond I share with Hillary is almost like father and daughter—and it's always professional when we work together. It's based on over six years of rapport and pure trust. With that said, I dedicate this chapter to Hillary.

This image is from a series of images using one light source. Here, a Hensel beauty dish was mounted on a Hensel Integra 500 Pro Plus monolight with a Rosco  $\frac{1}{4}$  CTO gel placed on the front. I also removed the center of the beauty dish and placed a 7-inch, 20-degree grid in the center. (Olympus E-1 camera with an Olympus Zuiko digital 50mm lens [eff. 100mm]; ISO 100;  $\frac{1}{160}$  second shutter speed at f/4; white balance 6000K)

expects the best—nothing less. As a result, she is not afraid to invest in her personal satisfaction and self-esteem.

**Vague Communications.** Other times I'm not so lucky. In those cases, I'll receive an e-mail that says something like:

I need glamour photos and I like your work, will you take pictures of me?

Here I'm not so lucky. This e-mail tells me that I have an admirer of my work, but that's about it. For all I know, the author could even be a



While I normally prefer simpler setups, here model Stephanie L. and the set are illuminated with six lights. When using more than one light, each light added to the set will make the lighting that much more difficult. Therefore, each must have a specific use. I personally tend to add more lights when I need to create more of an illusion of depth. After all, photography is two-dimensional and we see in three-dimensions. While you can easily add the illusion of depth with shadows, you can also add to it with edge, rim, and accent lights.

For this shot, the main light was a 22-inch Hensel beauty dish with a white interior on a Hensel Integra 500 Pro Plus monolight with radio remote control. I removed the center dome and replaced it with a 20-degree honeycomb grid to focus more light on the model's face.

I also used another five Hensel Integra 500 Pro Plus monolights, all fitted with 7-inch reflectors and grids. One, in front of the car, also had Rosco Cinefoil to shape the light and provide fill on just the model's legs. (Because the car was white, the idea was to keep as much "spill" light off it as possible to avoid overexposure.) Another two lights with 40-degree grids were pointed into the background to help illuminate it, while keeping light off the foreground and sides of the car. The final two accent lights each had 20-degree grids. One was pointed toward the top edge of the model's legs and back thigh; the other was directed toward the back of her hair.

A risk with complex setups like this is that the model will move out of the light, as you can see happened in the image below (compare the light on her hair with the light in the setup shot). If you don't want to interrupt the flow of the shoot, sometimes you just have to accept that—but be sure to check for where the light is actually hitting if it is missing its intended target. (*Olympus E-500 camera with Olympus Zuiko 14–45mm lens [eff. 106]; shutter speed at sync speed, f/8; white balance 6000K*)

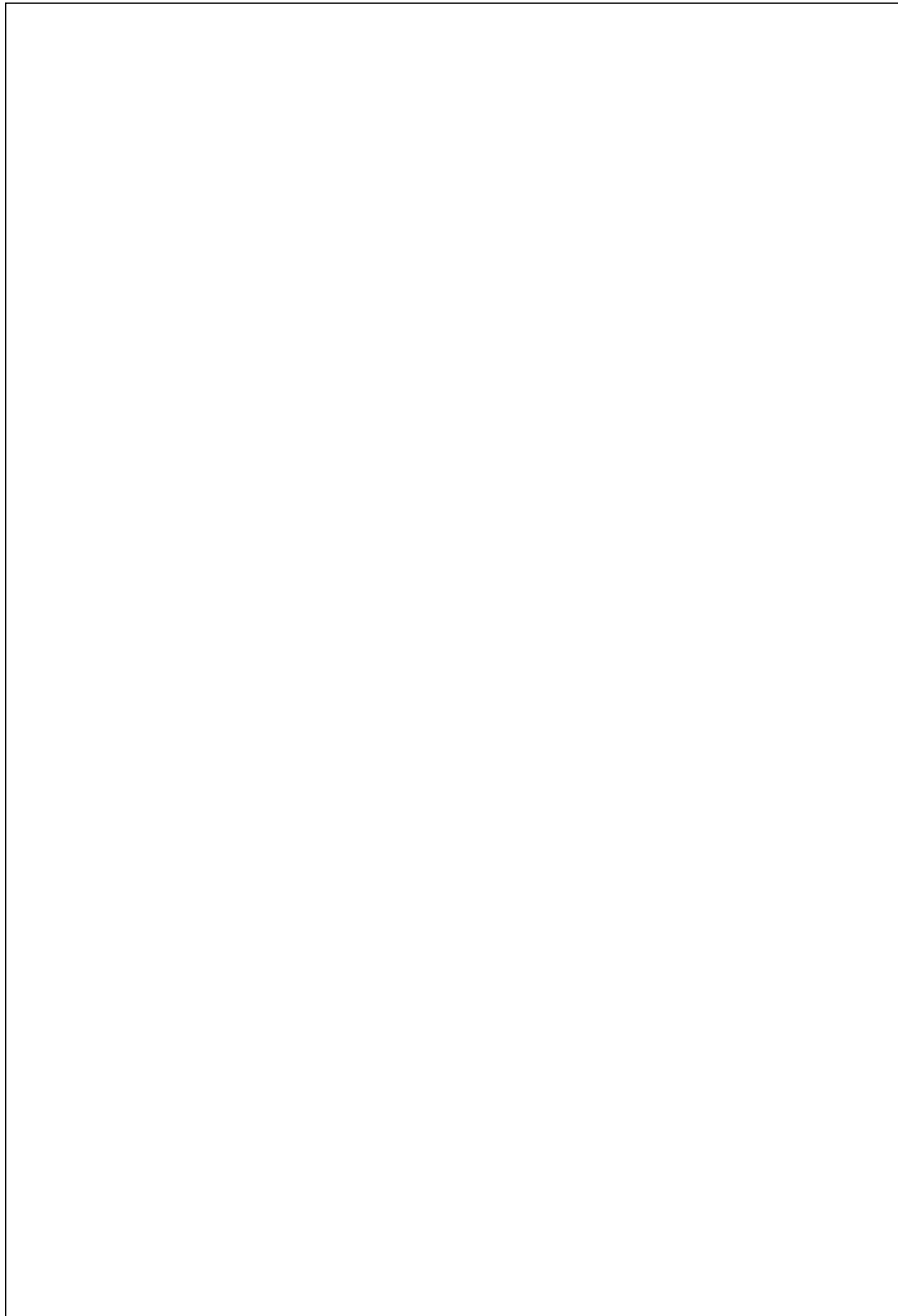


minor—and I don't photograph underage subjects when it comes to sexy glamour photography; that's a huge taboo.

When I get an e-mail like this, I'll send a polite reply asking for more details, clarification, and specifics. Once I receive a proper response with more detail, I'll pick apart the letter as I did in the previous example.

### *The Bottom Line*

In summary, the process of building rapport is an ongoing one; it never stops—that is, unless *you* stop it by saying the wrong thing, or saying something at the wrong time, or in the wrong place. Do not underestimate the



When shooting in the Virgin Islands, the models will often take a break to get some sun. This can make for some great images, but you should always ask the model first. This is her personal time to relax, not part of your shoot. With these types of images, you'll be fighting the elements of the day, such as direct overhead, harsh lighting. This image was pure natural light, though the day was slightly overcast. Thus, the model was not too harshly lit. The ripples in the water and all the reflectance made for a great image. (*Olympus E-300 camera with an Olympus Zuiko digital 11–22mm super-wide lens [eff. 44mm]; ISO 100; 1/250 second shutter speed at f/8; white balance 6000K*)

Photographer Mark Thomason captured the height of fashion model Kat in this image. Kat's playfulness with her lingerie adds motion to a still image. (Nikon D200 camera; 46mm effective focal length; ISO 100;  $\frac{1}{125}$  second shutter speed at f/10.0)



*Rapport is a necessary ingredient in the recipe of great glamour photography.*

value of rapport in the success of your photography sessions—especially for glamour portraiture. In addition to ensuring better results in your images, establishing a good rapport will allow you to develop many long-lasting and professional friendships with your subjects, while bringing out their inner beauty. Rapport is a necessary ingredient in the recipe of great glamour photography.

# 3. Managing the Shoot

People have different personalities—and that’s a good thing; if we were all the same, life would be boring. Our differences can also give rise to challenges, but your subject should never be treated as a hardship you have to deal with. As they teach in Business 101, customers come first. This holds especially true in glamour photography because it is so completely centered on the subject.

People also, of course, have different moods from day to day, depending on what life hands them. That means that, no matter how much information you have gathered about your subject’s personality before the shoot, you also need to be aware of her frame of mind when she arrives at the session. She may be nervous about the session and feeling a little timid or touchy. She might have had a busy day and arrive feeling pretty frazzled. She might be thrilled about the session and show up brimming with energy for a great shoot. Whatever her mood, though, you’ll need to work with it and (based on your knowledge of her overall personality) approach the shoot accordingly.

## *Keep Your Eyes and Ears Open*

Understanding and applying a little psychology can be your biggest friend when it comes to glamour photography. Knowing how to read signals and say the right thing can calm a nervous subject or distract her from the problems in her everyday life. This will help her focus on the shoot and bring out her inner beauty. So observe and listen. When your subject arrives for her session, study her mannerisms, her expression, the clothes she is wearing, how she treats your assistants, etc.—they are all clues to understanding your subject’s frame of mind.

## *Take Her Mind Off Her Problems*

If a subject arrives late and storms into the studio cussing out her boyfriend on her cell phone, then you can pretty much figure she’s not going to be in a great mood. You’ll have to calm her down—perhaps fall on your sword

*A little psychology  
can be your biggest friend  
when it comes to  
glamour photography.*

Playboy Playmate Holley Dorrough pretended to crawl across the water in this pose, created during a workshop in the Virgin Islands. Holley’s issue of *Playboy* was on the newsstands at the time. While other models would have been out doing promotions, she took time off to work with us for a week—and I think that says a lot about her. I’ve worked with Holley now for almost three years and know she’s as passionate about her modeling as I am about photography (and we’re both Leos, to boot!). (Olympus E-500 camera with an Olympus Zuiko digital 50mm lens [eff. 100mm]; ISO 100;  $1/60$  second shutter speed at f/5.6; white balance 6000K)





and really pamper her. That's business; to pay our bills, we sometimes have to know how to calm our clients. It may not be fun, but at some point you will have a "bad day" with a client. It's inevitable, and it's your job to help them get through it.

And if you feel the need walk around the corner and complain to your assistants or roll your eyes, you'd better make *darn sure* you can't be seen or overheard. It's definitely a better policy to keep your personal thoughts to yourself; there's really no need to express yourself in these scenarios. I'm not asking you to lie to your subjects—quite the contrary. What I'm stressing is that when you encounter a subject who is having a bad day, you need to recognize this and adjust to it if you want to have a successful shoot and (even more importantly) a happy client. Sometimes you have to just bite your tongue and smile. You'll be surprised how many times that's all it takes to turn someone's mood around.

In addition to clients who are just plain having a bad day, I've had clients come to me who are experiencing bigger issues in their lives—things that can effect their attitude toward the entire shoot. For example, some women come in for private glamour shots hoping that the photography will spark

*To pay our bills, we sometimes have to know how to calm our clients.*



Alan Brzozowski used a Hensel 1200Ws ring flash powered by a Hensel Porty Premium Plus power pack to illuminate Devon. The power pack was outside the shower, while the ring flash was attached to the camera via a special bracket. (Canon Rebel XT camera; 47mm focal length; ISO 100; 1/125 second shutter speed at f/9.0)



*You'll usually need to spend more time listening than asking questions.*

their stagnant relationship. This is common among clients who have been married for quite some time. They are looking for sexy photos to spark the romance again.

With this type of client, you'll usually need to spend more time listening than asking questions. Often, you can improve the shoot by getting them involved in the process—even educating them about photography. This not only helps take their mind off their “problem,” it also boosts their confidence in you and even in themselves. You don't have to get too technical. Stick to things like explaining why you are shooting a vertical image instead of a horizontal one. Just that simple conversation can be enough to distract them from everyday life and let them really focus on the shoot.







The image above was my idea, but as I was fiddling with the lighting, Holley began making bubbles. In the image on the facing page, her idea, Holley liked the way the bubbles formed a “milky” dress—but, to me, the bubble image is still more powerful. I like the sharp, still face, paired with the action in her hair and hands created by dragging the shutter.

The vertical image was photographed with three Hensel Integra 500 Pro Plus monolights. The main light was fitted with a Hensel beauty dish. Two other lights were fitted with 7-inch reflectors and 20-degree grids. To the one in the back, I added a Rosco magenta gel; to the one in the front, I added a green gel. (Leica R-9 camera with the Leica Digital Modul back, Leica Vario-Elmarit-R 28–90mm lens [eff. 85mm]; ISO 100;  $1/125$  second shutter speed at  $f/4.8$ ; white balance 6000K)

The horizontal image was photographed with one Hensel Integra 500 Pro Plus monolight fitted with a Hensel beauty dish. (Leica R-9 camera with the Leica Digital Modul back and Leica Vario-Elmarit-R 28–90mm lens [eff. 70mm]; ISO 100;  $1/8$  second shutter speed at  $f/5.6$ ; white balance 6000K)

### *Boost Her Self-Confidence*

Say your subject is having a great day—she’s single, she’s got great friends, and loves her job . . . but she has no self-confidence. Or, she might normally have good self-confidence but be feeling very nervous and unsure about the shoot. In this situation, the best thing you can do is show your subject that *you* are confident. If she sees that you truly believe in the high quality of the images you can achieve with her, she’ll be greatly reassured.

This advice, of course, should really apply to all of your subjects. Whether you are a master photographer or a beginning shooter, the best way to get any shoot off on the right foot is to behave like a professional. This is covered in detail in chapter 8.

### *Working with Big Egos*

On some occasions, you might wind up with a great-looking subject who knows she’s gorgeous and blatantly displays her ego, making sure everyone knows she’s hot. These are the types who will also tell you how the light and shadows are supposed to fall on her body—insisting that she knows the right light, the right look, the right pose, etc.



Fortunately, I only get these types of subjects once in a blue moon. When this happens, I let the client do her thing—but I'll also purposely ask her questions to send her mind off in a different direction. This works best when you ask *open-ended* questions that require more than a simple yes or no in response. For example, instead of asking her if she likes being photographed, ask her what motivated her to get in front of the camera. Ask her what she studied in college, not if she went to college. When you initiate a conversation like this, she'll feel like she's number one (and you should not treat her as any less), but it puts you in control of the shoot. That's an important thing to remember: it's your shoot. You are the one responsible for succeeding and you may have to be creative and make your communication skills work for you to ensure that it will happen.

Never be rude. Always be polite. And if need be, just agree that she is, in fact, God's gift to Earth.

#### *Calm, Cool, and Collected*

Now that we've dealt with so many potentially problematic moods and personality traits, I should mention that many glamour clients are wonderful to

LEFT—Photograph of model Stephanie in the Virgin Islands by Gerald McCoy. (Nikon D100 camera; 120mm effective focal length; ISO 200;  $1/125$  second shutter speed at  $f/10$ )

RIGHT—In this photograph of Stephanie, photographer Gerald McCoy placed the model squarely between the sun and the camera, preventing any lens flare. (Nikon D100 camera; 84mm effective focal length; ISO 200;  $1/125$  second shutter speed at  $f/9$ )



*Don't be so oversensitive  
that you create problems  
where they don't exist.*

work with—they have healthy egos, great senses of humor, and are a pleasure to have in your studio. So, while you should be prepared for potential problems, don't be a worrywart or be so oversensitive that you create problems where they don't exist. If the shoot is working, enjoy the ride! Consider yourself lucky, and focus on your subject while supplying excellent photography.

#### *Your Own Mood*

Models aren't the only ones who have moods, of course. Depending on your personality, if you are having a bad day, it may be very difficult for you to work with anyone around you. If you know you're not the easiest person

to work with when things are going wrong, reschedule your shoot. Don't chance ruining your credibility with an unpleasant or unproductive session.

Even if you don't let it affect those around you, a bad day can hinder your ability to be creative—as well as your ability to provide good direction to your subject. In a nutshell, no one knows you better than yourself. If you feel you can overcome your bad mood and set aside the things that are making your day miserable, then go for it—you are rare, but go for it.

#### *The Bottom Line*

Both the subject's mood and your state of mind are part of the ongoing environment. Knowing how to read the situation will be a great asset in conducting a pleasant and successful shoot.

Gordon Jones photographed Roxy with a Hensel Integra 500 Pro Plus monolight, fitted with a medium Chimera Super Pro Plus strip light and 40-degree grid. Another Hensel monolight (with a 7-inch reflector, 20-degree grid, and Rosco  $\frac{1}{4}$  CTO gel) was placed to camera left to accent Roxy's hair. Canon EOS-1Ds Mark II camera; focal length 100mm; ISO 100;  $\frac{1}{160}$  second shutter speed at f/5.6; white balance 6000K)





## 4. The Figure

*Bodies come in all  
forms, shapes, and sizes,  
and we must learn  
to emphasize their assets.*

FACING PAGE—Models Elizabeth, Hillary, and Melissa display three unique hair colors: red, blond, and brunette. More importantly, they show that models figures come in different sizes and shapes. As photographers, we must learn to adjust our shooting habits to fit these different bodies.

In this image, we used nothing but natural light in this old building. The building was once actually a bordello—and the secret passageways leading up to it are still there today, though in shambles. I decided to give my image a feel in keeping with the location, so I used an ISO of 1600, combined with the natural light.

I also had each model pose in heels and gave them some attitude by having them hold lit cigarettes. It was a fun shoot—complete with portable propane heaters to keep the place warm for the models during a chilly Fall day. (Olympus E-1 camera with an Olympus Zuiko digital 50mm lens [eff. 100mm]; ISO 100;  $1/40$  second shutter speed at  $f/2$ ; white balance 6000K.

Now that we understand the importance of communication as a mandatory ingredient in effective glamour photography, we have to understand our subject's physical side, too.

### *A Sensitive Topic*

Everyone's body is unique. As photographers, we are charged with portraying our subjects' bodies in our images—and doing so in a flattering way. An unflattering portrayal not only produces poor glamour photos, it can also be harmful to your subject's self-esteem. It can lead them to, or amplify, a state of depression, a serious condition that is known to cause death or suicide. Photography is powerful!

Obviously we're not out to kill people with our cameras, but it's important that photographers understand that the possibility of permanent damage exists. It's no different than when a doctor makes the wrong decisions while caring for their patients, or when a police officer accidentally shoots an innocent bystander. Fortunately, in photography, most of the problems we face occur due to poor communication (or a lack of communication). That means we should be able to avoid these issues by focusing on establishing a good rapport with our subjects.

Bodies come in all forms, shapes, and sizes, and we must learn to emphasize their assets while deemphasizing the flaws that all bodies possess. Whatever your model's physique, don't get caught up in society's Barbie-doll image mandate. There are many successful plus-size models in the fashion world, and many men prefer these types of figures. Additionally, heavier models truly represent our society; more slender figures are the rarity in adulthood. And don't forget that extremely thin women may also have issues with their appearance—they may long for more curves or feel self-conscious about their bony hips or collarbones. In our society, almost no woman is *totally* happy with her appearance.

In a nutshell, you must study your model's physique. Do this as inconspicuously as possible, and advise her that part of the glamour photography

process involves observing her as she moves, focusing on her assets so you can emphasize those qualities in her photographs. Observation will also allow you to identify her less photogenic qualities and downplay them. Let the model know that you will continue to study her through the entire process. Mention this to her several times during the shoot so she understands that you are not ogling her.

### *Thin Subjects*

**Camera Angle.** If the body is tall and lanky, you can add weight to your subject and shorten them by shooting from high angles; just stand on a ladder or stool and shoot down. If your model is short and slender, position yourself from a lower angle and shoot up, adding height to your model (just be sure to avoid shooting up her nose and showing too much of the nostrils). With this type of model and this pose, this is one time you can turn the hips straight into the camera without fear of making her look wide.

**Clothing.** Normally, subjects with a more slender (or tall and slender) physique do not have issues when it comes to midriff exposure, so bikinis and more revealing lingerie—even normal tank tops—are suitable for your subject. One thing that can be problematic with slender or lanky models is bones protruding from the rib cage, collarbones, shoulders, or hips. Clothes can help eliminate a potentially gaunt look, but if your subject has minimal

Photographer Gordon Jones captured this image of Laura, on top of the back of his convertible. It just goes to show that sensuality isn't just about skin. Here, Laura's pose and expression grab your attention.





One of the most beautiful sources of light is sunlight coming through a window, as in this shot of model Tiffany. It's a simple look with simple lighting that conveys the warmth of the morning sun. (Leica R-9 camera with Leica Digital Modul back and Leica Vario-Elmarit-R 100mm lens [eff. 137mm]; ISO 200;  $\frac{1}{60}$  second shutter speed at f/8.0; white balance 6000K)



clothes or wants to pose nude (or in an implied nude shot), this can be a problem.

**Lighting.** If a model's ribs are visible, avoid cross-lighting the body or lighting the subject like a fine-art nude. A larger softbox or beauty dish, placed dead-on to your subject, works best here. The key is to minimize some shadows where the bones protrude; unfortunately, this produces lighting that is more flat than dramatic.

**Pose.** Turning the hips straight toward the camera works too, making them look fuller and sometimes hiding the protruding hip bones of a very thin model—especially if your subject rests her hands on the natural hip pockets.

*If a model's ribs are visible,  
avoid lighting the subject  
like a fine-art nude.*



### *Heavy Subjects*

If your subject mentions the extra pounds she's carrying, do your best to thin her out through your photography. Never discuss your subject's weight, however; mentioning it will only confirm that you think she has a weight problem. If she raises the issue, say, "I call it the good life." Then, move on to another topic. You should also avoid saying that you'll "make her look thin." Again, this only implies that she is fat and needs to be fixed. Keep to yourself the various posing and lighting tricks you might have in mind and just say, "I know you'll photograph wonderfully."

**Lens Selection.** I prefer to use medium telephoto to telephoto lenses in most of my private glamour photography, as these lenses provide a compression of the background, good composition of the image, and a comfortable working distance between the subject and the camera. If your subject is

In these two images, you'll notice the one on the right has larger red-and-white squares, while the one on the left has smaller squares. Only the camera lens was changed. The image on the left was created with a 19mm lens (eff. 26mm). The image on the right was exposed using a 100mm lens (eff. 137mm). The lesson here is that, by changing lenses (while keeping the perspective such that the subject's head size is approximately the same) you can control the rendition of the background. With a longer lens, you'll get a more magnified and compressed background, usually more flattering for glamour photography. This phenomena is important is when you have the sun or moon in the background; the larger the lens, the larger the sun or moon will appear.



*Allure doesn't come from a lack of clothing, it comes from the face and eyes.*

short and heavy, however, you'll want to shoot with wider lenses and use lower camera angles. This will normally thin the subject out and give them height—but watch out for distortion.

**Camera Angle.** Even if the body is tall and heavy, shooting up will take pounds off your subject's figure. When using this technique, be careful to avoid distorting the subject's body so much that it looks abnormal. Also, take a close look at the nose; no one likes to look up a person's nostrils. When using a low camera angle, use a loop- or Paramount-lighting pattern (see chapter 7) to produce shadows under the nose. This will conceal the nostrils.

**Shadow.** With heavier subjects, you can also use more dramatic lighting effects. This will create heavy shadows around your subject. Especially when paired with a darker background, these shaded areas will seem to disappear, leaving the emphasis on a smaller area of the body that you choose to accentuate with highlights.

**Clothing Selection.** Another technique for photographing heavier or stockier subjects is to have them wear black clothes; this is a naturally slimming color. Avoid sleeveless shirts or tops that reveal their upper-arms. Arms will not only photograph as “thick,” but normally one arm (or the upper arm area) will be closer to your light source than the subject's face. This tends to render it as brighter than the face. This places an unflattering emphasis on the upper arm and takes away from your subject's face.

Other body parts that photograph “thick” on stockier people are their upper thighs and stomachs. Therefore, make sure your subject doesn't select clothes that bare the midriff, such as a two-piece bikini. You can still shoot sexy images—after all, allure doesn't come from a lack of clothing, it comes from the face and eyes. If your stockier subject insists, use wraps for bikini photos by the pool, then “style” the wrap around her abdomen.

**Conceal Trouble Areas.** Whether on location or in the studio, you can almost always find elements that will block your view of any problem areas the subject might have. If you're shooting your subject wearing lingerie in a more boudoir-type setting, use the sheets, blankets, comforters, a teddy bear, or some other prop to hide the midsection. Sometimes, even the position of the hands and arms can help accomplish this concealment of the body's problem areas.

### **Breasts**

While analyzing your model's body, you should also observe her breasts. As she poses in less supporting and more revealing clothes, study this area closely—and do it in a dignified manner; do not stare.

**Uneven.** Just like some people have one hand that is slightly larger than the other, many women have one breast that is larger than the other. If you



photograph a subject with this shape, turn the smaller breast closer to the camera. This is the same technique used when photographing subjects with unevenly sized eyes.

**Natural.** Do the subject's breasts need uplifting or support? This can be the case with any subject, but is especially common with more mature subjects and women who have had children. If so, have her use her hands to support her breasts. You can also have her cross her arms or wear an underwire bra. Avoid lying-down poses. Instead, choose poses that have the subject lift her arms over her head; this will naturally lift the breasts. Whatever you do, don't comment on breasts that droop or have stretch marks; you'll only give the model a complex or help destroy her self-esteem.

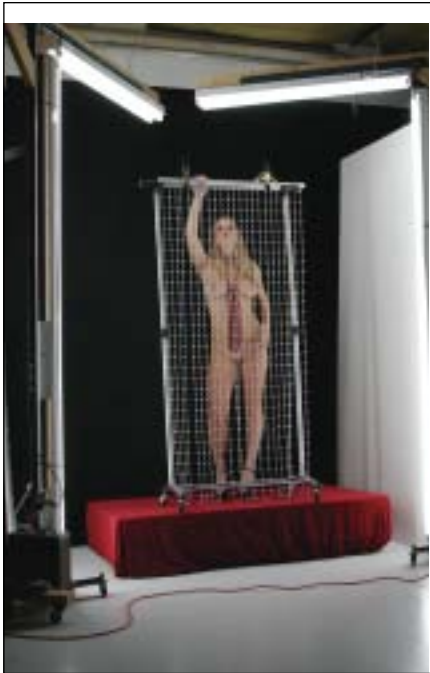
**Augmented.** If your subject has augmented or enhanced breasts, never call them "fake" or "implants." (For the record, all breasts are *real*, whether augmented or not. After all, have you ever seen a "fake" breast augmentation?) Also, realize that it's not your business why the model chose to have this medical procedure. Some do it for reconstruction after child-bearing,

Changing the pose of the head and shoulders can create a whole different look. When the shoulders are straight on toward the camera, the bust will appear smaller, though the arm will appear more slender. Turning the head toward the camera while getting a more profile shot of the upper body will create more full-looking breasts with better contours and shape. While both are great poses, it will eventually be the facial expression that determines what your client will like. Both of these images of Amanda are great and she's a talented, photogenic model. The image on the right has a better facial expression, though the image on the left is more sultry. Both images were lit with a Hensel Integra 500 Pro monolight fitted with a Chimera Octa 57 Plus as the main light and one Hensel Integra 500 Pro monolight fitted with 7-inch reflector and a 20-degree grid for the accent light. (Olympus E-500 camera with an Olympus Zuiko digital 11–22mm super-wide zoom [eff. 32mm]; ISO 100; 1/100 second shutter speed at f/5.6; white balance 6000K)

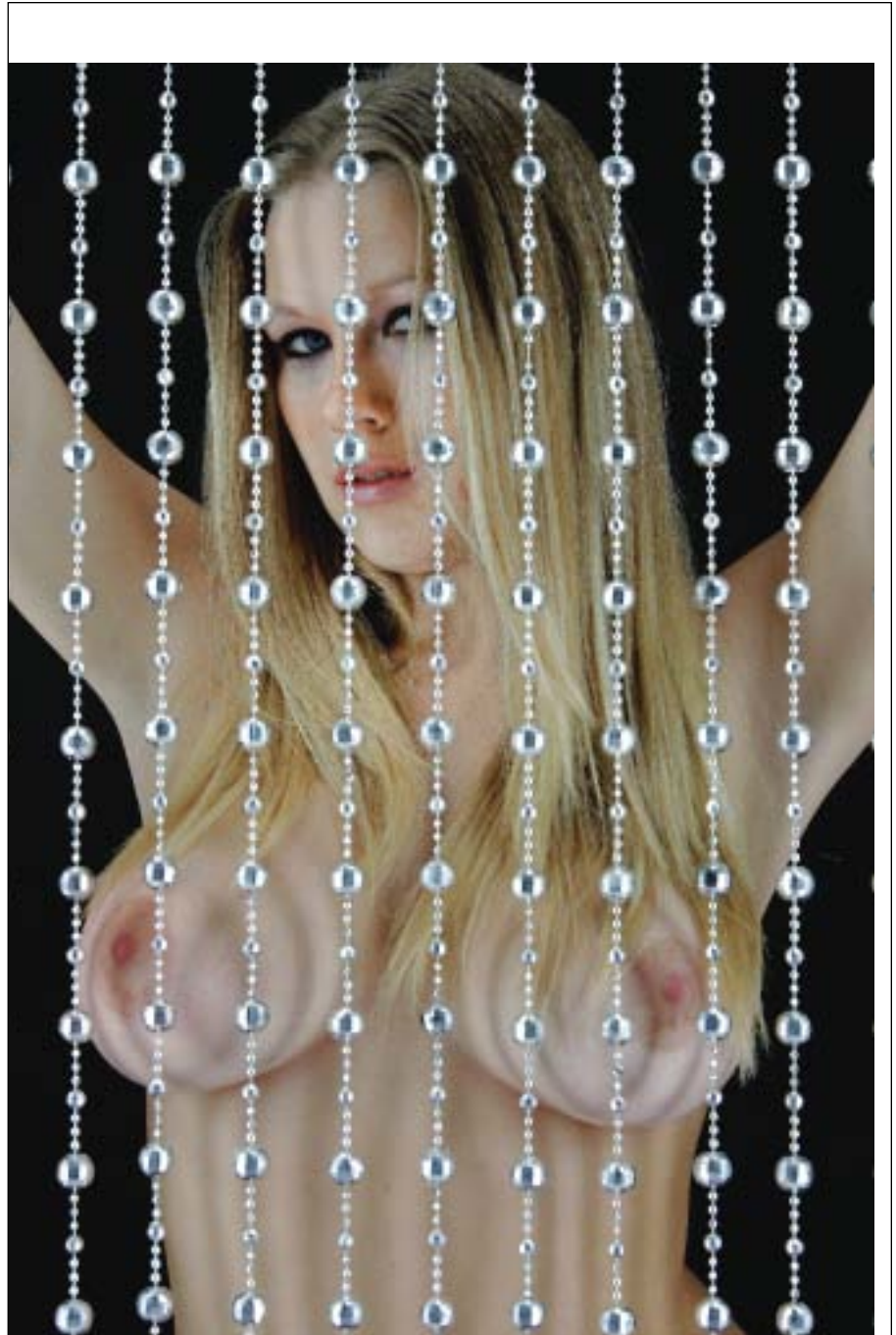


others for more firm support, and many for uplifting their self-esteem. Simply respecting your model's decision will go a long way in developing a good rapport. From the photographer's perspective, your only concerns should be any scars that have resulted from the procedure and the final shape of the breasts that has resulted.

Breast augmentations are usually done through the belly, armpits, nipples, or underneath the actual breasts. If you feel comfortable, respectfully ask the model which procedure was used in her surgery. (*Note:* Don't ask her to see them, even if you'll be shooting nudes later.) This will help you



George Stumberg of [www.lightformphoto.com](http://www.lightformphoto.com) has taken fluorescent lighting to a new level, using 8-foot and 4-foot lamps. This type of lighting has a dramatic fall-off and is limited in use, but it can be a cool light to experiment with, as seen here. (Canon EOS 20D camera; 80mm effective focal length; ISO 400;  $1/125$  second shutter speed at  $f/4.5$ )



The Figure 53





FACING PAGE—Liz's body is contoured by the shadows produced by light coming through blinds in this photograph by Dr. Sherwin Kahn.

RIGHT—As she posed in my backyard, the sun was behind Playboy Playmate Holley Dorrough. I used this to create lens flare along with a burst of light under her arm. I filled the image with flash to keep it from becoming a silhouette. The flash used was a Hensel 1200Ws ring flash powered by a Hensel Porty Premium Plus power pack. I shot outside the ring to create the shadows. (*Olympus E-500 camera with an Olympus Zuiko digital 35–100mm zoom lens [eff. 128mm]; ISO 100;  $\frac{1}{160}$  second shutter speed at f/16.0; white balance 6000K*)



determine a few things. If a subject who wants to pose nude tells you that the surgeon went through her nipple area, you should wait *at least* six months before photographing her. That area takes time to heal, and you'll want to ensure less noticeable scars in your images. This also applies to the surgery done underneath the cups of the breasts.

If the model states that the medical procedure was done through her armpits or belly, chances are you will not have to wait as long for the healing. I still recommend, however, that you wait several months before photographing a model with recent breast-enhancement surgery. This allows the implant bags to properly settle within the pectoral area of the body.



Mark Thomas placed Malloy near a window to intermix sunlight with illumination from a Hensel Integra 500 Pro Plus monolight, fitted with a medium Chimera Super Pro Plus strip light as the main light. (Nikon D200 camera; 93mm effective focal length; ISO 100;  $1/250$  second shutter speed at  $f/5.6$ )

One thing to watch with breast-augmented subjects is the distance between the breasts after surgery. Some women have great surgeons and great bodies with only a small, natural gap between their breasts. Others are not so lucky and the gap between the breasts appears abnormal. If your subject has a larger gap between her breasts, you must utilize clothing, such as tight-fitting lingerie and/or a bustier, to help bring the breasts closer for a more natural look. Sometimes you can get away with the model crossing her hands in front of her breasts or using her arms to help create normal cleavage. Still another method is to have the model on her hands and knees or laying on her side so one breast naturally leans toward the other.

**Cleavage.** If the model is small-cupped, then have her wear a push-up bra, a shape-enhancing bra, or natural-looking bra inserts. You can also turn

*If the model is  
small-cupped, have her  
wear a push-up bra . . .*

her body so that the light skims across this area. This will help to produce chiaroscuro across the breasts, accenting the cleavage area and defining the bottom of the breasts.

#### *The Bottom Line*

As you build rapport with your subject, you'll also come to understand what looks and poses work well for her. This will vary widely from person to person. When you have that great rapport with your subject, she'll be relaxed and confident—and she'll also trust your judgement. That naturally leads to better posing and better images.

Melissa was photographed by Mark Thomason in a pose that provides nice diagonals throughout the frame. (Nikon D200 camera; 165mm effective focal length; ISO 100;  $1/125$  second shutter speed at  $f/11.0$ )



*The Figure 57*

## 5. The Limbs

### *Legs and Feet*

**Legs.** The general rule of thumb is this: if it's meant to be bent, bend it. Even short legs look longer when they are bent. This is because the bent legs form diagonal lines in the frame. These lines create a much stronger

*The general rule of thumb is this: if it's meant to be bent, bend it.*



Stairs are often cool places to photograph your subjects, however, it's always better to shoot up and not down them. When you shoot down the stairs, you will make your subject shorter and heavier. If you shoot up the stairs, your subject will be taller and become more slender. In these images of Hillary, a slender model to begin with, you can get some long, leggy poses.

Anytime you are shooting up toward a subject, be careful of the nose; no one normally likes looking up nostrils. By placing your main light higher than the model, you can produce a shadow under the nose, subduing the nostrils.

Handrails on stairs can add nice leading lines, so be sure to use these to your advantage in composing your image.

Both images were lit with a Hensel beauty dish mounted on a Hensel Integra 500 Pro Plus monolight. I removed the center of the beauty dish and placed a 7-inch, 20-degree grid in the center for a more pointed light with feathered edges. (Olympus E-500 camera with an Olympus Zuiko 11–22mm super wide-angle lens [eff. 26mm in the image to the left and 44mm in the image on the facing page; ISO 100;  $1/160$  second shutter speed at f/3.5; white balance 6000K])





visual statement than horizontal or vertical lines. They can also help, in some cases, to frame the subject. (*Note:* Of course, rules are made to be broken. If you want to create an image with a very assertive look, you might have the model stand with her feet a little wider than shoulder width and her legs very straight.)

If your model has short legs, try having her sit on the corner of a couch. Then, ask her to hike up her skirt past her knees while bending her legs at



LEFT—Playboy Playmate Holley Dorrough was photographed by Tony Inman. Inman shot from the floor up, adding even more length to Holley's legs. (*Nikon D2X camera; 63mm effective focal length; ISO 100;  $\frac{1}{125}$  second shutter speed at f/5.0*)

FACING PAGE—Hillary posed on top of a piano, a nice platform with a reflective surface and a smooth curve. The main light was a Hensel Integra 500 Pro Plus monolight fitted with a Chimera Super Pro strip light. This had a white interior and a Chimera 40-degree grid fitted on the front. To light the hair, with enough spill to accent the shoulders, I used two Hensel Integra 500 Pro Plus monolights, each one fitted with a 7-inch reflector and a 20-degree grid and a Rosco  $\frac{1}{8}$  CTO gel. (*Leica R-9 camera with the Leica Digital Modul back and 100mm Leica APO-Macro-Elmarit-R f/2.8 lens [eff. 137mm]; ISO 100;  $\frac{1}{125}$  second shutter speed at f/4.8; white balance 6000K*)





the knees. Presto—you have long legs! You can also have her wear heels and place one foot up on a rock, step stool, etc. Pair this with a low shooting angle and you'll make the model appear taller. Some shorter models appear to have longer legs if you simply sit them in a car with the door open (legs to the side) while wearing shorts.

Another simple pose for shorter models is to have them in lingerie or a bikini while resting on their hands and knees. This works great at the beach with a model in swimwear and for models in lingerie on top of a bed. Carefully explain this pose to the model, too. If need be, demonstrate it or show her some images that employ the same pose from your portfolio. You can modify this same hands-and-knees pose by having the model lean down more on her arms. This will naturally prop her buttocks higher, which can be very provocative.

Whether your model's legs are long or short, the right and left leg should usually not be posed identically. In a standing pose, the model's weight is typically on one foot, while the other (often called the accent leg) is bent or extended. Even in seated or laying poses, the legs are usually separately articulated. This creates more visual interest and generally makes the legs look slimmer because each is individually defined.

Photographer Gordon Jones captured the beauty of model Lindsey on top of the back of his convertible. Notice the model's legs; separating the calves and having the model wear very high heels creates a long, toned look.

*When the toes are pointed,  
the feet become visual  
extensions of the calf . . .*

**Feet.** When the toes are pointed, the feet become visual extensions of the calf, making the legs look longer overall. Pointing the toes also flexes the muscles in the calves, making them look more trim and toned. The correct foot position can be achieved by having your subject wear high heels, or (if a barefoot look is preferred) by having her position her feet as if she were wearing high heels

**Upper Thighs.** If your subject is in swimwear, tight short-shorts, lingerie, or nude, position the body so that one or both of the upper-thigh tendons near the groin area are visible. This gives the appearance of good muscle tone and adds a little extra sexiness or “umph” to the image. When this tendon appears, it will usually have light on top and a natural shadow in the concave area beneath; this helps contribute to the feeling of depth in



If your subject is in swimwear, tight short-shorts, lingerie, or nude, position the body so that one or both of the upper-thigh tendons near the groin area are visible, seen in the inset. For more on this image refer to page 23.

your image. If your model has trouble envisioning this, show her an image of what you mean. Then, let her try a few poses in front of the dressing room mirror, looking for these tendons and identifying the poses that make them appear.

When a model is lying down and her upper leg is bent down in front of her lower leg, the upper thigh sometimes looks too thick. Placing a hand to follow the thigh will reduce this appearance. I also try to cast a shadow on this area. By producing a natural shadow from the middle of the thigh down, running from the upper hip to the knee and back to the backside of the thigh, I can slim the look of the thighs and subdue the hand, which will be entirely visible in this pose.

**Hips.** Unless your subject is very trim, in almost all upright poses (standing, kneeling, seated, etc.) you should turn her hips slightly away from the camera. This will slim the area for a more flattering image. Use the same technique if you want to capture more of the model's backside in your image.

**BELOW**—A simple pose is to have you model resting on her hands and knees. As here, this works great with a model in swimwear. In this image, the hands-and-knees pose was modified by having the model reach out her arms and lean down. This naturally props her buttocks higher for a provocative look.

**FACING PAGE**—In almost all cases, your model's hips should be at an angle to the camera. This is the slimmest view of the body. In this image, you can see that it can also help to show the shape of the model's backside. Note that, even in this standing pose, one leg is still bent. Otherwise, the pose would look very stiff and static.









FACING PAGE—Model Hillary was photographed with one light: a Hensel Integra 500 Pro mono-light fitted with a Hensel beauty dish. The center of the dish was removed and fitted with a 7-inch, 20-degree grid. (Olympus E-500 camera with an Olympus Zuiko digital 14–45mm super-wide zoom [eff. 70mm]; ISO 1000;  $\frac{1}{160}$  second shutter speed at f/2.8; white balance 6000K)

BELOW—Here, the slot machine and projection television provided interesting ambient light, so I dragged the shutter to capture it. Note the pose; separating the arms from the torso creates a very slim line. (Olympus E-500 camera with an Olympus Zuiko digital 50mm lens [eff. 100mm]; ISO 100;  $\frac{1}{20}$  second shutter speed at f/2.8; white balance 6000K)

**Toenails.** Don't ignore the toenails—especially if your subject will be barefoot or wear open-toed sandals or shoes. I recommend your subject's toenails be painted the same color as her fingernails. At the very least, they should be neatly manicured. Even if your subject doesn't plan on going barefoot, I still recommend a full pedicure before a shoot. You just never know how the session will end up and it's always best to be prepared.

#### *Arms and Hands*

**Arms.** As with the legs, bending the arms usually makes them look their best. Keeping the arms separate from the torso also creates a slimmer look, as it prevents the arms and torso from looking like one large mass. For many subjects, the upper arm can appear unattractively large, so consider using a





shadow to help slim this area. Long sleeves, particularly in a dark tone, will also help to reduce the visual impact of this area.

**Hands.** While some models have beautiful hands, some have less attractive ones (veiny hands in particular can present a problem that may need to be addressed in postproduction). The following are some considerations to bear in mind.

1. Depending on the angle from which you photograph the model, the hands can appear as large or larger than the face. This abnormal appearance will not flatter your subject.
2. If the hands are held open so the palms are seen, especially in their entirety, you get a “Stop! Don’t look at me!” appearance.

*While some models have beautiful hands, some have less attractive ones . . .*



Alan Brzozowski used a Hensel Integra 500 Pro monolight fitted with a large Chimera Super Pro Plus softbox to illuminate Devon. (Canon Rebel XT camera; 47mm focal length; ISO 100; 1/125 second shutter speed at f/9.0)



Lisa B. was photographed in the Virgin Islands with the moon behind her, and I wanted to capture the monolight skipping across the water. The model was illuminated by a Hensel Integra 500 Pro Plus monolight fitted with a Chimera Super Pro Strip with a white interior and a Chimera 40-degree grid on the front. To capture the moon, the shutter was set to a full one-second exposure. During the exposure, the model was asked to quickly swing her left arm down, hence the motion in the image.

When dragging the shutter with flash, your flash will in fact be the shutter-speed for the model. Because this is at nighttime with no real ambient light falling on the model, the model appears sharp, despite exposure. The camera was mounted on a monopod to help keep the moon from becoming blurred in the image. (Olympus E-1 camera with Olympus Zuiko digital 50mm lens [eff. 100mm]; ISO 200; 1 second shutter speed at F/4; white balance 6000K)



*Ensure that no light  
passes between the hand  
and the body itself.*

3. The best way to photograph the hands is to have them positioned so that you get a karate-chop appearance showing the profile of the hand, not the palm or back of the hand.
4. If the hand is placed against the body, ensure that no light passes between the hand and the body itself. (*Note:* If the hands are on the hips, however, you should instruct the subject to bend her elbows to create separation between the arms and the body.)

5. If your pose calls for the back of the hands to show, such as a model standing with her arms crossed, turn your subject to create a shadow over part of the hand. This shadow doesn't have to be hard; a soft and subtle one will do the job. The idea is to minimize the visual impact of the hands in the image, allowing the viewer to focus on the subject's face.
6. There may be cases where you want the hands to have greater impact in the image—perhaps to show what the model is holding, emphasize particularly beautiful hands, or highlight her diamond bracelet. In that case, you would want to light the hands with more dramatic shadows and probably place them closer to the subject's face.

**Fingernails.** Often, while focusing on the placement and lighting of the hands, we forget one major aspect: the fingernails. They should be trimmed and manicured; long or medium-length nails work best in images. Think of the fingernails as an extension of the fashion the model is presenting. If you were creating a commercial product shoot for nail polish, then you would make the nails contrast with the dominant colors in the clothes, making them stand out. In glamour, on the other hand, it's about the subject, not the product. Therefore, the nails should be painted with a color found in the model's outfit. They should be subtle, not obvious.

The test session is a good time to take a look at the subject's hands. If you notice your model has her nails trimmed too short, you can advise her to have acrylic nails professionally done. In the worst case scenario, you can have her wear press-on nails—or “lick and sticks,” as they are known in the industry. If you have a model playing with her hair during a test shoot, take a close look at her hands. Is her skin tight with popping veins? Do you see a distinct color shift (which can indicate poor use of self-tanning products)? One reason I take the time to do a test shoot with my model is so I can make these observations, relay them to my subject, and ensure that she will come back to future shoots more prepared.

*The idea is to minimize the visual impact of the hands in the image . . .*



While bold nail colors (left) can sometimes be used for creative effect, natural nails (right) attract less attention and are always a good choice.

## Quality of Light

It is important to recognize the different qualities of light sources and how they affect your results.

Let's start with a studio flash head. If you light your subject with a bare-bulb studio flash head or a fan-cooled studio flash head, the head is small—a few inches in diameter. As a result, the light from it is specular and harsh. It's because of this harshness that photographers usually employ some type of device to modify the quality of the light emitted from such units. The general idea is that a light modifier helps you control the light while softening it. However, if you don't understand your light modifiers, you can actually end up producing harsh effects—even when using a modifier.

One of the biggest myths is that softboxes produce soft light. This is not necessarily true. If you take a large softbox—one as big or bigger than your subject—and place it close to your subject, yes, you will have a soft quality of light. However, take the same box and place it twenty feet away, where it's smaller in relation to your subject, and the light becomes much harsher. The shadows will start to become more apparent and profound. This effect also adds contrast to the image. While this result may be acceptable for dramatic photographs of men, it's not necessarily considered a flattering light for female glamour or beauty photography.

Think about it this way. The sun is a huge light source, but it's about 93 million miles from your subject, so it will produce harsh shadows and hard lighting. When the clouds roll in, they are (on average) about 15,000 feet from your subject. If we measured them, the clouds would, of course, actually be much smaller than the sun. However, they are much larger than the sun in proportion to subject. As a result, the light becomes softer and lower in contrast.

If you switch from a studio flash head to a fluorescent light source, you start out with a source that is already softer. This is the result of the way fluorescent light is created (from heating gases and phosphors) and the fact that the frosted tube helps diminish any harshness (as opposed to a clear flash tube).

Much like the difference between fluorescent lighting and electronic flash, direct sunlight has one quality, while direct sunlight through a window has another. It's important for photographers to understand this principal. Filtered or reflected light will always be a more forgiving when compared to harder, more direct light sources. And if you're into simplicity, nothing beats window-filtered natural light.



## 6. The Skin

Now this is an interesting chapter title. Thinking back to our discussion on rapport, you'll recall that we covered the importance of knowing what to say, when to say it, and how to say it? So . . . does the title of this chapter mean that we will be talking about how much skin will show in our images or does it refer to our subjects' complexions? This is a great testament to how words can be misconstrued if the intended context is not clear—especially during the rapport-building process with a model.

### *How Much to Show*

Let's first talk about showing skin. Some models are comfortable showing a lot of skin—some are even flat-out exhibitionists. Others are so conservative, you'd swear they've never set foot outdoors. You can figure out some of your client's comfort level simply by asking her, "What did you bring to wear for the photo session?"

If the model shows off lingerie, thongs, bikinis, halter tops, etc., then you know showing skin may not be an issue with the model—however, this is *not* an invitation to blatantly ask her to take nude images. I've known many models who will proudly sport a thong and a barely-there, see-through bra, but feel nudity in images is totally inappropriate. For some reason, they feel safe in a bra and panties—even sheer ones—but feel that if you remove that last layer of clothing, you've taken away their skin. You must respect this belief. Let them lead the way when it comes to their comfort level and never pressure a model to do anything she doesn't want to do.

There are some models who will show up with no panties because it makes them feel sexier not to wear them. Conversely, I've seen models wear "boy shorts" over their panties, then slip on jeans right over them to feel more secure. I've seen both extremes and many variations or combinations thereof—that's just life. As a photographer, you'll learn over time how to deal with each situation. The key is never to take it personally, and never push a subject into a pose or outfit she doesn't like. In fact, I tell all my subjects that they should never hold back on any communication. If they feel

*Never pressure  
a model to do anything  
she doesn't want to do.*

FACING PAGE—Glamour images don't have to be nude or even revealing. Here, Playboy Playmate Holley Dorrough poses in a floor-length gown. The image was conceived as a full length (see pages 82–83), but when a pose works this well I'll often shoot it in several lengths—from full-length right up to a head shot. (Olympus E-500 camera with an Olympus Zuiko digital 35–100mm zoom lens [eff. 156mm]; ISO 100; 1/160 second shutter speed at f/3.2; white balance 6000K)





at all uncomfortable, I want to know. If they try to hide it, their face will only look tight and miserable—and without the right expression, you have nothing, regardless of how much skin they show. It's imperative for every subject to understand that it's okay to speak freely during a shoot.

Another point about showing skin is that you must ensure it's appropriate for the pose and for the look you're trying to create. For example, imagine a client says she wants a sexy headshot. Well, a headshot is just that: a photograph that shows the head or the head and shoulders. If the model wants this to be sexy, you could have her wear a low-cut blouse that reveals her cleavage. Often, I'll have my subject wear a top with spaghetti straps. Then, I'll pose her at an angle to the camera and have her let the strap closest to the lens drop down. This is not only suggestive and sexy, but provocative; it leaves a lot to the imagination. Raise the strap back up and the shot transitions from a sexy glamour image back to a simple studio portrait.

### *Skin Tone*

**Exposure.** To get the best possible skin tones in your images, it's important to differentiate fair complexions from darker ones when making your expo-

With this massive table and ambient light filling the room, I placed Playboy Playmate Holley Dorrough toward the front of the table as I stood on a ladder. The shadows and lighting effect make the table and chairs appear to float. This image was lit with the simple, little on-camera, pop-up flash. The body of the fish-eye lens caused the shadow in the image. (Olympus E-500 camera with an Olympus Zuiko digital 8mm fisheye lens [eff. 16mm]; ISO 100; 1/160 second shutter speed at f/4.0; white balance 6000K)



Photographer Alan Brzozowski used a Hensel Integra 500 Pro monolight fitted with a large Chimera Super Pro Plus softbox to illuminate Kimberly while at my home. Brzozowski created mood in the image by converting it to a black & white glamour photo. (Canon Rebel XT camera; 40mm focal length; ISO 100;  $1/125$  at  $f/6.3$ )



sure decisions. The idea here is to apply the 90-Percent Rule. This states that pure white reflects 90-percent of the light that hits it, and pure-black absorbs 90-percent of the light that hits it. The key word here is “pure.” However, since I’ve never met anyone with “pure”-anything skin, you’ll have to do a little mental work to determine the exposure that properly renders your subject’s skin tones.

In-camera (reflective) and hand-held (incident) flash meters all operate based on the 18-percent gray scale, or an average middle tone. Because I’ve never met anyone with 18-percent gray skin either, I basically use my meter

as a starting point. If my subject's skin is more to the white side of the scale, I'll stop-down my lens by at least  $\frac{1}{3}$  stop. If the subject's skin is more toward the black side of the scale, I'll open up the aperture of the camera by at least  $\frac{1}{3}$  stop. If my subject's skin is more toward the middle, I'll go by the meter or sometimes by my gut instinct—something you hone with time and experience.

The key here is to make your decision based on the tone of your subject's face, not her entire body. Your subject's face must be captured strongly in the image, so expose for it. If necessary, you can use black or white cards to correct other areas of the body.

**Color. White Balance.** White balance is a subjective decision, and I would suggest *not* letting the camera make that decision for you by using the automatic white-balance setting. With this setting, the scene is analyzed during the exposure and calculations are made by the camera's software—usually in less than a fraction of a second. As a result, you could literally place your camera on a tripod, set it to high motor-drive mode, and squeeze off a dozen frames—only to find that the frames are not identically white-balanced. This happens because the end result is based on software interpretation of the instant of light captured during the exposure. Another problem is that the auto setting can actually neutralize color casts that you *want* in your images—like the warm, sweet qualities of golden-hour lighting.

As a result, I normally keep my white balance set to 6000K (Kelvin) when shooting under daylight or studio-flash conditions indoors. This basically tricks the camera into adding more reds and yellows for a warmer look. The idea here is to emulate the days when I shot saturated-warm slide film for publication—films like the now-discontinued Kodak E100SW professional film. Using this setting makes my camera think that I'm using a cool-colored light source. In an attempt to neutralize this, the camera's white-balance software will add the complementary color (yellows and reds). Since

*Your subject's face must be captured strongly in the image, so expose for it.*

### **File Format**

Many photographers prefer to shoot in the RAW camera mode and apply white-balance during the RAW conversion. While this is possible, most camera manufacturers recommend shooting in the correct white balance in all modes of shooting, including the RAW mode. It's been proven that this yields a more accurate representation of color in an image than simply applying the white balance via the software after-the-fact.

Personally, when shooting glamour and most non-commercial work, I capture images at the highest level of the JPEG shooting modes, not RAW. I have printed 13x19-inch prints on my Epson printers of images shot in both the RAW and JPEG

modes and the human eye cannot spot the difference. The key to shooting when in the JPEG mode, is to shoot in the highest resolution. Then, when the file is first downloaded and opened up in an image-editing software, like Adobe Photoshop or Apple Aperture, immediately save the original into a TIFF—this prevents JPEG “artifacting,” or degradation of the image. Save this first TIFF as your master copy, then duplicate the copy for your working file. Always work off the duplicate TIFF copy and only save as a JPEG when the image is completely post-produced and only if the end use requires it be a JPEG, such as for use on the Internet.



I am actually shooting under neutral lighting, this results in a warmer overall image. This works great for dark-skinned subjects and is especially effective with fair complexions.

Let's imagine, however, that your model's skin is a bit ruddy. In that case, you might want to go more toward 5500K. With ruddy skin, you don't want any more reds, and setting the white-balance closer to the more neutral flash or daylight setting will accomplish this (*i.e.*, the camera will not add warmth). This same principle can also be used when shooting with light sources that are not daylight balanced. Starting with the actual color temperature of the light you are shooting under, choose a slightly higher color-temperature setting to warm your subject's skin tones, or a slightly lower one to cool them.

CONDITION	KELVIN TEMPERATURE	WARM vs COOL
Sunrise & Sunset	1600K to 4300K	Warm +3 to +1.5
Average Candlelight	1800K to 1900K	Warm +3
Sodium Mercury Vapor Street Lights	2300K	Warm +2.5
Average Household Bulb (Incandescent)	2800K to 3200K	Warm +2 to +1.5
Professional Tungsten	3200K	Warm +1.5
One hour after Sunrise	3500K	Warm +1
Mid-Morning Daylight	4300K to 4500K	Warm
Daylight at 12 noon	5000K to 6000K, average 5400K	Neutral
Pro Print Viewing Lamps	5000K	Neutral light standard
Average Electronic Flash	5400K	Neutral
Light Overcast Day	5800 to 6000K	Cool +1
Heavy Overcast Day	6500K	Cool +1.5
Shade	5800 to 10000K, average 8000K	Cool +1 to +3
Daylight Fluorescent Bulb, Consumer	6500K	Cool +1

Note: The only precise way to measure the actual color temperature of light is with a calibrated color temperature meter. This scale includes approximate values for Kelvin degrees. Instead of focusing on the actual color swatches, which can vary just in the printing process of this book, I prefer to use this scale for reference of "warm to cool" outcomes of light sources.

This scale provides my personal interpretation of warm to cool, with neutral being normal, noon-to-3PM daylight. For example, look at Light Overcast Day on the chart. You'll notice the color temperature is approximately 5800 to 6000K, or "Cool +1." This means that the light is one "unit of color" cooler than neutral (which is clear, colorless, boring light—especially for glamour).

In the days of making color prints in the darkroom, we often referred to color correction of images in units of color, such as +1, +2 or -1, -2 of cyan,


magenta, or yellow—or their exact opposites: red, green, or blue. With this in mind, a Light Overcast Day is +1 cool, which is almost like +1 cyan (a blue-green color). When I set my camera at 6000K white balance, as I often do, it's the same as telling the camera the light is +1 cyan, so the camera naturally adds red and yellow. The camera thinks it's doing this to bring white back to white, but it's actually being tricked into warming the image.

*Using Gels.* In addition to “fooling” the camera by adjusting the white-balance setting to something other than the actual color temperature of the light source you are using, you can also adjust the color of the source itself. This is done using gels.

For example, by placing a Rosco  $\frac{3}{4}$  CTO (color temperature orange) #3411 in front of your flash, you can essentially convert your 5500K flash to a 3200K light source. This is equivalent to a tungsten source, but without all the heat. The effect is simple; the 5500K light from the flash travels through the CTO gel, which converts it to the warmer, 3200K tungsten-balanced light.

Playboy Special Editions model Laura F. was photographed at the edge of an infinity pool in the Virgin Islands during one of my exotic “Glamour, Beauty & the Nude” workshops. (Olympus E-300 camera with an Olympus Zuiko digital 50mm lens [eff. 100mm]; ISO 100;  $\frac{1}{40}$  second shutter speed at f/4.5; white balance 6000K)





One of the most dramatic blue skies I'd ever seen in the Virgin Islands reflected nicely onto the water in the infinity pool. When making a shot like this you must place yourself almost at water-level. The ship in the background is about a 200-foot yacht; it appears smaller because of the distance, perspective, and wide-angle focal length. The entire photo was illuminated with a Hensel 1200V's ring flash powered by a Hensel Porty Premium Plus power pack. Inside the Octa Sun Haze, I placed a Rosco #02 Bastard Amber gel to give the light the effective look of sunset light, not flash. (Olympus E-300 camera with an Olympus Zuiko digital 11–22mm super-wide zoom lens [eff. 20mm]; ISO 100;  $\frac{1}{40}$  second shutter speed at f/7.1; white balance 6000K)

If you want the subject's skin tones to photograph slightly warmer than they actually are, you can simply set your camera's white balance to 5500K. There's another potential application for this technique, however. Imagine you are using this filtered flash as the main light source when photographing your subject out on the beach during the day. In this scenario, your *subject* will be lit by the tungsten-balanced source, while the rest of the image (where the flash does not fall) will be lit by daylight. If you set your camera's white balance at 3200K to match the tungsten light source, the subject's skin will be rendered neutrally (*i.e.*, the camera will add blue to compensate for the orange filter). Thus the sky, however, will be rendered as a deeper, more saturated blue than normal. This is because, again, the camera is adding cool blue tones to the entire image.

Similarly, you can place a Rosco #4330 green gel in front of your camera lens, then go outdoors in the middle of the day to create and store a custom white-balance setting that will add magenta to the entire scene. Later, when you pair this white-balance setting with the same green gel in front of your flash, the light on your subject will be neutral, but the background will turn more magenta. This can create some truly spectacular warm colors in the sky.

### ***Inverse Square Law***

The Inverse Square Law states that when the distance between a light source and the subject doubles, the light falling on the subject decreases by a factor of four. The light path also expands out over an area four times greater in width and height. For example, imagine your light meter reads  $f/11$  when your studio light source is 5 feet from your subject. If you move the light so that it is 10 feet from the subject, you will reduce the amount of light on the subject to  $1/4$  of its previous power—or two full stops. To properly expose your image you'd have to open the lens up to  $f/5.6$  (allowing four times more light to enter the lens than when it was set at  $f/11$ ).

To avoid having to do a lot of math, you can actually use the aperture scale on your camera as a cheat. For example, imagine that you start with your light at a distance of 5 feet 6 inches from your subject. If you move the light back to 8 feet, you will record about a one-stop drop. Move the light further back to 11 feet, and your light will drop another stop. The same happens at 16 feet and 22 feet. To compensate for this light loss, you would increase the light intensity by one full stop at each interval (8, 11, 16, and 22 feet) or open up your lens by one stop at each interval.

Understanding this effect can help you produce the desired amount of contrast on your subject (moving the light away from the subject increases the contrast). It can also help you control

the appearance of your background (see page 50 for more on this). For example, if your background is five feet *behind* the subject and the main light five feet in *front* of the subject, the total distance between the main light and the background is ten feet. Because this is twice the distance from the main light to the subject, you'll know that the light on the background is  $1/4$  the intensity of the light on the subject. This ensures that the background will be darker than the subject.

The Inverse Square Law can also be combined with a knowledge of reflectance (see the 90-Percent Rule, page 75) to help you place dark and light subjects for a balanced exposure (and/or modify the light). For example, when placing two people of different skin tones side by side in a photograph, you would place the darker-toned subject on the main-light side of the frame and the lighter-toned subject on the other side. Here's another example: If your subject has platinum hair, you should recognize that it is both highly reflective *and* that it is in the most intensely lit area of the image (hair will typically be a little closer to the main light than the skin). This should alert you to the need to block some of the light from hitting the hair in order to keep the exposure of this area in line with the exposure of the skin, which is more important to the final image. To do this, I'll often have my assistants place black cards around the hair just out of the image frame.

More current digital cameras allow you to select an image for white-balance customization, thus making this technique much easier to apply. With these cameras, you simply create a custom white balance by placing a white-card in front of the lens, zooming in on it to fill the frame, and taking a picture of the card while the green gel is on the flash. Using your camera's menu, you then select that image as the image for custom white balance and use it while shooting with the green gel over the flash unit.

There are still other gel techniques to help add color to our light and make an image look less “flash” attacked. One of the more fascinating gels for glamour photography, often used by bikini photographers and cinema photographers, is the Rosco #02—more commonly known as a Bastard Amber. The Bastard Amber may look like a CTO, but it actually mimics the color of light from a sunset. This comes in handy when photographing someone at the beach with the sun setting behind them. The sun cannot

*This comes in handy  
when photographing  
someone at the beach  
with the sun setting  
behind them.*

illuminate the front of the subject if they are turned toward the camera and away from the sun, but placing a sheet of Rosco Bastard Amber in front of your main-light source will change the boring, neutral flash to mimic that sweet sunset color. It will look as though your subject was lit by the sunset. Just make sure to leave your white-balance setting at 5500K to 6000K when using this technique.

*On Location.* When shooting private glamour sessions, which are frequently done at the subject's home, we may encounter a variety of different light sources, all with different color temperatures. Learning how to deal with these will help ensure that you render your subject's skin tone in the manner you intend.



While I'm not a fan of using umbrellas indoors, my friend and photographer George Stumberg, who travels frequently to Europe with his photography, sometimes has to pack light, and umbrellas can be useful in this situation. (Canon EOS 20D; 80mm effective focal length; ISO 200;  $1/125$  second shutter speed at f/6.3)









FACING PAGE AND ABOVE—Playboy Playmate Holley Dorrough was lit with two Hensel Integra 500 Pro monolights, each fitted with a 7-inch reflector and 20-degree grid. The concept here was to intermix artificial light with daylight, while still providing for an accent light behind the subject. In this type of scenario, the light constantly changes and the photographer must be cognizant of that fact and make appropriate adjustments. (Olympus E-500 with an Olympus Zuiko digital 35–100mm zoom lens [eff. 84mm]; ISO 100;  $\frac{1}{125}$  second shutter speed at f/8.0; white balance 6000K)

If a subject's home has good window lighting, this can be worth including in the image—especially for backlight, accent light, or rim light. If you use a Bastard Amber gel to warm up the light hitting your subject, you'll have a warm (reddish orange) light illuminating your subject from the front while a cooler-colored light peers in through the windows to accent the edge of their body from the back. If you swap out the Bastard Amber for a less saturated CTO, like a  $\frac{1}{8}$  or  $\frac{1}{4}$  CTO, then your subject's skin will take on more golden tones. If you place a full or  $\frac{3}{4}$  CTO on the front of your main-light source and white balance to 3200K, the skin tones will be more neutral and the midday window light will turn blue.

Alternately, some photographers purchase Bastard Amber or CTO gels in wide rolls to cover a window completely. Placing the gel on the outside of the window transforms the light passing through the opening, making it look much like the light from the evening sun. This can give your images that “golden hour” look and feel.

*Household Fluorescent Lighting.* One light source I avoid like the plague is overhead fluorescent fixtures. Digital cameras will register this light as green and you'll have a corresponding tint in your images—not a good look for human skin! While fluorescent lighting *is* used in photography, as

noted earlier, these bulbs are not the same as standard fluorescent household bulbs; they are balanced to 5000K and will not produce a green cast. Instead, they will produce a more flattering light.

### Tan Lines

Sometimes, a model will show up with hard tan lines. Soft tan lines are acceptable, often sexy, but harsh tan lines are distracting. To minimize them, I'll have the makeup artist apply makeup over the whiter areas of the body—and, yes, that may mean the model's breasts and backside area.

Hard tan lines mean there are parts of the body that are much brighter than the main part of the body. And remember that 90-Percent Rule (see page 75)? A tanned body—especially a darkly tanned one—with white buttocks and breasts will lead to washed-out body parts when you expose for the face. If you expose for those lighter areas, the face will be too dark.

If a model has a “sunless” tan, wait at least a day after the tanning application to do any kind of photography. The best kind of sunless tan is the type that is professionally sprayed on, not the self-applied kind. Self-applied tans are usually streaky and uneven—and the hands are usually darker or more orange than the rest of the body due to the self-application process.



## *Makeup*

If your subject has a great complexion—no problem; almost any professional makeup artist will do. If, on the other hand, your subject has a rough complexion, you should ensure that her makeup is applied by a professional artist who knows how to do makeup specifically for photography.

The makeup artist should select pastels that complement your subject's natural skin color and have a matte finish. On the skin and face, use thin foundations. On the eyes, use light eye shadow and eyeliner, as they will intensify with photography. If you go too thick, the makeup will distract from the natural color of the subject's eyes. When it comes to colors for eye makeup, choose soft pastels that complement the mood of the image as well as the clothes, if any. (If your model is not wearing any clothes, try for colors that complement the dominant background colors.) Powder down shiny foreheads and cheeks, and avoid bright reds on the lips. Instead, use soft reds or magentas.

On certain occasions, you can go with dramatic makeup, but for most glamour shooting the preference is to emphasize the subject's facial features

*Select pastels that complement your subject's natural skin color.*



Playboy Playmate Holley Dorrough was photographed by Paul Hu in the Virgin Islands. Hu utilized a Hensel Octa-Sun Haze light modifier attached to a Hensel 1200Ws ring flash. A Rosco #02 Bastard Amber gel, placed in the Octa Sun Haze, gave the light the look of sunset light instead of flash.

*Adding some shine is  
helpful for hiding  
splotches, stretch marks,  
and even freckles.*

without overemphasizing the makeup itself. Your goal, after all, is to sell the subject's beauty, not the makeup she is wearing. Leave that for advertising photographers.

If your subject will be doing her own makeup, advise her not to apply it until she arrives for the shoot. This gives you the opportunity to supervise—something you'll get better at over time. In fact, I encourage you to pay attention to all the makeup artists you work with. Most follow certain basics and fundamentals of makeup, but all have their own style. You can learn a lot and eventually be able, at the very least, to help out when you're in a pinch without a makeup artist on hand.

#### *Blemishes*

If a model has a sunburn, razor bumps from shaving the bikini area, or even a plain-old pimple, have your makeup artist use a cotton swab to apply liquid "sunburn remover." This is a green- or cyan-colored foundation that neutralizes the redness in the affected area. (Cyan is the complementary color of red, so a natural cancellation of colors occurs.)

#### *Stretch Marks*

In private glamour photography, many of our subjects are moms—and with pregnancy and childbirth come stretch marks (at least to some women). If your subject wants to wear clothes and you can see these marks, which are usually found around the hips, thighs, breasts, and abdomen, using diffusion (either on-camera or in postproduction) and soft lighting can soften their appearance. Adding some shine, as described in the next section, can also be helpful in disguising this problem. Some makeup artists also use a product called Derma Blend.

#### *Adding Some Shine*

Adding some shine is a technique that is helpful for hiding splotches, stretch marks, and even freckles. However, I see many photographers have models apply baby oil to create this effect. I would recommend against this. Baby oil is a smelly, scented product that is hard for the body to break down. As a result, it plugs up the subject's pores. Additionally, it creates a harsh shine on the body—and everyone smells like they just had a diaper change.

If you decide your subject needs that sheen, a better solution is vegetable oil. The vegetable oil breaks down like protein; the body absorbs it and, as it breaks down, it goes from making the body shiny to creating a beautiful sheen. It also washes out more easily than mineral oil if you get it on fabric or clothes.

If you have no vegetable oil, cocoa butter is another option. You can also use spray-on hair-sheen products (read the label first for precautions).



Ever fixed your own car? Chances are you probably have found out that with today's "digital" age you'd better leave your car problems to trained mechanics. Well, Kitty (facing page) is just, that—a trained mechanic. I was shocked when I first met her; she showed up at Mike Dean's Photography Studio straight from work in her mechanic's uniform covered in grease from a hard day's work. Thank goodness Mike's studio has a shower!

Once she was all cleaned up, Kitty told me she didn't feel too photogenic, as she was not only a mechanic, but also a mother. This isn't unusual in the private glamour field. Most clients, while normally much older than Kitty, will be proud parents. With parenthood comes not only a change in life, but a change of the body for most women, thus photography is a great way to show them that they are in fact still as beautiful as ever. I set out to do this with Kitty, giving her a Playboy-style shoot.

To create this image, I used four Hensel Integra 500 Pro Plus monolights and one California Sunbounce-mini reflector with a Zebra fabric. The main light was outfitted with a medium Chimera Super Pro Plus Soft Strip with a Chimera 40-degree grid attached to focus the light on the body and keep it off the background. The other three lights were all outfitted with 7-inch reflectors and grids. The light that accented the model's front, and the right side of the hair and face, had a 30-degree grid with a Rosco  $\frac{1}{4}$  CTO gel placed over the front. In the setup shot (bottom left) it is on the left. The other two lights, with 20-degree grids, were placed on the right to highlight the model's hair, buttocks, and legs. I had Mike's assistant, Bruce, help me with the lights as we carefully posed the model, then adjusted the lights.

Notice how Kitty's right leg is accented with light but her left leg is not. This was done to enhance the illusion of depth and produce slimming shadows. Because Kitty is short, I also shot up from a low angle. I also had her put vegetable oil all over her body to create a smoothing sheen on the skin. Allow fifteen to twenty minutes after the oil is applied for it to soak in and lose its glossy shine—and make sure the model is not allergic to vegetable oil before trying this!

During Kitty's shoot, we also had another model, Kat, on the set (above, left), so we used the similar light setup for her. Since no makeup artist was on hand for this impromptu session, Kat also applied oil all over her body. Kat was shot from more of an eye-level camera height, as she is a much taller model. (Olympus E-500 camera with an Olympus Zuiko digital 50mm [eff. 100mm]; ISO 100;  $\frac{1}{125}$  second shutter speed at f/2; white balance 6000K)







### *Soft Lighting for Smoother Skin*

With age, our skin changes—and with digital photography in particular, it can appear quite rough. For male models, this is fine; we usually want that gritty, tough-guy look. Women, however, want us to find a way to revitalize their skin. Therefore, larger light sources are preferred. These produce softer shadows and, therefore, the look of smoother, more flawless skin. Using this type of light source will also reduce the amount of postproduction retouching needed, saving you time and money. Think of lighting as the first layer of makeup.

I'd recommend using the biggest softbox you own. This produces a quality of light that is akin to window light and can be quite spectacular. The downside to the larger boxes, of course, is that they require high ceilings—especially if you plan on moving them around. If you're shooting on location with large boxes, watch for ceiling fans! See pages 92–93 for more on softboxes.

Another large main-light source that works well for me is photographic fluorescent lighting. (*Note:* These lights are daylight balanced and not to be confused with household fluorescents, which produce a greenish color cast.) Besides the excellent quality of the light these units produce, fluorescent lights are continuous sources. This helps when positioning the lights and when focusing. They are also cool lights, so they don't melt away your subject's makeup and cause her to break out in a sweat.

The down side of fluorescent lights, they are bulky, fragile, and not high-intensity sources. This means your shutter speed will normally be slow and you'll be shooting at a wide aperture—normally from  $f/2.8$  to  $f/4.0$ . Of

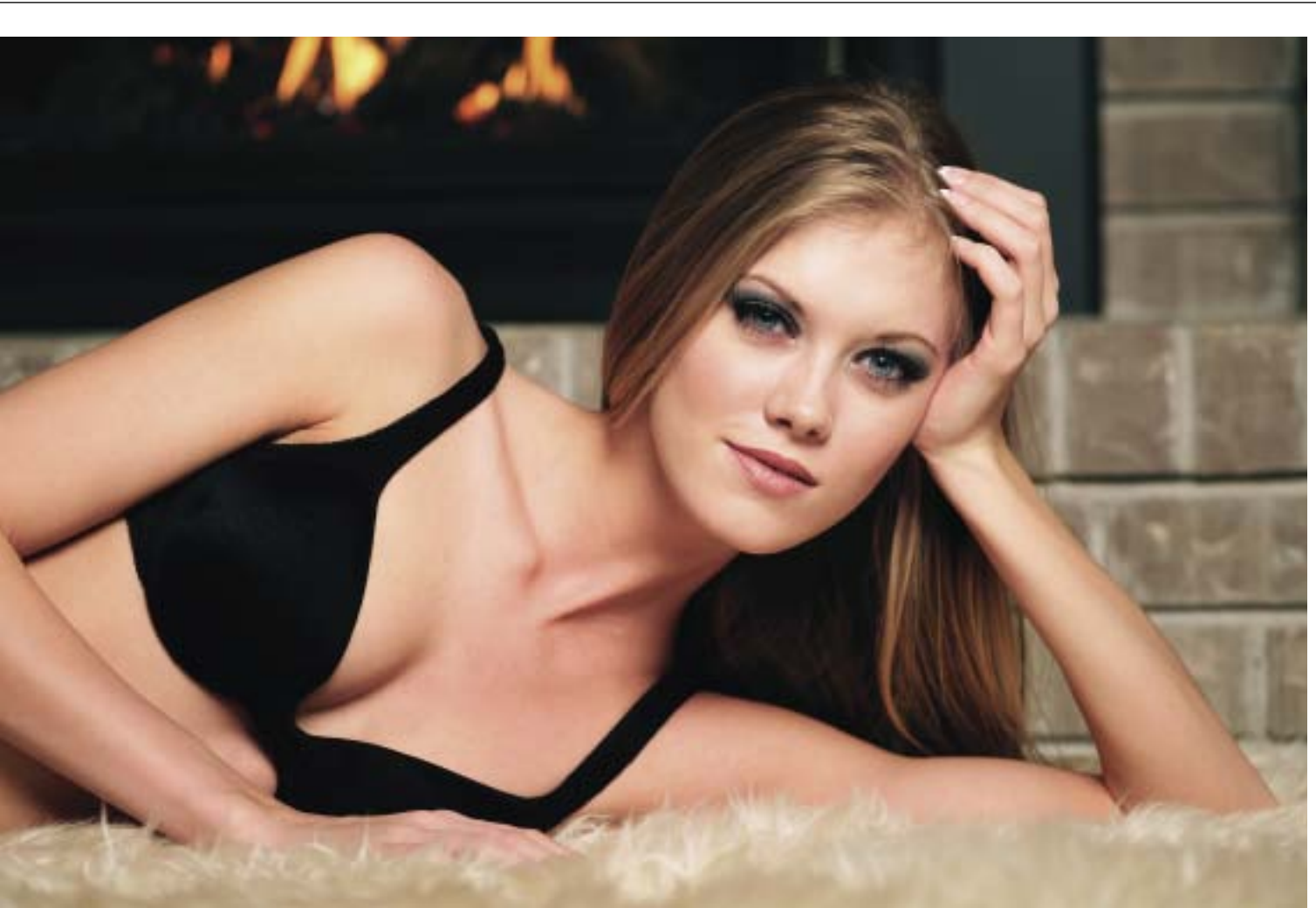
*The downside to the larger boxes, of course, is that they require high ceilings . . .*



Often, I'll play with fluorescent lighting as my light source. Most of the time, I use this light for older subjects, but in the case of much younger Erin (left and facing page), I chose the light so I could drag the shutter speed to capture the flames in the fireplace.

In this image, Erin is comfortably sitting in a "page three" pose, a pose made popular by (and named for) the British tabloids. This pose shows the profile of the kneeling model. Because the fluorescent light is relatively flat, often lacking shadows and contrast, this pose works well—provided that the light is adjusted higher than the model, which will produce shadows underneath the chin and breasts. (Olympus E-500 camera with an Olympus Zuiko digital 35–100mm [eff. 108mm]; ISO 100;  $1/40$  second shutter speed at  $f/2$ ; white balance 6000K)





course, since most lenses have their prime aperture between  $f/8$  and  $f/11$ , shooting at a wider aperture can help further diffuse the subject's skin, especially with longer lenses.

While fluorescent units like Kino-Flos and Rolo-Lights can be purchased, they are very costly. If they aren't in your budget, I highly recommend the poor-man's fluorescent light box described in my book *Garage Glamour™: Digital Nude and Beauty Photography Made Simple* (Amherst Media, 2006).

#### *The Bottom Line*

In the end, when you understand the skin type of your model, you'll know what light sources and light modifiers to use or not to use in your shoot and how to properly set your camera's exposure. When you learn how comfortable your subject is with her skin, you'll also learn something about your subject's personality.

ABOVE—This image of Tiffany was shot in Portland using fluorescent lighting. The main light was placed low, as the model is lower to the ground. Notice how Tiffany's pupils are relatively small, due to the bright fluorescent light. This creates more color in her eyes. (Leica R-9 camera with Leica Digital Modul back and a Leica APO-Macro-Elmarit-R 100mm  $f/2.8$  lens [eff. 137mm]; ISO 200;  $1/125$  second shutter speed at  $f/2.8$ ; white balance 6000K)

FACING PAGE—For this image of Amy, I had the camera lens practically sitting on the water. Some cameras today are "weatherproof" but not "waterproof," so use caution when working around swimming pools or other bodies of water. (Leica R-9 camera with a Leica Digital Modul back and Leica Vario-Elmarit-R 100mm lens [eff. 137mm]; ISO 100;  $1/30$  second shutter speed at  $f/4.0$ ; white-balance 6000K)





## Softboxes

Softboxes come in a variety of shapes, sizes, and interior color choices—some even allow you to install interior baffles or exterior louvers and honeycomb grids.

**Rectangular.** Rectangular boxes, such as the Chimera Super Pro Plus, come in various sizes and mimic the shape of residential windows. These boxes produce flattering results in the studio or on location. Boxes with a white interior produce softer light that is flattering for feminine subjects; silver-lined boxes produce a more specular quality that is more suited to male subjects.

For photographers wanting to build their inventory of light modifiers, I highly recommend that a 3x4-foot softbox become

their first purchase. This is a universal box that fits comfortably in most locations and is easier to manage than some of the larger boxes—which can be a big issue when working on location. After that, I would add a second medium-sized softbox, followed by a large softbox and at least two medium strip lights (see below).

**Octaboxes.** While rectangular softboxes are most common, some photographers prefer those with six to eight sides. These are like umbrellas but with a softbox front. These are virtually fail-proof light modifiers that consistently provide a beautifully lit image—especially in one-light setups. The only real downfall of this type of light modifier is some lack of control



Stephanie L. was photographed using two Chimera Super Pro Strips with white interiors. Each was fitted in with a Chimera 40-degree grid. One light was placed to camera right slightly behind the model, the other was placed to camera left, almost even with the model. Each Chimera soft strip was attached to a Hensel Integra 500 Pro Plus monolight. (Olympus E-500 camera with ad Olympus Zuiko digital 14–45mm lens [eff. 64mm]; ISO 320;  $1/125$  second shutter speed at f/7.1; white balance 6000K)



These two images of Sara were photographed using a one-light technique. The images work because of the diagonal lines created by the ropes suspending the chair. Both images were photographed with a Chimera Super Pro Strip with a white interior and a Chimera 40-degree grid fitted on the front to keep the light off the background. The Chimera soft strip was attached to a Hensel Integra 500 Pro Plus monolight. (Leica R-9 camera with the Leica Digital Modul back and Leica APO-Macro-Elmarit-R 100mm f/2.8 lens [eff. 137mm]; ISO 100;  $1/125$  second shutter speed at f/3.4; white balance 6000K)

over where your light spills and shadows that are sometimes so soft that the image goes flat. Distancing the light from the subject will, however, minimize the flatness and increase the overall contrast. My personal favorite is the Chimera Octa57, which can be used as a 5- or 7-foot-wide source.

**Strip Lights.** When I want more control and more dramatic lighting, I'll use strip lights (a long, narrow type of soft-box) with a grid, usually a 40-degree grid, on the front. (Note: For more on lighting with grids, see pages 98–99). My favorite is Chimera Super Pro Plus medium strip box—though Chimera sells their strip boxes in three distinct sizes and all come in handy. Why Chimera? Besides their ruggedness and sturdy construction, the ends of the boxes, where the shaping rods rest,

are reinforced with leather caps and their backplates don't require grommets sewed into the fabric. The Super Pro Plus boxes also have a 3- to 4-inch lip, making them perfect for inserting grids and louvers. It also helps guide the light like barndoors.

Medium and large strip lights are great when used in pairs, providing nice side-lighting for figure photography. Simply place the lights diagonally or across from each other with your subject in the middle of the paths of light created. Then, adjust the light intensity of each box to produce your desired result. Some photographers enjoy even lighting on both sides; others prefer to create a brighter back accent while downplaying the front strip light.

## 7. The Face and Hair

No matter what your subject *is* or *isn't* wearing, without the face you have nothing. The face should be naturally relaxed, with no stress lines across the forehead and no tightness in the jaw. Again, this is where rapport comes in. If your subject feels like she knows and can trust you, a relaxed and attractive expression will be easier to achieve. When a subject is struggling with nerves or feels a little camera shy, try (as we used to say before digital) “burning a little film.” Eventually, she’ll start to warm up and relax. If you get a great shot, you might even want to show her the image on your LCD screen (also known as chimping) just to boost her confidence and let her know how great she looks.

### *Lighting the Face*

There are four primary ways of lighting the face: Paramount lighting, loop lighting, Rembrandt lighting, and split lighting. We’ll quickly review three of those styles, then focus on the one that works the best for today’s glamour photography: Rembrandt lighting. Then, we’ll go on to look at specific features and how best to showcase them.

**Paramount Lighting.** Paramount lighting is a traditionally feminine pattern achieved by placing the main light high and directly in front of the subject. This produces a small, symmetrical shadow under the nose. The shape of this shadows leads to the other common name for this style: butterfly lighting.

**Loop Lighting.** Loop lighting can be created with a simple variation from the Paramount setup; the light is simply moved slightly to the side of the subject. This creates a characteristic oval shadow that extends down from the subject’s nose toward the corner of the mouth.

**Split Lighting.** Split lighting occurs when the main light illuminates only half of the subject’s face. It is ideal for slimming a wide face. For a very dramatic effect, it can be used with no fill.

**Rembrandt Lighting.** Rembrandt lighting is named after the famous Dutch painter who used skylights to illuminate his portrait subjects. This

*No matter what your subject is or isn't wearing, without the face you have nothing.*

Model Yvonne is illuminated with one Hensel Integra 500 Pro monolight fitted with a medium Chimera Super Pro Plus softbox and natural sunlight from a window behind her. This image was featured in *Leica World News*. (Leica R-9 camera with the Leica Digital Modul back and Leica Vario-Elmarit-R 100mm lens [eff. 137mm] ISO 100;  $1/45$  second shutter speed at  $f/5.6$ ; white balance 6000K)





type of lighting capitalizes on chiaroscuro, or the intermixing of lights and darks in an image to help create the illusion of depth.

The classic Rembrandt lighting pattern is created by placing the main light high and to the side of the subject. When the light is in the correct position, the shadow side of the face will have a triangular or diamond-shaped highlight on the cheek—just beneath the eye and next to the nose. This highlight will be surrounded by darker tones or shadows, which is where the concept of chiaroscuro comes along. This technique is my favorite in most of my glamour work and my clients seem to love it.

As luck would have it, Rembrandt lighting is also simple to create—even with just one light. I like to work with medium and large softboxes, like the 3x4- or 4x6-foot Chimera Super Pro Plus banks, placed a few feet away from my subject. Then, I have my subject gradually turn her face away from the light source until I see the proper highlight underneath the shadow-side eye. (*Note:* If you're shooting with a continuous source light, this will be no problem. If you're shooting with strobe, you'll need to use a unit with a modeling light so that you can see the effect as she turns her head.)

While Rembrandt lighting is easy to create with a softbox, you can also produce it using natural light. Simply place your subject near a window where light filters in, then turn the subject's face gradually away from the window until you see the right pattern. You can also reflect sunlight on to

Dr. Sherwin Kahn captured Elle's radiant beauty using a homemade fluorescent lighting unit (for directions on constructing this, see my book *Garage Glamour: Digital Nude and Beauty Photography Made Simple* [Amherst Media, 2006]).





Model Tiffany K. was photographed on location in Philadelphia. When using a pose where the model's body is elongated, it's best to put the head and top of the body forward to prevent distortion. (Olympus E-500 camera with an Olympus Zuiko digital 50mm lens [eff. 100mm]; ISO 800;  $1/160$  second shutter speed at  $f/4.0$ ; white balance 6000K)

your subject with a California Sunbounce reflector to create a Rembrandt effect, so don't feel Rembrandt can be created only with artificial light

### *Eyes and Eyebrows*

**Uneven Sizes.** If a model has one eye that is larger than the other, begin by posing her with her smaller eye closer to the camera. As you turn her head gradually away from the camera, you'll see when the eyes balance out.

**Eyebrows.** Check to ensure your model's eyebrows are not over- or under-manicured. If they are over-plucked, your makeup artist should be able to disguise the problem using cosmetics, yielding a more natural look.

**Fluorescent Lighting.** If you decide to shoot with fluorescent lights to smooth your subject's skin (see pages 88–90), be aware that they can produce large catchlights in the eyes, depending on the size and shape of your lighting apparatus. This can be controlled by adjusting the distance between the light and the subject.

When it comes to the eyes, you'll also notice one neat advantage when using continuous lights: you'll

get more color in the eye. This is because the bright, continuous light will shrink down the pupil and allow more of the iris to show. As a result, the eyes become more prominent and distinct.

### *The Smile*

A smile is the most important human and emotional element of a portrait—especially when showing teeth for a perfect smile. With glamour photography, however, smiles take on a new role. In this genre, the teeth are not important. Instead, the harmony created by the four corners of the lips and eyes is the critical factor.

This harmonious relationship between the eyes and lips is achieved as a result of many things we've covered already: the environment (including the natural scene and the people around the shoot), your mood as a photographer (confident and professional, not clumsy), her mood as a model (ready for the shoot, confident), and a mixture of all the previously covered elements. You'll see it instantly when the model has found that perfect harmony. It's the kind of expression that will evoke an emotional reaction—usually a happy one—from the viewer of an image.

## Modifiers

**Umbrellas.** Controlling light is the key to great images. Umbrellas scatter light all over the place and I rarely use them unless I want to light a background. I find they don't provide the level of control I want when lighting my subject. (However they are great for when it rains!)

**Softboxes with Grids.** Lighting the subject is more controlled with softboxes than umbrellas—and you can go even further by utilizing honeycomb or egg-crate grids on the front of your softboxes. These units are often avoided by photographers because of their cost (almost as much as the softbox itself). In my opinion, however, they are worth every penny



In this image of Playboy model Laura F. was photographed during one of my Virgin Islands workshops. I wanted the model to be slightly brighter than the sky, so I used both artificial and reflected light sources (see setup see facing page).

A mini California Sunbounce reflector was mounted on a stand to camera left, reflecting some of the sunlight onto the model. To camera right, I used a Hensel Integra 500 Pro Plus monolight with a 22-inch Hensel beauty dish, which had its center dome replaced with a 30-degree, honeycomb grid. I also placed a Rosco,  $\frac{1}{8}$  CTO on the front of the beauty dish to give Laura some warmth.

The lesson here is that, normally, you don't shoot in the middle of the day. This particular day was overcast and dull. This allowed me to "pump" light in to add contrast to the image and make the model separate from the background. (Leica R-9 camera with Leica Digital Modul back and Leica APO-Macro-Elmarit-R 100mm f/2.8 lens [eff. 137mm]; ISO 100;  $\frac{1}{250}$  second shutter speed at f/11; white balance 6000K)



when it comes to tightly controlling your light sources. When you place a grid on anything, including a softbox, you are narrowing the light. This increases the contrast and creates more well-defined shadows. You will also get great catchlights in your subject's eyes. This type of lighting also provides a more dramatic look to your subject and the image in general. I often use softboxes with grids as the main light on my subject. This is my favorite style of light modifier for glamour photography.

**Reflectors with Grids.** Grids placed on a 7- or 9-inch reflector provide more harsh lighting. It's this type of modifier and quality of light that I will use to accent the hair, the sides of the arms, legs, buttocks, and even for props on the set. I typically use either a 5-, 10-, 20-, 30-, or 40-degree grid for this purpose.

With this setup, I highly recommend you use fan-cooled heads, like those made by Hensel StudioTechnik. When you place a grid on a flash head in a reflector, the heat from the modeling lamp builds up and the grids can become difficult to handle. Hensel 7-inch reflectors also have a recessed area so up to two grids can slide securely into place on the front of the reflector.

If I want warmth in the accent lights for the hair or body, something that's common in Playboy-style photography, then I'll place a Rosco warming gel on the front of the grids (the #3411, #3410, #3409, and #3408 are my favorites). These can be attached easily with gaffers tape or—even better—electrical clamps sold in photo and hardware stores.

With a model who has a smooth and youthful complexion, you can actually use this reflector as the main light to illuminate the face only, creating a spotlight effect. If you do this, I recommend using two grids to help take the edge off this harsh and focused light. Normally, I'll place a 30-degree grid inside the reflector first, then a 10- or 20-degree grid on the front. I call this slicing and dicing the light twice and find it works better than using just one grid. Again, make sure you have a fan-cooled studio flash head as the heat from the modeling light builds up fast.

**Foil Tube and Grid.** Another option I've used is to form a 12-inch tube out of Rosco Cinefoil or Photofoil, a type of foil that is black on both sides. Once the tube is created and fit snugly on the front of the studio head, I'll put a grid on the front of the tube. This separates the grid from the original light source, further reducing the harshness and creating great catchlights in the eyes.

**Beauty Dish.** Another of my favorite light modifiers is the beauty dish. This is a large metal reflector that focuses the light for a brilliant quality of illumination on your subject. These modifiers also add contrast (especially the silver ones) but work well if you want to have a feathered fall-off of light around your subject. The white-interior Hensel beauty dish is one of my favorites because I can take out the center section and replace it with a 7-inch grid of any strength. The beauty dish is, in general, harsher than a softbox but more gentle than a 7- or 9-inch reflector. When the center is removed and replaced with a grid, the feathering effect, from a bright center to a fainter outside, becomes even more evident. Conversely, you can achieve a softer effect by placing a diffusion sock over your beauty dish, covering the entire width of the dish.

**Other Choices.** In addition to the modifiers listed above, and softboxes (see pages 92–93), there are many other light modifiers that change the quality of light—even homemade modifiers. The rule here is: the bigger the modifier, the softer the shadows; the smaller the modifier, the harder the shadows.



The *Mona Lisa* is a great example of the perfect smile. Find a copy on the Internet, print it, and tack it up on the wall. Cover the bottom half with your hands or a piece of paper then walk 180-degrees around it while studying her eyes. Do you see the smile in her eyes even when the lips are covered? Try the same thing with one of your own images. If the smile shows in the eyes, then it's truly a smile. Return to the *Mona Lisa*. As you walk around and look at the subject, do her eyes follow you? Again, try this with one of your glamour photographs. Do your model's eyes follow you? They should.

Photographers, like painters, are artists. Leonardo da Vinci painted the *Mona Lisa* hundreds of years ago, yet he knew how we use our eyes. He left something to the viewer's imagination, thus evoking our emotions. The power of an image comes from the emotions it creates. The charismatic qualities of a model come out in photographs using this technique, and photographers achieving this harmony will succeed in glamour photography. This is much more important than preoccupying yourself with a model's clothes or what part of her body is showing or not showing; until you have learned to create a smile properly, your images won't evoke emotions and be truly powerful.

That said, a smile only happens for a second, so you must also master your shooting skills and be ready to release the shutter at just the right moment. It takes a lot of practice, but eventually you'll be able to elicit and capture perfect smiles without even thinking about it. This is an important achievement in glamour photography—and with digital cameras, you can see it right away on your LCD screen. This is instant gratification for both you and the subject, so use this to reinforce your rapport. As you become a more experienced photographer, the process will start to come naturally and you'll know instinctively when you have the shot “in the can.”

### **Teeth**

Are your subject's teeth straight, white, crooked, or stained? Obviously, if the subject insists on smiles (or just smiles all the time) and her teeth are *not* pearly whites, you might want to correct this in an image-editing program like Adobe Photoshop.

While I don't shoot a lot of “teeth” photos, I do capture them from time to time—especially when my subject has perfect teeth. Perfect teeth are a big asset, but even if your subject has them, if she can't provide anything but a forced smile, you'll have to forget about the teeth and concentrate, instead, on her overall facial look. In glamour photography, it's always about the look; even subjects with not-so-perfect teeth photograph well if handled properly.

*The charismatic qualities of a model come out in photographs using this technique...*

From my one-light challenge to myself, model Hillary provides a simple but effective pose that helps establish mood in the image, along with the use of lights and shadows.







BELOW—Often, models come up with great ideas. I was photographing Playboy Playmate Holley Dorrough when I noticed her flip the visor down to check her makeup and earrings. I realized that was, in fact, the photograph I wanted. The problem was how to light the image to look as though the light was coming from the vanity mirror.

Gordon and I used a Hensel Integra 500 Pro monolight fitted with a 7-inch reflector and two grids (a 10-degree grid in front of a 20-degree grid). We then blocked the light off with Cinefoil until we had only a tiny slit open. That is what lit Holley's face. A Hensel Integra 500 Pro monolight with a Hensel beauty dish attached was then pointed toward the car to add some ambient light.

I then shot the images from a ladder. (*Leica R-9 camera with a Leica Digital Modul back and Leica Vario-Elmarit-R 100mm lens [eff. 137mm]; ISO 100; 1/125 second shutter speed at f/8.0; white balance 6000K*)

FACING PAGE—Here, Erin poses in the same car. For more images on this set, see page 35.

## Ears

If a subject has protruding ears, you can often hide them with her hair. You can also pose her face at an angle to the camera so that her far ear disappears and the ear closer to the camera is flattened out by the lens perspective. If she has more average-looking ears, you can add diamond, pearl, or gold-hoop earrings to accent them. (*Note: Jewelry always draws attention in a photograph, so it's best to avoid it on the hands or wrists. Earrings, however, can add a little sparkle that draw the viewer's eyes right to the model's face.*)

## Nose

Look at your model's nose. If it's small—no problem, you can shoot without concern. If she has a larger nose, you should avoid profiles and lighting setups that emphasize or define its shape. You'll be better off shooting the face straight on. Avoid lighting that creates hard shadows on the side of the face away from the camera; this will prevent the nose from contrasting with the shadow.









Often I will use my Hensel Integra 500 Pro Plus monolights with the flash itself turned off. The advantage of this is that each monolight comes with a 300-watt quartz-tungsten lamp balanced at 3200K. While tungsten light is a beautiful light source if using black & white panchromatic films, it's a horrible light with color film—and especially with digital cameras when the light source is specular and used straight-on. To help curb some of this harshness, I bump up my ISO to a higher speed, creating a grainy effect in the images. I also use light modifiers, such as softboxes and reflectors with two grids (one on top of the other) placed in the reflector housing. It's not a look you want in every shot, but it sometimes helps create the look and feel I want for a particular image—as in these images shot at a bar in the Portland home of Gordon Jones.

Both images were shot at ISO 1600 with the simple, amateur Olympus E-300 digital camera and the Olympus professional 50mm lens at f/2. The white balance was set at 5000K, and the shutter speeds were adjusted according to the proximity of the light source. In the image on the facing page, the shutter speed was  $\frac{1}{100}$  second. This was made possible by moving the light closer to Playboy Special Editions model, Laura F. When I had to move the lights further back for the much larger group of models in the image above, my shutter-speed was adjusted to  $\frac{1}{40}$  second. The slower shutter speed also helped capture the image of the video playing in the background, and a long lens was also chosen to help enlarge it (see page 35).

You should also avoid poses or angles where you see the nostrils. You can subdue nostrils by using Paramount lighting setup if you must shoot upward toward the face.

### *Neck*

The neck is another area that can create slight problems, though this is normally only when the head is turned. The key here is to *slightly* turn the head in the given direction. If you must turn the head more, try to cast a shadow on the area of the neck where creases appear. You can also have your

model wear more conservative clothes that hide the neck. Another good option in this scenario is to have the model pull her hair to the side of the neck that is exposed to the camera. Even better, have her drop her hair in front of her neck, letting it flow down toward her cleavage.

### *Hair*

**Styling.** Hair can add to or take away from an image. I prefer working with long hair because a hair stylist can do more with it. This gives the photographer many looks that help set the mood of the image—curly, straight, waxed stiff, wild, wet, upswept, and more. In any case, the hair should be healthy. Hair with split ends should be trimmed by a hair stylist before the shoot.

Long hair can be used to hide unflattering lines on the neck, as noted above, as well as to create imaginary diagonals within the image. It is also one of the most versatile natural props, making it useful for revealing your subject's character. For an elegant look that emphasizes classic facial beauty, you might have it styled in a simple chignon, a style where the hair is rolled or knotted at the back of the head or the nape of the neck, either high

This image of Brie was created in Portland at Gordon Jone's place. I used five Hensel Integra 500 Pro Plus monolights and one California Sunbounce Pro. The Sunbounce acted as a kicker, bouncing in light from a monolight (with a 7-inch reflector and a 30-degree grid) pointed directly into it. The "face" light was fitted with a Hensel beauty dish and placed directly above the kicker light. I removed the center from the beauty dish and replaced it with a 20-degree grid, pointing it directly at the model's face. Two additional lights were fitted with 7-inch reflectors and 10-degree grids. The one on the right was snooted with Cinefoil and pointed down at the hair. The other, to camera left, was pointed toward the model's buttocks, legs, and hips. The main light, which illuminated the rest of the body, was fitted with a medium Chimera Super Pro Plus strip light. The strip was rotated horizontally and had a 40-degree grid placed inside to focus the light on the body only. (Olympus E-500 camera with an Olympus Zuiko digital 50mm lens [eff. 100mm]; ISO 100;  $1/30$  second shutter speed at F17.1; white balance 6000K)







These two images of Playboy Playmate Holley Dorrough were taken at a private pier near the Chesapeake Bay early in the morning. The day before, we had scouted the location and found magnificent fog. But when we returned the next day, there was barely any fog! Rethinking the shoot, I studied the pier and I liked the way the posts formed a nice leading line.

Both images were illuminated using one Hensel Integra 500 Pro Plus monolight fitted with a medium Chimera Super Pro Plus strip light with a 40-degree grid placed inside to focus the light on the body only. For both images, the light was placed to camera left.

Both images were photographed with the inexpensive prosumer Olympus E-500 digital camera and the professional Olympus f/2, 35–100mm zoom lens (eff. 200mm). The shutter speed was at  $\frac{1}{160}$  second. For the image, on the left, I set the aperture at f/6.3, then adjusted the flash output accordingly. For the image on the right, to capture some of the fog I set the aperture at f/4.0, then decreased the flash output to match. Thanks to Bruce, Steve, Jim and Mike for assistance on these images.



or low. To show the subject's more playful side, it could be in braids or a ponytail. It could also be tussled for a sexy look, or wet for a sensual feel.

**Lighting.** If the subject has gray hair and wants to hide it, the best solution is for them to get it dyed before the shoot. Alternately, you will need to address the issue in postproduction. To reduce the amount of retouching needed, minimize the light on the hair to darken it. (*Note:* To ensure separation, select a lighter background when using this technique. Avoid dark backgrounds unless you are using dramatic lighting and want to create an air of mystery by surrounding your subject in black.)

If your model has platinum hair, it will reflect more light than her skin. In that case, your objective in lighting should be to ensure that more light hits her face than her hair. This may require using black cards, cutters, flags, or other light modifiers to subtract light from her hair so the final exposure is balanced—rendering it similarly to how the human eye views the scene.

For hair lighting, I tend to use a grid on the front a 7-inch reflector attached to my Hensel monolight. This lets me focus the light exactly where I want it. If I'm going to throw some accent light on the hair, I set my hair light from  $\frac{1}{8}$ - to 1-stop less than the main for light or blond hair. For dark or brunette manes, I will increase the light on the hair by  $\frac{1}{2}$  to  $\frac{2}{3}$  stop on average.

## 8. Being a Professional

**W**hether you are a master photographer or a beginning shooter, the best way to get any shoot off on the right foot is to behave like a professional. This is especially critical with glamour photography, where inspiring trust is critical to success and any hint of impropriety can completely ruin your reputation.

Professionalism is the act of practicing common sense, courtesy, and discipline. It means ensuring that your subjects are always treated with dignity. Professionalism means practicing good ethical behavior and treating people even better than you would like to be treated.

Failure to display professionalism will leave your subject wondering what you're doing—or if you even *know* what you're doing. When this happens, your subject will be too busy concentrating on you to relax and focus on the shoot. As a result, you won't be able to achieve the expressions you need to create professional-quality images. The shoot is always about the subject, not the photographer.

### *Your Staff*

**Assistants.** Just having an assistant, even if it's an intern from your local college who works for free, will create the perception that you are a skilled professional. Keep in mind, however, that your assistant must work to the same high ethical standards as you do. He or she should know how you expect them to treat clients and understand fully the sensitive issues that glamour sessions can raise.

If you are a male photographer shooting female subjects, using a female assistant is important. Not only does having another woman present tend to put the subject at ease, the assistant is available to help the subject as needed with her wardrobe or in any other situations where physical contact is required. This lets you focus on your work behind the camera and, again, avoid any hint of impropriety.

**Others on the Shoot.** In addition to yourself and your assistant, clients may come into contact with a number of other people during their shoot.

*The shoot is always  
about the subject,  
not the photographer.*

Here, I used two lights to illuminate model Melissa. The main light was a Hensel Integra 500 Pro monolight fitted with a medium Chimera Super Pro Plus Strip with a 40-degree grid placed on the front. The accent light is a Hensel Integra 500 Pro monolight fitted with a 7-inch reflector and a 20-degree grid. Black seamless paper was used for the background. (Leica R-9 camera with the Leica Digital Modul back and Leica Vario-Elmarit-R 100mm lens [eff. 137mm; ISO 100; 1/125 second shutter speed at f/8.0; white balance 6000K])

Whether it's your receptionist or the makeup artist, everyone makes an impression on your client, so ensure that they are people you can trust to reflect well on you.

**How You Treat Your Staff.** Accordingly, the way you treat your assistants, stylists, makeup artists, etc., will help set the tone for the shoot. In my opinion, you should not hesitate to buy them lunch and keep them happy. If you do, your shoot will go over great and they will make you look good.

It should be noted that not everyone holds to this belief. For example, I once heard a New York City fashion photographer tell a group of photographers at a workshop that he makes a show of treating his assistants poorly the minute the client, art director, or photo editor shows up at a shoot. The idea, he said, is to show the editors, clients, and art directors that he is the boss at the shoot and has things under control. This hypes up the shoot—it's a control thing that makes these clients and art directors happy because, according to him, it shows authority

I think otherwise. If you treat your assistants with disrespect, it means you've lost control. They won't be loyal to you—and may set you up for failure. Everyone helping you should be treated with dignity and respect, especially if you want to receive the same in return. It's a two-way street.

### *Keeping Up Appearances*

Remember, presentation is *everything* in a creative business. This applies to every experience your client has when working with you.

**Correspondence and Phone Skills.** Often, your first interaction with a potential client will be over the phone or via e-mail. Responding promptly to your messages lets her know that you are happy to hear from her and enthusiastic about working with her. It also helps ensure your prospective subject doesn't lose interest in the venture or seek another photographer.

On the phone, be polite and cordial. Be prepared to: explain the glamour-photography process; discuss your studio's products, pricing, and policies; and answer any questions she might have. If you prefer to cover these issues in a face-to-face consultation, politely turn the conversation in that direction—and have your schedule handy so you can suggest a date and time to meet.

When communicating via e-mail, use good spelling and grammar. Nothing about your interaction with a client should seem unskilled or careless. If writing is not your strength, you can send a simple message inviting the prospective client to schedule a consultation.

**Grooming.** Both you and your assistant should be well groomed and well dressed. This doesn't mean you need to wear a suit and tie all day; a nice casual outfit will suffice. This rule applies anytime you have face-to-face contact with your client—whether it's at the consultation, the shoot, the proofing session, or delivering the final images. Perceptions are everything in this business.

**Portfolio.** Being a professional also means having a real portfolio—not just a three-ring binder. I recommend portfolios from Brewer-Cantelmo ([www.brewer-cantelmo.com](http://www.brewer-cantelmo.com)). This is the brand I use, and I've been very happy with their quality and the impression they create. When someone sees my portfolio, before they even open it and look at an image, they know I'm a professional.

**Studio.** Your studio should be clean, well maintained, and inviting—inside and out. Papers and other clutter should be kept out of any areas where clients will be. Your displays should be current and in good repair. If you have brochures, price lists, or other materials on display, they should be well designed and neatly organized.

**Camera Room.** Similarly, your camera room should be tidy, not not littered with heaps of props and tangled cables. Your equipment should also

*Being a professional means  
having a real portfolio,  
not just a three-ring binder.*



In this image, I was after a "bad girl" attitude. I tried out many poses, but loved this one best because I was able to capture the smoke as Laura exhaled.

The image is simply lit with two lights. The accent light is a large Chimera Chimera Super Pro strip box attached to a Hensel Integra 500 Pro Plus monolight that provides a large swath of accent light from behind and across Laura. The second light was a Hensel Integra 500 Pro Plus monolight in a medium Chimera Super Pro Plus softbox with a Chimera 40-degree grid attached to the front (this is barely visible at the top-right corner of the setup shot).

I often use grids on my softboxes to help add a tad of contrast to the light and a more brilliant catchlight in the eyes. More importantly, grids will focus the light where I want it. The key to lighting is control, and that can be extremely difficult with umbrellas and other types of light modifiers. (Olympus E-300 camera with an Olympus Zuiko digital 50mm lens with Olympus 1.4x converter [eff. 140mm]; ISO 100; 1/160 second shutter speed at f/5.6; white balance 6000K)



## What is Beauty?

Beauty is a quality that a subject possesses—both inside and out. Too often, photographers concentrate on the outer beauty of a subject, but photographing outer beauty is no challenge at all—armed with a disposable camera, my six-year-old daughter can capture the outer beauty of a subject!

It's the beauty inside of a person that not everyone can find, capture, or even cause to be revealed. Yet, it's only when a person displays their inner beauty that the best images will be captured. It's not always an easy process, but this is the place where, as photographers, we can really challenge our abilities,

both in terms of our technical know-how and our communication skills.

I'm often asked, "How do you see inner beauty or know how to capture it?" The simple answer is that you don't—you *feel* it inside; it becomes gut instinct; you feel the passion. Communication is the key, and over time you'll get accustomed to drawing it out in your subjects. You will see this distinct inner beauty without even thinking about it. It will always come more easily with some subjects than others, of course, but it's there in every subject, and it's up to you to capture it.

appear to be well maintained; if it looks like your lights are held together with duct tape, you're not going to look like a successful professional.

**Dressing Room.** For glamour photography in your studio, you will also need to provide the subject with a changing area. This should be clean, comfortable, and very private. Consider stocking it with bottled water and grooming items she might need or have forgotten—like cotton balls, hair spray, matte powder, etc. You may also want to have a few cosmetics on hand in case your subject doesn't bring or wear an appropriate color of lipstick, etc. Even if she doesn't use these items, seeing that you have taken the time to provide for your subjects' needs will inspire confidence.

**On Location.** If you are shooting at the subject's home, your equipment should be packed neatly for transport. Make a checklist and ensure you have everything you need—nothing looks worse than showing up at a shoot only to realize you didn't pack any memory cards! If possible, you should also pack backup equipment in case something breaks or fails to function properly. At the very least, you should bring an extra camera body a spare sync cord. The camera body doesn't have to be the same as your prime camera; this is a backup (although you must know how to use it). Most lighting kits come with spare sync cords; even if you prefer to use a radio remote control, a spare sync cord could save the shoot if your remote trigger fails.

If you're a male photographer, you should always arrive with a female assistant—and arrive early. Make yourself and your assistant(s) aware of anything breakable as you bring in and set up equipment in the house. As with a studio session, you should be nicely but casually dressed.

## Know Your Stuff and Be Prepared

Preparation is the key to success. This applies to your knowledge of the technical aspects of photography, but also to your plan for achieving goals

*If you are confident and prepared, you'll be able to overcome any obstacles.*

on a specific shoot. Of course, you can't prepare for everything; problems *do* happen. If you are confident and prepared, however, you'll be able to overcome any obstacles as quickly and quietly as possible—all while staying calm, cool, and collected in front of your client, of course.

**Equipment.** Looking like you know what you are doing with your equipment is critical. A subject who already has self-esteem issues will become *very* uncomfortable if she senses that you are having a problem with her, with your equipment, or with your staff.

A good preventative step is to make sure your equipment is set up and working *before* she arrives. Also, have your digital memory cards clean and ready to go. The last thing you want is to be fumbling with your equipment because the flash isn't going off when it's supposed to or your camera is not writing to the memory card because it's full of images from the last shoot. (And don't take the word of your assistant; try everything yourself.)

**The Shoot.** As we've discussed throughout this book, you need to build rapport and get to know your client. This process comes to fruition during the shoot. By the time your client arrives (or you arrive at the site of the location shoot), you should have a solid plan for every aspect of the shoot—what images you want to create and how you will create them (often known in photography as previsualization). The more detailed your plan, the better. After all, you want the shoot to be about her, not about you spending half an hour trying out different light modifiers.

#### *Show Respect*

Showing your client respect is important at all phases of the glamour-photography process, but it is never more critical than during the shoot

Often I conduct workshops in outdoor locations that provide beautiful ocean waters, tropical climates, and gorgeous sunsets and sunrises. Here, Playboy model Laura F. is on location in the Virgin Islands, balancing herself on the edge of an infinity pool as my attendees make light checks. In the background you'll see a Hensel Octa-Sun Haze light modifier attached to a Hensel 1200Ws ring flash. Inside the Octa Sun Haze, we've placed a Rosco #02 Bastard Amber gel to give the light the look of sunset light, not flash. The ring flash is powered by a Hensel Porty Premium Plus power pack.

Although this power pack is weatherproof and battery operated, you have to be extremely cautious when working around water. There are at least four sandbags holding the stand where the ring flash is attached. Additionally, this pack is remote controllable up to  $\frac{1}{10}$  of a stop via the actual remote, making it unnecessary to touch it while in the water.



itself. Just being in front of the camera makes most fully-clothed people feel vulnerable. When a subject is in lingerie or even totally nude, the experience can be even more offputting. Being respectful and encouraging can make all the difference in these circumstances.

**Explain What You're Doing.** Never assume your customer knows everything. All the lighting equipment, backdrops, cables, and other equipment can be intimidating—especially if you have no clue what it's all for. Explaining what you're doing as you go through the shoot can help distract your client and lift the veil of mystery that breeds uncertainty. For example, many clients don't know why your camera moves around during the shoot. If you let them know that you are focusing on their eyes then repositioning the camera to frame the final image, it won't seem so strange—and you will educate your client along the way.

**Touching the Subject.** I hear people say (or post on photography forums) that you should *never* touch a model. It's probably good habit to strive for, but sometimes it's just not feasible. I suggest you simply use good

Photographer Michael Dean of Philadelphia created a vintage look with the accessories and styling in this image of Jennifer.







I normally hold three glamour workshops per year at Ralph Haseltine's studio in Chicago—and each time, Ralph and his son Ian come up with some cool sets.

This one was designed using a Mylar-type film, purchased at a gardening supply house (where it's more reasonably priced than at other suppliers). Ralph and Ian placed the film on the floor directly in front of a flame-red seamless background and the reflective surface of the seamless picked up the red color beautifully.

I lit the model with one Hensel Porty Premium Plus power pack that powered a Hensel I200Ws ring flash. I placed a Rosco  $\frac{1}{4}$  CTO gel over this to give the light some warmth. As the model, Joanne, moved around, I watched the light off the mylar, which created pools of light, looking for the perfect light on her face. The background light, not pictured here, was a light mounted on a boom for even coverage. Behind the model, a Hensel Integra 500 Pro Plus monolight with a Rosco magenta gel was used to toss light into the front of the Mylar. (Olympus E-1 camera with an Olympus Zuiko digital 50mm lens and Olympus 1.4x converter [eff. 140mm]; ISO 100;  $\frac{1}{160}$  second shutter speed at f/3.5; white balance 6000K)



common sense in these situations. Obviously, you should never touch the subject in a way that could even remotely be construed as inappropriate.

What's "inappropriate?" That depends on the subject. Professional or experienced models, for example, will have a higher comfort level than most private glamour clients—especially first-time clients. If you must touch the subject, ask permission and explain what you need to do before doing it.

Imagine you have a model whose hair is out place. She's in a great pose and you don't want her to move. Ideally, you would have your makeup artist or assistant fix the problem. If that's not possible, you could say, "This pose looks great—so don't move. I can see a stray strand of hair on your shoulder, though. May I move it?" If she says it's okay, quickly make the adjustment and return to the camera. The same goes with helping a model pose. It's best to have someone from your staff assist her, but if you have an

established working relationship with the model and no one else is available at the moment, you can ask permission and then assist her yourself.

In general, you should never touch the model's skin. It's not appropriate and it's really not necessary. Even if you are asked to help with a stubborn zipper or remove a tag from the back of a camisole, you should be able to assist without touching anything but the clothing.

In summary, use the makeup artist or your assistant when you can. When you can't, size up the situation. If you feel the model seems comfortable, ask her permission and provide the assistance needed.

### *Delivering Images*

I've known many photographers of every level in the profession—including myself—who promise subjects prints and deliver late. This is not unusual with people's busy schedules, and most clients will understand. What is *not* professional is totally ignoring your client and failing to respond to their inquiries as to why the images are late. If you anticipate a delay, let them know in advance that you'll be late on your delivery. If a problem suddenly arises (like the lab failing to properly fill your order), let your clients know immediately. This is a much a better reflection on your professionalism than not communicating with them at all.

### *The Bottom Line*

In a nutshell, professionalism is just plain common sense—and, for such a small investment, it really pays off. Treat your subject well, and you can be sure she will tell three friends how much she enjoyed working with you. Behave unprofessionally, on the other hand, and you will have your subject telling ten other people how much of an idiot or pervert you were. Word of mouth is your greatest marketing tool—and leaving clients with a negative impression can quickly destroy everything you've worked to build in your photography and your business.

*Treat your subject well, and you can be sure she will tell three friends how much she enjoyed working with you.*

## 9. The Business of Private Glamour

### *Location and Demographics*

Private glamour is a lucrative pursuit in most areas of the United States, but some markets are better than others. Because of this, I find myself traveling to various locations—some outside my own state.

**Culture.** Study the demographics of the area where you plan on doing business. One consideration is the local culture and whether or not it will embrace glamour photography. For example, I live in San Antonio, which has a more Latin culture—I know, I'm Latin. Typically, Latin culture is more conservative, so I do less glamour business in my town than I might in an area with a predominant culture that was more liberal in their look at glamour photography. In fact, it's in areas where the people are mainly of western European decent that I make more money.

Dr. Sherwin Kahn used flash to overpower the sun when photographing Kyla at a workshop in the Virgin Islands. As seen here, the technique works best when you can provide two or more stops of light from a studio flash on your subject.



**Median Income.** You should also consider your market's median income. Most private glamour clients are people who don't want to go to the local shopping mall for their "sexy" glamour photos.

Instead, they want the photographer to come to their home personally. These types of clients are predominantly from the upper-middle- to upper-income classes, so they can afford the services and expenses of a photographer traveling with an assistant, makeup artist, and sometimes a separate hair stylist. They also want the privacy, personal attention, and discretion that hiring their own photographer assures.

These type of clients tend to live in rather large homes, some even own mansions, located in affluent neighborhoods. These clients not only pay (and pay well), but they use word-of-mouth advertising to let others know about your abilities and how proud they are of the results you gave them. Their comfort zone is your income zone—they've earned the luxury of in-home, private glamour photography.

#### *Finding Clients*

**Word of Mouth.** I'm often asked where to find this type of upscale clients. My advice is that you get the ball rolling by generating some word-of-mouth advertising. Again, the clients you want are affluent and generally don't want everyone to know you're providing them with glamour-photography services, so taking out a Yellow-Pages ad isn't the best way to go.

For example, I have a friend who is an attorney. Besides being there if I need him for some legal work, I actually have a 9x12-inch portfolio of about forty images in his office. When his more prominent clients come in, he shows off my work. He's proud to be my friend and it shows.

You can do the same with your local doctors. Approach them and offer to provide some photographic services for them in exchange for them referring clients to you. One bariatric weight-reduction surgeon helps me out by sending me his clients for their "after" photos. Many people are into liposuction, breast augmentation, and other forms of aesthetic enhancement—and it's these clients who can afford private glamour sessions. After these procedures, many patients get a boost to their self-esteem by taking pictures that show off their beautiful new look. I call this photographic therapy.



ABOVE AND FACING PAGE—Styling a set is not as hard as it always sounds. I've often gone down to the local department store and found discontinued fabrics—for \$1 or less per yard. If you get five yards or more of one fabric, you can clip the material to your seamless paper background poles with electrical clamps and create some fascinating backgrounds; just by moving the model away from the background and allow it to go soft. You can also design sets using scraps of lumber, window shutters, blinds, etc., from your local hardware store. (Olympus E-1 camera with Olympus Zuiko digital 50mm lens with Olympus 1.4x converter [eff. 140mm]; ISO 100;  $1/125$  second shutter speed at  $f/7.1$ ; white balance 6000K)



*When designing your portfolio, don't feature images that are too sexy.*

Another avenue is to approach tanning salons and fitness centers. Talk to the managers and provide some free or reduced-price photography to get an “in” at their location. You can even photograph some of their clients or trainers, then enlarge the photographs to posters for them to display on their walls. Just make sure that all of your contact information is on these posters—and place your business cards in the women’s bathrooms, as well as in any reception or cash-register areas. When designing your portfolios, flyers, and business cards, be sure not to feature images that are too sexy.

**Internet.** Still another method to let the world know you provide glamour photography services is the Internet. There are paid portfolio-hosting services and free image-hosting sites, too. I recommend you go with one that doesn’t have excessive banner ads or pop-up ads. This will only make you appear unprofessional—and like you can’t afford your own web site.

Another place I utilize often is Myspace.com. Exercise care here; it works great, but you must scrutinize all contacts and messages. To see it in action, visit [www.myspace.com/glamourphotographer/](http://www.myspace.com/glamourphotographer/).

Ultimately, it's best to have your own site on your own server, then place your portfolio on other sites, both paid and free. The more your name is out there, the better. Additionally, linking from other sites to your personal site will increase your page ranking, a method used by Google to place you higher in the search engine results. (To try this out, go to [www.google.com](http://www.google.com) and type in the search phrase "glamour workshops" and check out the results.)

**Parties.** One of my students and his wife actually host glamour-photography parties at their home. To promote them, they leave flyers around town at places where affluent women visit. These flyers provide a date, time, and location for finger foods and wine. The women are also informed that if they bring a sexy top, they'll receive an 8x10 headshot for free. These parties are so popular that they actually have to insist on an RSVP to control the attendance! The parties, of course, lead to other glamour shoots—and sometimes even other types of events that require their photography.

Michael Dean captured the elegance of Brandy's pose in a black & white image. Notice the many diagonal lines formed by her legs and arms.





Michael Dean used three lights to illuminate Emily in this image taken at his Philadelphia studio. I normally conduct four glamour workshops per year at Michael's studio.

As you can see, there are plenty of ways to get started. It's all about dedication, passion, and commitment—as well as providing a quality product and professional service.

### *Pricing*

There are many methods of setting prices, but once you get going (provided you are delivering quality work) you'll start a snowball effect and find that it can be very lucrative. Price yourself according to your abilities and credentials. I charge thousands of dollars plus expenses for a one-day shoot, but I've earned that; I'm providing my customer with almost thirty years of photography experience and excellent publishing credentials.

Wherever you are, you should be able to find local studios that offer glamour or boudoir photography—just check the Yellow Pages. Call these studios up and ask them about their pricing. Find out what they provide to the client in terms of prints, and the various costs associated with the extras—like portfolios, frames, and mattes. This can serve as a starting point for your own pricing. Just adjust it based on your experience.

# Conclusion

**T**he power of photography is amazing—especially with the evolution of the digital age. By staying abreast of technology and absorbing photographic knowledge, while improving your photographic skills, you can ensure that you will produce results that will lift your clients' spirits and reveal the beauty that they themselves are sometimes unable to see. I call this photographic therapy. I thank you for your passion in reading this book, and wish you the best in your glamour photography.



The following are some web sites that I feel are great for those practicing glamour photography. Those in the first group are more informational and commercialized. Those in the second group are my supporters who I feel have contributed not only to my photography but also to my ability to write this book; some are glamour oriented, some are not. I believe in their products and I used them to help create the images in this book.

## *Great Commercial and Informational Web Sites*

Rolando Gomez—[www.rolandogomez.com](http://www.rolandogomez.com) or  
[www.myspace.com/glamourphotographer](http://www.myspace.com/glamourphotographer)  
Glamour1—[www.glamour1.com](http://www.glamour1.com)  
FotoFusion (annual event)—[www.fotofusion.org](http://www.fotofusion.org)  
Palm Beach Photographic—[www.workshop.org](http://www.workshop.org)  
PhotoWorkshop.com—[www.photoworkshop.com](http://www.photoworkshop.com)  
Photo Plus Expo—[www.photoplusexpo.com](http://www.photoplusexpo.com)  
Photo Imaging and Design—[www.photoimaginganddesign.com](http://www.photoimaginganddesign.com)  
Studio Photography & Design—[www.studiophotographyanddesign.com](http://www.studiophotographyanddesign.com)  
Photo District News (PDN)—[www.pdn-pix.com](http://www.pdn-pix.com)  
Style Monte Carlo—[www.stylementecarlo.com](http://www.stylementecarlo.com)  
Photo Talk Radio—[www.phototalkradio.com](http://www.phototalkradio.com)  
Brewer-Cantelmo (portfolio books)—[www.brewer-cantelmo.com](http://www.brewer-cantelmo.com)  
Brooks Institute of Photography—[www.brooks.edu](http://www.brooks.edu)  
Sports Shooter—[www.sportsshooter.com](http://www.sportsshooter.com)

## *My Sponsors/Supporters*

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Olympus Camera—[www.olympusamerica.com](http://www.olympusamerica.com)  
Fuji Film—[www.fujifilm.com](http://www.fujifilm.com)  
Lightware, Inc.—[www.lightwareinc.com](http://www.lightwareinc.com)  
Lexar Media—[www.digitalfilm.com](http://www.digitalfilm.com)  
GTI Light Technologies—[www.gtilite.com](http://www.gtilite.com)  
California Sunbounce USA—[www.sunbounceusa.com](http://www.sunbounceusa.com)  
Hensel USA—[www.henselusa.com](http://www.henselusa.com)  
HoodmanUSA—[www.hoodmanusa.com](http://www.hoodmanusa.com)  
ROSCO—[www.rosco.com](http://www.rosco.com)  
Sky-High Backgrounds—[www.skyhighbackgrounds.com](http://www.skyhighbackgrounds.com)  
Warmcards.com—[www.warmcards.com](http://www.warmcards.com)  
The Photo Tool—[www.total-control-site.com](http://www.total-control-site.com)  
EZ PNP—[www.eznpn-usa.com](http://www.eznpn-usa.com)  
Pictobooks—[www.pictobooks.com](http://www.pictobooks.com)  
Rololight Softbox—[www.rololightsoftbox.com](http://www.rololightsoftbox.com)

# Index

## A

Age of subject, 19–20  
Arms, 67–68  
Assistants, 108–10

## B

Background control, 35  
Beauty dish, 100  
Blemishes, 85  
Breasts, 51–57  
    augmented, 52–56  
    cleavage, 56–57  
    natural, 52  
    uneven, 51–52  
Business skills, 117–21  
    demographics, 117–18  
    location, 117–18  
    marketing, 118–21

## C

Camera room, organization,  
    110–12  
Color temperatures, 76–78  
Communication skills, 21–37

## D

Delivering images, 116  
Dressing room, appearance, 112

## E

Ears, 103  
E-mail, 29–36, 110

Exposure, 75–76

Expression, 97–100

Eyebrows, 97

Eyes, 97

## F

Face, lighting, 94–97  
    loop lighting, 94  
    Paramount lighting, 94  
    Rembrandt lighting, 94–97  
    split lighting, 94  
Fashion photography, 12–13  
Feet, 63

Figure, flattering

    arms, 67–68  
    breasts, 51–57  
    feet, 63  
    hands, 68–70  
    heavy subjects, 50–51  
    hips, 64  
    legs, 58–62  
    thighs, 63–64  
    thin subjects, 48–49

File formats, 76

Fingernails, 70

Fluorescent lighting, 83

## G

Gels, 79–80

## H

Hair, 106–7  
    lighting, 107  
    styling, 106–7  
Hands, 68–70  
Heavy subjects, 50–51  
    camera angle, 51  
    clothing selection, 51  
    concealing problem areas, 51  
    lens selection, 50–51  
    shadows, 51  
Hips, 64

## I

Internet  
    effect on Glamour  
        photography, 7–8  
    search engines, 9  
Inverse Square Law, 80

## L

Legs, 58–62  
Lens selection, 35, 50–51  
Lighting  
    beauty dish, 100  
    color temperatures, 76–78  
    facial, *see* Face, lighting  
    foil tube and grid, 100  
    fluorescent, 83, 88–90, 97  
    gels, 79–80  
    hair, 107  
    Inverse Square Law, 80

*(Lighting, cont'd)*

location, 81–83  
reflectors, 99  
softboxes, 92–93  
softboxes with grids, 98–99  
quality of light, 71  
umbrellas, 97

**M**

Makeup, 84–85  
Management skills, 38–45  
Marketing, 118–21  
    Internet, 119–20  
    parties, 120–21  
    word of mouth, 118–19  
Models, 16  
Mood, impact of photographer's,  
    45

**N**

Neck, 105–6  
Nose, 103–5

**O**

Observation, importance of, 27–29  
Octabox, *see* Softboxes

**P**

Phone skills, 110  
Portfolio, 110  
Preparation, importance of, 112–13  
Pricing, 121  
Private glamour photography,  
    13–15  
Professionalism, 108–16  
    camera room, 110–12

*(Professionalism, cont'd)*

correspondence, 110  
dressing room, 112  
grooming, 110  
on location, 112  
phone skills, 110  
portfolio, 110  
staff, 108–10  
studio, 110

**R**

Rapport, building, 21–37

**S**

Skin, 72–94  
    blemishes, 85  
    color balance, 76–83  
    exposure, 75–76  
    how much to show, 72–75  
    makeup, 84–85  
    shine, adding, 85  
    smoothing with light, 88–90  
    stretch marks, 85  
    tan lines, 83  
    white balance, 76–78  
Smile, 97–100  
Softboxes, 92–93  
    octabox, 92–93  
    rectangular, 92  
    strip light (box), 93  
Staff, working with, 108–10  
Stretch marks, 85  
Strip box, *see* Softboxes  
Strip light, *see* Softboxes  
Studio, appearance, 110

**Subjects**

age of, 19–20  
distracting from problems,  
    38–42  
evaluating appearance, 47–49  
explaining process to, 114  
flattering figure, 47–70  
heavy, *see* Heavy subjects  
respect for, 113–14  
skin, *see* Skin  
thin, *see* Thin subjects  
touching, 114–16  
working with, 16–20, 38–45

**T**

Tan lines, 83  
Teeth, 100  
Thighs, 63–64  
Thin subjects, 48–49  
    camera angle, 48  
    clothing selection, 48–49  
    lighting, 49  
    pose, 49  
Toenails, 67  
Touching subjects, 114–16

**U**

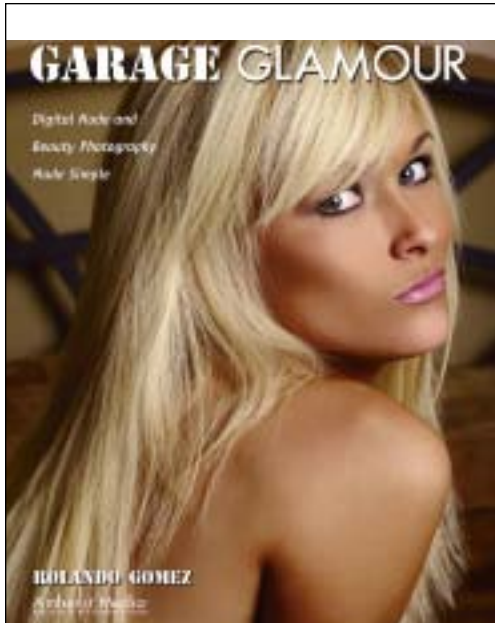
Umbrellas, 97

**W**

White balance, 76–78

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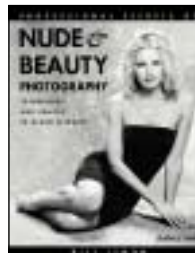
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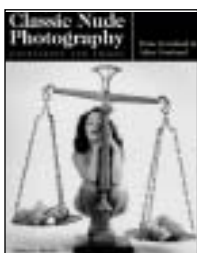
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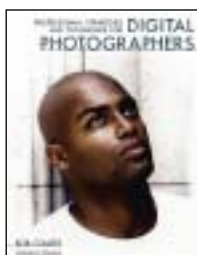


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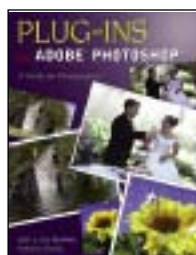




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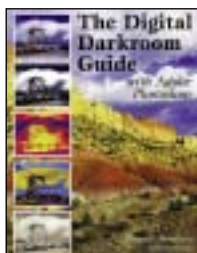


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