

GARAGE GLAMOUR™

*Digital Nude and
Beauty Photography
Made Simple*

ROLANDO GOMEZ

Amherst Media®
PUBLISHER OF PHOTOGRAPHY BOOKS

ON THE COVER

Playboy Playmate Holley D. was illuminated with just one light: a Hensel Integra Pro monolight with a Larson 4x6-foot soft box. When using a soft box this large, placing it close to the model produces the sweetest, softest light you can imagine. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{360}$ second, f/5.6, ISO 100; WHITE BALANCE: 6,000K)

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PREFACE

Creating your first book is sometimes fun, sometimes hard, sometimes sad—and sometimes you just want to quit. In the end, though, you feel you've accomplished a goal and it hasn't been in vain.

Few people realize the work that goes into a project like this. Books require text, and there were no ghost-writers involved here—just my fingers and the help of a top editor, Michelle Perkins, an author herself. Of course, *photography* books also need images. That involves setting up a shoot, getting it done, and then this funny thing we have more of today as digital photographers: post-production.

In the end, this book took over a year to produce—and what a year it was. On top of the everyday distractions (babies crying for Daddy, wife wanting to know your schedule so she can plan hers, e-mail to answer, and the phone ringing off the wall), my father was hospitalized twice during the writing of this book for major surgeries. (Yes, he made it—thank God.) Just when that scare was winding down, my brother and his family moved in with us for a month after being evacuated from New Orleans by Hurricane Katrina. Then, a mandatory evacuation due to Hurricane Rita required us to transport my father from the Gulf Coast to San Antonio via ambulance two days after his second surgery.

That said, I'd like to dedicate this book to the believers, the ones who have always shown faith in what I do—

especially my wife Ramona, my kids (Jennifer, Stephanie, Natalie, Sophia, and Nickolas), and my parents. Most importantly, I thank my God. Without him I'd have no guidance.

There are many others to thank, as well—people who have kept me straight and believing in myself. While I could try to list all the names (Ricardo Gutierrez, my assistant and friend; my makeup artists or business partners; all the folks at Amherst Media for putting up with me, etc.), I'm sure I'd skip someone accidentally. So, I'll play it safe and just mention the three people I have to blame for being the the first to encourage my passion for photography. The first is my father, who bought me that first camera from Popsicle in 1971 when I was nine years old. It cost a few wrappers and one dollar. The second is Barclay Burrows, my journalism teacher at Victoria High School, for believing in me ever since I was a sophomore. Finally, I need to mention Mike Badough, who taught me color processing in his bathroom darkroom (Sorry about hitting that light switch when the paper safe was open, Mike!)

In closing, I would also like to dedicate this book to my fellow military veterans (active duty and civilian). While I served in Desert Storm, Rwanda, Haiti, and other operations, this is nothing in comparison to your sacrifices today. God bless you all and your families!

—*Rolando (a.k.a. rg sends!)*

INTRODUCTION

The passage that appears below is my definition of glamour today. It is based on a combination of definitions that I found in various research sources and on my own experience in creating images and evaluating glamour photography by other artists.

Glamour—The ability to allure people’s attention with charismatic qualities; a magnetism of attraction contained in a person or object that can be considered provocative; a powerful and sometimes passionate attraction possessed by a person or thing.

Glamour photography today must possess these characteristics, but it must go farther as well. Today, the convergence of new trends in publishing, fashion, and photography have combined with the power of the Internet to propel the standards for top-quality glamour photography higher than ever. Sometimes I even call today’s glamour photography style “flamour”—a mixture of fashion and glamour photography that leans into the fashion side of the image while maintaining the power of glamour.

■ INCREASING POPULARITY

Glamour is an alluring genre of photography that is evolving quickly, gaining momentous popularity thanks to publications like *Maxim*, *Stuff*, *FHM*, and fashion icons like Victoria’s Secret, bebe, DKNY, and others. The Internet, with web sites like www.GarageGlamour.com, www.Playboy.com, www.Maximonline.com, and others, adds even more to the mix. You’ll even find the

influences of glamour in photojournalism, celebrity, commercial, advertising, and wedding photography.

■ DIGITAL IMAGING

Digital imaging technology is also furthering interest in glamour photography because the capture and communication of these images is easier than ever. Why not? Digital photography not only gives the subject the comfort of the delete button, it also gives both the subject and the photographer the privacy needed to produce sexy, sultry, seductive, and sensual images. These can now be easily printed and viewed privately, or exchanged over the Internet and via e-mail.

Digital photography is here *now*; it’s no longer a revolution, it’s an evolution. Of all the genres of photography, glamour has gained the biggest momentum. Both professionals and amateurs (and everyone in between) can now photograph someone sexy and maintain complete privacy, working at home through the whole process, from capture to printing, with complete confidentiality. This is an awesome revolution for people who have a passion for glamour but, at the same time, want to be discrete.

■ WHO DOES GLAMOUR PHOTOGRAPHY?

Proof of that last statement is simple. I’ve conducted over seventy workshops that deal with the subject of glamour in less than four years and they’ve all sold out. Most were filled with doctors, lawyers, engineers, CEOs, and other high-profile professionals—even local, state, and federal agents from various government branches!



Lisa B. lays on her side at the edge of an infinity pool that appears to merge with the ocean, which is about fifty feet beneath the pool. There is an additional one-hundred feet of grass between the pool's edge and the ocean. The effect of the two bodies of water blending is created by the angle at which I took this image, standing in the pool and holding the camera at water level. She was illuminated by a Hensel Premium Porty 1200 AS portable power pack that powered a Hensel Ringflash with the optional Octa Sunhaze RF90 soft box. A Rosco Bastard Amber #02 gel was placed inside the Sunhaze. (CAMERA: Olympus E-Volt, E-300 with Olympus Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{50}$ second, f/6.3, ISO 100; WHITE BALANCE: 6,000K)

My workshop attendees have the same goals in mind, for the most part. While they would be flattered to get photos published, their goal is not really to see their images in print or even to sell them—they just want to be able to take beautiful glamour images by increasing their knowledge of photography. Most are willing to invest in gaining such knowledge, and most aren't afraid to spend

the dollars needed to obtain the proper equipment. It's not about recognition or money, it's about the passion we all share for glamour photography.

Most of the people in this group realize that the only obstacle to success is reflected in the many so-called glamour images that fall short of the standards discussed above—images that lack the ability to allure and fail to

create a sense of powerful and sometimes passionate attraction. If we'd just take the time to understand both digital and glamour photography, and the constructive and destructive results the combination of the two can produce, we could consistently produce more pleasing results.

■ THE SUBJECT

All photography is powerful, but glamour photography is probably the most powerful form of photography when it comes to its essential subject. Unlike fashion photography, which relies on the model to display a

dress or accessories (the real subject of the photograph) to make product sales, in glamour photography the model *is* the subject of the photograph. Therefore, as photographers, it's up to us to capture that subject's inner and outer beauty. I often call this "phototherapy" or "therapeutic photography."

■ ABOUT THIS BOOK

If you're new to glamour photography or photography in general, this book will help you to elevate your images from snapshots to true portraits. If you have some experience taking photographs, it will provide you with some



Models Kim and Dee pose in a "flamour" style. They were illuminated by one Larson 4x6-foot soft box with a Rosco #3410 1/8 CTO gel over the Hensel EHT3000 flash head powered by a Hensel Vela 1500 AS studio pack. (CAMERA: Olympus E-1 with an Olympus Zuiko 50mm lens [eff. 100mm]); EXPOSURE: 1/30 second, f/9.0, ISO 100; WHITE BALANCE: 6,000K)



insights on glamour photography as a whole, and on digital glamour photography in particular.

When reading this book, please keep in mind that glamour photography is about your subject, and your subject is your model. You don't need a professional model in front of your camera. Glamour photography

can be applied to any subject (of course, more photogenic subjects will make any glamour photographer look great, and for publication, sexy, young models are more in demand).

Whatever subject you have in front of your lens, experience as a photographer will obviously help you



FACING PAGE—Playboy model Laura F. relaxes in a hot tub while shooting at the Virgin Islands. The image was illuminated by a Larson 48-inch Soff Strip with a 40-degree grid, colored by a Rosco Bastard Amber #02, doubled inside the light box at the lamp head. The flash head was a Hensel Integra monolight. Additionally, the pool was illuminated with one Hensel Party Premium power pack with a Hensel EHT1200 head with a Hensel 7-inch reflector and a 20-inch grid at the end of each reflector. The Party heads had a Rosco red gel on the right side and a Rosco magenta gel on the left side. (CAMERA: Olympus E-Volt, E-300 with Olympus Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{100}$ second, f/3.2, ISO 100; WHITE BALANCE: 5300K) **ABOVE**—Here, the same model, Laura F., appears to walk on water as she strikes a “flamour” pose while at the Virgin Islands. Laura is standing at the edge of an infinity pool that faces the ocean. She was illuminated by a Hensel Premium Party 1200 AS portable power pack with a Hensel Ringflash with an optional Octa Sunhaze RF90 soft box. A Rosco Bastard Amber #02 gel was placed inside the Hensel Sunhaze. (CAMERA: Olympus E-Volt E-300 with Olympus Zuiko 11–22mm wide zoom lens [eff. at 44mm]; EXPOSURE: $\frac{1}{10}$ second, f/6.3, ISO 100; WHITE BALANCE: 6,000K)

achieve the best-possible result, so I recommend practice, practice, practice. It also helps to spend time doing some research, viewing all the work you can in this genre of photography and others. It's easy to get wrapped up in the technology, but it's important to keep in mind that photography is, in general, subjective; technology is never tantamount, because it changes all the time. Staying on top of photography—*all* photography—is mandatory.

This process of educating yourself is never ending. Even with my background in photography and national speaking credentials, I still attend other speakers' seminars—especially when I am speaking at the same expo or convention. Education is *always* important.

■ MY PERSPECTIVE

Before we get knee-deep in my thoughts on glamour photography, I'd like to briefly introduce you to my background to help you understand my perspective.

I'm a freelance photographer and writer with over 26 years' experience in photography—that's right, I started shooting when I was nine and became a professional by the time I was 17 years old. I won't bore you with all my history, but I will tell you that my photography has taken me to over 39 countries while on assignment, many more than once.

For most of those travels, I owe thanks to the U.S. military. I served as an active-duty Army combat photographer for over eight years. As an Air Force civilian, I was the Chief of Photography for the Pictorial Branch of the Army and Air Force Hometown News Service for another six years. I also spent three years as the Chief of Multimedia for the Air Force News Agency. The military exposed me to digital photography in 1989, way back before it was truly introduced to the consumer public.

While I don't consider myself a digital guru, I do consider myself a very experienced and well-published photographer who understands digital technology. I do my best to use technology to my advantage in creating successful images more efficiently. I do not, however, let technology take the lead or allow it to distance me from my creative thinking.

Thanks to the evolution of technology, I no longer have to wear a computer strapped to my thigh, as we did in the early days of digital photography. Now my Lexar memory cards are smaller than a box of matches and hold more data than an army of those old computers.

While I spent most of my career as a photojournalist, for the last decade I've toyed with glamour photography. Thanks to the Internet, I've now gained more fame for my glamour photography than I ever did as a photojournalist. Glamour photography is my passion, but I often find that I bring my skills as a photojournalist to my glamour images, intermixing their influences.

■ A BRIEF HISTORY OF GLAMOUR PHOTOGRAPHY

Understanding the history of glamour photography may seem a little superfluous, but it will actually help you fully appreciate the meaning of glamour photography and to feel the passion required to create these images.

The roots of glamour photography go back to the early 1890s, with the start of the cinema industry. The field got another boost in the mid-1920s with the invasion of television. Glamour photographs helped create the air of power and glitz that surrounded the new Hollywood celebrities being created by these media. In fact, glamour photography was reserved almost exclusively for glamorizing celebrities, especially the women. (Even today, glamour photography is meant more for women than men, though that perception is slowly evolving—especially with the current blending of glamour and fashion photography.)

Hollywood executives wanted their stars to shimmer, not glimmer, and they knew that good photographers could capture the needed drama, power, and excitement. From 1925 to 1930, Ruth Harriet Louise, a photographer who worked at Metro-Goldwyn-Mayer

FACING PAGE—While glamour photography is usually meant more for women, Hollywood glamorizes its male celebrities, too. In this image, male model Chris Winters was illuminated by a Hensel Porty Premium portable power pack powering a Hensel EHT1200 head with a 7-inch reflector pointed into a California Sunbounce Pro with zebra fabric. The idea was to mimic the look of light from the sun when it is at a low angle.



(MGM) during her early twenties, was one artist who helped stars spit-shine their image using glamour photography. Her photographs were seen by millions and helped frame the public's perception of "Hollywood glamour." They also helped infuse the glamour genre with influences from fashion photography, something that is still impacting us today.

Hollywood found early on that glamour sells—and, in the 1950s, so did a young man named Hugh Hefner. In late 1953, he took a gamble and proved his point when he published the first *Playboy*, featuring a "center piece" image of Marilyn Monroe by Tom Kelly, Sr. That issue sold over 54,000 copies with no advance publicity. By 1964, *Playboy* was selling at the rate of two million copies per month. *Playboy* took glamour photography to a new level by adding nudity to its already alluring form. Glamour became more sensual and sexy than ever.

Today, many folks believe that being published in *Playboy* is the ultimate achievement for glamour photographers. While this is debatable, if you study the history of glamour photography you *will* notice the significant role *Playboy* played in the development of what we think of as glamour photography today—especially in the days of Pompeo Posar, who shot over 65 published Playmates and 40 published *Playboy* covers. Posar reinforced the need to maintain the class and dignity of the subjects as well as the style of the image. Of course, Posar's own personal style also enhanced the status of being a glamour photographer—even today the "glamour" in glamour photography is probably why you're reading this book. After all, who wouldn't want to shoot for *Playboy*, or *Sports Illustrated Swimwear*, or the Victoria's Secret catalog?

■ IN CONCLUSION

Adding a touch of glamour to your photography only requires a will to learn, a passion to please your subject with gorgeous images, and an understanding that glamour photography is about the *subject* rather than the *photographer*.

Great glamour photographers are those who hone their craft and also understand that poor glamour pho-

FACING PAGE—AJ was photographed by Dennis Keim (a.k.a. "dk"). Keim brings years of experience to his photography with a background from NASA to fashion. He is a master at making backgrounds complement his subjects, which is why I chose to feature him in this book. This image caught my eye because of the force and power AJ projects, along with the implied motion in the image.

tography can have a negative effect not only on their own reputation as a photographer, but also on the self-esteem of their subject. If only for this reason, I recommend that you practice glamour photography with friends or with subjects who understand you are trying to improve your craft *before* you attempt to make a living shooting glamour. Never blame a subject for a poor image. Suck it up and fall on your sword; as a glamour photographer, *you* are in total control of your camera equipment, lighting, location, and the shoot.

The popularity of glamour photography is more evident than ever. This book will help you achieve some *sexy*, *sultry*, *seductive*, and *sensual* images that glamorize your subject while improving your glamour photography skills. The key is to keep shooting. Practice, practice, practice, and your subjects will not only feel great about your images, but they will tell others about your abilities, which can help generate income from doing what you love!

COMMUNICATION

When creating glamour images, be careful about how you communicate with your subject. You are the photographer and your model is the subject—it's never a "male and female" shoot. When working with a woman in the studio, you have to respect her sensitivities. When I shoot glamour, I tend to have female stylists, so I give each model lots of advice, but I try to do it while she is working with the makeup artist. This makes the subject feel more comfortable. A failure to take into account the sensitive nature of this work is, I think, why glamour photography has sometimes taken a bad rap as being tawdry and sleazy. So be careful, considerate, and respectful when trying to achieve the feel you're looking for.



1. ELEMENTS OF GLAMOUR

In all forms of photography there are elements that can make or break an image—some elements are required, some are optional, and some elements, while required, vary in strength and play lesser or greater

roles in the context of the image, depending on their use. While there are many fundamental and basic elements in *all* digital photography, like aperture and shutter speed for various exposure techniques, the list below

focuses more on the necessary elements for glamour. These are elements that I like to look for in my digital glamour photography.

Optional Elements

- Imaginary, implied, and inherent lines
- Foreground
- Clothing
- Accessories
- Props
- Hair, rim, and accent lighting
- Chiaroscuro

Required Elements

- Subject
- Light

Working on location in Cozumel, model Isabella provided a pose filled with imaginary diagonals. The starburst is created naturally by the camera when the aperture is set from the f/16 to f/32 range. The model was illuminated with a California Sunbounce Pro with zebra fabric and a Dyna-Lite Uni400jr portable flash head bounced into it. (CAMERA: Olympus E-1 with an Olympus Zuiko 14–54mm zoom lens [eff. at 28mm]; EXPOSURE: $\frac{1}{60}$ second, f/22.0, ISO 100; WHITE BALANCE: 6,000K)



- Exposure
- Pose
- Smile

Varied but Required Elements

- Camera position
- Backgrounds
- Shadows
- Composition
- White balance
- Mood
- The four S's
- Hair and makeup

The above elements are key ingredients that help produce the finished image. In this chapter, we'll focus more on the optional elements like clothing, chiaroscuro, and imaginary lines. We'll also look at the varied elements that can actually change the flavor or tone of a photograph, like mood and digital white balance. The required ingredients (like light and, of course, a subject) will be covered in greater detail in later chapters.

■ OPTIONAL ELEMENTS

Lines (Implied, Imaginary, and Inherent).

Let's start with the first optional element: lines. Lines come in implied, imaginary, or inherent forms. Sometimes you find one, both, or all three forms of lines in a single image.

Implied Lines. Implied lines are also imaginary, as they are not necessarily physically ap-

TOP—Kristen was photographed by Alan Brzozowski at one of my “Glamour, Beauty, and the Nude” workshops. It's a great example of the use of props and the diagonals caused by patterns in the model's dress—in addition to the lines formed by her pose. We created this image using homemade fluorescent lighting with 5,000K-rated bulbs. **BOTTOM**—This image demonstrates the use of inherent lines. The majority of the lines lead the viewer toward the lower third of the image. In glamour photography, it's important to use lines to lead the viewer's eyes to your subject.



parent in an image and most are created by our minds through the perceptions we hold in our consciousnesses. A good example is the implied lines that are formed when knee or elbow joints are cropped out of an image while the upper and lower limbs are both still visible. As viewers, we don't even think twice about the missing joints—in our minds, we create a continuous line of the entire limb.

If you decide not to include the subject's entire body in a photograph, this is an important consideration when deciding how to crop the image in the camera. The rule is to never crop *below* a joint, as this will give your subject the "amputee" look. The idea is to present your subject in what's seen as a "normal" state. For example, sometimes I'll have the model bend her arms to form a horizontal frame around her head as she plays with her hair. I will then crop the entire elbow joint out of the image. This only works, however, if I still have the rest of the limbs in the image, as it creates an implied line of connection.

Imaginary Lines. Imaginary lines, on the other hand, are neither implied nor perceived. They are lines that make an image appealing to view and come in various shapes—the most common being the S curve formed by the upper and lower torso, and (my favorite) diagonals formed by the body, lighting and shadows, hair, hats, clothing, or even props.

Inherent Lines. Inherent lines statically exist—like trees, door frames, the edge of a wall, staircases, etc. Some are horizontal, some vertical, and some diagonal. The strongest are usually more phallic.

USING THE LCD SCREEN

The beauty of shooting digital glamour photography is that you can check your progress and make appropriate adjustments as you shoot. It never hurts to "chimp," or view your LCD screen on the back of your camera and say "Ooh!" and "Ahh!" Besides, when a model hears you remarking in favorable tones, it carries a psychological impact that helps build her confidence. From time to time, you should also show your subject the LCD screen to keep her in the loop and boost her confidence.

Diagonal Lines. Diagonals are very powerful, often leaving the viewer of the image subconsciously examining the subject again and again as they allow their eyes to run round and round the frame. The rule is that any line, imaginary, implied, or inherent, that is tilted beyond 1 degree is a diagonal. Sometimes if you're lucky, these diagonals can run from one corner of the image to another—even in their most subtle forms.

One of my favorite poses is to have the model bend her legs or arms. This automatically creates imaginary diagonal lines that are pleasing to the mind and eye. The fundamental rule is simple, "If it's meant to be bent, bend it." You can find diagonals in many forms, as well—from the part of the hair, to the jewelry that dangles from your subject's neck, to the neckline formed by the V shape of a blouse or dress. A model with a V-shaped face has inherent diagonals that are formed by her cheekbones.

These lines may also be produced by simply tilting the subject's head. "Chin to shoulder" is one of my favorite phrases when helping a model pose. By angling the chin toward the shoulder closest to the camera and tilting the forehead toward the same shoulder, you get a natural diagonal across the face. This makes a great vertical image.

One important point (while working to form these imaginary diagonals with the head, chin, neck, and face) is to avoid shooting up the nostrils and avoid poses where the subject's chin is buried directly into their chest. Think about how we walk and look in our everyday lives—those with pride walk with their head up high in a charismatic fashion, not down low as though ashamed. This is typical in Hollywood glamour photography; celebrity shooters like to make their subjects appear as though they are up on a pedestal, slightly higher than their audience.

Leading Lines. All lines can be used as "leading lines." This is a term used to describe a line (or group of lines) that draw your eye straight to the subject. Sometimes the lines connect directly to the subject, sometimes they are off to the side, parallel to the subject, or even behind the subject.



This photograph by Dennis Keim captures the natural essence of Chelsie, a talented beauty model. I really enjoy the imaginary diagonal created by the framing Keim chose, plus the nice overall mood generated by the image.

Foreground. In glamour photography, the foreground is arguably an optional element. I say “arguably,” because in most photography your foreground is basically just inherent in the image. If you stand a model behind a car to photograph her for *Lowrider*, then the model is the subject, the background is inherent, and the foreground would be the car.

We can, however, eliminate the foreground by simply taking a glamour headshot. A glamour *headshot*? Yes, headshots can fall into the glamour category. This occurs when we create an image that is about the subject and

features the model looking straight at the camera. By this definition, even actors and actresses with 8x10 glossies are typically handing out “glamour” headshots. Even a fashion model’s comp card usually has a glamour headshot as the first image, rather than a fashion shot.

What’s the big deal about eye contact? It’s simple—when a model looks at the camera, the viewer naturally tends to look straight back into her eyes. Think of it this way: as a vendor of a product—say, a jeweler—I want to sell you my *necklace*, so I don’t need you looking at the model’s eyes first—I need you looking my product. As a

result, most art directors and photographers avoid eye-contact shots for fashion images. Therefore, if you *do* see eye contact in a headshot, consider it a glamour image.

Clothing. Clothing is sometimes considered optional, but most glamour photographs actually do include clothing in some manner—from turtleneck sweaters, to bras and panties. In glamour images, clothing can set the entire tone of the image, making it the strongest of the optional elements we'll look at.

Stick with Favorites. Probably the most common question glamour photographers hear from their subjects is, "What should I wear?" Normally, my answer is that they should bring their favorite, most worn-out clothes—nothing new. My reason is simple: their most worn-out, favorite clothes are the ones they obviously feel best in—that's why they're worn out! As the saying goes, if you feel good in it, you look good in it. Remember, glamour photography is about the *subject*. Ensuring that the subject will look their best in the images you take means making sure they feel good while taking them. That way, when those images are delivered, they'll have nothing but good associations. Your subjects will be happy and have no reason to question themselves.

Avoid New Purchases. Another reason I tell my subjects not to purchase new items is that it helps avoid a common pitfall. If a woman was going to buy something new for a session, she would probably go out the day before to the local Victoria's Secret, see something on a mannequin, and buy it impulsively. Naturally, the minute she tries it on at home or on location for your shoot, she won't feel it looks as good on her as it did on the mannequin—and of course not! Your subject is not a mannequin, your subject has life! Disappointment and inferiority are definitely *not* what you want your subject to be feeling when posing for glamour images.

Clothing Color. Another factor to consider in clothing is the color—and this is probably the most important part of choosing the item of clothing your subject should wear for her photography session.

Clothing Color. Another factor to consider in clothing is the color—and this is probably the most important part of choosing the item of clothing your subject should wear for her photography session.



TOP—The form of the model's body is beautifully intermixed with the texture of the hay, which is both the foreground *and* the background, an effect you can also accomplish on seamless grounds like snow, water, and sand. Image by George Stumberg of www.Lightformphoto.com. **ABOVE**—Sometimes when shooting full- to three-quarter-length glamour shots of a model you will see a "headshot." In this photo of Candace N., I saw the look on her face and the gentle strand of hair flowing, so I moved in for the headshot. While most headshots are more vertical, I chose to keep this image horizontal since the empty space adds mystery. Notice the Rembrandt lighting style evident under the model's left eye.



When photographing models with thong or t-back lingerie or swimwear, be careful that the garment doesn't cut into the body, as you can start to see in this image (note the shadow created by the top string). This is about the most I will allow a garment to push into the body of the model. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{160}$ second, f/5.6, ISO 100; WHITE BALANCE: 6,000K)

First, I do my best to avoid white, but if I'm going to shoot white, I prefer white on white. You'll read more about why I avoid white in the lighting section of this book, but the general principle is simple: pure white reflects 90 percent of the light that hits it. Most subjects, of course, are darker than pure white. Therefore, if you expose for your subject's skin tone, the whites in the clothing will probably be blown out (unless you use some type of modifier to seriously control the reflected light in the image). In digital photography, if you blow out the highlights, there is no information recorded—the data is lost. Unless you're one heck of an image-editing guru, chances are you will not be able to re-create white garments with any realistic detail—never mind something detailed like white lace!

The smartest move is to have your subject wear black or a shade of color that is as dark or darker than her skin tone. Additionally, look for clothing that is complementary to the dominant color of your background. A great example is beach shots. If you're in Cozumel and the waters are blue or blue-green, don't put your model in a cool-colored bikini. Instead, have her wear a warm-toned bikini—red, orange, or yellow would look great. This will make your subject stand out and provide great contrast in the image. The same thing applies if your background is predominantly warm, like a brown leather couch. For this type of background, have your subject wear cool-colored clothes, like blue, green, or cyan.

If you're shooting on a seamless backdrop in a low-key situation, such as when using black background



ABOVE—Isabel (left) and Jennifer L. (right) both sport warm-colored bikinis to contrast with the cool-colored backgrounds. This is a technique often used when photographing models in swimwear with the turquoise-colored waters of the Caribbean. Once you've mastered this technique, try shooting some images with clothing the same color as the background. **RIGHT**—Taylor D. was illuminated by a Larson 3x4-foot soft box with a Lighttools 40-degree grid. Notice how her jewelry adds a finished look to the shot but doesn't distract the viewer from her face. (CAMERA: Olympus E-1 with an Olympus Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{125}$ second, f/8.0, ISO 100; WHITE BALANCE: 6,000K)

paper, have your subject wear lighter colors. With high-key backgrounds, like white paper or cyclorama walls, try darker colors.

Now, these are fundamental concepts about backgrounds in relation to your subject that help your subject stand out. After you've mastered these concepts, take a run at breaking the rules—photograph red on red,

or yellow on yellow, for instance. Some of the best photographs ever taken were created by photographers who knew just how to break the rules.

Bikinis. Unless you're shooting catalog work in a studio, bikinis are only appropriate around the pool or beach—never in a bathtub, never on the bed, and not in your backyard (without a pool, hot tub, etc.). The rare

exception is when you can set an appropriate indoor scene—such as a model laying on the bed relaxing in her bikini with the ocean front visible in the background. Be realistic and ask yourself, “Does the background complement the subject and the clothing she’s wearing?”

Accessories. Accessories are different from props in that they style the *model* or what she wears; props tend to style the *set*.

Jewelry. Jewelry is the most common accessory in glamour photography. Diamond earrings are a classic example; they work well when you want to bring a sense of elegance and power (as well as wealth) to an image. In digital photography, however, you can blow out the sparkle of those diamonds if you’re not extremely careful about exposure—sometimes this can actually be a good thing, though, so don’t fret too much. When this happens, what you’re seeing in a properly exposed image that has a blown-out “sparkle” from the jewelry where *the angle of incidence* is equal to *the angle of reflectance*. A simple shift in your shooting position will usually eliminate or create this effect—and I like to shoot both ways, with and without sparkle on the jewelry.

When the angle of incidence and reflectance are equal, you’ll also see where the brightest highlights on the hair and/or accent lights are. Once your highlights are where you like them, you can also have the model move her hands if you want that ring to sparkle, or have her move her head if you want those dangling earrings to shine. When the angle shifts off-axis you’ll get the other colors and textures created by the accessory.

Belts. You can also add a touch of elegance with other accessories, like a belt or sash across the waist. This can actually help “cut” the subject at the waist if the model is stockier than she’d like to be. You can also have your subject turn her hips off-angle to the camera to minimize the size of the hip area. Photography in general can add weight to your subject. In glamour photography, this is something we avoid with proper lenses, poses, lights, shadows, and our own camera position.

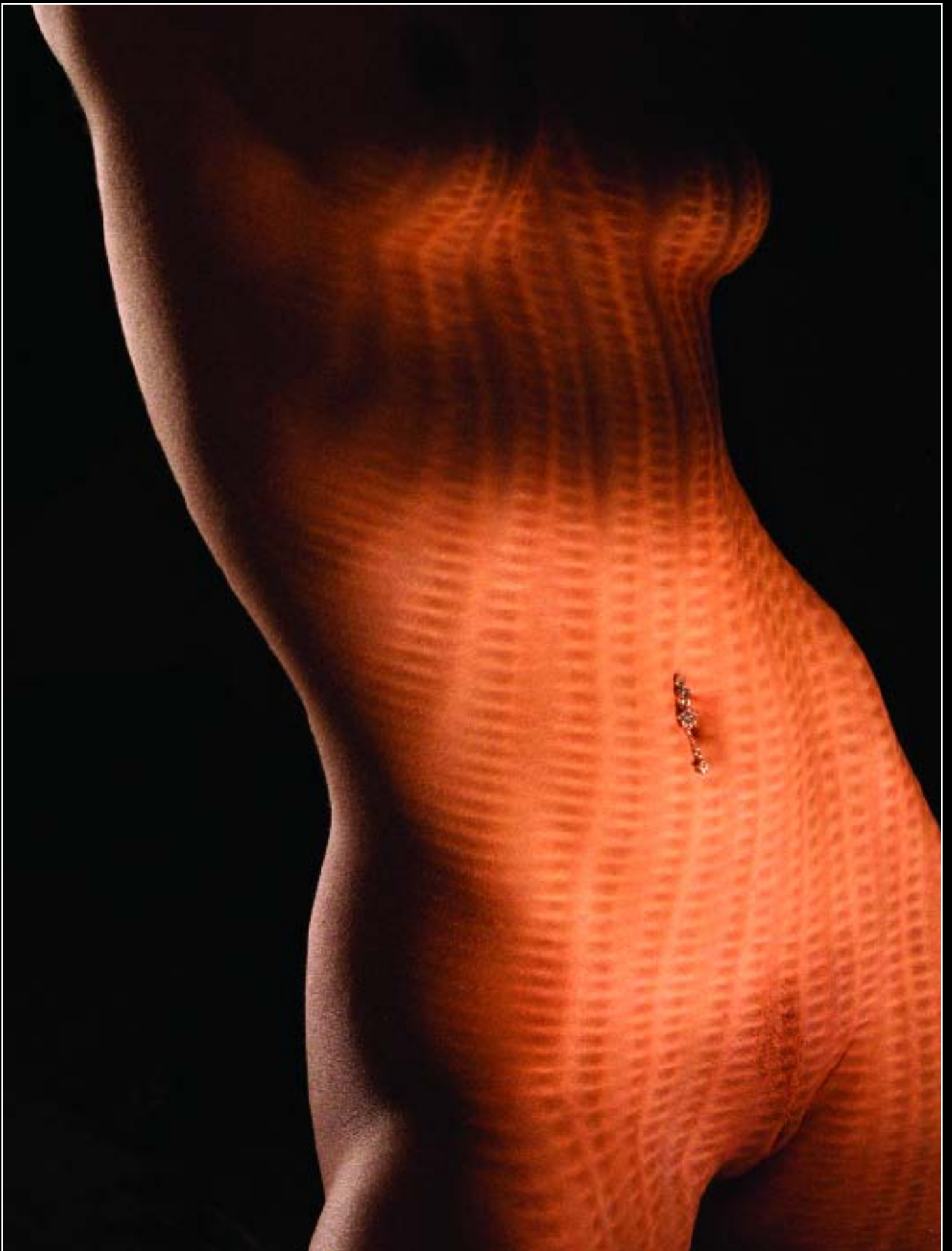
Hats. Hats are great when you have a dark-haired subject with a dark background and want to keep your lighting simple—just photograph your subject with a

light-colored hat and you have instant separation. The opposite works with a blond subject against a clear sky or white background; a dark-colored hat can help improve the image by providing separation and contrast in that situation. Depending on the style, you can also add mood, personality, and even elegance with a hat. Have the model wear a cap instead of a more formal hat, for example, and you can add a playful, jovial, or mischievous look.

Sunglasses. Sunglasses always seem to go well with glamour, as they can add humor or elegance to an image. Designer types give the upscale “Monte Carlo” feel, while more cutesy and fun types add humor and personality. Most importantly, sunglasses help protect the model’s eyes or even hide squinting when photographing in an open shade area that is lit by reflected light from the beach or a concrete sidewalk.



Lindsey was photographed in Atlanta, Georgia, at Playboy producer Cynthia Kaye’s outdoor studio. Notice how the red hat provides instant separation. (CAMERA: Olympus E-1 with Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{40}$ second, f/5.0, ISO 100, WHITE BALANCE: 6,000K)



Coats. Coats and jackets are similar to sunglasses; the right coat can add an “upper income” styling to an image, while a denim jacket (or a jacket that is brightly colored) can add impact, humor, or even personality to an image.

Experiment with accessories. Make sure the ones you select work for the image and, most importantly, add to the model’s image or personality. Also, be careful not to overwhelm your subject with accessories. After all, the reason you are taking the picture is the *model*, not the *accessories*.

Props. For the most part, props are objects like chairs, musical instruments, ladders, cars, or even animals that should be used only when they complement the model and add to the styling of the image.

Chairs. Chairs are my favorite prop, because they help the subject relax and take a load off her feet. They also help create diagonal lines in your composition, since these are formed naturally when the subject’s legs are crossed or even when a subject straddles a chair. With a straddling pose, the chair also helps convey a mood, since this is naturally an assertive—perhaps even “macho”—type of pose.

With a wicker chair, you can also use the prop to create a “shoot through” environment that produces interesting shadows and highlights. You might even decide to drift off into a more fine-art nude or even erotic, classic nude photo.

Chairs or swings can also be suspended from chains or ropes so that a model can hang on to them. This also

FACING PAGE—Dee was photographed in Chicago at Ralph Haseltine Studios. The pattern on her torso originates from a Hensel EHT3,000 studio flash pointed directly into a wicker chair hung from the ceiling. The model was standing on the chair, while holding on to the ropes that suspended the chair from the ceiling. (CAMERA: Olympus E-1 with an Olympus Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{160}$ second, f/8.0, ISO 100; WHITE BALANCE: 6,000K) **TOP RIGHT**—Trisha sits comfortably in this fine-art photo by Michael H. Dean. Dean lit the image with two Larson 48-inch Soff Strips with 40-degree honeycomb grids. **BOTTOM RIGHT**—Dee stood on a chair to place herself in the warmth of the sunset light. Notice how the shadows work in this image to tone down the nudity. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{125}$ second, ISO 100, f/3.5; WHITE BALANCE: 6,000K)





LEFT—Dee was photographed by Sherwin A. Kahn at one of my one-on-one workshops. Here, we used a simple ladder and posed the model in front of a temporary paper window shade over a window. What stands out the most is that the ladder “points up” to the model, like an arrow. The model’s curves, and the diagonals formed by her pose, add to the image. **RIGHT**—Courtney was photographed by Raffaello DiNapoli during a one-on-one workshop. This image is a great example of how a small camera tilt can add some impact.

creates nice leading lines or imaginary diagonals from the model’s arms or even legs.

Texture from the fabric of the chair can add mood to an image, too, and be coordinated to match the clothing. Sometimes the color of the chair can even contrast with the color of the clothes the subject wears.

Instruments. Guitars often are great props for a model to hold while sitting. Alternately, your model can sometimes lean into or up against a musical instrument.

Ladders. Ladders are common in studios and come in a variety of heights. They can be used as a prop to frame the subject or employed as a posing device and cropped out. In either case, they provide your subject support and the ability to lean, producing a generous and natural diagonal line of the entire subject.

Cars. Cars are cool, and you should practice with them if you have aspirations of shooting for car magazines—the top auto magazines are famous for pairing bikini-clad glamour models with cars. There’s a long-standing tradition associating beautiful models with cars, trucks, bikes, etc., making all vehicles great props.

Muscle cars can add toughness to an image, while expensive cars can add elegance and a sense of wealth. Keep the color of the car in mind when selecting clothes. Again, contrasting colors work well when photographing subjects with cars. A black evening dress can add a glamorous, seductive, and sultry mood to an image, too.

Animals. Finally, something that can have the effect of a prop is an animal—often a personal pet. I’ve had some clients who’ve had animal companions for many

years and wanted to add their pet to an image. All pets add their own mysterious element.

Hair, Rim, and Accent Lighting. While I don't want to take away from the lighting chapter of this book, I do want to point out that any accent light, whether it be a hair light or rim light, is optional. It's up to you to decide if the effect a style of lighting creates is suited to your subject, your style of photography, and works for the image.

Hair Lighting. I hate it when I see a photographer use a hair light in *every* image. Why? Well, do we all walk around with a light above our heads all day? No. I prefer to use a hair light when I need to separate my subject from the background, such as a dark-haired model up against a black background.

I will also use a hair light to accent the highlights of blond hair—but it all depends on the mood I want to create in the image. If I just want a clean beauty shot and the beauty is the face of the subject, I normally don't accent the hair with a hair light. The reason is simple: the eyes will always go to the lightest part of the image, and hair

lights tend to highlight the hair, not the face. Therefore, if the purpose of my shot is to show the model's facial beauty, using a hair light is contradictory to my goals—especially in a tightly cropped image where part of the hair is cropped out.

On the other hand, if I have a subject who is what I like to call “hair crazy” (her hair is very important to her), then I will accentuate the hair with a hair light. You must always keep your subject in mind, especially if she's a paying client. On location, there is sometimes no room for hair lights anyway, so you will have to either look for natural light to create the same effect or totally eliminate the hair light.

Here, *Playboy* Playmate Holley D. was illuminated by a Hensel Beauty Dish attached to the front of a Hensel EHT3000 studio flash head, which was powered by a Hensel Vela 1500AS power pack. Since she has light hair, we were able to place her in front of a black seamless background without having to add a hair light to the image. With a darker-haired model, a hair light or reflector would normally be needed to separate the model from the background. Notice the imaginary diagonals the hairstylist created using the front of the hair and how her shoulders are shifted to create a complementary tilt. (CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{160}$ second, f/6.3, ISO 100; WHITE BALANCE: 6,000K)

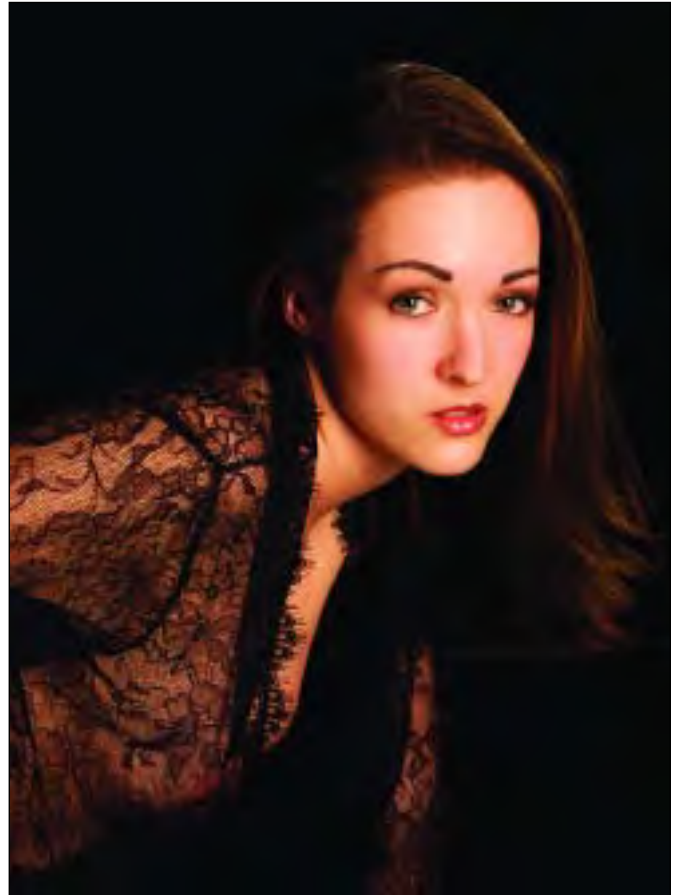




Rim Lighting. When working on location, I like to walk the site—especially if it is a private residence. Sometimes I’ll stumble into a master bath that has glass-block windows with beautiful natural light filtering in. That type of light can be used as a main, rim, or even hair light. (*Note:* Working with this light has an added advantage: safety. When working in a wet environment using electronic flash, the fewer power packs and studio flash heads you have, the better—even when running on battery power.)

In this shower environment with light filtering through the glass blocks, you can actually place your model with her back to the wall and get some great rim lighting around her frame, especially the upper shoulders. You can also get beautiful rim lighting by going outside and placing your subject underneath a tree with her back at the line where shade and light meet. If there’s no natural source of rim light, you can also break out a studio flash and place it behind your subject facing the camera. Set the light output about $\frac{2}{3}$ of a stop less than the main light source to prevent light from spilling onto your subject’s skin.

Accent Lighting. Accent (or “edge”) lights are commonly used in “*Playboy* style” glamour photography. I once did a spec (or “speculation”) shoot for a submission to *Playboy Special Editions* where we used *nine* lights. This included a main light directed right into the model’s face, a kicker light bouncing into a California Sunbounce reflector (placed on the floor and aimed back at the model to fill underneath her face), one hair light, two background lights to simulate sun coming through windows, and four accent lights. The accent lights highlighted the edges of several parts of the model’s body, which varied depending on the pose. One



Laura O. was photographed with two lights: one studio flash head fitted with a Larson 48-inch Soff Strip and a 40-degree grid, and a second light to the right of the image for hair and accent lighting. This was fitted with a 7-inch reflector and a 20-degree grid. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{60}$ second, f/6.3, ISO 100; WHITE BALANCE: 6,000K)

light skimmed across the model’s buttocks when she was laying down, another would strike the edge of her shoulders when she was sitting up. Yet another hit the other side of her shoulders, while a fourth light skimmed across the model’s calves. This type of setup—often with even more lights—is what *Playboy* prefers; it’s their style of lighting.

FACING PAGE—These images of Playboy model Laura F. were taken at Playboy producer Cynthia Kaye’s studio in Atlanta. Cynthia produced this shoot and assisted with the lighting of the set. Her daughter, Marissa, was the makeup artist. The set was lit with nine lights. Four were used for the background alone, strategically placed behind the shutters to give the appearance of natural window light. Three other lights were used to light the face and hair, and to create accents on the body, shoulders, and buttocks. The main light was targeted at the face. I used Rosco Cinefoil to create a snoot effect that kept the light predominately on the face. The final light was fitted with a 13x40-inch Larson Soff Strip and pointed down onto a white card to create a “David Chan”-inspired kicker light. (TOP LEFT—CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{30}$ second, f/8.0, ISO 100; WHITE BALANCE: 6,000K) (TOP RIGHT—CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{60}$ second, f/6.3, ISO 100; WHITE BALANCE: 6,000K) (BOTTOM—CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{60}$ second, f/6.3, ISO 100; WHITE BALANCE: 6,000K)



Playboy model Laura F. appears to kneel on water while at the Virgin Islands. Laura was at the edge of an infinity pool that faced the ocean. She was illuminated by a Hensel Premium Porty 1200 AS portable power pack that powered a Hensel Ringflash with the optional Octa Sunhaze RF90 soft box. A Rosco Bastard Amber #02 gel was placed inside the Sunhaze. (CAMERA: Olympus E-Volt, E-300 with Olympus Zuiko 50mm lens [eff. at 100mm]; EXPOSURE: $\frac{1}{80}$ second, f/4.5, ISO 100; WHITE BALANCE: 6,000K)

Warming Gels. For the shoot described above, all of the lights were outfitted with $\frac{1}{8}$ to “full” Rosco CTO (continuous temperature orange) gels. These gels added warmth to the accent lights. I often use CTOs for my accent lighting—that’s *my* style. Another great gel for accent lights (or even on your main light) is a Rosco number two, known in cinema photography as a “Bastard Amber.” This gives the model some color, similar to the warming effect of the setting sun.

Accent lights should be added according to your personal taste, but I do my best to add them when I feel they can add to the mood of the image and the look of the model. As noted above, when accent lights are combined with CTOs, they can also add warmth and mood

to the image. This adds warmth to the model, too, giving your subject a little more personality.

Chiaroscuro. Chiaroscuro is an Italian term that literally means “light” (*chiaro*) and “dark” (*oscuro*). It was originally associated with painting, where it describes a technique of intermixing light and dark tones to create the illusion of depth in an image. Today, it is used in many two-dimensional forms (like photography) to suggest a third dimension where none actually exists.

Chiaroscuro doesn’t follow exact geometric shapes; if a shadow area is kidney shaped and the lighter areas around it are rectangular, you still have chiaroscuro. Don’t pin yourself into creating exact light and dark shapes to match each other—in fact, I don’t ever

attempt to create chiaroscuro; I watch as my model moves under the light. If I want it and don't see it, I move the lights, my model, or both, as chiaroscuro is easily created when a model is positioned at an angular path to the light.

Effective chiaroscuro usually involves an alternating pattern of light and dark, but there is no set standard that chiaroscuro must start with a light or a dark—or even that a dark must actually be a shadow or that a light

BELOW—Heather was illuminated by a 10-degree grid on a 7-inch reflector attached to a Dyna-Lite studio flash head. Another head with a 20-degree grid on a 7-inch reflector was placed behind the model and to her right, producing accent light on her hair and sides of the body. Notice how the light behind her was aimed from above, allowing for spill light on her left breast to enhance the chiaroscuro effect. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{125}$ second, f/2.8, ISO 100; WHITE BALANCE: 6,000K) **RIGHT**—I often teach private lessons, and this image of Patti illustrates the results her husband has gained. When reviewing Tony's images, I felt this image portrayed Patti like a movie star. Glamour's roots are from the movie industry, and this image attests to how subjects can have star-like qualities. Notice too the nice diagonals in the image and chiaroscuro generated by the color of her dress and the shadows across her breasts.



must be the actual illumination of light itself. In fact, I sometimes use dark clothing for the dark of chiaroscuro or the lightness of the human skin as the light. You'll find more about chiaroscuro in the lighting chapter, where we cover its coexistence with the Rembrandt style of lighting.

■ VARIED BUT REQUIRED ELEMENTS

Camera Position. Another decision you should make carefully is the angle of your camera in relation to the subject.

Vertical Images. Turning the camera to create a vertical image can make a big difference in a glamour image. Verticals tend to be more psychologically powerful to the human mind because we are so accustomed to the horizontal view we see from the moment we are born. Consider the normal format of books and maga-





zines; most are vertical—marketing at its finest. So don't let verticals intimidate you, but be sure to provide equal balance with horizontal images. You may someday need images for a horizontal calendar or to fill a page and allow room to drop in text above or below the image.

Camera Tilt. Sometimes, I shift my camera angle to be half vertical and half horizontal. I don't do this in all

my images, of course. Used too often, this format shift can start to dictate a set style—a style that is more cliché than original.

Camera Height. Unlike fashion models, glamour models do not have to meet a minimum height requirement. Thus, I find myself working with shorter models more than tall ones. As a result, I often shift my position



FACING PAGE—This image of *Playboy* Playmate Holley D. was shot in my home and was illuminated by pointing a light into the ceiling. We used a Hensel Premium Porty, a battery-powered flash, because this is safer when working around water. Fill light came from the glass blocks. I practically placed my body down on the ground to provide the low angle. Combining this with a wide-angle lens accentuated Holley's height and slenderness. Notice how this image is more of an implied nude than a full nude as the hands and the shadows strategically hide parts of the body. (CAMERA: Olympus E-1, Zuiko 11–22mm lens set at 14mm [eff. 28mm]; EXPOSURE: $\frac{1}{160}$ second, f/7.1, ISO 100; WHITE BALANCE: 6,000K) **ABOVE**—Apyll was photographed on location in Georgia. For this shot, I climbed about 20 feet up on a loft and shot down toward the model. In this image, the key to getting a nice white-on-white effect was to place the light to the left of the image where it would skim across the bed and the model, thus creating shadows in the crevices and seams of the mattress and lingerie. In order to illuminate the model we had her turn into the light as much as possible. I didn't worry about the neck lines this created because of the shadows produced by this type of lighting. The light used was a Hensel EHT1200 head powered by a Hensel Porty Premium battery pack. This is one of the few battery packs that can actually power a modeling lamp in the flash head. When the room is darkened, like in this shot, this gives you the light you need to focus. The flash head had a 7-inch reflector mounted on it with a 30-degree grid. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{160}$ second, f/6.3, ISO 100; WHITE BALANCE: 6,000K)

lower to the ground and look up toward the model. This can add length and slenderness to my subject as a result of a natural shift in the lens perspective. If you photograph from a higher angle, you'll not only make your model look shorter, but she'll also look heavier—something I don't recommend.

When determining the best camera height, you should keep some geometry in mind. Imagine your subject as a plane and keep yourself parallel to it. This will help prevent distortion of the subject's arms, legs, thighs, nose, forehead, etc. In this pursuit, selective camera position goes hand-in-hand with careful posing. When positioning your subject, you can prevent un-

attractive distortion by keeping the plane of the subject's body as narrow as possible—meaning that you should, where possible, keep all of the model's body parts at about the same distance from the camera.

Let's consider a model who is posed laying on a bed with her arms and legs extended. In this position, the plane of her body can be wide. To avoid distortion, I'd climb a ladder and shoot down, putting myself in a position where the camera is as parallel as possible to the geometric plane the subject has created. By shifting my shooting axis, I have effectively reduced the width of the model's geometric plane and avoided distortion. (*Note:* When I shoot from above, I always look out for ceiling

fans and make sure the ladder I'm standing on is either secured or held by an assistant. Because this type of pose often requires lights to be placed above the model, I also ensure that each unit is secured by sandbags or held by assistants; you don't want light stands and studio flash heads falling on your subject.)

There are a few additional things to consider before you put a model in this position. First, you need a subject with firm breasts or in a bra. Otherwise, the breasts will tend to move to the sides of the body and the subject will lose her natural shape. If this happens, have the model come up on her upper torso and rest on a pillow. Focus on the eyes when you take your photo-

Joanne was photographed at Ralph Haseltine's studio in Chicago. Here, we placed silver Mylar film on the ground for the model, being extra careful not to get reflections on the model or the background. (CAMERA: Olympus E-1 with an Olympus Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{160}$ second, f/2.8, ISO 100; WHITE BALANCE: 6,000K) Makeup and hand-painted muslin by Sally K. Kempton.





Dee S. was photographed in my bathroom. The model and the set were illuminated by one head pointed into the wall and bouncing back onto the model. (Note: the walls are warm-toned, similar to a Rosco #3409 $\frac{1}{4}$ CTO warming gel.) The Hensel flash head had a 7-inch reflector and was powered by a Hensel Vela 1500 AS studio pack. The only thing that changed between the first image and second image (besides the cigar) is that I moved more to my left for a different angle. Too many photographers mark an "X" on the floor when shooting on location and never move, resulting in no variety in the images. (CAMERA: Olympus E-1 with an Olympus Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{100}$ second, f/8.0, ISO 100; WHITE BALANCE: 6,000K) Styling by Sherwin Kahn and my assistant, Rick Gutierrez.

graphs and you'll have her lower torso a little out of focus. Also keep your subject's knees down. A raised knee that is closer to the light source than the rest of the body tends to be quite bright. If this happens, the viewer of your finished print will look at the subject's knee first, not her facial beauty.

Vary Your Perspective. Learn to get away from the same old standing position—move around, try low angles, shift to high angles, move your body around the model, walk around and look at the entire set and the subject, study how the light falls and changes when you change your shooting position.

One of the biggest mistakes glamour photographers make is they tend to mark a subconscious "X" on the ground and stay planted in that spot. Sometimes this

reflects the photographer's concern about the exposure changing as he moves around. Well, today we shoot digital. With the LCD screen at your disposal, exposure is easy to check—and besides, if your subject and light don't move, your exposure *won't* change. As your skills grow, you'll find that reacting to exposure changes will come naturally, and you won't need to check the LCD for every shot.

Personally, I don't worry about the light output; my aperture setting will not change as long as my subject stays at the same distance from the lights as when we first metered the shot. When I change *my* position or camera angle, the distance from my *subject* to the light source doesn't change. Because I rarely shoot with on-camera flash, this is not an issue. On the rare occasions when I



This image of Heather G. by Dennis Keim caught my eye because of all the lines created by the background. The pose of the model is more fashion than glamour and it stands out because Keim chose to use a longer focal length lens.

without the proper background. That's not to say that you should ignore these other elements of an image, but you should always be aware of the background, how it will appear in the photograph, and how it will effect the subject.

Shadow Detail. In digital glamour photography, backgrounds take on a whole new meaning. With film, you had less exposure latitude when it came to shadow detail. As a result, detail in darker shadow areas of your background were basically lost and would go to black (or a shade of black). With digital, there is more latitude in the shadows, so it's not uncommon for detail to appear in areas that would have gone black with film.

While this can be great in some situations, it can be bad if you don't want that much detail to show or really want your background to go black. As a result, if I want a pure black background in a studio

use on-camera flash, it's TTL, so the camera adjusts the exposure as needed.

Backgrounds. After the subject, the background in a photograph is the most important visual element. Hair, makeup, clothes, and the foreground are all worthless

image, I make sure that there is no ambient light hitting my black seamless paper and that my camera's shutter speed is set at the highest sync speed. If I'm on location, I shift my angle to the background and point my camera toward the darkest part of the image.

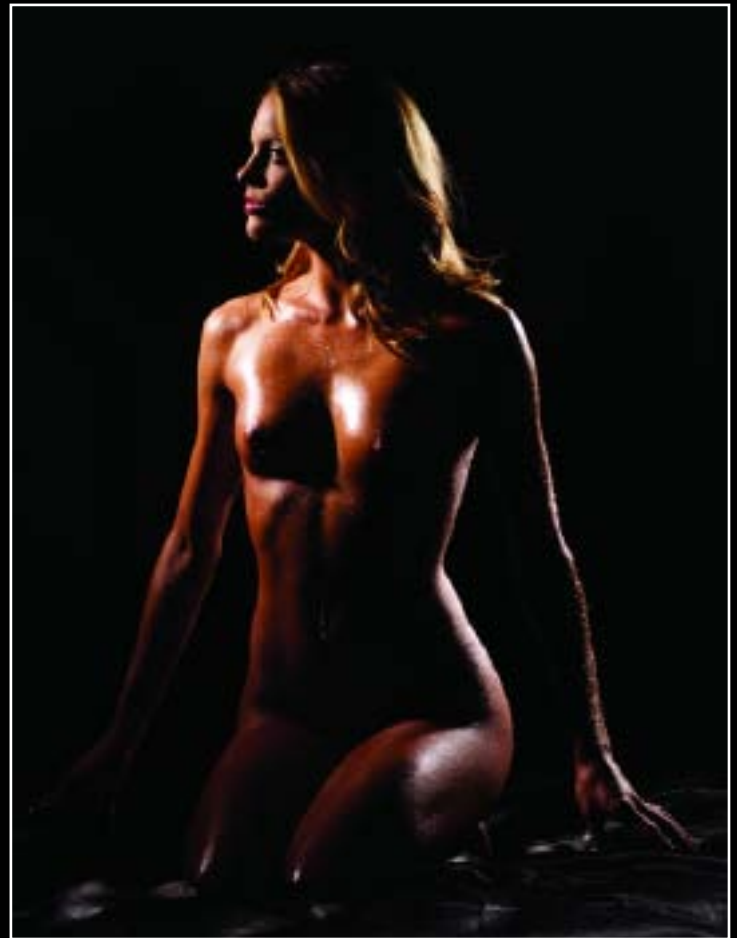
If I want the detail to show in a dark background, I take a test shot to see if it's there. If it's not, then I reduce the light output on my subject. This allows me to increase the exposure time by slowing my shutter speed or opening up the aperture to increase the amount of light that enters my lens. Both methods will increase light in the shadow areas and increase detail there, too.

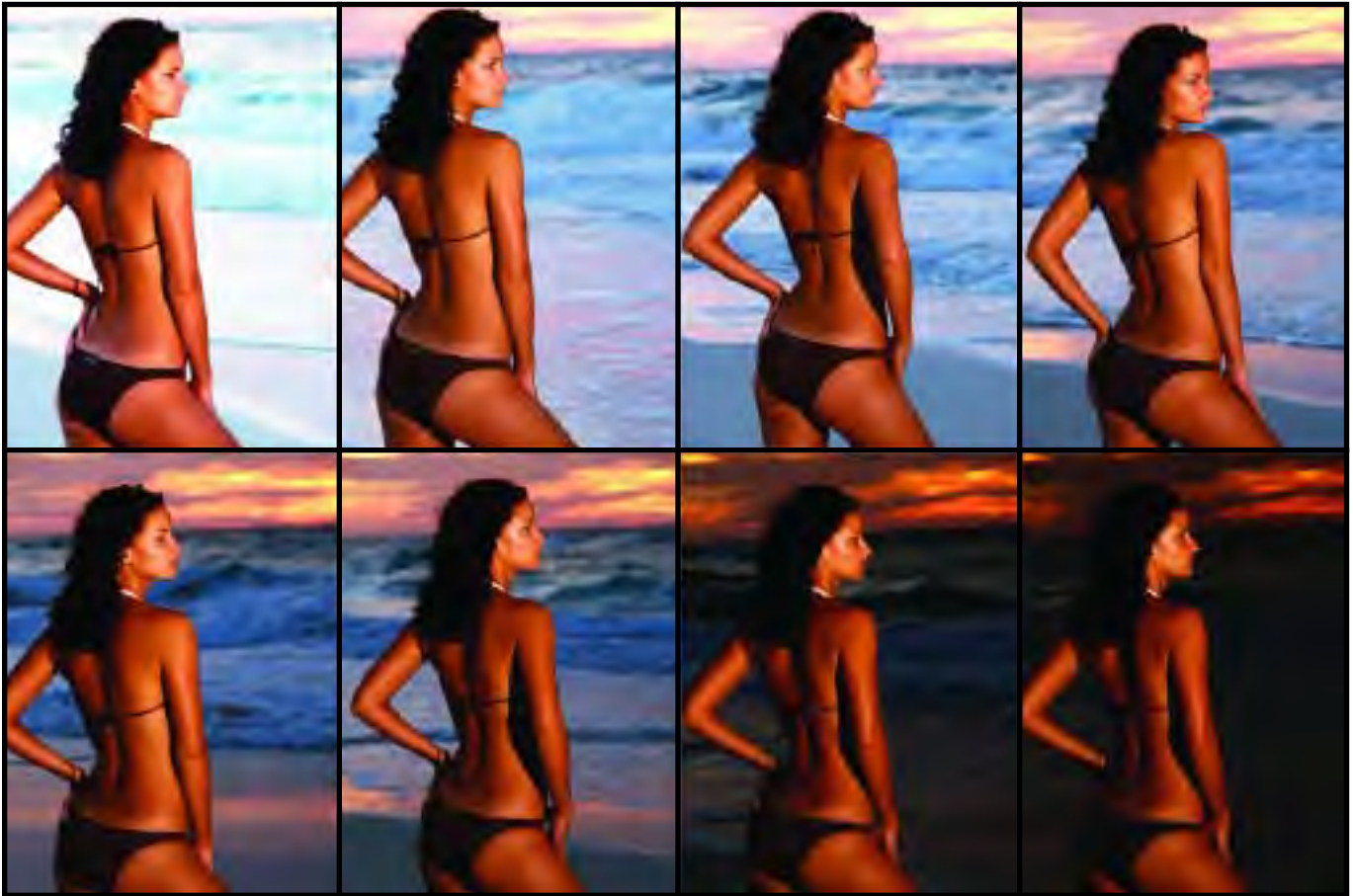
Lighter Backgrounds. Not all of my images are shot with black backgrounds. With lighter backgrounds, the thing to keep in mind is that, while digital photography is lenient when it comes to shadows, it doesn't tolerate mistakes in high-key photography or the highlights of an image. This is especially important when shooting on a beach or in the studio with a high-key, white background. In digital photography in general, if you blow out any whites or highlight areas, there is no easy way to restore the detail in that part of the image.

Outdoors. When I expose an outdoor image, I avoid background problems by simply increasing or decreasing my shutter speed without changing my aperture. I take a portable studio flash outdoors and measure the ambient light by pointing my meter toward the background with the shutter speed set at $\frac{1}{125}$ second. (I use the $\frac{1}{125}$ second setting because my camera syncs safely with flash at higher speeds and I like to leave room to increase or decrease my shutter-speed settings.) Notice that I don't point my meter at the sky, I point it at the direction my camera will be pointing; that is the light that will enter my camera. This is my starting point.

If the meter reads $f/11$ (at $\frac{1}{125}$ second) I adjust the power on my studio strobes until they give me $f/11$ at

TOP—Hillary was illuminated by two Larson 48-inch Soff Strip lights with 40-degree Honeycomb grids. The lights were placed behind and to the side of the model, and each box was outfitted with a Rosco $\frac{1}{8}$ CTO gel #3410. (CAMERA: Olympus E-Volt, E-300 with Olympus Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{60}$ second, $f/8.0$, ISO 100; WHITE BALANCE: 6,000K) **BOTTOM**—Kinga was photographed at Spectrum Studios in Toronto. This image was shot in natural light, taking advantage of the mood created by harsh lighting on a feminine body along the long shadows in the studio walls. (CAMERA: Olympus E-1 with an Olympus Zuiko 11–22mm wide zoom lens [eff. 44mm]; EXPOSURE: $\frac{1}{320}$ second, $f/8$, ISO 100, WHITE BALANCE: custom 6,000K)





These images were created within seconds of each other and illustrate how dragging the shutter can affect the sky. First, a flash head was pointed at a California Sunbounce Pro with zebra fabric, which reflected light onto the model. From this, we determined the aperture: f/8. Once the aperture of the main light was established, the shutter speed was raised or lowered to increase or decrease the luminance of the sky. In the first row (left to right), the shutter speeds were $\frac{1}{10}$, $\frac{1}{20}$, $\frac{1}{30}$, and $\frac{1}{40}$ second. In the second row (left to right), the shutter speeds were $\frac{1}{60}$, $\frac{1}{80}$, $\frac{1}{100}$, and $\frac{1}{125}$ second. (CAMERA: Olympus E-1 camera, Zuiko 50–200mm lens [eff. 400mm]; EXPOSURE: ISO 100)

subject position. If my flash output power is too strong, say f/16, then I move the lights away from my subject if I cannot reduce the actual power output of the light source. (*Note:* Keep in mind, as discussed in chapter 6, the farther you move the light from the subject, the harsher the light will be on your subject’s skin.) Once my lights match the sky at f/11, I can reduce my shutter speed to lighten up the sky or increase it to darken the sky without ever changing my aperture. Darkening the background outdoors is also known as overpowering the sun with flash. This works great with sunsets, allowing you to quickly change the color of your background. An added benefit of digital is that you can immediately check your results as you make these adjustments and share them with your subject, helping increase her confidence in your abilities.

Backyard Images. All over the Internet you can find forums where amateur photographers present images of bikini-clad models with a wooden picket fence in the background. Not only does a “backyard bikini” picture show signs of amateur photography, but the busy background detracts from the subject and appears as junk or clutter in an image. Don’t be this kind of photographer.

If you have a pool in your backyard—great! Use a long lens and soften the background up (especially if there is a picket fence back there!). Better yet, being extremely careful with electronic flash near water, use flash to overpower the sun, darken the background, and make your subject “pop” out of the background while still having some nice, dark-blue water nearby.

Previsualization. Whether it’s a plain black seamless paper or a beautiful sunset, I normally previsualize what

I'm after—usually a day or two before the shoot. This helps to determine the selection of my location, which in turn dictates the background. Obviously, if I want some simple beauty shots in the studio, a plain seamless background will suffice. If I want the more exotic look of a tropical paradise, however, I'd look for an ocean or some other body of water with (hopefully) the sun setting in the background. I tend to shoot most of my photographs in my natural surroundings—my yard, living room, master bath, or any area I feel comfortable converting to a temporary studio. Because of this, backgrounds are always one of my first considerations when designing an image.



LEFT—There is nothing like fine art and glamour nudes intermixed with the great outdoors—you can almost feel the freshness of early sun and cool breezes. More importantly, you can really appreciate how the light falls upon your model. This image was made by a master at outdoor photography, George Stumberg from www.Lightformphoto.com. Stumberg shoots predominately in Texas and Colorado but travels throughout Europe in search of those “gallery” outdoor nudes. **RIGHT**—Model Chelsea R. looks so relaxed sitting outside, not worried about the neighbors as she enjoys her glass of white wine. This image by Dennis Keim caught my eye because the sunglasses and shadows in the image emphasize the warmth created by the light.

One of the most common mistakes I see is (as described above) amateurish photos of “backyard babes.” Even worse are lingerie-clad models standing next to the kitchen sink. Ugh! This takes away from glamour and tends to go more “adult.” (Of course, if she’s preparing breakfast in bed and the shot is the first in a series of images, that’s different. More often, though, you see these poorly planned shots as individual images.)

I raise this issue because, as a photographer, you must also think as an art director and work to put the “glamour” back in glamour photography. What will the subject wear? What mood do you want to convey? What will





the background convey? These are questions we should ask ourselves as we produce every glamour photograph. For example, a model in lingerie belongs in an intimate scene, like a bedroom. Common sense is the rule. Ask yourself, does she fit here? Once you have that rule down, you can look for ways to break it effectively. Perhaps the lingerie-clad model is walking down the hall toward the bedroom, or maybe she is sitting on her back porch enjoying an early-morning cup of coffee, etc.

Separate the Subject. Regardless of the background I choose, I never lose sight of the fact that glamour photography is about my subject, and the background must not take away from that. Because I tend to ensure the focus is my subject, I achieve a clean look by separating the subject from the background with a medium- to long-telephoto lens. Lens compression, found naturally in telephoto lenses, helps eliminate distracting details and even helps subdue those beautiful sunsets by letting us know they are there but throwing them slightly out of focus.

You can also control and subdue the background by adjusting your camera position, tweaking your light-

Taken by photographer Ralph Haseltine of Haseltine Photography in Chicago, this image of Jennifer L. was created using a Rosco Bastard Amber #02 gel in front of the light source to mimic the light of the sunset behind the model. Without it, the model would be a silhouette in front of the sunset. Notice how the shower setting makes sense visually with the model's attire.

ing, or using a wider aperture. To enable the use of a wider aperture, add a neutral density filter over your lens or decrease your ISO setting. Wider apertures tend to create more pleasing backgrounds with longer lenses, though the shallow depth of field makes focusing critical. Focus sharply on the model's eyes to prevent "soft eyes," or what the industry terms as soft images.

Shadows. When light strikes your subject, there are normally shadows. Shadows interact with the subject, creating mystery, forming imaginary lines, hinting at character, producing personality, defining mood, and

RIGHT—Apyll was illuminated by natural sunlight during the golden hour. The longer lens helps separate the model from the background. (CAMERA: Nikon D100 with Nikon 80-400VR lens [eff. set at 240mm]; EXPOSURE: $\frac{1}{125}$ second, f/5.0, ISO 200; WHITE BALANCE: cloudy day) **BELOW**—Sometimes you have to find the light. In this case, I looked down at the light on the floor and asked my model, Hillary, to lay down, utilizing the shadows to play upon the sensual pose of her body and the positions of her hands. I also had my makeup artist, Elise D'Amico-Davis, style Hillary's hair in a more fanned-out manner.





This image of *Playboy* Playmate Holley D. was created at a local studio in Dallas simply by placing a Larson 48-inch strip light with a 40-degree grid on the left side of the image. This is a simple one-light setup, and Holley's pose and closed eyes add attitude to it. The imaginary diagonals formed by the bent arms also add action and form to the image. The background is a simple black seamless. The key to producing "black" black backgrounds is to keep your shutter speed at the fastest sync speed your camera will allow. Using strip boxes with grids pointed in the opposite direction from the camera also keeps spill light off the background. Be sure to angle the camera toward the darkest part of the image to further ensure a deep black color rather than a gray or faded look. (CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{160}$ second, ISO 100, f/5.6, WHITE BALANCE: 6,000K)

for greater impact, texture, and form.

Be Observant. If you haven't guessed it already, I love shadows. Shadows create the "-scuro" in chiaroscuro (see page 30), making them an important part of the equation in producing successful photographs. Often, photographers concentrate on lighting an image; I prefer to concentrate, instead, on creating the shadows. This doesn't mean I take out a compass and a tape measure to

yielding a sense of depth. You get the picture: without shadows you have nothing in an image. While shadows and their placement can be subjective, they are critical to imbuing our two-dimensional images with the look of real life, which is three-dimensional. As noted above, when it comes to digital glamour photography, you can actually capture *more* detail in those shadows, providing

place my lights exactly on the "X" that creates a 3:1 light ratio. Instead, I observe the light carefully and adjust where it falls on my subject, watching for the shadows that are born.

An easy way to practice looking for shadows and how they appear on your subject is to have your model step back away from the light into the darkness. As your sub-

ject walks slowly forward into the light, pay close attention to where the shadows fall. Stop her along the way and have her turn her body. Experiment with having her turn only her upper body, only her lower body, only her head, and then her entire body. Do this in increments as she walks toward the light and closely observe the effects produced.

Posing and Lighting. When I ask my subject to pose, I also pay special attention to the shadows. For example, if my subject is laying on her side and she pulls her upper leg down in front of the lower leg, the body tends to appear thicker at the thighs. To compensate for this, I position my lights to create a shadow down the side of the thigh, in essence cutting about a third of the thigh out of the light. As you can imagine, this leads to a more flattering and slimming position.

If the model's hand is posed frontally and toward the camera (like when arms cross in the front of the subject and the hands fall on the upper arms), I try to create a slight shadow on the hands. This reduces the impact of the entire hand, keeping the viewer's eyes on the model's face.

A small shadow under the chin creates separation from the neck.

This image of Summer was taken by Jeff Whitted at one of my "Glamour, Beauty, and the Nude" workshops. The lighting used was the homemade fluorescent square outlined in chapter 6, which costs less than \$150 to make. Notice that the hands are visible but don't distract the viewer from the model's face.

This is very important if your subject tends to have a double-chin look or if you want to ensure your subject doesn't grow a double chin.





LEFT—Noelia was photographed in Cozumel underneath a porch in open shade. To spruce up the light, I pointed a portable studio flash head into a California Sunbounce Pro with a zebra fabric, then aimed the Sunbounce at the model. The actual flash head is one foot from the Sunbounce, and the Sunbounce is about eight feet from the model. Turning her body slightly away from the light accentuated her cleavage. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{200}$ second, f/8.0, ISO 100; WHITE BALANCE: 6,000K)

FACING PAGE—When George Stumberg showed me this image, I liked the composition immediately. It locks the eye in an infinite circle, starting at the lower right or left side of the frame, following the arch of the entryway, then coming across the bottom and starting again. Photo editors enjoy images that trap the eye.

to take this for granted, getting caught up in the excitement of our shoot instead of the beauty of our subject. Often, we take exposure after exposure before we ask ourselves, “What is the goal here?” The answer to that should always be the same: to glamorize the subject. But in the process of shooting glamour photography, we should also remember this mantra:

Turning your subject’s body (from the neck down) slightly away from the light is not only more flattering, but it also creates a shadow on the cleavage area and shadows on the outsides of the breast farthest from the camera. This sets the foundation for chiaroscuro. In this pose, direct your subject to turn her head back toward the camera slightly to help create a Rembrandt lighting effect on her face. See chapter 6 for more on this.

Composition. One of the most important design fundamentals in photography is composition. We tend

compose, focus, then expose.

Composition decisions must be made based on your subject, her pose, the background immediately behind and around her, the foreground, and the intended framing. Composition is not just cropping, it’s the entire process of effectively placing your subject in the frame. If you keep this in mind, it will greatly improve your chances of success.

Frame Format. Back in my first days as a high-school photographer, I started shooting with a medium-format Yashica 120G TLR (twin lens reflex). This camera produced square negatives that are much larger than 35mm negatives. When I made the switch to the 35mm SLR format, my photographs were terrible! I’d become totally accustomed to composing my subject in the middle of a square negative to allow for future cropping to rectangular prints. As a result, I instinctively left plenty of

GET SOME FEEDBACK

If you’re not sure whether a shot is working or not, show it to your subject and get her opinion. You’d be surprised how many artistically inclined subjects you’ll encounter in your photography career.





Model Lisa B. posed at the edge of an infinity pool. She was illuminated by a Hensel Premium Porty 1200 AS portable power pack that powered a Hensel Ringflash with a Hensel Octa Sunhaze RF90 soft box. A Rosco Bastard Amber #02 gel was placed inside the Sunhaze. Cropping the image to create a more narrow horizontal frame enhanced this composition. (CAMERA: Olympus E-Volt E-300 with Olympus Zuiko 11–22mm wide zoom lens [eff. 30mm]; EXPOSURE: $\frac{1}{160}$ second, f/9.0, ISO 100; WHITE BALANCE: 6,000K)

room on the 35mm negative for cropping. After my photojournalism instructor, Mr. Barclay Burrow, handed me some severe critiques, I realized that it was either crop tight or ship out—so I immediately became attuned to the new “small rectangle” mindset and purged the “big square” thinking from my mind.

The point is to make you aware of the impact your frame format has on composition. If you’re shooting digital medium format, your frame may be either square or rectangular. If you’re like most folks today, shooting 35mm digital (either the old film standard or the four-thirds Olympus variety), you’re still shooting a rectangular frame. The general rule in such formats is to compose tightly—don’t waste anything, because pixels are not cheap. When filling your frame, keep in mind that you usually fill it with the most important part of the image: your subject. Study your subject and, if necessary, have her bend a knee or arm to fit her body comfortably within the viewfinder frame.

Cropping. In the workshops I’ve taught over the years, I’ve come across many 35mm-format photogra-

phers who tend to place empty background space (around 10 to 15 percent) above their subject. When I ask why, most say, “I need to leave room for cropping, because when I print 8x10s I lose part of the image.” Well, as my good friend and well-noted celebrity and fashion photographer Jerry Avenaim says, “Cropping outside the camera in 35mm is for farmers.” Avenaim is right. In 35mm, you should shoot your image exactly the way you want to see it on paper—period. If you want to put it in a frame later, then buy an 8x12-inch frame instead of an 8x10-inch one. (Personally, I think the framing industry looked at the most popular film formats and intentionally decided to make frames that did not conform to the aspect ratio of our photos—heck, it sells more mats. I’m probably wrong, but I never understood why frames meant for photographs never matched photographic proportions.)

Most of my work is for private clients, but when I print for my portfolios and the image doesn’t fit the paper size, I print it smaller and leave a border around it. Why not? Images in museums are framed with mats, and

mats are just borders around our images. The point is simple: fill the entire frame in your camera viewfinder if you're shooting 35mm formats—especially digital formats.

Framing. Composition requires you to be aware of your surroundings. Sometimes your surroundings can produce a good frame for your subjects, such as a wooden frame, a mirror, a curved tree branch, a door or entryway, or even a window.

Lens Selection. The “grounds,” back and fore, can also be used as elements of composition. By using longer lenses, your image will lose sharpness in the back and foreground, leaving the focus on your subject. This can produce the effect of a nice blurred mat around your subject. Alternately, you can switch to a wide-angle lens. Wide-angle lenses have great depth of field, which is good for shots where the background and/or foreground have some importance in the image—perhaps they set the stage for a story you're trying to tell. One must be cautious, however, when using wide-angle lenses. They can distort your subject, so camera angles become crucial.

Lines. Look for leading lines. Some are implied, but most leading lines are objects in your foreground or background. Sometimes a leading line can be a simple wall, a row of trees, or even the branch of a tree. The idea is to start a leading line from one of the corners of the frame and point it toward the opposite side and across your frame, capturing the subject along the way.

If you study other photographers' images, you'll notice that in some your eye keeps going round and round—it's like your eyes can't leave the frame! Most of the time when this happens, you'll find that natural or

TOP—Jessica was illuminated solely by sunlight filtering through the window at a hotel in Detroit. The blinds were adjusted to create the shadows in the image. The model was also placed in the light to create that leisurely, early-morning feel. Notice how her body fills the frame for a tight composition. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{125}$ second, f/2.0, ISO 100; WHITE BALANCE: 6,000K) **RIGHT**—Playboy model Sarah Marie was framed by the doorway of an older studio. The diagonals in this image form an X. Notice how much room she has to “look” into the image frame.





FACING PAGE—Kyla posed next to a column while on location at the Virgin Islands. The sailboat to her right points in her direction. The image itself has a natural tilt toward the direction of her gaze. It's always important when a model looks in one direction to have room in that direction of the image for her to gaze into. She is illuminated by a California Sunbounce Pro with zebra fabric. (CAMERA: Olympus E-Volt E-300 with Olympus Zuiko 11–22mm wide zoom lens [eff. set at 42mm]; EXPOSURE: $\frac{1}{160}$ second, f/9.0, ISO 100; WHITE BALANCE: 6,000K) **TOP RIGHT**—Sometimes photographers are lucky. Here, photographer Michael H. Dean's daughter, Erica, grabbed a few friends for a fun beauty shot. What I like about this image is the implied circle the models form, causing the eye to stay focused on the image. **BOTTOM RIGHT**—The white lines that overlay this image show the rule-of-thirds compositional grid. Notice how Kristen's eyes are placed near the intersection of two lines—a powerful point in the composition. Kristen was photographed with a Larson Fresnel light powered by a Hensel EHT3000 flash head and Hensel Vela 1500AS power pack. The Fresnel light source is modeled after the Fresnel glass found in lighthouses. The glass focuses a diffused light source, adding brilliance to the image with feathered edges. (CAMERA: Olympus E-1 with an Olympus Zuiko 50mm lens with a 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{160}$ second, f/9, ISO 100, WHITE BALANCE: 6,000K)



implied lines are the cause. They give your eye a starting point and lead your gaze around the frame and back to the starting point. This is great composition at its finest. For more on the importance of lines, see page 17.

Rule of Thirds. One common thread you'll find in great glamour photographs is that the eyes of your subject are usually placed at an imaginary line about one-third of the way down from the top of the image (and whether the image is a vertical or horizontal one makes no difference). This type of composition comes from the rule of thirds. In the rule of thirds, you simply divide your image frame into three equal parts, both horizontally and vertically (imagine superimposing a tic-tac-toe grid over your frame). Somewhere along that top line is where most subjects' eyes will be found. Often, you'll find them at the point where that top line intersects with either of the two vertical lines—a particularly powerful type of composition. Either way, you'll find that your images will be most powerful when composed in this manner.

Direction. Also, if a model is shown in a profile or looks strongly in one direction, you should leave some

room in front of her to look in that direction—some space for her gaze to fall into. For these shots, you should crop from the opposite side of the frame.

Again, composition involves the presentation of the entire image. In essence, it's the blueprint—and without a good blueprint, you'll end up with nothing more than a poor snapshot. If you take the time to carefully plan out a design, however, beautiful composition can be the crowning glory of a top-quality glamour image.



Photographed in my dining room, model Candace N. was illuminated by one Larson 48-inch Soff Strip with a Lighttools 40-degree honeycomb grid and a Rosco #3410 $\frac{1}{8}$ CTO gel inside the box. (CAMERA: Nikon D100 with Nikon 105mm lens [eff. set at approx. 157mm]; EXPOSURE: $\frac{1}{125}$ second, f/9.0, ISO 200; WHITE BALANCE: cloudy day)

Film emulsion was very important to *Playboy* because they wanted accurate skin tones, as well as other characteristics produced by using the proper film emulsion, like warmth. With digital, we can't change the film, but we can adjust the white balance.

While some photographers prefer to shoot in the RAW mode and do their white-balance corrections or additions during the RAW file processing, for most of my glamour work I shoot at the highest-quality JPEG setting and allow the white balance to be applied during the shoot. Largely, this is because I like to see the results in the camera.

Don't get me wrong—I sometimes shoot in RAW mode and I understand the benefits, but for the most part, today's JPEG compression and camera interpolation of color is right up there with some of the best RAW processing software. Basically, I look at it as using the right tool for the job at hand. While most of my work is printed on inkjet paper for pri-

White Balance. Changing white balance is to digital what changing emulsions was to film. As an example, for many years *Playboy* photographers shot with Kodachrome slide film. As Kodachrome vanished, they shifted to other films, like Kodak E100SW, or E100S. The "SW" stood for "saturated warm" and the "S" stood for saturated, which provided for more saturated colors.

ivate customers, plenty of my JPEG images have been published. And with JPEG, I can instantly see the correct white-balance effect right there on the screen. The key here is that I know and trust my equipment. For my glamour photos, therefore, the ease of shooting in the JPEG mode outweighs the limited benefits I might accrue from shooting in the RAW mode.

With digital, setting the white balance is up to the photographer. Your choices are to (1) set it accurately, meaning the setting you choose matches the light you're shooting under, or to (2) trick the camera by selecting the "wrong" setting, meaning that you tell the camera you're shooting in one light source when in fact you're

For these images of Joanne (below) and Kyla (right top and bottom) I placed a Rosco #4430 Green gel over the front of my Hensel Ringflash powered by a Hensel Porty Premium portable power pack. I then shot through a Rosco #4730 Magenta gel, the exact opposite of the green gel. The green light hits the model, is bounced back into the camera, and is canceled out by the magenta equivalent. However, the green flash *doesn't* light the sky, resulting in a more magenta tone. You can also shoot a custom white balance through a magenta gel and store it in your camera so you don't have to shoot through the magenta gel during actual shooting. (CAMERA: Olympus E-1 with an Olympus Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{160}$ second, f/10, ISO 100; WHITE BALANCE: custom to magenta)





LEFT—Playmate Holley D. posed with sunglasses as a prop while I tested my newest camera. (CAMERA: Leica R-9 with Leica Digital-Modul-R digital back and 100mm lens [eff. 137mm]; EXPOSURE: $\frac{1}{125}$ second, f/8.0, ISO 100, WHITE BALANCE: 6,000K) **FACING PAGE**—Sarah was illuminated with natural sunlight bounced off a silver reflector. Often by simply opening a shirt, you can add sexiness to an image, as in this case. (CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{320}$ second, f/4.0, ISO 100; WHITE BALANCE: 6,000K)

So how does white balance work? Well, with manual settings, it's basically a way of saying to our cameras, "Here's the light source, make sure what's white in the scene will be white in the photograph." With auto white balance (AWB), on the other hand, the camera looks at the light source, analyzes it, then uses its proprietary software to determine how to adjust its results to render white as white.

Many photographers don't understand white balance, so they just leave their camera set on AWB. This is great if you're shooting family fun pictures and your camera is on autoexposure. If you're shoot-

ing glamour, though, this is not the most effective way to photograph your subject. For instance, if you photograph a lot of bikini-type glamour during the golden hour and set your camera to AWB, you'll neutralize the entire warming effect. Instead, set the white balance to the proper color temperature (in degrees Kelvin). This method prevents losing the warm qualities of the golden hour.

Because most of my private glamour clients, the ones that pay the bills, prefer the privacy of an indoor setting, most of my glamour photography is done without

shooting under another. Why would you pick the second option? Well, imagine that I was shooting in the studio and I set my camera at 6,000K (Kelvin). Because it believed the light was quite cool (more blue or cyan), the camera would compensate by adding the complementary colors (yellow and red). The result? The final image will have a warmth similar to the color of the light found just before sunset (the so-called golden hour). In essence, it's like trading out our old daylight-balanced film (like Kodak E 100 SW) for an emulsion that is more saturated and warm.

ing glamour, though, this is not the most effective way to photograph your subject. For instance, if you photograph a lot of bikini-type glamour during the golden hour and set your camera to AWB, you'll neutralize the entire warming effect. Instead, set the white balance to the proper color temperature (in degrees Kelvin). This method prevents losing the warm qualities of the golden hour.

Because most of my private glamour clients, the ones that pay the bills, prefer the privacy of an indoor setting, most of my glamour photography is done without





Photographer Dennis Keim captured Chelsie's natural beauty using a long lens. While I'm sure this image looked great in color, converting it to black & white added mood to the image. Keim is a master of clean backgrounds that don't take away from the model. This is a great example of a clean and effective shot.

golden-hour sources of light. Therefore, I set my camera's white-balance at 6,000K to fix the problem. I do this because most cameras and flash units are set to "daylight" balance—between 5,000K and 5,500K, depending on the manufacturer and product type. For the most part, this light-temperature range mimics the color of daylight from noon to 3:00p.m. on a bright sunny day. As the Earth's axis changes throughout the day, how-

GOLDEN-HOUR RESULTS

You can achieve golden-hour results by creating a custom white-balance setting using cool-colored, calibrated cards from www.Warmcards.com—they're very inexpensive. Alternately, go to the local hardware store and grab some paint chips (usually free at major hardware stores) in cooler tones, like blue and cyan. White balance to those, experiment, and have fun!

ever, the temperature of the light changes. At the golden hour, the light is warm with some yellow and reds intermixed—a lovely color temperature for glamour portraits. Setting your camera's white balance to 6,000K tells your camera that the light is cooler (more cyan) than it actually is. Therefore, the camera will compensate by adding a touch of yellow and red. The result? You've tricked your camera into producing golden-hour results under daylight-balanced strobes.

If your camera doesn't let you set white balance by color temperature, change your white-balance setting to the cloudy-day/shade mode. These modes are designed for shooting under cooler light (light that is more cyan or blue), so switching to them will cause the same effect—the addition of some warm tones to your image.

The beauty of digital photography is its unlimited possibilities, so don't be afraid to experiment. Even if

things don't work out quite right, it costs you nothing to push the delete button!

Mood. Mood is what I like to call the personality of the entire image—the mental picture created in the viewer's mind when all the elements are combined. The beauty of mood is that each viewer of an image will interpret it slightly differently. Only the subject and the photographer know what they were trying to convey, so *their* interpretation will be the closest to the actual *intended* mood of the image. To understand how to create mood in an image, you must first learn what can affect mood. While there are many possibilities, here are a few of the more important factors:

- The actual mood of the model before and during the shoot (the most important factor)
- The mood of the photographer before and during the shoot (the second-most important factor)
- The environment
- The backdrop
- The lighting
- The color of the image
- The clothing
- The angles

At first glance, you're probably thinking, "Wait, I've seen this list

Playboy model Marina Semenova strikes a beauty pose. The lighting was created with a Hensel Beauty Dish on a Hensel Porty Premium powerpack. Makeup by Candace Corey. (CAMERA: Olympus E-1 with Olympus Zuiko 14–54mm lens [set at 35mm for eff. 70mm]; EXPOSURE: $\frac{1}{160}$ second, f/6.3, ISO 100, WHITE BALANCE: 6,000K)

before—back at the beginning of this book." Well, yes and no. You saw a *similar* list describing the elements of glamour, mood being one of them, but this list shows some of the factors that influence mood in an image.

The Model's Mood. The actual mood of the model during the shoot will affect her ability to create the mood she's trying to portray in her image. If a model





FACING PAGE—This image by Dennis Keim demonstrates his talent at seeing the light. From a photo editor's perspective, this would tell me how experienced he is. The mood the model projects in this image is also emphasized by her placement in relation to the light source. **TOP AND BOTTOM RIGHT**—Trisha was lit by natural window light reflected off a California Sunbounce Pro. This has zebra fabric and was placed white side out. For this shoot, I used a propane shop heater to warm up the poorly insulated studio building. Remember, keeping your model comfortable is important. (CAMERA: Olympus E-1 with a Zuiko 50mm [eff. 100mm]; EXPOSURE: $\frac{1}{30}$ second, f/7.1, ISO 1600; WHITE BALANCE: 6,000K)

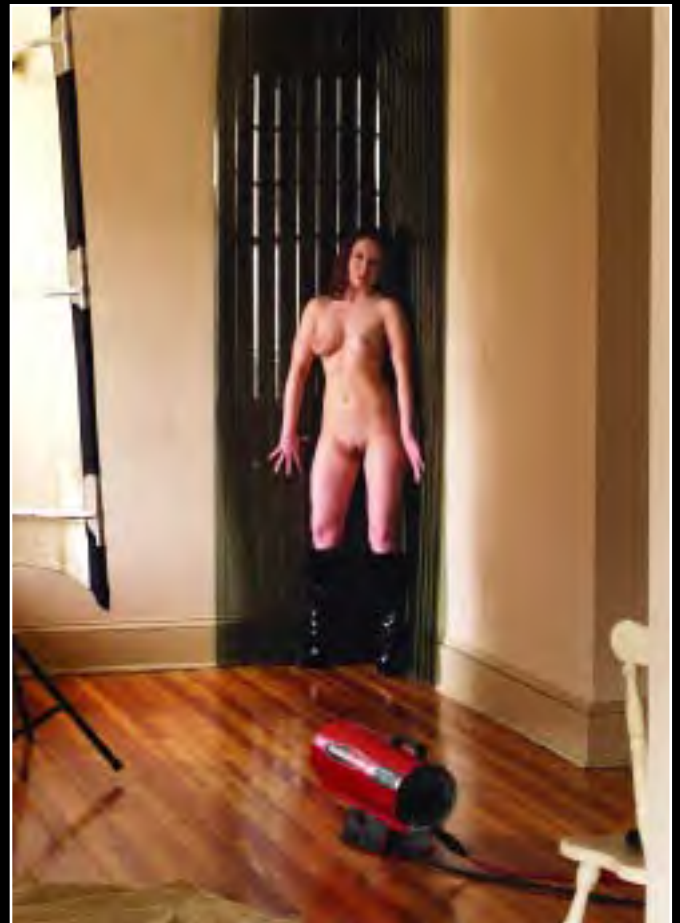
shows up for a shoot and she's angry, depressed, or otherwise in a bad mood, you're going to have problems. In glamour photography, *it's all about the model*—and when it comes to the model, it's all about the face. Without the face, you have nothing. Therefore, if your model is not in a positive frame of mind, you might as well reschedule the shoot.

To keep your subject feeling good, make sure she feels comfortable throughout the entire process. Again, the shoot is about her, not you. If the model needs space, give it to her. Many times your makeup artist and hairstylist can help set a warm and comfortable mood just by talking to the model during the styling process. You'll learn more how to notice moods and how to handle models in chapter 3.

The Photographer's Mood. Now, let's discuss *your* mood as the photographer. 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 a bad shoot.

Even if you don't let it affect those around you, a bad day can also detract from your ability to be creative—as well as your ability to provide good direction to help your subject pose. 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 Environment. Both the subject's and your mood are part of the ongoing environment. Other parts include the weather, your assistants, the location itself,





LEFT—Kristen was illuminated solely by sunlight filtering through the door glass at a private residence in Texas. The blinds were adjusted to create the shadows in the image. The model was placed in the light to create a sunset feel. Her sultry expression and black lingerie give the image a seductive mood. (CAMERA: Olympus E-1, Zuiko 14–54mm zoom lens set at 32mm [eff. 64mm]; EXPOSURE: $\frac{1}{125}$ second, f/4.0, ISO 100; WHITE BALANCE: 6,000K) **RIGHT**—Lindsey was photographed in Cozumel as the sun was setting. To create a matching quality of light in front of Lindsey, I used a portable studio flash head with a Larson 48-inch Soff Strip and 40-degree grid with a Rosco #02 Bastard Amber gel placed inside the box on the inner baffle. Her warm smile and floral bikini give the image a brighter mood. (CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{80}$ second, f/6.3, ISO 100; WHITE BALANCE: 6,000K)

background, props, safety issues, etc. For example, if you're worried about lights falling in the water because you have no assistants on hand to help you out, then reschedule. If you decide to do an outdoor shoot and a storm moves in, go back inside and reschedule—or try and make the best of it in the studio.

Backdrop. If all is going well—great weather, wonderful subject, great day for both you and the subject,

EXPERIMENT

Once you feel you have the images you want “in the can,” experiment with something new. Ask the model if there is something she'd like to do or a pose she'd like to try. Getting your subject involved in the creative process can add to or change the mood of any image.

and great assistants—then you're ready to go. By then, you and the model should have some idea of what you're trying to achieve. Study the props around you, look at the background, and figure out what will work with the mood you're trying to convey. Most of this is common sense—if you wanted a soft and romantic mood, you'd naturally select a different background than for an image where you wanted to convey a sense of wild playfulness.

The Lighting. Perhaps your model doesn't like standing by a window and wants to move indoors. If so, study the light. Do you have to add light or use reflectors? While lighting is discussed further in chapter 6, you should remember that different types of lighting or light sources can affect the mood. Harsher lighting, for exam-

ple, is bold and dramatic—sometimes even severe. This is great if you want that “hard” look on your model. If, however, you want a more gentle, feminine look, you should change your lights to produce a softer quality of light. The quality of light, hard or soft, can dramatically change the mood in an image.

Color. Shifting lights around or adding reflectors can change the colors within the scene—perhaps even bringing out or adding some colors. This is important for helping set the mood. If you have a lot of blue or cool colors in the image, the mood tends to be cold. Add warmth by having your model wear warm-colored clothes. If your background is predominately warm-toned, you can enhance the feeling by selecting warm-toned clothes and props and by using your white-balance setting to warm the scene (see page 50). If you want to take some of the warmth away, have your subject wear cool-colored clothing.

Clothing. Beyond color, the style of the clothing that you select also helps set the mood of the image. For a tougher-than-nails mood, your subject might wear a blouse with the sleeves torn off at the shoulders—maybe a blue denim top with denim jeans or shorts. You could also have the hairstylist do her hair loose and wild, place her up against a brick wall, and maybe even have a pair of gloves in her back pocket. For a more elegant and tender look, you might have the subject sitting in a high-backed, brown leather chair while wearing a silky, pastel-colored negligee—relaxing with a smile. You could then throw in a cigar and a glass of wine

Noelia was photographed on location in Cozumel. The curves of her figure give the image its sex appeal. (CAMERA: Olympus E-1 with Olympus Zuiko 50mm lens and 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{160}$ second, f/9.0, ISO 100, WHITE BALANCE: 6,000K)

to change the mood to a more sexy and mischievous look.

The Angles. As discussed on page 35, shifting camera angles or changing your shooting position can create or reduce impact in an image, affecting the final mood.

Ultimately, you should think of mood as the character you’re trying to sell to the viewer. As we’ve seen, mood is more than the mere expression on your subject’s face—it is everything, expressed and implied, that is observed by others in the final image. As a result, mood is truly unique to each image; it is the personality of the photograph.

The Four S’s. The four S’s of glamour are much like mood; each is essentially a side effect created by *other*



elements in the image. Keep in mind, you only need one of the four to produce a photograph that sells. The four S's are:

- Sexiness
- Sensuality
- Sultriness
- Seductiveness

Describing each “S” and how to get there is tricky—some are just indescribable, but you’ll know them when you see or feel them. Any of these four add an aura to an image, so your subject’s ability to convey at least one of the four S’s is key and powerful.

Curves. Sexiness is sex appeal, and the best way to look at sexiness is the body as well as the clothes. The curvier the model, the more sexy our society deems her

figure. As a photographer, you can enhance curves with poses, lighting, shadows, and camera angles. A low angle makes any model look taller, and a tall model in a short skirt is always sexy.

Drop a Strap. Sometimes I have the subject drop a strap; it adds sex appeal to any image, just like an undone button. You can still shoot conservatively—after all, a strap hanging loosely over the shoulder doesn’t show any more skin than the same strap on top of the shoulder. It’s the *idea* of the strap dangling down and loose that conveys sexiness.

Expression. Great teeth are sexy, but big smiles usually aren’t. A slight grin, however, is perfect for a seductive and sultry look. You’ll see more of that in chapter 4,



LEFT—Chasity was photographed with a simple 4x8-foot black foam-core panel placed about 15 feet behind her to act as a soft black background. She was lit by a Chimera Octabank light modifier. Her slight smile gives the image a seductive look. (CAMERA: Nikon D100 with an 80–400VR zoom lens [eff. set at 160mm]; EXPOSURE: $\frac{1}{125}$ second, f/13, ISO 200; WHITE BALANCE: cloudy day) **RIGHT**—Playboy model Laura F. posed while the morning sun came up behind her at the Virgin Islands. The morning sun can add warmth to any image and add high-lights along the model’s hair and arms. Notice her expression—the image would be sexy even if she wasn’t topless! (CAMERA: Olympus E-Volt E-300 with Olympus Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{125}$ second, f/8.0, ISO 100; WHITE BALANCE: 6,000K)



LEFT—Dennis Keim caught his makeup artist, Sylvia S., with a great smile. I like this image because it not only displays happiness and good thoughts, but it also leaves the viewer guessing—was she nude or not? While that is truly not the issue, the subliminal question adds some sensuality to an already gorgeous headshot. I often ask models to bring a tube top to the studio so I can get this style of headshot. **RIGHT**—This image of Patti was taken by her husband at our first private instruction session. It portrays her like a movie star. Notice, too, the nice diagonals in the image created by her dress and the subtle Rembrandt lighting on her face. It's a glamorous image, but still quite conservative.

where we discuss the perfect smile. For now, though, it's important to remember that facial expressions say a lot about sexiness, seduction, and sultriness. They also help project sensuality.

Implied Nude. An “implied nude” is not only provocative, it's also very sensual—if it's done tastefully. Face your model's front torso away from the light to create shadows in the bust with only a slight sliver of light on the outermost areas of the bust (think chiaroscuro), then have the model turn her face toward the light and camera and give you that seductive eye. Have her lick her lips or taste the tip of her finger for a look that is

sexy, seductive, sensual, and provocative. (Maybe we should call it four S's and the P?)

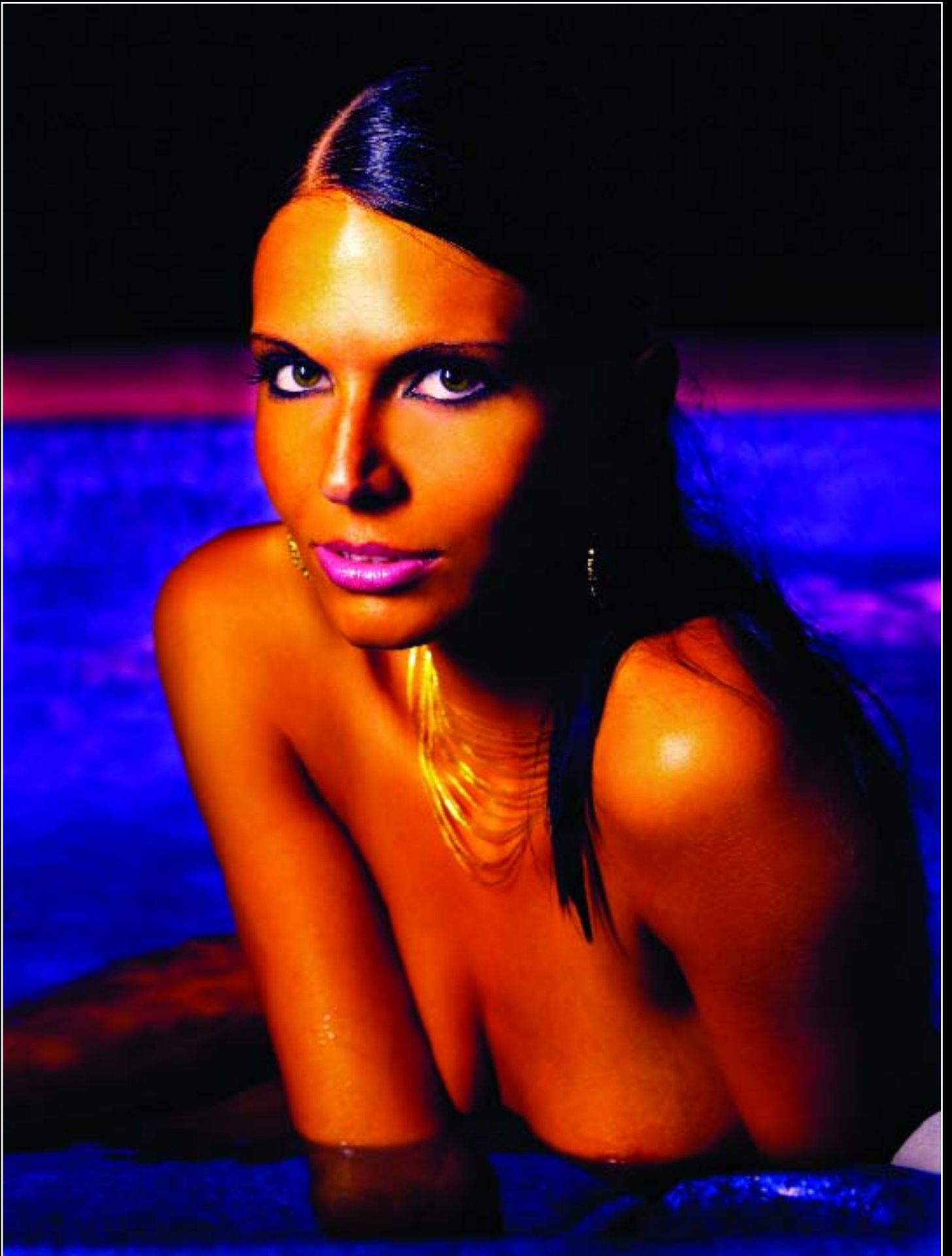
While we all enjoy great glamour images with sensuality and sex appeal, we must also remember that there are conservative methods for achieving a glamorous look. Don't try for an overtly sexy look in every image. Think about the intended use of the final photo. Is it for a glamour headshot or for a real-estate agent's business card? Perhaps it's a boudoir photograph for your subject's husband. As the photographer, it's up to you to discern which of the four S's is called for and how to capture it in your camera.



Hair and Makeup. When a subject looks at herself in a glamour photo, she evaluates everything—including how her hair is styled and (more importantly) how her skin and skin tone look. Unfortunately, digital cameras are very sharp—sometimes so sharp they show every pore and imperfection. The situation is even worse if you shoot with harsh artificial lighting, since this accentuates those blemishes even more. Therefore, it's important to know what to look for in makeup and hairstyling so you can ensure everything looks just right in your images.

Makeup. For best results, ensure that your subject's makeup is applied by a professional artist who knows how to do makeup for photography. If you can't afford a professional makeup artist, have your subject run by the local mall and have her makeup done. Before she does so, though, make sure she understands that the makeup used for photography is not the same as the makeup she puts on to go out and "look pretty." Tell your subject to convey to the store's stylist that she

TOP—This image of *Playboy* Playmate Holley D. was illuminated by natural light through the front door of my house and a Hensel Integra Pro monolight with a Larson 3x4-foot soft box. Holley's body language adds mood to the image and contrasts well with the masculine feel of the marble floors and rock pillars. The image is further accented by the low angle of the camera. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{40}$ second, f/4.0, ISO 100; WHITE BALANCE: 6,000K) **BOTTOM**—This image of Holley D. was illuminated with a Hensel Integra Pro monolight with a Larson 3x4-foot soft box and natural light coming through the doorway at the entrance of my home. The slight parting of the model's lips, with the placement of the hands, make her look like she's been caught nude and dropped her hands to cover herself. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{50}$ second, f/3.2, ISO 100; WHITE BALANCE: 6,000K) **FACING PAGE**—Kyla's makeup accentuates her beauty but isn't a focal point of the image. For this shot, the main light source, a Larson 48-inch Soff Strip with a 40-degree grid, was colored by a Rosco Bastard Amber #02 that was doubled inside the light box at the lamp head. The flash head was a Hensel Integra monolight. Additionally, the pool was illuminated with one Hensel Porty Premium power pack with two Hensel EHT1200 heads, each with a Hensel 7-inch reflector and a 20-degree grid. The Porty heads had a Rosco red gel on the right side and a Rosco magenta gel on the left side. Makeup by Sally K. Kempton (www.makeupby.sally.com). (CAMERA: Olympus E-Volt E-300 with Olympus Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{100}$ second, f/3.2, ISO 100; WHITE BALANCE: 5300K)





ABOVE—In this image by Raffaello DiNapoli, notice how Lindsey M.'s soft makeup works with her coloration and the light pink tones throughout the image. **RIGHT**—Makeup artist Elise D'Amico-Davis (of www.equisiteeyes.com) created a nice airbrushed makeup pattern for this portrait of Hillary.

needs the type of makeup required for a photo shoot (MAC makeup counter people are great for this type of work and are worth every penny). If the makeup artist is good, he or she will know what to do. If not, there are a few guidelines you should have your subject pass on to the makeup artist.

First, in photography, what is dark will go darker, what is light will go lighter, and what is shiny will go shiny times ten. I tell all my models (and sometimes even makeup artists) about the 90-percent rule (covered in detail in chapter 6). Basically, this rule states that what is pure black will absorb 90 percent of the light that hits it and what is pure white will reflect 90 percent of the light that hits it. The makeup artist should, therefore, select pastels that complement your subject's natural skin color and have a matte finish.



On the skin and face, use thin foundations—preferably MAC or Lancome, the two preferred makeup brands for most commercial, entertainment, fashion, and glamour photography. 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 selecting colors for eye makeup, again, 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 without overemphasizing the makeup itself. Your goal, after all,

is to sell the subject's *beauty*, not the *makeup*—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 be able, at least, to help out when you're in a pinch without a makeup artist on hand.

Hair. I like my models to arrive at the shoot with their hair unstyled and clean so it's ready for the stylist to work with. It's easier to match the *hair* to the *scenario* than the scenario to the hair.

If you can work with a model all day, start out with her hair curled (assuming her hair is naturally straight). Eventually the curls will fall. At this point, you can take a break and have the stylist straighten it out. This will give you at least two different looks for the hair. (*Note:* If you're shooting a whole set, keep the hair consistent on that set for maximum versatility when grouping different images.)

To add some variety, have the model move all her hair to one side of her face. Then have her pin it up in a bun. You can also use the hair to cover the wrinkles that appear on the neck when the model tilts her head or turns her face closer to her shoulder.

As you can probably tell, you'll find it easier to work with models who have long hair. Short-haired models, however, can often add length to their hair using extensions. If your model does this, recommend clip-on extensions rather than the glued-on variety, which will eventually damage the hair and are not easy to remove. Sometimes, models show up with wigs, too. This is fine, provided that the wig matches the concept of the planned images.

Playboy model Laura F. was illuminated with a 3x4-foot Larson soft box fitted with a Rosco Bastard Amber #02 gel. Notice the soft red color on her lips—it's a subtle tone that works better than bright red. (CAMERA: Olympus E-1 with Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{160}$ second, f/5.6, ISO 100; WHITE BALANCE: 6,000K)



2. LENS SELECTION

It is often said that beauty is in the eye of the beholder. But what most photographers don't realize when photographing models is that a good part of a model's beauty is also achieved through proper lens selection. Choose the wrong lens and a photograph becomes a mere snapshot—even when you are photographing the most beautiful model imaginable.

■ THE THREE C's

I use the “three C's” to influence my choices for lenses. These are:

- Compression
- Composition
- Comfort

Understanding these characteristics is vital to photographers interested in capturing the beauty of their subjects. It is part of what separates professional glamour photographs from ordinary, amateur snapshots.

Jessica was illuminated by a studio flash with a Larson 48-inch Soff Box with a 40-degree grid in the front. I placed a Rosco #02 Bastard Amber gel in the box for a more sunset-colored lighting effect. I aimed another studio flash head into the ceiling for ambient light. The head was covered with a Rosco #3409 ¼ CTO gel. Notice how the model is juxtaposed with the painting on the wall. This is an old photojournalism technique for adding another element into the image. The use of a longer lens and wider aperture helps offset the inherent increase in depth of field with digital photography, softening the background slightly. (CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: 1/160 second, f/3.5, ISO 100; WHITE BALANCE: 6,000K)

Compression. Let's look at the first C—compression, which also is affected by depth of field. This is particularly important when shooting *digital* glamour photography, as there is a natural increase in depth of field that is much different than when shooting film (with digital cameras that utilize a multiplication factor; newer digital cameras do not have this problem). Because of this, it is sometimes harder to throw the background out of focus by just dialing in f/2.8. Regardless, the natural compression provided by a long (telephoto) lens helps





LEFT—Lindsey strikes a pose during a Cozumel, Mexico sunset. The model was lit with a 48-inch Larson Soff Strip with a Rosco Bastard Amber #02 gel to mimic the color of the sunset on her skin. The use of a long lens made the sun appear larger, and the $f/2$ rating of the lens made it easier to focus during sunset. (CAMERA: Olympus E-1 with Zuiko 150mm [eff. 300mm]; EXPOSURE: $\frac{1}{50}$ second, $f/7.1$, ISO 100) **RIGHT**—This image by Dennis Keim of model Nicole S. caught my eye because of the plain background, which doesn't take away from the props the model is sporting. Her intense look adds to the serious mood of the image and her lack of shoulder pads states she can hang with the toughest.

offset the increased depth of field found at wider apertures with digital photography.

While the physics behind this phenomenon would require a whole book to explain, the important thing to remember when shooting digital glamour photography is to stay at $f/5.6$ or wider ($f/4.0$, $f/2.8$, etc.) if you do not want your background sharp. In addition, a wider



aperture will help reduce the sharpness of any blemishes on your subject (which makes such apertures good for older subjects, too). Wider aperture settings, along with longer lenses, are a recipe for success in digital glamour images where the background has no influence on the final image.

Composition. When it comes to composition, focal length is the important lens consideration. Most glamour photography is shot with medium-telephoto to telephoto lenses. Using these longer focal-length lenses means you have a reduced angle of view and can obtain



Lindsey's body accentuates the mountains in the background. The powerful outdoor setting contrasts beautifully with the model's form. Photograph by George Stumberg.

tighter cropping of the subject, eliminating much of the background. Such tight compositions are always more flattering than a small subject lost in a field of clutter. I suggest using prime lenses in the 85mm to 200mm range for 35mm cameras, or in the 140mm to 250mm range for medium-format cameras. (*Note:* On cameras with a focal-length multiplication factor, the effective focal length is what influences the final outcome.)

Comfort. The greater image magnification of these longer lenses naturally forces the photographer to move farther away from the model. This increased distance gives the model a greater comfort level, providing a bit of space between the model and the photographer. This comfort ultimately leads to better facial expressions on the model. Additionally, beginning photographers will find the greater working distance is an advantage in developing their own confidence when working with models for the first time.

■ INCLUDING THE BACKGROUND

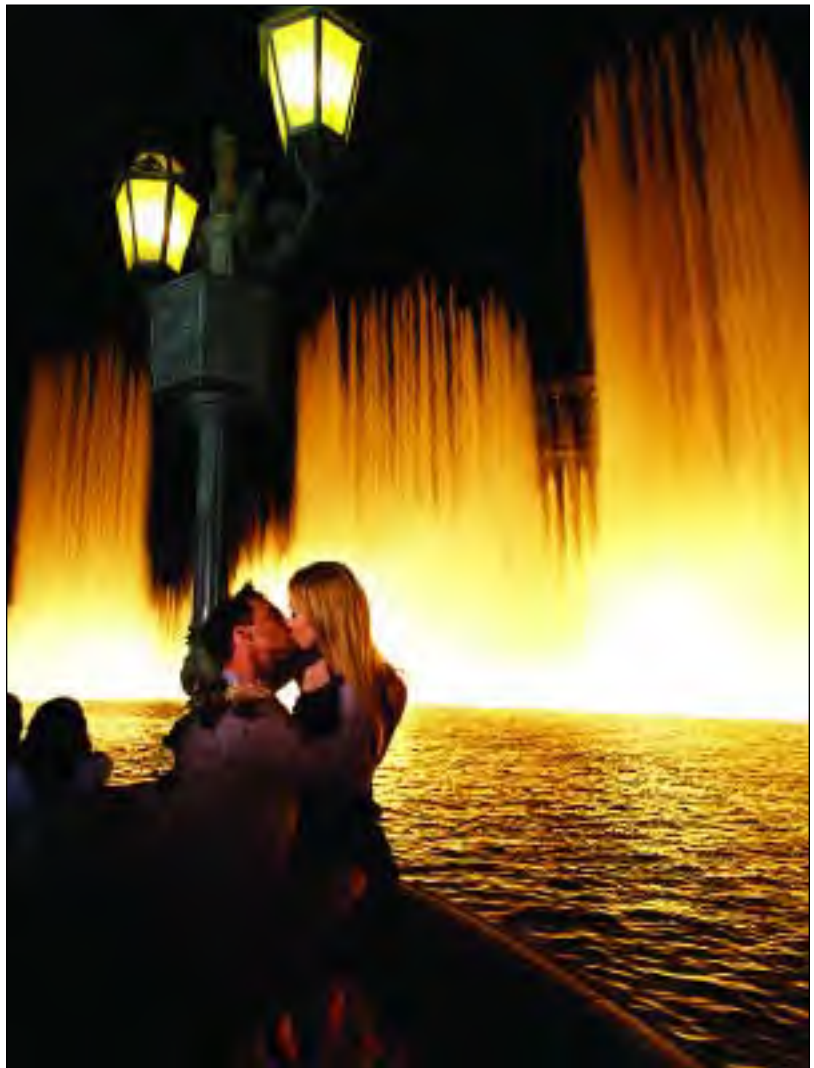
The combination of the three C's helps create an image with an uncluttered background, a tight composition, and a relaxed subject. Sometimes, however, the photographer needs to ensure the background is part of the image—for example, when photographing a model with a car or similar product. In this case, the photographer would shy away from a telephoto lens and steer toward a wide-angle lens. Wide-angle lenses have a shorter focal length and provide for greater depth of field, which leads to an image where the model and the background are in sharper focus. But watch out! They also tend to distort the model (of course, any lens can produce distortion if it is not used properly, but it's much easier to create unflattering problems with a wide-angle lens). Some photographers take advantage of this wide-angle lens characteristic, but they are extremely careful about what they distort in their images.

3. SUBJECT RAPPORT

I mentioned the “smile” in an earlier chapter, but before I describe it, one must realize that this “smile” is the result of many factors—things that the photographer does as a businessman, psychologist, marketer, and a professional image-maker. These are all factors that go into building a successful professional rapport with your model.

As I mentioned earlier, the creation of professional glamour portraits is never based on a male-to-female relationship. It’s about you as a professional photographer and your subject as a model (whether professional or otherwise). And, in fact, it’s really much more about *her*—her tastes, personality, comfort level, mood, and much more. To evaluate and understand this, you must know what to ask, when to ask, where to ask, and how to ask.

For example, if a model wants to talk, listen. If she’s having a bad day, let her get it off her chest—it’s her conversation, not yours. Be a friendly ear, not a brick wall. As a photographer, your best tool when it comes to building rapport is the ability to listen and really understand what you hear. This is when the rapport-building process is most effective. It’s about helping your subject build confidence while establishing a relationship of trust and providing reassurance.



Chris Winters and Tiffany K. help illustrate what should *not* be on a photographer’s mind when building rapport with a model. The couple was illuminated by a Hensel Premium Porty 1200 AS portable power pack to power the Hensel Ring-flash. The key was to aim the bottom of the ring toward the models to create the illusion of light from the lamppost. I dragged the shutter to mix the natural and artificial light. (CAMERA: Olympus E-1 with Olympus Zuiko 11–22mm wide zoom lens [eff. 22mm]; EXPOSURE: $\frac{1}{15}$ second, f/5.0, ISO 400; WHITE BALANCE: 6,000K.)



Photographer Michael H. Dean captured Jennie in a natural pose. The image has natural motion as her hair flows back, an effect caused by a fan aimed directly at the model. This technique works great in glamour images.

If a model wants your opinion on something, give it carefully. If she has nothing to say, ask her about her career. If she says she hates her job, move on to something—like where is she from? Normally, I'll also ask a model what her goals are with her modeling. What does she want to achieve? Again, the entire shoot—down to the final images captured—are about your subject, not you.

Building rapport is a process, and it doesn't just start when the model walks into the studio for her shoot. It begins with that first e-mail, that first phone call, or that first face-to-face consultation. What's more, the rapport-building process never stops—even if that subject calls you five years later. Rapport building (or destroying, in some cases) is an ongoing process.

Rapport is about trust between you and your subject. Your subject must trust in your photographic abilities and in you as an individual. In turn, you must trust that your subject believes you can help her achieve the look she intends for her photographs. Never jeopardize that trust. Nurture your rapport at each photo session by communicating with your subject, showing her images, and talking politely. Obviously, you should never talk down to your subject. As you get to know your subject, you'll be able to discern her likes and dislikes and what makes her most comfortable.

During the session itself, it is critical to continue the process of building rapport. I always make it clear at the start of a shoot that, even though I will see her in a vulnerable situation, I will *never* under *any* circumstances take advantage of the situation. Throughout the shoot, I compliment my subject's beauty in a tasteful way. I always accentuate the positive, whether it's commenting on a great expression or steering the conversation toward aspects of her life she's happy about. It's also important to keep the subject informed about the angles you're using, when you're doing close-ups, how you're focusing, etc. A little insight as to what's happening with all that equipment will help put new models at ease and make them feel confident in your technical and creative abilities. Never leave your subject guessing as to your intent.

At this point, it's important for the subject to know that beauty is not created, it's just reinforced. The beauty is there all along. It's up to the photographer to bring that beauty to the surface by accentuating the positive and diffusing or hiding the negative. Your goal is to get the subject to "smile" in images you take. Once you've established a good rapport with your subject, the "smiles" will come naturally with each photography session. Sometimes it takes one glamour session, sometimes two, three, four, or more. Never get impatient with your subject, though; if you both work at it, it will come in time—and the great images will be worth the effort you both put into getting there.

4. SMILES

A smile is the most important human and emotional element of a photograph when working with people. Smiles are very important when producing most portraits—especially 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.

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

Playboy model Susan S. was shot with a Nikon F100 with a Nikon 105mm lens on Kodak E100SW film. While this image is not a digital image, it's used to illustrate how the four corners of the eyes and mouth are in perfect harmony. This is the Mona-Lisa smile I've referred to. By far, this is the best smile I've ever captured in an image of a model. Notice her teeth?

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





Model Rebekah strikes a simple pose by laying on a bed. Michael H. Dean photographed her in his large studio and actually shot this image as a digital black & white. Notice how the arms and hands form natural leading lines to the model's soft smile.

graphs 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 pho-

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 photo-

tographer, the process will start to come naturally and you'll know instinctively when you have the shot "in the can."

5. POSING

In glamour photography—especially with private glamour photo sessions—your subject often relies on your professional expertise as a photographer to guide her to great poses. Most models even feel lost during a photo shoot unless they have a good photographer who can direct them.

I covered some posing essentials in the lines section of the elements of glamour (see pages 17–18). In this chapter, I'll cover some additional basic posing tips. Posing itself is huge topic that can't be covered exhaustively in a chapter. If you want more information on posing, I suggest you look for one of the many excellent

instructional books on the market that cover this topic in detail. It's important to remember that all models are subjects, but not all subjects are models.

■ COMFORT

The key to posing is this: if it looks comfortable, it will probably photograph well; if it feels uncomfortable to the model, it will probably photograph even better. Now, that's not to say we'll make the model stand on her head or adopt some unladylike stance. What that means is that sometimes we'll position the model so she'll photograph better in the light and with the specif-

Sarah was photographed in Atlanta at Playboy producer Cynthia Kaye's studio. She was lit with a silver reflector panel. The pose may not have felt natural to the model, but it makes her look great. (CAMERA: Olympus E-1 with Olympus Zuiko 50mm lens and 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{200}$ second, f/3.2, ISO 100; WHITE BALANCE: 6,000K.





ABOVE—Tess took on a contortionist pose that I lit with one Hensel EHT 3000 lamp powered by a Hensel Vela 1500 AS digital power pack. The flash head, modified with a Hensel 7-inch reflector with a 20-degree grid on the front, was pointed directly at her from the front. The model was 15 feet from a black seamless background. (CAMERA: Olympus E-1 with a Zuiko 50mm and a 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{160}$ second, f/5.0, ISO 100; WHITE BALANCE: 6,000K) **FACING PAGE**—I have what I call my “A list” models. One of them is this model, Hillary. I’ve been known to drop into town and, on the day I’m flying in, call to ask her if she’s available. The majority of the time it’s a “Yes!”—no questions asked. These models not only make great references, but also great friends that share your passion for creating great images. Maintaining these great platonic relationships helps keep the rapport stable with your top models.

ic scene and focal length—even though the model feels it looks funny. This is one of the greatest advantages of digital cameras in glamour photography: you can now show the model what you mean right after you take the image so she’ll be comfortable again and have confidence throughout the shoot—even while posing in an uncomfortable position.

For example, as mentioned on page 18, tilting the head in a chin-to-shoulder posture angles the chin toward the shoulder closest to the camera. Tilting the forehead away from that same shoulder, then, creates a natural diagonal of the face. While this type of pose

looks great for a vertical image, it often feels awkward to the subject. However, if you talk you subject through it and then show them examples as you shoot, they will quickly feel comfortable with the pose.

My “A list” models know this so well they kid me about it—I’ve even seen them help pose new models on the set. Do I tilt the head to the shoulder in every image? No. But does it work well when I do? Yes.

■ INDIVIDUALIZED POSING

While glamour photography is about the subject’s inner and outer beauty, posing is the portrayal of that subject’s





body. Does she look tall, short, fat, thin, curvy, not so curvy, etc.? Poses can affect most of these physical traits.

Height. A taller model can become *very* short *very* quickly if you employ a downward shooting angle and

FACING PAGE—In the first image (top), Hillary made a boring horizontal image come to life with her relaxed but outstretched pose. What is important in shooting nudes that showcase a model's body from the side is to emphasize the S curve the body can make. In this pose, the model is always asked to "arch her butt" (said nicely and respectfully) to achieve this curve.

I used six lights in this image. One was a 20-degree grid on a 7-inch reflector with a Rosco #3410 $\frac{1}{8}$ CTO gel. This was placed behind and to the right of the model. It was pointed toward her buttocks to produce the light that skims across her back. Another 10-degree grid on a 7-inch reflector was placed behind and to the left of the model. It was also pointed toward her buttocks to provide the accent light in that area. Like the first light, it was fitted with a Rosco #3410 and $\frac{1}{8}$ CTO gel on the front of the grid. Another light was fitted with a 10-degree grid on a 7-inch reflector and used to highlight her hair. This was placed to the image right and fitted with a Rosco #3409 $\frac{1}{4}$ CTO gel. The main light was a Larson 48-inch Soff Strip with a 40-degree grid. The kicker light, placed at the base of the stand of the main light, was a 36-inch Soff Strip. This was angled down into a California Sunbounce Pro with zebra fabric that was laying on the stand's legs, pointed toward the model. This kicker light acted as a soft fill on the areas of the model's torso that were facing the ground. A pencil light with a Rosco #3408 $\frac{1}{2}$ CTO gel wrapped around it was mounted high and masked off with Rosco Cinefoil, then pointed into the background.

In this type of setup, modeling lights are important. You plug all the lights in, but only turn one modeling light on at a time to see what each does. Normally, I don't use this many lights (unless I'm shooting something for Playboy Special Editions submissions), but in this case I wanted to play with the lighting at Michael Dean's studio. All the lights were Dyna-Lites with three 1000DR power packs as the source of energy. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{200}$ second, f/5.0, ISO 100; WHITE BALANCE: 6,000K)

In the second image (bottom), Hillary was photographed in the same setup, but we reduced the set to four lights, removing one 10-degree light on the left and one 10-degree light on the right. The 20-degree light on the right of the image provided the majority of the accent light to the body. Here's another interesting note on these shots: the camera's shutter speed was accidentally moved to $\frac{1}{200}$ from $\frac{1}{160}$ second. Although the camera's sync-speed is only $\frac{1}{160}$ second, the images came out and the out-of-sync range is unnoticeable. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{200}$ second, f/5.6, ISO 100; WHITE BALANCE: 6,000K)

place her in a dress. Instead, take that same model and have her sit on the corner of the couch. Then, ask her to hike up her skirt past her knees while bending her legs at the knees. Presto! You have long legs again.

With a shorter model, 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 the car with the door open (legs to the side) while wearing shorts. You can even frame the model in the darker area of the vehicle (the outside of the vehicle will naturally be lighter, since the light strikes that area first).

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 go down more on her arms. This will naturally prop her buttocks higher, which can be very provocative. Then, have the model come up off her hands and sit in a traditional "page three" pose. (*Note:* "Page three" is a phrase coined from the British tabloids that feature a beautiful model on page three of the publication. The traditional page-three pose is a profile of the model's body, which accents her curves. The model's face is turned toward the camera for a frontal view, while still keeping the curvy body profile.)

Hips. If you are photographing a model in lingerie, nude, or especially in swimwear and she is standing upright on her feet or knees, make sure to turn her hips away from the camera slightly. This will slim the hips for a more flattering image. Use the same technique if you want to capture more of the model's backside in your image. Whatever the pose, it's usually best to turn the hips slightly away from the camera or the light source.

Breasts. Breasts are similar, except we turn them slightly away from the camera to make them look as full as possible. Most female subjects won't be happy with



LEFT—In this image of *Playboy* Playmate Holley D., turning her hips away from the camera gives a slim view of her body. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{40}$ second, f/3.2, ISO 100; WHITE BALANCE: 6,000K)

FACING PAGE—Kristen was photographed with a Larson 48-inch Soff Strip with a Lighttools 40-degree grid and a Rosco #3409 $\frac{1}{4}$ CTO gel. For side light, I used another Larson 48-inch Soff Strip with a 40-degree grid and a Rosco #3410 $\frac{1}{8}$ CTO gel. The model was posed with her shoulders slightly turned to accent her bustline. Notice the props help to keep this image a more implied nude than nude and they also add to the theme of the image. (CAMERA: Olympus E-1 with an Olympus Zuiko 50mm lens with a 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{100}$ second, f/7.1, ISO 200; WHITE BALANCE: 6,000K)

chiaroscuro, but you can wind up with a bright upper arm or shoulder if the model is wearing something without sleeves.

Hands. Well, we've covered some basics, now we'll cover something that can kill an image outright with most photo editors: the hands. The hands are probably the most overlooked body part to photographers—but not

your photos if you make their breasts appear smaller than they are—especially if the subject has augmented breasts. The easiest way to ensure the breasts maintain their curves, or to enhance the shape of smaller breasts, is to have the model turn her upper torso slightly away from the camera.

There are two things to watch out for when doing this. First, if the model's bust is turned in the direction of the light, it can make the breast closest to the camera appear too bright—especially if the subject has light clothes on. Second, if the model's breasts are turned away from the light source, you'll get great defining

to those with discerning eyes. Hands can be ugly, veiny, hairy, have bad nails, etc., but most importantly, they can even look *bigger* than the face. Sometimes, this is a natural attribute of your subject's hands, but more often it is the result of poor posing and lighting, combined with the effects of lens distortion.

Side View. The simple rule for posing the hands is to look for the “karate chop” (or sides of the hands). You *don't* want to see the front of the hand; this is the least attractive part. The open palm, of course, when held up means “Stop!” (or “Stop looking at me!”), so stay away from such poses. If you can't avoid showing the front of





RIGHT—Heather’s body creates an imaginary diagonal across this image. The model applied vegetable oil on her skin to create the sleek sheen. Vegetable oil is a protein that the human body breaks down. It is much better than baby oil, because it will not clog the pores of your model’s skin. Her hands appear in the frame, but they look natural because they are used to grip the chain-link fence. (CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm], EXPOSURE: $\frac{1}{125}$ second, f/3.2, ISO 100; WHITE BALANCE: 6,000K)

BELOW—Julie was photographed at one of my Atlanta workshops. Notice how the danger tape not only frames the model but gives her a place to put her hands. (CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{60}$ second, f/2.8, ISO 100; WHITE BALANCE: 6,000K)

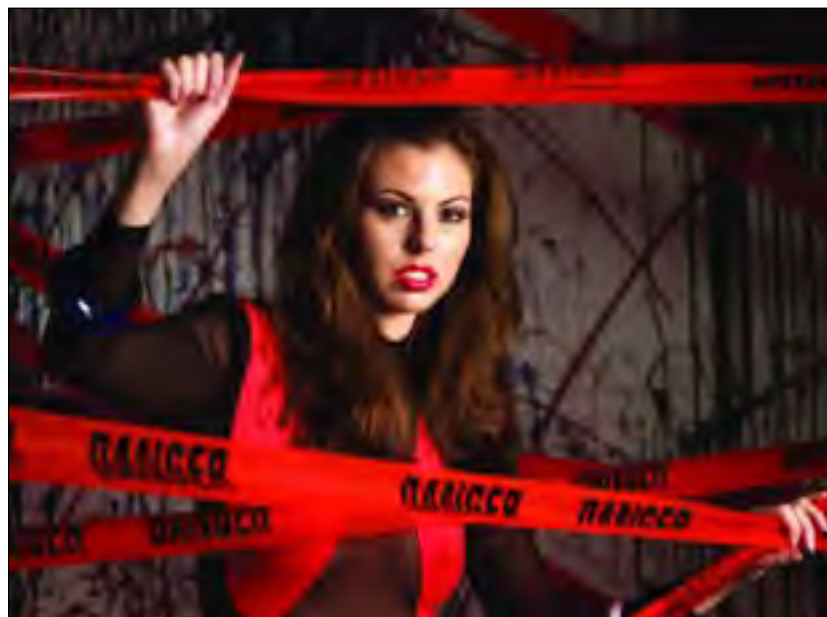
FACING PAGE—Playboy model Laura F. was photographed by Gordon Jones at my Virgin Islands “Glamour, Beauty, and the Nude” workshop. This image has a number of appealing characteristics. First, the shot was composed with some space in front of the model. Also, her warm skin tones contrast beautifully with the cool sky. Note, too, how her hands and arms are used to create diagonals that frame her face and body.



the hand, try to hide or subdue the area with shadows or clothing. You can even use the hands in the image to hold or pull something; hands tend to look more natural when they are doing something.

Jewelry. Another area to watch is the wrist. Make sure your model removes her watch. Bracelets and rings are okay, but I try to avoid them for the most part. These highlight spots can take away from your subject. Jewelry is more important around the face (as earrings or necklaces) than on the hands.

Hands on Hips. If the hands are posed on the hips, make sure they are not cupped in such a way that light passes through a small hole made between the hand and the body. Instead, have the model place her hands flat against her body in the natural





When it comes to glamour photography, models come in all sizes and shapes—and some come with great ideas, too! I always ask my models to put their minds to work before the session and try to devise some image concepts that appeal to them. This shot was created using model Tiffany K.'s suggestion to throw rose petals in the air.

pocket of her upper hips. The sides of her hands should be facing the camera.

Hands to Conceal. The hands and arms can also help you when a model is lying down and her upper leg is bent down in front of her lower leg. This pose is common, but it can appear unflattering if the upper thigh looks thick. Often, placing a hand to follow the thigh will reduce this natural thickening of the area.

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.

As mentioned before, learning everything there is to know about posing would require an entire book, not just a chapter. I have merely pointed out some tips that I think address some common problems and the more important techniques for glamour photography—things I practice at every shoot. The key to posing, like everything else, is practice, practice, practice. The beauty of digital photography is that you can do this inexpensively and instantaneously.

6. LIGHTING

Lighting is one of the most important creative elements of any photograph. Whether you are shooting sports photography or glamour photography, without light, there is nothing. At times, lighting seems relatively simple. However, when we examine it closely, we find that photographic lighting must be imbued with many challenging qualities—qualities that give it shape, form, color, and most importantly, life.

Like posing, this is a huge topic, and one to which many excellent books have been devoted, but I do want to cover a few points that are critical for glamour photography—especially with the impact of digital photography. First we'll look at one specific type of lighting that has proven its success in glamour photography: Rembrandt lighting. We'll intermix that topic with another discussion of chiaroscuro, as they tend to seem married to one another. Next, we'll cover umbrellas and soft boxes, the two most misused and misunderstood types of light modifiers used in glamour photography. Then, we'll discuss some additional light modifiers that work well with the right subject, like grids and louvers. After that,

we'll move on to the 90-percent rule of light—my favorite guideline for glamour-photography decisions. We'll then top it off with a bonus section on how to recreate a certain quality of light that, when purchased professionally, would cost you about \$4,000. Here, I'll show you how to save about \$3,800 and still achieve a similar effect.



This image of Noelia was created in Cozumel while I was scouting sites for a future workshop. I don't suggest attempting such a shot unless you are a professional and take great precautions—it's more dangerous than it looks. If you decide to try it, you must have someone holding the light at all times. This person should wear gloves. You must use a battery-powered flash and stay inside the reef, as sharks feed at night and are attracted to electrical impulses. For this image, the idea was to show the land in the background. The sun was setting fast, so we worked quickly. The key to shooting an image with the sun setting is to control the saturation of color in the sky by changing your shutter speed up or down without changing your aperture. (CAMERA: Olympus E-1, Zuiko 50–200mm zoom lens set at 50mm [eff. 100mm]; EXPOSURE: $\frac{1}{60}$ second, f/6.3, ISO 100; WHITE BALANCE: 6,000K)



Playboy model Laura F. stands at the edge of a point on Water-Island off St. Thomas while at the Virgin Islands. Laura was illuminated by a California Sunbounce Pro with zebra fabric. This image was taken to demonstrate how a Sunbounce reflector can be set up on a stand to illuminate the model with reflected light. If it's windy, be sure to use sandbags to support the stand!

■ CHIAROSCURO AND REMBRANDT LIGHTING

Many well-known photographers take concepts and ideas from other artists, and some study photographs as well as paintings in their pursuit of creating better, more compelling photographs. Perhaps that is why there are only four basic types of lighting and one of them is named after Rembrandt Harmenszoon Van Rijn, the great Dutch painter more commonly known simply as Rembrandt.

The key to Rembrandt lighting is to create a triangle or diamond of light underneath the eye, usually the eye farthest from the camera lens. One side of the face is well lit from the main light source while the other side of the face gets its shape from the interaction of shadows and light, also known as chiaroscuro. Rembrandt himself was the master at using chiaroscuro as far back as the mid-1600s.

What's important here is not how harsh or soft the shadows are, or the shape of the triangle or diamond under the eye. What matters is the illusion of depth created by the shadows. Top photographers understand that we normally see the world in a three-dimensional realm and know that digital cameras see the world in a two dimensions. Because of that, they know that we need to look for those shadows—no matter how subtle

they are. Don't be fooled into thinking Rembrandt lighting and/or chiaroscuro can only be created with harsh lighting. The key is simply to produce both high-light *and* shadow areas up against each other.

Unfortunately, with on-camera flash it's difficult to achieve this illusion of dimension unless you use your flash at least slightly off the lens axis with a sync-chord extension. The down side of using on-camera flash is that, unless you're a really experienced photographer, it's hard to envision the effect of the light on your subject until you take the image and view it on your camera's LCD screen. On the other hand, with studio flash—whether on location or in the studio—you can use your modeling lights to immediately identify where the shadows and highlights will be. As a result, you can

CONTRAST

Don't believe the myth that softer, diffused light is flat—the flatness, or lack of contrast, is not always controlled by diffusion but by how far the light source is from the subject as well as how large or small that light source is in relation to the subject. The farther the light source is from your subject, the smaller the light is in relation to the subject and the more harsh the image will be. This, in essence, adds contrast to the image.

more easily move or pose your model, refining everything until you see the desired intermixing of the shadows and highlights. If you don't see chiaroscuro or Rembrandt qualities in your images, then turn your subject toward or away from the light slowly—always watching where the light falls.

While a good starting point for your main light is to place it slightly higher than your subject and approximately 45 degrees from the camera, I don't carry around a compass and tape measure. I look for the light and where it falls as I slowly move the light or lights until I

see chiaroscuro falling on the subject somewhere. Then I have the subject turn her face slightly away from the light until I see the characteristic Rembrandt lighting pattern under the eye farthest from the light source.

Rembrandt lighting and chiaroscuro will naturally appear in your images without you even thinking about how to create it if you just take the time to study the light and move one light at a time (or reposition your subject). Work slowly and stick to single-light setups until you feel you've mastered them; then move on to two-light setups, and so on.



Both images of *Playboy* Playmate Holley D. were illuminated with one light—a Hensel Integra Pro monolight with a Larson 4x6-foot soft box. The size of the soft box in relation to the size of the subject is what determines the quality of the light. The farther you place a soft box from the subject, the harder the light quality will be and the more contrast will be added to the image.

When using a soft box this large, taller than the model, and placing it close to the model (about two feet from her), you will get the sweetest, softest light you can imagine. By turning the light so that only the edge of the box is used, you can create the shadows as seen in these two images. Notice that we even obtained the Rembrandt look in the image where the model is facing the camera. The key here is that she is sitting facing *away from* the light in the image on the left while in the image on the right she is *facing toward* the light, eliminating most of the shadows. The most important lesson here is you can create Rembrandt lighting even with one large light by facing the model away from the light and/or using the edge of the light (i.e., feathering the light).

I'm also fortunate to have the walls in my bedroom painted with Ralph Lauren colors that add to the image. This gives it a warm feel that white walls wouldn't. Black would add mystery, but I'd never paint my bedroom black; I'd drop black velvet cloth behind the model to achieve this effect. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{160}$ second, f/5.6, ISO 100; WHITE BALANCE: 6,000K)



ABOVE—This photo demonstrates the use of a Hensel Premium Porty 1200 AS portable power pack on location in the Virgin Islands. The pack is powering a Hensel Ringflash with the optional Octa Sunhaze RF90 soft box. In addition, light from the sun was being reflected back onto the model. To add color to the water in front of the model, I used a California Sunbounce Pro with a zebra fabric. The zebra fabric is a combination of silver and gold, zebra striped. I highly recommend a battery system like the Hensel when operating around water with electronic flash. Water and electricity can be very dangerous, so do not attempt to create this kind of image without the necessary trained assistants. **RIGHT**—Joanne posed at the beach while shooting at the Virgin Islands. She was illuminated by a Hensel Premium Porty 1200 AS portable power pack that powered a Hensel EHT 1200 head with a Larson 48-inch Soft Strip with a 40-degree Lighttools grid. A Rosco Bastard Amber #02 gel was placed inside the box. (CAMERA: Olympus E-100 with Olympus Zuiko 150mm telephoto lens [eff. 300mm]; EXPOSURE: $\frac{1}{80}$ second, f/3.2, ISO 100; WHITE BALANCE: 6,000K)

■ UMBRELLAS VS. SOFT BOXES

When shooting on location, especially indoors for glamour photography, most photographers light the subject and the scene with soft boxes or umbrellas. More elaborate sets might include some grid spots or hair/accent lights with a snoot placed on them to shape the light. For glamour photography, that's pretty much it, unless you have some ambient light from a lamp, candle, or window intermixing with your artificial light sources.

When selecting light modifiers for my studio lights, I like to control the light that goes beyond and around the subject. Most of the time, I don't want any of the main light from my subject hitting my fore- or background. Because of that, I tend to use soft boxes, beauty dishes, or grid spots. Rarely do I even open an umbrella, unless it's raining outside and I need to run an errand.



All jokes aside, umbrellas scatter light and envelop your subject. That is fine if you're lighting an entire scene with one light. When you're shooting glamour, though, it's not about the scene, it's about the subject. Therefore, I prefer to use either soft-box lighting or grid spots so I can better control the light falling on the subject. In addition, although umbrellas throw light in every direction, the center of the umbrella is hotter than the edges. With digital photography, even the areas of the scene that are lightly lit with the umbrella will show more detail than what we're accustomed to with film—and I don't always want or need that extra detail.

Another drawback is that umbrellas do not replicate the natural look of the outdoors like a soft box. Think about the physical characteristics of a soft box: the front diffusion panel acts like a bank of clouds, and the flash head mounted in the back of the box acts like the sun. Pull the cover off the front of the box and—wham!—no clouds. You have a bright sunny day, with harsher lighting and more contrast in your image.

Even with the front diffusion panel in place on a soft box, however, you can still get harsh shadows and hard lighting. In order to achieve that softer look that a soft box can provide, keep the box close to your subject—around two to six feet. Again, the farther you place the light from your subject, the smaller it gets in relation to your subject. This increases the contrast, and the shadows in your image will build and harden. If you're try-

ing to create deep black shadows in your image for effect, that's fine. However, you must take your subject into consideration. If your subject has a nice youthful complexion, no problem. If, on the other hand, your subject is older or has a not-so-perfect complexion or poor makeup, then you need to bring that soft box in as close as possible to minimize the appearance of these imperfections.



ABOVE—This photo demonstrates the use of a Hensel Ingetra Pro monolight with a Larson 48-inch Soff Strip light attached to its front. The light uses a Rosco Bastard Amber #02 gel on the inside of the box. The front of the box has a diffusion panel and a Lighttools 40-degree grid. For this shot, Playboy model Laura F. was photographed on location in the Virgin Islands. **RIGHT**—Sindy posed in a pool while shooting in the Virgin Islands. She was illuminated by a Hensel Integra Pro monolight with a Larson 48-inch Soff Strip and a 40-degree grid. Inside the box was a Rosco $\frac{1}{8}$ CTO gel. Additional pool lighting was created with a Hensel Premium Porty 1200 AS portable power pack that powered a Hensel EHT 1200 head on the model's right. The flash head was modified with a 7-inch reflector that had a 20-degree grid on the end with a Rosco Magenta gel. (CAMERA: Olympus E-100 with Olympus Zuiko 50mm telephoto lens [eff. 100mm]; EXPOSURE: $\frac{1}{30}$ second, f/4.5, ISO 100; WHITE BALANCE: 5300K)



OVERLIGHTING

Don't overlight your glamour subject. At the beginning of all my shoots, I keep my lighting setup simple and use my modeling lamps to show me where to add more light or even to remove light. Sometimes, I have a complex light set with eight or more lights. In that case, I walk around the set turning modeling lights on and off to see what each light is actually doing in the image. Those types of light setups are normally reserved for assignments that *require* that much light. Otherwise, most of my glamour photography is done with one-, two-, or three-light setups.

MODELING LIGHTS

Even the least expensive sets of studio lights come equipped with modeling lights to help you see the light and shadows interacting with your subject. You must learn to use these to your advantage. However, keep in mind that modeling lights are not meant to assist you in determining the correct exposure, they are meant only to show contrast and shadows where the light falls.

■ LOUVERS, HONEYCOMBS, AND GRIDS

There are other methods for maintaining soft light, soft shadows, and smooth-looking skin while further controlling the light from a soft box.

Louvers. One method is to add louvers to help feather the edges of the light. Louvers also add direction to the light and can, in fact, be closed on the ends to give a barn-door effect to the output of the light, or even to mask off parts of the soft box.

For example, take a 4x6-foot soft box with louvers and close off a quarter of the box from the sides. This starts to create what is called a “beauty light,” because the light bounces around the soft box then pours out the smaller opening. To achieve the same effect, some soft-box manufacturers actually sell cutout panels. These are used to mask off the top, sides, and bottom of the box, leaving only a round or square 2x2-foot opening to act as a beauty light. Another way to achieve this same effect is to place some Rosco Black Cinefoil or Photofoil around the front of the box until you have a similar-sized

opening. Rosco Cinefoil is inexpensive and can be purchased from photo stores, theatrical supply houses, or online from many photography retailers.

Whatever method you use, you'll be making the light source smaller. Yet, the quality of the light will still be much softer than the light from a typical smaller light source, because the rays emitted come from various angles rather than straight out. This is really useful if your box is a type that is more “hot” in the center. You could mask off the areas around the center and use the remainder as your light source as discussed. Alternately, you could close the louvers around the center to one edge of the soft box and use the remaining edge of the box as your main light source. This is also known as “feathering” the light.

Honeycombs. My favorite method when using a soft box is to place a honeycomb grid in front of the box. This helps focus the light and soften it, while providing dramatic light fall off on the edges. While many folks call this honeycomb surface in front of the light a “grid,” it's not true grid lighting, because the actual light source is still at the back of the box. Think of this lighting setup as the sun, then the clouds, and then a dark, neutral-density layer in front of the clouds—similar to a window screen. While the colors don't change in the image, the intensity of the light decreases and the angle of the light is focused and more controlled, resulting in a slight, incidental contrast increase.

Grids. If you take the box out of the equation and add a grid right in front of the light source, you have grid lighting. This lighting is harsh, but not as harsh as a plain silver, cone-shaped reflector mounted behind the flash tube. With grid lighting, your light source is much smaller than a soft box, so there is no room for light to bounce around and reflect through a larger opening.

FACING PAGE—Kristen was photographed with a Larson 48-inch Soff Strip with a Lighttools 40-degree grid and a Rosco #3410 1/8 CTO gel. The model was posed with her shoulders slightly turned to accent her bustline. Here, the hat acts as a prop to further set the mood and to shape her face. (CAMERA: Olympus E-1 with an Olympus Zuiko 50mm lens with a 1.4x converter [eff. 140mm]; EXPOSURE: 1/100 second, f/8, ISO 100; WHITE BALANCE: 6,000K)





LEFT—Trixie was lit by a Larson 48-inch Soff Strip with a 40-degree Lighttools honeycomb grid. The grid mounted on the front of the box added a slight increase in contrast while focusing the light away from the black seamless background. (CAMERA: Olympus E-1 with a Zuiko 50mm with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{160}$ second, f/7.1, ISO 100; WHITE BALANCE: 6,000K) **FACING PAGE**—This image of Wendy was photographed at the same location as Talya’s image (page 92) with the same lighting and camera. I often ask models to provide an idea or pose. In this case, Wendy brought the flower to create an image she had in mind. I asked her to show me and I captured it when I saw the beauty it held. This is an image I consider a keystone image, one that I can use over and over in my portfolio. (CAMERA: Nikon D100, 105mm lens [eff. 157mm]; EXPOSURE: $\frac{1}{125}$ second, f/6.3, ISO 200; WHITE BALANCE: 6,000K)

and 5-degree sizes, too, but these are much harder to find and more expensive.) It’s usually most economical to purchase grids in kits that include one of each size. These kits also provide a nice box for transporting the grids—which is important because grids are very fragile. I’d recommend that you buy at least two of these grid kits.

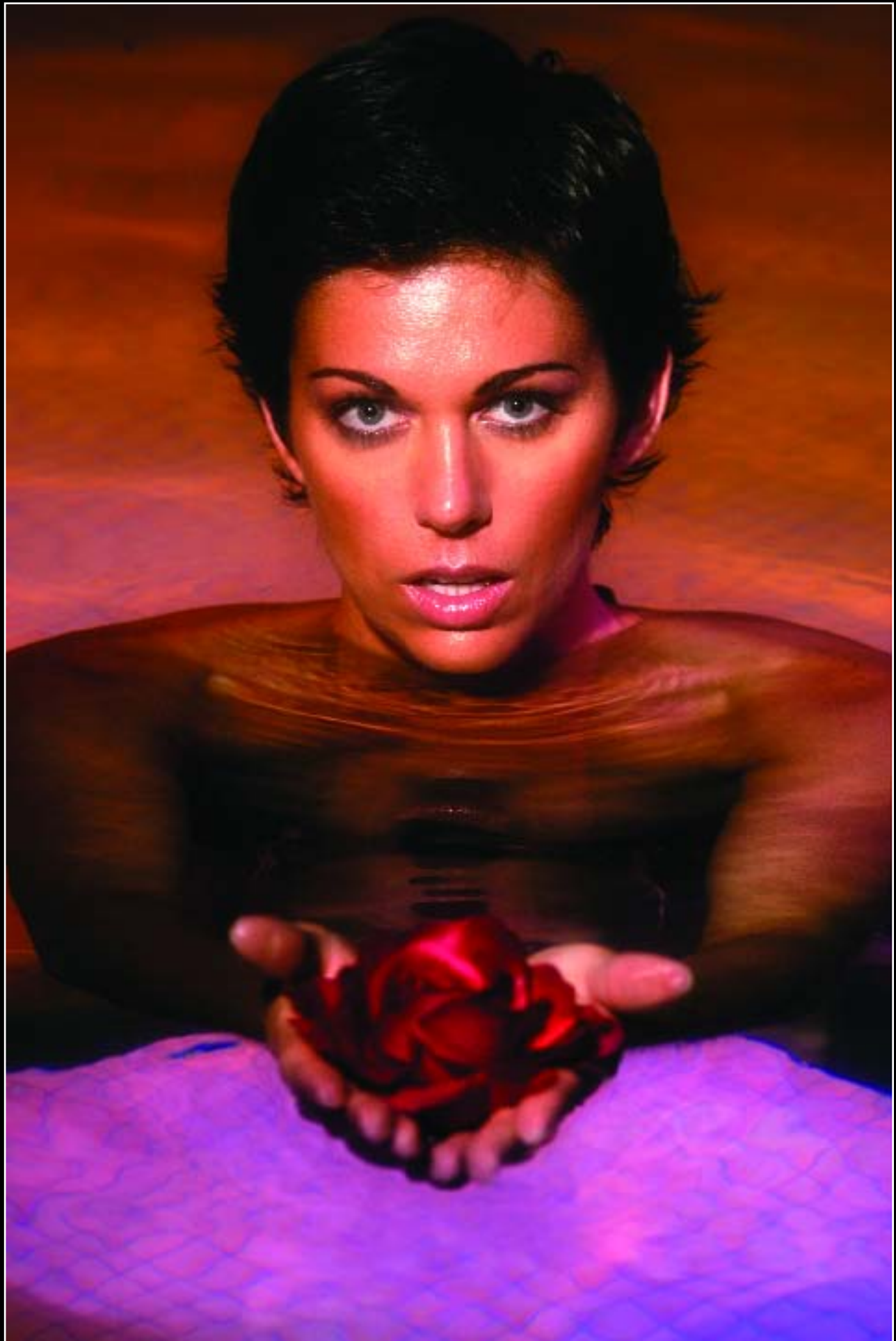
The most commonly used grids for glamour photography are the 10- and 20-degree models. These make great accent or hair lights because they allow only a small

Because it is so intense, I often place two grids in front of the light, set at about a 90-degree angle to each other. It’s still grid lighting, but softened just a tad. The light is now what I call “sliced and diced”—twice.

Grid lighting is dramatic. Most grids come in 7-inch diameters and 10-, 20-, 30-, and 40-degree light output sizes. (*Note:* Some special-order types come in 1-, 3-,

spread of light. Keep in mind: the smaller the degree angle, the smaller the openings in the grid. Therefore, the smaller the degree angle, the hotter your light source will get and the less light output you’ll achieve.

Another effective method to light a subject using grids is, again, with Rosco black Cinefoil. You can use Cinefoil to make an extension tube on your light and





Talya was illuminated by a studio flash head with Rosco Cinefoil wrapped around it to create a 12-inch extension tube. At the end of the tube, a 7-inch, 20-degree grid was placed over the lamp head, then a 10-degree grid was placed on top of it. This creates a “slicing and dicing” of the light to help reduce the harsher quality of a small grid-light source. One additional light was placed on each side of the model with a Rosco Magenta gel over one flash head and a Rosco full CTO gel on the other head. Again, in wet environments, take all precautionary measures to ensure the utmost safety! (CAMERA: Nikon D100, 105mm lens [eff. 157mm]; EXPOSURE: $\frac{1}{60}$ second, f/7.1, ISO 200; WHITE BALANCE: 6,000K)

■ 90-PERCENT RULE

If there is one lighting principal that every glamour photographer should know, especially every digital glamour photographer, it’s what I call the 90-percent rule. Simply stated, the 90-percent rule says that what is pure black will *absorb* 90 percent of the light that hits it, while what is pure white will *reflect* 90 percent of the light that hits it. You must also remember that there is still another 10 percent that is either absorbed or reflected, depending on whether your reflective source is pure white or pure black. The key word here is “pure”; most whites and blacks are not pure.

Now, the real importance of

place the grid at the end of the foil tube. (*Note:* Cinefoil is also packaged in smaller lengths under the name of Photofoil. It’s the same product, but less expensive because it’s a smaller roll in plastic packaging versus a larger roll in a cardboard box.)

this principal comes into play when you meter your light source in comparison to the subject you will photograph. Almost every meter, flash or in-camera, is based on the old standard of an 18-percent gray middle tone. While many skin tones are reasonably in line with this standard, I have yet, in the thousands of people I’ve met



The above image of *Playboy* Playmate Holley D. illustrates the use of two Hensel Beauty Dishes. The main dish has the typical center reflector dome and no grid. The second was placed low and pointed toward the background. This dish has the center dome and no grid, so the 22-inch dish provides a wide spread of light to evenly illuminate the background and bring out the flame on the flame-red background seamless paper. The shot to the right is the result of this lighting setup. (CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{160}$ second, f/5.0, ISO 100; WHITE BALANCE: 6,000K)



Here, we have the same lighting setup as in the images at the top of the page, but both Hensel Beauty Dishes had the center reflector removed and replaced with grids. The main dish had a 10-degree grid while the background dish had a 20-degree grid in the center. Notice Holley's pupils in both images. The image with the dome removed and the more direct grid light makes the pupils smaller and creates a more feathered look for both the background and the light on the model. The intensity of the light increases here by at least one f/stop. The image to the right is the result of this lighting setup. (CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{160}$ second, f/8.0, ISO 100; WHITE BALANCE: 6,000K)





The first image (top left) was illuminated with natural lighting entering my formal family area through a glass door. The ISO of the Olympus E-1 camera was adjusted to 400 and the lens, a Zuiko 50mm, was set at f/2.0 to allow plenty of light to enter the lens.

In the second image (top right), the ISO was set at 100 with the camera shutter speed at $\frac{1}{125}$ second and the lens at f/4.5. In this shot, *Playboy* Playmate Holley D. was illuminated with a Hensel Integra with a Hensel 22-inch Beauty Dish as the light modifier. The one thing that sets the Hensel Beauty Dish apart from other brands is that you can place a grid in the center after removing the dome centerpiece. Basically, this lets the light pass primarily through the grid. In this case, I used a 10-degree, 7-inch grid, so the face is illuminated while the light on the rest of the model's body takes a more dramatic drop-off. I prefer the dish with the white interior for glamour; it is softer for female models.

The third image (left) demonstrates the light setup. All images were white balanced at 6,000K.

and photographed, to find someone with 18-percent gray skin—and I keep that in mind when I take a meter reading in relation to my subject. If my subject is darker than 18-percent gray, I will open up my lens aperture (increase my exposure) by $\frac{1}{3}$ stop. If my subject is lighter or fair-skinned, I will stop down my aperture (reduce my exposure) by at least $\frac{1}{3}$ stop. Remember, a light meter is only a starting point for evaluating our light source and where the light falls.

Clothing Selection. I use this same principal when a model asks me what she should wear for her session. If she has very light skin tones, I don't mind if she wears light-colored clothing. If she is more dark, or even mid-toned, I tend to stay away from light-colored clothes—especially white, because in digital photography this will yield blown-out highlights in the clothing if you expose the images for your subject's skin tone. As noted previously, though, darker clothing is not a problem, because you can capture more detail in the shadows in digital photography.

Separation. The 90-percent principal is great when the model is wearing white and you have a white background. To create separation, just take two sheets of black foam-core board and place them on each side of the model to reflect black-toned light back onto your subject. You would do the opposite with black on black, employing a white card.

Adding Detail. If your subject is wearing black lace, you can capture more detail on the clothing by placing a white card nearby to throw some light onto the fabric. If, on the other hand, your subject is wearing white or light colors, use a black card to bring out the detail in the texture of her clothes.

Composition. The human eye always goes to the lightest spot in the image, so if you have a white pillow behind the model in a boudoir scene, this will draw attention away from the model. For a better image, just change pillowcases. The same applies to the bed sheets or covers.

If there is one principal or rule to remember in glamour photography and lighting, the 90-percent rule is it. This rule applies to clothes, the subject's skin, the fore-

ground, the background, and even the props in an image.

■ THE POOR MAN'S LIGHT—SAVE \$3,800

Well, I can't take full credit for this light myself, though I'm familiar with the more expensive "pro" version, which can run an easy \$4,000 if purchased at a professional camera store. My friend and celebrity photographer Jerry Avenaim showed me this trick a while back, and it has really caught on as I've demonstrated it at my workshops.

Before we get started, though, I have two disclaimers. First, I won't mention the names of the manufacturers who make the more expensive equipment. I don't want to upset them or imply that their products aren't worth their selling price. Jerry, who taught me this technique, has been very successful photographing celebrities like Halle Berry, Mel Gibson, and Donald Trump—and he would definitely use the \$4,000 method (not the poor-man's version) with these "A list" celebrities. Second, you may need to hire a carpenter, plumber, electrician, or professional builder to construct this properly and safely.

Building the Setup. You may be surprised to learn that the lights used in this setup are fluorescent. However, these bulbs are amazingly forgiving—so much so that they are now commonly used in high-end productions. For example, if you pay close attention to makeup commercials on television, you can sometimes see the catchlights from just this type of light in the models' eyes. They use it to help the makeup appear soft, smooth, and creamy. This lighting is becoming so popular now that you can't always even identify it from the

OVERHEATING

Anytime you place something in front of your light source—whether it be a grid, soft box, snoot, Cinefoil, or Photofoil—make sure to not overheat your light heads. This is a fire hazard and can damage your equipment. Consult your owner's manual and/or the manufacturer. When you restrict your light source, be sure to use only fan-cooled studio flash heads.



catchlights anymore; lighting companies are now making these units in different shapes than the one I'm going to describe. Of course, you can make yours any way you like—just hire a professional to construct it for you.

Here's the basic setup. First, purchase four shop lights (about \$15 each) from your local hardware store—like Lowes or Home Depot. Select 4-foot lights that hold two 48-inch bulbs. These lights have no front cover; they are the type that hang down from the ceiling and have a pull-string to turn them on. (*Note:* These

lights are so popular now that photographers on the Internet forums call them “Home Depot Lights,” although they are not made by Home Depot.)

Next, you'll need a frame to support these lights. You can have someone build you a frame out of PVC or even 2x4-foot studs, like a few of my friends have, or you can have a carpenter mount them on a sheet of plywood, creating a 4x4-foot square of lights on the plywood. If you choose this method, make sure your carpenter cuts out at least a 3x3-foot square hole inside the 4x4-foot frame. Mount the plywood on photographic C-stands

BELOW—Trixie was photographed by Alan Brzozowski at one of my “Glamour, Beauty, and the Nude” workshops. Here, we used the home-made florescent lighting with 5,000K bulbs that is discussed above. Brzozowski is a master at using props—especially sunglasses. Notice how the model's necklace also adds to her attitude. Photo editors normally disapprove of images with the palm of the hand exposed, but Brzozowski broke this fundamental posing rule and made it work well for the image. **FACING PAGE**—Bridget was also photographed by Alan Brzozowski at one of my “Glamour, Beauty, and the Nude workshops.” It's a great example of the use of props. Notice the diagonals created by the guitar, the catchlights in the sunglasses, and the lines formed by the model's pose. We created this image using home-made fluorescent lighting with 5,000K-rated bulbs.





Kristen was photographed with the “poor man’s light.” The model was posed with her shoulders slightly turned to accent her bustline (as opposed to a straight-on pose). (CAMERA: Olympus E-1 with an Olympus Zuiko 14–54mm wide zoom lens [eff. 80mm]; EXPOSURE: $\frac{1}{60}$ second, f/3.5, ISO 200; WHITE BALANCE: 6,000K)

but different *quality* of light—and that’s what makes this setup so unique.

Metering. Now, turn the lights on. Stand in front of the frame, set your light meter at ISO 200, and read the ambient light until you get the settings for $\frac{1}{60}$ second at f/4.0. That is where you put your subject in a chair or on a posing stool to get the proper catchlight. This is a good starting point, but feel free to experiment as you like with other ISOs and camera settings.

Makeup. Your model must have great makeup for this technique to work. A professional makeup artist can create what is called the “dewey” or creamy look. This works best, but don’t hesitate to experiment.

Accent Lights. I occasionally like to add a bit of contrast to the image, so I put a hair light behind the model. The simple modeling light from my Hensel

and shoot through the hole with your subject on the other side. (I’ve even attached these lights to light stands using duct tape and wire ties for a quick 4x4-foot frame.)

Once you have your frame put together, you’ll put two bulbs in each shop light. This is the key to the whole setup. The bulbs you choose can be any brand (I personally prefer the GE Chroma 50s, because they have less flicker, which is more important in video than still photography). Just make sure that the bulbs are stamped and identified as having a 5,000K color-temperature rating. Sound familiar? Remember your studio flash units and noon-to-3p.m. daylight? Yep—same *color* of light,

studio flash provides a nice, warm hair light, as it is balanced at 3,200K (or tungsten). If I trigger the flash itself, which is at 5,400K, I get clear light—the same as the fluorescent lights. Either way, you can freely add accent lights to your image.

This is a great lighting setup for producing headshots (although not much else) and works especially well with older models, eliminating wrinkles with no fuss. Plus, because it’s the same temperature as most photographic light sources, I can keep my camera at a 6,000K white-balance setting and still get the added warmth I like in my images.

7. THE BLACK-SCARF TECHNIQUE

While we're on the topic of low-cost techniques that produce high-end results, let's look at one more interesting technique. Everyone always asks me, how do I achieve that soft look with sharp eyes on a model, or how do I achieve that "glow" in my images? How do I create "natural makeup?" Well, most of that comes from using what I call the "black scarf technique."

I use it less in digital than I did in my film days, but I still use it today for subjects with poor makeup, poor complexions, or those that are much older. I also use it when the quality of light is harsh. In fact, the keystone (lead) image in my large glamour portfolio is an image created digitally with the black scarf technique—it works that well. Of course, the black scarf is not magic. You have to practice using it to reap its benefits. Experiment with it, though, and see if it suits your style.

■ THE SCARF

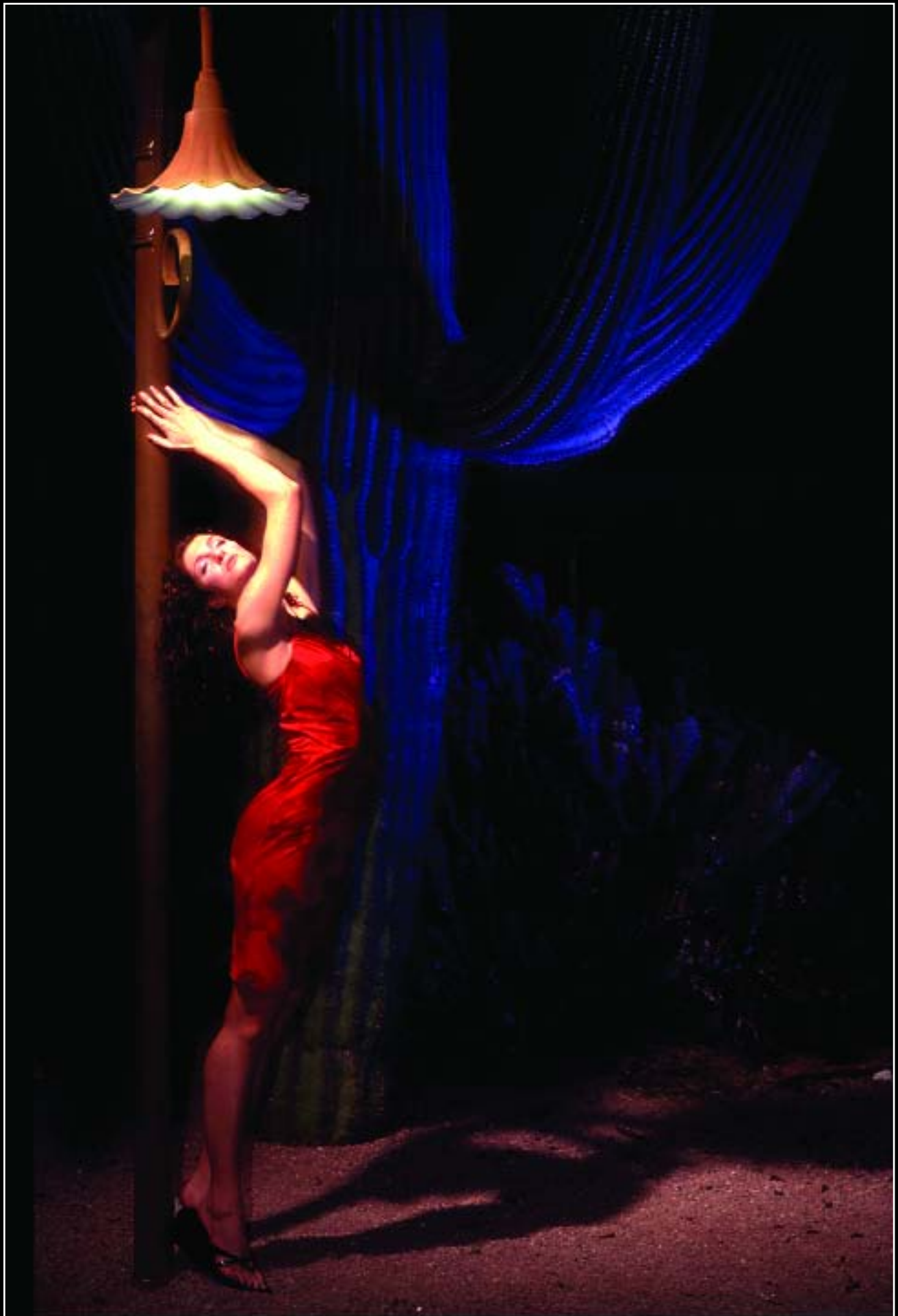
The black-scarf technique is simple and costs practically nothing. I spent \$1.99 at Wal-Mart for a Simply Basic Ladies Nylon Scarf (sku# 3917427298), made by Paris Accessories, Inc. from New York. It's black, not colored, and doesn't affect the colors in your image. Placed over the camera lens, it tones down the harshness of artificial lighting, like studio strobes, and acts like a combination cross-screen filter and diffuser. It naturally provides a $\frac{1}{3}$ -stop light reduction, too.

To attach the black scarf, I carefully place it across my lens. Then, I take an old filter ring (preferably without the glass; a step-up or step-down ring works well) and

carefully screw it on the front of the lens, making sure I do not cross-thread the lens and being careful not to tear the scarf material. The material doesn't have to be stretched tightly. Sometimes I'll place it across the face



Sarah R. was photographed in a home studio against black seamless. A black scarf was folded twice in front of the lens for diffusion. The lighting was from a Hensel Vela 1500 AS studio digital pack and a EHT 3000 head fitted with a Larson Fresnel Lens. The scarf was used to soften the light. (CAMERA: Olympus E-1 with Olympus Zuiko 50mm lens and 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{160}$ second, f/4.5, ISO 100; WHITE BALANCE: 6,000K)



FACING PAGE—This image utilized a lamppost for the model, Allison, to support herself. The lamp appears to light the subject, but the light is actually from a flash head with a Rosco $\frac{1}{4}$ CTO gel. It was difficult to focus under these conditions, because this flash unit (a Dyna-Lite Uni400Jr) doesn't allow for the use of the modeling lamp during battery operation. Because of this, and the black scarf across the front of my lens, my assistant held an illuminated cell-phone screen next to the model's face for focusing purposes.

of the lens and attach it with a lens hood or a rubber band—whatever works faster at the time. An even better method is to take two old filter rings without glass, sandwich the black scarf between them, and tighten the rings. This produces a filter you can safely screw on and off the lens. Store this homemade filter very carefully, preferably in a filter case.

■ APERTURE

The key to shooting with the filter is to associate its effect with your aperture. An image taken at $f/8$, for instance, will have a totally different look than one shot at $f/5.6$. The wider the aperture, the more diffused the effect will be and the less defined the stars coming from the cross-screen will be on the specular highlights.

Keep in mind that with digital photography—especially if you have to multiply your lens focal length—your aperture settings will probably have more depth of field than the same settings on a film camera. The more depth of field, the less effect the black scarf will have (i.e., you'll see less diffusion); the less depth of field, the more effect the black scarf will have (i.e., you'll see more diffusion).

■ LIGHT MODIFIERS

The light modifiers used on your light source will also impact the effect of the filter. The softer the light mod-

ifier, the softer the image and the lower the contrast (slightly). The harder the light, such as open flash or direct sun, the less soft the image will appear.

Here are some helpful starting points for using the black-scarf technique under different lighting:

- Soft box at $f/2.8$ = Diffused, very soft appearance of the image, halos around specular highlights, slight glow of the subject.
- Soft box at $f/5.6$ = Diffused, soft appearance of the image, less defined stars, slight glow of the subject.
- Soft box at $f/11$ = Diffusion plus hardly any softness in the image, sharper stars, no glow of the subject.
- Direct sunlight at $f/2.8$ = Diffused, soft appearance of the image, less defined stars.
- Direct sunlight at $f/5.6$ = Diffused, very slight softness of the image, more defined stars.
- Direct sunlight at $f/11$ = Diffused, sharp stars off specular highlights.
- Open shade at $f/5.6$ = Diffused, soft appearance of the image, halos around specular highlights, slight glow of the subject.
- Open shade at $f/5.6$ = Diffused, soft appearance of the image, less defined stars.
- Open shade at $f/11$ = Diffused, slightly soft appearance of the image, sharp stars.

■ VARIATIONS

If you have a model with a great complexion and want to experiment, cut a hole about the size of a nickel in the center of your black scarf. When you frame your image,

SOFT VS. DIFFUSED

Don't be fooled by a diffused image. A well-executed diffused image is not *soft*, only *diffused*—there is a difference. Soft images tend to appear slightly out of focus; diffused images are still sharp, especially with digital photography.



The first image of Jennifer (left) was illuminated using the “poor man’s” \$150 lighting setup (see chapter 6). Notice the catchlights in her eyes. The makeup artist, Honey Secunda, created the “dewy” look that makes this lighting effective. This lighting is commonly used for makeup advertisements. (CAMERA: Nikon D100, 105mm lens [eff. 157mm]; EXPOSURE: $\frac{1}{60}$ second, f/4, ISO 200; WHITE BALANCE: 6,000K) The second image (right) was created using the same lighting setup. For this shot, however, we added a black scarf over the lens to create highlight halos on the dress. (CAMERA: Nikon D100, 105mm lens [eff. 157mm]; EXPOSURE: $\frac{1}{60}$ second, f/4, ISO 200; WHITE BALANCE: 6,000K)

center your subject’s face in that hole. This will leave the face sharp while the rest of her body is more diffused. Of course, you might even want to make that hole off center, as it’s best to have your subject’s face in the upper one-third of the image. If you like this effect, try it with colored scarves and see what you get. There are infinite possibilities—especially with a digital camera. Play with it, experiment, and have fun!

■ APPLICATIONS

Even used to create only a subtle visual effect, the black-scarf technique helps diffuse imperfections in the skin,

like the stretch marks and pores that appear with hard light. It also smooths out the hair for a more flowing look. It is a photographer’s quick source of makeup—especially if you don’t have a makeup artist or the makeup is done poorly. This is a big issue with digital, since you can rely on it to capture more detail and pores than film photography. If we were shooting fashion, I’d avoid the black-scarf filter unless it was your intended style. For glamour photography, keep in mind that your emphasis must be on the subject. As the photographer, you have to decide if this technique suits your style and will work properly for the image you want to create.

8. DEVELOPING YOUR STYLE

In all photographic genres, prominent photographers are recognized by their style. It's their style that sets them apart. So, how does one develop a style? It's simple: be consistent in how you shoot, what you shoot, and how you process your images in post-production. Now, that sounds easy, but it's more complicated than it sounds. Let's look at the "consistent" part of developing your style. That element alone requires being consistent in your lighting, exposure, composition, posing, and most of the other topics covered in this book—along with regulating the way you process and print your images afterward! For now, we'll skip the post-production part (that's another book in and of itself)—but remember, post-production can say a lot about your style, too.

I photographed model Tiffany K. with my newest camera—a Leica M-9 with the Leica Digital-Modul-R digital back. Often, props like this umbrella can be used to help relax the model into a great pose. Here, the nice diagonals created by the pose are the basis for the pleasing composition. Several Hensel lights were used to illuminate her hair, face, and the umbrella. (CAMERA: Leica M-9 with the Leica Digital-Modul-R digital back with 100mm lens [eff. 137mm]; EXPOSURE: $\frac{1}{125}$ second, f/2.8, ISO 100; WHITE BALANCE: 6,000K)

■ BE CONSISTENT

Now, let's look at some methods that can be used to develop your style. First, as discussed, be consistent. Look for the same elements in your images every time—





Noelia was illuminated by a flash head aimed directly into a California Sunbounce Pro with zebra fabric, which was pointing directly back at the model. (CAMERA: Olympus E-1 with a Zuiko 50mm [eff. 100mm]; EXPOSURE: $\frac{1}{200}$ second, f/9.0, ISO 100; WHITE BALANCE: 6,000K)

this in every “keeper” image, mainly because we don’t walk around with our heads tilted at 45-degree angles. Yet, that is this photographer’s style.

Now do you have to be that dramatic to ensure you have style? No. Some photographers’ styles are so subtle that the only indicator they have a specific style can be the simple triangle of light that is found with Rembrandt lighting—that’s it. Of course, in glamour our poses extend beyond the typical headshot, so developing our styles can take longer and be more complex.

I’ve been told *my* style leans toward a photojournalistic look. I credit that to my past experiences as a professional photojournalist. I also tend to light with Rembrandt or grid lighting, but one key element in my style is my warm-toned style of shooting that filtered down from my film days, where I shot on more saturated, warm emulsions.

not the same subject or subject matter, but elements that make your subject appear the way they do in the image itself.

Look for how you use imaginary lines first. Look for S curves and diagonals, both in the subject and sometimes even in the fore- or background. Look for diagonals in the hair, in the clothes, in your subject’s face, in the position of your subject’s body, the arms, legs, neck, shoulders, and fingers. Diagonals in an image, as imaginary as they may be, are powerful and can be indicative of your preferred style of posing.

I know one photographer whose style is to tilt the camera to produce instant diagonals in an image, regardless of how the model is posed. While I think a couple of these images are fine during a shoot, I don’t recommend

■ COMPOSITION

Another form of implied style in an image is the composition. I see many photographers at my glamour workshops shooting horizontals, some 100 percent of the time. I can walk up and tell them to turn the camera (“Don’t be afraid, turn that camera,” I tell them) and they’ll do it once or twice, but as soon as I walk to the next photographer they turn the camera back to horizontal. I think we’re stuck on horizontal because we are born looking at the horizon out our windows; we see the world as a horizontal image.

In glamour, photographers tend to find that their strongest images are verticals. In fact, I often tell my workshop attendees that horizontal images are great for

calendars, because calendars are viewed over time. If you're shooting for a glamour layout submission for someone like *Maxim* or *Playboy*, though, you'd better shoot some of both, because you have to take graphic layout and design principals (for text, captions, headlines, etc.) into consideration.

■ IMPORTANCE OF STYLE

Style is the key to producing photography that will get you noticed. It indicates to other professionals that you can provide consistency. In other words, you have confi-

dence and know what you're doing in your photography. To your subjects, style indicates that you are a master of your craft. Style is not hard to achieve, but it does take time and practice. The easiest way to develop your style and refine it along the way is to learn to shoot, print, and operate the same way every time, on every shoot.

Once you've mastered your style, get away from it now and then—break the rules. Sometimes, this brief departure from your style can lead to an extraordinary photograph.



Playboy Playmate Lani Todd, photographed by Glenn Usdin, strikes a very relaxed pose. This image is a great example of the “smile” I often refer to. Glenn created this image using a Nikon D2X and Plume Jumbrella with two Chimera softboxes for background and accent light. These were powered by Dynalite heads.

9. QUICK-REACTION TIMING

Creating style in an image is a process that also involves knowing just when to press that shutter. It's a process that involves seeing the image with your eyes, identifying the right moment, and physically clicking the shutter button—but all this must happen in just milliseconds. To stay on top of your game, you have to keep all those processes in shape—just like a police officer or military soldier who goes out to the firing range to keep their shooting skills honed. Like them, we rely on our eye–mind–hand coordination for many tasks.



ABOVE—This image is typical of what you can capture when practicing Quick Reaction Timing (QRT). Here, the rule of thirds is effectively broken as the subject, a female ostrich, is placed directly in the center of the image. The diagonal lines of the fence help make this rule-breaking visually effective. **RIGHT**—I shot this image back in the late 1970s using existing light. I made the shot while conducting a test on the latitude of Fuji 400 negative film. It was exposed at ISO 800 but processed at ISO 400. While creating an image like this is great for practicing QRT, it also shows the latitude of negative film from the perspective of shadow detail—similar to digital capture. Like slide film, digital capture devices also have no latitude in the highlights.

While we often take them for granted, these complex acts of coordination can define our style and affect our ability to achieve great photographs.

Obviously, if we can find a way to improve the cohesion of the eye, mind, and hand, our skills (and therefore our images) will improve. One method is what I call “QRT” (Quick Reaction Timing). Practicing QRT several times a year helps us learn to capture that sweet moment in time so we can seize the opportunity as we see it happen, not regret missing it after the fact. This



will help you build your confidence and eliminate the hesitation that can lead to the loss of a great photograph. It's a simple, proven method that even a veteran photographer can turn to when they fall into a creative rut.

So what will we be shooting for this QRT exercise? Hired models? Friends? Children? Nope—we'll be taking a trip to the zoo to photograph animals. If you think about it, this is the perfect place to practice your timing. After all, the zoo is a place where interesting subjects do interesting and spontaneous things all day long.

■ PLANNING

Set Aside a Day. The initial step is to religiously dedicate at least one day each month for three months to QRT training. Then wean off to one day every three to six months. Make this day *your* day—a day where you will not be bothered. Make it a day where you set your mind on achieving nothing but great photographs. Forget about the real world, forget about the clock and the cell phone; this is your time.

Pack a Bag. The day prior to your shooting day, pack your camera bag. Make sure you have plenty of memory cards, fresh batteries, and various lenses—and, heck, bring your flash, too (although we'll try to avoid using it; part of QRT is learning to see the light, too).

Food and Drink. Make sure you take a little cash to quench your thirst and hunger, so even your body's most natural requirements won't disturb your mental process. Besides, you can often buy food for the animals and they make interesting subjects when they're eating.

Previsualization. Get a good night's rest the day before your shoot. As you toss and turn, don't count sheep. Instead, previsualize what you might expect—reflections of flamingos in the water, polar bears bathing in the cool waters, monkeys climbing trees, lions roaring. These are all great shots if you can capture the right moment, the moment when your subject will be photographed in the most interesting and colorful manner, or sometimes even in the funniest state. Think about powerful images you've seen on National Geographic specials or the Animal Planet cable channel. Heck, tune in to Animal Planet and fall asleep to the television while



This image was taken at the Baltimore Zoo while practicing Quick Reaction Timing (QRT). The idea of the image was to utilize the shadow line instead of the light. The first flamingo at the top of the image leads the eye to the second flamingo.

studying the animals on the show instead of the local newscast. The idea is to exercise your creative mind the night before so it will be fresh on your shooting day.

This practice should also be done the day before a glamour session. Previsualization makes your shooting day much easier. It gives you more time to be creative so you can spend less time being preoccupied with the question, "What do I do next?"

■ AT THE ZOO

Arrive Early. Plan to be at the zoo early, right when they open. Call ahead and get their hours so you can be the first at the gate. This is the best time to shoot, because the animals are eating breakfast and are usually

more active after their good night's rest—call it frisky-fresh critters basking in the morning sun.

Get Your Bearings. Once at the zoo, spend a few minutes watching and observing the different subjects while getting a lay of the land. Make mental notes of the critters that capture your emotions; they are the ones that will make for your best subjects. After studying the animals, go back to those subjects that caught your eye. If it helps, carry a small notepad and develop an itinerary of where you want to go shoot for the rest of the day or for reference for your next visit. Focus on one region at a time; this saves on footwork—otherwise your dogs will be barking before the day is even close to being over and you'll lose interest in QRT.

Shooting. The second step is to shoot images—don't worry about how much time you spend with each subject. If you run out of time, you can always come back on your next shooting day and find those same subjects again. After all, the majority of the zoo inhabitants aren't going anywhere.

Set your frame of mind to see the right moment. Study your subject and try to predict its next move. Look at how the animals play with each other. Be prepared for when the zookeeper feeds them. Animals do

funny things when playing and eating, and it's up to you to see and feel those acts in your mind just before they happen. When things start to happen, don't hesitate—snap that shutter. Wham! Bam! Shoot it—don't hesitate! Critique yourself. Did you get the shot?

Some zoos will actually buy your images or allow you to come back for free if you provide images for their use or display. Make a great print of a zoo animal, place your name and contact information at the bottom of the image, then give it to the zookeeper. This is a good way to develop a networking relationship with the zoo and its staff. Sometimes zoos will even hire you for future photographic projects, such as brochures, posters, advertising, and public relations events. Doing a little pro-bono work for your community is something all photographers should do—especially if you're trying to get your name out there as a professional photographer.

QRT at the zoo is not glamour photography, obviously, but it's great training. It not only produces confidence in timing, it develops your knowledge of proper exposure techniques under different lighting conditions. Most importantly, it improves your style while helping you gain confidence in your photographic equipment.

■ WHEN YOU GET HOME

After your day at the zoo, download your files and review them immediately. The sooner you view your images, the easier it is to capitalize on your mental notes. This step of QRT is a self-critique that builds your confidence. You will quickly learn what you *should* have done to get that image (or a better image). This conditions you for the next QRT shooting session, making you faster and more effective.

On your computer, set up a main QRT directory, called "QRT," with subfolders named "great," "good," and "gone." Study your images.

If the exposure is off, if the image is blurred or out of focus, place it in the "gone" folder. (The reason we don't trash these images right away is because keeping them allows you to go back later and study what you did wrong—a great training tool for future self-critiques.) Everyone has bad outtakes—even professionals. What's

KEEP AN EYE OUT . . .

While you're roaming the zoo grounds, keep an eye out for children or people doing their own interesting acts. If you see people, don't hesitate to ask them permission to take their photographs—and today, you do it *before* you shoot, unless the subjects are your own relatives or friends. If children are involved, identify yourself to the parents and give them your business card. Ask the parents if they would like copies of the images. This usually makes them feel more comfortable when allowing you to shoot images of their little ones. I carry a mini-portfolio that fits in my camera bag to show them my credentials. If the images appeal to you for future use (stock agencies are always looking for "lifestyle" images), offer them prints in exchange for their model release—and you *must* have a signed model's release to use these images. If you have children in the photos, you must get the parents to sign the release.



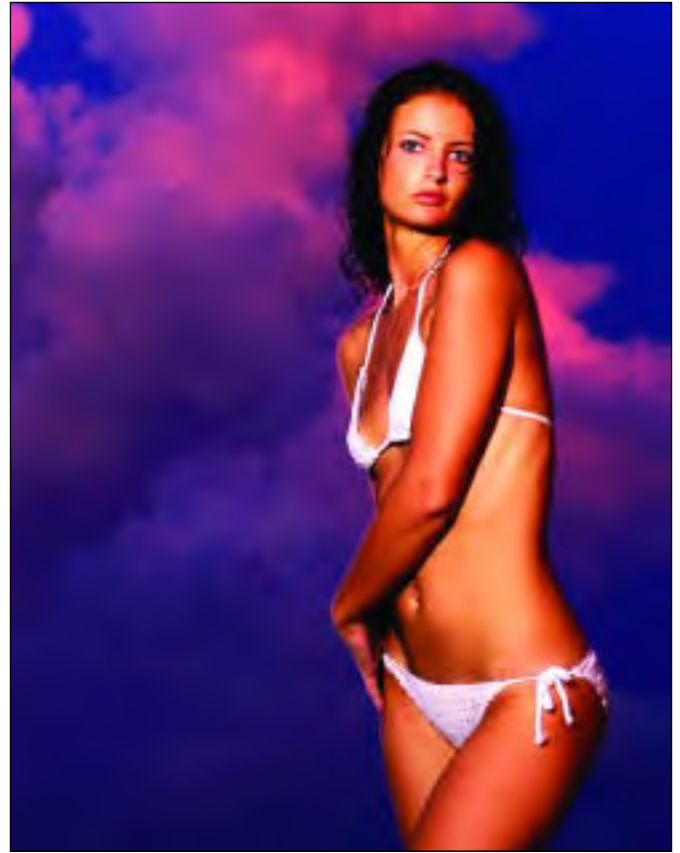
Hillary, one of my longtime models, was photographed at Michael Dean Photography in Coatesville, PA. The model showed up with a referee outfit and whistle, then decided to ditch the outfit and sit on a girl's basketball that was laying around the studio as a prop. The line formed by the dangling whistle seems to point at the lines in the basketball. What makes this image interesting is Hillary's mood, indicated by the turn of the head and the hand under the chin. Her bent legs also create a W shape. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{160}$, f/5.0, ISO 100; WHITE BALANCE: 6,000K)

important is learning to ask yourself what went wrong. Then, determine what you can do better next time. This process is important; it makes you a better photographer over time.

Once you've moved the bad images to the "gone" folder, go through the remaining images. Find those that follow good, basic, fundamental photography rules but just don't have much punch. Place these in your "good" folder. These images should have tight compositions, excellent lighting and exposure, and interesting subject matter. Most importantly, the subject—especially around the face—must be sharp. Even if an image is great otherwise, if it lacks focus on the face, it needs to

go in the "gone" folder. After all, you only want to use top-quality images, not inferior ones. Remember, you're looking for *quality*, not *quantity*. You can save your "good" images for manipulation later in Adobe Photoshop, but don't save them for your portfolio.

You should narrow down your "great" images into separate sets by creating subfolders for horizontals and verticals. From these sets of great images, narrow your selection down further so that you're left with only the most interesting, properly exposed, and well-composed images—perhaps as few as one to three images. These are your keepers—they are the strongest shots and the ones that can be used time and again.



ABOVE—To create these images, I placed a Rosco #4430 green gel over the flash and white balanced my camera to its exact opposite, a Rosco #4730 Magenta gel. The flash hit the model with green light, which was canceled out through the magenta. The flash does not, however, travel to the sky and light it green. Therefore, the sky took on a more magenta appearance. (**LEFT**—CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{20}$ second, ISO 100, f/8; WHITE BALANCE: custom to Rosco #4730 Magenta gel) (**RIGHT**—CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{20}$ second, ISO 100, f/6.3; WHITE BALANCE: 6,000K) **FACING PAGE**—For this image, I used a Dyna-Lite Uni400 Jr. head with a 7-inch reflector pointed into a California Sunbounce Pro (4x6-foot size) with zebra fabric. The light was aimed at a 45-degree angle into the Sunbounce reflector about two-thirds up to the top, about one foot away from the reflector itself. The reflector was angled slightly down so that the light hit the model at an angle that replicated the light from the setting sun. The shutter speed was slowed (dragged) down to $\frac{1}{25}$ second to properly expose the color of the ambient sunset. (CAMERA: Olympus E-1, Zuiko 50mm lens with 1.4x converter [eff. 140mm]; EXPOSURE: $\frac{1}{25}$ second, f/10, ISO 100; WHITE BALANCE: 6,000K)

Study these images. Look at the “gone” and “good” images and ask yourself, “What can I do to improve these images the next time?” Look at the keepers and ask yourself, “How did I achieve these images?” Remember, there is no luck involved in achieving great images; knowing when to squeeze the shutter is a *skill*. This process hones your skills as a photo editor and helps you develop your own style of shooting, the foundation of improving your skills over time.

QRT gives you a chance to sharpen your skills while fine-tuning your thoughts. It forces you to discipline your photography. Naturally, your success with QRT is based on your commitment to yourself and to your

photography; the more you put into QRT, the more it shows in your work.

■ PUTTING QRT TO WORK

Glamour photography is where you can apply your QRT skills. It will improve your ability to see and make you feel more confident during your glamour shooting sessions. Remember, most great shots are the ones *not* taken because we hesitated. QRT is also a great “slump solution.” Even seasoned professionals fall into a rut from time to time—it happens even to the best photographers! So, regardless of your skill level, you should take time out of your busy schedule and get in a little QRT.





10. PRIVATE GLAMOUR: MAKING MONEY

Let's face it: you need money to pay for glamour photography gear and keep your passion for glamour thriving. We all love making money, but if you can make your passions the source of your profits, it's even better. It's also a sign that you're a fairly great photographer—after all, people will only pay for your product when they like it.

■ BECOME A PROFESSIONAL

The first step of making money with glamour photography is the hardest. You need to become a professional glamour photographer—or at least shoot images that are professional quality and stand out amongst your peers. Once you feel you're in that category, half the battle is done. You can accomplish this through practice, practice, practice.

■ MARKETING

It's the second half of the battle that most people need to capitalize on: marketing. While most photographers who own studios take out advertising in newspapers, the phone book, etc., and send out mailers, it is easiest to let our work speak for itself. The best advertising is word of

FACING PAGE—*Playboy* Playmate Holley D., our cover girl for this book, was actually standing *behind* the water. The clue? Her hair isn't wet. She was illuminated by a Hensel Premium Party, a battery-powered system, with a Hensel Ringflash. This was directed through a glass window to the left of the image to cross-light the model's face. This helped side-light the water droplets, creating a more translucent droplet that stands out from the dark background. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{160}$ second, f/8.0, ISO 100; WHITE BALANCE: 6,000K)

mouth. If you can deliver a halfway decent product, you only need that type of advertising (and some business cards) to succeed. Here's how to get started.

Photograph Your Friends. Find a friend, preferably female, and ask her to pose for some free glamour images. The catch is that she must not tell anyone that you did the session for free; after all, you want to create the impression that you are a high-end, money-making professional.

When you complete the session, get your subject images fast and make them big—at least 9x12 inches. Make an 8x10-inch album of about ten of the best images, too. I guarantee that your subject will tell her friends all about you and the shoot. Make sure she has a stack of your business cards and tell her that you'll provide her with one complimentary print for each friend she recommends.

I recommend doing this with a subject who moves in a more affluent social circle. That's where the money is. I ask doctors, lawyers, and businessmen about photographing their significant others, and often we can barter for services. They look at it as though I'm giving them a break, I look at it as my new marketing campaign (and a way to save money on professional services).

Create a Portfolio. Every photographer should have a knock-out portfolio—and not one in a notebook folder with page protectors. Once you've completed a few sessions with friends and have some great images to showcase, invest in a decent photographer's portfolio, at least 9x12 inches in size, and present your work like a professional. Today, with inkjet printers you can make



your own portfolio and keep it updated inexpensively. You can also create online portfolios for practically nothing on sites like www.GarageGlamour.com and others. Once you have a great portfolio, you can start trying to attract people to your business—and now you'll have something to show them when they express interest or come in for a consultation.

Generate New Contacts. One idea for attracting clients to your business is to hand out your business cards and a flyer of your images (be sure to include your contact information on this) at glamour parties. This works especially well for couples who shoot glamour. Throw a party with some finger foods and drinks, shoot glamour headshots of the guests, and provide each attendee with a free 8x10-inch photo. One couple I know has done so well with this that prospective atten-

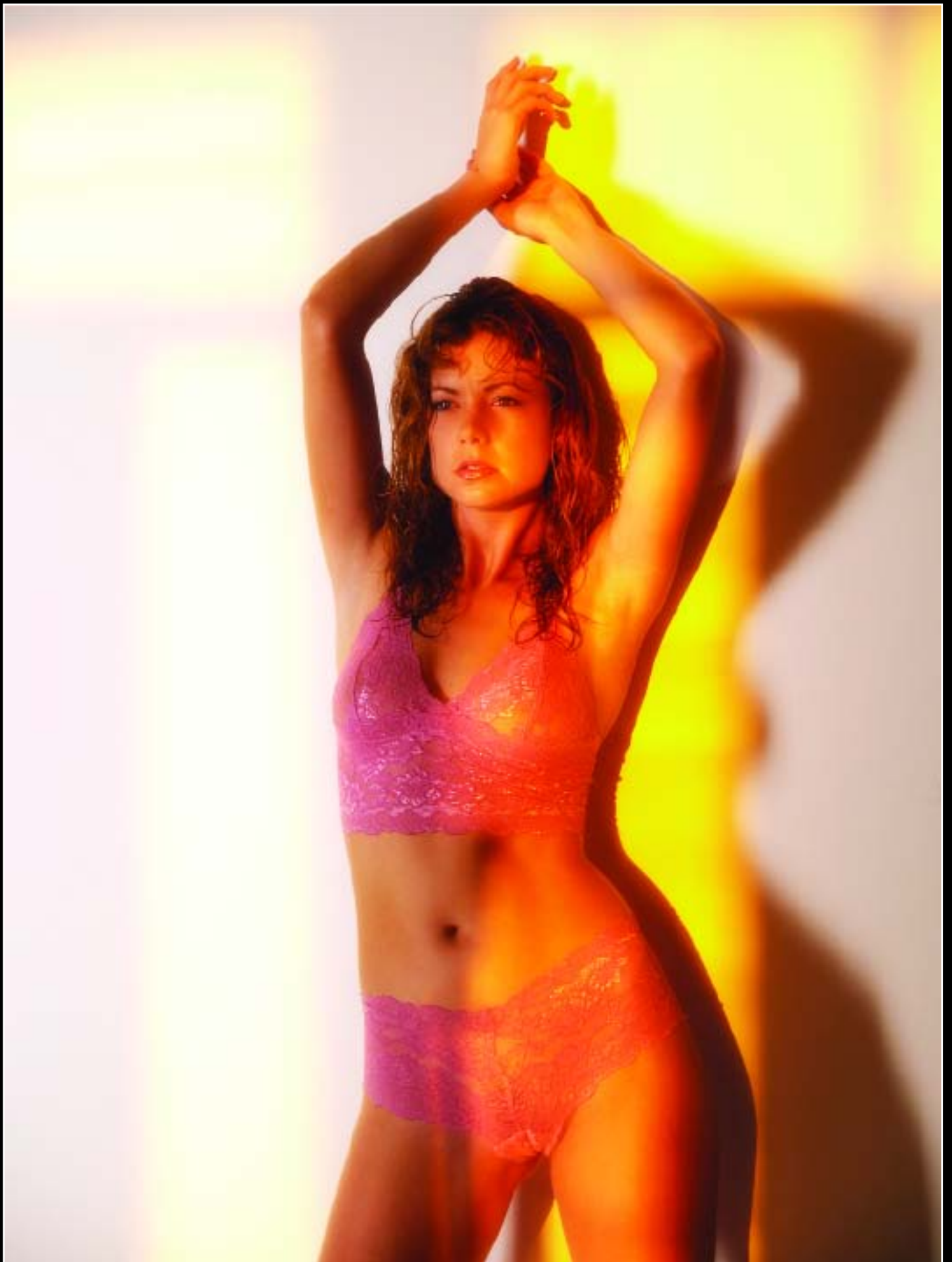
LEFT—Sarah was illuminated with three lights: two lights with 7-inch reflectors fitted with 20-degree grids (one on each side of the image to accent her red hair), and one 3x4-foot Larson soft box with a 40-degree grid as the main light. (CAMERA: Olympus E-1, Zuiko 50mm lens [eff. 100mm]; EXPOSURE: $\frac{1}{160}$ second, f/6.3, ISO 100; WHITE BALANCE: 6,000K) **FACING PAGE**—Heather L. was placed in mixed lighting. She was illuminated on the left side by artificial light and on the right side by natural sunlight filtering through the studio windows. In order to capture the color of the natural light, the camera shutter speed was slowed, or dragged, to $\frac{1}{50}$ second. (CAMERA: Olympus E-1, Zuiko 14–45mm lens set at 45mm [eff. 80mm]; EXPOSURE: $\frac{1}{50}$ second, f/3.5, ISO 100; WHITE BALANCE: 6,000K)

dees have a hard time getting on the guest list. They have actually reached a point where they now charge for admission!

You can also leave flyers showcasing your work at places frequented by folks who are trying to improve their looks—get permission first, though. Places like tanning salons, hair salons, weight-reduction clinics, plastic surgeons, weight-loss surgeons, nail spas, and even fitness gyms are good locations. When I first started, I'd have my wife go into the ladies' room and leave flyers there—it works.

If you're into guerilla marketing, consider this. I know a model who's also a photographer. She visits bookstores and places her modeling comp card inside photography books and magazines. She places her photographer's promo card in modeling books, fashion books, magazines, etc. Naturally, you should ask permission before doing this; otherwise you could get into serious trouble (and remember, your contact information is in the promotional information you leave behind!). I think you'll get more mileage out of word-of-mouth advertising, but this technique might be worth a shot.

Finally, anyone can submit to any of the more male-oriented magazines like *Playboy*, *Maxim*, and *FHM*. For the most part, there's little money in those markets, but it doesn't hurt to submit. Even if the pay is not that great, the publishing credentials are attractive to potential private glamour customers.



11. RELEASES

If you're providing someone photos for their private glamour photography session, chances are your client will not sign a release. For most of my private glamour work I don't even ask; it's private. Besides, some of my clients—like judges, doctors, lawyers, and executives—don't want anyone in their church to know they had sexy photos taken.

For my non-private glamour work, however, I *never* start a shooting session without a release signed—period. I always ask for identification too, like a driver's license, and photograph the model holding the ID next to her face. If the shoot is for publication, I get two forms of ID as required by law.

When in doubt, it makes sense to get a model release signed. Sample release forms are available in many books as well as online—just go to www.Google.com and type in “model releases.” You'll find enough to fill any book. Have your lawyer inspect your release and make sure that it meets your needs.

Other types of releases to consider are property releases—again, you can find many examples in books as well as online. Basically, if you photograph someone and another party's property is visible (or if you conduct the session on someone else's property), you need a property release to use those images. Now the laws vary, so again, check with a lawyer.

Keep in mind that any trademarks (like the Coca-Cola® logo) that appear in your image are not yours, they belong to the copyright holder and may not be used without permission. There have been cases where a company has sued the photographer because they didn't

want their trademark or product appearing in “sexy” images. When in doubt, keep trademarks out of your images and eliminate any potentially problematic elements that the average Joe can recognize just by looking at them.

The final release that is important for glamour photographers is the photographer's release. This is your release of the copyright you hold on your images. Basically, this is used when a third party, like a magazine or stock photography agency, purchases your images. Make sure your release is specific. There are photographer's releases that grant only a one-time or regional use. Others allow promotional use only. If you sell your rights to an image or images, you will no longer own the rights to use that specific image.

The bottom line for releases, get them signed at the shoot. You never know when you'll need one, and it can be hard to track people down after the shoot. After all, models get married all the time, some get divorced, they change names, addresses etc. A signed release is your best proof that you have permission to use an image with someone's likeness. Even when placing images in your online portfolio, you must have a release; online portfolios are public, and you're not exempt from the law just because it's your portfolio and you shot the image.

Finally, here's the golden rule for releases: consult an attorney when in doubt.

FACING PAGE—For my non-private glamour work, such as this image of Tiffany K., I never start a shooting session without a release signed—period. Makeup by Jana Lee.



CONCLUSION

If you read the book this far, I applaud you. I've read and reread it many times during the editing process and it takes a bit of time to go from the front to back. So, thank you for your dedication—it just goes to show that we share the same passion for glamour photography.

Often people ask me, “Sure, glamour is fun . . . but where's the money in all of it?” It's not an easy question to answer. Here's what I've learned from years of shooting glamour, though: there is no big money in shooting for most of the magazines that have popularized glamour photography—not *Playboy*, not *Maxim*, not many *period*. If money is your object, go after the private (in-

home) glamour business. This is not to say you should rule out publication work, of course. After all, having credentials from major magazines will build your reputation and allow you to command more money.

The key to all photography? Practice, practice, practice. Just keep in mind that, unlike nature or landscape photography, glamour photography can emotionally affect your subject. So choose your models appropriately as your skill level increases, treat them with respect, and make it your mission to produce beautiful images of every subject. After all, glamour photography is *from* the heart, but it's also *about* the heart.

INTERNET RESOURCES

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. If I missed you, my apologies—more books will come, so let me know.

GREAT COMMERCIAL AND INFORMATIONAL WEB SITES

Rolando Gomez—www.rolandogomez.com

Garage Glamour™ (author's web site)—www.garageglamour.com

FotoFusion (annual event)—www.fotofusion.org/

Palm Beach Photographic—www.workshop.org/

PhotoWorkshop.com—www.photoworkshop.com/

Photo Plus Expo—www.photoplusexpo.com/

Photo Imaging and Design—www.photoimaginganddesign.com/

Studio Photography & Design—www.studiophotographyanddesign.com/

Photo District News (PDN)—www.pdn-pix.com/

Style Monte Carlo—www.stylemontecarlo.com/

Photo Talk Radio—www.phototalkradio.com/

Brewer-Cantelmo (portfolio books)—www.brewer-cantelmo.com/

Brooks Institute of Photography—www.brooks.edu/

Sports Shooter—www.sportsshooter.com

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Olympus Camera—www.olympusamerica.com/

Fuji Film—www.fujifilm.com/

Samy's Camera—www.samys.com/

Larson Enterprises—www.larson-ent.com/

Lightware, Inc.—www.lightwareinc.com/

Lexar Media—www.digitalfilm.com/
GTI Light Technologies—www.gtilite.com/
California Sunbounce USA—www.sunbounceusa.com/
Hensel USA—www.henselusa.com/
HoodmanUSA—www.hoodmanusa.com/
ROSCO—www.rosco.com/
Sky-High Backgrounds—www.skyhighbackgrounds.com/
Warmcards.com—www.warmcards.com/
The Photo Tool—www.total-control-site.com/
EZ PNP—www.eznpn-usa.com/
Pictobooks—www.pictobooks.com/
Rololight Softbox—www.rololightsoftbox.com/

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.

Over the course of his career, Gomez has traveled to 39 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 26 months.

In 1999, Gomez turned to the lucrative field of glamour photography to supplement his income and founded the popular website www.GarageGlamour.com—now visited by over 500,000 people each month. His success in this field has made him a popular instructor. His glamour workshops, conducted in the U.S. and abroad, consistently sell out. He has also been featured as a guest speaker at the PhotoImaging & 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 & Design* (where he is a contributing editor and writer), *Peterson’s 4-Wheel Drive*, *Stars & Stripes*, and many nationwide newspapers.

Gomez is a Lexar Media Elite Photographer and a guest instructor at The Palm Beach Photographic Center and FotoFusion. For more information on Rolando Gomez, visit www.RolandoGomez.com or www.GarageGlamour.com.

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