

# SECRETS OF GREAT PORTRAIT PHOTOGRAPHY

PHOTOGRAPHS OF THE FAMOUS AND INFAMOUS



BRIAN SMITH

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VOICES THAT MATTER™

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# **SECRETS OF GREAT PORTRAIT PHOTOGRAPHY**

PHOTOGRAPHS OF THE FAMOUS AND INFAMOUS

**Brian Smith**

New Riders

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*To my lovely and talented wife Fazia, who has stood by my side as my creative partner for the last 20 years and whose style and smile makes all this possible...*



*...thanks for putting up with my bull...*

# ACKNOWLEDGMENTS

After 30 plus years and an incredible run of luck, it would take a book this thick to even begin to thank all the people who've had a hand in my success.

Like so many photographers, I got my start shooting for my high school yearbook under the wise guidance of the late, great Tom Rolnicki, which was enough to land my first paying gig at my hometown newspaper.

Thanks to the tradition of great photography at the University of Missouri from professors Art Terry and Angus McDougall along with the incredible opportunity to rub elbows with the enormously talented photo staff of the *Columbia Tribune*, which included Bill Marr, David Griffin, Nick Kelsh, Sarah Leen, and David Rees.

My graduate studies were the four years I spent as part of the immensely talented photo staff at *The Orange County Register*. Thanks to their great photo editors Ron Mann and Dennis Copeland, and art directors Nanette Bisher, Bambi Nicklen, Alex Burrows, and Tom Porter.

To the magazine photo editors who gave me my first break, Laurie Kratochvil, Maryanne Golon, Michelle McNally, Karen Mullarkey, Charlie Holland, Chris Dougherty, and Julie Mihaly, thanks for believing!

I'm very lucky to have the support of great industry partners; my thanks to Sony's Kayla Lindquist, Brandon Kirk, Rosie Sandoval, Steve Sommers, and Mark Weir; Lowepro's Suzanne Knowlton, Derrick Story, and Yvonne Petro; and X-Rite's Liz Quinlisk, Thomas Kunz, and Brenda Hipsher.

This book owes its origin to PDN's Lauren Wendell, Holly Hughes, and Moneer Masih-Tehrani, who first gave me the chance to present this as a talk at PhotoPlus Expo; to George Varanakos for bringing the talk to WPPI in Vegas; and to everyone who listened in and lent me your thoughts.

This book would never have come about if not for the persistence and outright trickery of my wonderful editor Nikki McDonald, who hoodwinked and bamboozled me into believing that putting my talk into print would be easy—thanks in no small part to quick-pour-Scott Cowlin who sealed the deal over drinks. I now raise that glass to Anne Marie Walker for making my words sound ~~gooder~~ better, to the Divas of Design Charlene Charles-Will and Kim Scott for making it beautiful, to Sara Jane Todd and Keely Hild for promoting the heck out of it, and to Tracey Croom, who made sure all was right when the presses rolled.

To my parents who've told me for years to write a book, here's proof that good sons eventually listen to the wisdom of their parents.

Thanks to every member of the crews who helped create these images. My deepest thanks to my multi-talented wife Fazia, without whom this would not be possible.

Finally, thanks to every person who ever sat before my lens and let me steal 1/250th of a second of your soul.

## ABOUT THE AUTHOR



Pulitzer Prize-winning photographer Brian Smith is the luckiest guy on the planet. He's told Bill Gates what to do for an entire hour, appeared on *The X Factor*, dined with the President and 3,000 of his closest friends, had an exhibit at the Library of Congress and shared cupcakes with Anne Hathaway, gotten drunk with George Clooney, and married the most beautiful woman he ever laid eyes on.

For the past 30 years, Smith's iconic portraits of celebrities, athletes, and executives have been used in advertising and by corporations, and have graced the covers and pages of hundreds of magazines, including *Sports Illustrated*, *ESPN the Magazine*, *Time*, *Forbes*, *New York Times Magazine*, *Elle*, and *British GQ*. His first magazine photograph appeared in *LIFE* magazine when Smith was a 20-year-old student at the University of Missouri. Five years later, Smith won the Pulitzer Prize for Spot News Photography for his photographs of the Los Angeles Olympic Games. He was again a finalist for the Pulitzer for his photographs of Haiti in turmoil. His photograph of Greg Louganis hitting his head on the diving board at the Seoul Olympics won first place in both World Press Photo and the Pictures of the Year competition.

His book *Art & Soul: Stars Unite to Celebrate and Support the Arts*, photographed in partnership with The Creative Coalition and Sony, pairs Smith's portraits of celebrities from film, television, stage, and music with their personal messages about the importance of funding the arts and was exhibited at the Library of Congress.

Smith is president of Editorial Photographers, a Sony Artisan of Imagery, LowePro Featured Photographer, and X-Rite Coloratti. His work has been featured on the covers of the *Photo District News* and *Professional Photographer*, and in *Communication Arts*, *After/Capture*, *American Photo*, *Popular Photography*, *Digital Photo Pro*, *Emerging Photographer*, *Inside Edge*, *PDN*, and *Rangefinder* magazines. His photography assignments have taken him to six continents, racking up four million air miles to over 30 countries, yet always back home to Miami Beach.

For more information on Brian, visit him at:

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Facebook: **[facebook.com/briansmithphotography](https://facebook.com/briansmithphotography)**

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# ABOUT THIS BOOK

Every shoot has a story. Great shoots have more than one. I've included my best stories in this book—the ones that reveal what really goes on behind the scenes of a high-profile portrait shoot. After 30 years of photographing celebrities, I've learned a lot along the way and I hope you will too.

But this isn't your typical how-to book. In this book, you'll learn *why* as well as how I made the images the way I did. I've always been fascinated more by the *why* than the *how* of things. *How* photographs are made is the easy part. Lighting diagrams, for example, are essentially sheet music; they rarely provide much insight into the photographer's motivation. I've always been more curious about why the notes play out as they do—the photographer's thought process—than the end result. With this book, I hope to show you how to make the decisions that result in great portraits, whether they're of the famous, the infamous, or anybody in between.

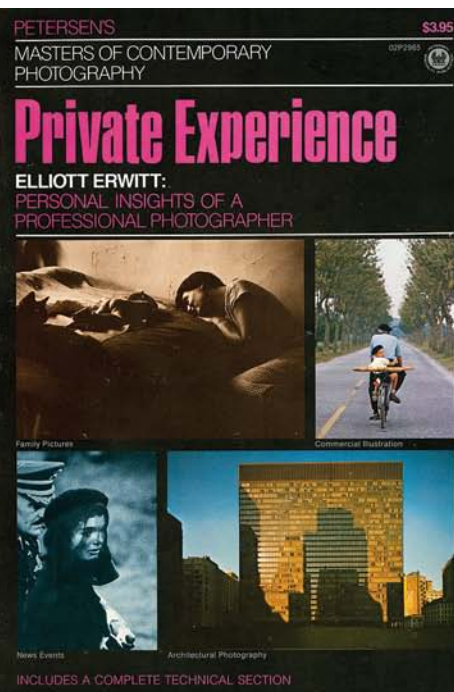
My start in this business came while in high school, shooting sports for my local newspaper.

Not only was it a rush to see my work in print the next day, but it provided me the opportunity to Ferris Bueller my way out of high school whenever I was "on deadline."

I was thirsting for knowledge about photography when I came across a wonderful book from the Masters of Contemporary Photography series: *The Private Experience: Elliott Erwitt* (Peterson Publishing Company, 1974) by Sean Callahan and Elliott Erwitt. I read the book from cover to cover, and it inspired me to set out on a wonderful ride.

Elliott's book showed me that photography can make the viewer smile *and* feel a connection with the subject. He's one of those rare photographers whose photographs seem to laugh with his subjects and make viewers feel that they were in on the joke as well. Without my knowing it, Elliott's work shaped the way I see the world through a lens.

Recently, I was asked to dig into my archive and locate my first humorous photograph. I came across this shot of a mother and son holding the



melons that each one selected from a produce stand in Missouri. To me, this image proves that the world as we see it is much better than anything anyone could possibly make up.

I spent my first decade out of college shooting college bowl games, NBA Finals, Super Bowls, Olympic Games, and international conflicts, gradually transitioning from photojournalism to shooting celebrity portraits for magazines like *Rolling Stone*, *GQ*, and *Esquire*.

One day, I was watching CNN and saw an interview with burlesque legend Dixie Evans that left me thinking, she's exactly the kind of person I'd love to shoot. So right then and there I called Dixie and told her why I'd love to photograph her. To my great delight, she said she'd love to do a shoot.

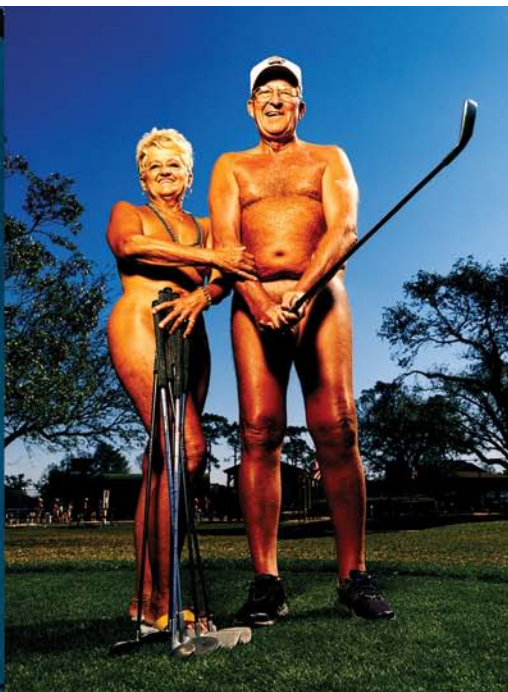
Following our next shoot in Los Angeles, Fazia and I headed out to Helendale, California to photograph the "Marilyn Monroe of Burlesque." It was the kind of afternoon that couldn't possibly get better, that is, until Dixie said it was too bad that we were going to miss all of her friends who were coming out next month. All of a sudden our great shoot got even better. We went back to Helendale the following month to shoot our first Burlesque Reunion.

I used the photos from that weekend to create my first promo to show editors how I could bring out the true personality of any celebrity. I sent the accordion fold mailer with portraits of five of the burlesque legends to magazine photo editors who I wanted to work for. Shortly thereafter, I got a call from *Entertainment Weekly* wanting the same feel for a shoot of Carol Channing.

The shoot also served a secondary purpose: Without meaning to show any more of myself than my celebrity obsession, I somehow managed to pull back the curtains on the part of my soul that also delights in celebrating those marvelous people who *should be famous*.

Never underestimate the long-lasting power of a project that is shot from the heart. A decade after the first burlesque shoot, I got a call from a photo editor who'd kept that promo on her desk, waiting for the perfect opportunity. *Sports Illustrated* photo editor Miriam Marseu's call began with the best words you can hear as a photographer: "I have a shoot that's perfect for you...." Miriam then managed to top that with two simple words: "nude golf."

People will tell you that life is no fairy tale, but you'll never convince me of that. Thanks to Elliott Erwitt for the inspiration. It's been a great ride.



## CHAPTER 4

# TELL THE STORY

Not every picture is worth a thousand words. The value of an image depends on how much you give it to say.

### RICHARD BRANSON

Photographed on Necker Island for *TIME*

“Richard Branson...on Necker Island...in a spacesuit.” That pitch from *TIME* magazine photo editor Dietmar Liz-Lepiorz is as good of a pitch as I’ve ever heard. But to be honest, he had me at Branson.

Branson is a photographer’s dream subject: He’s extremely media savvy, and he knows a great concept when he hears one. So when *TIME* suggested putting him in a spacesuit for a story about his new Virgin Galactic space flights, he was immediately onboard. While Dietmar was arranging for the suit to be shipped to the Caribbean, I was off to Branson’s private island in the British Virgin Islands.

Once I landed on Necker Island, I headed out to scout for a location. When photographing an environmental portrait on location, the shot is about the person *and* the place, so I always spend time before the shoot getting to know the location and searching out the most interesting place to shoot. Necker Island had a lot of great locations ranging from palm-lined tropical

beaches to red rock cliffs that looked like Mars. But my favorite was a little sandbar just off the island surrounded by nothing but the crystal blue waters of the Caribbean.

After discovering that I wanted to shoot on a spit of sand just off the island at sunrise, Branson leaned over to me at dinner and slyly said, “Sunrise is at 5:30 a.m.” Without skipping a beat, he added, “So you and I need to be at the dock at five.”

The next morning, which happened to be Christmas Eve morning, we were all up before dawn boarding the boat. The crew included Branson’s boat captain, the island’s general manager, and my wife Fazia, the stylist on this and most of my shoots. We landed our boat on the sandbar just in time for Branson to don the spacesuit as the sun began to break the horizon. I shot from one knee so that Branson and his spacesuit rose heroically into the sky.

We shot on the sandbar for about 45 minutes starting at first light—the prettiest part of the









day. The resulting portrait, shot using a Pro-foto Acute 600B strobe, blended with the early morning daylight, which blended the conceptual and environment portrait with a touch of the unexpected.

The sign of a great shoot is when your subjects are the ones asking *you* for more. After breakfast, Branson asked if I would take some pictures of him relaxing with his son and daughter at the main house, which seemed like the perfect way to wrap up a perfect shoot before jumping in the boat and heading back to Miami for Christmas.

## COVER EVERY ANGLE

One of the keys to success for any magazine shoot is coming back with as many different shots as possible. Even if the story is slated for only one page in the magazine, photo editors want several options for that page. If the story runs for multiple pages, they'll likely need enough variety to fill out those additional spreads. If it's a big story, they may want yet another shot for the table of contents. And if the photo gods bless you and the story makes the cover, they'll need a totally different shot for inside.

Making celebrity shoots happen takes a lot of work on the part of the editors, so you don't want to let them down. Bear in mind that when you're shooting busy, high-profile people, there's a huge balancing act between overstaying your welcome and getting everything you need. Prioritize your shots so that if the subject bails early, you at least get your main shot. It never hurts to remind your subjects that a great shoot can even save them time in the long run if other magazines re-license those images rather than assign a new shoot a month later.

## HOW YOU GET PAID

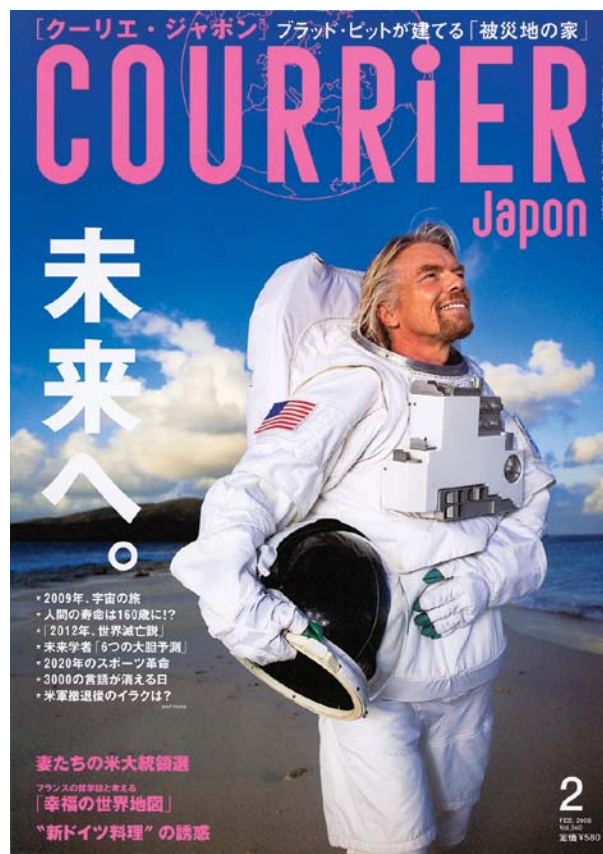
Making a living as a magazine photographer has become a bigger challenge every year. The key to making a go of it is retaining ownership of all your images.

Here are three main ways you can make money from editorial assignments:

- **Assignment fees.** Essentially, this is the guarantee to shoot the job. It's generally paid as fee plus expenses, although some smaller publications will offer a flat fee for everything.

- **Additional space usage.** These normally come into play if the story runs for multiple pages or lands on the cover. This is where all those extra shots can pay off.
- **Re-licensing fees.** Most magazines have a period of exclusivity after which you can license the image to other publications. Such syndication fees are often what keep you in business, so don't give them up.

The week the Branson story ran, the signature image from this shoot was one of two shots mocked up for the cover of *TIME*. Though it ultimately lost out to another story, ironically this was the best thing that could have happened to me. *TIME* is one of the very few magazines that demands exclusivity for all of its assigned covers, so you can never use the cover shot or similar images in print again. The money I lost out on for the *TIME* cover came back to me more than ten times over because the photos have appeared in magazines from all over the globe—as well as on the cover of this book.



# ALWAYS BE CLOSING

## THE AMAZING RANDI

Photographed in Plantation, Florida, for *Esquire*

*Esquire* magazine assigned me to shoot “The Amazing Randi” after he was awarded a MacArthur grant for exposing psychic frauds like faith healers and spoon benders. I’d shot Randi before, which usually makes things easier but also raises the stakes a bit because you always want to outdo what you did the last time. Plus, for God’s sake this was for *Esquire*, so if the photo *sucked*, I imagined myself flipping burgers the next week.

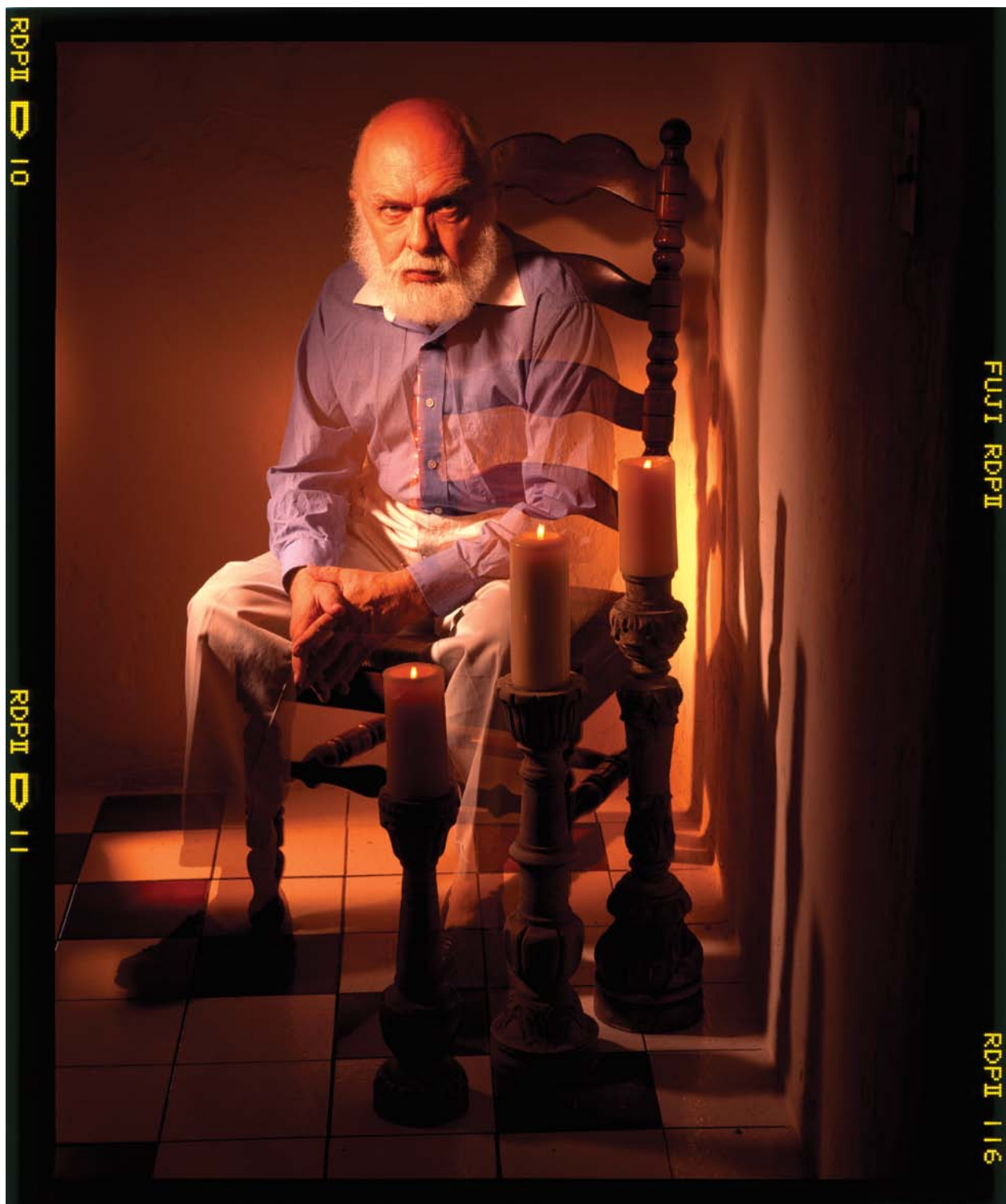
I wanted to do something this time that would be worth a second look. I came up with the idea of making him disappear. When I got to Randi’s house for the shoot, I explained my idea to him, but he quickly shot it down as “hokey.”

## “FIGURE OUT A WAY TO ‘SELL’ YOUR IDEA.”

I begged him to wait to see it before making up his mind, and he trusted me enough to give me a chance to show him what I had in mind before passing final judgment. I figured he of all people would appreciate the expression, *seeing is believing*. I set up my camera to show him a test. To get the effect I wanted, I set up my medium format Fuji GX680 and shot an old-school double exposure on a single sheet of Polaroid. The first exposure was lit with a strobe with a grid spot that froze an image of Randi’s face, shoulders, and legs. So as not to disturb the position of the chair, I asked Randi to get up carefully and then made a second exposure with only tungsten spots and candlelight to open up the areas that were in shadow in the first shot, thus allowing Randi to “disappear.”

When Randi saw the Polaroid, he loved it! No Photoshop tricks—everything was done in-camera; there was no need for post. We quickly shot four rolls of film and were done. Sometimes the hardest part of the shoot is to figure out a way to “sell” your idea to your subject.











# GET OUT OF THE OFFICE

## RUSS KLEIN AND THE BURGER KING

Photographed in Coral Gables for *Advertising Age*

When shooting portraits of executives, do whatever it takes to get them away from their desks to somewhere more exciting than their office. Let's face it, most corporate offices are boring, and even if your subject has a great one, it always makes the shoot more interesting for the person to be somewhere he doesn't spend 40 hours a week.

When I found out that Burger King had arranged to get *the* Burger King to show up for a shoot with Vice President Russ Klein, I immediately began lobbying to take the portrait at a Burger King franchise a few blocks from corporate headquarters.

It turned out that wrangling the Burger King was easier than getting Russ out of his office. The Burger King people insisted I do the shoot there. When I explained that I was after a picture of the King and Russ sitting in a restaurant, they offered up the company cafeteria, which was decorated exactly like one of their stores. I gave it one more shot. I said I wanted them chowing down on Whoppers. I was told not to worry because the Burger King cafeteria serves only Burger King food—how lucky for *me*.

When the King and Russ sat down to eat, we had Whoppers and fries delivered to their table and told the two of them to ignore me and have a great lunch. They quickly forgot about the camera and were just a couple of pals having lunch together.

Remember—always try to get your subject out of the office, even if it's only to the cafeteria.







## DOCUMENT THEIR DAY

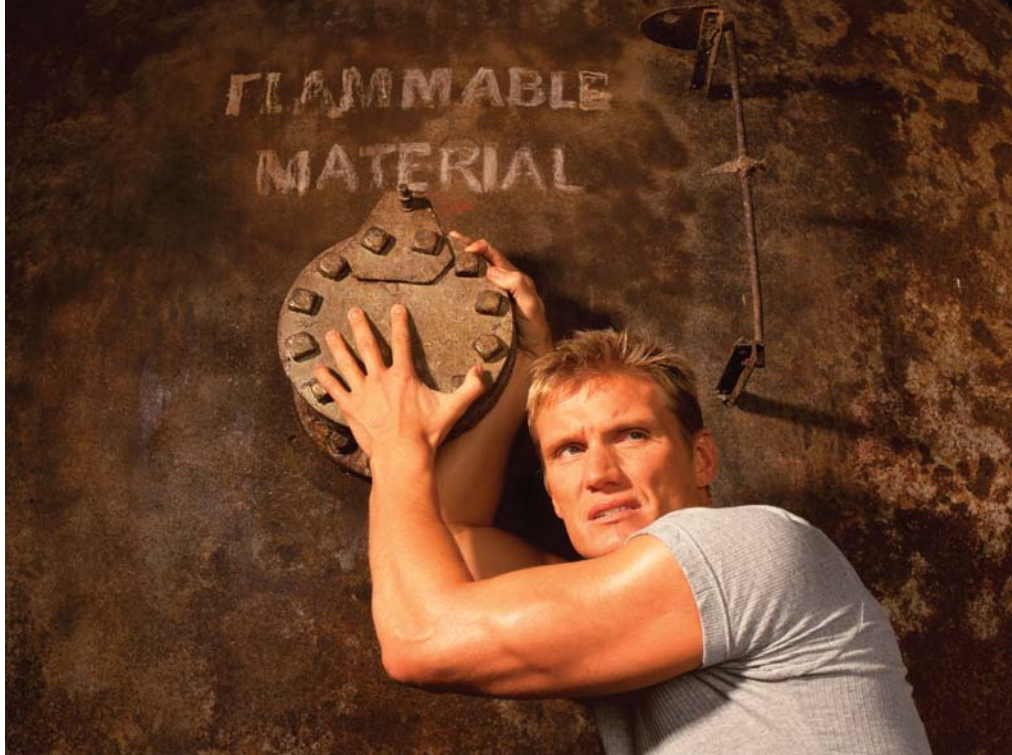
### JOCKEYS IN STEAM ROOM

Photographed at Los Alamitos Race Course for  
*The Orange County Register*

Shooting documentary portraits is like working surveillance; you do a whole lot of following and waiting. One of the main lessons you learn as a photojournalist is to drop back and let your subjects tell their own story. You follow. And you wait. And you watch.

For this story about a jockey at the Los Alamitos Race Course, I didn't have to wait long. The shoot began where the jockeys' day began—in the steam room where they sweat off the pounds each day to make weight. It was one of those unexpected moments that speaks volumes about your subject's life. As the jockeys passed the time playing checkers, I felt good knowing that my jockey had already handed me my lead shot just as his day was beginning.

A word to the wise: When you're shooting in steamy places, take your gear into the steam, leave it there, and walk out for five minutes. You'll stay comfortable as the gear acclimates to the humidity and the condensation dissipates.



## SHOOTING ON SET

### **DOLPH LUNDGREN** *(above)*

Photographed in Toronto for USA Network

### **BEN KINGSLEY** *(opposite page)*

Photographed in Ouarzazate, Morocco for TNT

When shooting portraits of Dolph Lundgren at work on a John Woo film in Toronto, I had two options: I could do the shoot the hard way and wait for a lunch break, swoop in to the main set, and shoot for five minutes until they pulled the plug on me. Or, I could do it the easy way and find my own spot off set where I'd be out of the way, avoid all the commotion, and still get great shots. Guess which option I chose.

The level of detail on movie sets is truly amazing, even in areas that are onscreen for no more than a second or two. For this reason, you'll always find plenty of great spots to shoot—the key is to find spots that are out of the way.

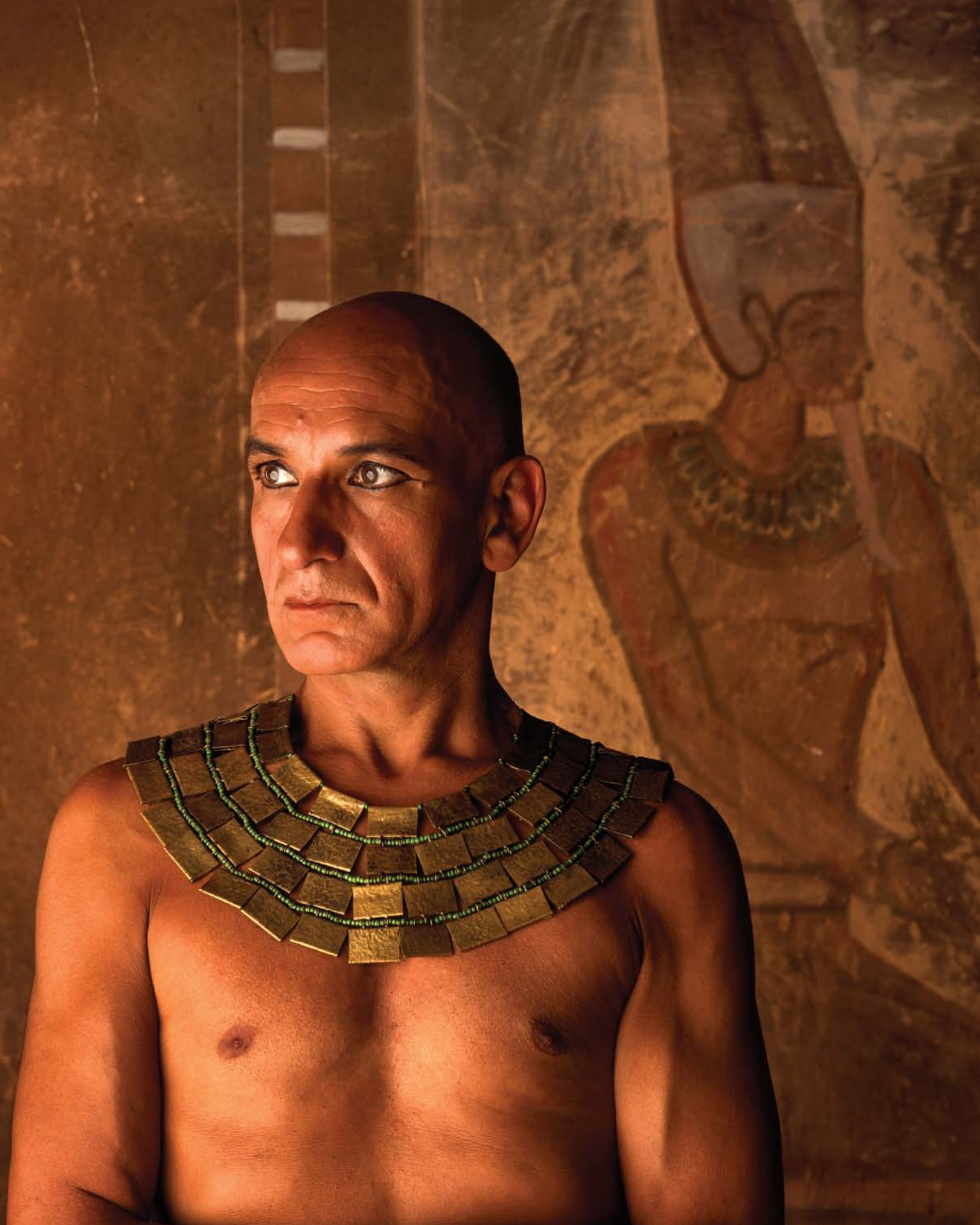
Movie unit photographers shoot on set during the course of the actual scenes, but photographers hired to do the setup shots for posters and publicity are usually expected to find their own

spot somewhere out of the way. Even if you're getting the top talent on their day off, the film goes on without them. Like the shot of Dolph Lundgren, this shot of Ben Kingsley was taken in a part of the set that wasn't otherwise in use that day.

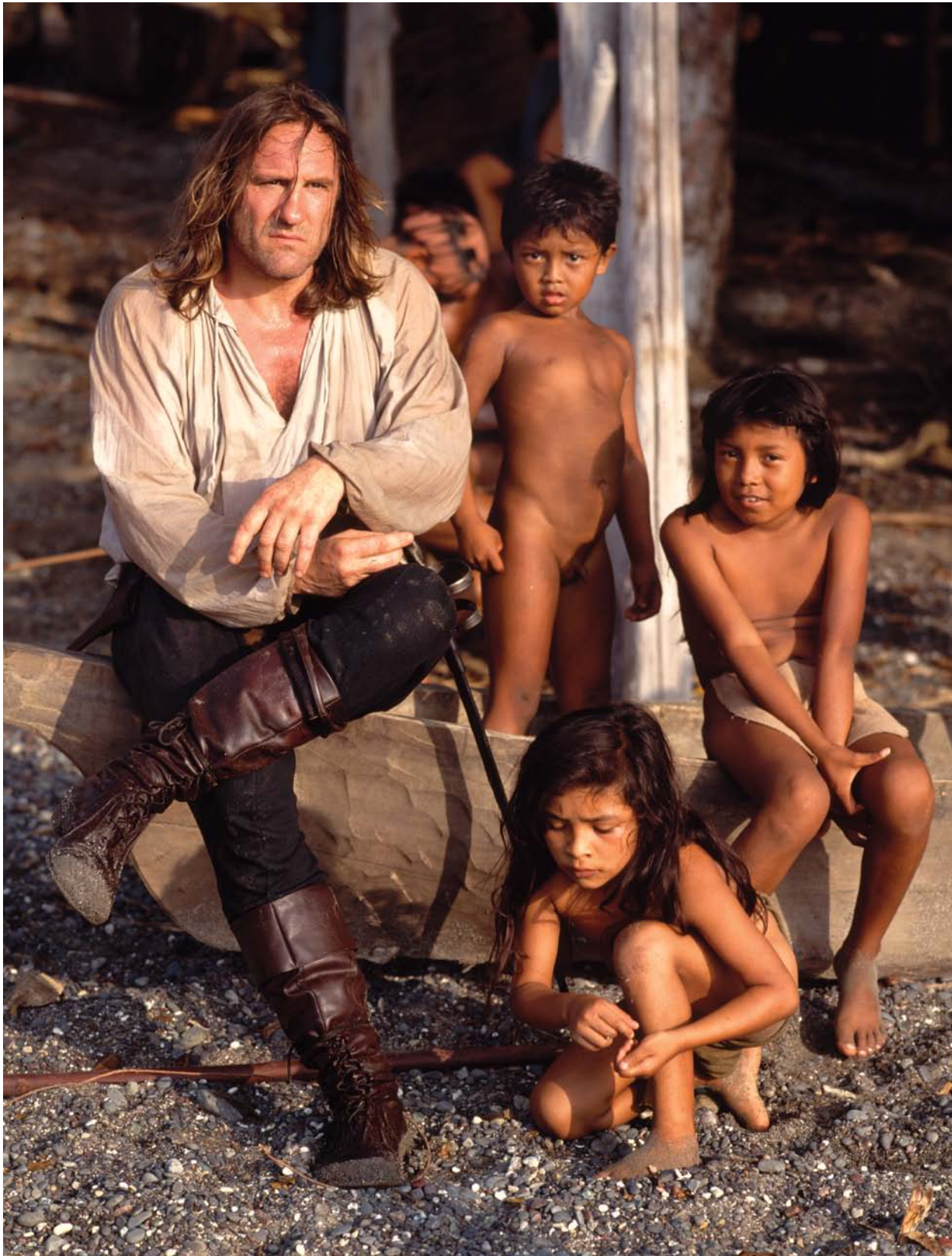
When shooting on set, introduce yourself to the talent and tell them exactly what you're there to do. Even if your name is on the call sheet, they'll want to know who the hell you are. Plus, introducing yourself gives them the chance to say, "love your work," even if they've never seen it.

Be extra nice to the gaffers and grips. Although it's best to bring everything you could possibly need, keeping on the good side of the crew can save your butt if you're in a jam because you're short a couple of sandbags.











## SHOOTING OFF SET

### **GÉRARD DEPARDIEU** (*opposite page*)

Photographed in Playa Herradura, Costa Rica for *Entertainment Weekly*

### **CINDY CRAWFORD** (*left*)

Photographed in South Miami for *Entertainment Weekly*

Sometimes all the stars align in your favor. I happened to be watching Gérard Depardieu in *Cyrano* when I got a call from *Entertainment Weekly* to fly to Costa Rica to shoot him on the set of Ridley Scott's Columbus biopic *1492*. During the call, the photo editor asked if I'd seen any of Depardieu's movies. "Well," I said, "as a matter of fact...."

We had three days to shoot while the cameras rolled. But like baseball, a ten-hour day on a movie set usually results in a minute and a half of onscreen action footage. The good news is that if you keep an eye out for those special moments, there will be plenty to choose from.

Our opening shot came during one of those moments between takes. As Depardieu relaxed while waiting out a break, some of the extras surrounded him on the beach. It seemed Columbus was being discovered by the Americas.

When a magazine sends you to shoot on a movie set, don't expect to get a lot of time with

the stars. Of course, when you have only a few minutes to get it right, it helps if your subject is Cindy Crawford.

*Entertainment Weekly* wanted shots of Cindy with the costume designer from *Fair Game* to have the feel of reportage. The film's publicist warned I'd only have a couple of minutes with them but told me I could get there as early as I wanted to scout and set up.

I looked for a spot far enough from the crew that I wouldn't have to move if they reversed their angle—something movie crews do between virtually every shot. Yet I still wanted it to have the feel of the movie's location and be easy for the talent to get to. I found the ideal spot in the mangroves halfway between Cindy's trailer and the set. On her way to the set, Cindy walked in, shot 30 frames, and we had our shot.

My only question for the Academy is how can Cindy Crawford in a wet t-shirt not be Oscar worthy?

# SHOOT ONE FOR YOURSELF

## CHRISTY MARTIN

Photographed in Orlando for *Sports Illustrated*

Never leave a shoot without at least one shot that makes you proud. Although some magazine assignments can be very open-ended, others read like a shopping list. You always have to photograph what's on the list, but you shouldn't overlook a great shot just because the magazine didn't think to ask for it.

My *Sports Illustrated* shoot of boxer Christy Martin read like a shopping list that went on forever. We started early in the day and had knocked out the sixteenth and final requested shot when I had the idea for one more that I wanted to take for me.

“NEVER LEAVE A SHOOT WITHOUT AT LEAST ONE SHOT THAT MAKES YOU PROUD.”

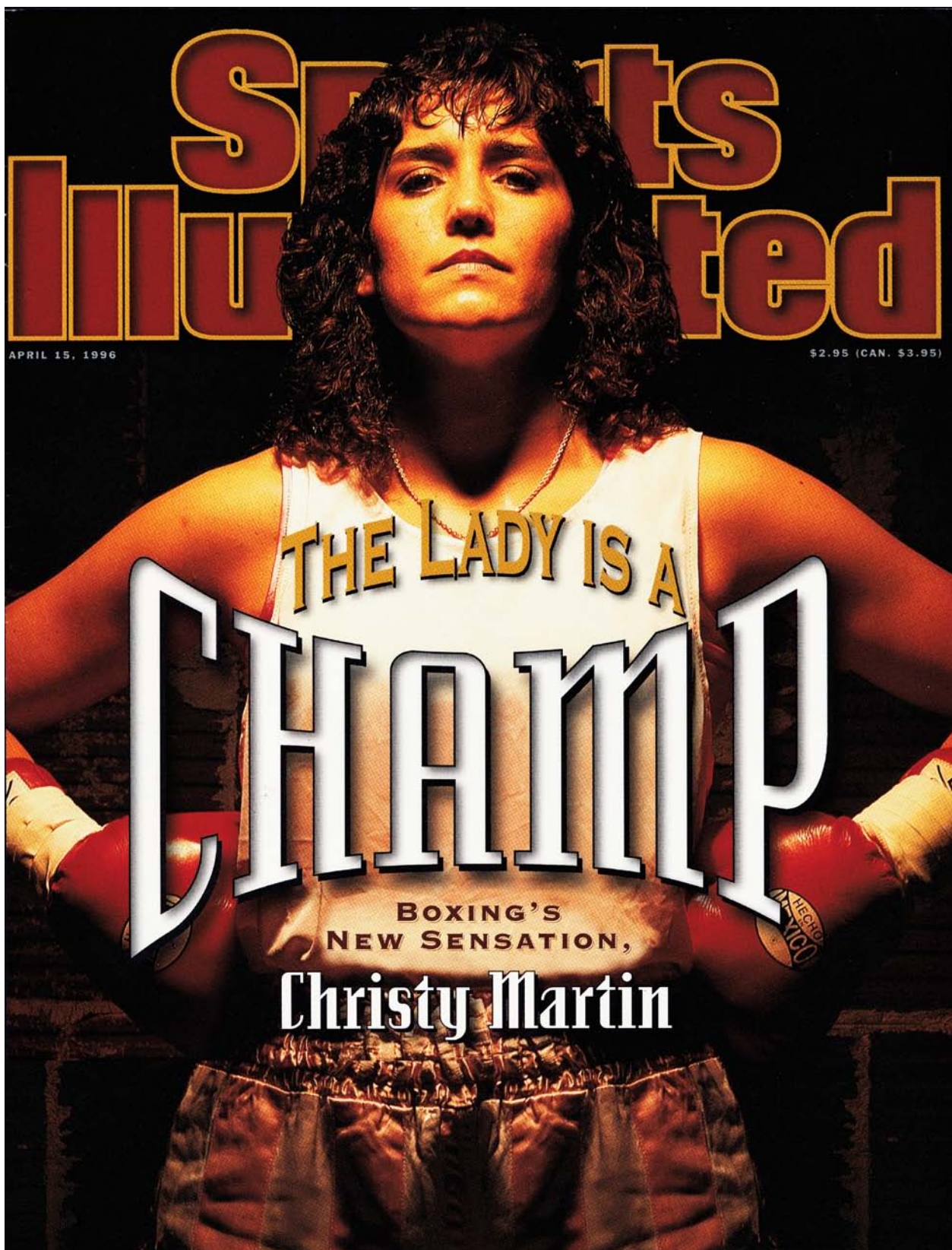
At this point, everyone was beat. When I asked for just one more picture, Christy shot me a look that said, “You know I could kick your ass.” But she agreed to do it if I made it quick. I could see the story so clearly—a boxer in the ring listening to her pre-fight instructions. I pulled out my 4x5, placed a single flash head on a boom directly overhead to mimic the tungsten spotlights you'd see at a fight, and taped a full CTO warming gel over the reflector. Then I shot four frames of 4x5 and sent Christy on her way. When I shipped the take to my editor at *SI*, I made sure those four frames were on top.

A week later I got a call from my editor; “Congratulations, you got the cover—and it wasn't even one of the shots we asked for.”

Always shoot one for yourself because there's often more to the story than just what's on your shot list. Those four extra sheets of film got me a cover I wouldn't have gotten if I'd done only what was asked.

**CTO (convert to orange):** *Lighting gels warm the color temperature of strobe lighting to tungsten. CTO gels are available in full, ½, and ¼ density. A full CTO takes strobe all the way to tungsten, but all three are often used, not to color correct, but to warm artificial lighting.*





# Sports Illustrated

APRIL 15, 1996

\$2.95 (CAN. \$3.95)

THE LADY IS A

CHAMP

BOXING'S  
NEW SENSATION,

Christy Martin



# SHOOT A CONCEPT

## TIM HARDAWAY

Photographed in Miami Beach for *ESPN The Magazine*

Challenges are just opportunities to improve your skills. While working on an athlete portfolio, Nancy Weisman of *ESPN The Magazine* called me to shoot the Miami Heat's Tim Hardaway showing off his famous crossover dribble. Dubbed the UTEP Two-step, the famous ankle-breaking move dates back to Hardaway's days at the University of Texas-El Paso.

But how do you show that sequence in a still shot?

I decided it couldn't be one but rather a sequence of shots. As part of his signature move, Hardaway moves to his left and then cuts back right. The shot needed to show his motion, so I lit him with fast duration strobes to freeze his motion. But I lit the background with a combination of constant light and slow-duration strobes on the background to give a slight motion blur to the edges, creating the sense of motion.

I had Tim show me the beginning, middle, and end of his crossover, and then layered the three steps together in post to form a single image that told the whole story.



# WEIRD SCIENCE

## **DR. GREGORY SCHULTZ**

Photographed in Gainesville, Florida for *TIME*

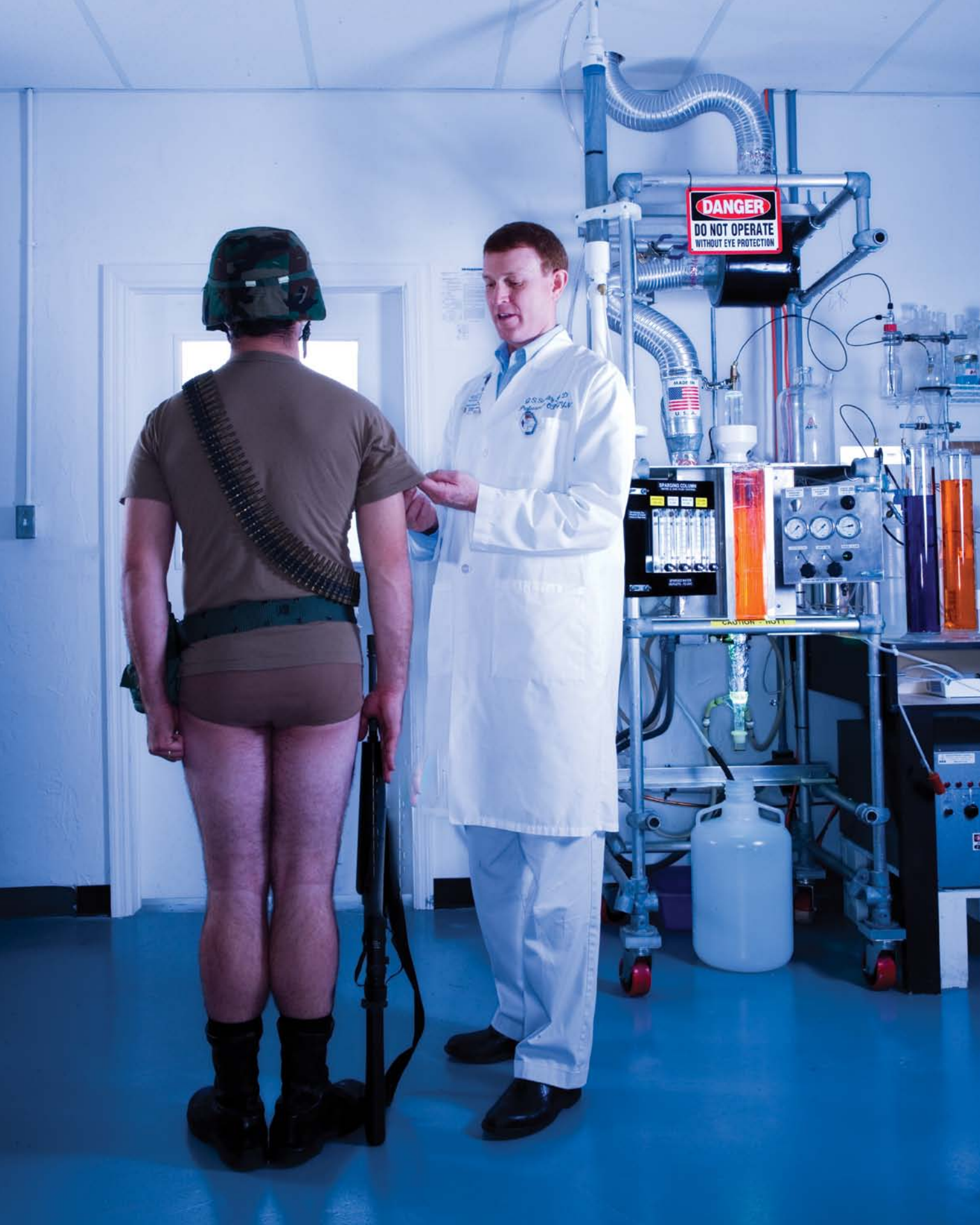
When I was a kid, I used to love staying up late to watch old sci-fi horror flicks like *Frankenstein* and *The Fly*, so my imagination goes wild whenever I get a chance to shoot in a lab and use all the cool props to create a bit of science fiction of my own.

A researcher at the University of Florida, Dr. Schultz, had just been awarded a patent for his research into chemically bonding microbicidal coating into fabrics for use in antifungal and microbicidal socks, underwear, and wound dressings used by U.S. soldiers. In other words, he created underwear that would keep our soldiers smelling fresh as a daisy after a hot, sweaty day in the trenches.

My idea was to photograph the good doctor standing next to a soldier stripped to his undies. It was an easy sell. In fact, Dr. Schultz offered to help track down a model by reaching out to the campus ROTC. With only tighty whities at hand, he was even willing to get a pair dyed for the shoot; you can't ask for more cooperation than that.

Telling the story often comes down to getting all the elements in the photo right—right down to the color of the skivvies.





**DANGER**  
DO NOT OPERATE  
WITHOUT EYE PROTECTION

CAUTION - HOT

# FLY SCI

Illustrating a small subject on a large scale requires some photographic trickery. Sometimes the best thing to do is turn to your subjects for help. I was at a loss for how to illustrate this story about scientists who irradiate fruit flies, so I asked them for suggestions. When they showed me a slide they use in their lectures, the wheels began to turn. I asked if they had a room with a projector, and they led me to a lecture hall with

a wall-sized projection screen. I then asked the scientists to don their lab coats and stand in front of the screen so they'd be illuminated by the projected slide. Their faces were lit from below with a little burst of light from using strobe heads fitted with 5 degree grid spots. The final tweak was to give the image B-movie sci-fi color by cross-processing color negative film in as chrome, producing the weird blue/orange shift.

**Cross-processing:** *The look achieved when processing E-6 color transparency film in C-41 color negative chemicals or vice versa. Now when you see those presets in Photoshop, you'll know where they came from.*



## FLY SCI

Photographed in Gainesville for *Eating Well*

Want to appreciate what you do for a living? Shoot a lice inspector, and you'll appreciate all the things you *don't* have to do to make a buck.

*TIME* magazine wanted a photo-illustration to accompany a story about the lice breakout. When you're illustrating a concept, not reality, you can take more liberties with a photo-illustration than with a standard portrait shoot.

Turning the tables on the inspector, I reversed the illuminated magnifying mirror the inspectors use to examine their prey to focus on the eye of the technician. The giant louse is nothing more than an enlarged cutout, harkening back to the cheesy special effects used in those wonderfully bad 1950s B-movies.



**Grid spot:** *Honeycomb-shaped metal grids that fit in front of the reflector. The grids act like a bunch of tiny snoots that focus the light into a spot. They are described by the spread of the light, which means a 5 degree grid focuses the light into a spot half the size of a 10 degree spot.*

## LICE INSPECTOR

Photographed in Ft. Lauderdale for *TIME*





# COVER A GRAND ENTRANCE

## **GREG NORMAN**

Photographed in Orlando for *Golf Digest*

Don't overlook the possibility that your best shot might just happen the moment your subject arrives: Make sure you're ready to capture it.

Arriving by helicopter is natural for pro golfer Greg Norman, but to most of us, it's a pretty big deal. As I was preparing for a two-day shoot following Norman around Orlando, one item on his schedule jumped out at me: *Arrival: Helicopter 11 a.m.*

“YOUR BEST SHOT MIGHT JUST HAPPEN THE  
MOMENT YOUR SUBJECT ARRIVES.”

Needless to say, we had to be ready for him when he landed. We pre-lit the scene, marked where the light stand would go, and then dropped the lights to the ground until the chopper landed. As Norman stepped out, we raised the lights, shot quickly, and had our opener. Just five minutes into our shoot, we had the best shot out of two full days of shooting.







# PORTRAITS WITHOUT A PERSON

## ERIC DICKERSON'S BOYHOOD HOME

Photographed in Sealy, Texas for *The Orange County Register*

Few things in life are as precious as a grandmother's love for her grandchildren. That was quite evident to me in the childhood home of Eric Dickerson.

After Dickerson's record-breaking NFL rookie season, I flew to Sealy, Texas, to photograph Dickerson in his hometown. Our opening shot was an environmental portrait of Dickerson with his grandmother in front of his boyhood home alongside a giant satellite dish he bought her so she could watch all his games.

Yet my favorite shot was this simple detail shot that showed his grandmother's faith and devotion in the juxtaposition of pictures atop his grandmother's dresser.

It's amazing at times how the smallest of details can form a portrait of your subject that really tells the story, even if your subject is not actually in the shot.



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