MASTERING THE MODEL SHOOT

Everything a Photographer Needs to Know Before, During, and After the Shoot

FRANK DOORHOF

MASTERING THE MODEL SHOOT

Everything a Photographer Needs to Know Before, During, and After the Shoot

FRANK DOORHOF

The *Mastering the Model Shoot* Team

CREATIVE DIRECTOR
Felix Nelson

EDITORS
Cindy Snyder
Kim Doty

ART DIRECTOR
Jessica Maldonado

PHOTOGRAPHY BY
Frank Doorhof

PRODUCTION SHOTS BY
Studio FD

Published by New Riders

New Riders is an imprint of Peachpit, a division of Pearson Education

Copyright ©2014 by Kelby Corporate Management, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form, by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without written permission from the publisher, except for the inclusion of brief quotations in a review.

Composed in Frutiger, Interstate, and Gridnik by Kelby Media Group, Inc.

Trademarks

All terms mentioned in this book that are known to be trademarks or service marks have been appropriately capitalized. New Riders cannot attest to the accuracy of this information. Use of a term in the book should not be regarded as affecting the validity of any trademark or service mark.

Photoshop and Lightroom are registered trademarks of Adobe Systems, Inc.

Warning and Disclaimer

This book is designed to provide information about photography. Every effort has been made to make this book as complete and as accurate as possible, but no warranty of fitness is implied.

The information is provided on an as-is basis. The author and New Riders shall have neither liability nor responsibility to any person or entity with respect to any loss or damages arising from the information contained in this book or from the use of the discs or programs that may accompany it.

ISBN13: 978-0-321-96816-6

ISBN10: 0-321-96816-6

9 8 7 6 5 4 3 2 1

www.kelbytraining.com
www.newriders.com

PRODUCED BY Kelbymedia GROUP INC

This book is dedicated to my grandparents,
who got me into photography at a very early age.

ACKNOWLEDGMENTS

This is the part of the book where I get to say thank you to everyone who has helped me over the years. Well, this could be a book on its own. For me, it's very simple: you can only be successful when you network and have people that help you out. My list is huge, but I want to thank a few people in person via this page:

First of all, of course, my family for always being there and supporting me, even when the ideas I have sometimes are probably a bit too ambitious. :-D Without them, the career I've chosen would be impossible. So, Mom, Leo, Annewiek, and Brian, thank you so very much for always being there and inspiring me.

Second of all, Scott and Kalebra Kelby and their whole team. These people are awesome and I consider them to be my family overseas.

Of course, my work would be less interesting without the help of some of the fine models I work with, our crazy creative stylist Nadine, and the awesome makeup artists I've worked with over the years.

But also, the fellow instructors I've met over the years that have in some way changed my work or inspired me to push much harder to achieve things I never thought possible. Photographers like Jay Maisel, Moose Peterson, Joe McNally, Glyn Dewis, and many more have changed the way I look at the world around me and the techniques I use, and have inspired me to do things differently or add their techniques to my own and create something that became more interesting.

Gear and software are also important, and the following companies have grown to become close friends over the years and have supported my work to a large extent, so many thanks to the team at Mamiya/Leaf (Ziv/Yair), Elinchrom, ExpoImaging, Fujifilm, DxO (Hector), Tether Tools, and all the other supporting companies like Sony, Alien Skin, Imagenomic, Topaz, Google/Nik, X-Rite, SmallHD, DNA, and many more. Thanks to you, my work has always been able to continue and I've been able to experiment with new things.

Let's be honest, the support of the people that follow my work online and attend the workshops/seminars is very important. You guys rock!

And finally, someone I never had the chance to meet but who has an enormous influence on me and actually got me into teaching the way I do: Dean Collins, who is, in my opinion, still the Dean of Light.

ABOUT THE AUTHOR

Frank Doorhof was born in Amsterdam, the Netherlands, in 1971 to a family that was always busy with photography and video—not professionally, but always working in their own darkrooms and looking for new ways to improve their own prints.

While growing up, Frank developed a real passion for movies and imaging. After finishing business school, he started a recording studio for bands, which he left a year later to pursue a successful career in IT and Home Theater. Frank was one of the first Dutch ISF (Imaging Science Foundation)-trained calibrators and has, over the years, grown to be the primary expert on calibration for many in the Netherlands.

Photography and videography were always a passion, but due to the busy computer and home theater business, were always considered a hobby. When, in early 2004, Frank discovered model photography, everything changed quickly. Due to his lighting style and people skills, Frank found himself asked to shoot several assignments, including some artists that really boosted the demand for his work. It didn't take long before Frank was asked to teach workshops, which he declined at first. When he finally started to teach, he was the first European instructor to be asked to join Kelby Training and to teach at the Photoshop World Conference & Expo.

By 2013, Frank had released a total of nine instructional DVDs/videos, which are sold worldwide, and a Dutch book called *The Magic of the Small Strobe: From Dark to Light*. In 2013, Frank and Annewiek sold their IT business to focus on photography. In 2014, they will finish their new studio, which is located in Emmeloord, in the Netherlands, and is primarily aimed at workshops and fashion photography.

Frank has contributed to many publications over the years, including both magazines and books. He teaches through webinars and at tradeshows like Photoshop World, Photokina, Professional Imaging, Society of Wedding and Portrait Photographers, and Focus on Imaging, among others. He also participates in many alpha and beta programs for photography software and hardware.

Frank teaches workshops in his studio in the Netherlands every week and flies all over the world for workshops on location, always accompanied by his wife Annewiek. Besides his teaching, he is still very active as a photographer for both commercial and personal projects. He has been named a DxO Image Master, an X-Rite Coloratti, and an Adobe Influencer.

Frank updates his blog daily with new images, techniques, reviews, and much more. You can find him at:

His daily blog: www.frankdoorhof.com
Twitter: www.frankdoorhof.com/t
Google+: www.frankdoorhof.com/+
Facebook: www.frankdoorhof.com/f
YouTube: www.youtube.com/frankdoorhof

CONTENTS

Chapter 1 ***1***

FINDING YOUR MODELS

Getting the Models to Your Studio 2
TFP or Paid 11
Model Releases 12
Paying Your Team 16
Conclusion 17

Chapter 2 ***19***

LOCATIONS

On Location 21
Frank's List of Free Places to Shoot 22
The Simplest Things 25
Shooting in Tight Spaces 27
Tips for Making Your Studio a Location 29
The Best Location? 33
My Favorite Locations 37

Chapter 3 ***51***

PROPS & BACKGROUNDS

If the Background Is Boring, Add Some Smoke 52
Reflections 57
Finding Unique or Good-Looking Angles 58
Seamless Paper 59
Canvas/Muslin/ Scenic Backgrounds 65
Sometimes Inspiration Can Be Instant 66
The Best Props Are the Cheap Ones 68

CONTENTS

Chapter 4 ***81***

CLOTHING & STYLING (THE MOST IMPORTANT THINGS)

It's More Than Lighting 82

Building a Team 85

Chapter 5 ***95***

COACHING YOUR MODELS ONCE THEY'RE ON THE SET

The Day of the Shoot 96

Poses 98

In-Depth About Posing 108

Getting a Glamour Shot 112

Portraits 121

How to Work with Your Models 124

Raising the Bar Over and Over Again 128

Chapter 6 ***133***

USING NATURAL LIGHT

Natural Light 135

Getting Two Looks (or More) from One Location by Adding Strobes 144

Chapter 7 ***147***

LIGHTING WHEN YOU DON'T HAVE NATURAL LIGHT

On the Cheap Side 148

Some Lighting Tips 149

Killer Lighting Tips 153

Chapter 8 ***163***

LIGHTING FASHION ON LOCATION

I Need Big Strobes 164

Letting the Sun/Light Source Participate 167

CONTENTS

Chapter 9 **171**

STUDIO LIGHTING

Start with One Light 173
Light in Light: Adding Fill Light 174
White and Black Backgrounds 176
Choosing the Light Quality 183
Building the Shot 190
Working with Silhouettes 195
Using Light in a Different Way 202
Shooting into a Light Source and Using Lens Flare 204

Chapter 10 **209**

GETTING THE FOUNDATION RIGHT: CALIBRATION, COLOR TARGETS & LIGHT METERS

Monitor Calibration 210
Color Target 215
The Light Meter: A Quick Overview 220
Calibrating the Light Meter 238
Dark People & Light People 239
Conclusion 240

Chapter 11 **243**

RETOUCHING: PHOTOSHOP, CAMERA, OR BOTH?

What Do I Fix in Photoshop? 244
Retouching Tips 247
Finishing Moves 272
Think in a Different Way 279
Conclusion 285

CONTENTS

Chapter 12 ***287***

MARKETING YOUR WORK

Create an Online Presence 288
Create a Guestbook 295
Providing Estimates 295
TFP—How Should You Get There? 298

Chapter 13 ***301***

A PHOTO SHOOT FROM START TO FINISH (FROM A TO Z)

The Team 302
The Set 302
Setup One 303
Setup Two 305
Setup Three 311
Setup Four 314
Conclusion 315

Chapter 14 ***317***

MORE CONCEPTS & IDEAS

Composition 318
Adding Some Motion 320
Lens Choice 324
Expression 327
Putting Some of This Together 328
The Analog Photography Tip 331

Index ***337***

INTRODUCTION

Welcome to my book. Over the years, my focus has always been on teaching workshops and seminars, and filming the videos I've released. When I joined Kelby Training a few years ago, I got into a conversation with Scott and, before I knew it, he talked me into writing a book, and he was right (well, of course he was).

For me, photography is a passion, not just a profession. In fact, I don't think I ever do a day's work (although doing bookkeeping comes very close, but hey, that's only one day a week). I always tell my students that, when it comes to work, you have a few options. The biggest ones are:

1. You can work your whole life for a boss.

You can work long hours (or short), earn a lot of money (or a little), and have some free time for hobbies and your family. A lot of people I know choose this option. They literally "go to work," and they often don't really like it. But, it's what most people do.

2. You can start your own business.

I grew up in a family where owning your own business was normal. Both my grandparents and parents owned companies, so when I was still at school, I already knew I wanted to go into business for myself. Not for the money, but because I don't want to "go to work" every day. I want to look back later in life and realize that I had a fantastic ride, and if there is enough money to live my life and take care of my family, that's enough, I think. We don't need three cars and two houses.

Of course, being in business has its risks, but in today's economy I don't think there's a profession where you can be really certain you'll be doing the

same thing in a few years. At least when you're in business for yourself, you can control the situation slightly and find new opportunities.

"But, Frank, I thought this was a photography book." Well, yes, it is. Bear with me. In photography nowadays, there's a disturbing trend. It's like the joke I always tell (which is more true than you can imagine): When someone buys a violin, he is someone who owns a violin; however, when someone buys a camera, he is a photographer. I think that says it all.

In the past, photography was a profession that needed the proper training and an understanding of light, chemicals, gear, and more. Nowadays, when you buy a camera (thanks to the big "Polaroid" on the back—what I call my LCD), you can immediately see the results and the learning curve is shorter. That on its own is not a bad thing, but it becomes a bad thing when people start losing their focus on quality, and that is what's happening in today's market.

"Photographers" are aiming more toward "spray and pray" techniques, in which they shoot as many images as they can and just hope the right one is there. Also, customers are losing their focus on quality, and that's not hard to understand. In a market where prices are going down and the quantity is growing explosively, people get used to mediocre photography. It's simply what everyone sees most of the day and are getting when they hire a "photographer." I've seen websites for wedding shooters that charge $300–$700 for a wedding, including retouching, and when I see their work it's…well, not really okay, but also not really bad.

So, when someone wants to hire a photographer for their wedding, they have three options: (1) hire Uncle Harold, who owns a nice DSLR and can make

candid shots (maybe even some good ones) for free; (2) hire a "photographer," pay $300–$700, and at least get shots that are probably better than Uncle Harold's; (3) hire a real photographer, pay $2,000–$7,000+, and get professional shots. Some of you will say, "Okay, that's easy, hire the pro." But there's more to it than that. Some people simply don't have the money for a pro and are happy with the "photographers." And (this might come as a shock), some of the "photographers" are really—and I mean *really*—good. The problem with them, however, is that they are, in fact, digging their own graves.

The problem is that you can't charge $300 one day and then raise your price to $2,000 the next because you realize you can't make a living on $300. So, when they decide to give up their day job and shoot as a pro, they will probably go bankrupt very quickly. So, how do we change this? Well, we can't. Welcome to the new world. But, we can make it easier for ourselves, and that's why I wrote this book.

Look at it this way: Photography is there in many forms. One is just taking candids, and I don't think you'll make any money there because there are way too many Uncle Harolds. Then there is the "copycat/CC" behavior. You see a lot of forum questions about this, like "How do I get the look of this image?" I'm always a bit puzzled by these questions. For most of the images, it's clear how to achieve them—mostly it's in the light, styling, and posing, and the Photoshop work is often in color changes. The people asking this often show images they want to look like "that image" that are differently lit or are shot with strobes while the original is clearly shot with natural light, or vice versa.

Now, say they master that look. They are one step higher in the food chain, and can create a look that's popular, although it's not their look. I call these people the engineers. There are plenty of engineers. They earn some money, but if someone else is cheaper and delivering the same look, they will be replaced.

Next, we come to a group I call the artists. These photographers have their own "voice," They know how to shape images into something that is their own, but they also understand light and Photoshop (or have a good retoucher), so they can create something a customer wants to see. Artists will be hired for their "voice/look" and not for the cheap or copycat look. If you belong in this group, you will be hired for *you*,

not for something else. The customer wants *you*, so that means you can charge a different price. Don't overcharge, because there probably will be more yous that also look okay, but if you're smart, I think this is really where the options are.

How do you get into that group? If I could give you a one-step solution, I'd probably be rich, but there is no universal formula for success. Over the years that I've been teaching, however, I've found a lot of similar things that either hold back a photographer or make him successful.

You'll find a lot of information about these in this book. For me, photography and running a business all boil down to the small details. Of course, you need to master the basics first, but after that, it's all in the details, and those forgotten details are in a lot of photography I see during portfolio reviews. Take, for example, a beautifully lit model in a great location—a breathtaking image technique-wise. However, I still can't give the photographer a thumbs-up. If they'd taken a little bit more time for posing or styling, it would've all clicked. Or if they'd changed the composition just a bit, the image would've rocked.

There are always some people who've been shooting for many years, but still produce images that even Uncle Harold would delete. But, most of the portfolio reviews I do are from talented photographers that are just missing one or two pieces of the puzzle. Some will try to "fake it" in Photoshop, but if you need Photoshop to turn a mediocre image into a good one, you are starting the wrong way. If you understand what photography is, you know you can create the look mostly in-camera. If you watch the details, like composition, styling, and posing, you'll quickly find that photography is about so much more than knowing your camera.

This book is about just that. As I always say, why fake it when you can create it? I hope that with all the tips in this book, you'll discover the details you need in your own shots and build a good base from there. And don't think that you have to want to be a pro to read this book. All the tips are universal for Uncle Harold, the engineers, and the artists. Mastering the details will make you a better photographer no matter what level you're at, and you'll get more fun out of shooting.

Have fun reading the book, and let your photography grow.

CHAPTER FOUR

CLOTHING & STYLING
(THE MOST IMPORTANT THINGS)

Photography is an art form. To create art we need inspiration, vision, etc. When you start out as a photographer, you will know this problem. You find a model who is willing to pose for you, but she shows up with the standard jeans and tank top that she wears in everyday life. In the end, you can make some images but it's not what you really want, is it? It's not about lighting; it's not about gear; it's about the image—you're telling a story. When you take a photograph of a model wearing jeans and a tank top, your lighting has to be spectacular because there's simply nothing else going on. When you start talking about styling and hair and makeup, you can shoot even in the bright sunlight and it will look amazing.

IT'S MORE THAN LIGHTING

Often, when we see images in magazines that we really like, we wonder, "Why do I really like this image?" One of the most common mistakes (and trust me, I started out the same way) is to concentrate on the lighting. I call this "being blind to what's really going on."

Now, don't get me wrong, the light in an image is very important. We, as photographers, paint with light, so the light should be great. However, in our quest to recreate a certain look, we often forget the most important parts of the image: location, styling, and makeup. Without these vital elements, an image is nothing more than, well, an image. The light can be great, but if nothing else is going on, it's only that.

Prepare for the Shoot

A photo shoot is something that takes preparation. Make sure you know what you're gonna do the day of the shoot. A shoot that starts with, "We'll see what happens" often ends in disaster. Yes, I know that some people always work that way and always get great results, but trust me, it will be much better if you prepare.

"Frank, do you always prepare for a shoot?" Ummm, well, you know. Okay, I'll be honest. No, I don't always prepare for a shoot, however, in some ways, I do. I know my gear, I know my lighting, and I often already have some ideas in my mind that I want to work on, so when I say to a model, "Let's go to [a location] and we'll see what happens," it's different than just going there and not knowing anything.

In most situations, I recognize the options and know how to light it to get the result I want. But, I've been doing this for some time, and this has to grow over time. It doesn't happen in one or two

years. So, although I sometimes go to a shoot with an attitude of, "We'll see what happens," I still go prepared. For example, we always have some sort of idea, like doing something with a motorcycle, or doing a session with balloons in a field. Often, I have sketches of ideas, even if they are not completely worked out. However, for about 95% of my sessions, I have prepared before the actual shoot, and these are often the ones that really rock. How can you do this?

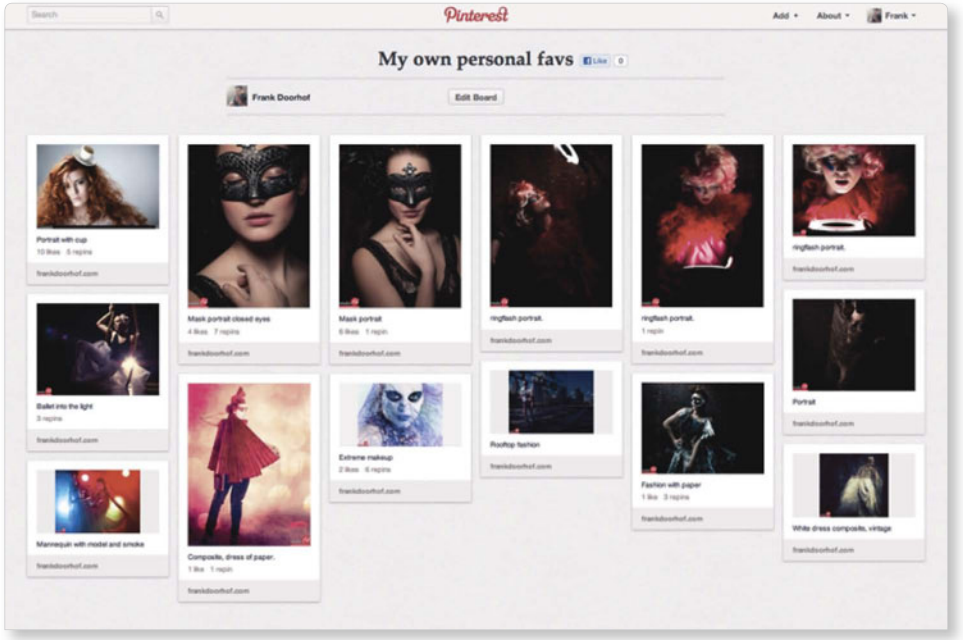
Before the shoot

Let's say you have your team together and you want to start preparing. The first thing you have to do is find a theme. In the old days, people would use physical mood boards and have meetings before the shoot. Today, that's not necessary anymore. Instead, one of the things I love to use now is Pinterest.

Mood boards

The best way to prepare for a shoot is with a mood board. You can do it the old-fashioned way by gluing images, or colors, or materials to a piece of cardboard. But, you can, of course, also do it digitally. If you own an iPhone, iPad, or similar device, there are even apps that will help you design and store a mood board. So far, though, there aren't any killer mood board apps for tablets that are cross-platform. My friend, UK-based photographer Glyn Dewis, uses an app for his iPad called Moodboard, but you can run into problems with there not being the same app for both Apple and Android users. On the other hand, Pinterest works for everybody (iPhone and Android), it's online, and it's free.

Just remember that a mood board is not about copying the images on the board; it should be used to "feel" the session. I've seen several mood boards over the years that, for example, also contained fabrics, just to get a feel for the material or structure. But, most boards will just contain images, colors, text, etc. You should see the mood board as your personal/team collection of ideas from which your shoot will grow.



The mood board should definitely be a team effort. I strongly believe that the whole team should know about it, see it, and participate in it (if necessary). Always remember that photography is a team sport and that if you work as an "ego," it will almost always go wrong.

During the building of the mood board, you will get to know your team—you will be in contact with them, and share ideas and visions. This often breaks down the first barriers and will help when you finally meet up. It's a given that if you know each other, working together will be easier. So, make sure you use social media, like Google+, Twitter, and Facebook, to their full extent and share, share, share with your team.

Pinterest

Now, if you want to do the mood board really right, create a Pinterest account (www.pinterest.com). It's free and, for me, it's the perfect way to share and create a mood board with my team. You just create a board and start pinning ideas to it. You can even add a Secret board, and then invite only your team to share information and ideas for the upcoming shoot on it.

I have several Secret boards that I share with the people who arrange the models for my shoots, and these boards change over time. Sometimes I'm more into long dresses, and sometimes I want something more edgy. The nice thing about Pinterest is that you can use it on both your mobile devices and your home/office computer without worrying about compatibility, because it is web-based. Also, you can pin almost anything you find on the web, as long as it has an image. For me, Pinterest has really changed the way we do mood boards. I love it!

BUILDING A TEAM

Now let's take a look at what we need for a successful photo shoot. We already talked in more detail about picking models, setting up the photo shoot, and paying for everything in Chapter 1. So, here's a quick rundown of the people you need on your team:

The First Thing We Need Is the Model

Getting the right model for the job does not mean picking the first pretty face you see on the street. This works for some images, but a good model is someone who is flexible with their poses and, most of all, has character. Somehow, I don't like the "pretty" models. I always want something offbeat in my models, something that sets them apart from the crowd. When you go through my portfolio, you will see a lot of pretty girls (and guys), but I selected them because of their other qualities: the way they act in front of the camera, the way they dress when they come in at the casting/test shoots, and so on. Often I can see in the blink of an eye if a model is what I am looking for.

"Now," I hear you ask, "how about some examples?" Well, I thought about this and I want to spare you the boring headshots, so I thought we'd do it a bit more in sync with the book. For example, one of things I always ask a model to do during a test shoot is to jump. We use a lot of motion in our shoots, and a model that moves freely in front of the camera is a huge plus for me. So, here is a shot of a jump from a test session we did with Loes, a model we now work with a lot.

Expression is also very important, so it's not uncommon for me to ask a model to scream in front of the camera. Often, it's a way to break the ice, and for me, it's a great way to see what kind

One small tip: When asking a model to scream, make sure you tell them to scream without making a sound. Your neighbors will love you for it. Actually, a pretty funny story happened a few years ago during the Professional Imaging show in the Netherlands. I used a model whose native language wasn't Dutch and it was a bit loud during the start of the demo. I told her to scream and said quietly, "Without making a sound." Somehow she did not hear that last part, and I'm so glad *I used a strap for my camera, because otherwise it would have been on the ground. It was a great way to get a lot of attendees to the booth, by the way, because after the scream, the whole building was dead silent and we went from approximately 40 viewers at the demo to more than 100, so it can be interesting.*

of expression the new model can/will bring to the set. A model that is restrained will often also be less "free" in front of the camera. So this is actually a pretty good way to test a model. It won't give you the best images, but it does show you how free a model feels in front of the camera.

The Makeup Artist (MUA)

Now that we have our model, it's up to the next vital part, the makeup artist. Put a model in front of the lights without makeup and…well, she will look very, very bad. Add some makeup, and there we go.

The first problem a lot of starting photographers experience is the "shine" on the face. Whatever they try, they don't seem to be able to figure this out. In reality, it's simple: when you put someone in front of strobes without any makeup, the skin reflects the light. So, we need to put something on the skin—in most cases, a powder that will remove the shine. The correct powder is chosen based upon the model's skin. So, if you can't afford a makeup artist, at least make sure you have some of this powder in your studio, with a brush to apply it to your model's face. It makes *a huge* difference.

But, this is not where the job of a good MUA stops. They are often the creative force behind your shoot. They will come up with ideas that you probably would never think of, or enhance the ideas you have. The moment you start working with an MUA, you'll see an immediate jump in your image quality.

Now, some makeup artists also do a little bit of hairstyling, however when you have the chance, try to get a hairstylist, too.

The Hairstylist

Now it's going to get crazy creative. Hairstylists are the Mad Hatters on the set. They are the people that make the creative juices go *BOOM!* They can transform an okay model into something that will make your jaw drop.

Combine the hairstylist with a good makeup artist and you can get stuff like the images you see here. And when we do something in white, we have to do something in black, as well.

Hair and makeup are often underestimated, just as styling is. In the hectic pace of a photo shoot, people seem to forget that, in the end, it all boils down to the final image. Often, I see images that are very nice but don't have that "Wow!" factor that they do when people just give a little bit more attention to stray hairs, a little bit better makeup, etc.

A successful photo shoot is a collaboration between many people, ranging from the photographer and model to the makeup artist, stylist, and hairstylist. Now, I know that a lot of people cannot pay for a team like this (and we also don't have teams like this most of the

Both the white and black skin were done with makeup. Afterward, I had to touch it up in Photoshop because it's almost impossible to get 100% coverage the way I wanted it. The shots were done with standard strobes, so the makeup and lip colors were actually all standard, readily available makeup material, although we did choose colors that were, let's say, "eye-catching."

time). But, even without a full team, it's very easy to, for example, just wet the hair a little bit to make sure it's not "fluffy," or just add a little bit of gel or hairspray to the hair to make sure it stays in place. It's all those little things that you can do yourself, or that a team normally does, that will make your image go from okay to "Wow!" And now for the final part of our team:

The Stylist

If the hairstylist is the Mad Hatter, the stylist is the über Mad Hatter—the one that puts the whole team into overdrive. These people are the creative engine behind a shoot. But, to find a good one is very hard and often expensive.

Stylists are able to throw together stuff that make you think, "That will never, ever go together," and when you see the end result, you will say, "Oh my! What just happened?" Now don't get me wrong, styling a shoot is not just throwing some stuff together and hoping it will work out. It's much, much more. It's about knowing what goes together, knowing how to pose your model, and knowing how to light the scene.

Often, getting a stylist isn't easy. I always tell people that there are a million models out there, about a thousand makeup artists, and maybe one good stylist. Now, I do exaggerate a little bit, but it's actually pretty close to the truth—there really are not that many stylists out there, and the reasons are very simple:

First of all, being a good stylist means being almost freakishly creative, but it also means being able/willing to spend a lot of money on accessories, clothing, fabrics, etc.

The stylist we work with in our studio literally has moved to a bigger house to be able to store all the materials she uses. She also creates 90% of the dresses herself and takes them apart again after one shoot. She does not want to use something more than once (maybe twice). This means a lot of dedication and money that is spent. It also means that a lot of stylists won't work for free (Time For Print [TFP]—more on this back in Chapter 1), however I strongly feel that they are worth every cent and can really lift your work to the next level.

Let's look at a few images to see how easy it can be to add some flair to them without breaking the bank, and imagine these images with a model in just jeans and a tank top.

This shot was actually not as easy as it looks. The cup and saucer were bought by the model, and it was actually sold as a hairclip. However, whoever designed it must have had a bad day, because the cup and saucer were way too heavy to stay in the hair. In the end, we taped (yes, I'm serious) the cup and saucer to the hair of the model to keep it steady. One good tip: If you use tape, make sure you are nowhere nearby when the makeup artist removes the prop from the hair.

There are different kinds of tape, so read this carefully. We all know duct tape—no photographer can live without it; it holds together some shoots. But, when you use duct tape on a model, it hurts when it has to come off. We also have gaffer's tape. This is very strong tape and sticks very well, however, it's designed to not tear away paint when you stick it to a wall. This is the better option for when you need to connect something to a model. Now, if you did use duct tape by accident, and it has to come off—run!

All we needed for this image was a strong face, some nice basic makeup, and a leaf from a plant that was in our studio at the time. It's all very simple, but because of the proper placement, and the composition, and position of the hair, it all works.

This next dress (above right) looks expensive, right? Well, actually, it's just Christmas wrapping paper and some tape to hold it together. It was put together by Nadine (our model and stylist) in about two hours. Total cost: $0 (well, okay, just the cost of some tape).

Below right, we used some fabric the model bought at the market, some chicken wire, and some crazy makeup. Add a little bit of smoke and some backlight and you're done (more on the smoke back in Chapter 2, and lots more on lighting later in the book). Overall, the costs were less than $20.

In most model photography books, the writer only touches on one topic needed for a photo shoot, like "How to Operate Your Strobes" or "The 1,001 Poses Book." That doesn't work for me. In the end, we all know how a strobe works, what a reflector does, etc. We don't need an extended

instructional manual to get the feeling for a photo shoot.

A successful photo shoot is much more. It's the balance between the subject, the light, the makeup, the hair, and the styling. To be totally honest, although the technique you put into the shot is very important and can still make or break the shoot, you can be the best lighting wizard in the world, but if you don't take care of the other points, you'll never, ever create something that will make people go crazy.

In this book, I've tried to give you the most complete rundown of a successful photo shoot that I can and you'll find many tips on how to create such a shoot. I also show you lots of examples. As you work your way through the book, you'll see a variety of styling examples, from the simple to the complex. So, don't panic after reading this chapter. Don't think, "I can never pay for all this, so I'll stop reading."

You don't have to start out with the complete team from Day 1. However, if you know a little bit about styling due to the tips in this book, you'll see your images improve very quickly. Just changing your model from jeans and a tank top into something more interesting often transforms your images into something that draws more attention to your work. The nice thing about getting more attention for your work, especially online, is it means that more people will want to work with you.

Just like you, there are many makeup artists, stylists, and hairstylists out there that are just starting out, building their portfolio, and they're looking for ways to do this. If you stand out with your images, the chance that they will approach you (or react positively when you approach them) will grow, and if you start out with this team, you'll quickly see the entire team grow and the work improve a lot. From then on, well, who knows what will happen.

This page intentionally left blank

Index

A

abandoned building shots, 55
abandoned city/street shots, 24
abuse of models, 125
accent lights, 184, 197
Add Noise filter, 64, 254
agencies, modeling, 9
agricultural area shots, 23, 41
air conditioning, 96
airflow in studios, 31
Alien Skin's Exposure, 273–275, 276, 277
ambient light
  dragging the shutter for, 154–158
  metering of, 224–226, 234–236
  shooting with strobes and, 153, 154–158, 235
  shutter speed and, 155, 157, 174
analog photography, 331–335
  disadvantages of, 334–335
  film types for, 331–332
  happy accidents in, 332–333
  learning to shoot, 331
  myths about, 334
  starting out in, 333
angles
  finding the best, 58
  lens flare related to, 205
aperture priority mode, 145, 224, 234
aperture settings, 149–150
  depth of field and, 150, 234
  light meters and, 225, 228, 230
  strobe output and, 157
  theory for calculating, 230
apps
  model release, 15
  mood board, 83
  WordPress, 295
Art of Dance video, 77
artists, xii–xiii

B

backgrounds, 51–65
  angles and, 58
  black, 60, 180
  canvas/muslin, 65
  challenge of finding, 51
  color, 60, 61, 62
  fabrics as, 32
  gray, 60
  metering, 230
  reflections in, 57
  scenic, 65
  seamless paper, 59–64
  smoke added to, 52–56
  white, 60, 176–180, 232
  See also props
backlighting smoke, 52
baking flour, 76, 77
bicycle tunnel shots, 24
Bizarro, Douglas, 107
black backgrounds, 60, 180
black canvas technique, 45, 46
black-and-white photos
  creative use of light for, 187
  experimenting with, 282–283
  high-contrast look for, 139–140
  Silver Efex Pro plug-in for, 258–259
blend modes, 251
blinds, 73
blogging, 293–294
blue backgrounds, 60, 61
blurring seamless backgrounds, 64
brick wall location shots, 24
bridge location shots, 24
brown backgrounds, 60, 61
business considerations
  marketing your work, 287–295
  providing estimates, 295–297
  starting your own business, x–xi
  TFP work, 298–299

C

caged model photo, 78, 79
calibrating your monitor. *See* monitor calibration
cameras
  analog, 333, 334
  aperture setting on, 149–150
  dynamic range of, 181–183
  formats for, 149–150
  metering with, 233
  mirrorless, 158
  profiles for, 218
canvas backgrounds, 65
Capture One program, 140, 183, 201
Caravaggio paintings, 328
cars, models with, 39, 42, 45–46, 56
casting calls, 3, 5
catering, 96
chairs
  posing models in, 103, 118
  using as props, 68–69, 119
channels, color, 250–251
cheap/inexpensive props, 68–79
Chinese restaurant photos, 38–39
church interior photos, 47–48
Clarity plug-in, 277, 278
Clone Stamp tool, 253
clothing, 81
  created by stylists, 91, 92
  for skinny and plus-sized models, 122
cloudy skies, 135, 137
coaching models, 95–131
  day-of-the-shoot tips for, 96–98
  glamour photography and, 112–120
  jump photography and, 322
  overview of posing and, 98–112
  portrait photography and, 121–123
  skinny and plus-sized models, 121–123
  tips for working with and, 124–131
  See also posing models
cold weather shoots, 313
color
  seamless paper, 60, 61, 62
  studio wall/ceiling, 30–31
color analyzers, 210
color channels, 250–251
Color Efex Pro plug-in, 261, 273, 284, 285
color targets, 215–219
ColorChecker Passport, 215–219
  Lightroom workflow, 216–217
  standalone workflow, 218–219
ColorMunki calibrator, 210–214
composition, 318–319
Concepcion, RC, 293
concepts, importance of, 78
Content-Aware Fill, 57
contracts (releases), 12–15

contrast
B&W high-contrast look, 139–140
controlling with distance, 161
contrast ratio, 212
copycat behavior, xii
cowboy photos, 52–53
creativity, 78
critique days, 288
cropping jump shots, 322–323
crop-sensor cameras, 149–150
cross-processing technique, 332
cube props, 69
curtains, 72, 175
curves
high heels and, 114
posing to create, 99, 101–102, 115
props for making, 118

D

dark-skinned models, 239–240
day-to-night effect, 236
deleting bad shots, 98, 129
DeLorean car photos, 45–46, 56
deposits from models, 8
depth of field
aperture setting and, 150, 234
camera type and, 149–150
desert location shots, 22
Dewis, Glyn, 83
Dodge tool, 257
dodge-and-burn method, 246
dragging the shutter, 40, 46, 154–158
drinking straws, 97, 126–127
duct tape, 92
DxO FilmPack plug-in, 276, 277
dying out moment, 152
dynamic range
of cameras, 181–183
of monitors, 212

E

Easy Release – Model Release app, 15
elevator location shots, 24
Elinchrom Varistar Umbrella Set, 197
Elliptical Marquee tool, 263
emails, 290–292
Emboss filter, 255
engineers, photography, xii
Epson Perfection V700 scanner, 334
estimates, providing, 295–297
Expan background system, 59
Exposure plug-in, 273–275, 276, 277
expression, 85–87, 327
eye retouching, 257

F

fabrics, 32, 70–71
Facebook, 289, 290
facial expressions, 85–87, 327
facial retouching
Healing Brush for, 252–253
iris brightening, 257
removing facial shine, 87
returning detail to skin, 254–256
smoothing skin, 247–249
fashion magazines, 107
feathering the light, 158
feet in photos, 110
fill light
adding to lighting, 174, 176
ring flash used as, 169
film
developing rolls of, 334
shooting on, 331–332
film looks, 273
film noir effect, 73
FilmPack plug-in, 276, 277
filter-based analyzers, 210
filters
ND (Neutral Density), 150
as vision getters, 331
filters (Photoshop)
Add Noise, 64, 254
Emboss, 255
Gaussian Blur, 64, 255
Liquify, 266–267
FireCloth material, 70
flags, 178, 195
flash
fill, 41, 169
ring, 167–169
See also strobes
flash duration, 322
food and drink, 96, 126–127
forest location shots, 22
frankdoorhof.com website, 291
free models, 7–9
freeze moment, 151–152
Fresnel spots, 190–191
friends, models as online, 4–5
f-stops
setting on light meters, 228
theory for calculating, 230
See also aperture settings
full-frame cameras, 149–150

G

gaffer's tape, 92
garbage bin shots, 42–44
garden location shots, 22
Gaussian Blur filter, 64, 255
Gaussian noise, 64
gels, strobe, 191
generators, 52
glamour photography, 112–120
explanation of, 112–113
lighting setup for, 117
posing models for, 113–120
timing for nude and, 128
Google+, 288–289, 290
goosebumps on models, 96, 313
graveyard photos, 48
gray seamless paper, 60
Greenberg, Jill, 107
grids, metering with, 158, 160
guestbook creation, 295

H

habit breaking, 280–283
hair retouching, 268–271
hairstylist, 88–89
halo effect, 60
hands in photos, 106
happy accidents, 332–333
hard light, 187
Healing Brush, 252–253
high heels, 114
high-contrast look, 139–140
high-end fashion look, 250–251
high-speed sync (HSS), 164
hotel location shots, 24

I

ignoring models, 124–125
Imagenomic Portraiture, 247
Impossible Project film, 333
incident metering, 179, 220–224
industrial area shots, 23
inexpensive props, 68
inspiration
  photographers used for, 107
  for props, 66–67
insulting models, 124
Internet presence, 288–295
inverting selections, 64, 263
iPad/iPhone. *See* mobile devices
iridescent organza, 70
iris brightening, 257
ISO setting
  depth of field and, 150
  incident metering and, 221
  studio photography and, 181–182

J

jump shots, 85, 116, 320–323

K

Kelby, Scott, x, 5, 291
Kelby Training, x, 77, 293

L

LaChapelle, David, 107
ladders as props, 77
lake location shots, 23
landscapes
  including in photos, 139
  magic hour for, 135
laundromat location shots, 23
layer masks, 247, 248
leading lines, 319
leaf shutter lens, 158
learning to shoot, 331
legs-crossed pose, 99
Leibovitz, Annie, 107
lens flare
  lighting setup for, 204–207
  smoke for creating, 54
lenses
  analog, 334, 335
  choice of, 324–326
  longer, 180
  tilt shift, 27
  wide-angle, 28, 324–326
light
  ambient, 153, 154–158
  controlling, 31
  feathering, 158
  hard vs. soft, 187
  learning to use, 172
  multiple sources of, 202
  natural, 135–143
  painting with, 262–265
  rim, 198
  window, 136, 138–139, 142
light in light technique, 174, 176
light meters, 220–238
  advice on buying, 220
  aiming at source with, 230
  ambient light metering with, 224–226, 234–236
  calibration pointers/tips for, 238
  camera adjustments using built-in, 233
  changing the settings on, 228, 230
  day-to-night effect using, 236
  grid metering with, 158, 160
  importance of ColorChecker and, 229
  incident metering with, 179, 220–224, 231
  killer tip on using, 230
  natural light metering with, 234–236
  reflective metering with, 227, 230, 231, 236
  spot metering with, 179–180
  sunlight and, 136–139
light source
  aiming meters at, 230
  including in images, 167–168
  shooting into, 204–207
lighting
  accent lights for, 184, 197
  black backgrounds, 180
  blinds as props, 73
  camera settings and, 149–152
  creative use of, 187–189, 203
  fill light added to, 174, 176
  flags used in, 178, 195
  glamour photography, 117
  killer tips about, 153–161
  lens flare created by, 204–207
  one-light setup for, 173
  silhouettes, 195–201
  single bulb used for, 148
  skin of models, 183–186
  smoke in images, 52
  softboxes and, 150
  white backgrounds, 176–180
Lightroom
  ColorChecker workflow, 216–217
  shooting tethered in, 140, 201
  See also Photoshop
light-skinned models, 239–240
Liquify filter, 266–267
locations, 19–49
  author's favorite, 37–49
  list of free, 22–24
  paying a fee for, 21
  permission for using, 48
  relating to owners of, 21
  smoke added to, 46, 52–56
  studio-based, 25–26, 29–32, 35, 36
  tight spaces as, 27–28
  tips for choosing, 33–36
long lenses, 180
luminance, 212
lying to models, 127

M

magic hour, 135
Magic Wand tool, 64
makeup area shots, 25–26
makeup artist (MUA), 16, 87
makeup considerations, 302
Manfrotto seamless setups, 59, 62
mannequins in photos, 190–194
marketing your work, 287–295
  emails for, 290–292
  guestbook for, 295
  personal website for, 292–295
  social media for, 288–290, 291
  TFP work for, 298–299
McNally, Joe, 163
medium-format cameras, 150
metering. *See* light meters
mirrorless cameras, 158

mistakes, beautiful, 130
mobile devices
  model releases on, 15
  portfolios on, 48
Model Mayhem website, 3
modeling agencies, 9
models, 1–17
  coaching, 95–131
  creative ideas of, 78
  day-of-the-shoot tips for, 96
  expression of, 85–87, 327
  first contact with, 5
  getting to your studio, 2–11
  goosebumps on, 96, 313
  not showing up, 7–9
  posing, 98–111
  putting at ease, 96–98
  releases used with, 12–15
  requesting photos from, 5
  right casting of, 5–7
  skin tone of, 239–240
  skinny and plus-sized, 121–123
  street scouting for, 2
  styling for, 81–93
  tape used on, 91, 92
  TFP work with, 11–12
  tips for working with, 124–131
  websites for finding, 2–5
monitor calibration, 210–215
  ColorMunki used for, 210–214
  tips and reasons for, 215
mood boards, 83–84
motion
  adding to poses, 115–116, 320–323
  guidelines for shooting, 320, 322–323
  silhouettes with, 197
music, mood, 96
muslin backgrounds, 65

N

natural light, 135–143
  bright sunlight as, 135, 139–142
  cloudy skies as, 135, 137
  metering of, 136–139, 234–236
  shadows created in, 142–143
  shooting with strobes and, 144–145
  window light as, 136, 138–139, 142
ND (Neutral Density) filters, 150
Nevada desert shot, 328–329
Nik Color Efex Pro plug-in, 261, 273, 284, 285
Nik Silver Efex Pro plug-in, 258
nude photography, 128

O

office location shots, 22
Olaf, Erwin, 107
One Model Place website, 3
one-light setup, 173
online presence, 288–295
open studio spaces, 29
organza, iridescent, 70

P

Paint Bucket tool, 264
painting with light, 262–265
pallets
  location shots using, 23
  studio shots using, 66–67
paper, seamless, 59–64
Paste in Place command, 64
pastel-like portraits, 136
patterns, repeating, 319
paying
  location owners, 21
  models, 11–12
  team members, 16
performance night look, 207
permits, obtaining, 48
photo shoots
  components of successful, 93
  finding models for, 1–17
  locations for, 19–49
  mood boards for, 83–84
  preparing for, 82–84
  start-to-finish, 301–315
  team members for, 85–93, 302
photography profession, xi–xii
Photoshop
  Add Noise filter, 64, 254
  color channels, 250–251
  Content-Aware Fill, 57
  correct way of using, 285
  cropping jump shots in, 322–323
  finishing moves in, 272–275
  Gaussian Blur filter, 64, 255
  hair retouches in, 268–271
  Healing Brush, 252–253
  iris brightening in, 257
  layer masks used in, 247, 248
  Liquify filter, 266–267
  painting with light in, 262–265
  retouching photos using, 247–271
  seamless backgrounds fixed in, 64, 244
  silhouette adjustments in, 197
  skin retouches in, 244–246, 247–249, 252–256
  things to fix in, 244–246
Photoshop Lightroom. *See* Lightroom
Pinterest accounts, 84
playing with approaches, 123
Plexiglas on floor, 199
plug-ins
  Alien Skin's Exposure, 273–275, 276, 277
  DxO FilmPack, 276
  Nik Color Efex Pro, 261, 284, 285
  Nik Silver Efex Pro, 258
  Topaz Clarity, 277, 278
  Topaz ReStyle, 276, 277
plus-sized models, 121–123
Pocket Wizards, 158
Polaroid SX-70 camera, 333
portfolios
  author's reviews of, xiii
  having on mobile device, 48
portraits
  coaching models for, 121–123
  creating pastel-like, 136
  curves created in, 102
  fitting to models, 187
  glamour shots as, 114, 115
posing models, 98–112
  curves created by, 99, 101–102, 115
  glamour photography and, 113–120
  in-depth examples of, 108–111
  legs-crossed pose for, 99
  male vs. female models, 99
  motion added when, 115–116
  personal nature of, 104
  portrait photography and, 121–123
  right and wrong of, 105–106
  seated in a chair, 103
  for silhouettes, 201
  skinny and plus-sized models, 121–123

where to learn about, 107
See also coaching models
posing stools, 69
power
generators for on-location, 52
studio outlets for, 32
pre-focusing for motion, 320
preparing for shoots, 82–84
"Prize Inside" emails, 291
profiles, ColorChecker, 218
promoting your work. *See* marketing your work
props, 66–79
blinds as, 73
cages as, 78, 79
cameras as, 74
chairs as, 68–69, 119
curtains as, 72
curves made with, 118
fabrics as, 32, 70–71
inexpensive, 68
inspiration for, 66–67
ladders as, 77
second-hand items as, 32, 68–69, 74–75
substances used as, 77
toilet paper idea for, 78
unrecognizable, 69
See also backgrounds
public photos, 15

R

radio triggers, 221, 222
red eye, 169
reflections
reducing with flags, 178
using in photos, 57
reflective metering, 227, 230, 231, 236
reflectors, 174, 178, 195, 236, 303
relationship to models, 124–131
guidelines for, 124–127, 128
raising the bar in, 128–131
relaxed atmosphere, 129
releases (contracts), 12–15
repeating patterns, 319
ReStyle plug-in, 276, 277
retouching tips, 247–271
B&W with impact, 258–259
hair adjustments, 268–271
Healing Brush, 252–253
high-end fashion look, 250–251
iris brightening, 257
Liquify filter, 266–267
painting with light, 262–265
skin fixes, 247–249, 252–256
white clothing fix, 260–261
See also Photoshop
rim light, 198
ring flash
how to use, 168–169
including in images, 167–168
road location shots, 22
roof location shots, 22
Rule of Thirds, 318

S

scanning prints, 334
scenic backgrounds, 65
scream test for models, 86
seamless paper, 59–64
color choices for, 60–61, 62
fixing problems with, 64
model interacting with, 62–63
setups for hanging, 59, 62
seated poses, 103
second-hand item props, 32, 68–69, 74–75
Sekonic L-758DR light meter, 220, 238
selections
inverting, 64, 263
making in Photoshop, 64, 263, 268
working with, 268–269
sensor size, 149
sets for photo shoots, 302
shadows
blinds for adding, 73
hiding problems using, 122
metering skies and, 237
silhouettes with, 199
sheer material, 71
shooting tethered, 128–129, 140, 201
shutter button delay, 322
shutter priority mode, 225, 234
shutter speed
ambient light and, 155, 157, 174, 234–235
dragging the shutter technique, 40, 46, 154–158
finding with light meter, 224
studio strobes and, 150–152
x-sync speed and, 150–151, 231
silhouettes, 195–201
lighting setup for, 195–199
Photoshop work on, 197, 199
posing models for, 201
silo location shots, 23
Silver Efex Pro plug-in, 258
skate park location shots, 22
skies
cloudy, 135, 137
metering, 237
skin
dark vs. light, 239–240
quality of light for, 183–186
skin retouching, 244–245
Healing Brush used for, 252–253
returning detail to skin, 254–256
smoothing skin, 247–249
skin tone, 239–240
skinny models, 121–123
smartphones. *See* mobile devices
smoke
adding to images, 52–56, 193, 305, 306
importance of backlighting, 52
overloading images with, 55
spreading light using, 46
smoke machines, 46, 52, 306
social media, 288–295
critique days on, 288
emails and, 290–292
Facebook, 289, 290
Google+, 288–289, 290
tips for using, 291
Twitter, 290
See also websites
soft light, 135, 183, 187
Soft Light blend mode, 251, 254, 262
softboxes, 150, 161, 183
Sony A99 camera, 145
spectrometers, 210
spot meters, 179–180, 220
"spray and pray" techniques, xi
staircase shots, 23, 42, 102, 120
start-to-finish photo shoot, 301–315
storytelling, 23, 24, 25, 328
straight-on shots, 123
straws for drinking, 97, 126–127

street-scouting of models, 2
strobes
  ambient light and, 153, 154–158, 235
  dying out moment for, 152
  feathering the light with, 158
  freeze moment for, 151–152
  gels used with, 191
  high-speed sync for, 164
  including in images, 167–168
  motion photography and, 322
  natural light and, 144–145
  shooting into, 204–207
  shutter speed for, 150–151
studio photography
  accent lights in, 184
  black backgrounds in, 180
  building the shot in, 190–194
  creative use of light in, 187–189
  fill light added in, 174–176
  flags used in, 178, 195
  lens flare created in, 204–207
  location shots in, 25–26, 29–32, 35, 36
  one-light setup in, 173
  quality of light in, 183–186
  silhouettes in, 195–201
  tips for shooting, 29–32
  white backgrounds in, 176–180
stylist, 16, 90–93
substances as props, 77
sunlight
  metering in, 136–139
  shooting in bright, 135, 139–142
  sun in images with, 167
  See also natural light

T

T values, 152
tablets. *See* mobile devices
tape, using on models, 91, 92
team members, 85–93
  hairstylist, 88–89
  makeup artist, 16, 87
  model, 1–17, 85–87
  stylist, 16, 90–93
teamwork
  importance of, 78
  mood boards and, 84
tethered shooting, 128–129, 140, 201
TFP (Time for Print) work, 11–12, 298–299
themes for photo shoots, 83
thinking differently, 279–284
tight spaces, shooting in, 27–28
tilt shift lenses, 27
tinted images, 274–275, 331
Tonal Contrast filter, 284, 285
toning process, 332
Topaz Clarity plug-in, 277, 278
Topaz ReStyle plug-in, 276, 277
top-of-building location shots, 22
touching models, 124
trust, gaining, 128–129
Twitter, 290

U

unrecognizable props, 69
unretouched images, 5

V

vignettes, creating, 263–264
vintage gear, 335

W

Wacom tablet, 256, 262
wall mural background, 44
wallpaper in studios, 31–32
water
  location shots with, 23
  used as prop, 77
websites
  finding models via, 2–5
  importance of updating, 295
  marketing yourself via, 288–295
  yellow pages vs., 292–293
  See also social media
wedding photographers, xi–xii
white backgrounds, 60, 176–180
  flags used for, 178
  lighting setup for, 178
  metering for, 179–180, 232
  umbrella set for, 197
white clothing fix, 260–261
white seamless paper, 60
wide-angle lenses
  model photography using, 324–326
  shooting in tight spaces using, 28
wind machines, 175
window light, 136, 138–139, 142
WordPress apps, 295
wrinkle removal, 106
WYSIWYG view, 145

X

X-Rite ColorChecker Passport, 215–219
X-Rite ColorMunki Photo, 210–214
x-sync speed, 150–151, 231

Y

yellow pages, 292–293

Z

zooming in, 323