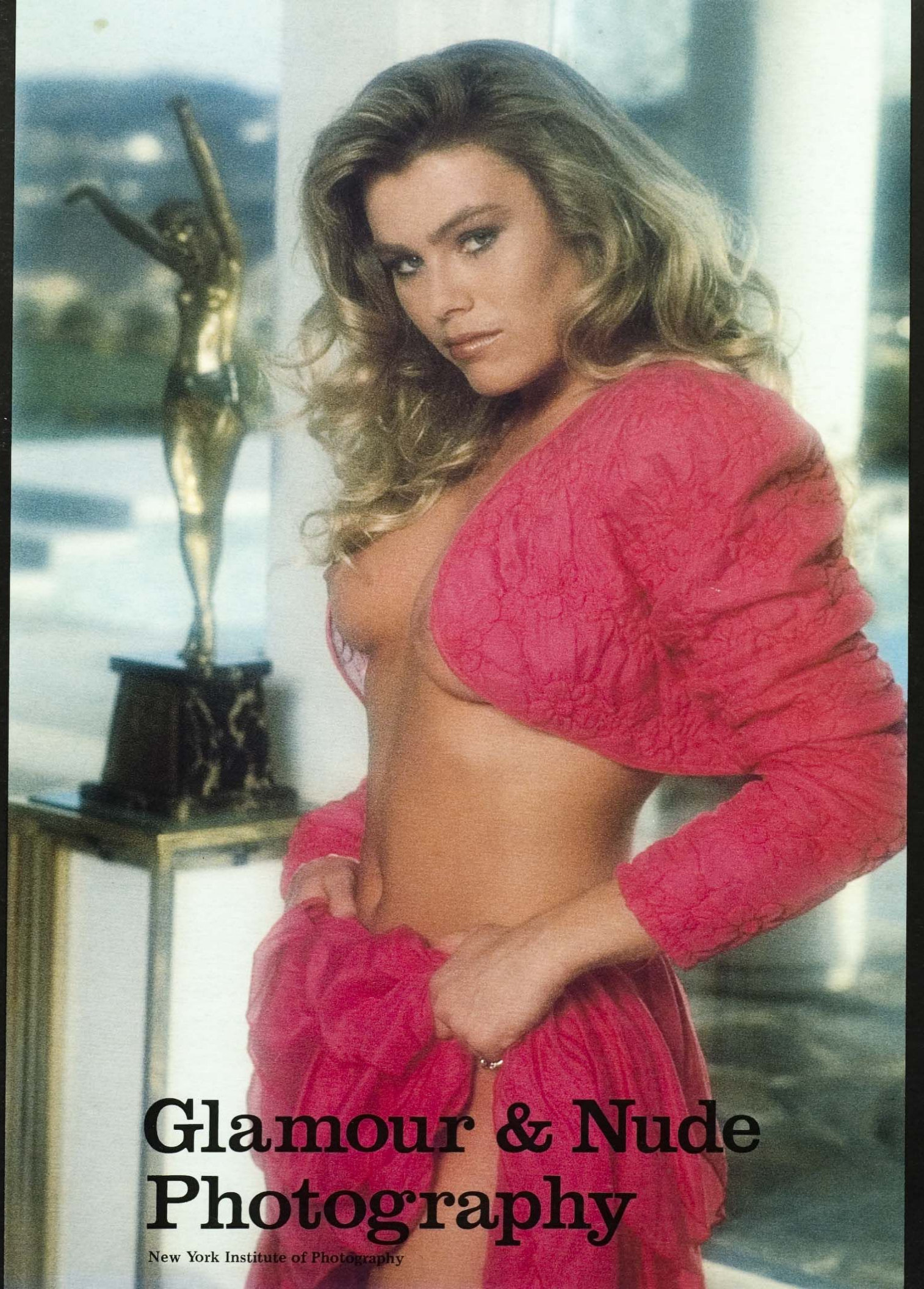


Glamour & Nude Photography

New York Institute of Photography

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Page 11, bottom: H. Armstrong Roberts
Page 12, left: H. Armstrong Roberts
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What Is A Glamour Photograph?



Is it the raw sexuality of the pictures in "hard-core" magazines?

Is it the "cute" nudity of a *Playboy* centerfold?

Is it the classic nude figure-study modeled after the great sculptors and painters of the ages?

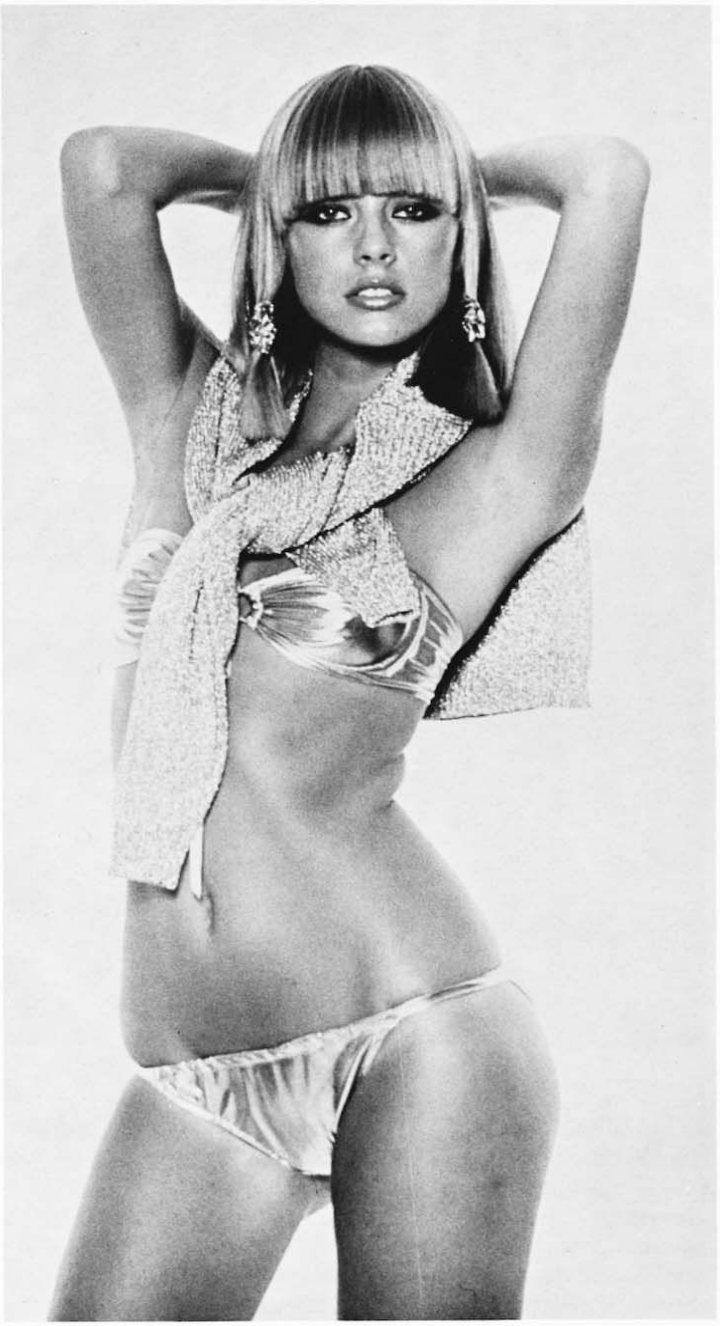
Is it the sleek sensual womanliness of a fully clad model in *Vogue* and *Cosmopolitan?*

The answer is that *all* the preceding images can be correctly described as types of *glamour photography.*

Each specialty field in photography is concerned with a particular subject matter. Architectural photography depicts buildings. Theatrical photography features performers. Fashion photography highlights the clothes that models wear. The subject of glamour photography is the human body — the beauty, shape, and contours of the human figure, whether presented in a stark nude figure-study or in an elaborate boudoir setting. Clothes, make-up, sets and props may all be employed to enhance the sensuality of a glamour photograph although none of these is necessary.

While male nudes are becoming more popular since the famous Burt Reynolds centerfold in *Cosmopolitan*, the subject of glamour photography usually involves the female figure, and the female is the main subject of this lesson.

The two images shown here represent two opposite poles of the wide range of possible glamour subject matter. The picture on the left by NYI graduate Eugene Neat, Jr., represents a type of figure-study that emphasizes the structural character of the human torso. Personality and sensuality of the subject are not part of the photograph. The austere, single light from above and to the right of the figure emphasizes the role of shadow in modeling the figure. The picture on the right from



Der Stern Magazine in Germany features a look in which the model's appearance and personality are the key to the picture. Which is more glamorous? The nude or the bikini-clad lass? Each is glamorous in its own way. That's the point. Glamour depends upon how you as the photographer approach your subject. Your imagination will determine the result.

In this lesson we will show you how to use your imagination to produce glamour photographs. While we will describe and illustrate various types, the choice is up to you as to what type of glamour images appeal to you. It is certainly true that many photographers such as Peter Gowland, Bob Guccione, and David Hamilton have made a handsome living selling pictures that feature young women in suggestive or provocative poses, but there is a wide variety of types of images that can be included in our broadly-defined category. You must find the style that is most comfortable — and successful — for you.

A Brief History.



Since the invention of photography, the human figure has been a natural subject for the eye of the photographer. Although the first daguerreotypes and other early photographs required very long exposure times, photographers soon found ways to encourage human subjects to hold still for a sufficient period of time to make the exposure. As improved emulsions and mechanical devices enabled photographers to employ faster shutter speeds, the moving human body became a frequent subject for the camera. Edward Muybridge's famous studies of moving human figures featured nude men and women performing gymnastic and athletic feats.

The ability of the camera's fast shutter speed to "freeze" motion was of particuear interest to the painters and sculptors who had for centuries depicted moving figures in frozen positions without really knowing what those positions really looked like.

The nude figure has also been a subject for photographers interested in sensual and erotic themes. The coyly posed women who received world-wide attention as the subjects of "French postcards" seem very tame by today's standards, but they were very controversial in an era when women wore ankle-length bathing suits!

Advertisers have always been aware of the ability of a glamorous model to draw attention to an ad regardless of whether or not the product has a direct relationship to the model. Attractive women — and, more and more, handsome men — have been used to sell toothpaste, cigarettes, liquor, automobiles and every kind of consumer good. Scantily clad women still adorn calendars sent out as a goodwill New Year's promotion by many small businesses.

For many years there has also been a market for magazines that celebrate the nude figure as a subject in its own right. *Playboy* and *Penthouse* are the most successful and have been joined by a host of other competitors including several magazines designed for women's tastes. The "nudie" magazines have become a big industry, and the range of publications runs the gamut from the relatively sedate to the explicit "hard-core." Taken as a group, these magazines form a vigorous marketplace that is always on the lookout for an unpublished face and figure, attractively presented.

Of course, nude photography is not limited to the girlie magazines. Many venerated photographers have used the nude female form as subject matter for their cameras, often as almost abstract studies of mass and form. Edward Weston, Alfred Stieglitz, and Edward Steichen were all renowned for their artistic work with nudes. Andre Kertesz made a vivid series of nude portraits using nude female figures distorted by being reflected in warped mirrored surfaces. Helmut Newton and Duane Michals are well-known for their works that often include nude figures in dreamlike erotic situations. You should take a long look at the different approaches of all these masters.

A Glimpse At The Past.

You can learn much from observing a few examples of nude photography of yesteryear. Like any other product of man's creativity, most photographs can be clearly identified as the product of a specific era. The elements that date a photograph do not in themselves detract from the photograph, but some images do not stand up well while others show their age in a way that makes us prize them all the more.

You can tell in an instant that neither of these pictures was made last year. They look and feel "old." The elements we detect as being dated, or that more properly can be said to "date" each photograph, stem from a variety of technical and photographic considerations. Let's look at these.

One look at the picture on the left and you know that it is a product of the Victorian Age. The subject is a typical nude portrait of the time. Beautiful women sported heavier builds than we favor today. They were most frequently posed in bathing suits (covering them from their necks to their ankles, of course), chemise-style underwear, or in reclining poses draped with loose fabric such as we see here.

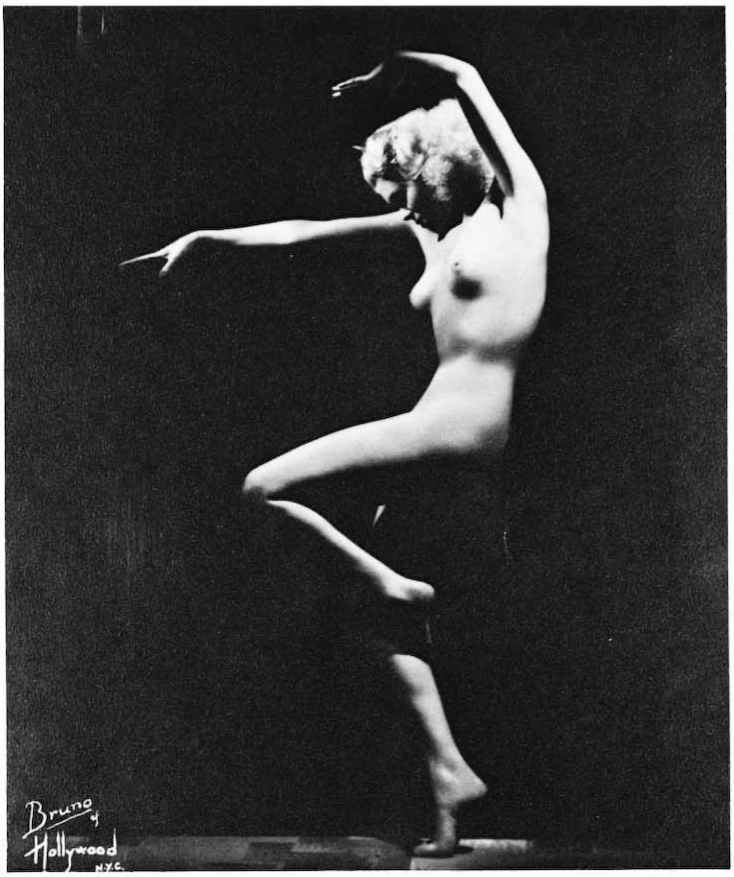
The Victorian Era placed great value on public modesty, and confined the sexual and erotic interest to the secrecy and privacy of the bedroom. While this picture may seem quite tame today, this view was considered very risque in its time.

Some elements of the pose also stem from the technical limitations of the day. Remember that long exposure times were still the rule — the reclining pose had the obvious advantage of being easy to maintain. Reclining nude "Odalisque" style portraits had been popular with painters for centuries. These types of photographs just followed the style of the artists.

Notice that the model appears quite uninterested in the whole proceeding. She makes no effort to project a personality into the shot. Much like a still-life of fruit or flowers, she was a physical entity offered up for the visual enjoyment of the viewer. This is the type of photograph that the gentlemen of the era admired after dinner over cigars in the drawing room, while the ladies repaired to the kitchen.

We shall see that drapery and loose clothing have always been elements in glamour studies. Notice the dark background sheet that serves only to contrast the lighter tones of the model. It appears wrinkled and almost makeshift by today's seamless standards. The material that covers the model and that makes up the bed upon which she reclines, has been arranged with some thought toward creating a compositional element that complements the pose of the model.

In today's relatively liberated era, it's hard to imagine the kind of impact that such photos made upon viewers of the era. Today the references to "dirty French postcards" seem very dated indeed, but to the connoisseurs of that age, pictures such as these were considered "naughty" indeed. Many appear simply humorous today.



This shot, proudly and prominently marked as the work of "Bruno of Hollywood, N.Y.C." celebrates the ascendance of the glamour style of the Thirties. There's a bit of the Clara Bow and Rudolph Valentino fascination with the exotic here, combined with the Jean Harlow platinum-blonde look. The pose seems more appropriate to the kind of figure you might find on an Art Deco statue, or perhaps a dancing girl in the Caliph's tent.

It must have been difficult for the model to hold this pose for any period of time. Fortunately the main light could be set while the model was standing in place. You can see that the lighting is not totally satisfactory in the line created on the model's left arm as it is poised over the head. The heavy shadows on the face and body are not cut with any sort of fill light. This is very high-contrast lighting, and the overall contrast reduced the form to a play of light and dark that emphasizes the flow of the model's body line.

The relatively faster camera lens of the period and the faster film available enabled Bruno to employ both this dramatic lighting and the relatively difficult and unstable posing position. While Bruno of Hollywood appears to have sold this shot via his New York office, in the Thirties Hollywood was symbolic of a permissive, glamorous society. In the terms of some wags, the Roaring Twenties and the Jazz Age had given way to the Dirty Thirties. A cute idea at the time, and certainly every generation is taken with itself and its values.



Now we're in the Forties. By today's "show everything" standards this shot seems even more coy and contrived than the Victorian image that we just looked at. While the standard of true beauty changes slowly, photographs that attempt to say "This is sexy" or "This is erotic" are often very revealing about the aspirations, the assumptions, and the fantasies current at the time they were made.

This shot shows the dramatic change from the main-light-with-no-fill approach of a Bruno to the high-key format that characterized the film industry standard of the late Thirties and early Forties. This was an era where subjects that had formerly been mysteriously and coyly camouflaged by a heavy interplay of bright light and dark shadows were suddenly revealed in detail in high key light. Although the hair style would date the model, there is much in this photograph that conforms to our standards of beauty today.

We see the entire figure of the model and we have a sense of her personality. The woman has a very shapely figure and the pose features her breasts and figure as well as her face. The primary illumination is a low floodlight placed some distance from the figure. The light casts a sharp and strong shadow of the model's form onto the flowered pattern on the wall. Both model and flowers are also bathed in a projected light that has a special texture of its own. We can see this texture on both the background and the model's skin. Her face, alone, is bathed in pure white light — this adds to the emphasis on the individual personality. This shot reveals the important role played by the movie industry's lighting and photography standards in the period from 1920 to 1945. This was a time when the fascination shared by Americans and the entire world for the movies and the film stars was at a peak. Films were the major means of entertainment, and virtually all film production was done on elaborate indoor sound stages located mostly in Hollywood. This was the era of massive incandescent and Klieg lights that were used to bathe the set in light and enable the cinematographer to shoot with a relatively small aperture.

An entire generation developed its standards for beauty and glamour from the films of this era, and the still photographer, armed with his trusty view camera, went right along for the ride.

The last thirty years have seen a revolution in new lightweight equipment in motion picture cameras as well as in small-format still cameras. After World War II film production moved out of the studio and entered an era of location shooting that is still popular. Portability and location shooting have closed down most of the big studios. Naturally the perfection of electronic flash and high-output quartz lights have ended the still photographer's dependency on the massive and bulky studio lights that were popular in this earlier period.

You will find that studying historical photographs such as these can be very stimulating as you develop your own ideas and taste. The more you look at work from different periods and different cultures, the more insight you will bring to your own work. So much emphasis in today's competitive professional photography scene is placed on the "new look" or the "new direction," that photographers who understand the lessons of the past are the ones most likely to create the look of the future.

How To Locate Models.

On the professional level, glamour and nude figure photography are part of an exciting field that demands many skills from the photographer. In addition to masterful photographic technique, the photographer must be especially good at working with models to establish the proper rapport that will result in relaxed subjects being able to project their personalities as well as their figures in front of the camera.

Glamour techniques can also be used in your regular portrait work of women. What woman doesn't want to look her best in a photograph? Many times, qualities that are described as "sex appeal," "personality," or "vivaciousness" are stock glamour techniques. We will show you methods you can use to help subjects emphasize those aspects of themselves that will elicit reactions from the viewer such as: "I'd like to meet her," or "It must be fun to photograph such a gorgeous creature."

Recent interest in glamour photography has created a whole new specialty within this ever-evolving field — the boudoir photograph. This is a location portrait of a woman who seeks to present herself in an intimate setting, usually in the woman's home, dressed in a negligee or some other intimate apparel. Most often, such shots are taken for presentation as a gift to a husband or loved one. Sometimes it is the husband or loved one who commissions the shot. Pay particular attention to the suggestions presented in the Girl-Next-Door transformation sequence that follows. The same rules apply to the boudoir client — a big part of the job is a new "look" and special treatment that will help your subject attain the projected fantasy of romance, perhaps with erotic overtones.

Getting started in the field requires a minimum of extras. You need photographic know-how. You need a pleasant personality. And you need a willing model. These are the three basic requirements. Add to this, imagination and a sense of good taste, and you've got all the essentials for success.

By now, you should have the necessary photographic know-how. In this lesson we will discuss — and try to guide you — with respect to finding the right models, learning how to work with them to bring out their best, and developing an awareness of how to use your imagination and good taste.

What photographic equipment do you need? Just the regular equipment you use for your other areas of photography. For example, David Hamilton, the photographer well-known for his soft emotional portraits of teenage girls, has often stated that he uses almost exclusively an SLR with a 50mm lens. For him, the selection of the model, the costume and the location are uppermost. Equipment is a secondary consideration.

Locating models for your glamour photography is problem Number One.

Professional Models.

If you are interested in commercial work, you are probably best off working with professional models right away since you will find it hard to get results that meet professional standards without using professionals. Naturally the precise definition of what constitutes "professional" will partly be determined by the intended marketplace, and partly by your budget.

To locate the professional model needed for high fashion, glamour, and advertising photographs, you must usually contact a modeling agency. Typically, a model for top quality work will only be at agencies in the larger cities.

But how do you get experience in glamour and nude photography before you can afford the $100-to-$200-per-hour fee of a top professional model? There are a number of approaches.

If you do portrait work, you might inquire of some of your portrait subjects if they would be interested in working with you on a bathing-suit project. Offer to supply free prints. It is a good idea to be as specific as possible when making a proposal of this nature, as anything vague may be misunderstood. Naturally this means that you need to have some sort of specific plan in mind.

Figure Study Models.

For nude photography you might try locating women who work as models for art classes. The Art Department of a local school may be able to make suggestions. Typically, these models won't be appropriate for high-fashion or high-glamour pictures, but they may be just right for "arty" torso figure studies.

Amateur Models.

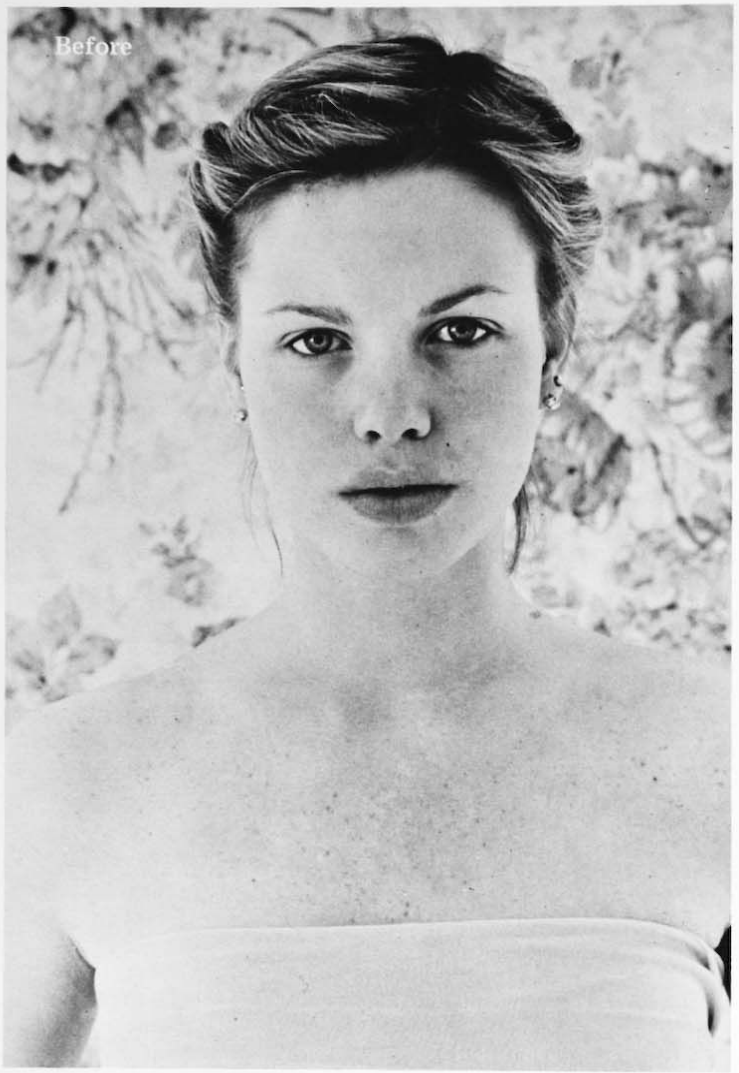
Many times a local young lady who aspires to be a model may let you do test shots, including glamour portraits and bikini shots, because she needs them for her "book" of photographs to present to clients. As long as you have no direct commercial client lined up for the specific project that you are shooting, the model will sometimes work in exchange for selection of some shots from the take. If you work well with any given model, it is an excellent idea to be generous when arranging this sort of exchange because a long-time relationship between photographer and subject can often lead to the best working situation.

For the beginning photographer, the best source of potential models for glamour shots is the "girl-next-door." You don't know any beautiful girls-next-door? We'll show you how to find them. In the earlier lesson on Fashion Photography we described how to work with the inexperienced model to relax her and bring out her best possibilities. Let's take this one step further here, and discuss how you can *transform* a very average looking young woman into an alluring photographic model.

Impossible, you think? NYI graduate Norman Mosallem—one of New York's leading glamour photographers—was presented with precisely this challenge by the editors of a leading woman's magazine. Mosallem had boasted to the editors that he could make virtually *any* woman look attractive in his pictures if he could control her makeup, hairdo, clothing and accessories, and direct her pose before the camera. The editors challenged Mosallem to select girls from the magazine's typing pool and use them as models for a "before-and-after" story. He did . . . and the remarkable, almost unbelievable, results are presented on the following pages. In examining each of these before-and-after sequences, ask yourself: What has Mosallem done to produce this remarkable transformation? How can I do the same?

Of course, Mosallem was able to enlist the support of a top hairdresser and a cosmetologist. But up to a point, what they did, you can do. What you need is the know-how. While specific instruction on make-up and hairstyling are beyond the scope of this Course, if this area intrigues you, you can pick up a lot of pointers by studying just a few issues of women's magazines such as *Seventeen*, *Glamour*, and *Vogue*. Most of all, let these examples by Norm Mosallem serve as your *inspiration*. They prove that the girl-next-door can truly be metamorphosed into a butterfly of outstanding beauty.

Girl-Next-Door Transformation #1.





The first young typist appears to be a typical "average" clean-cut kid in the before picture. What Mosallem immediately recognized was the fine shape of her nose and cheekbones and her lovely complexion. He determined that a ¾-face pose would show her wonderful facial lines most effectively. He had her hair restyled to provide a soft background on the far side of her face, against which the line of her cheek stands out. He pulled back the hair on the near side to show the beautiful long line of her jawbone and her satin-like complexion.

The main light is high from the left. This throws a highlight on the far outline of her face and on the curved edge of her nose. It also establishes an interesting sultry shadow under her hair on her forehead. Since her forehead is fairly wide, the curve of the hair and the shadow under it serve to cut this width.

To emphasize her eyes, Mosallem had eyeliner applied to both the upper and lower lids and her eyebrows darkened with an eyebrow pencil. Likewise, her lips are brought out in a dark lipstick carefully applied.

The flowers in her hair are used to cover the area including her ear that would have been left bare when her hair was pulled back. These flowers repeat the floral pattern of her blouse and are balanced by the flower arrangement in the bottom foreground. Without these foreground flowers, the arrangement in her hair would call attention to itself and distract from her face.

The final touch of Mosallem's genius is in the facial expression itself. He asked this neophyte model to turn away from the camera, wet her lips, then turn part-way back quickly and look directly into the lens out of the sides of her eyes. The resultant expression is fabulous. The slightly parted lips and the provocative eyes that look straight at you combine to produce an absolutely knockout image that reeks of sensuality.

If you had looked only at the "after" picture, wouldn't you have assumed this to be a top-flight model? You'd better believe that this young typist was absolutely astonished by the transformation, as were her co-workers and the editors. After this example, the other young typists eagerly volunteered to undergo the Mosallem Treatment.

As we look at some further examples of Mosallem's magic, realize that we don't expect you to absorb every detail of every action he took. Rather, we want you to concentrate upon the basic thought process that underlay all his actions: He examined the subject and decided upon her strong points and her weak points. Then he used every trick-of-the-trade to emphasize these strong points and camouflage her weak points.

Girl-Next-Door Transformation #2.





Mosallem's second challenge-lady is shown here. Looking only at her before picture, what strengths and weaknesses do you see? The face has a nice shape. The eyes are expressive. The hands are good. The facial complexion is poor. The hair lacks styling.

The after picture shows how Mosallem handled these attributes and problems. Because of her good facial shape, he chose to photograph her almost full-face. Her hair has been restyled to carry out the oval shape of her face. To achieve this, it has been trimmed in close at the sides and shaped around the top. The wispy bangs not only add a touch of "style" but also hide some of the blemishes on her forehead. Her short haircut has revealed dainty, attractive ears. Mosallem has given them a touch of style too by using a simple stud pin rather than the larger earrings she had been wearing. Her facial blemishes have been camouflaged with a good foundation make-up that has been applied to achieve an even complexion.

In deciding upon the pose, the accessories, and the background, Mosallem had to make a further decision: What type of image did he think this young lady projected? Whereas he saw the first young lady as sultry and seductive — and photographed her as such — he saw this subject as romantic and open. Once he made this decision, his choice of costume, accessories, background and pose followed easily.

The dress he selected is loose and feminine, with a romantic floral pattern. The ribbon adds to the romantic touch, with its carefully tied bow at the neck and its long trail down her arm. The bouquet in her hands and the small bouquet in her hair reflect the floral dress pattern, but are not the overwhelming element that they were with the first girl. The bouquet in her hands serves another function, too. It gives this inexperienced model, who was uncomfortable being photographed, something to do with her hands. The result is a far more comfortable and relaxed pose to her entire body from the shoulders down. Mosallem placed her on a high stool in front of an abstract background that provided an interesting setting, and he was ready to shoot.

Since he wanted to minimize hard shadows that might reveal complexion blemishes, Mosallem used soft overall lighting provided by bouncing strobe off an umbrella that is positioned at a 45 ° angle off to the right. The soft effect of this diffuse light is also appropriate to the soft feminine image he sought.

Finally, he worked to capture the right expression. He wanted a smile, but not the "I'm-going-to-smile-if-it-kills-me" smile of the "Say-Cheese" type. As you learned in your lesson on *Fashion*, the experienced photographer gets the expression he wants by distracting the nervous model from her self-consciousness. He talks to her . . . kids her . . . flatters her . . . shocks her. Anything to relax her. And all the time he shoots away until the click-click-click of the camera is forgotten by the model as she becomes involved in his banter. Result: A lovely smile, such as we see here — a smile that is natural and real and appealing.

In this example, therefore, we have added the second step in the thinking process of the photographer:

First, analyze the strong points and weak points of the subject and decide how to emphasize the strong points and camouflage or minimize the weak points.

Second, decide upon the personality-type of the subject, and select props and pose that will express this personality.

Girl-Next-Door Transformation #3.





Let's see how Mosallem applied these principles to a third subject from the typing pool. Look at the before picture of the third subject. What do you see as her strong points and her weak points? Mosallem saw a lot of good points, all of which were lost in her downbeat demeanor. He saw wonderful cheekbones, strong eyebrows and dark eyes, good nose and mouth, and a smooth light complexion. On the negative side he saw a few distracting freckles. He also recognized that her face shape was more of a square than a classic oval.

To camouflage the freckles was easy, requiring simple application of base make-up. To minimize the squareness of the face, Mosallem called upon the hairstylist to build up fullness at the top. The wide expanse of hair at the top made the jaw look narrow by comparison. (Compare this to the before picture where the expanse of hair around her neck frames and accentuates the fullness of the jaw.) The swooping hank of hair on her forehead also breaks the squareness on top with an interesting curved line. Make-up has been carefully applied to her eyebrows, eyelids, and mouth to accentuate these positive features. To dramatize her cheekbones, the cosmetologist has placed a slightly darker base make-up *under* the highpoints of her cheekbone, carefully smoothing it in to create a natural appearing "shadow" in both these areas. This serves to emphasize the highlighted cheekbones by contrast, and also breaks into the squareness of the face.

Now Mosallem stepped back and decided upon the personality-type he felt this subject could best project. He decided that her jaw had commanding strength to it, so he chose to depict her as a dramatic, regal type. He selected a dignified elegant dress for her. Low-cut to reveal her attractive form, this dress suggests an evening gown. Is Milady on her way to a ball? To reinforce this theme, two pieces of jewelry have been used — a dramatic neck choker and reptilic bracelet — both suggesting wealth. The theme is complemented by the dramatic modern painting used as a background.

Finally, it's time to shoot. Mosallem asked her to place her arm across her waist. This brought the snake bracelet into a prominent position. It also relaxed her shoulders and emphasized her beautiful bustline. Had Mosallem directed her to "Show us your bustline," she would have cringed in embarrassment. By directing her to position her arm to show her bracelet, he achieved the same result without petrifying this inexperienced model.

To achieve the regal, somewhat imperious attitude he sought, Mosallem used two final tricks-of-the-trade: He lowered the height of the camera slightly and he asked her to raise her head slightly. As we noted in the lesson *Studio Portraiture*, a lowered camera-height produces a somewhat snobbish look — the subject is "looking down" on you. This is what Mosallem wanted, and the after picture shows that he got it!

All in all, these three before-and-after studies certainly prove the point that the girl-next-door may be the perfect model for you. As with every other phase of photography, what you need is *imagination*.

Outdoor And Location Shooting.

Some photographers prefer to handle glamour and nude shootings in the studio where they have close control over all factors. Others prefer outdoor or location shooting where the setting is important to the theme or mood they want to express. Let's delve into both approaches one by one, exploring as we go along different types of glamour pictures ranging from attractive facial shots to full-body nudes.

Once you've selected your model, your next decision is where to do the shooting. If you don't have a studio, the obvious answer is outdoors. Outdoor shots provide a wide variety of possible locations from the beach and poolside to the forest and backyard. Since you can't control the clutter in an outdoor location the way you can in the studio, you must pay attention to all the techniques you have learned that enable you to eliminate or minimize unwanted distraction. In other words, pay careful attention to Guideline #3 — *Simplify.*

In the top picture the photographer chose to keep the background in focus because he wanted to establish the swimming pool environment. Note how he has framed the model between two potted plants. Might this picture be even better if the model weren't being "stabbed" in the back by a branch from the plant? Remember: Pay attention to details in the viewfinder. This is especially important in outdoor shootings where you can't plan every detail in advance.

In the bottom picture the photographer chose to throw the background out of focus so that nothing distracts from the importance of the model. Either approach is valid, but if you include details of the environment be sure they don't distract. At all costs, avoid any appearance that the picture was shot in your backyard for lack of any better location. There's nothing wrong with shooting in your backyard, but watch out for distracting elements such as garbage cans, bicycles, unweeded grass or gone-to-seed bushes. Only include those elements that enhance the mood of your picture. Eliminate all others.

One point to watch outdoors. Sometimes you want to throw the background out of focus, but the sunlight is so bright that even at your fastest shutter speed you must use a small aperture such as *f*/11 or *f*/16. What should you do? Use neutral-density filters, which we introduced in Lesson 7, *Filters*, page 14. They're designed for just this type of situation.







Silhouette.

In this shot the photographer has made clever use of the harsh glare that can be found on the beach in the late afternoon. The model has been positioned in the sun's highlight on the water so that her nude figure is seen in silhouette. Since the tide is low, the pools of water captured on the beach add light accents to the foreground. Originally shot as a large-format color transparency, this kind of photograph has a ready market in today's greeting card and poster industry.

The use of an orange filter to darken both sky and water adds to the contrast that gives this picture a strong artistic feeling.



Available Light.

Obviously the beach and pool are not the only locations available outside the studio.

This candid shot was taken in the early morning while the model was preparing to dress. The window is actually covered by a white shade that has been pulled all the way down to shut out the morning sun while providing a luminous backdrop that highlights the voluptuous figure of the model. The presence of the chair in the background and the rumpled clothes on it adds to the realism of the setting.

As with any good available-light image, shadows have been allowed to go totally black, providing a sense of naturalness — a feeling that this is life as it really is. Information is doled out to the viewer on a "need-to-know" basis, and no more. In other words, a minimum of detail is clearly visible and recognizable. But every visible detail is vital to the mood and message of the image. Because of the intensely personal "you-are-there" implication of such available-light images, nude photographs shot in available-light (and natural settings like this) must be handled with extreme delicacy and taste. It's very easy with this type of picture to go over the bounds and produce a picture that appears to be tawdry or downright pornographic. As always, let your good taste be your guide.



Shooting In The Studio.

Many pros prefer to handle glamour and nude shootings in the studio where they have close control over all factors. Take this glamour portrait, for example. The lighting of the model's lips and hair had to be critically controlled. Outdoors this would have been far more difficult. In the studio, it was easy. Let's look at this picture more closely.

Is this picture glamorous? You bet. There is an appealing sensuousness to every aspect of this picture from the attitude of the model to the way it was photographed. What particulars give it a look of sensuousness? First, the apparent beauty of the model. (We say "apparent" because of the lesson we've learned from Norman Mosallem's before-and-after pictures.)

Second is her look — the parted moist lips, the seductive eyes looking right at you, the flowing mane of hair. The placement of her shoulder has a "come-hither" look about it. She is appealing . . . inviting. She is seductive even though she's clothed right up to the neck. Note that make-up has been used only on her eyelashes and lips to give her a look of natural attractiveness. The camera has been placed below the normal eyelevel. This enables her to bend her head down slightly and nestle it in the crook of her extended shoulder, producing a "come-up-and-see-me-sometime" look rather than a haughty one. The look of sensuality was maintained by soft lighting from our left producing some lovely highlights in her hair. A reflector board was used on the right to throw just a little light into the shadows on that side.



Bathing Suit Studio Shot.

Bathing suit pictures are not limited to the beach or the pool. Some of the best are taken in the studio. Here's an example by Norm Mosallem.

Norm decided on a simple setting. No attempt has been made to imply an outdoor location. The setting is pure fantasy — a layer of square mirrored tiles on the floor; a simple draped fabric as the background.

The mirrored tile (which Norm purchased at Woolworth's) provides a hard cool surface against which the soft warmth of her skin is contrasted. It also provides a provocative reflection of her image. Here the reflection was desired.

Her body position is also provocative. There is something Sphinx-like about the pose. By having her legs tucked in front of her, Mosallem has emphasized the line of her legs as well as the perfect curve of her raised hip. The calf of the upper leg has been given an extra fullness by gently pressing it against the knee of the lower leg. But be careful. When positioning legs toward the camera, like this, be sure to place the camera far enough away to avoid perspective distortion that would make them appear disproportionately large. (See Lesson Two, *Camera and Lens.*)

Make-up has been limited to the model's eyes and lips. Her upturned face that looks down at you through narrowed eyes produces a seductive air. Her leotard is cut low in the bosom to expose most of her breasts. It is also cut high on the thighs to extend the line of her legs and buttocks. The effect is, of course, highly sensual; perhaps even more than if she had been totally exposed. The peekaboo result stimulates the imagination of the viewer in a way that total nudity might not.

To hold her breasts apart in the desired position without any support from the garment, strips of Scotch tape were affixed to the sides under her arms.

Allowing a hint of texture to the fabric background on the left provides a touch of softness to the image, and contrasts with the hard mirror surface.

Handling The Model In The Studio.

This shot was made in the same session as a photo on page 14. The model has removed her bathing suit and sits upright, nude and relaxed. A loose fold of light fabric is draped across her lap. Her lovely breasts and warm smile make this a very inviting photograph. The model and the photographer have stopped playing peekaboo games. This is the moment where the model's confidence in the photographer's professional handling of the session begins to yield intimate results.

It is important to realize that this picture was made well into the session. The props add a visual structure to the shot, but the real factor that makes this a strong one is the confident personality projected by the model. The light background emphasizes, her soft complexion and the intimate feeling she projects. The concept of *projection* is an important one. As one famous professional glamour photographer has reminisced: "I make love with each of the beautiful women I photograph, but the camera is the instrument of my love."

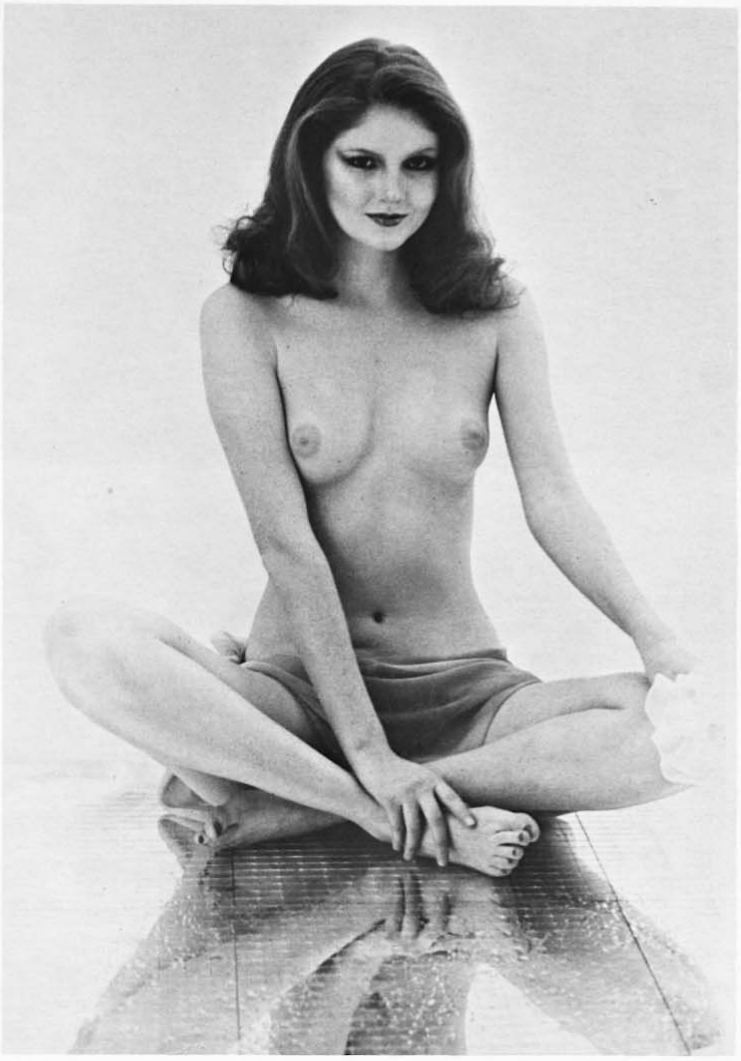
Models must project an affectionate or aroused mood to the camera. The photographer must realize that the model's personality is part of the picture-making process and that it has no necessary bearing on his personal relationship with her. If there is the smoldering possibility of romance, let it smolder . . . there is plenty of time to discover the real possibilities after the shooting and off the set.

If the flirtatious attitude of the model makes for stronger photos, so much the better. The pros who have the best working reputations are the ones who don't press the situation with each model. Word spreads fast back at the agency or in the art department at the magazine.

The provocative and erotic nature of a model's posing must be put into proper perspective when working with each model. Think of the situation as one of divided responsibility. The two of you are creating a fantasy mood — and this mood is intended to involve and entice the viewer.

The photographer has his role in the creation of that fantasy. He selects the model, plans the shooting situation and location, and works to create the feeling that he wants to impart to the session. He must plan the visual elements that will make his idea work most effectively. This involves decisions about lighting, the best way to pose a particular model, and the choice of props and costumes.

The model has her definite responsibility. Principally, the model must project the proper attitude that will make the shot work. Is she to be the coy young thing or the experienced temptress? She must play out the given role to the best of her ability. Some models are known for expressing themselves with such feeling that the photographer becomes convinced that her entreaties are really addressed to him. We cannot stress the point enough. There is plenty of time later to find out if she really means *you* when she pouts her lips and leans seductively toward the camera. During the session you must concentrate on your capturing these moments with your camera.



Some photographers in the field are known for the elaborate effort they will put into creating a mood and setting for the model. Many photographers have music on the hi-fi throughout the session. If the budget will afford it, champagne is a wonderful addition to any session. Fresh flowers on the model's make-up table and any other small touches to indicate that she is special should also be considered.

As you interact with the model, each playing your respective role, remember that *you* are directing the situation. Do not start with the most revealing and erotic poses that you have planned. Begin with something that is more of an exercise, a warm-up that will enable you to work on developing your rapport with the model. This will enable you to go on to more direct and intimate shots later in the session. Do not wait too long, however, as some models cannot give their strongest projection when they start to tire. Use your judgment and build on your prior experience.






Setting the Mood.

In your very first lesson you learned Guideline #1: A good picture has a theme. You were taught to ask yourself a basic question before you click the shutter: "What do I want this picture to express?" In shooting a glamour picture, the same Guideline pertains. You must decide in advance what mood you want your picture to express. Is it meant to be coy and teasing? Or direct and sensual? Innocently shy? Or blatantly sexy?

Having decided on the objective, you then want to make every aspect of a picture contribute to the theme — the model and her expression, the background and setting, the model's clothing (or lack of it), the camera angle, the lighting.

Look at the four pictures above by Mosallem. The two on the left express a soft coyness not only in the way the models are posed, but also in the use of the feminine patterned backgrounds and soft diffused lighting. Compare the right-hand pictures, where the mood is obvious, blatant and sexy. Of course, this mood is expressed first-and-foremost by the challenging nudity of the models. But note how Norm has also reinforced this sexy image by the choice of brazenly bright colors and "hotter" lighting.

Don't misunderstand this to mean that every "sexy" shot you ever take requires a vivid background and "hot" lighting, or that every suggestive picture requires a feminine background and soft lighting. No. Each picture must be planned in its own terms. Just be sure that you think through how *all* elements must work together to express your theme — not just the model's clothing and pose, but also the background and the lighting. *Everything* should be appropriate.

Now look at the four torso pictures below. Essentially the same pose, each expresses a different level of eroticism ranging from suggestive to teasing to blatant to provocative. The point is that you — the photographer — should know in advance the mood you want to project, then set up every detail of the scene to achieve this mood.

Finally, look at the picture on the facing page. While you might think this to be a location picture, it was actually shot in a studio. The "water" background actually is a slide projected on a scene behind the model. Although this model is properly covered by her bikini, there is still a mood of raw sexiness about this picture. Let's see what contributes to that mood.

Obviously, the model has a fantastically full figure that is emphasized by the briefness of her bikini. But there's more. Her body almost leaps off the page at you because it is in such sharp focus compared to the background. And the droplets of water on her body provide a texture to her skin that almost begs to be touched.

Then there's the model's pose. Her body faces you head on — almost challengingly. While her head is turned to her left, her eyes stare straight back at you, adding to the challenge. Even the position of her arms reinforces the sense of independent spirit and challenge that permeates this image.
















Establishing an Environment.

You want the environment in which you place the model to appear appropriate to your theme. As we already recalled, Guideline #3 in Lesson One is *Simplify.* This is particularly important in glamour photography where the implication of every object in the picture can be highly suggestive because of the nature of your subject. So you must choose your props carefully.

Since good taste is always one of your objectives, you want to avoid any possible impression that the pictures were shot in a sleazy motel room.

In most of Norman Mosallem's glamour pictures he sets up an abstract environment in which he introduces only those props that will contribute to his theme. For example, look at the two pictures above. In both he has used as the flooring surface the same material — sheets of reflective mirror tile — that you saw in his pictures on page 14 and 15. He likes them because they are easy to store and can be quickly set up in the studio. More important, these mirror tiles produce a provocative reflection of the model's body. In the top shot, he has used a soft drapery as his background material, matching it to the material in which the model is swathed, both of which match the color of her hair. All is soft — the tones muted. To further soften the mood he has added one further prop — the bouquet of violets.

Compare this to the mood of the bottom-left picture — a provocative pose reinforced by the use of a bright red umbrella that not only provides a vivid background, but also is reflected in the foreground.

Now look at the two pictures on the right. In these, Mosallem has again used simple props to set his scene — a pillow covered with a patterned fabric, a background drape that repeats the pattern in muted colors, a vase of flowers, all on a polished wood floor. These simple props create a soft atmosphere that is appropriate to the model's demeanor.

We noted earlier a warning about how you position the model's legs when shooting a full-length body. To repeat, if the legs are closer to the camera than the rest of her body, you risk perspective distortion. To avoid this distortion, either keep the legs and torso in one plane that is equidistant from the lens, or move farther back and use a longer lens. In the top picture Mosallem has avoided distortion by keeping the legs and torso in one plane. But look at the bottom picture — the legs appear disproportionately large. The legs are too close to the camera because Mosallem shot from a very low position.

One final point. The use of a bed as a prop is an extremely risky business because of its obvious implication. It's a difficult prop to use in good taste. On the facing page is an example of how Norman Mosallem handled this problem successfully.





Adjusting The Pose.

These two photos by Norm Mosallem show a bedroom setting where nothing has been spared to create the impression of an intimate and sensual atmosphere.

The bed upon which the model is placed features ruffled satin fittings that reinforce the soft satin gown she is wearing. With her legs tucked underneath her, the slit of the garment reveals the soft curves of her thigh. The cut flowers behind the model add to the suggestion of lavishness, the fantasy of a special evening or afternoon in the making.

The detailed wallpaper plays off against the smooth fabrics and the flowers.

Notice that the bedside lamp has been draped with a silk scarf. The form of the lamp is evident, but the scarf drastically diminishes the intrusion of the lamp on the scene.

Compare the specific small changes in the pose of the model. In both images the model's legs were judged to be a good arrangement. In the left-hand picture you can see that the arm raised behind her head is not particularly appealing. Its angle toward the camera makes it appear short and thick. Her left shoulder is raised to balance her torso — the position does not look relaxed.

In the second picture she has dropped both shoulders, and her right hand now tugs petulantly at the strap of the gown. Her left hand, accented by dark nail polish, pats the pillow in a subtly inviting gesture. Instead of appearing to lean back away from you, she now appears to lean in toward you. The model's head and neck appear more relaxed. While this is principally a function of the relaxation in her shoulders, she has also lifted her head slightly because test Polaroids taken by Mosallem revealed that this would create a softer, more open shadow structure on her face. The test Polaroids also revealed to Mosallem that the flower on her thigh was distracting from the line of her leg. He had her move it away.

We all have a tendency to pull up and tighten our shoulders in tense situations. Only dancers, performers, and models are usually sufficiently aware of this tendency to enable them to correct it without outside direction. As a photographer, particularly when working with friends or inexperienced models, pay particular attention to your model's shoulders. Frequently, your friendly reminder to "Relax your shoulders" will result in the entire body being relaxed.

Both pictures are lit by a single flash bounced into an umbrella. This type of soft but strong lighting is often favored by pros who work regularly in glamour. The cool short flashes do not take as much out of the model as does the hot continual glare of tungsten lighting. It is easier for the model — and her make-up — to remain fresh during a shooting session that may last for some time.

Again, note that there is no explicit nudity here. Yet every aspect of this picture has been carefully planned by the photographer to produce an atmosphere of highly charged sexuality.

Posing The Model.





Posing the model effectively requires experience on the part of the photographer. Some models, especially the really professional ones, have an instinctive sense about how to pose themselves. They require little direction other than general guidance from the photographer concerning the general objective of the picture.

To develop your sense of how to pose the model, you should carefully study glamour work of the type in which you are interested. Learn to criticize each pose, and consider if there is even a slight way in which the pose could be improved. Sometimes you can do this very effectively with your own work. Take a roll or two that you shot in a session and make uniform 5x7 prints of *all* the shots. Now study the poses and ask yourself how each could be improved. You can do this with all types of poses, including those that feature the model standing, sitting, or reclining.

The following four pairs of shots by NYI graduate and Chicago professional Eugene Neat, Jr., are examples of this method and of the types of questions you should ask yourself when you study the results from a shooting session. Once you learn to recognize the correct elements from studying photographs, you will begin to see the same conditions while shooting.

Look at the first pair of photographs. The shot on the left would seem to have all the right elements — a tight shot of an attractive model in a leotard. The lighting, low from the left side, emphasizes the model's lovely face and figure. But look at her shoulders — they appear very square. Further examination shows that her weight is uncomfortably placed on her left arm, which is seen in an unattractive, foreshortened position. Her right arm rests on her thigh, resulting in an unattractive line. The photographer was working a little too close to the model for this shot. He had her hunched into a position that is not flattering. Look at the shot on the right. Here things are much more satisfactorily distributed, even though the changes have not been that great. The photographer has backed off several feet and the model's figure fits into the frame without being compressed. There's also less perspective distortion. Her right arm is now extended to touch the seamless paper in front of her knee. Her left arm, seen from a slightly different angle, is not so awkward. We can now see part of her legs which form a larger base for the upper part of her torso resulting in a better balanced composition.





Here the photographer is working with the kneeling figure. A pose that might work well with a very thin, high fashion model will not work with this model because her legs are relatively short and solid. In the shot on the left, the model lets her weight rest on her legs. While the twist of the upper torso shows her beautiful bust, her legs appear chubby and somewhat short. If you look carefully you can also see a bruise on her left leg just above the knee. In the shot on the right, the photographer has had the model raise her body. This pose distributes the weight much better over her lovely torso, and it emphasizes the shapely form of her legs. The photographer has also directed the model to turn to face in the other direction so that the bruise on her left leg is no longer visible to the camera.

Note something else here. The body position in the left picture twists the model so that you see a very narrow section of her shoulders. By contrast, her midsection and buttocks look large. The balance is all wrong. In the right-hand picture this has been corrected. Her shoulders are angled to present a fairly broad image, while her torso has been twisted to minimize her waist and buttocks. The result is far more satisfying.





With a fully reclining figure you have to watch for unattractive compression of several parts of the body. The photo on the top is unflattering in that it foreshortens the model's upper arm, emphasizes the size of her buttocks, and makes her thighs look flabby. The body is too relaxed and there is no muscle tone. Compare this with the shot on the bottom where the model has rolled over and drawn her legs part way in toward her body. Her arms support the weight of her upper torso and her bustline is pleasantly featured. She might have arched her back slightly to minimize the belly area. Another area of potential improvement is in the placement of her feet. Her left foot appears to be pointing inward. These are all fine points to observe before you click the shutter with any model. And that's what posing a model is all about — observing the fine points!





In the photo on the top, the angles in the composition do not work well with the body-type of the model. Her arms are perpendicular to the floor. While the compression is flattering to her bust, the square angle of the arms and shoulders is not appealing. Her legs are tucked behind her at the knee, and this pose is unflattering since it emphasizes the mass of the thighs. In the second photo, the model has raised her body so that the weight of her upper torso is now supported by her midsection. Her cleavage is still very apparent and attractive, and the composition of her limbs is both better balanced and more elongated. She looks long-legged. The muscles in her legs are taut and the result is an attractive shape that is both graceful and supportive of the figure. This is a much better pose than the shot at the top. Note once again the difference between the hunched shoulders in the first shot and the graceful twist in the second.

You can see that careful study of *all* poses, both the successful and the unsuccessful, are instructive. These are just meant to be a brief sampling to give you an idea of what to look for.



Sensuality.

This photograph, opposite, by NYI graduate Eugene Neat, Jr., shows the kind of strong formal arrangement that can be made in a picture that still depicts real people. The two figures appear almost sculptural as they sit on the rounded couch which gives slightly under the weight of their bodies. The single light produces a strong dramatic quality and emphasizes the power that seems to emanate from the women. The inclusion of certain carefully chosen accessories — the jewelry, the high-heeled shoes, the polish on fingernails and toenails — all provide high-key accents to the figures in this dramatic shot.

There is almost an available-light feeling here as the shadows have gone dark. Additional fill lighting would have changed the photograph considerably, providing detail to the shadows and bringing out the models' hair. The photographer in this case, however, chose to emphasize the way that these figures appear out of darkness — the background is black seamless paper upon which the couch and the plant and basket have been placed.

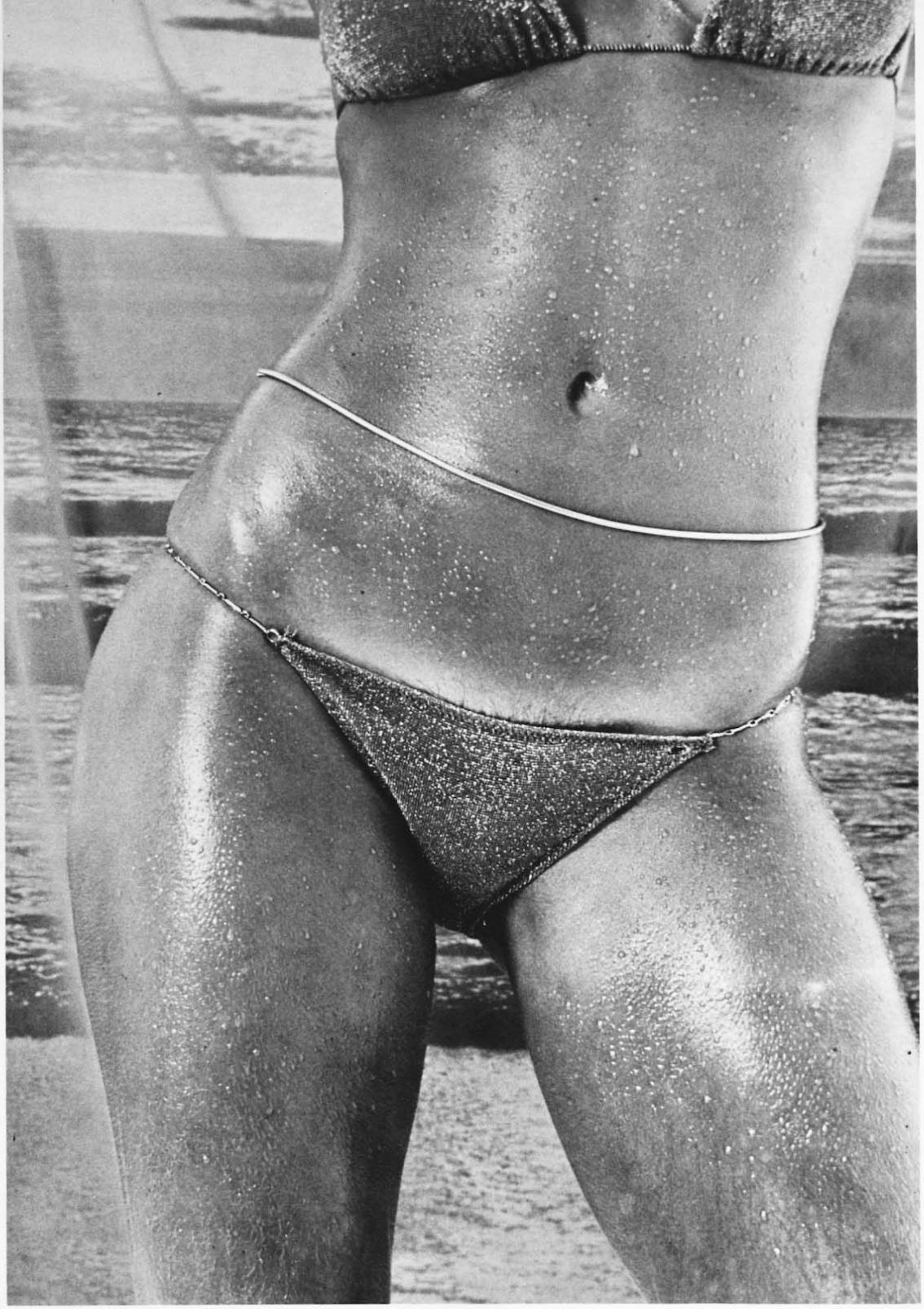
The photograph provides a direct confrontation with the viewer as the photographer has directed the models to look straight into the camera. This "coming-at-you" effect has been reinforced by the use of a wide-angle lens, positioned fairly close. The result is intentional perspective distortion. Note how gigantic the legs of the girl on the left appear. These legs seem to reach out to you. They almost invite you to touch them. This provocative "forwardness" is further enhanced by the highlighting of the foot in the foreground against a stark black background.

Fantasy and Fun.

Here's a suggestive fantasy shot by Norman Mosallem that dramatizes the male-female relationship in a humorous classical setting. This was a testing situation for a proposed series of magazine illustrations. The male model is costumed as a playful satyr, the half-man half-goat symbolic of the sexual nature of man. The entire setting is suggestive of a Bacchanalian orgy.

To emphasize the beauty-and-beast storyline, Mosallem chose an extremely light-skinned female model to contrast with the dark-toned male. He augmented her natural light-brown hair with an artificial fall of pale blonde hair that curls in ringlets down to her waist and over her shoulders. The male model, who has naturally blond hair, is wearing a dark curly wig. Broad lighting was achieved with a strobe bounced in an umbrella.

The old bathtub was a prop that had been lying around Mosallem's studio for just such special-occasion employment. The elaborate background is simply a series of shower curtains carefully chosen to carry out the fantasy theme. The artificial flowers in the foreground are repeated in the female model's hair. Note also, the sprig of flowers in the male's hair — flowers that seem to flow naturally out of the background. What are the satyr's "horns" made out of? Mosallem won't tell. He swears they're real!



Sensual Skin.

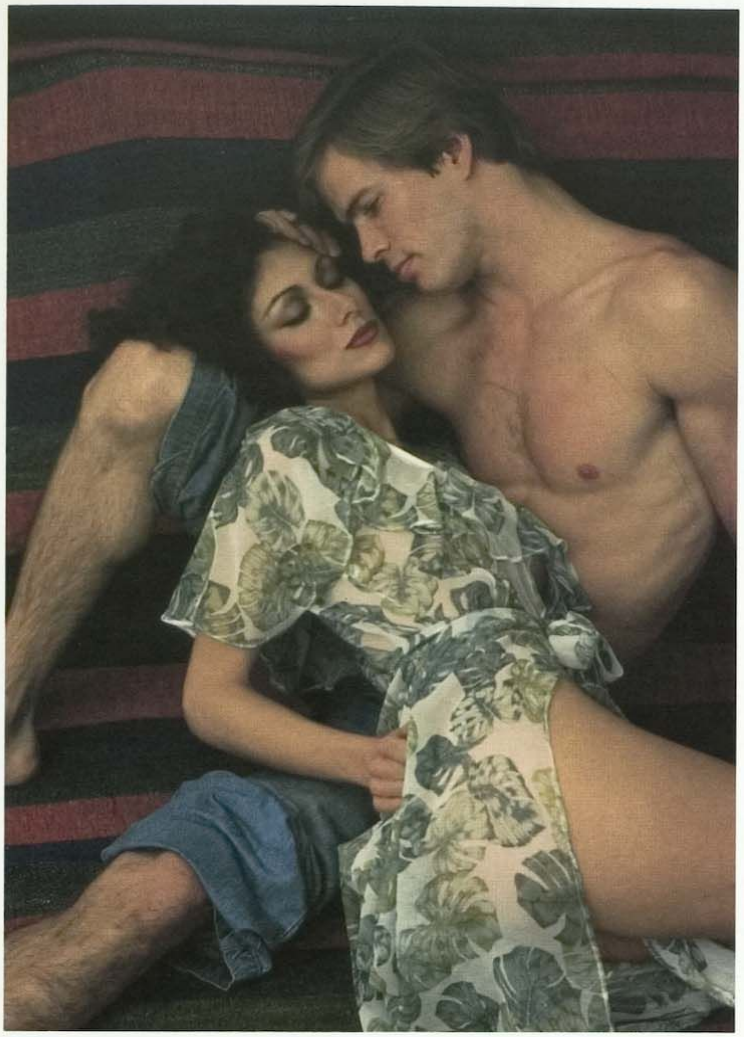
You already saw this basic picture in four different full-color versions on page 16. We show it to you again to remind you that black-and-white film can produce sensual results too. The picture focuses on the tactile quality of skin. This strong black-and-white print produces a texture of skin that you can just about touch. Let's explore how this picture and those on page 16 were made.

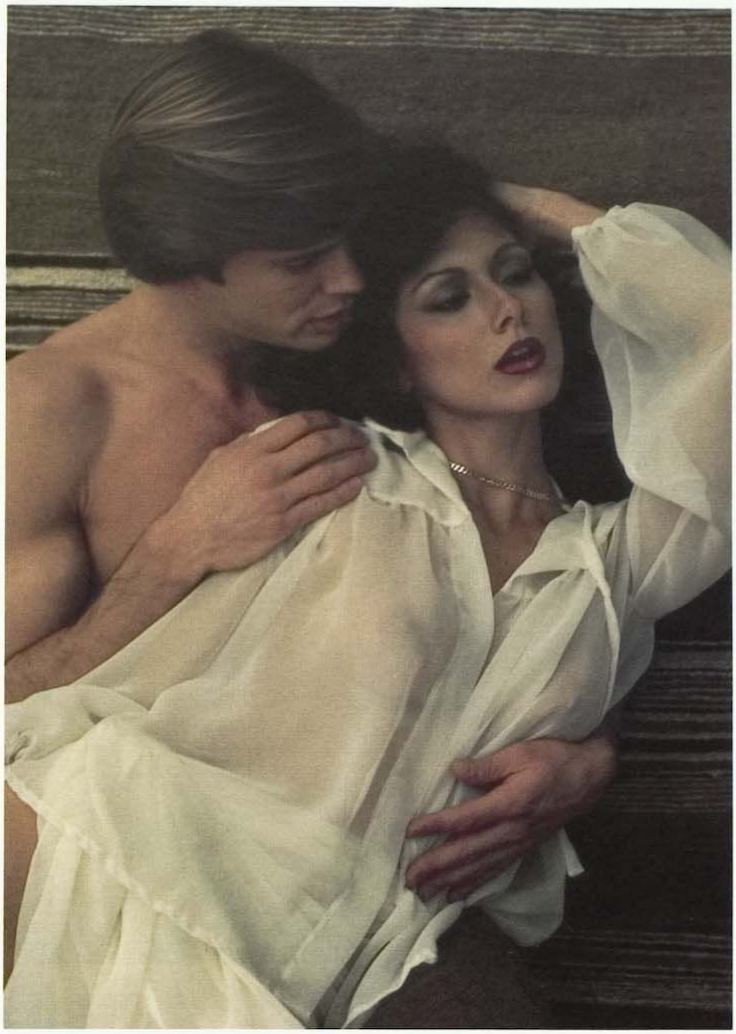
No bikini can be as scant as that where the essential cloth coverings are joined by strings — here the fashion designer's substitution of chain conforms to today's taste for metallic body adornment. This is further accented by the gold bikini-chain that serves to draw attention to the taut and shapely stomach of the model. The lighting accents the tanned figure of the model, whose skin has been oiled with glycerine before being sprayed with water. The combination makes for the glistening quality that suggests great heat or physical exertion — both with possible sensual implications.

The model's tan-line and the slight indication of pubic hair add to the sexuality that the photo conveys.

A suitable background has been created out of a photomural of a beach image with a thin gauze placed in front of it. The model has been lit from the left, using direct light that produces shapely highlights on her glistening skin and dramatizes the droplets of water. The careful build-up of tones makes the gold chain the lightest object in the shot. This serves to draw our eye back to this highly charged area. An excellent and sensual photograph!

Grouping Figures.



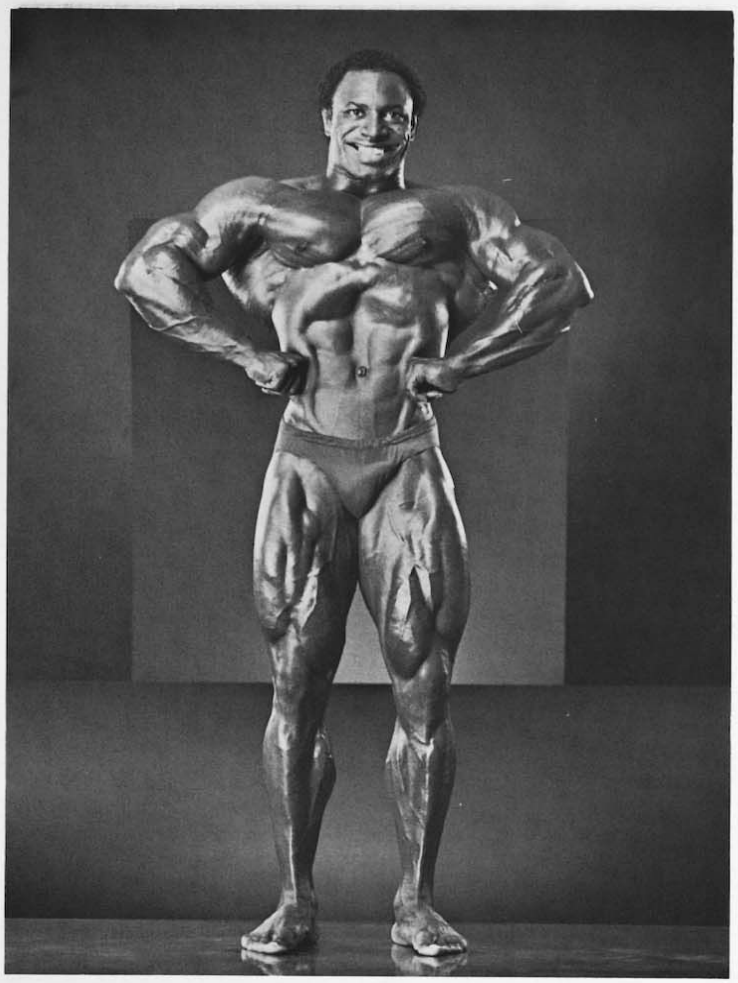


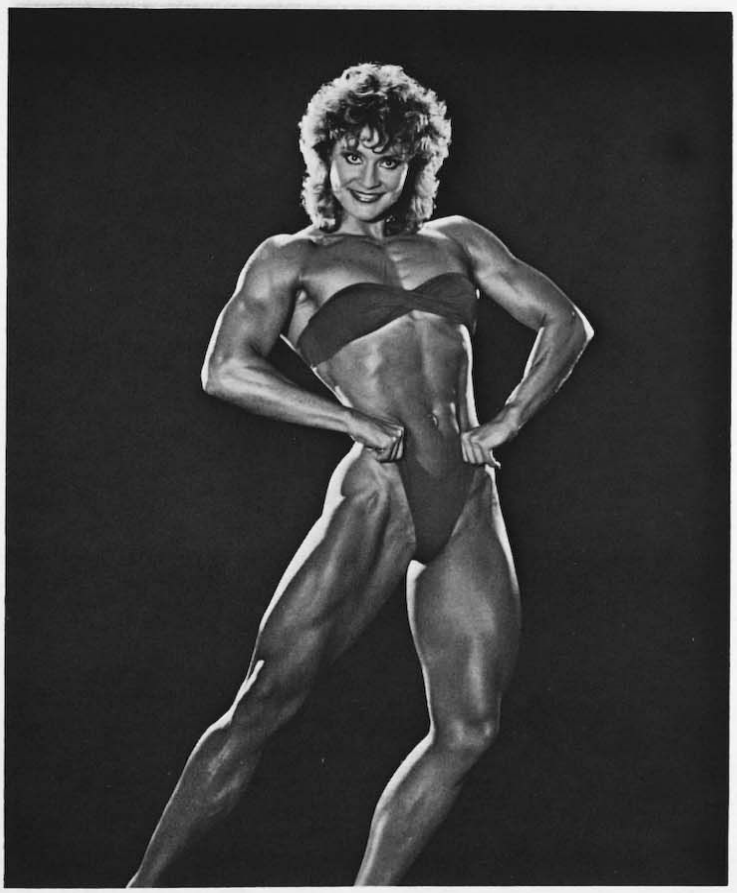
In many glamour photos used as ads the relationship between man and woman is depicted. Madison Avenue reasons that the female model will capture the male reader's eye and the male model will capture the female reader's eye. (Research has shown that actually a high percentage of women will look at the female model first.) In any event, what is most important is that if the picture imparts a romantic, intimate atmosphere between the male and female models, the viewer will be aroused by a longing to achieve similar romance and intimacy in his or her life. The reader will rush out to purchase the perfume-dress-shampoo-toothpaste-deodorant-life insurance-toilet tissue-cigarette or what-have-you that the ad promises will yield this fantasy to us common folk. In planning such a photograph, therefore, the photographer must concentrate upon producing an apparent *relationship* between the models. In this picture the product happened to be the woman's perfume, but it could have been virtually anything.

In the picture above, the intimate relationship between the two models is suggested by all the visible elements. His chest is bare, his trousers rolled up. Her dress is split to reveal her thigh. She is nestled against his body while his hand rests gently on her. Her eyes are closed. Is she asleep, secure in his comforting arms? Is she dreaming of romance with you, the male reader? Or is she promising the female reader that this wonderful relationship with this hunk of man will happen to her if only she buys the deodorant being sold?

The picture on the right suggests a different relationship — more directly sexual. Her transparent garment and his hand below her breast suggest a torrid affair. Again, while his attention is focused entirely on her, her expression is ambiguous. Is she expressing a physical satisfaction, or is there a hint of resistance in her attitude? What makes both these pictures work so well is their ambiguity. They let the viewer fill in some of the details in terms of his or her romantic fantasies. They project a mood of sensual closeness, yet reserve and mystery. Result: They could sell almost anything.

Body Builders.





As we noted at the beginning of this lesson, contemporary standards are rapidly changing, and male figure studies are becoming more acceptable. From the photographer's viewpoint, there are no major technical differences between the requirements for handling a female shooting or a male shooting.

A special area of glamour photography that deserves a separate note, however, is the *body-builder* photograph. Here is one area where you will not have any problems directing the model. The people involved with this sport have a highly developed sense of the poses that work well with each aspect of their individual muscular development. You learn a special language that speaks of "lats" and "delts," and you'll become aware of the many rituals for preparing the body for posing. Some muscles are best shown when flexed and others are shown relaxed. Body builders are gracious in their willingness to explain these particulars to the interested photographer. Listen to them. And if you're interested in pursuing the subject further, we highly recommend Arnold Schwarzenegger's interesting and beautiful book, *Pumping Iron.*

Whether you are shooting the neighborhood muscle builder or Arnold Schwarzenegger, you will find body builders extremely cooperative and willing to share their special world with outsiders.

Anointing the athlete's body with oil is an idea that originated with the early Greek Olympic Games and that persists today not only with the lotion crowd on the beach, but also with body builders. The glistening texture of oiled skin can make for very special picture opportunities, so take full advantage of it.

Body-building is a highly stylized art, and the basic poses go back into ancient history and are little changed in modern times.

In these shots you can see that the main light has been used with no diffusion. The glistening highlights on the models' skin add a strong dimensional feeling that emphasizes their musculature.

Of course, where body building was once an exclusively male domain, today many women pursue it with equal fervor. Pictured here are both Mr. Olympia and Ms. Olympia.

Photos courtesy of Muscle & Fitness Magazine

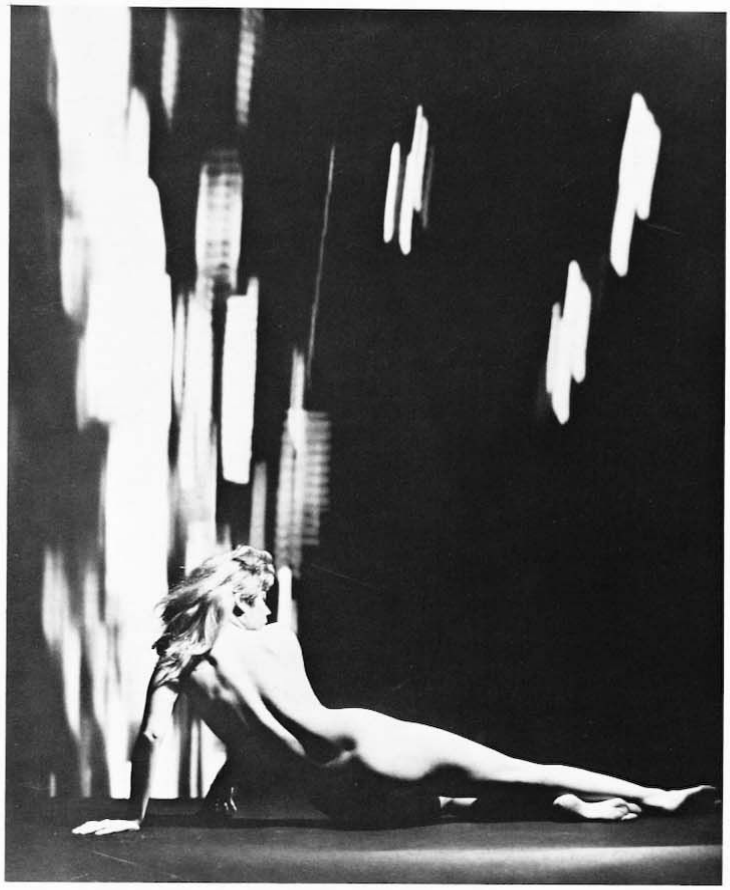
Special Effects.



Experimental techniques and special effects are often used in nude figure studies because even when the human figure is presented in an almost abstract image, it is usually recognizable. For example, the figure-study shown here was taken by Peter B. Kaplan through an ordinary home shower-stall door. The glass in the door distorts the model's figure into interesting patterns, yet reveals her outline provocatively.

In many ways, the effect shown in this photograph is similar to the figure studies produced by post-impressionist painters at the end of the Nineteenth Century. Their style — which led to the pure abstracts of Picasso, Braque, and others — was a direct reaction to the uncanny accuracy of that recently invented art form — photography. These artists reasoned, in effect, that since the camera could record reality in precise detail, their art must go beyond reality into a new realm. Today, many is the photographer who wants to use his camera to also go "beyond reality." This Kaplan picture is one example.

Another advantage of using a semi-abstract approach such as this is that often you will find a model who will pose in this type of picture — where she cannot be recognized — but who would not be willing to pose in a detailed nude figure study.



Lighting.

Here's an example of the use of experimental lighting techniques within the studio setting. The nude model is posed on a light-tone roll of seamless paper in a studio that is darkened. The dramatic light pattern beyond the figure is created by a blurred image of city lights that is projected by a slide projector. The model herself is illuminated by a spotlight carefully positioned almost directly over her head. The degree of shadow has been carefully controlled to emphasize the contour on the model's backside and the long line of her right leg out to the pointed toes.

The profile of the model's figure has been carefully positioned against the seamless paper, which appears very dark since no light from either the overhead spotlight or from the projected slide strikes this area. Naturally the photographer must plan this kind of strong composition carefully — perhaps even laying out the shot with a sketch.

What you should be particularly aware of is the photographer's attention to detail. He examined the way the light struck each part of the model's body, and then adjusted her position and the lighting to obtain a precise effect. Note the particularly rich and deep shadow along her spine, produced by the body-stress of this pose. Note how light has been allowed to outline specific parts of her body, including both hands, both feet, and her left knee. These effects are the result of careful planning and attention to detail. They are no accident!



How To Use Texture Screens.

Frequently, textured screens are added to a figure study to produce a semi-abstract appearance. In this lovely picture, a regular photograph was taken of the model. The screen effect was added during enlargement.

To achieve this effect, the photographer placed two layers of mesh fabric directly on top of the unexposed enlarging paper in the easel. Then he exposed the image. Wherever the fibers blocked the image, we see a clear outline of the mesh. The result is this fascinating composite picture

The original photograph was intentionally focused a bit soft to produce a dreamlike quality. The photographer felt that a sharp image would have interfered with the ethereal image he sought.

What materials can you use to produce such textured effects? Your imagination is the limit. Window screening. Nylon stockings. Lace. Sheer fabrics of every sort.

You can also easily make your own texture screens photographically, as follows. Suppose you want to superimpose the rugged texture of a stucco wall over a man's portrait to produce a rough oil-painting effect. Locate an appropriate stucco wall and photograph a section of it in which there are no distracting details except the texture itself. Since you don't want the texture to overwhelm the portrait, aim to produce a fairly thin negative by underexposing. Bracket, shooting one, two, and three stops under. Print the negatives. Now select the two-stop-under negative and place it in the negative carrier directly on top of the negative of the man's portrait. Make test-strip prints of this negative "sandwich" in the usual way. Make a finished print. If you feel the texture looks too strong, start again using the three-stop-under negative. If the texture looks too weak, try the one-stop-under negative.

What surfaces might you photograph to produce usable textures? Virtually anything. Sand. Wood. Tweed. Burlap. A wet windowpane. A spider's web. A fisherman's net. You name it.

Normally you place together the picture negative and the screen negative so that emulsion faces emulsion. This produces the sharpest rendering of both the texture and the basic image since they are in virtually the same plane of focus. To soften the appearance of the screen, you can reverse the screen and the picture negative so that the emulsions face out. Then focus sharply on the picture negative, producing a slightly out-of-focus image of the screen. Even further softening can be accomplished by placing a sheet of glass between the two negatives. Then you can control the softness of the screen by adjusting the enlarger-lens aperture, opening up for maximum softness and stopping down for less softness.

You can also print a screen in selected *areas* of a print. For example, let's say you want to print a portrait in the center of the paper with a texture surrounding it. First place the texture screen in the negative carrier. Expose it while using a dodging tool to block the rays from the center of the paper. (As you learned in the lesson on *The Darkroom*, keep the dodging tool in motion to "feather" the edges.) Second, replace the texture screen with the portrait negative. If you want the portrait image to overflow into the surrounding screen area, expose the negative normally. If you want the image to appear only in the center area that has not already been exposed to the screen, expose the portrait through a vignetting board that limits the image to the selected area. Again, keep it moving to feather the edges.

You can also use your negative of a texture to produce a transparent screen large enough to be placed directly over the printing paper rather than sandwiched with the subject-negative. To produce such a large transparency, place your texture-screen negative in the enlarger. On your enlarging easel place a 4x5 or 8x10 sheet of high-contrast copy film such as *Kodalith*. Expose the sheet of film just as you would expose printing paper. Read the Instruction Sheet of the film to determine what safelight to use and what developer. Process the sheet of film.

You now have a transparent *positive* image of your texture screen. Because you used high-contrast copy film, the image has been reduced to stark black tones and clear areas. Here's how you can use this image. Let's say you want to superimpose the texture over a portrait. Set up the portrait negative in the enlarger, by itself. Place a sheet of printing paper in the easel and now place your transparency screen directly on top of the paper. (Obviously, if your transparency is only 4x5, you can use it only on prints up to 4x5; if it's 8x10, on prints up to 8x10.) Expose the image normally. Process the paper, and you've got a superimposed image on the print.

Using large texture screens in this manner gives you some added control over the image — control that you can't get with the negative-to-negative "sandwich." For example, let's say you determine that you need a 20-second exposure for a good print of the basic portrait image. You can produce a more subtle composite image by placing the texture screen transparency over the printing paper, exposing for 10 seconds; then removing the texture screen and exposing the portrait for *another* 10 seconds. The screen will not appear as hard and stark in the final print because the portrait will continue within the image of the screen, albeit underexposed in those areas. Thus, you can vary the intensity of the screen image by varying the percentage of the exposure time that the screen is left in place.

Another point, whether using the large transparency-over-paper approach or the negative-to-negative method, you can work with either a positive or negative image of the texture. When you photograph a texture with ordinary film, you produce a negative image of it. You can use this negative-image in your "sandwich," but it may not be suitable for the following reason. Let's say you photograph wire screening of the type used on window screens. In the negative image, the lines of the wires will be clear but the large square openings between the wires will be dark. Now if you use this negative image as your texture screen in a sandwich with a portrait, the portrait will appear clear only in the thin lines of the wires; it will be blocked out in the larger square spaces between the wires. This may be what you want, but probably not. What you probably want is for the portrait to be clear in the large square openings and covered up only where the wires are. How do you achieve this?

By making a *positive* transparent image of the wire screen, you can achieve the effect you want. To make a *positive* transparent image, there are three basic techniques:

1. You can photograph the original subject using black-and-white reversal film such as Kodak Fine Grain Positive 7302 which comes in sheets. When processed, these films produce a positive transparent image.

2. You can photograph the original subject using regular Kodak *T-Max* 100, but with these changes. First, expose it at ISO 50 instead of ISO 100. Second, develop it using a special developing kit produced by Kodak, called the *Direct Positive Film Developing Outfit*. Priced at around $10 at this writing, this processing involves five chemical baths instead of the usual three.

3. You can use regular film to photograph the subject, producing a regular negative. Then make a contact print of the negative on another sheet or roll of film. When you develop this second film, you have a positive image on it. To produce a larger-size screen, you can project the original negative on a sheet of film using your enlarger, as previously described.

There's a fourth approach. You can buy ready-made positive transparency texture-screens at your camera store. Texture Films, made by Fournier Ltd. of Balboa, California, makes an inexpensive line of texture screens designed to be sandwiched with your picture negatives. Available in 35mm size, the screens include bromoil, brush, etc., and one that gives the appearance of extreme graininess.

Graininess.

Below is a variation on the use of a texture screen. This picture has an overall texture pattern, but how was it produced? The pattern is the result of excessive graininess. It was produced by a carefully planned adjustment of the exposure, the development, and the print. No screen was used.

To start, a high-speed film such as Tri-X was used since, as you know, the faster the film the grainier. Second, the picture was moderately overexposed by one or two stops since overexposure contributes to graininess. Third, the film was overdeveloped by about 30% to add even more graininess. Finally, the print was made on a very high-contrast paper to maximize the contrast and make the grain even more visible.

Result: A soft, romantic image reminiscent of the pointillist school of painting.

Again, remember to use such a special effect only when you are certain that it is appropriate to the mood and subject of the picture.



Working With The Model.

Whether you're shooting glamour portraits, fashion, bikini, or nude photographs, you've got to establish a smooth working rapport with your model. We've stressed this before, and in the *Fashion* lesson we've provided you with guidelines on how to work with your model. In glamour photography your ability to set the model at ease is most important. This is because glamour pictures must imply a strong sense of intimacy between the model and the viewer. Whereas contemporary tastes in fashion photography often call for models who project a cold hard presence, the glamour model must usually project a personality that appeals as friendly, relaxed, and accessible.

To achieve this sense of intimacy requires a smooth working relationship between the model and the photographer. If she's not relaxed with the photographer, she won't appear relaxed to the viewer.

The starting point for the right relationship is the professionalism of the photographer. If it's clear to the model that the photographer is going to make a pass at her, she's going to be on her guard. The pictures will reflect her tension. So, Step One is to make it clear from the start that your interest is in the photographs, not in her. You're a pro.

Step Two is to move through a shooting without delay or interruption. This is especially true of a nude shooting. Once you've established a good working relationship, you don't want anything to interrupt it. As we also noted in the *Fashion* lesson, a rhythm develops between you and the model. There's a flow as she becomes relaxed and gets more and more into the swing of things. Your task is like the male dancer in ballet who must support the ballerina and show her off while drawing minimal attention to himself. You must "bring out" your model and show her at her best, without allowing anything to happen that will break her mood.

Don't let the phone ring. Don't have strangers drop in. Don't constantly interrupt her posing while you check the lighting and fiddle with the strobes. Be set up in advance. Plan the session. Have props in position. Be ready with accessories and garments. Prepare your lighting in advance. Use an assistant as a stand-in for the model, and set your lights. Of course, you'll have to adjust them slightly during the shooting, but you won't have to start from scratch.

Provide good working conditions for the model. In addition to a private dressing area in which she can change and make up, provide a robe that she can wear to the set. Have a convenient place to hang it just outside the shooting area.

For a nude shooting, eliminate all unnecessary people from the set. You don't need any Peeping Toms in the studio.

Don't always wait for the model to ask for something. Anticipate her needs. By so doing you demonstrate that you are sensitive to her feelings and you are in control, thereby building her confidence in your professionalism. This is the quality you want to project. Not charm, but confidence — self-confidence. At all times during the session exude an attitude that everything is going just fine . . . exactly as you planned it. Even if you think the session is not really going well, don't let her know it. Better, call a break "to give her a chance to relax" while you reflect on how to improve the situation.

Even if things are going well, be alert for any signs of tiring on your model's part. No matter how relaxed an atmosphere you've achieved, modeling is hard work. It requires concentration on details. Even the experienced professional model can be "on" only so long. And the amateur can handle it for a very short span under the best conditions. So as soon as you sense a let-down, call a break. Have the nude model throw on her robe and relax over coffee or a Coke. Much as you hate to break the rhythm, you've got to sense when the rhythm is about to break down. Call a halt. Relax. Then get back to it.

The Model's Release.

A release should be signed by the model before the session begins. Even if she is posing for a test situation or as a favor, have a release and state a "consideration" for her services — that is, a payment of some kind. Pay her a dollar, or include in the terms of the release the fact that you will be supplying her with photographs. A sample form has been supplied below. A simple and worthwhile investment is to have a supply of release forms printed on your stationery.

Most professionals discover that the simplest release is the best. If the model is reluctant to sign a release, this may lead to real problems in your ability to use the pictures. So you must be very clear before the beginning of every session on the fact that you will expect a signed release. *Never* sell a photograph of an identifiable model if you don't have a release — especially, a nude photograph. You can be sued for all you're worth . . . and more!

If the model is a minor, you must get the signature of a parent or legal guardian. If the model objects to you using her name in conjunction with the pictures, you can usually delete the reference to the use of her name unless you know that it is important to the specific project.

Your Name and Address
Telephone, etc. Date:

In consideration , paid me by (your name), receipt of which is hereby acknowledged, I, , consent that you, your customers, agents and assigns, may use my name, portraits or pictures for advertising or commercial purposes or for the purposes of trade.

(Signature)

As parents or guardian of the above named person, I consent to the above release and signature thereto and to the uses therein set forth.

(Signature)

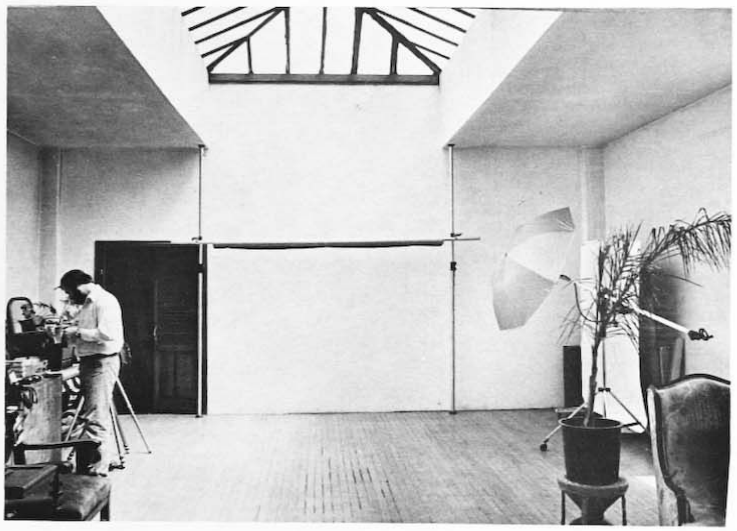
(Date)

NYI Attends A Shooting Session.

NYI arranged to cover a typical studio shooting in which you will see step by step the way that New York pro Lou Jawitz conducted a glamour-and-nude session with a young model.

Essentially this was a "testing" situation. The model — Cathy — is relatively new to New York, having started her career in Philadelphia. Models and photographers have a common problem. They constantly need fresh photos for their "books," as their portfolios are called. When a photographer and model agree to test, the implication is that the shots will not be used for any direct commercial or advertising purpose, but rather as an opportunity for both of them to use the best pictures that result from the session for their respective needs. We got permission from both the photographer and Cathy to attend and photograph this session from beginning to end on behalf of you — the NYI student.

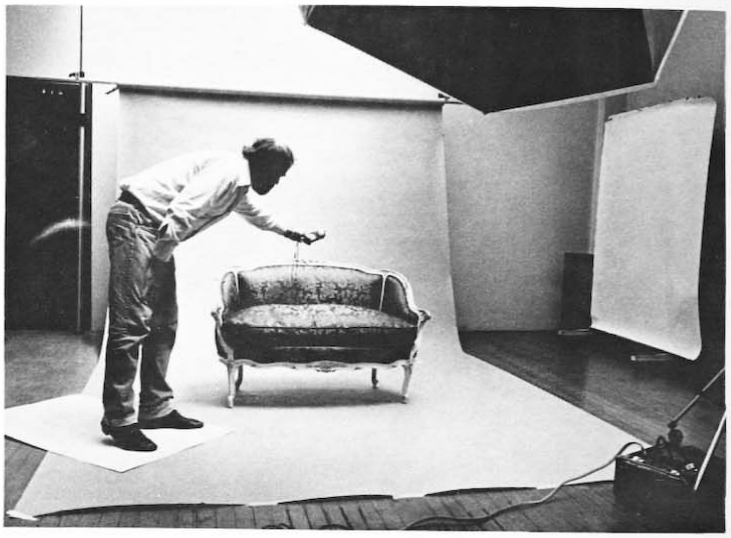
Jawitz has his studio in a portion of his living/working loft located not far from Manhattan's midtown fashion and publishing districts. Many photographers have studios in this area so that they can service these two industries with ease and efficiency.



In this picture you see the overall shooting area. The floor of the studio is roughly 30′ x 30′ and as you can see the ceilings are quite high — about fourteen feet. The overhead skylight can be used for natural-light shooting. In the right-hand corner you can see a reflecting umbrella mounted on a boom. The umbrella contains a large professional studio flash head. The light from the flash tube of the strobe bounces off the silvered umbrella, and then passes through a layer of diffusing material that covers the front of the umbrella. The resulting light is very soft and covers a broad area very evenly. For this session Jawitz will use both natural light and electronic flash. Flash is very popular with the photographers who do glamour work, and it is particularly useful when the photographer is working with color reversal film such as *Ektachrome*, where the exposure latitude is very narrow. A professional strobe head gives out exactly the same amount of light with each flash. Because the strobe runs off a transformer that is plugged into the wall, there is never the danger of battery run-down or other problems that sometimes affect small portable units.

A 12′ roll of light gray seamless paper supported by a tubular aluminum/magnesium crossbar has been suspended from two "polecat" uprights. This is the most popular method for hanging seamless. The three supports, which are adjustable for various ceiling heights, can be purchased for as little as one hundred dollars, although some units cost quite a bit more.

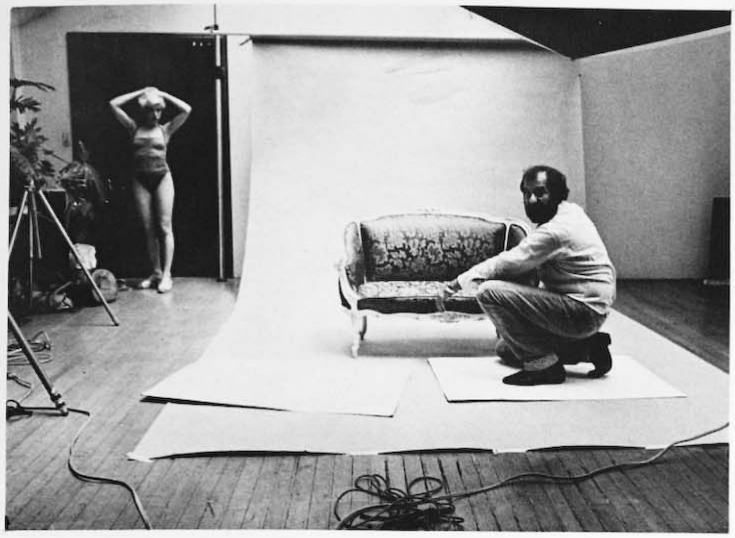
Notice that the studio is clean and neat. The floor has been swept and all material has been put away except that which will be needed for the session. The photographer is setting out several camera bodies, a 2¼ camera mounted with a Polaroid back, a supply of fresh film, a flash meter and other accessories he wants available for the shooting. In the corner behind the photographer there is a make-up table with a mirror for the model. The doorway on the left leads to a room that is used for equipment storage and that doubles as a dressing room.



Before the model arrived, the photographer has pulled out the seamless paper. You can see that a clamp has been applied to the roll and the crossbeam on the upper left to prevent the paper from unrolling any further. The paper has been pulled forward in a gentle curve so that it doesn't tuck itself into the corner. The lack of this corner fold is what enables the paper to create a seamless background. Note that the front ends of the seamless have been taped to the studio floor to prevent the paper from rolling back into a cylinder. The dark triangular shape at the top of the photo is the strobe head/umbrella, which has been moved into position. The box at the front right corner is the power transformer unit. This particular one is manufactured by Calumet; it is plugged into a power outlet on the left wall. The white square-shaped object on the extreme right is a sheet of white seamless paper that has been mounted on a wooden upright frame that is on rollers. This board can be used as a bounce fill light reflector for use with either figures or tabletop subjects. It will not be needed for this session since the photographer plans to use principally the overhead natural light in some pictures and the strobe-umbrella in others.

The photographer has carefully placed a small divan onto the seamless, which he has selected to be the only prop for this session. Note that he is standing on a card to prevent any dust or dirt that might have escaped the cleaning of the studio from getting onto the seamless. The bottoms of shoes are *always* dirty, so photographers never step directly onto seamless. They either place a sheet of something to stand on, as here, or step out of their shoes and walk in stockinged feet. The same is true for the model.

The photographer's final setup task is to take a light reading. Here he is taking a reading for the available light from the skylight using an *incident* light meter. As you learned in the unit on *Exposure*, this kind of meter reads the amount of light falling onto the subject.



Cathy has arrived and has changed in the dressing room into a brief costume. While she finishes primping herself, the photographer finishes adjusting the details on the set. Many photographers insist that everyone leave the studio at this point except for himself, the model, and perhaps one assistant. The fewer people to distract or inhibit the model, the better. Douglas Kirkland, whose undraped pictures of Brigitte Bardot, Raquel Welch, and Farrah Fawcett are world-famous, tells how early in his career he was hired to do a nude shooting of Marilyn Monroe, then the reigning sex symbol. Marilyn surveyed the silk sheets on a bed in the studio, slipped between the sheets, wriggled out of her clothes and handed them to an assistant, then asked everyone except Kirkland to leave. As Kirkland says: "It seemed like a swell idea, and I made it a rule after that. I'd say, 'Marilyn liked it that way,' and most subjects would instantly accept the idea."



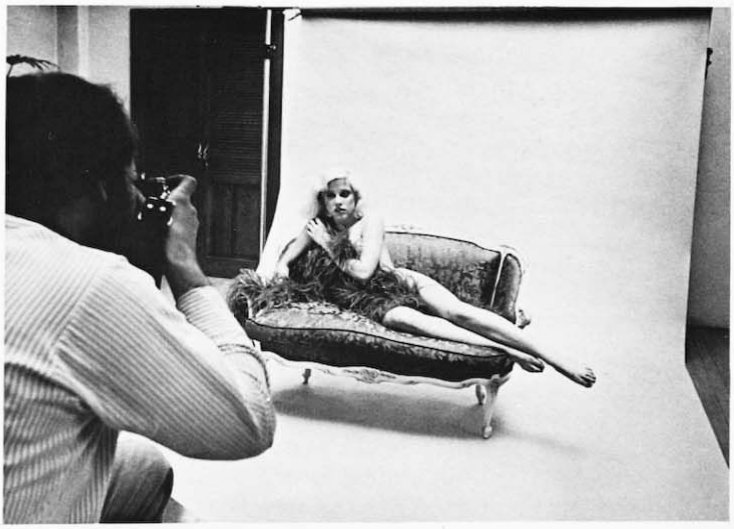
The session begins. The photographer starts shooting with the strobe-and-umbrella. The cord that you see connects the camera to the unit. The photographer has placed the umbrella/flash head about 10′ from the model, 8′ in the air, tilted down toward the model. At this distance exposure was *f*/11 with Kodachrome 64 and *f*/16 with Plus-X Pan.

Note that the photographer has asked Cathy to start the session in a brief costume. While many experienced nude models will strip immediately without a second thought, less experienced models need to "work into" the role. The photographer must be sensitive to this need. In this case, the session starts with the model in a lacy brief negligee and feathered boa. Then, as the model relaxes, she sheds her coverings without embarrassment.

The board in the front of the photographer is a gold-colored reflector board that was rigged to bounce some of the flash upward at the model to fill in the shadows under nose and chin while adding a warm, golden hue. The board has been clamped to a tripod.



The session continues. At a psychologically right moment the photographer asked Cathy if she would mind removing the negligee and just covering herself with the boa. She agreed, and tossed her negligee off beyond the seamless paper.



It's time to turn off the strobe and switch to the natural light from the skylight. As you can see this light has a soft but directional quality. In this picture the light from above

has bathed Cathy's body in a gentle caressing way, but because it is coming straight down from above, it casts unpleasant shadows on her face, especially under the eyes, as can be seen in the picture below. These shadows can be opened up by reflecting some light up into her face with a reflector board.



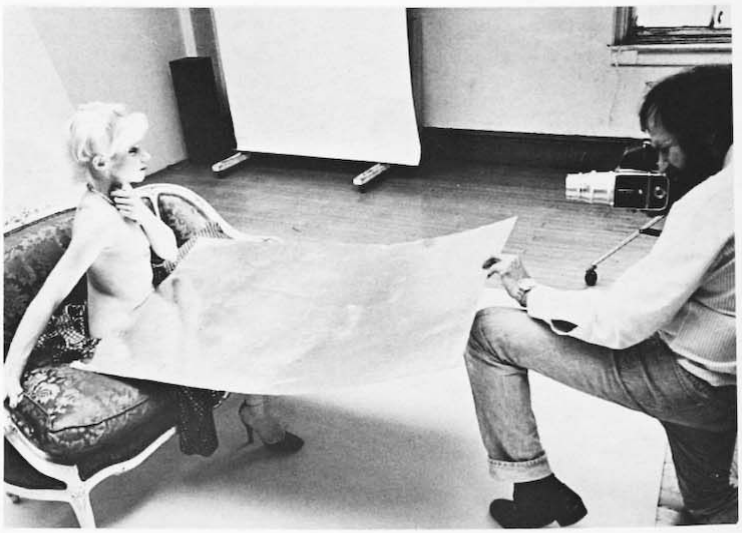
Below the shadows are even darker. Half her face has disappeared into shadow, as has the underside of her body. But the shadows work here. They accentuate the lovely outlines of her nose and lips, and they emphasize the sensual flow of her body, especially under her arm and her thigh. Reflecting light into the shadows here could destroy the sensual mystery one sees here.



But there's another problem in this picture. Do you see it? In changing poses, the model has accidentally dislodged some feathers from the boa and they now litter the seamless. A small detail, perhaps. But they'll be tough to retouch out, and it's a lot easier to remove them during the session. It's attention to small details such as this that can make the difference between a successful session and a failure. This is particularly important in nude shooting because you usually will work with a minimum of assistants, if any, so you — the photographer — must be alert for these details throughout the session.



This picture illustrates a common problem you've got to watch out for. Look at the veins in her arms. Because she's held her arms in a downward position for a few minutes, the veins have filled with blood and become swollen. To solve this, ask the model to raise her hands over her head for a few moments. The blood will quickly drain away. But be aware—the problem will keep recurring.



Here again we see the problem of working without an assistant. The photographer wants to reflect strong highlights onto the model's face. So he improvises. He balances the gold metallic reflector in one hand while holding his camera in the other hand. Note that he is using a Hasselblad equipped with an eye-level reflex viewing system, called a *porrofinder.*



The shooting is over. Altogether five rolls of 35mm plus three rolls of 2¼ were used. Now the film is developed and contact sheets made. The photographer examines them one by one to see which images he wants to print up for his "book." He also mails contact sheets to Cathy for her to select the shots she wants. And true to his part of the bargain, he gives her custom-quality prints of each of her selections.

On the next page are two of the pictures that photographer Lou Jawitz selected. In the model's "comp" later in this lesson you'll see the picture Cathy selected.





A Model's Composite.

Every professional model carries a *portfolio*. A portfolio is a collection of the best pictures a model has, displaying her range of poses in varying situations. Usually a portfolio consists of a leather or plastic briefcase that contains glassine looseleaf sheets into which her pictures are placed for display. The portfolio-briefcase is, in effect, the model's "trademark" as she carries it from art director to photographer to client from one end of town to another.

A *composite* is a *printed* sheet of paper that the model uses as an advertising leaflet. On it are printed pictures displaying her various "looks," plus information concerning her name, dimensions, specialities, agency, address, etc. She mails this to prospective clients and photographers to put herself "on file" with them, and she leaves it after interviews as a reminder. In the trade, composites are often referred to simply as "comps."

Actors and actresses also need composites, and they use them similarly to put themselves "on file" with prospective producers and theater groups. So the preparation of composites offers a double-opportunity for you as a photographer.

Composites come in a few different forms and shapes. Usually, they are either a single 8½x11 sheet printed on both sides or an 11x17 sheet folded in half to form a 4-page presentation that also measures 8½x11 per page. Both sizes are designed to be filed easily since they are the same size as a regular letter. A third type of composite is a smaller mailing-card-size, called a "zed card." It is usually printed in larger quantity and used for larger scale mailings.

Putting together a composite requires a number of different skills. First, photographs are shot and the best of them selected. Second, an artist designs a rough *layout* for the placement of the pictures and type in the finished piece. Third, type is set for the "vital statistics" information. Fourth, an artist makes a "mechanical" — that is, produces a board on which each page of the composite is precisely laid out with the type pasted into its exact position, and the location of each picture clearly indicated. Fifth, the mechanical and perfect prints of the pictures are given to the printer who prints the finished piece.

You—the photographer—can play a vital role in this sequence beyond simply taking the pictures. If you would like to aggressively pursue the composite business, then you might consider offering "full-service" composite preparation for models and actors. Offer to handle *all* steps from photography through printing. To do this, you will have to ally yourself with an artist, a typesetter, and a printer. Make arrangements for them to handle your work at a low wholesale cost. In reality, you will probably find that some printers will also do typesetting and many printers will be willing to handle the layout and mechanical too. As a result, the right deal with the right printer may be all you need.

Set up a package price. The price must be enough to cover your time for shooting and processing the photographs, plus any outside processing and film costs, plus the cost of the services of your outside suppliers — the printer, the artist, and the typesetter (as appropriate). Add at least 20% to their charges as your profit, and you've got your package price.

Naturally, the amount you should charge for your photographic time varies depending upon your skills, experience, reputation, competition and locality. If you are shooting a full set of pictures for a composite, you will probably need more than one session. Remember, the model wants to display



CATHY *(AFTRA-SAG)*



Arnaud Agency
(212) 123-456

her different "looks" — the wider the variety and range of her poses, the wider her ability to be hired for different jobs. So you don't want the different pictures you shoot to look alike. It's not enough to have her just change poses. She's got to change her "look." This means she should wear different clothing in the different shots. Perhaps she should also change her make-up. You should change the props, background, and lighting so that they are appropriate to her different looks. If the model is interested in sportswear, casual wear, and bathing suits, you will probably want to schedule at least one outdoor location shooting. In addition, you will want to be sure to produce one good head shot plus some full-length shots. If the model has a specialty— for example, hand and glove modeling —you'll want to take specific pictures relating to the specialty, too. And you'll be shooting plenty of film since you must make sure you capture the best possible look for each pose. Obviously, you can't run through such a complex session in just an hour or two. It takes time, and time is what you are selling.

Very often, the model or actor will already have a number of good shots that they want to include in their composite. All they may need is one or two poses to fill in or update their look. This then is a much easier shooting, and you will budget for much less time in your price.

Either way, the composite market can be lucrative if you go after it. How do you locate business? As Willie Sutton said about bank-robbing, he went to where the money was. In your case, you must get your message to where the models and the actors are. Send a mailing or go to modeling agencies and schools, drama schools and studios, theater groups and the like. Announce your Composite Service. Show a composite you have produced as a sample of your work.

How do you produce this first sample? Make a deal with an attractive model or actor to take the photographs free if he or she will pay for the cost of the production and printing. It's a good deal all around.

Public relations can be important in promoting your composite service. If you are an adequate public speaker, call the modeling and acting schools and agencies in your area and suggest your availability to talk to their people. For example, you might suggest a talk on how to achieve the best working-relationship between model and photographer . . . how to pose to show yourself best . . . how to put together the best possible composite . . . how to distribute composites for maximum effectiveness. Be sure to be prepared with an effective presentation. Use plenty of pictures (taken by yourself, of course) to illustrate your talk, and have your sample composite (or at least a business card) ready for distribution. Properly handled, you can use these talks to acquire lots of business and a reputation as *the* photographer for composites. Another point— insist that your credit-line be featured alongside any pictures you shoot for a composite. This is another source of good publicity.

Let's return now to the shooting we just "attended" with Cathy. One of Cathy's objectives was to produce a semi-nude glamour picture suitable for inclusion in her composite. She already had a number of good pictures covering her other looks. On this and the prior page is a sample of the composite Cathy produced, including the picture selected from this session. This is a reduced version of her 4-page 11x17 comp. Pages 1 and 4 are on the prior side. Pages 2 and 3 on this side. You can recreate the actual composite (reduced) by cutting around the outside edges and folding down the middle. We have included this sample to give you an idea of how a well-arranged comp looks.



Photo by Lou Jawitz







HEIGHT 5'5"
SIZE 4, 6, 8
BUST 32
WAIST 24
HIPS 32
HAIR Lt. Blond
EYES Gold
SHOE 6-7
GOOD HANDS



Learn Advanced Glamour Technique from America's Top Glamour Photographer.



In this lesson we've covered all the basic aspects of glamour photography – how to get started, how to locate models in your own neighborhood, how to pose them. We've surveyed different styles of glamour and nude photography ranging from artistic figure studies to the elaborate erotic photographs that are featured in men's magazines.

Throughout, we've stressed that this field requires hard work, professionalism, and intense cooperation between the photographer and the model. If this is a field that intrigues you, we encourage you to try your hand at it.

Of course, there's "room at the top" for only a handful of talented glamour photographers. But even they had to start "at the bottom" and work their way up. If that's your goal too, we can help. We have prepared for you on videotape a complete course in Glamour Photography built around a professional glamour shoot in Hollywood by America's Number One glamour photographer – Earl Miller – the photographer who has had more of his pictures published as centerfolds in *Penthouse* magazine than anyone else in the profession.

Not long ago, we approached Earl with an idea for a series of training videotapes that would allow him to share his secrets with younger photographers interested in this challenging and rewarding field. The result is *The Art of Glamour Photography*, NYI's exclusive four-videotape series that is the definitive training course for glamour photographers.

We know that not every photographer is interested in all the details and tricks behind the creation of great glamour photographs, but for those who are, we have included an Order Form for this series in the materials you received in this Unit.

Earl started his professional career in southern California working in portraiture, and specialized in head shots for actors. When Penthouse Magazine first appeared over 20 years ago, Earl was intrigued with the fresh and bold quality of the magazine and approached the founder, Bob Guccione. In a few years' time, having developed his own style of glamour photography, Earl's work was featured regularly in the magazine and today, as mentioned, he ranks as their most published photographer.

Today, Earl lives in a stunning home high up in the Hollywood Hills. The world's most beautiful women travel to Hollywood – or with him to exotic locations around the world – to be photographed by him. Earl agreed to share his secrets with us, and took NYI "on location" to a multi-million-dollar Hollywood mansion where we videotaped him at work on a typical "centerfold" type of shoot. We videotaped him handling a session outdoors in natural light with one model, an indoor session with another model, and a "boudoir" type of session with a third.

With NYI Dean Chuck DeLaney acting as your guide, we peek over Earl's shoulder at every step of each session. What's more, Chuck asks Earl all the questions you might ask, and Earl proves to be an articulate and highly professional master of his art. These tapes cover everything from Earl's equipment and film (he uses 35mm cameras for all his work, including centerfolds) to precise guidance on how facial makeup is applied to each model. Earl says that the objective is to create "an image of perfection that doesn't really exist."

What's more, Chuck has him offer tips for photographers getting started, and even explain how to gain access to great locations for glamour shoots.

Earl's bag of tricks is endless. You'll learn when to use a wide-angle lens in glamour work, how to balance light ratios for the best glamour photographs, and how to work with inexperienced girl-next-door models. In fact, on these tapes you'll watch as Earl actually shoots the photographs that appear on the front and back covers of this lesson.

Again, these tapes are not intended for the casual viewer. But if you are serious about finding out more about the field of glamour photography and possibly breaking into this field, then these tapes are a "must."

