

NUDE & BEAUTY PHOTOGRAPHY



NUDE & BEAUTY PHOTOGRAPHY

Nancy Brown

J 405/w7



江苏技术师范学院图书馆



60013720

KODAK Pro Workshop Series

Silver Pixel Press®
Rochester, New York

KODAK Pro Workshop Series

NUDE & BEAUTY PHOTOGRAPHY

By Nancy Brown

©2000 Nancy Brown, Silver Pixel Press

Photographs ©Nancy Brown

All rights reserved. Reproduction in whole or in part is not permitted without prior written permission of the publisher.

Design: Andrea Zocchi Design

Illustrations: Mary McConnell

Printed in Belgium by Die Keure n.v.

ISBN 0-87985-774-9

Publication PW-1

Cat. No. E147 5928

Kodak
LICENSED PRODUCT

KODAK is a trademark of Eastman Kodak Company used under license.

EKTACHROME is a trademark of Eastman Kodak Company.

All other product names used in this book are trademarks of their respective owners.

KODAK Books are published under license
from Eastman Kodak Company by

Silver Pixel Press®

A Tiffen® Company

21 Jet View Drive

Rochester, NY 14624 USA

Fax: (716) 328-5078

www.silverpixelpress.com

Library of Congress Cataloging-in-Publication Data

Brown, Nancy.

Nude & beauty photography / Nancy Brown.

p. cm. -- (Kodak pro workshop series)

ISBN 0-87985-774-9 (pbk.)

1. Photography of the nude--Handbooks, manuals, etc. 2. Glamour photography--Handbooks, manuals, etc. I. Title: Nude and beauty photography. II. Title. III. Series.

TR674.B765 2000

778.9'21--dc21

99-087076

CONTENTS

INTRODUCTION	7
1 ● IMAGINING THE NUDE	13
Inspiration	14
The Client's Input	16
Stay Flexible	18
The Prague Caper	21
2 ● THE IMPLIED NUDE	25
The Suggestion of Nudity	27
"Near Nude"	30
Make Some Changes!	31
3 ● WORKING WITH MODELS	35
Know the Rules	38
Problem Solving	39
A Model's Notes	43
4 ● GETTING THE LOOK	51
Communicating with Models	52
Deciding on the Look	57
Stylists, Makeup Artists, and Hair Artists	57
Testing Ideas	64
5 ● THE NUDE ON LOCATION	67
Anticipate the Limitations	73
Equipment on Location	74
The Bottom Line	78
6 ● LIGHTING THE NUDE	81
Rim Lighting	84
Don't Overdo It	84
For the Beginning Photographer	87
7 ● EQUIPMENT	91
8 ● THE BUSINESS	99
Setting Prices	105
Model Releases	106
Working Stock	109

NUDE & BEAUTY PHOTOGRAPHY

Nancy Brown

J 405/w7



江苏技术师范学院图书馆



60013720

KODAK Pro Workshop Series

Silver Pixel Press®
Rochester, New York

KODAK Pro Workshop Series

NUDE & BEAUTY PHOTOGRAPHY

By Nancy Brown

©2000 Nancy Brown, Silver Pixel Press

Photographs ©Nancy Brown

All rights reserved. Reproduction in whole or in part is not permitted without prior written permission of the publisher.

Design: Andrea Zocchi Design

Illustrations: Mary McConnell

Printed in Belgium by Die Keure n.v.

ISBN 0-87985-774-9

Publication PW-1

Cat. No. E147 5928

Kodak
LICENSED PRODUCT

KODAK is a trademark of Eastman Kodak Company used under license.

EKTACHROME is a trademark of Eastman Kodak Company.

All other product names used in this book are trademarks of their respective owners.

KODAK Books are published under license
from Eastman Kodak Company by

Silver Pixel Press®

A Tiffen® Company

21 Jet View Drive

Rochester, NY 14624 USA

Fax: (716) 328-5078

www.silverpixelpress.com

Library of Congress Cataloging-in-Publication Data

Brown, Nancy.

Nude & beauty photography / Nancy Brown.

p. cm. -- (Kodak pro workshop series)

ISBN 0-87985-774-9 (pbk.)

1. Photography of the nude--Handbooks, manuals, etc. 2. Glamour photography--Handbooks, manuals, etc. I. Title: Nude and beauty photography. II. Title. III. Series.

TR674.B765 2000

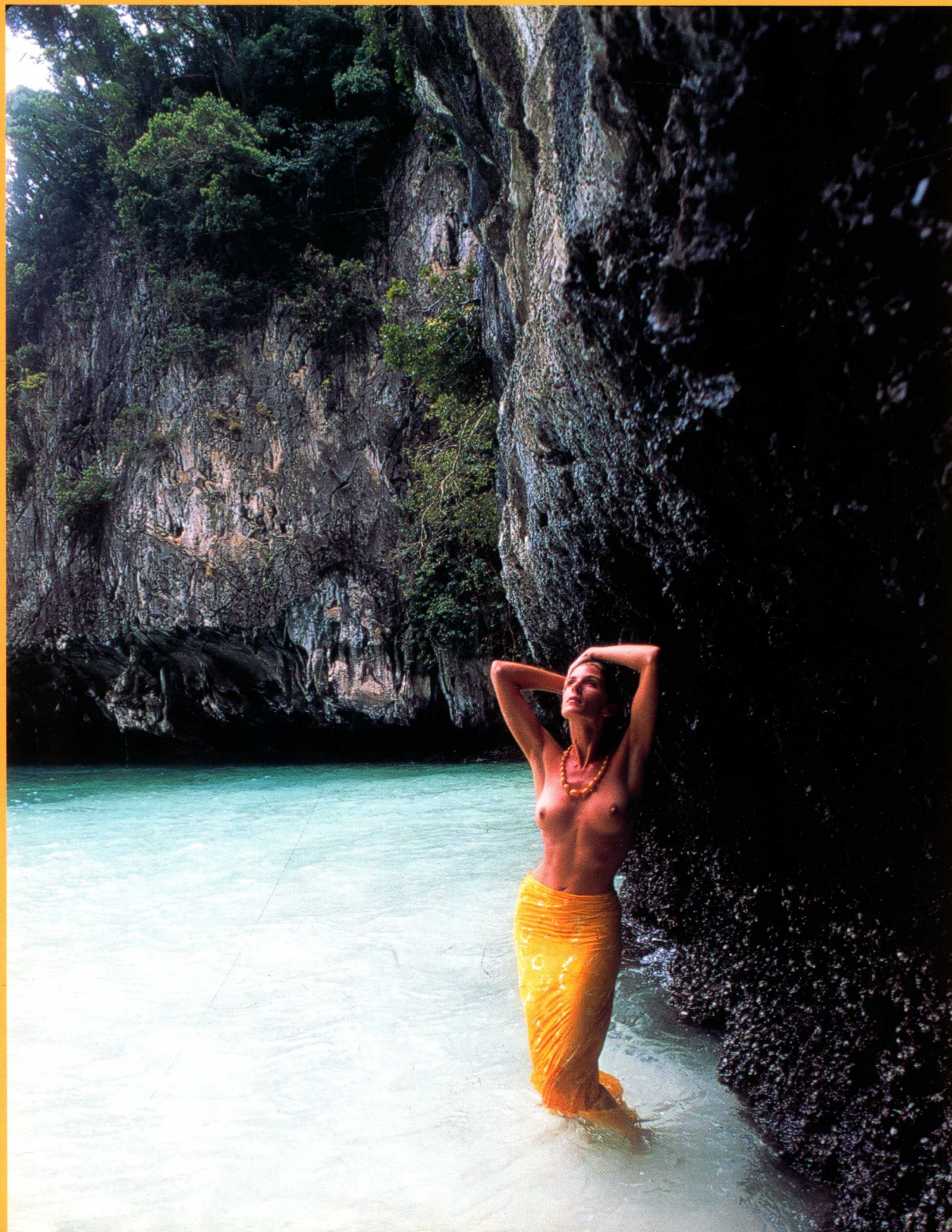
778.9'21--dc21

99-087076

To Jonathan Greene, my studio manager, assistant, and handler of everything!

To Rhona Krauss, my makeup and hair artist—seventeen years of working together and the first one I call when planning a photograph.

To Lisa Heywood, a great model who loves photography and is a good friend.





CONTENTS

INTRODUCTION	7
1 ● IMAGINING THE NUDE	13
Inspiration	14
The Client's Input	16
Stay Flexible	18
The Prague Caper	21
2 ● THE IMPLIED NUDE	25
The Suggestion of Nudity	27
"Near Nude"	30
Make Some Changes!	31
3 ● WORKING WITH MODELS	35
Know the Rules	38
Problem Solving	39
A Model's Notes	43
4 ● GETTING THE LOOK	51
Communicating with Models	52
Deciding on the Look	57
Stylists, Makeup Artists, and Hair Artists	57
Testing Ideas	64
5 ● THE NUDE ON LOCATION	67
Anticipate the Limitations	73
Equipment on Location	74
The Bottom Line	78
6 ● LIGHTING THE NUDE	81
Rim Lighting	84
Don't Overdo It	84
For the Beginning Photographer	87
7 ● EQUIPMENT	91
8 ● THE BUSINESS	99
Setting Prices	105
Model Releases	106
Working Stock	109



INTRODUCTION

Throughout my career as a photographer, my favorite kind of photography has always been beauty. So when I was asked to do a book on nude photography, my first thought was to do nudes that expressed beauty rather than those that projected a more sexual feeling. ■ The title, *Nude & Beauty Photography*, links my interests very well, especially since “beauty” really is the most important thing I consider when photographing nudes. First and foremost, I have to have *beauty*. Not all photographers of nudes feel the same way. I once had an assistant who later became a professional photographer, and her choices were totally different than mine. She became very successful but with a completely different style: She shot with very hard lighting and used models who were more “realistic” than idealized. She goes for the more gritty look in fashion photography. I don’t. I prefer beauty; that’s my approach to life. It’s what I appreciate and what I like to see, so it’s no wonder that this is the kind of photography I do. I didn’t have to force myself into this kind of work.



Donna's body language and attitude helped to create a carefree beauty photo. We used a Tiffen 812® warming filter for the shot—that and the light quality give this photo a pastel look, which I love.

When I say “beauty,” I mean I have to have models with great bodies...and greater skin. For other types of photography, I might use a man or woman who’s very commercial, or who has a good face, or the right face to sell the product. But when I’m photographing nudes, “a good face” or “the right face” isn’t enough: The body and the skin are the main considerations, and they have to be as near-perfect as I can get.

That is no guarantee that the model is going to come alive when the camera is pointed at her. Professional models, sure, they’ll give me everything I need; that’s their business. But there are times when I’ll be working with aspiring models or first-timers, and I may not know what I have until I see the results on film. It has happened. Someone comes in, and my first impression is that she doesn’t have a great look. I may be doing head shots, a few full-lengths for a portfolio, or tests for a nude shoot, and early on I don’t think the girl looks that good. But I finish shooting, and when I get the film back from the lab and onto the light box, wow, all of a sudden I see that this girl really has something going! She photographed a lot better than I thought she would; what a surprise!





And it's happened the other way around, too, but fortunately, not as often: She's a raving beauty but with dead eyes, no expression. Physically gorgeous, but photographically a zero. What it is is *personality*. Once they get in front of the camera, some models really get going, and some just never come alive. And sometimes I don't see it until I look at the film.

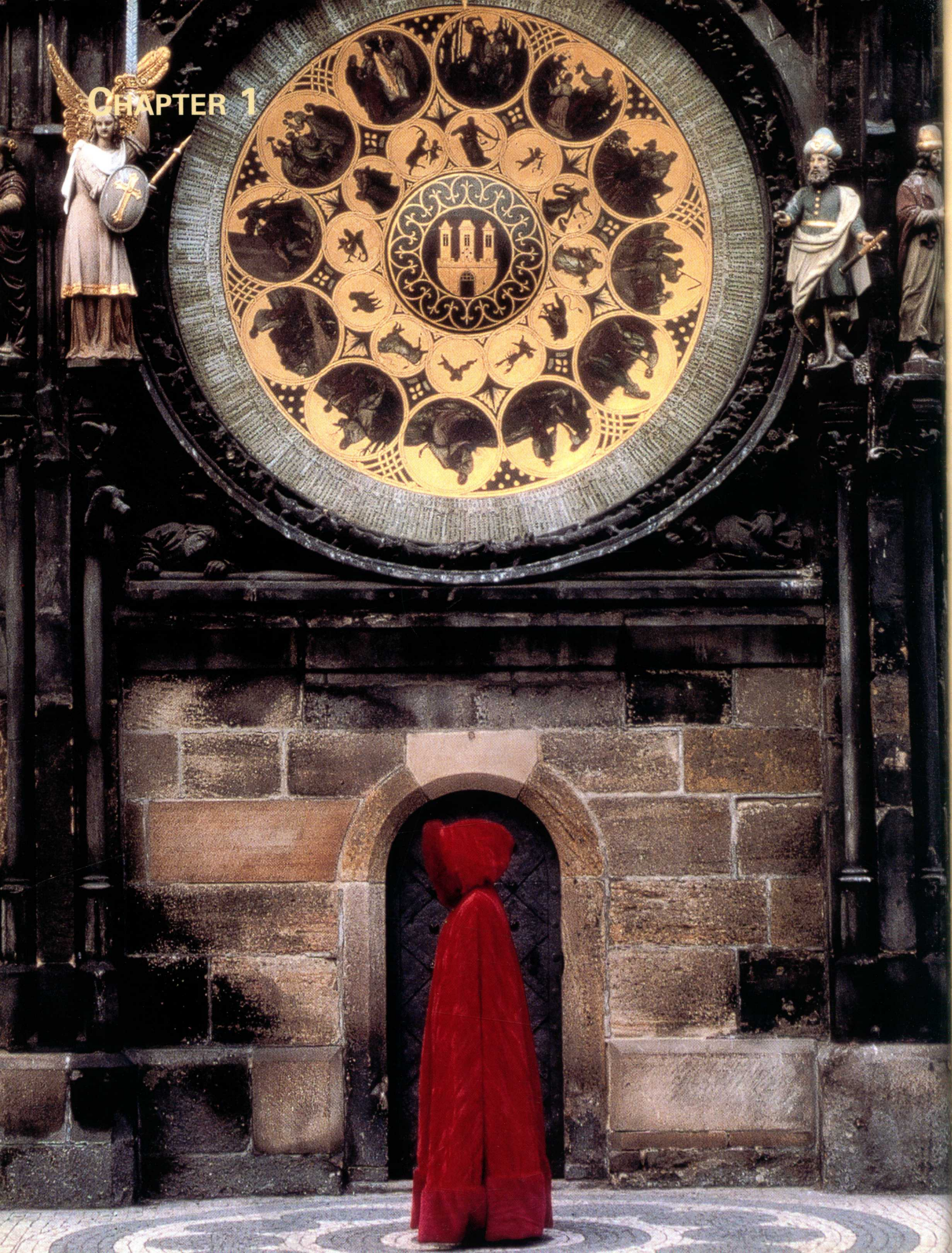
After that, photographing nudes is, frankly, not all that different from any other photographic job: I plan it, I light it, I shoot it.

What follows is a discussion of how I do these things. I think that up to a point, knowing how another photographer does the work is valuable: It's an opportunity to share ideas, concepts, and techniques. It's a chance to solve some problems and learn how to avoid some others. But once you've noted and absorbed what another photographer has to show and tell, it's up to you to put that to use in your own way. Practically nothing you'll hear from me should be considered as rules—they're ideas and suggestions. This is the way I do it. Your ability to use those ideas and learn from them is what will make your photography *yours*.

I hope you'll be inspired by what you read and see here.

What makes a great beauty shot? Models with great bodies and greater skin. This photo is ideal as a stock shot that says "clean and wholesome."

CHAPTER 1



IMAGINING THE NUDE

The photo is in my head first. ■ It exists before anything else—before the model is hired, before the location is chosen, and certainly before any shooting takes place. Most often I come up with a concept—the idea, the motivation of the picture—and then I do whatever it takes with casting, props, location, and technique to get that idea onto the film. ■ Somebody once asked me where the concepts came from. I remember saying, “Probably just from the world.” By that I meant from *everything*. From movies, from magazines, from other photographs that I’ve seen and stored in my memory. ■ The photographer is an observer. At least, he or she better be. If you’re not, you’re going to miss out on a lot of ideas and opportunities.