

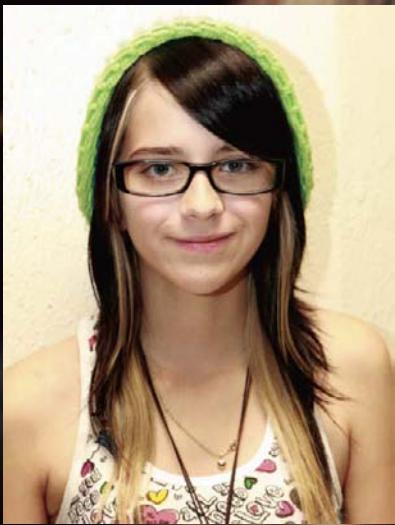
JERRY D'S

EXTREME MAKEOVER TECHNIQUES

FOR DIGITAL GLAMOUR PHOTOGRAPHY



BILL HURTER



Amherst Media®
PUBLISHER OF PHOTOGRAPHY BOOKS

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If you'd like to follow along with the step-by-step Photoshop techniques presented in chapters 2 through 14, go to www.AmherstMedia.com to download low-resolution copies of the original files.

Introduction

People were amazed—especially those who had never worked on themselves like that.

Jerry D is not only a gifted photographer and Photoshop wizard, he is also a licensed cosmetologist and hairdresser, as well as a black belt in the Chinese martial art of kung fu. Jerry did not see the pieces of his life coming together, but one by one he perfected each craft until one day he saw what he could do for people.

The Importance of Our Image

When Jerry realized how he could change a subject's appearance by doing their hair and makeup, he was hooked. People were amazed—especially those who had never worked on themselves like that. When Jerry began doing makeovers with people, he realized that their security was “all in the mirror.” He says, “From the time you’re old enough to recognize yourself in the mirror, this is when you start liking yourself and accepting yourself. Self-acceptance begins with the reflection we see,” he says. “This image is so strong that we compare everything we do for the rest of our lives to the way we feel about ourselves when we walk away from the mirror.”

Changing Points of View

Because the mirror only shows us one point of view, you don’t get the full perspective; you can’t see yourself from all the different sides, the way other people do. “So anytime we break out of this way of seeing ourselves,” says Jerry, “it’s very scary and a lot of things happen.” For most of us, it took a long time to accept ourselves the way we are and to be happy—and insecurities often arise because we’re not sure if we’re being accepted by others.

This works on a lot of different levels, according to Jerry. In relationships, for instance, people can sometimes become insecure and anxious when one person changes the way they look. They feel that they don’t know the other person, or that the other person is changing somehow.

Our perceptions of the people around us underlie relationship fundamentals like honesty and trust. According to Jerry, these perceptions depend largely on how others see you—and the image that they *expect* to see when they look at you.

“When we’re changing someone’s image—the extreme makeover—we want to do what’s going to look best for them,” Jerry says. When you do someone’s makeover and they look really good, he says, you can see the apprehension on their faces. When people see themselves and are amazed at their new look, they don’t really know if they’ll be accepted by others.

Jerry D got into photography so he could show people how good they look from his redefined point of view and from different perspectives. He remembers that an interesting thing happened when he started showing people prints of themselves after their makeovers. They really didn’t perceive the images to be like themselves at all. They suddenly saw themselves much more objectively. They would say things like, “I like the way this person looks in this image,” as if they were talking about someone else. It was a much easier transition to like themselves in images. Jerry says, “The more I photographed these changes in people, the more I re-

Jerry D got into photography so he could show people how good they look . . .

JERRY'S EDUCATION AND TRAINING

Jerry studied cosmetology at Citrus College in Glendora, CA, then gradually got into the styling business, primarily cutting hair. While he was in school, he met Tony Beckerman, a world-renowned hairdresser who ran all the Vidal Sassoon schools. Jerry says of Beckerman, “He was on the cutting edge of all the new designs in hairstyling. It turned out he was also interested in kung fu and so I ex-

changed lessons in kung fu for lessons in cutting hair from one of the legends of hairstyling. So, while I was still in school, I was able to come back and share the latest and greatest techniques for cutting hair with the other students.” (Note: Jerry credits kung fu for giving him the discipline and confidence to achieve his goals. “Kung fu allows you to overcome anything you want,” he says. “It also gives you the vision and ability to look beyond what you see.” Jerry believes that the ancient discipline is not something you do, but something you become. It’s a way of thinking; a respect for oneself. Understanding oneself and your own insecurities makes you able to identify with everyone.)



Jerry is seen in traditional dress of the kung-fu master, a distinction earned after achieving the eighth-degree black belt. This is a self-portrait, and yes, that's a sword, which is part of the traditional garb.

A SPECIAL RELATIONSHIP

Letters from Jerry D's clients reveal a very special relationship between the photographer and his subjects, and the vulnerability of the client and the power of the photographer. The dynamic is not to be abused; it is a crucial point in the photographer's reputation and ability to generate word-of-mouth referrals. It is amazing to see the reverence with which so many of Jerry's clients hold him. He is a god and an imagemaker in the true Hollywood sense—and in many cases, he is solely responsible for bringing his customers back from a long, dark path of emotional discontent. It might be hard to believe that there is such an intense connection between the two parties, but it's true—as you will see when you read some of the letters included here. The relationship between the photographer and subject can be as thick as blood.

The photographic experience, the "session," is both horrifying and cathartic to a client. They are terrified they won't measure up, and yet they are oddly soothed by the comforting, nurturing attitude of the photographer. The subject gives up control and lets down all defenses, giving the photographer the power to reshape them in any way he sees fit. Like a "sure thing" at the racetrack, self-confidence and self-assuredness surges and, with few exceptions, the session is a smashing success and the client walks away filled with good feelings about themselves. It's a truly amazing relationship!

A simple quote about Jerry from one of his clients says it all: "He was able to see my beauty, inside and out." That's the kind of complete faith he inspires. It's actually quite amazing.

He realized he was at the
mercy of other hairstylists
and makeup artists . . .

alized how much I liked the photography end of things." This propelled him into starting to photograph his "befores" and "afters."

When Jerry graduated, he was able to cut hair every day; in the evenings, he ran his kung-fu school. This went on for about ten years. He eventually became what is known as a platform artist, giving demonstrations and workshops to other designers at trade shows and other events. He worked for a number of different companies, but didn't really get into the makeup end of styling until he had established his photography business.

Once he was accomplished enough to consider himself a photographer, however, he realized he was at the mercy of other hairstylists and makeup artists—people who not only had different philosophies than his own on beauty, but didn't necessarily share Jerry's vision of what the final look should be. "Whatever they did was what you had to work with," he says.

In order to come full circle and have full control of everything about the person's look, he decided to learn how to apply makeup professionally. When combined with his hairstyling skills, this allowed him to do complete makeovers for his customers—and create images that would absolutely mesmerize them.

When he learned how to apply makeup like an artist, everything

changed. He would see the face as a blank canvas and begin to sculpt the face using highlight and shadow (as described in the forthcoming chapter on makeup). He realized that one technique did not work for everyone. Each face was different and you had to literally start at the beginning for each face—define the contouring of the cheekbones, define the eyes, lips, nose, and mouth—so that the finished look would be unique and “right” for that person. He was also amazed at the variety of different faces he would encounter—long faces, wide ones, square ones, and luckily, an occasional oval face—the ideal.

Four Professions in One

Over the years, Jerry has come to realize that he is talented in four distinctly different areas: makeup, hairstyling, photography, and Photoshop, which he says is an extension of his artistry. To see Jerry manipulate an image is pure magic, because he never spends more than ten minutes perfecting an image and knows innately what he wants to do to perfect the look. He takes it as far as he can photographically, but from there, because of build-ups of local contrast in the face as well as minute skin imperfections, Photoshop becomes the only way to finish the idealization of his subjects.

**Photoshop becomes
the only way to finish
the idealization of
his subjects.**

This Book

As the title states, this book is about makeovers and the power of remaking a person’s image. As you will see from the notes and letters from the people Jerry has worked with, the process has a profound effect on both their self-image and the image they project to the world. Jerry is delighted to be able to empower people in this way. It is our hope that we can bring you enough technical information that you can begin to recreate this profound type of makeover in your own studio environment.

We have tried to include as many unique makeovers as space allowed. In most instances, the “how to” portion of the book deals with Photoshop shortcuts and techniques to make the less labor intensive and more easily adapted into a “normal” kind of workflow.

EVERY WOMAN IS A "CENTERFOLD"

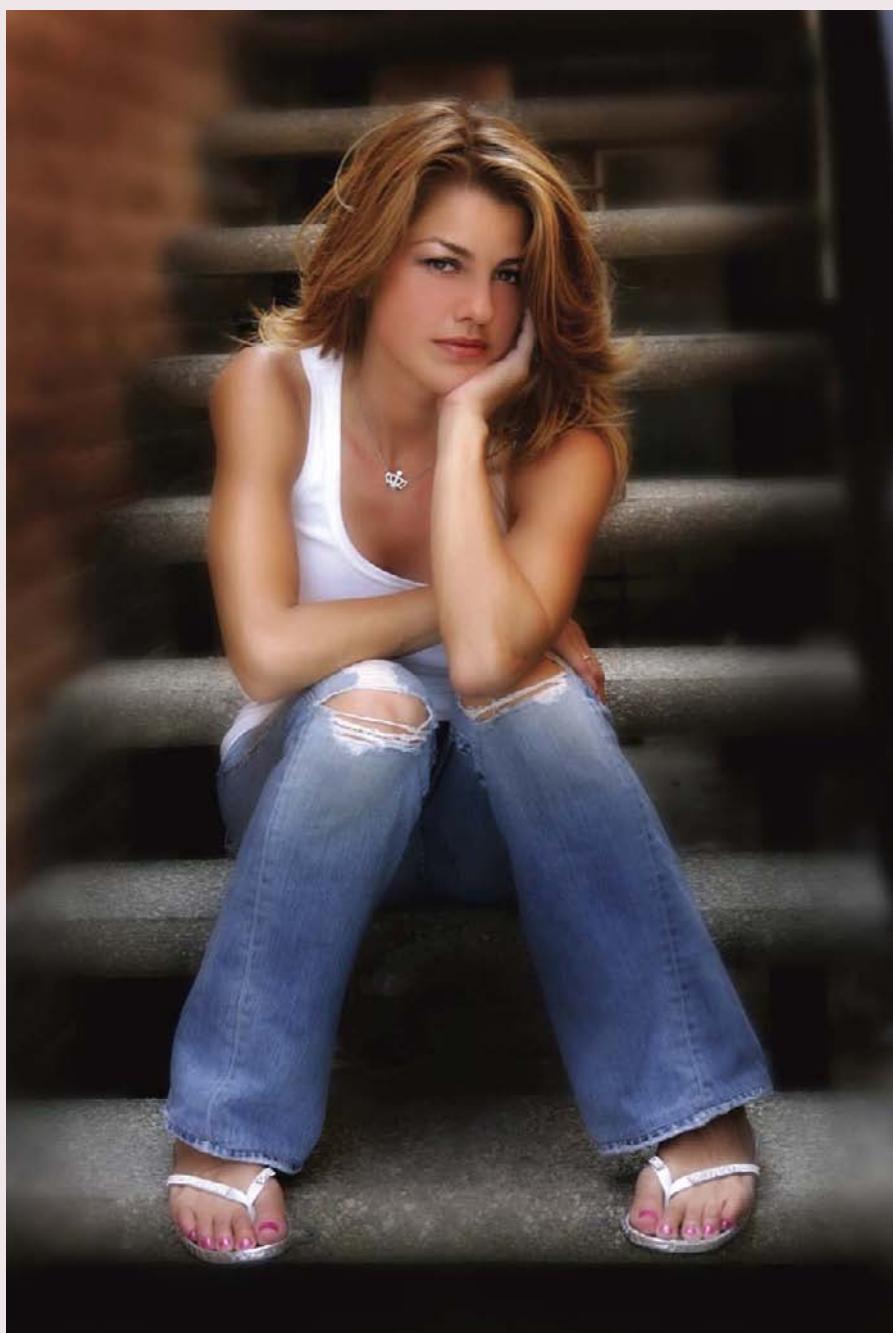
In this day and age, men and women are bombarded with images of perfect faces and bodies accompanied by perfect clothing and makeup. We are made to feel that if we want to be attractive, we have to have the perfect body, the perfect makeup, the right fragrance, and so on. From the time we wake up in the morning to the time we go to sleep, we try to live up to these standards of accepted beauty that have been set for both men and women. "I would love to say that my clients were all top fashion models with flawless beauty," says Jerry, "but that's not my reality. My clients are ordinary people with their own insecurities." Most of us don't want to have our picture taken because we are the first to pick out our own flaws—and who would want a photograph of themselves that they see as unflattering? It becomes a bold attack on all the imperfections

we see in ourselves. It is a reminder of how far we really are from the flawless beauties in the magazines.

All people are beautiful. We say that beauty is in the eye of the beholder, yet that definition is different for everyone. Learning to love begins with you. Learning to see your own beauty is the beginning of healing and self worth. "A large percentage of women I've talked to are subconsciously comparing themselves to other women—namely supermodels—constantly," says Jerry. "The truth is that men, husbands and boyfriends alike, pick up the latest magazines with super beautiful women, and think to themselves, 'If only I could only meet a woman with that beauty, I'd be willing to trade in'—as if they were buying a better vehicle than the one they have. The man forgets, or doesn't realize, that these models have the top makeup artists, great photographers, and amazing Photoshop experts to help create the illusion of the image they project." Jerry adds, "The benefit of the portraits I do is that average women *are* those supermodels. Looking at a beautiful image of their wife or significant other, men suddenly realize that they do have their very own centerfold—one that is now more real and more valuable than the fantasy version in the magazines, because they actually know the woman behind the image."

An artist has the capability of changing reality and offering a certain interpretation of any particular image. He is guiding the viewer's perception through his eyes and his work. The viewer's mind wants to put order to what it sees. For example, back when the large 60-inch televisions first came out, standing five or six feet from the screen you would think to yourself what a terrible picture it was because of all the pixilation. Yet, if you were to walk twenty feet away you would see a high-quality picture—razor sharp. This is because your mind's eye would fill in the gaps and put order to the pixilation.

Looking at anyone's artwork, we see all the imperfections in the brush strokes, but art was meant to be appreciated for the feeling it creates as our minds fill in the gaps.



One of Jerry's favorite subjects, Barbara, is seen in one of the outtakes after her makeover.

1. Basic Techniques: Makeup and Photoshop

Evaluating the Face

The first thing you should do when you meet a client is look at her facial structure (image 1-2). The face is a canvas, and it will dictate how you will do the makeup. The perfect face structure is oval. Most people, however, don't have an oval-shaped face. Most people's faces are more square, circular, or diamond-shaped. With every one of those non-oval shapes, your goal will be to put "oval" back into the face. This will be accomplished using lights and darks, highlights and shadows.



1-1. Here are the makeup essentials. As you can see, not all that much is required to do a complete makeup makeover.



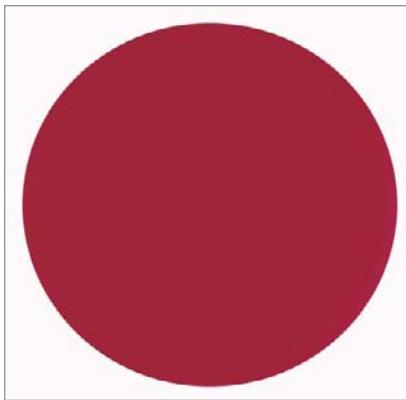
1-2. The first step is evaluating the subject's face.

Sculpting with Highlight and Shadow

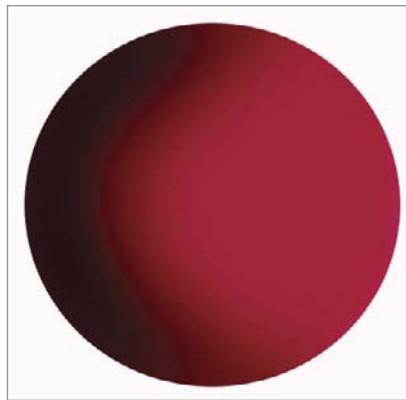
In this chapter, we are going to keep it very simple, using basically the minimum amount of makeup to achieve the desired look. To sculpt the face (in this case, our subject Zandalee's face), we're going to use contouring powder that is two shades darker than the subject's skin tone in the areas where we want to create shadows and highlighter powder that

is a couple of shades lighter than the skin tone in the areas where we want to create highlights. It is important to choose a color-neutral contouring product for adding shadows and highlights. The only makeup products that should bring color to the face are the lipstick, lip liner, blush, and eyeshadow. The color-neutral parts of the makeup should look like natural highlights and shadows.

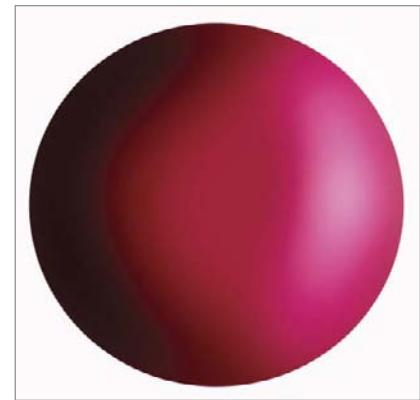
Let's look at an example of what we want to achieve at this point. If we paint a red circle (image 1-3), it looks completely flat—it's just a big red circle with no depth or contour to it. By adding a dark shadow to one side (image 1-4) and a highlight to the other side (image 1-5), however, we can make the red dot look like a sphere—we can give it the appearance of a three-dimensional shape. We want to do the same thing to the face by applying makeup.



1-3. Without highlight or shadow, this is just a red circle.



1-4. Adding shadows gives the circle some dimension.



1-5. Adding highlights completes the illusion, making the flat circle look like a three-dimensional sphere.

Shadow Contouring

As we're working with shadow contouring, we'll start directly along and under the cheekbone. In image 1-6, note the position of the finger—that

1-6. The finger indicates where contouring is needed along and under the cheekbone.



is where you want to place the contouring shadow. You want to take some of the darker contour color and brush it upward underneath the bone structure, putting the heaviest concentration of color there (image 1-7). You must also blend this tone down into the jawline (image 1-8); if you don't, the white jaw beneath the brown makeup will pop out unnaturally. Visually, what happens is that light tones advance while dark tones recede.



1-7 (top left). Blending of the contouring powder down onto the jaw line.

1-8 (top right). The contouring is blended along the cheekbone and down onto the jaw. Here, you also see the two neutral colors of contour that we are using on our model.

1-9 (left). Applying shadow contouring to the sides of the nose.

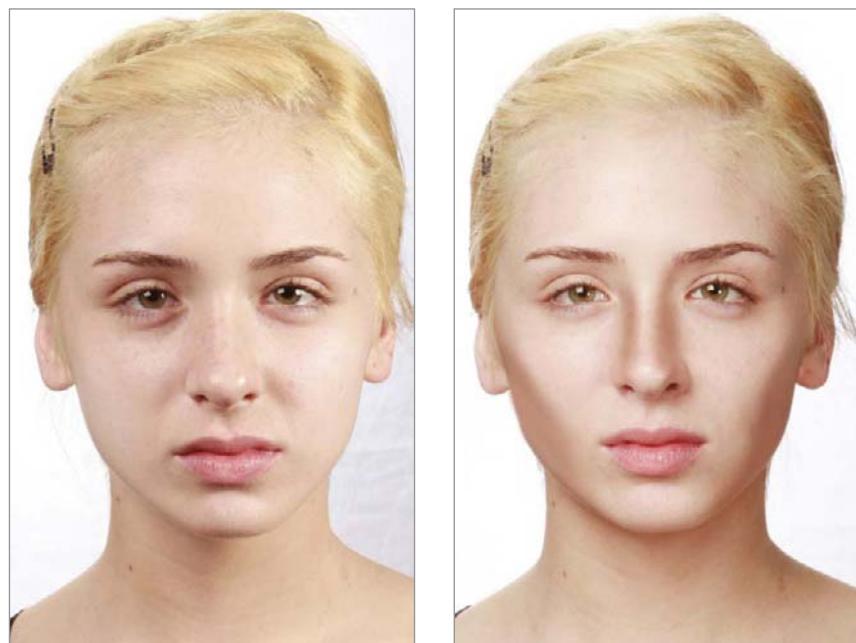
Brush the same dark contour along either side of the nose. This defines and narrows the nose. In image 1-9 you can see the “shadow” on both sides of the bridge of the nose. We’re still working just with shadows.

Our next step is to apply the dark contour under the jaw line. Remember that photography will enhance the contrast, so it is important to blend these tones smoothly with the natural skin color (images 1-10 and 1-11).



1-10 and **1-11**. Our next step is to apply the dark contour under the jaw line.

By applying makeup in just these three areas, we've created contour and depth on the face. In images **1-12** and **1-13** you can see both sides of the face; with the contouring added, the nose looks narrower and the face has areas of light and dark that create roundness and depth. All of this was done without changing any of the lighting.



1-12 (left) and **1-13 (right)**. The subject's face before and after contouring.



1-14. Blush is applied on top of the cheekbones.



1-15. Here you can see the difference between the blush, which adds visible color, and the neutral-toned contour, which doesn't.



1-16. You can see that we've already defined the facial structure, giving the model strong cheekbones and good facial contouring.



1-17. Applying highlighter to the tops of the cheekbones.



1-18. Applying highlighter to the bridge of the nose.



1-19. The model with the blended highlights in place.

Adding Blush

Our next step will be placing blush directly on top of the cheekbone. Blend it with an upward stroke and then blend it into the contoured area a little bit as well (image 1-14). It should blend completely, so that there are no clear lines of demarcation from area to area.

Adding Highlights

We're now going to work with the highlights. This will further bring out those cheekbones. Apply a highlight to the cheekbone (image 1-17) as

well as to the bridge of the nose (image 1-18). (*Note:* Highlighters should not include metallic flakes; these will look like dust specks in the final image.) Our eye will go right to the highlights, so if there's anything you want to diminish or shorten, use shadow; if there's anything you want to accentuate or lengthen, use highlight. Image 1-19 shows our model with the highlights blended and in place. Now, it's on to the eyes.

The Eyes

We want the eyes to show depth and roundness. If we just plant color on them, people will say, "Oh, nice eyeshadow." We don't want them to see the color, really. What we want to do is create depth around the eye using the same principles of shadow and highlight we used to sculpt the rest of the face—dark tones recede, while light tones advance.

Dark Shadow in the Crease. Our first brush stroke will be made with a dark tone of eyeshadow at the crease of the eye, because that's where we want it to recede (image 1-20). This will make the eye look deeper.

1-20. A dark stroke is applied in the crease of the eyelid, making the eyes look deeper.



Color and Highlights. Next, we'll blend a lighter—in this case, a light-green eyeshadow—beneath the dark area, blending the two colors together (image 1-21). We'll leave the center of the eyelid sparsely covered because our next step is to add a highlight there, creating roundness. With the highlighter, we'll add a light tone along the base of the eyelid and in the center of the eyelid to create highlights (image 1-22). We'll complete the look using a highlight beneath the brow (as shown in image 1-23).

The look so far, applied to both eyes, is seen in image 1-24. As you can see, the eyes appear deeper and more dramatic.



1-21. Blending on a light-green eyeshadow.



1-22. Adding highlights along the base of the eyelid and in the center of the eyelid.



1-23. Applying a highlight beneath the brow.



1-24. Here, you can see the eye finished. It looks deeper and more dramatic.

Mascara and Eyeliner. You want to brush the mascara onto the eyelashes with an upward stroke, making them longer (image 1-25). If your subject doesn't have long eyelashes, sometimes you'll also want to use a darker eyeliner to make the lashes look more contrasty and noticeable.

1-25. Applying mascara with an upward stroke.



Eyebrow Arching. This is one of the most important factors in makeup application. The blusher and the contouring we did on the cheekbones form the bottom part of a frame for the eye; the eyebrow is the other part of the frame that contains the eye. The two work together in framing the eye.

As seen in image 1-26, to determine the ideal high point for the eyebrow, start at the center of the right eye and position a pencil (or, in this case a makeup brush) one pencil-width to the right of the center of her pupil. This is where the arch of the eyebrow should be. Next, move the pencil one pencil-width to the left of the pupil (image 1-27). This is the corner of the eye, and if you draw a line straight up from that point, this



1-26. Positioning a pencil to determine the ideal high point for the eyebrow.



1-27. Positioning a pencil to determine where the eyebrow should begin.



1-28. Positioning a pencil to determine how far the eyebrow should extend.

is where the eyebrow should begin. Next, position your pencil diagonally from the corner of the nose to the corner of the eye (image 1-28). This is how far the eyebrow should extend.

What's really important about this is the illusion that the eyebrows create. When the eyebrows are too short or too small, the subject's face will look rounder, heavier, and longer. If you allow the eyebrows to extend too far outward toward the ear line, the face will look broader—but if you measure from the corner of the nose to the corner of the eye, the eye and the eyebrow are placed in a direct relationship with one another and the face looks more proportionate. This makes the eyes look more open and natural, slims the face, and provides a natural frame for the eye, based on its shape and the dimensions of the face. (*Note:* When the eyebrows are too long [going almost to the center of the nose] or too thin, the person will be perceived as looking angry. Rectifying this situation is useful for both men and women—particularly for individuals who frequently deal with the public.)

In image 1-29, the extra hairs are being removed. You really don't need to remove a lot of eyebrow hairs. "I'm using my thumb at the high point," says Jerry D. "I'm lifting there, so I know where I'm going. I'm epilating the hairs just at that peak. When I pluck those hairs, it starts giving me a line toward that peak, giving me the illusion that the brow is arching up, from the beginning of the brow. You want to extend that line straight down, to the extension, completing the arch." You may, at times, have to use a little eyebrow pencil to extend the line of the brow to its natural conclusion.

This makes the eyes
look more open
and natural . . .



1-29. Removing extra hairs to create the desired line in the eyebrows.

In image 1-30, you can see a dramatic difference between the left eye and the right eye. The right eye looks almost flat—not as open as the left. Yet, the makeup is the same on both eyes; the only difference is the eyebrows. The finished eye looks more open.

1-30. The only difference between the two eyes is that the right eyebrow has been shaped, while the left has not. As a result of this shaping, the right eye looks more open and attractive.



Applying Color to the Lips

If you just apply color to lips, they become very flat. Regardless of the shape of a person's lips, you can make them fuller by applying a line just outside of the natural line of the subject's lips. Bottom or top, you don't have to stay within the perimeter of the person's natural lip line.

To accomplish this shaping, Jerry uses a lip liner. This is a darker shade of lip coloring that essentially does what the neutral dark contouring does for the cheekbones of the face; it holds everything in and would be considered the shadow. Line all the way around the lips, shaping them. If the lips are flat on top, you can put a little more point in, giving them more definition. Again, you can also make them fuller by going slightly outside the natural line of the lips.

1-31. Applying lip liner helps to make the lips look fuller.



1-32. Here you can see the difference between the part of the lip that is done and the part that isn't. We've started to define the lip line, making it sharper.



Now, apply lipstick that is a little bit lighter than the lip liner (image 1-33). As you can see in image 1-34, the overall effect on the lips isn't quite working yet; we need to add highlights to the lips to give them roundness and dimension.



1-33. Applying lipstick that is a little bit lighter than the lip liner.



1-34. With only the lip liner and lipstick in place, the lips still look a little flat.

To complete the look, a lighter-colored lip gloss is used to apply a highlight to both lips toward the center (image 1-35)—and you can definitely see the difference (image 1-36).



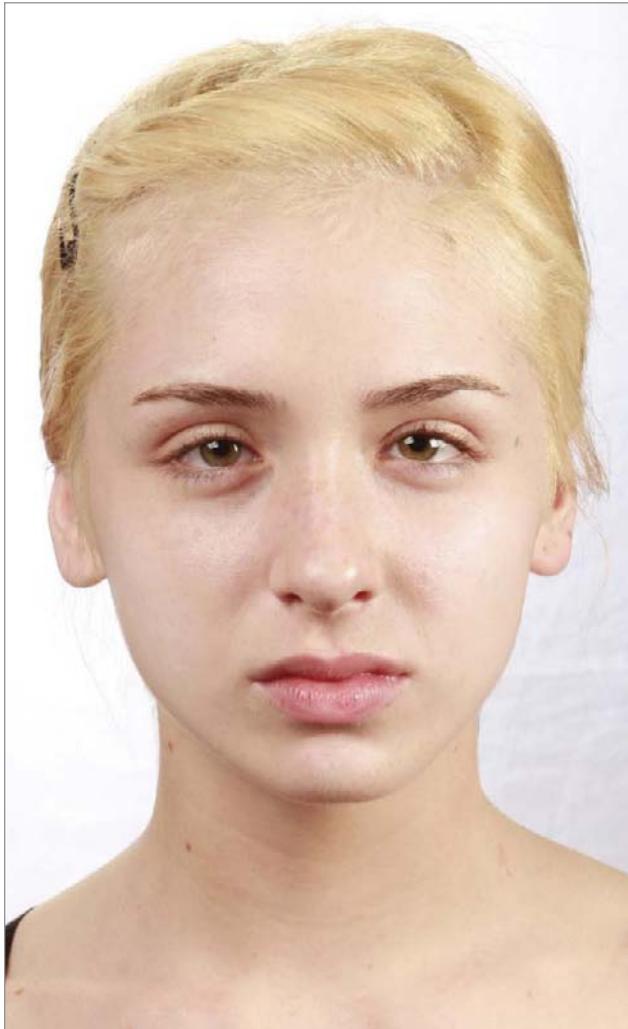
1-35. Applying a light-colored gloss to add highlights on the lips.



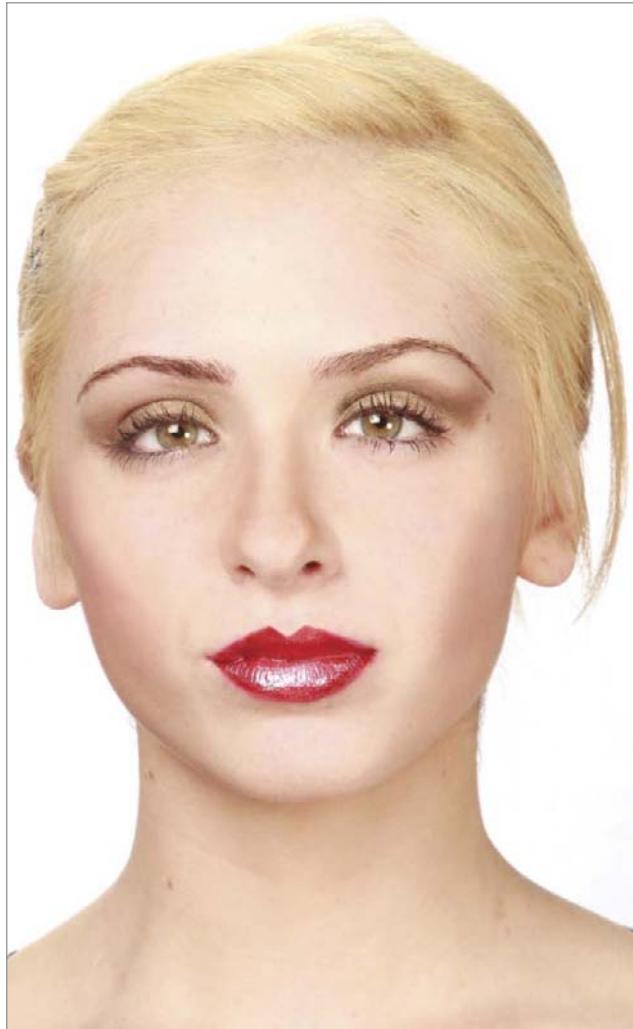
1-36. The lips with the lip liner, lipstick, and highlights complete.

Before and After Makeup

You can now see the difference between the before and after looks. Image 1-37 shows our subject, Zandalee, with no makeup. Image 1-38 shows her after the completion of the makeup process described in this chapter. Neither image has received any Photoshop treatment at all.



1-37. Zandalee before makeup.



1-38. Zandalee with makeup.

After her makeup was complete, Zandalee's hair was blown out nice and straight and she was ready to do some variations on the makeover.

The basic techniques outlined above were used throughout this book each time a new subject arrived at Jerry's studio to be photographed. Often, there was no hairstyling done for the client. Makeup is an important part of the process; it not only makes the subject feel great, it also drastically minimizes the amount of retouching that is required in the postproduction process.



1-39. Even after her makeover, there are a few issues that will need to be addressed in postproduction.



1-40. Here, skin and hair imperfections have been addressed and the shadow cast by her bangs onto her eyes has been removed.

The ABCs of Photoshop

The photographic process, even digital capture, is not always kind to the human face. Even after Zandalee's makeover, you can see in the original capture (**1-39**) that the camera does not lie (yet). There is local contrast built up on her face, and even though there is a solid foundation of makeup, imperfections in the skin and hair are plentiful. Also, her bangs blocked some of the light from her eyes, creating a shadow over them (this is corrected in image **1-40**). Also, her skin did not have the soft, radiant glow that is a trademark of Jerry D's makeovers (as in image **1-41**).

Let's look at some more Photoshop makeovers with Zandalee—this time in more detail. The Photoshop techniques employed to bring together the finished images are quite similar throughout these examples because the lighting and makeup were almost identical throughout. Understanding this can help to streamline your workflow.



1-41. In this image, the soft, glowing skin that characterizes Jerry D's images has been added.



1-42. Converting the image to black & white creates another look.

You can see from the first “straight” image (1-43; next page) that digital capture is very sharp and unforgiving. Some surgery was called for in Photoshop—just to take the edge off of Zandalee’s features. In Jerry’s words, “The first thing I did was go in with the Clone Stamp tool and even up the edges of her hair. Then, I blended the skin, again using the Clone Stamp tool at 30 percent opacity and 67 percent flow and a fairly large brush size. I cloned out everything I didn’t like in the photo. I don’t like to do it too heavily. I like a light touch so I get a soft effect. The trick is to blend things together subtly.”

At this point, says Jerry, “I also do my ‘cosmetic surgery.’ I remove or alter anything that they probably won’t want to see—like a little crookedness in the nose, which is fairly common. For instance, here, I’ve evened out the bridge of the nose a little bit because it’s uneven and a little bit wide in the original capture.”



1-43 (above). The original image.

1-44 (right). The retouched image.

When asked what he looks for in cloning the skin surface, Jerry says, “To find a target area, I look at the skin tones that I want to keep, and use those areas as targets.” (*Note:* When using the Clone Stamp tool, you must first select an area to clone. Then, when you click on an area to paste that information, the tool draws information from the target area.) “What I’m looking for is tonality, because you don’t want to put a highlight into a shadow area,” he says. “As long as the skin tone is the same relative tonality as the area you want to blend, you can use the same target area over and over.”

Next, says Jerry, “I come in with my Dodge tool and lighten the whites of the eyes with it. I remove just a few of the blood vessels—but not all of them. Otherwise you get an unnatural look. I use an exposure setting of 10 percent (with highlights selected in the range setting), and a soft-edged brush small enough to fit inside the whites of the eyes.

“To subtly bring up the color of the eyes, I use the same brush size with the Dodge tool and just hit the colored area once or twice. I might also do the same with the catchlights in the eye to make them whiter and give them a little more snap. I might do that several times. The eyes are so important in a portrait. In every portrait I do, I want people to look first at the eyes.

“At this point, I save what I have done so far, and I usually save it with an ‘a’ designation—like ‘cb1244a.jpg’. That’s my first level of retouching. You will notice that I have not worked on a duplicate background layer so far, but on the original. The reason I feel safe doing that is that (1) I often shoot RAW, so there is always an untouched original, and (2) what I’ve done so far is very simple and I’m not worried about damaging the file. I always use the ‘Save As’ command (File > Save As), thus preserving the original—and if I do make a mistake and go too far, I simply don’t





save it. I revert to the original JPEG and I've only lost five minutes or so.

“After doing this, I then close the file and reopen it. The next step is to create a background copy layer. Then I apply the Gaussian Blur filter (Filter > Blur > Gaussian Blur), setting the radius to 20 pixels. I want to blur the background and make the skin very soft. I love Photoshop’s ability to give you a wide range of control over these effects. While there are many fine tools for softening the image, Photoshop’s Gaussian Blur gives you the ultimate in control, which is important if you want to vary the amount of softness on the person’s face.

“Working on the blurred duplicate background layer, I choose the



1-45. The unretouched image.



1-46. Gaussian Blur has been applied and the first stage of erasing has been completed.

Eraser tool set at 30 percent opacity and with a fairly large brush size. Then, I hold down the mouse down with one click, and erase everything that I want to sharpen with little circles, just as if you were waxing a car. I start around the perimeter of the person and I effectively sharpen the edges of the image with one maneuver. I don't want my background to be strong, so I pretty much leave that alone. The entire purpose of this is to have really soft skin, but it still has to be believable, so I go in stages. The lowered opacity helps to blend the sharper areas (the erased areas) with the softened areas, so the effect is not noticeable.” (Note: When erasing a duplicate background layer, as Jerry does in this step, you are erasing from a layer that is above your original; erasing simply allows the original image data to become visible through the upper layer.)

Jerry continues, “Then, I go back over additional areas with the same settings on the Eraser tool. I go over the hair to bring out the strands. I go over the face a bit, particularly the eyes, eyelashes, eyebrows, bridge of the nose, lips, tip of the nose, and chin. These are all areas that need to appear sharp in the final image. The rest of the skin, I leave soft. I

really like the soft-focus effect—it's kind of idyllic.

"Next, I change the opacity of the Eraser tool to 70 percent and I bring the brush size down to about the size of her pupils. I want to erase and sharpen the eyes and all the areas surrounding them, following the line of the eyes, eyelashes, and eyebrows. I also touch the tip of the nose and the line of the lips—all without sharpening the surrounding skin tones.

"After making the brush size a little bit larger, I can go in and hit some of the hairs. I want the viewer to be able to count some of the hairs, because I want the overall impression of the image to be that it's very, very sharp—even though it contains huge areas of soft focus, like the skin and the background, which is completely softened. Parts of her clothes, those with detail especially, also need to have their sharpness restored to give the image a realistic look. The parts of the image you'd expect to be sharp should be sharp.

"My next step is to flatten the image. Then, I go to *Image > Adjustments > Curves* and bump up the contrast—darkening my darks, and brightening the skin tone. Next, I go to *Image > Adjustments > Color Balance* and tweak the color. In these images, I increased the blue slightly and took out a little red. Now, I'm happy."

1-47. The final image in this series shows how the background was made to fit the image—dark to one side, bright and soft on the other. This was done with the Clone Stamp tool and softening with the Gaussian Blur filter. The background should complement the subject and not distract viewers from her.

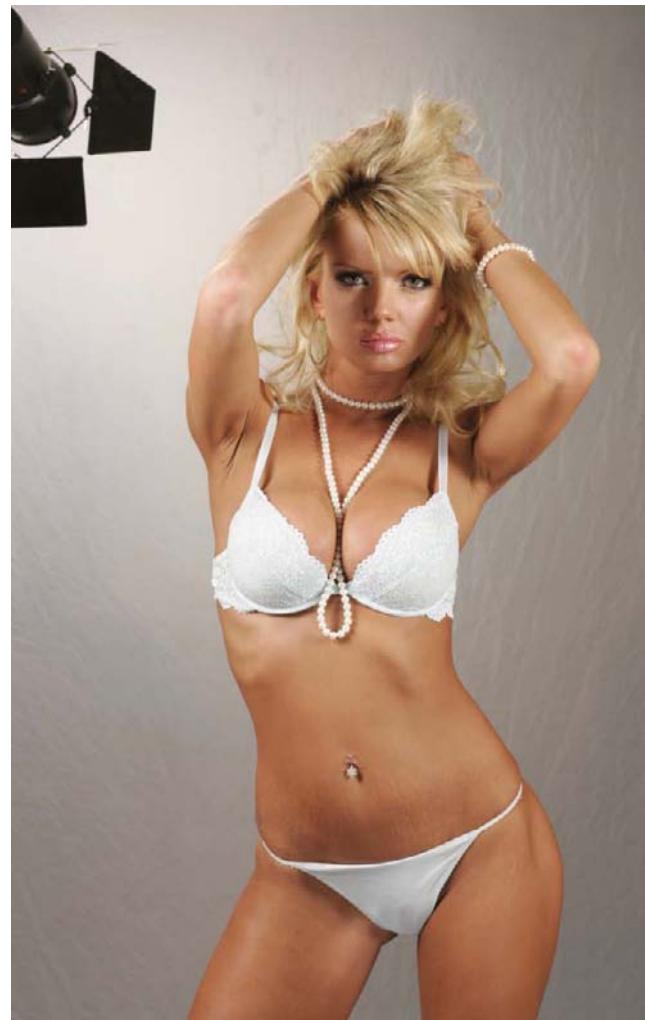


2. Brenda Lee

Brenda Lee is a classic example of a beautiful woman who lacked self-confidence. You can see from her “before” picture (image 2-1) that she is naturally beautiful. She is also a mother of two children who keeps extremely fit, dresses stylishly—and when modeling, she now ex-



2-1. Brenda Lee as she arrived at the studio.



2-2. This is the original capture of Brenda Lee after makeup.

**Using the Patch tool,
you simply enclose a
problem area that you
want to correct . . .**

udes an air of confidence. She is a good example of how photographs can help a subject attain a more positive self-image.

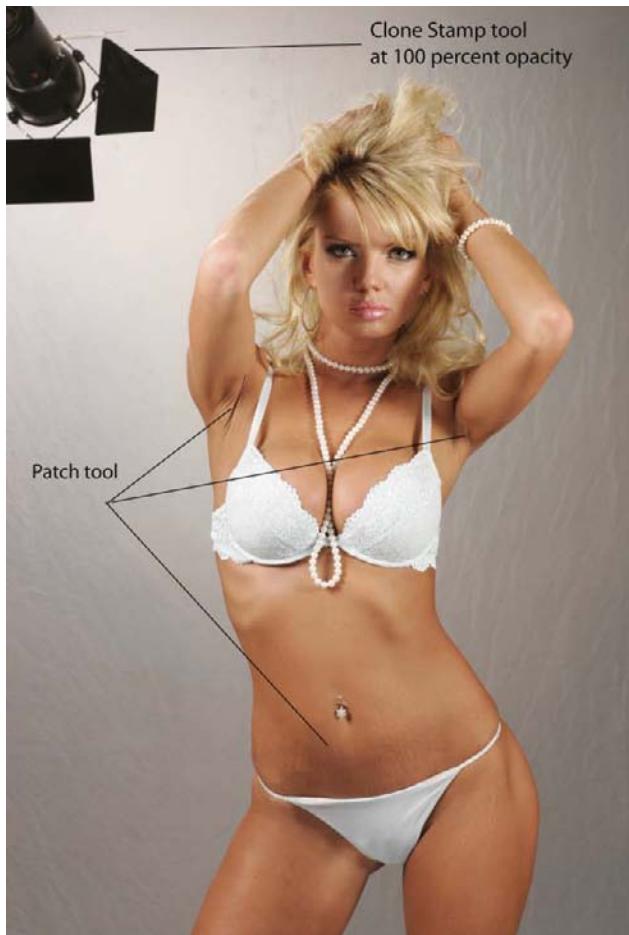
Makeup

Brenda Lee's makeup was applied using the principles covered in chapter 1. At the conclusion of her makeover, image 2-2 was created. This was the starting point for postproduction enhancement.

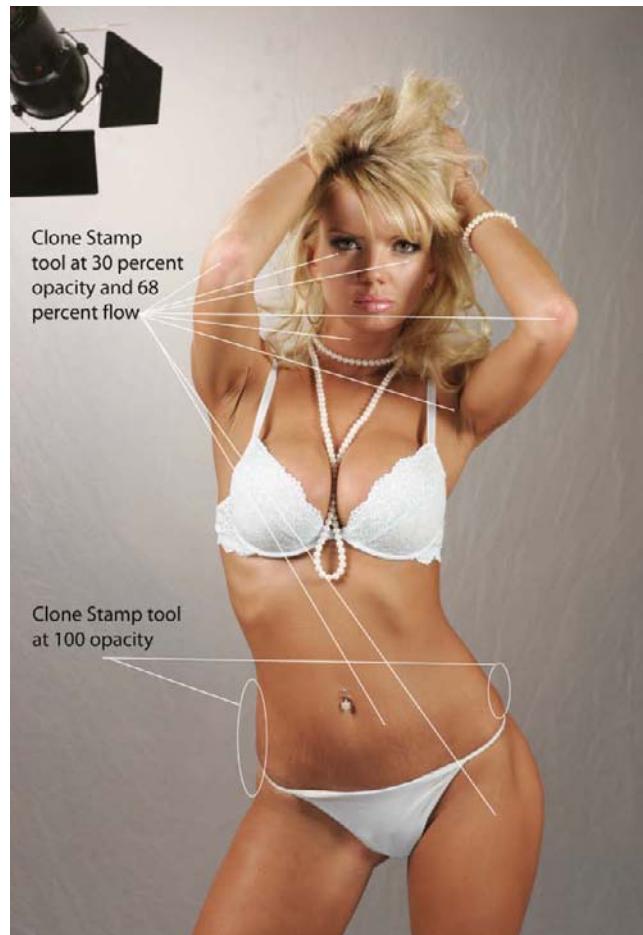
Postproduction

To refine this image, Jerry started off using the Patch tool, which is a great tool to use when you want to preserve the integrity of the skin. Using the Patch tool, you simply enclose a problem area that you want to correct, then use this selection to isolate an area of "good" skin to replace the "bad" skin. Targets for this work (as well as for work with the Clone Stamp tool) are identified in image 2-3.

In image 2-4, areas where the Clone Stamp tool was targeted are indicated. A 30 percent opacity setting and 68 percent flow setting were used



2-3. Areas where the Patch and Clone Stamp tool were used to refine the look.



2-4. Areas where the Clone Stamp tool were used to smooth the skin and reshape the hips.



2-5. The image after the application of the Clone Stamp and Patch tools to smooth the skin.



2-6. The image after the application of the Clone Stamp tool to reshape the silhouette.

with the Clone Stamp tool to blend any area of skin where the tonal values needed to be more even. The Clone Stamp tool was also used at 100 percent opacity to narrow Brenda Lee's hips. Jerry did this by cloning areas of the background onto the edges of her hips—almost as if he was using an eraser to eliminate elements he didn't want seen.

Image 2-5 shows the results of using the Patch tool and the Clone Stamp tool together to create a soft, unblemished skin treatment—and to remove unwanted elements like the light in the background. Image 2-6 shows the flattering differences in Brenda Lee's right arm and hip, which were reduced by subtle use of the Clone Stamp tool.

The next step was to duplicate the background layer and apply the Gaussian Blur filter (Filter > Blur > Gaussian Blur) at a radius setting of 20 pixels to soften the entire image and to subdue the background into blended tones. After applying the Gaussian Blur filter, Jerry chose the Eraser tool and set it at 30 percent opacity and 60 percent flow, with a large, soft-edged brush. On the duplicate layer, the Eraser was moved over the entire image in a circular motion, starting just outside the

Jerry did this by cloning areas of the background onto the edges of her hips . . .

When the whites of the eyes are “cleaned up” in this way, they become more seductive.

perimeter of the body and then on the body itself. Then, another pass was made with the Eraser tool at 75–80 percent opacity, erasing specific areas of the image where sharpness needed to be retained in order to maintain the realistic look of the image (Jerry calls this the “details pass”). The results of this are seen in image 2-7.

At this point, the image was flattened and a Save As (File > Save As) was performed. The file was then closed and re-opened.

Next, the Dodge tool (at an exposure setting of 8 percent) was used to lighten the area under Brenda Lee’s eyes. Then, using the Dodge tool at a 10 percent exposure setting, the whites of the eyes were lightened to clear up blood vessels. The same setting and tool were also used to add a bit of light on the pupil of the eye, dodging around the iris with a very small brush. When the whites of the eyes are “cleaned up” in this way, they become more seductive. The eyes are always the focus of any portrait, so this special attention to the detail in and around them is necessary (image 2-8). To complete the image, the exposure of the Dodge tool was then changed to 20 percent to lighten the entire background.



2-7. The image is selectively softened using the Gaussian Blur filter.



2-8. The eyes are brightened using the Dodge tool.

2-9. The final version of Brenda Lee's high-key swimsuit shot.



Image 2-9 shows the final version of Brenda Lee's high-key swimsuit shot. Notice that the background has been dodged, creating a high key image. The soft shadow surrounding her body was left intact to create depth in the image.

A LETTER FROM BRENDA LEE

I have never been one for getting my picture taken. For as long as I can remember, I never liked to look at pictures of myself. I was always picking out my flaws.

I met you a few years ago, and I remember you telling me I should let you photograph me. For months, I was skeptical, but after running into you a few more times, I finally committed to a photo shoot.

When I viewed the pictures that you made of me, I was ecstatic. Your lighting, camera angles, and brilliant, off-the-wall location ideas turned one picture-shy little girl into a confident, beautiful woman pursuing a career in modeling. Thank you so much for everything.



2-10 (above). Here is another image of Brenda Lee. This is the "before" shot.

2-11 (right). This is the final image, where steps similar those used in the previous image were used to enhance the final portrait.



3. Cecilia

Cecilia is a middle-aged woman whose goal is to preserve her attractiveness and style. When she came to Jerry's studio (Enchanted Memories in Upland, CA), he decided to create an elegant, classy glamour image, using gold tones and highlighting her good figure and attractiveness. Jerry envisioned a final image where Cecilia was so gorgeous that she "melted" into the gold lamé background beneath her.

Makeup

Cecilia's makeup was applied using the principles covered in chapter 1. At the conclusion of her makeover, image 3-2 was created. This was the starting point for postproduction enhancement.

Postproduction

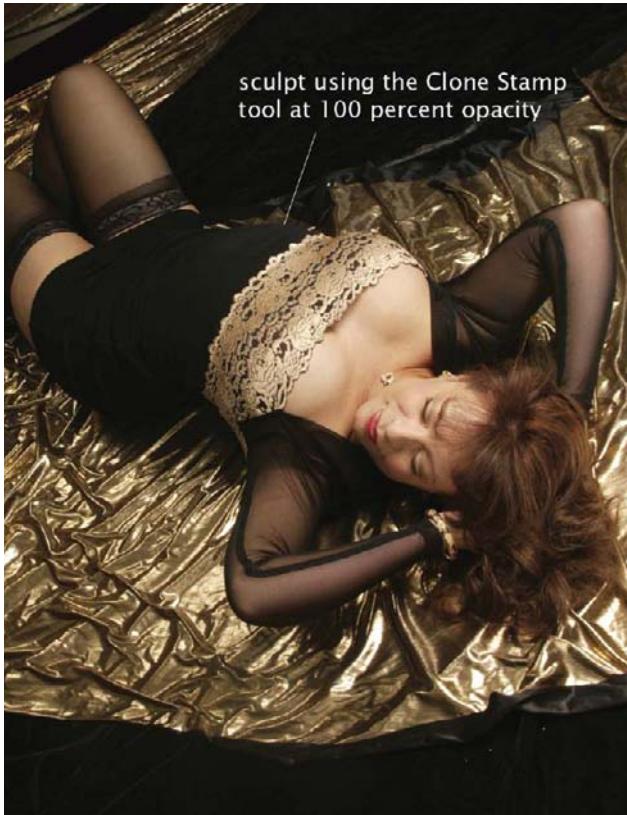
The first step was to use the Clone Stamp tool to define the shape of Cecilia's torso. With the opacity set to 100 percent, adjacent background



3-1. Here is the "before" photo, taken when Cecilia first came to the studio.



3-2. This is the original capture of Cecilia after makeup.



3-3. The areas where the Clone Stamp tool will be applied to sculpt Celicia's figure are indicated.

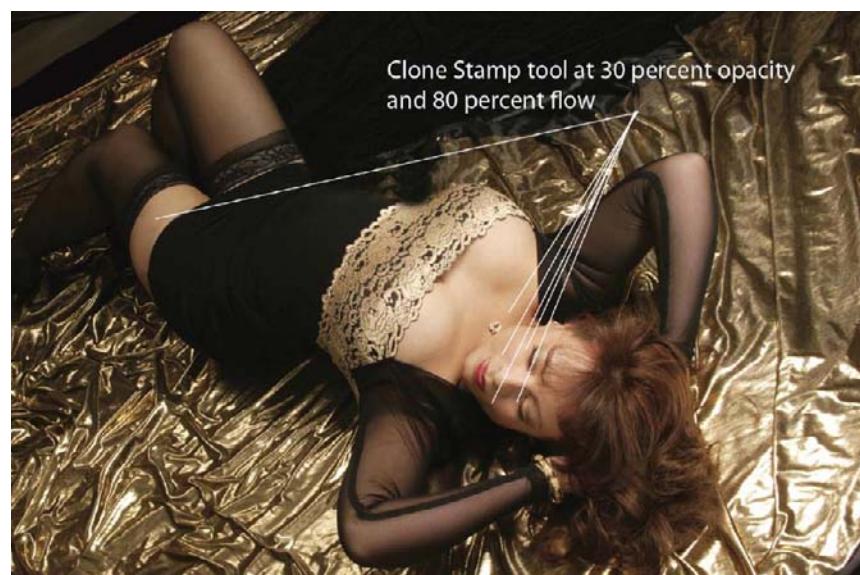


3-4. Here, you can see the area beneath the bust that was reduced using the Clone Stamp tool.

areas were copied onto the area beneath Cecilia's bustline, thereby removing some of her middle area for a slimmer look (images 3-3 and 3-4).

To soften under the eyes, the areas between the nose and the mouth, under the neck, and the skin visible on Cecilia's leg, the Clone Stamp tool was applied at 30 percent opacity and 80 percent flow (image 3-5).

3-5. The skin was softened using the Clone Stamp tool.



After saving the previous step as a new file, the background layer was duplicated. Working on the duplicate background layer, the Liquify filter (Filter > Liquify) was opened and a brush with a diameter that fits the area to be changed was selected. Using the Forward Warp tool (to selectively push areas of image data, almost as though you were fingerpainting) and the Twirl Clockwise tool (to selectively rotate areas of image



3-6 (left). Liquify's Forward Warp tool and Twirl Clockwise tool were used to distort the background.

3-7 (below). With the distortion removed, this is the final image.



A LETTER FROM CECILIA

During the summer of 2003, I contemplated the idea of maybe visiting a photographer. I had just lost some weight and was feeling a little better about myself than I had in a long time—although my way of dressing would never have reflected that. I covered myself with loose clothes and oversized pants. No one could actually tell that there was a figure underneath all that clothing. Still, I felt it was time to celebrate the new me.

On the day I entered Jerry D's studio, I walked in and listened to the music playing while I scanned all the beautiful photos before me. I immediately felt this nervous feeling come over me. I was feeling intimidated and unsure—not about Jerry's talent as a photographer, but I just didn't think I could look like those images that I saw in his studio. Jerry, who welcomed me into Enchanted Memories Photography, greeted me and I was shown different photo albums of many people who had passed through the doors of his studio. There were formal photos, wedding and family photos, group photos—just an endless array.

On the day of the photo shoot, I arrived still nervous and unsure. I brought a varied wardrobe and took a series of shots; some formal, some fun and whimsical, and even some sexy shots. I was nervous, but I found myself becoming increasingly confident, following Jerry's instructions with a new-found enthusiasm and confidence. It sure was a different experience as

opposed to those mall photo sessions I was used to. At the end of my shoot, I left Jerry's studio feeling confident. I was feeling good about myself—and for a little while I thought, "Hey, I guess I could look like those people in his studio." I would have to wait and see.

On the day my photos were finally ready for viewing, I was thrilled. "Who is that?" is what I remember saying to Jerry. It was me—the real me. I was very impressed—not only with the results of Jerry's work, but by Jerry's professionalism. He was funny at times, comforting during the moments when I was unsure, understanding, and very patient. In the end, I couldn't wait to show off my photos to my family and friends. They were beautiful and tasteful.

Here I am four years later, and I still find myself staring at the photographs Jerry created. I have a 16x20 photo of myself hanging in my home and I get compliments all the time. I refer all my friends and family to Jerry D. He is really a master of photography and fine art. That is what his work is: fine art. When in the area, I walk past his studio and stare at the photos on display through the glass and I am tempted to book another session. I couldn't imagine going anywhere else if the need were to arise for more photographs in the future.

My sincerest appreciation and admiration to you, Jerry D.

(data) the background was manipulated to distort it and create a “melted” look. Jerry varied the brush size and changed the intensity of the effect until he had created the desired effect (image 3-6). Unfortunately, the application of these tools caused areas of Cecilia’s body (note her right and left elbows) to become distorted.

To reshape her elbows and any other areas where the distortion was unwanted, Jerry used the Eraser tool on the duplicate background layer. This restored the original (undistorted) image data from the original background layer below (image 3-7).

4. Barbara

Barbara was looking to hang some attractive portraits of herself in her home. She was a word-of-mouth referral from one of Jerry's other clients, who told Barbara that Jerry could make beautiful portraits.

After conferring with Barbara, Jerry decided to create a large portrait to be hung in her bedroom—something that would look classy and ele-



4-1. This is Barbara and you can see from her "before" snapshot that she is a very attractive woman.



4-2. This is the original capture of Barbara after makeup.

gant and not feature too much nudity. It was to be something sexy and attractive that she would feel comfortable displaying.

Makeup

Barbara's makeup was applied using the principles covered in chapter 1. At the conclusion of her makeover, image 4-2 was created. This was the starting point for postproduction enhancement.

Postproduction

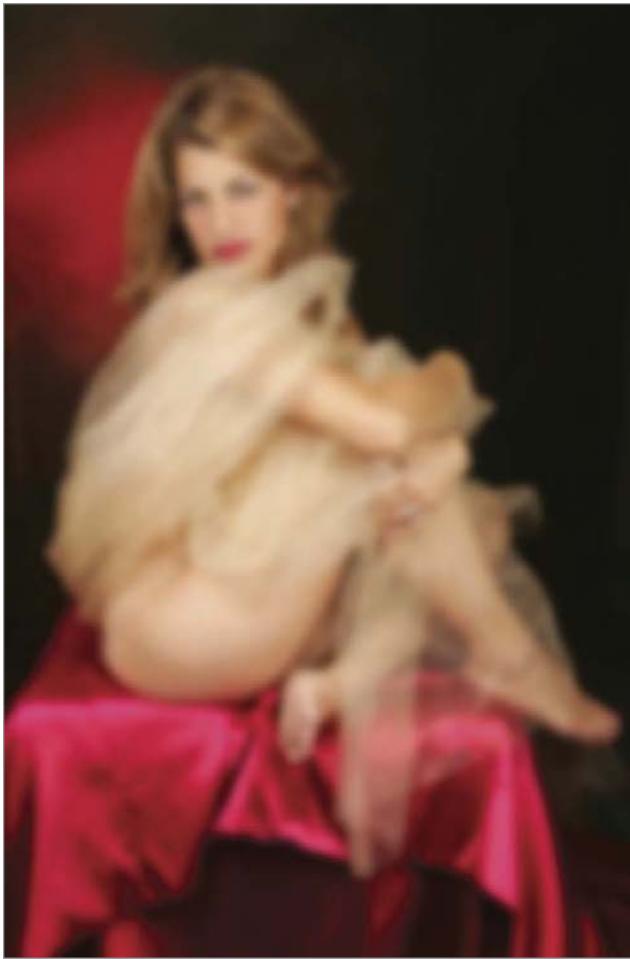
**It was to be something
sexy and attractive
that she would feel
comfortable displaying.**

In the "before" example (image 4-2) the satin material draped over a posing block looks pretty average; that's something that will need to be addressed. Also, notice that Jerry did not bother to position the light outside of the frame; he knew it could easily be removed in retouching.

The first steps taken on this image were with the Clone Stamp tool, which was used to remove unwanted objects (like the light) and to soften any lines on her face and body. Image 4-3 shows how the portrait looked after removing these unwanted elements.



4-3. The Clone Stamp tool was used to remove unwanted elements.



4-4. The Gaussian Blur filter was applied to soften the image.



4-5. Sharpness was selectively restored using the Eraser tool to reveal the underlying original background layer.

Next, the background layer was duplicated and the Gaussian Blur filter (Filter > Blur > Gaussian Blur) was applied to it using a radius setting of 20–30 pixels (image 4-4). With the Eraser tool set at 30 percent opacity and 60 percent flow, a large, soft brush was used to reveal the underlying layer, restoring some sharpness from head to toe and slightly beyond the perimeter of the body. Switching to an 80 percent opacity setting, the Eraser tool was then used to restore sharpness in the facial details (like the lips, eyes, and eyebrows), as well as the fingernails, hair, rings, toenails, and possibly clothing. The result is the look of baby-soft skin—but with sharp details in the critical areas. Image 4-5 shows the photograph at the conclusion of this process.

Finally, Jerry flattened the image and used the Burn tool to darken the edges to create a vignette around the portrait (image 4-6). Image 4-7 is the final version, in which Jerry included his signature on the final print—it's in red near the bottom of the frame. The final print, which hung in Barbara's bedroom, was a 30x40-inch, canvas-mounted image.



4-6. The edges of the image were vignetted using the Burn tool.



4-7. The final image with Jerry D's signature subtly added near the bottom of the frame.



4-8 and 4-9. Here are two additional images Jerry created for Barbara's glamour book, a product he often prepares for his clients (see next page). Jerry even gave one of the images a painted look after the manipulations were complete.



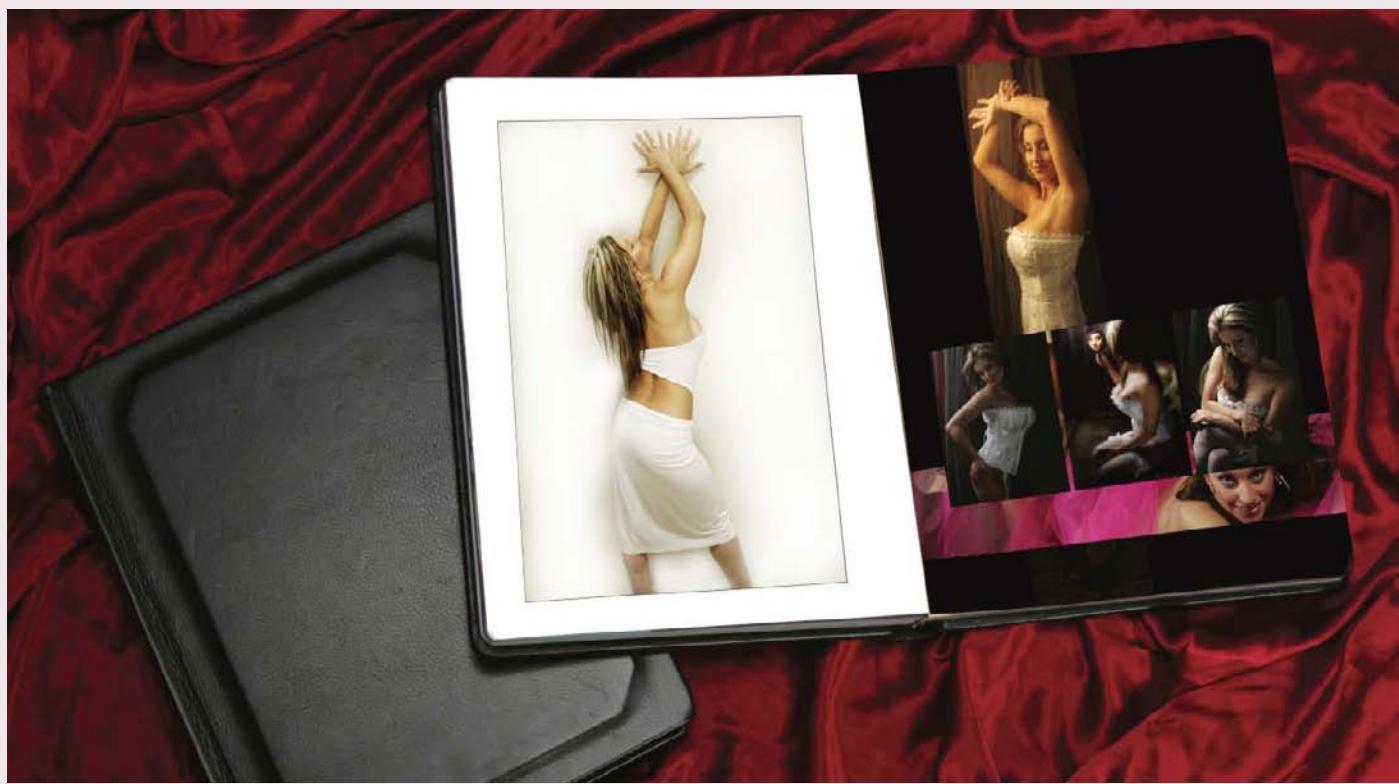
JERRY'S GLAMOUR BOOKS

During each thirty- to sixty-minute session, Jerry will routinely make over two hundred image captures. He'll also incorporate different wardrobe changes, props, and backgrounds to vary the session. The object, so far as Jerry's business is concerned, is to produce a large wall portrait that captures the immortality of the person's beauty and youth—the essence of the person in one large image designed to be hung in the home. However, his clients normally like so many of the photos from the session that he ends up making books or albums, called glamour books, that incorporate many of the different poses made during the session.

Two such books are pictured in images 4-11 and 4-12. Jerry's skill as an album designer for his wedding business makes him

the ideal architect for these glamour books, which make great gifts for grooms, boyfriends, and loved ones, but are usually created mainly for the client herself. In fact, if a client feels like she needs to have someone to give the book to before ordering, Jerry says to them, "Do this for yourself as a record of this time in your life. Then, when you decide to, you can share it with someone you love."

The glamour books usually feature twenty pages and incorporate roughly thirty to thirty-five images. Each page is designed in Australian photographer Martin Schembri's You Select It (www.youselectit.com), an album-design template program. Sandis Leather then binds the books from prints that Jerry makes in his studio using his Epson 9600 printer.



4-11 (above). A two-page spread from Rosi's glamour book (see chapter 14).



4-12 (left). Another variation of the glamour book. This one was created for Kami.

5. Eliysia

Eliysia visited Jerry's studio when she was seven months pregnant. She wanted Jerry to produce a glamorous, sexy portrait of herself for her home.

Makeup and Lighting

Eliysia's makeup was applied using the principles covered in chapter 1. At the conclusion of her makeover, image 5-2 was created. This was the start-



5-1. This is Eliysia as she arrived at the studio—seven months pregnant!



5-2. This is the original capture of Eliysia after makeup and with the use of very soft lighting.

ing point for postproduction enhancement. The lighting for this image is soft because a softbox was used as the main light, a reflector was positioned beneath Eliysia's face, and a mild fill light was added to her right. The reflector was used directly beneath the softbox to help fill in the lines on her face.

Postproduction

The first step was to use the Clone Stamp tool at 30 percent opacity and 60 percent flow to remove any minor blemishes, laugh lines, veins, and areas of unequal density. Setting the Clone Stamp tool to a low opacity makes it possible to make subtle changes that are softly blended. Like an artist, Jerry may brush over an area several times to make it look seamless. These settings make retouching done with the Clone Stamp tool virtually invisible. Image 5-3 shows areas that needed to be retouched; image 5-4 shows Eliysia's portrait after the Clone Stamp tool was applied.



5-3. Targets for retouching using the Clone Stamp tool.



5-4. The image after retouching with the Clone Stamp tool.

THE FINE POINTS OF FACIAL RESHAPING

Noses come in all sizes and shapes—and most people aren't crazy about their own nose, even if it's a shape and size that most people would consider perfect. All people have a puffy area adjacent to the side of the nose. This often causes the nose to appear wider and even odd in shape. Instead of admiring the straight line of the nose, what we often see is the fatty tissue on the frontal plane of the face above the nostrils. Also, it should be noted that no one's nose is completely straight.

Bumps and irregularities of the nose's structure make the straight line of the nose difficult to see.

To solve these problems, Jerry clones from the lighter part of the cheek near the nose, using the Clone Stamp tool to replace shadow with highlight. To straighten the highlight on top of the nose, Jerry evens out the shadow line so that it becomes consistent from the tip of the nose to the bridge of the nose.



5-5. The original image of Eliysia as she arrived at the studio.



5-6. Eliysia's nose before retouching has a small bump.



5-7. Retouching smoothed and straightened the nose.

The Gaussian Blur filter (Filter > Blur > Gaussian Blur), at a 10 pixels radius, was then applied to a duplicate of the background layer. The effect is very slight because she did not need major softening (image 5-8; next page). Then, the Eraser tool was used on the duplicate background layer to restore detail to the eyes, eyebrows, tip of the nose, lips, hair, and fabric (image 5-9; next page). Note that the sharpness is not restored along the bridge of the nose; restoring it to just the bottom edge of the nose is all that is needed to give the illusion that the entire nose is sharp.

Image 5-10 (next page) shows the first “final” image that Jerry created from this session—about four years ago. He completed it using the Burn tool to shadow the edges of the arm, adding depth and a slimming effect. He also increased saturation using the Curves (Image > Adjustments >



5-8 (top left). The Gaussian Blur filter was applied to a duplicate background layer.

5-9 (top right). The Eraser tool was used to restore sharpness in critical areas.

5-10 (left). A “final” version of this image created several years ago.

Curves) and the Brightness/Contrast (Image > Adjustments > Brightness/Contrast), which controls the blacks and the whites, sometimes eliminating some of the image detail.

The version of Eliysia's photo seen in image 5-11 was completed more recently. The differences between the two "final" images reflects Jerry's changing tastes and a refinement of his skills. You will notice that the more recent version is a little lighter and slightly softer than the prior version. Jerry feels the eyes are stronger, as well. Additionally, much of the image detail in the blacks is restored in this version.

5-11. A "final" version of this image created more recently reflects Jerry's changing tastes.



BEFORTS AND AFTERS: EVA

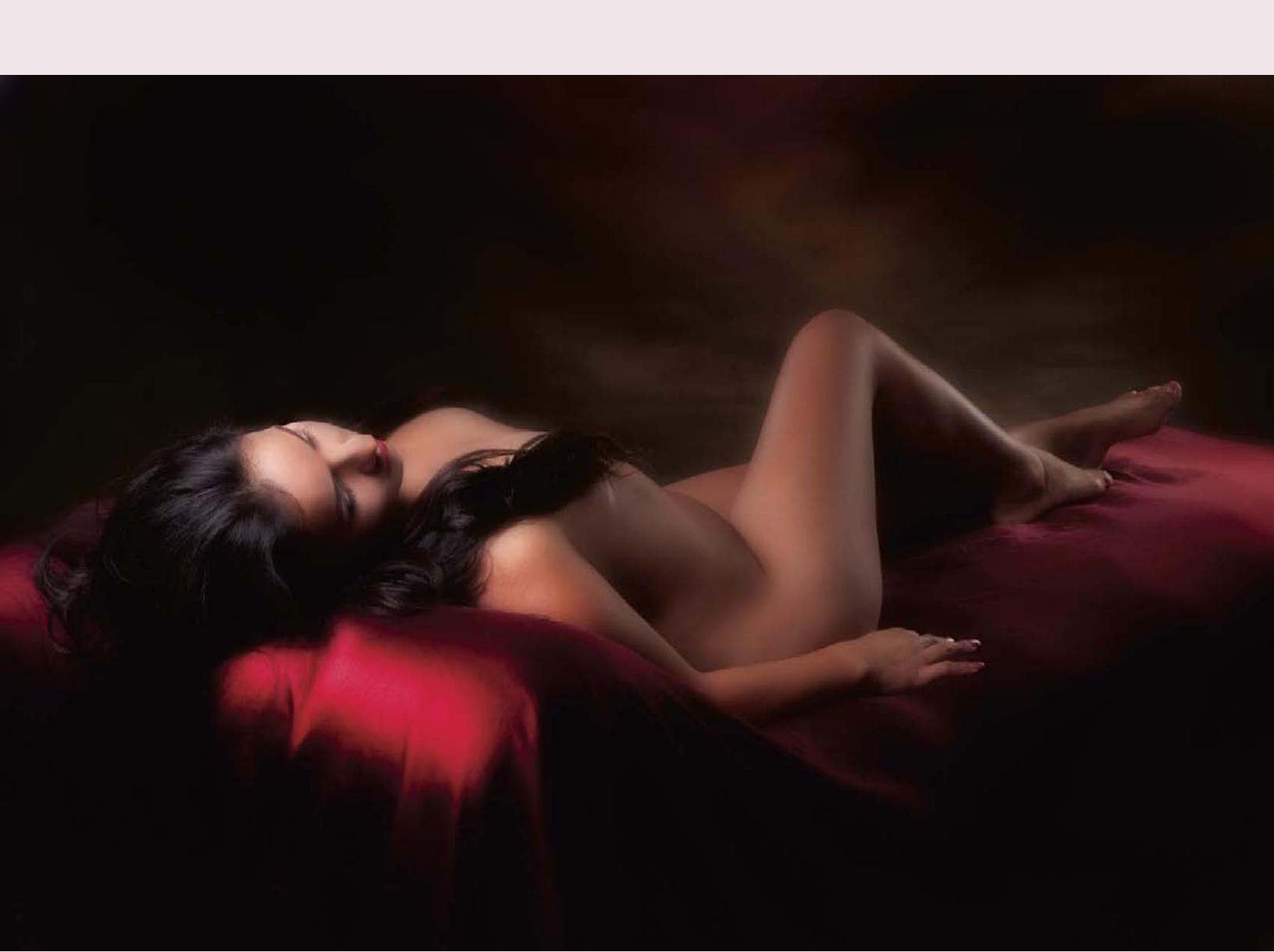
These before and after images of Eva are quite remarkable. They were shot in a single afternoon and the Photoshop retouching work was done very quickly. In each of the two examples, the first and last versions of the image have been included so you can see the drastic differences.



5-12. Eva as she arrived at Jerry D's studio.



5-13 (above) and 5-14 (left). Eva's image before and after postproduction enhancements.



5-15 (right) and 5-16 (above). Eva's image before and after postproduction enhancements.



6. Peggy Lynn

Jerry has known Peggy Lynn for over twenty years and watched her grow from a shy twenty-year-old into a confident woman who is not afraid to deal with her insecurities. She has made all the requisite changes in her life to add to her personal happiness. During this studio session, Jerry wanted to create something that would reflect her self-assurance and show her beauty. The final portrait was to be hung over the bed in her master bedroom.

Jerry wanted to create something that would reflect her self-assurance and show her beauty.

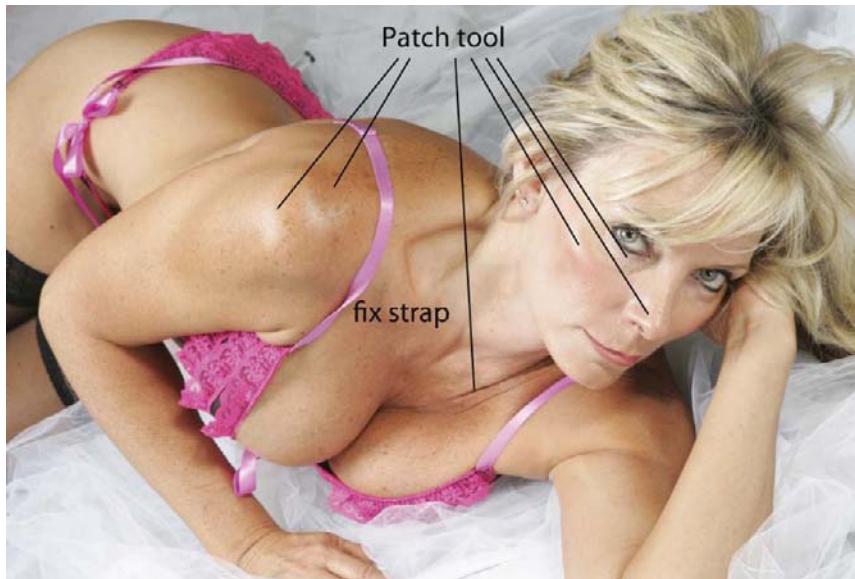
Makeup

Peggy Lynn's makeup was applied using the basic principles covered in chapter 1. At the conclusion of her makeover, image 6-1 was created. This was the starting point for postproduction enhancement.



6-1. This high-key glamour pose is the original image in the series. Jerry created it using a large softbox overhead, a small fill light to Peggy Lynn's left, and a silver/white reflector for additional fill light.

6-2. Areas targeted for enhancement were identified.



Postproduction

The first thing Jerry noticed when he went to work on this image was the twisted bra strap on her shoulder. If he couldn't fix that, then he would have had to select another photo. (*Note:* Of course, it would have been much easier to fix this problem when the image was being made, but he didn't notice it then.) At this stage, Jerry also isolated a number of areas where he needed to use the Patch tool to smooth the skin while preserving its texture and tonality. Using the Clone Stamp tool over such large areas would have been a mistake; it can give the skin a plastic look when applied in this way. Image 6-2 shows the areas of concern.

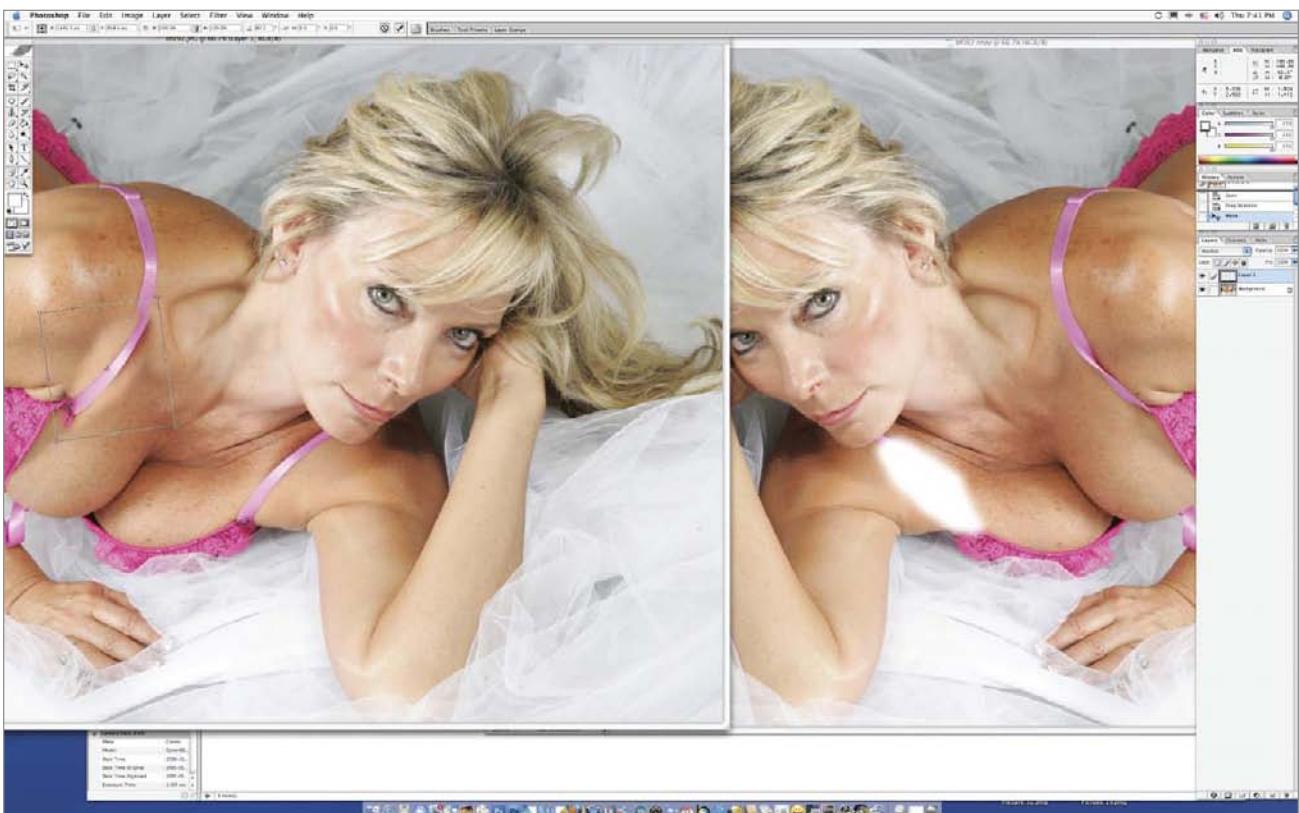
Image 6-3 shows the game plan for fixing the twisted strap using the good strap. Jerry began by duplicating the image (Image > Duplicate).

6-3. The game plan for fixing the twisted bra strap.





6-4. After duplicating and flipping the image, the untwisted strap was selected and dragged back into the original image.



6-5. The replacement bra strap was positioned.

He then reversed (flipped) it horizontally (Image > Image Rotation > Flip Canvas Horizontal). Using the Lasso tool, he then selected the good strap on the reversed image (the duplicated image). Using the Move tool, he dragged the selected strap back to the original image file, as seen in image 6-4.

The imported bra-strap image was positioned in the same area as the twisted strap, then the Free Transform function (Edit > Free Transform) was used to rotate and scale the object (image 6-5). Holding the Shift key down constrains the proportions as you drag on a corner handle to resize the object. Once in position, some fine-tuning with the Clone Stamp tool was necessary to perfect the effect. Image 6-6 shows the strap replaced and the area around it blended to perfection. Further blending will occur when the Gaussian Blur filter is applied in the next step.

6-6. Blending with the Clone Stamp tool made the replacement strap blend seamlessly with the image.



At this stage, a duplicate background layer was made and the image was blurred using the Gaussian Blur filter (Filter > Blur > Gaussian Blur) at a radius setting of 20 pixels (image 6-7).

6-7. The background layer was duplicated and the Gaussian Blur filter applied.



Using the Eraser tool with a large brush size and a minimal opacity setting (30 percent on the first pass), Jerry loosely rotated the tool in a circular motion, extending the motion just outside the subject area, as shown in image 6-8. This erasing procedure revealed the original underlying image layer and restored a soft sharpness to select areas of the image. The entire image, with the exception of the background, was lightly erased on the first pass.



6-8. The Eraser tool, at a low opacity, was used over the subject area.

A second overall pass was then made with the Eraser tool at 30 percent opacity (and 60 percent flow). With this technique, the skin remains baby smooth and all flaws are forgiven. Next, the details of the face required a third pass with a very small brush set to 70 percent opacity. The purpose of this third pass is to restore critical sharpness in small areas we expect to be perfectly focused—such as the eyes, the hair, jewelry, lips, tip of the nose, and clothing. The result of this process is seen in image 6-9. Flatten the layers and you are ready for the final manipulations.



6-9. Subsequent passes with the Eraser tool restored additional sharpness, particularly in critical areas (eyes, lips, etc.).



6-10. The Clone Stamp tool was used to blend away any remaining uneven areas.

Next, the Clone Stamp tool was used to blend and soften any remaining uneven highlights and shadows, as seen in image **6-10**. The final step was a minor adjustment in the Curves (Image > Adjustments > Curves) to bring up the white tones and bring down the black tones for a slight increase in contrast (image **6-11**). This is a personal preference of Jerry's; he believes a little added contrast creates heightened visual interest.

6-11. Adding a little contrast boost was the final step.





Image 6-12 shows the final image. Notice how the tulle material in the background has been left very soft in the final version.

6-12. The finished portrait of Peggy Lynn.

I can remember my first meeting with Jerry D like it was yesterday. Only twenty years old, I was very shy and reserved with low self-esteem. I never wanted to be the subject of anyone's attention because being the center of attention was usually associated with being teased or criticized in school where I grew up—on a ranch in rural Minnesota.

Knowing this, it would not surprise you that I did not want volunteer to be a model in beauty college that day back in 1979. The special guest hairstylist that day was there to demonstrate make-overs and he referred to himself as Jerry D. I can still remember the way his eyes roamed the room once over and once back with all the girls eager to be the subject of his work raising their hands and about to climb out of their seats. Jerry D was one of those people you meet that you knew had something special about him. He prided himself in proving to any audience that he could deliver excellent, creative work.

There were many pretty girls in beauty college, and I was sure he'd pick one of them. I did not raise my hand because I was surely not pretty enough. When Jerry pointed at me, I was utterly shocked, thinking he had made a mistake and that he was pointing at someone else. As I looked around the room, all eyes turned to me. I can remember seeing the look on the other girls' faces. I just wanted to hide.

I entrusted him with my whole look. He cut my hair, colored it, and even applied makeup. If he'd had clothing available, I'm sure he would have changed that, too. It was a beautiful transformation from the inside out. I felt like a new person that day as Jerry D revealed his finished product to the class.

I don't think anyone had ever spent the time to help me with my image or to make me feel beautiful. It was empowering to see that as my self-esteem began to increase, I was climbing the social ladder of acceptance.

Jerry D took a mousy blonde girl and turned her into a vivacious redhead, now able to captivate a room with confidence—and captivate the room is what I did that afternoon twenty-seven years ago.

After that experience, it had been years since I had seen or heard about Jerry. My recollection was brought back as I was browsing through some business cards on display at a local bakery. I was ordering my wedding cake that day and was browsing the store. I picked up his postcard-sized business card with all these sample photos when I spotted his name on the bottom corner. I said to my fiancé as I placed the card in my purse, "I know this guy and he was an excellent hair stylist; I am sure he's a great photographer." I went on to say how excited I was to give him a call. Though I wasn't interested in hiring a top-notch photographer for my wedding at the time, I was anxious to see his work.

When I called Jerry, he remembered me right away and invited me to see his studio in Upland, CA. I think I was more eager to see him than his studio because it's always nice to see

someone from years ago and spark fond memories—but I was so stunned when I entered his studio that summer afternoon. I was truly taken aback by the creativity, originality, and personal touch he had given to all his photos. I remember just gazing at the huge photos in awe. They were beautiful keepsakes, and a treasure for those who could claim them as their own. I did not have the extra money to spend on these type of photos for my upcoming wedding, but at that time I decided I would rather have one of Jerry D's photos than three-hundred photos done by a less gifted photographer. And so my photo experience began.

My next memorable experience started with the engagement photo shoot. The locations were at various local outdoor spots, yet taking these photos became a very personal and private experience for my fiancé and me. As evident in our photos, Jerry did a wonderful job at capturing the love and passion my fiancé and I had for each other.

The process then continued with going back into the studio to select our photos and design our engagement album. During that time, Jerry got a chance to get to know Bill and me, and he was able to sense the uniqueness of our relationship, which enabled him not only to give us timeless photos, but reminded us of how lucky we were to have found each other, strengthening the bond we already had. To this day, those who view our photo album react the same way I did the first time I saw Jerry's work. Most say that it is, by far, the most beautiful wedding album they've seen.

He prided himself in proving to any audience that he could deliver excellent, creative work.

Though my wedding photos and engagement photos were an awesome and treasured experience, my most fulfilling photo experience was when I went back to the studio two years later to do some intimate photos of myself. Though I said that I was doing the photos for Billy, who is my best friend as well as my husband, if you want to know the truth, I really just wanted to do some photos for myself. I had decided that I needed to capture this fading thing known as youth, and if anyone could capture it, I knew Jerry could.

So I called for an appointment, knowing that it would require me to be utterly vulnerable and exposed. I did all I could to get ready for the photo shoot: I lost fifteen pounds and tried to be in the best shape possible, but everyone knows how hard it is to stay on a diet and regular exercise plan. I decided that I was not at my best, but that it would have to do.

I enjoyed picking out some sexy lingerie and bringing a few things to the studio. Yet, truthfully, I was horrified that the

camera would show all my imperfections. The camera can be relentlessly honest. However, Jerry made me feel very comfortable, and after taking a few photos I was able to relax and enjoy the experience. Jerry knew that I had always been overly critical of my appearance and so he helped me to feel more confident. He was able to see the best in me and it helped me to feel beautiful from the inside out.

I am grateful for my friend, stylist, and photographer who challenged me to see the best in myself.

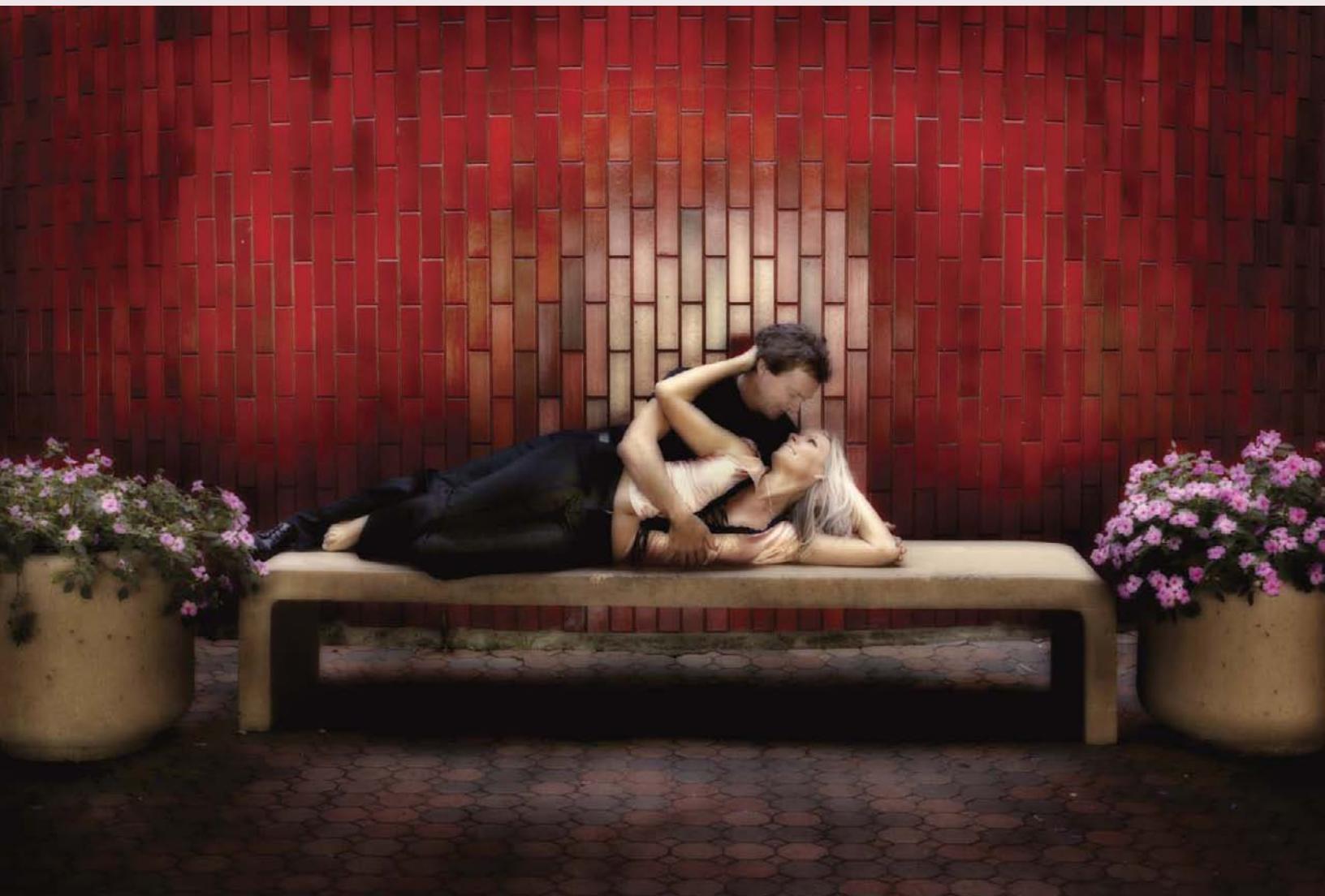
I will never forget when he told me that true beauty comes from the inside and is expressed from within. I was almost embarrassed as I pondered the reality of this statement and questioned whether I could practice this in my daily life. Was I yet to have another turning point in my perception of myself at age forty-six? I thought to myself how ridiculous I had been to have concentrated only on my external appearance for the photo shoot. I started to ask myself questions like, "Do you feel beau-

tiful inside? Do you express beauty from within? Do you believe you are a beautiful person no matter what you look like or what kind of hair day you're having?"

Honestly, I felt very small as I contemplated all of these questions. I began to focus on the times that I did feel beautiful on the inside, and I made a decision that day to work on feeling beautiful from within as much as I did on just looking good.

I am grateful for my friend, stylist, and photographer who challenged me to see the best in myself. Jerry D saw the best in me twenty-seven years ago, and even now at the age of forty-seven. I am the proud owner of portraits that many people only dream of having. Although some of my portraits do have sexual undertones, they are done with class and artistically define the essence of pure romance and sensuality. It is my best hope that other women find Jerry D (or someone like him), who is able to create, for them, their own masterpieces portraying the best in them and that they will feel as beautiful as I do when I see my photos. I know that this is one of those "girl things" that men also appreciate. It does not surprise me that Jerry named his studio "Enchanted Memories."

6-13. Here is an engagement photo that Jerry did of Peggy Lynn and Bill.



7. Sally



7-1. This is how Sally looked when she first arrived at Jerry's studio



7-2. This is the first image in the series, with no retouching of any kind.

Sally is a mother and a successful businesswoman. She came to Jerry because, while successful, she wanted to feel more glamorous. Sally used the photos Jerry did of her to inspire her to begin working out and set new goals to create a new body and a new mindset. Within the last two years she has lost weight, works out, kickboxes, and overall, looks fantastic.

Image 7-1 shows Sally a few minutes after entering Jerry's studio. His idea was to create a painting that could hang in her house—something that would not look like a photograph. It is important to individualize the session, gearing it toward each client's expectations. Jerry often discusses in great detail the type of image the client would like to see hanging in their home. Such discussions are an important ingredient in the creation of the final image. He will even ask detailed questions about their home décor to get a better feel for where the image will be displayed.

Makeup

Sally's makeup was applied using the basic principles covered in chapter 1. At the conclusion of her makeover, image 7-2 was created. This was the starting point for postproduction enhancement.

WHY CLIENTS WANT WALL PORTRAITS

In the days of the Renaissance, people would contract artists to create large wall portraits for their homes. These paintings were a record of their lives and, in some way, a form of immortality. Just as the paintings that once hung in someone's villa are now in museums, and we all enjoy and treasure them as works of art, your subject's beauty can be preserved for people to enjoy. It is Jerry's belief that, as photographers, we should create beautiful works of art to be hung in people's homes—and even if someone doesn't know who you are, they can enjoy it. He counsels people to decorate their home with personal art depicting themselves and the people they love. With this in mind, his goal in every session is to make large prints for those walls.

Postproduction

Ninety-nine percent of women want to be thinner. Therefore, the first step in enhancing this image was to reshape her body (image 7-3 shows the areas targeted for this process). Using the Clone Stamp tool set at 100 percent opacity and flow, Jerry cloned areas of the background onto the edges of her body and arms, virtually removing her right arm from view and greatly slimming her left arm. Under her left elbow, the fabric in which she is draped was also cloned over with image data from the background, making her silhouette substantially thinner. Image 7-4 shows the slimming results. For the back side of her left arm, Jerry cloned an area from her back onto the arm itself, extending the back and reducing the width of the arm.



7-3. The areas targeted for enhancement.



7-4. The image after reshaping of the arms and drape.

With the Clone Stamp tool set to 30 percent opacity and 65 percent flow, Jerry began eliminating all the little imperfections on her back and face, evening out the tonality and resculpting the back and arms (image

7-5). Looking back to the original image (image 7-2), notice that the curve of the spine is now radically different. This version is more painterly and creates the illusion of a thinner and more naturally curving back. The Clone Stamp tool defined the shape and contour in the back and arms. Unfortunately, you can also see that the skin does not look finished or even natural at the conclusion of this process. At this stage, however, it's more important that the shape be right.

7-5. The Clone Stamp tool was used to remove imperfections, resculpting the back and arms, but it did not leave the skin looking natural.



Next, the background layer was duplicated. Jerry then blurred it using the Gaussian Blur filter (Filter > Blur > Gaussian Blur) at a radius setting of 20 pixels (image 7-6; next page). Using the Eraser tool at 30 percent opacity and 60 percent flow, Jerry made a single pass around the body



7-6. The Gaussian Blur filter was applied on a duplicate layer.



7-7. An initial pass with the Eraser tool set to a low opacity restored some sharpness.



7-8. Another pass with the Eraser tool restored more of the sharpness.



7-9. A final pass with the Eraser tool at 80 percent opacity restored sharpness on the face, features, and clothing.

(working on the blurred duplicate layer) using a wide, soft-edged brush (image 7-7). As you can see in image 7-8, with a second pass of the Eraser tool at 30 percent opacity and 60 percent flow, the characteristic balance of sharpness/softness began to appear. The final pass with the Eraser tool was made at 80 percent opacity and 60 percent flow, using a much smaller brush to reveal the sharp details of the face, features, and clothing (image 7-9). At this point the layers were flattened.

Next, the Curves function (Image > Adjustments > Curves) was used to lower the black point and midtones, increasing the contrast and darkness on the subject's back (image 7-10).



7-10. The Curves function was used to darken the shadows and midtones.



7-11. The shadow areas (both sides of the arm, the spine, and the curve of the waist) were enhanced using the Burn tool.



7-12. Highlight areas (hair, buttocks, and the fabric) were enhanced using the Dodge tool.

Completing this image also called for selective dodging (lightening) and burning (darkening). Jerry began with the Burn tool (set at 14 percent exposure), choosing a small, soft-edged brush. With this tool, he traced up and down the arms, the middle of the back, and the right side of the body to build up density and form, much like a painter would enhance the shadow areas to create a sense of depth (image 7-11). Then, Jerry used the Dodge tool at a 28 percent exposure setting to lighten the hair and fabric, bringing out detail. He used the same tool to enhance the highlight on Sally's buttocks (image 7-12).

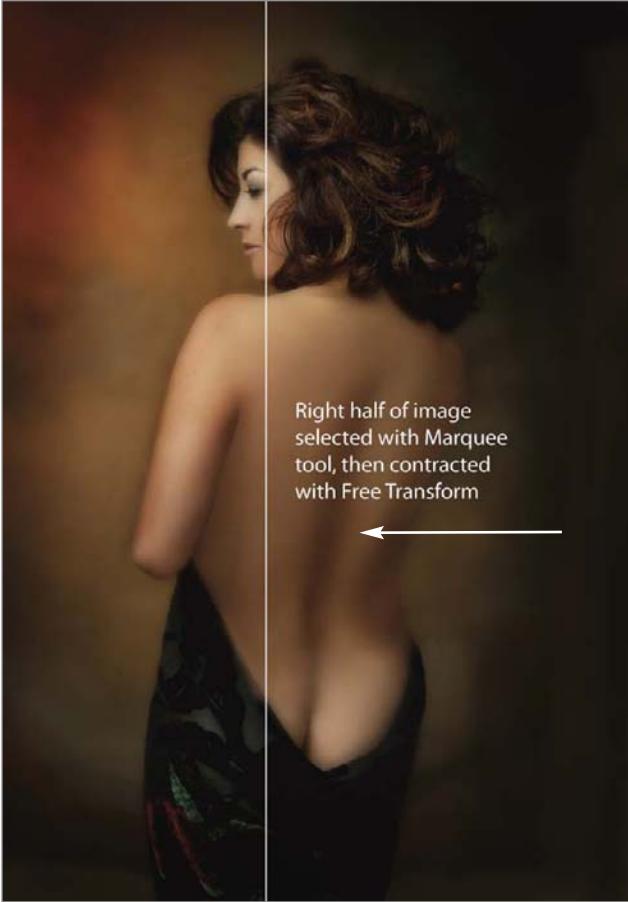
At this stage, Jerry added noise (Filter > Noise > Add Noise) to the image in order to create a slight amount of texture and add more realism



7-13. Noise was added to the image.



7-14. A vignette was created by using the Burn tool on the edges of the frame.



7-15. The right half of the frame was selected with the Rectangular Marquee tool, then Free Transformed.



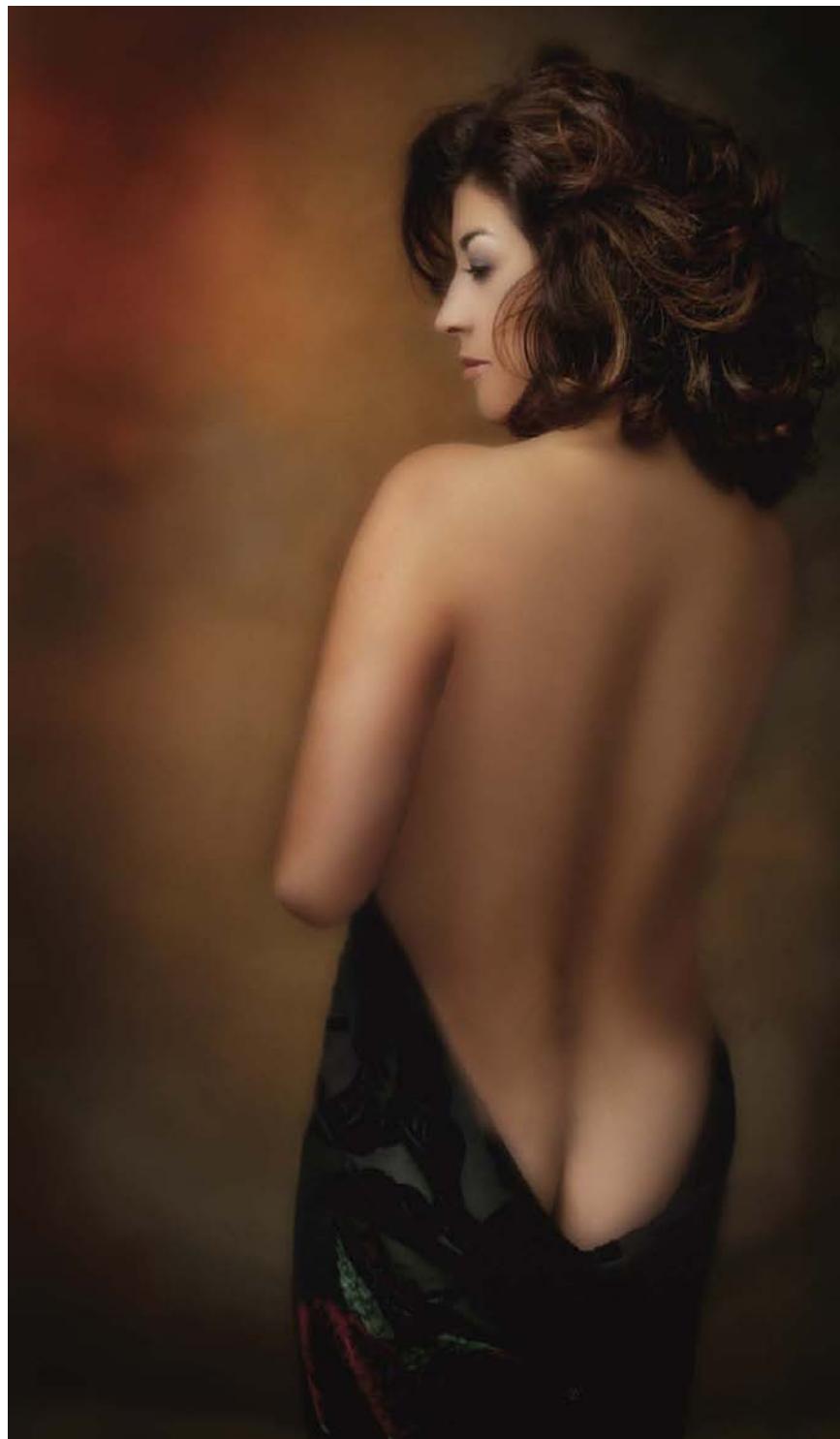
7-16. The image after slimming with the Free Transform function and recropping.

to the portrait. He used a setting of 3.5 percent and selected the Uniform setting (image 7-13). To create a vignette, Jerry also used the Burn tool at 14 percent exposure around the edges of the frame (image 7-14).

Using the Rectangular Marquee tool, Jerry then made a selection on which he would use the Free Transform function (Edit > Free Transform) to further narrow her body (image 7-15). Image 7-16 shows the portrait after Free Transforming and recropping.

After a final color balance (Image > Adjustments > Color Balance), adding a touch of blue and reducing some red, we come to the final portrait, seen in image 7-17. Color balance is often very subtle at this stage and is subject to personal tastes.

7-17. The final image after a slight adjustment to the color balance.





7-18, 7-19, and 7-20. Three outtakes from Sally's sessions.

SALLY'S STORY

"Incredible." The word echoed in my head as I stared down at the beauty of the photo in my hands. I looked at Jerry in disbelief as his face broke into a huge grin, "You like?" he said. How could I possibly explain the jumble of emotions I was feeling as I gazed down on what had to be the most beautiful piece of art I had ever seen! Who would believe that just six months ago I had been struggling with thoughts of worthlessness and suicide after enduring a bitter divorce and an ever-more-bitter ex-husband. Years of an abusive marriage had left me feeling broken and struggling to regain my self-esteem.

The photo shoot had been a suggestion from a friend hoping to distract me and clean me up a bit. I was reluctant because it had been months since I had been able to see myself as even remotely attractive. The meeting with Jerry was comfortable, though, so I decided to give it a try. The day of the shoot had me in a panic and I worried about my body, my clothes, and how I would look on film. Armed with a bottle of wine and my best friend in tow, I reluctantly walked into the studio. Sensing my discomfort, Jerry immediately started the music, got me a glass, and went over some of his ideas to get my mind off the process. We started slowly—and gradually I started to feel more comfortable. I was amazed at how easy

and how much fun it was! When we finished, I got dressed and we started to browse through some of his photos on the computer. He played with them a bit to show me the possibilities. I was amazed and excited to see the final results!

I never expected to feel so emotional about viewing my photos, but what Jerry showed me was a completely different woman from the one who walked in that door. The images in front of me were nothing that I could have ever imagined—the sexy, confident woman in these pictures couldn't possibly be *me*! I left in a daze, thinking of things I could sell in order to purchase all the photos I wanted!

The experience was a huge catalyst in the changes I made in the months that followed. I surrounded myself with my new photos and they were reminders of how others could and did see me. I was determined, more than ever, to pull myself out of my depression and start living again. Although it's been a few years since then, I still look at those photos and feel grateful for the experience—and I smile back at the woman whom Jerry captured and brought back to life. Thank you, Jerry, for making me feel beautiful and sexy again! I'm ready to shoot again!



7-21 and 7-22. Here is Sally a year after her initial session with Jerry—and after much effort at self-improvement. She is now an avid work-out diva, she has gotten into photography on a serious level, and she is exceptionally happy with life and with herself.

A LETTER FROM WENDY

I had always wondered what it would be like to have professional pictures taken of myself and actually be happy with the outcome. For so many years, I'd asked myself, "Why can't I look like those singers, models, and actresses in their photos?" They always looked great, and I often wondered who these people were that took such great photos.

While strolling through downtown Upland, I happened to pass by Jerry D's studio, Enchanted Memories, and was overwhelmed by the fantastic photographs that were displayed in his studio. Since my boyfriend and I were about to celebrate our eight-year anniversary, I got the courage to make an appointment with Jerry to have some pictures taken of myself as a gift for my boyfriend.

Before the shoot, Jerry told me that I could bring anything I felt I would look good in, so I decided to take pictures in my beautiful lingerie. I was a bit nervous about the idea at first, but I knew Jerry was going to make me look great. I was also nervous because I wasn't sure about posing for the camera in a way I was unaccustomed to. Yet, Jerry and his assistant were so professional and made sure that I was as comfortable as I could possibly be. After a few hours, I started to feel so glamorous—Jerry kept taking pictures of me left and right as if I were a star. When he showed me how I looked on the back of his camera, I couldn't help but say "Wow!"—the pictures looked

so great. I could not believe I was the one in those photos! For the first time, I was able to see that I can be sexy . . . and proud of it, too.

After the photo session was over, Jerry took me with him into his computer room where we downloaded the pictures and I picked the two that I liked the most. Those two pictures already looked great to me, but with Jerry's expertise, he made them look even better! He enhanced the pictures throughout and made me look even more glamorous than before. I was so impressed with the work that Jerry did. He made me feel lovely inside.

My boyfriend and I will be sure to see Jerry soon, because in about a year we'll be getting married—and I want nothing more than for Jerry to be the one to capture the special moments of my wedding. Thank you Jerry D! You're the best!



7-23. Wendy when she arrived for her session.

7-24. An image of Wendy from her session with Jerry.



8. Gina



8-1. This is the original photo taken when Gina arrived at Jerry's studio.

Gina is a mother of three who is on her own and works hard at keeping up her appearance. Gina has a skin disorder over her entire body, causing a loss of pigmentation in certain areas. One of the things Jerry wanted to do was to even out Gina's skin tone. He also wanted to create photos that looked like paintings.



8-2. This is the first image in the series, with no retouching of any kind.

Makeup and Pose

Gina's makeup was applied using the basic principles covered in chapter 1. At the conclusion of her makeover, image 8-2 (previous page) was created; Jerry decided on a three-quarter length semi-nude rendering of Gina. This was the starting point for postproduction enhancement.

Postproduction

Jerry discerned that evening out Gina's skin tone would be a major part of the retouching process. To do this, he used the Patch tool. This tool allows you to sample a "good" area of skin that is of similar tonality to the "bad" area you want to conceal (these two areas do not necessarily have to be adjacent to each other), then automatically blend on the "good" skin to conceal the problem area. Image 8-3 shows the main areas that Jerry first retouched.

The Clone Stamp tool was then used to help blend the tonality of the skin that was retouched in the prior step, making it look completely nat-



8-3. The Patch tool was used to blend away some of the uneven areas on Gina's skin.



8-4. The skin was further blended using the Clone Stamp tool.



8-5. The final, combined result of smoothing with the Patch and Clone Stamp tools.

ural. Jerry used a large-diameter brush at a low opacity for the blending of both large and small areas (images **8-4** and **8-5**).

At this point, Jerry went to File > Save As and renamed the file. He then closed the current file and opened the new, renamed one before continuing on with the postproduction. This will simplify the use of the History Brush later in the process.

Working on the renamed file, Jerry applied Nik's Midnight Sepia filter (a third-party filter available at www.niksoftware.com). This filter gave the image an overall look of softness and warmth, as well as a somewhat mysterious flavor, as seen in image **8-6**.

Jerry next selected the History Brush. He chose a soft-edged brush set at 16 percent opacity and a flow of 65 percent. Using this, Jerry began to selectively restore details from the image as it appeared before the Midnight Sepia filter was applied, bringing back the sharpness and detail in the eyes and facial details, the hair, and the highlights that he wanted to accent throughout the frame. On the background, Jerry used the History Brush to restore some of the original color. (*Note:* The History Brush al-



8-6. Nik's Midnight Sepia filter was applied to the image.



8-7. Using the History Brush, Jerry selectively restored detail.

lows you to paint data from a different history state onto your current image. Go to Window > History to view the history states for your image. In this case, Jerry painted unfiltered image data back onto the filtered image, selectively removing the effect of the Midnight Sepia filter.) The effect of this process is seen in image **8-7** (previous page).

To complete the image, the Burn tool was used to darken a few of the highlights. It was also applied along the edges of her body to provide more contour and depth. Image **8-8** shows the final portrait of Gina.

8-8. The final image of Gina.



A FEW WORDS ABOUT LEARNING YOUR CRAFT

There are countless ways to accomplish the same result in Photoshop. There are quick, efficient ways and other ways that aren't so fast. "Speaking for myself," says Jerry, "I know I can easily get overwhelmed with all the techniques and tools that are available. It's as if someone made a very complicated map with a hundred different ways to get to the same destination; it becomes very confusing as to what route to take. Sometimes the more direct, simple path keeps us from getting lost. That's why I've tried to come up with a formula that makes it easier for me to accomplish each task. Experts say we must repeat an action two thousand times before it truly becomes a part of us. For this reason, following certain formulas, time and again, helps you to reach your goal more quickly—because the process will become a part of you.

"Regarding Photoshop, I feel the best way to get to know the software is to use all the tools. Have fun with them—explore ones you know nothing about and learn their possibilities and limitations. Doing this nurtures your creativity. This method of learning through exploration doesn't end with Photoshop; it can be used to get to know the full spectrum of possibilities with all your equipment. Take your camera, for instance. A lot of times we get comfortable with one lens and certain settings on the camera. Changing your focal length and using it in as many situations as possible helps train your eye to see in a different perspective. Get close up, stand on a chair, lie down on the floor, or even turn upside down. Whatever you do, don't stay stagnant. This also applies to studio lighting. Get to know what one light does by setting it close to the subject, then placing it farther away—place it high as well as low. Once you thoroughly understand what that light can do, then you can add another. One of my favorite things to do is use one spotlight by itself and turn all the others off. It's an exercise that helps me to see how the light will fall on and off a subject. Once you know and understand how light behaves, it can also help you with flash photography because you have a better understanding of light. You can utilize even ambient light in the same way.

"Cameras and equipment can get so complicated at times that it becomes easy to lose sight of what we want to accomplish. The more complicated the process, the less feel-

ing goes into the image. When the process has been simplified, practiced, and repeated, it becomes natural. This is when we are able to bring forth the maximum in creativity and pull out the most emotion from our images—because our minds aren't preoccupied with the technicalities of our equipment.

"Imagine you were asked to express your inner thoughts and feelings in a foreign language. There would be so much detail and nuance lost in translation. In photography, the camera and computer software serve as your language. You must become fluent in them in order to be able to fully express the feeling in your images."

8-9. This is an outtake from Jerry's session with Gina.



9. Katy

When Katy walked into Jerry's studio, he looked at her hair and asked, "How long has your hairdresser been doing your hair that way?" She replied, "About ten years." Jerry's answer was, "Your hairdresser has stopped caring about you." The difference was that Jerry was seeing Katy with new eyes and her hairdresser was simply maintaining a look (image 9-1). Therefore, the first thing Jerry did was to cut her hair into a much younger and more stylish look.



9-1 (left). This is how Katy looked when she showed up at Jerry's studio.

9-2 (right). The original image capture, before postproduction enhancement.

Photographing her from a high angle created length in her body.

Makeup and Pose

Katy's makeup was applied using the basic principles covered in chapter 1. At the conclusion of her makeover, Jerry decided on a three-quarter length semi-nude rendering of Katy. Image 9-2 shows the pose Jerry decided to go with. By extending Katy's arm in this pose and photographing her from a high angle, Jerry created length in her body. Having her look up at him also stretched her neck to eliminate any excess folds of skin. He also created an elegant S-curve in the composition of the pose. This is one of the most pleasing shapes in all of photography and art; it adds depth and dimension to the image. This was the starting point for postproduction enhancement.

Postproduction

Using the Clone Stamp tool at 30 percent opacity and 65 percent flow, Jerry chose a small, soft-edged brush to remove the harsh line from the left underarm. He also removed the shadow above her right breast by cloning light areas into it. Additionally, he worked under her eyes to remove the dark circles and age lines. He also worked the area around the diamond necklace. The targeted areas for cloning are seen in image 9-3.

Continuing on with the Clone Stamp tool, Jerry noted areas to be slimmed and removed (image 9-4). (*Note:* It is wise to separate the two tasks of retouching and reshaping, even though the same tool is used.) In this image, Jerry reduced the size of Katy's waist, left arm area, right wrist, right arm, and the fabric showing beneath the white tulle.



9-3. The targeted areas for retouching with the Clone Stamp tool.



9-4. The targeted areas for reshaping with the Clone Stamp tool.

Image 9-5 shows the portrait at the completion of the retouching and reducing steps. Notice that, by cloning in background areas, Jerry was able to significantly reduce the overall shape and size of the body, accentuating the S-shape and length of the arms. Also, notice the softly smoothed areas of her face, which were also retouched.

Next, using his customary process, Jerry duplicated the background layer and applied the Gaussian Blur filter (Filter > Blur > Gaussian Blur) to it at a radius of 22 pixels (image 9-6). Using the Eraser tool set at 30 percent opacity and 65 percent flow, he selectively revealed the underlying sharp details along the entire body and on some of the background. He then made a second pass with the Eraser tool at 30 percent opacity to reveal more detail while retaining a soft look on the skin. Finally, a third pass at the same setting was used to reveal sharpness around the eyes, hair, stockings, shoes, fingernails, and jewelry (image 9-7).

The Dodge tool was then applied at a 40 percent exposure setting to give the image a high-key vignette, paying particular attention to the gray areas at the top of the image around her shoes (image 9-8).

After stepping back and examining the image once again, Jerry realized the subject's left shoulder was too big, so he decided to use the Clone Stamp tool at 100 percent to further slim this area. Still not entirely satisfied, he also adjusted the tonality of Katy's body by burning in the left



9-5. The portrait at the completing of retouching and reshaping with the Clone Stamp tool.



9-6 (left). The Gaussian Blur filter was applied to a duplicate of the background layer.

9-7 (right). The Eraser tool was used selectively on the Gaussian Blur layer to reveal the underlying sharp details in critical areas.



9-8. The Dodge tool was used to create a high-key vignette.

9-9. The final portrait of Katy.



shoulder and areas like the shoes, which were too prominent in the final image. The principle at work here is that light tones advance and dark tones recede. Finally, Jerry recropped the image to make the subject slightly smaller in the frame (he also added more tulle background to the left edge of the photo to accommodate this effect). Image **9-9** shows the final image of Katy.



**9-10, 9-11, and
9-12.** These are
outtakes from
Jerry's session
with Katy.



10. Rhobley



10-1. This is Rhobley upon arriving at Jerry's studio.

Rhobley came to Jerry as a bride who wanted a nice gift to give her husband on their wedding night. Rhobley is conservative and a schoolteacher—so she was quite certain that this would not be a gift he would expect from her. This seems to be a trend among brides, who now frequently give a glamour book to their new husband as a wedding gift. For the groom, it shows him that he has his own centerfold; for the bride, it will always be a special memento of the beauty of her youth.

Makeup

Rhobley's makeup was applied using the basic principles covered in chapter 1. At the completion of her makeover, image **10-2** was created. This was the starting point for postproduction enhancement.



10-2. The original image of Rhobley.

Postproduction

Rhobley was wrapped in white tulle for her image, making the shot reminiscent of a wedding portrait. By bringing her body forward in the frame and elevating her left leg, a beautiful S-curve was created in the composition. Note, however, that her hair and the veil created a shadow on the right side of her face, putting her right eye in shadow.

The first step was to remove the unwanted background and lights with the Clone Stamp tool. Next, Jerry softened the skin under Rhobley's eyes using the Clone Stamp tool with a small, soft-edged brush set to a low opacity. He also removed a dark strand of hair close to her lip and smoothed the shadows on her arms and legs. Image 10-3 shows the targets for these enhancements.



10-3. The areas targeted for enhancement with the Clone Stamp tool.



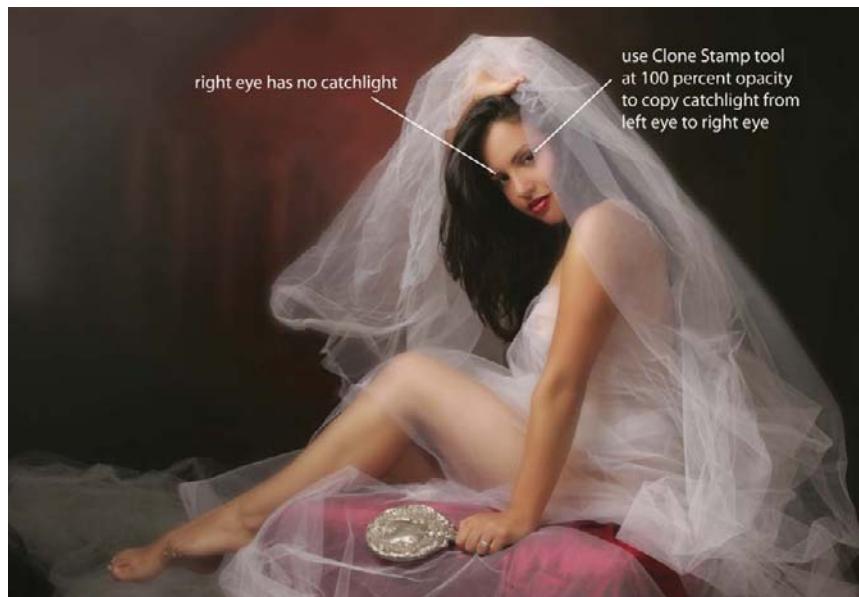
10-4. The Gaussian Blur filter was applied to soften the skin, then selectively erased to restore sharpness in critical areas.

Next, working on a duplicate background layer, Jerry applied the Gaussian Blur filter (Filter > Blur > Gaussian Blur) at a radius setting of 22 pixels. Using the Eraser tool set at 30 percent opacity and 65 percent flow, he then revealed details across the entire body and some of the background. A second pass at 30 percent opacity was then done to reveal additional detail, while still retaining a very soft look to the skin. Finally, a third pass was made with the Eraser tool at the same settings to restore sharpness on the eyes, hair, legs, shoes, the mirror, jewelry, lips, and even the tulle (image 10-4).

At this stage, the image layers were flattened (Layer > Flatten Image). The image was then saved and renamed (Image > Save As) and closed. After opening the renamed image, Jerry again duplicated the duplicate background layer.

The Clone Stamp tool was then used at 100 percent opacity to clone the catchlight in Rhobley's left eye (image 10-5). Because the shadow blocked much of the light reaching her right eye, Jerry felt it needed a catchlight of its own—so he cloned it from the left eye to the right eye. In the detail shots of Rhobley's face (images 10-6 and 10-7), you can see

10-5. The process for replacing the missing catchlight.



10-6 (left). A detail shot of the missing catchlight.



10-7 (right). A detail shot of the replaced catchlight.



the cloned catchlight added to the right eye. This evens out the lighting and makes the pose and expression more natural; the eye/brain expects to see two catchlights in the eyes.

Next, in Curves (Image > Adjustments > Curves), Jerry brought down the blacks and brought up the whites to, overall, create more depth and add a little more contrast to the image (image 10-8).

Never satisfied, Jerry decided to move the subject closer to the center of the frame so he could build up the crimson-colored background behind her using the Clone Stamp tool. The area was then blurred for a soft look. He also recropped the image so that Rhobley was slightly smaller in the frame.

Finally, Jerry used the Burn tool with a small, soft-edged brush at a low opacity to create a shadow on the left arm and leg, enhancing the depth and roundness. He also elongated the butterfly shadow under her nose to create a glamour-light feeling, then did some minor retouching on her toenails to bring out the French tips. Image 10-9 shows the final portrait.



10-8. The Curves function was used to boost the contrast.

10-9. The final portrait of Rhobley.



"When I hear the word 'posing,'" says Jerry D, "I have this idea of having total control over someone's face and body. Can't you imagine this robot-like stick figure where you can place every joint and body part into what you think is the perfect pose? This might make you smile and laugh, but it's an issue photographers all struggle with. Every time we have a person pose it can look cold and stiff. Rarely does it look natural."

"The well-known truth is that most people are very uncomfortable with having their picture taken. As people, we tend to develop a certain level of security with the reflection we see in the mirror. It has been a work in progress that was established back when we first found acceptance from our peers. It's sad but true that people carry those same insecurities and scars from growing up into their adult lives. We then spend our lives overcoming fear, and we become more sophisticated in the way we hide our feelings and project only what we want people to see. From my standpoint, there are three perspectives from which one perceives themselves in life: the person I show you, the person I'd like to be, and the person I am. If you can make them all the same, then you've accomplished a lot."

"Why is this important to me? When I do a portrait, I need to know who my client is and how they see themselves. So my first job is to listen to my client as she describes how she sees herself—what she likes and what she would like to improve in her appearance. As she speaks, it helps me to understand not only her but her style. Based on this, I can start to imagine what type of art or photo she would like to put up in her home. I begin seeing her as a painting and I start to form an idea of what I can do to bring out all of her beauty as an artist would."

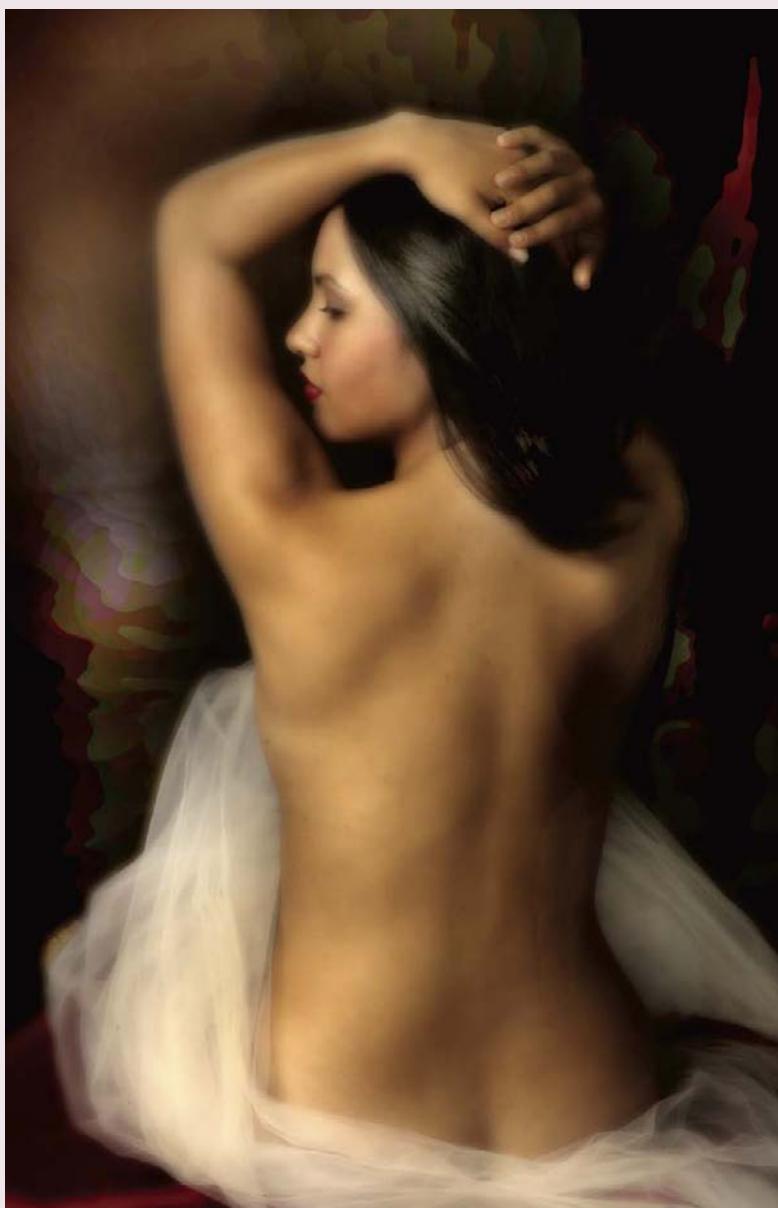
"Once this has been established in my mind's eye, I begin to compose the background and set the lighting for mood. Then it's time to bring the client into the setting and initiate the first pose. Understanding optics, the way the lens sees, is very important to posing. The photographer must understand that things that are closer to the lens will appear larger, while objects that are farther away will look smaller. Since most women carry any extra weight in their hips, thighs, and upper arms, these are the parts you want to pose farthest away from the lens. When you bring her face closer to the lens, on the other hand, it presents the perfect opportunity to bring out her eyes. I love the eyes because they truly are the windows to the soul."

"It's also important to remember that an image on paper is flat, so we must pose our subjects in a way that emphasizes the bends and curves that will add dimension and depth to the image."

"These things are the basis for understanding how to bring out the best in every client, every time. Learning these important concepts is like learning the alphabet—it's only once we've learned to spell that we can begin to write our own words. It's easy to imitate a pose you've seen that works well, but really

understanding what makes that pose work provides a valuable tool for composing your own unique images."

10-10 and 10-11. Here are two outtakes from Rhobley's session. Note that the background is the same in all three images. Jerry merely chose to paint in or paint out certain colors that best defined the rest of the portrait.



11. Robyn

Robyn is a wife and mother who makes her living as a hairdresser. In her profession, Robyn is constantly making other women beautiful, so she came to Jerry to spend some well-earned personal time—during which *she* would be the object of a beautification session.

Makeup and Lighting

Robyn's makeup was applied using the basic principles covered in chapter 1. At the completion of her makeover, image 11-2 was created. This was the starting point for postproduction enhancement.

11-1 (left). This is how Robyn appeared upon arriving at Jerry D's studio.

11-2 (right). The original image of Robyn.



To create the basic lighting pattern, a large softbox was placed above Robyn to camera left. Opposite this, a smaller square softbox was used for fill. Directly in front of Robyn, Jerry held a silver reflector to bounce fill light in from the main light above. The main light was set at f/14, which provided adequate depth of field and saturated the skin with light; the fill light was set 1½ stops less (at f/8), adding enough fill light to prevent the shadows from going completely black. (*Note:* Because darker complexions absorb more light than lighter ones, it is essential to use more light and to raise the exposure level somewhat to achieve a pleasing rendition.)

Postproduction

For this image, Jerry's first step was to use the Patch tool to do preliminary blending of the highlights in the forehead area, the shadows under eyes, and the creases in her underarm area (image 11-3). Jerry also used the same tool to tone down the large highlight on Robyn's shoulder. Switching to the Clone Stamp tool at a 30 percent opacity setting, Jerry then continued to blend the highlights and smooth out rough patches of skin (image 11-4). Image 11-5 (next page) shows what the portrait looked like after the Patch tool and Clone Stamp tool had been applied.

11-3 (left). The areas targeted for retouching with the Patch tool.

11-4 (right). The areas targeted for retouching with the Clone Stamp tool.





11-5 (top left). The image after retouching with the Patch and Clone Stamp tools.

11-6 (top right). After applying the Gaussian blur filter, image details were restored using the Eraser tool.



Jerry next duplicated the background layer and applied the Gaussian Blur filter (Filter > Blur > Gaussian Blur) at a radius of about 20 pixels. Then, in the usual manner, he used the Eraser tool at 30 percent opacity and 65 percent flow to restore sharpness on the important details.

At this point, Jerry flattened the layers (Layer > Flatten Image). He saved and renamed the file (File > Save As). Working on the renamed new original, he applied Nik's Midnight Sepia filter to give the image a dark and dreamy look. (*Note:* Nik's filters are available at www.niksoftware.com.)

Jerry next used the History Brush to selectively restore details from the image as it appeared before the Midnight Sepia filter was applied, bringing back the sharpness and detail he wanted to accent throughout the frame. (*Note:* The History Brush allows you to paint data from a dif-



11-7. Nik's Midnight Sepia filter was applied to give the image a dark and dreamy look.



11-8. Using the History Brush and Dodge tool, Jerry selectively restored sharpness and added highlights. This is the final version of the image—or at least *one* of the final images!



11-9. Here is another interpretation of the same image, created using a different color palette. Jerry will sometimes be unable to choose his favorite “final” and leave the choice up to the client.

ferent history state onto your current image. Go to Window > History to view the history states for your image. In this case, Jerry painted unfiltered image data back onto the filtered image, selectively removing the effect of the Midnight Sepia filter.) He also used the Dodge tool to lighten the eyes and cheekbones, making them more prominent in the final portrait. The effect of this process is seen in image 11-8, which is the final version of this image.

LIGHT AND ITS EMOTIONAL CONTENT

"I like to go into the darkened studio, then turn on one strobe with a small softbox and place it in every position to the subject—just to watch how it works," says Jerry. "I place the light so the edge skims across the face and use that as my main light. I then use a second light or reflector for fill, setting it from one to three stops lower, depending on the feeling I'm going for. You could also use a third light behind the subject to add separation from the background or highlights on the hair. Sometimes I don't use any fill light at all; there are no rules."

"One thing I've found is that there is a lot to learn—and each day is exciting because there is always something new to see. There are knowledgeable people who are superior technicians when it comes to lighting, but they have trouble feeling the light. You must trust your feelings. That is your art, and it becomes an interpretation of your story."

"There is a valuable lesson in understanding light and how it is connected to the way we feel. If we think of light as a spectrum with thousands of tonal changes from light to dark, we can equate it to the broad spectrum of human emotions. Light



11-10 and 11-11. Here are two beautiful outtakes from Robyn's session.

tends to be parallel with these moods, from dark tones reflecting our saddest or gloomiest moods to brighter tones causing feelings of cheerfulness or joy—and all the thousands of light and emotional levels in between. It's not surprising that words for light often play a role in describing the emotional impact of what we see ('her sunlit hair,' 'a dark gloom came over them,' 'the twinkle in her eyes,' 'she glowed with the news,' etc.).

"Light is a discovery—it can gently wrap around a subject or communicate strength and intensity. It can also make you look older or more youthful. Everyone can appreciate a sunset, or the beauty of window light filtering through trees and skimming across a child's face. Photographing this moment is not only a record of light, but also an interpretation of a feeling—a feeling that adds value to capturing that moment in time."

12. Gloria

Gloria is a mother of several grown children. She is an elegant, intelligent woman who is also at a point in her life where she is making big changes. A year after she posed for her portraits, Jerry also photographed her wedding. According to Jerry, it was wonderful to walk into her home and see how her portraits graced many rooms. She is also an excellent tango dancer and Jerry recently did some portraits/paintings of Gloria dancing with her new husband.

12-1. This is Gloria as she appeared just after arriving at Jerry's studio.

12-2. This is the original capture of Gloria's portrait.

When Jerry does his initial shots, like the one seen in image 12-1, he is actually analyzing his subject to determine how he wants to photograph



her. In this photo, you can see that Gloria's hair is very fine and straight. Because she is also tall and slender, the long lines of her hair tend to make her look drawn. Also, Jerry noticed that her face photographed too symmetrically as a result of her hair being parted down the middle.

Makeup and Pose

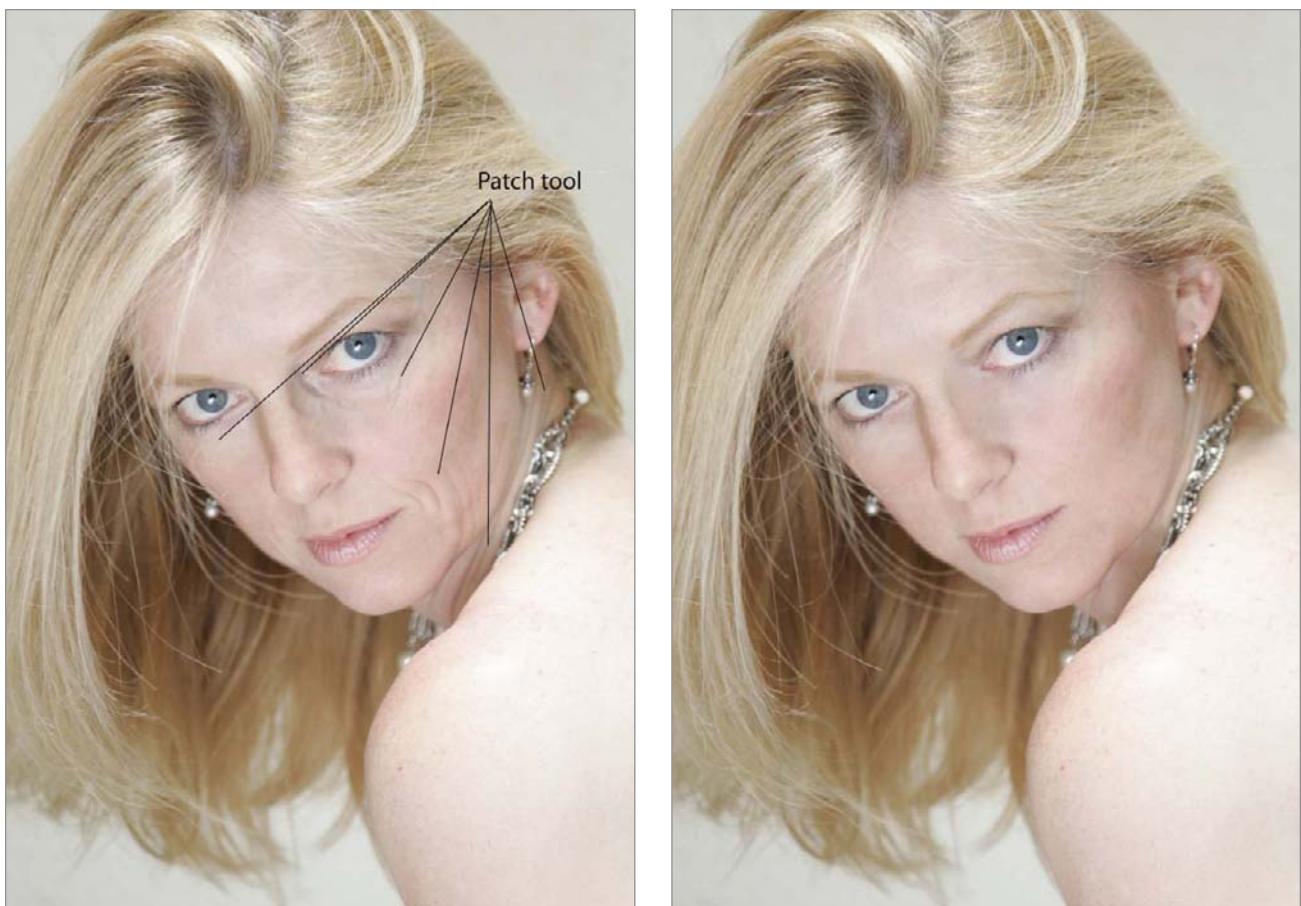
Gloria's makeup was applied using the basic principles covered in chapter 1. After her makeup was applied, Jerry worked on Gloria's pose. Turning her body sideways and having her grab her knees let her hair flow down toward the floor, creating a fuller look and allowing him to shift the part more to the side. Because he tilted his camera to the same angle, you can't tell how far forward she is actually leaning. At the completion of this process, image 12-2 (previous page) was created. This was the starting point for postproduction enhancement.

Postproduction

Using the Patch tool (image 12-3)—handy for these types of corrections—Jerry eliminated the lines under her eyes, the laugh lines around her mouth, and the shadow close to her left eye socket (image 12-4).

12-3 (left). The areas targeted for retouching with the Patch tool.

12-4 (right). This is the look after the Patch tool was used.





12-5. The areas targeted for retouching with the Clone Stamp tool.



12-6. The blending effect created with the Clone Stamp tool.

To blend and “idealize” the face, Jerry next used the Clone Stamp tool at a variety of brush sizes to blend the areas noted in image 12-5. He uses the largest brush possible for the area being retouched, with settings typically at 30 percent opacity and 68 percent flow. Jerry blended the cheekbones, the makeup, and the bridge of the nose to create overall smoothness (image 12-6).

After creating a duplicate background layer, Jerry applied the Gaussian Blur filter at a radius setting of 14 pixels to soften the image overall (image 12-7; next page). Then, using the Eraser tool at 30 percent opacity and 65 percent flow, Jerry made two passes over the image. In the first, he covered the outline of the body. In the second, made at the same settings, he covered the hair and body. He then performed a third pass with the Eraser tool set at 70 percent opacity. On this pass, he revealed sharp-



12-7. The Gaussian Blur filter was applied to a duplicate background layer, softening the image.



12-8. Sharpness was selectively restored to critical areas using the Eraser tool.

ness on the more critical details—the eyes, lips, nose, jewelry, and hair. Image 12-8 shows the result so far—it's beginning to look like a winning portrait.

To add depth and contrast to the eyelashes, which subsequently adds impact to the eyes, Jerry used the Burn tool at an exposure setting of 11 percent and a very small brush to darken the eyelashes and the rim of the eye, creating a more substantive frame around the eyes. Jerry also increased the saturation of the irises of her eyes by a slight burning in, which made her eyes a deeper, richer blue. Compare Gloria's eyes in image 12-9 with her eyes in image 12-8 and you will see the dramatic improvement. At this point, Jerry flattened the layers in the image (Layer > Flatten Image).



12-9. The eyes were intensified using the Burn tool.

For a final image treatment, Jerry used the Curves function (Image > Adjustments > Curves) to darken the blacks and brighten the whites. He also used the Dodge tool (at an exposure setting of 36 percent) to lighten the background. Making it closer to pure white brightened the entire image, giving it a high-key look. The final portrait is seen in image **12-10**.

12-10 (left). The final image of Gloria.

12-11 (right). Here is a variation of the final image presented in black & white, which has its own distinct appeal. Jerry likes the blacks noticeable, so in this rendition he further darkened the blacks (again, using the Curves function) to give the image a bit more punch.



A NOTE FROM GLORIA

Thank you so much for giving me the opportunity to pose for your camera. At first, I was a little nervous about the intimate nature of the shots, but your gentleness and encouragement made me feel comfortable and beautiful. It ended up being one of the most fun and liberating experiences I've ever had. I feel your portraits captured my essence. Now I have a wonderful memory for my loved ones—and for me—to enjoy for years to come. Thank you.

12-12. An outtake from Gloria's day with Jerry D.



13. Vandella



13-1. This how Vandella looked when she came to Jerry's studio.

13-2. This is the first version of Vandella's portrait. Notice the wrinkled tulle of the background fabric and the lack of shape in the oversized shirt.

Vandella is a bubbly, confident, and giving person who needed a little bit of a self-image boost. All of us experience what Vandella was feeling when she first met Jerry. She was tied up in the day-to-day routine of her life and needed to be reminded of the fact that she is special. When her portrait was delivered, she felt as if she had been given a new lease on life.

Makeup

Vandella's makeup was applied using the basic principles covered in chapter 1. At the completion of this process, image **13-2** was created. This was the starting point for postproduction enhancement.

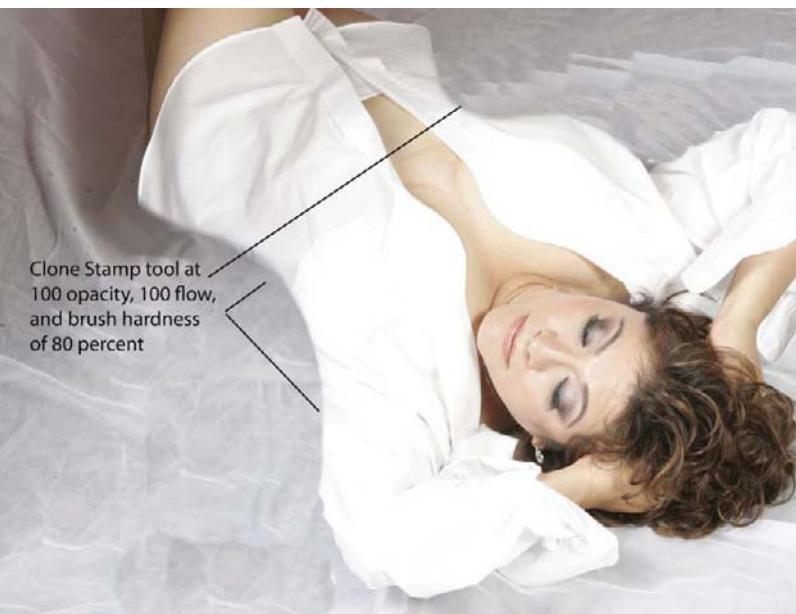
Postproduction

The first step was to reshape her body and adjust the size of her breasts. This was accomplished using Photoshop's Liquify filter (Filter > Liquify).





13-3. Vandella's torso was reshaped using the Liquify filter. After reshaping, Jerry used the Clone Stamp tool to repair areas of the background that became obviously distorted.



13-4. The torso was then reshaped using the Clone Stamp tool.



13-5. After applying the Gaussian Blur filter on a duplicate background layer, sharpness was restored using the Eraser tool.

Liquify is essentially a separate application within Photoshop that is used to stretch or distort areas within the photograph. In the Liquify window, Jerry selected the Forward Warp tool with a brush size of 516, a density setting of 50, a brush pressure of 80, and a turbulent jitter setting of 50 (this scrambles the reformatted pixels). With this tool, Jerry proceeded to adjust her shape by pushing the pixels into the desired positions. Image **13-3** shows Vandella after the Liquify process. In the upper right quadrant of the image, you can see that Jerry used the Clone Stamp tool to copy new fabric into the areas that were vacated by the Liquify filter. Note, too, the reshaped torso of Vandella.

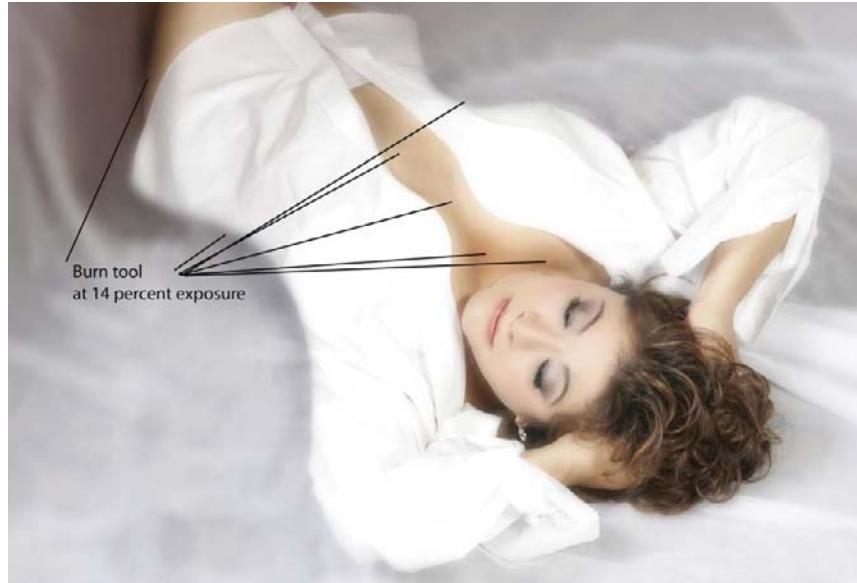
Jerry used the Clone tool to reshape Vandella's hips, waist and arms (image **13-4**). The tool was set to 100 opacity and flow with a brush hardness of 80.

Next, a duplicate background layer was created. To this, Jerry applied the Gaussian Blur filter (Filter > Blur > Gaussian Blur) at a radius setting of 20 pixels. Working on the Gaussian Blur layer, Jerry then made two passes with the Eraser tool set at 30 percent opacity, restoring soft detail. Finally, he made another pass with the Eraser tool set at 80 percent opacity to bring out sharp image details (image 13-5).

Jerry next applied the Burn tool as shown in image 13-6. This was adjusted to a 14 percent exposure setting. This technique creates shadows, which gives the illusion of depth. With each pass, the tonal values become deeper until the final effect is achieved.

Then, Jerry adjusted the contrast using the Brightness/Contrast function (Image > Adjustments > Brightness/Contrast). His objective was to deepen the blacks and lighten the whites, producing better overall contrast (image 13-7).

13-6. The Burn tool was applied to add shape-revealing shadows.



13-7. The contrast was enhanced to deepen the blacks and lighten the whites.





The final step was to use the Dodge tool, at an exposure setting of 25 percent, around the edges of the body. This cleaned up all of the distracting details and gave the background a cleaner look. Image 13-8 shows Vandella's final portrait.

13-8. The completed image of Vandella.

A LETTER FROM VANDELLA

I had a fantastic experience with Jerry taking my pictures. I was very nervous when we started out, but Jerry was very professional and made me feel comfortable with myself. I was extremely happy with the photos. They ended up being much more than I had imagined they would be. Jerry is truly a professional at what he does. He helps you see yourself in a way you might never have imagined. I have told my family members and friends about Jerry and recommended they use him next time they are considering photos.



13-8 and 13-9. Here are some outtakes of Vandella created by Jerry during this sitting.



14-1. This is how Rosi looked when she arrived at the studio.

Rosi is a professional businesswoman, a mother of two and a wife. She keeps herself in top condition, dresses well, and has her makeup just perfect when she goes out. Her “before” shot (image 14-1) was taken on a rare day when Rosi was not feeling well and went out without makeup.

Makeup

Rosi’s makeup was applied using the basic principles covered in chapter 1. At the completion of this process, image 14-2 was created. This was the starting point for postproduction enhancement.

Postproduction

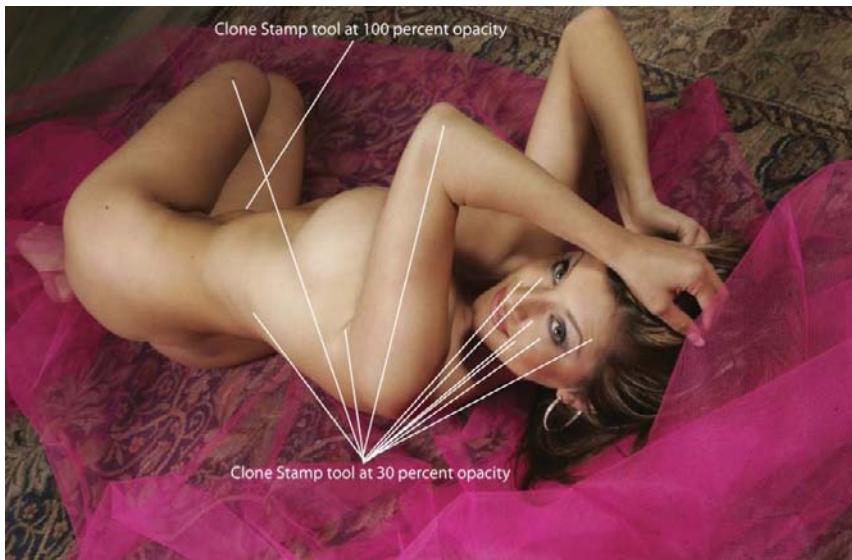
In the first shot of Rosi (14-2), you can see she is in fine shape—but even so, there are little things that even beautiful women will see as imperfections. Often, these are things most other people wouldn’t even notice.



14-2. The initial image of Rosi.

(Note: For this image, Jerry removed the nipple on her left breast because he knew this would be a large image hanging on a wall in her home. It also preserved our “G” rating.)

The first step was to make minor corrections with the Clone Stamp tool. Jerry retouched an area of her abdomen with the tool set at 100 percent opacity, as shown in image 14-3. With the Clone Stamp tool at 30 percent opacity and 60 percent flow, he also smoothed the fold under her left arm, the creases in her forehead and under her eyes, and the laugh lines around her lips. He then completed an overall skin softening with the Clone Stamp tool, blending away any unflattering shadowing.



14-3. The areas of the image targeted for retouching with the Clone Stamp tool.

The next step involved slimming the nose (image 14-4). Here, he again used the Clone Stamp tool to add the color of her cheek along either side of the nose, making it look narrower and more ideal (image 14-5). Continuing on with the Clone Stamp tool, Jerry straightened the line of shadow on either side of the nose, removing any imperfections and giving it a classic shape (image 14-6).



14-4. The nose as it appeared in the original image.



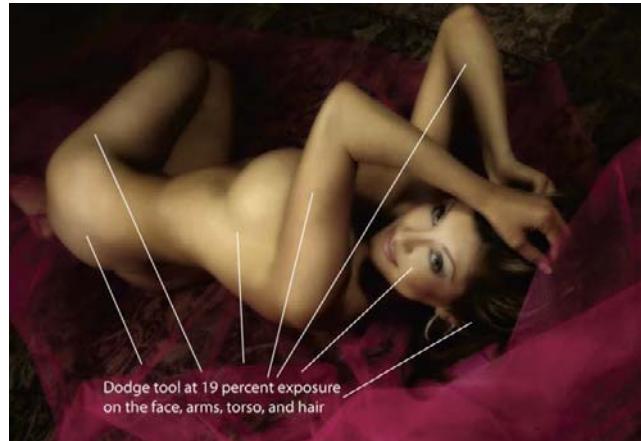
14-5. The Nose was slimmed by using the Clone Stamp tool to shape the shadows around it.



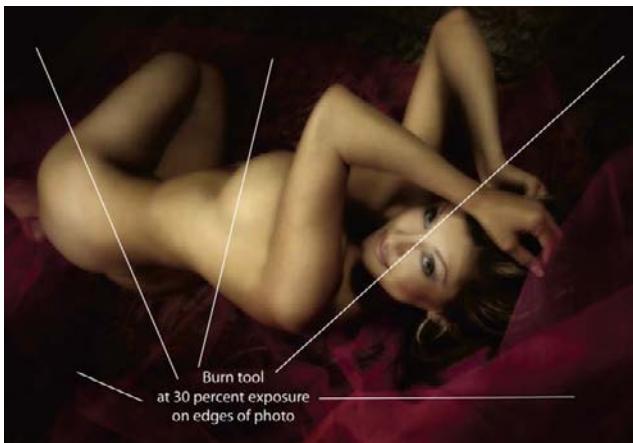
14-6. Fine-tuning the shadows on either side of the nose gave it a straight, classic shape.



14-7. The Nik Midnight Blue filter was applied.

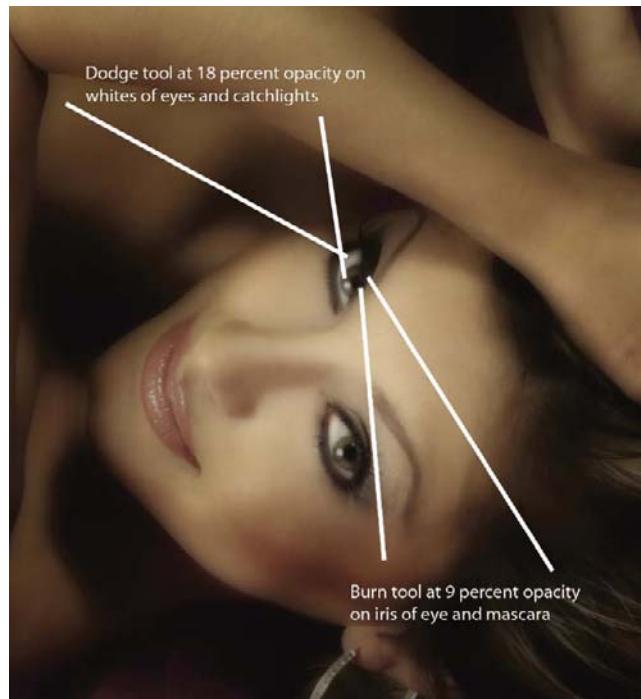


14-8. The Dodge tool was used to add highlights.



14-9 (above). The Burn tool was used to create shadows and vignette the image.

14-10 (right). The final enhancements were made to the eyes using the Burn and Dodge tools.



At this point, Jerry went to File > Save As, renamed the file, then closed it. After reopening the renamed file, Jerry applied Nik's Midnight Blue filter (a third-party filter available at www.niksoftware.com). The effect of this is seen in image 14-7.

Using the principle that light tones advance and dark tones recede, Jerry next proceeded to lighten select areas of the face and body to highlight areas of interest. To do this, he used the Dodge tool at an exposure setting of 19 percent. Even though this is a nude, Jerry always develops the highlights in the face to perfection so that it is the main center of interest. Image 14-8 shows the targets for this process. On the opposite side of the tonal scale, Jerry worked the shadows with the Burn tool (at an exposure setting of 30 percent) to create depth and drama. This forced



certain areas, particularly at the edges of the image, to recede into shadow. Image 14-9 (previous page) shows the results.

Jerry's final step was to clean up the whites of the eyes and enhance the main catchlights, which produced a focal point for the eye. He did this using the Dodge tool set at an exposure of 18 percent. He also used the Burn tool, set at 9 percent exposure, along the line of the mascara/eyeliner to produce a bit more drama in the eyes (image 14-10; previous page). Image 14-11 shows the final version of Rosi's portrait.

14-11. The final version of Rosi's portrait.

4-12, 14-13, and 14-14. A few additional images from Rosi's session.



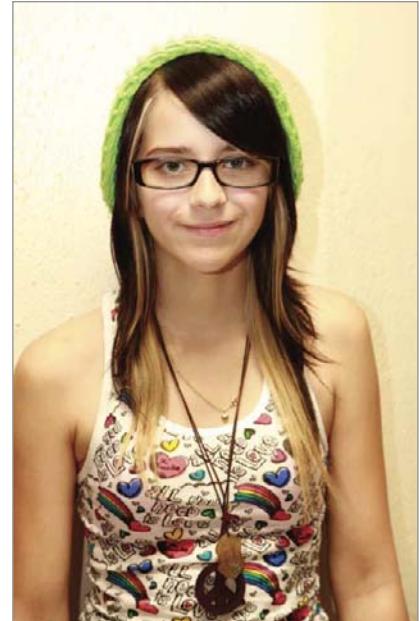
15. Melissa

In first meeting Melissa, Jerry's initial impression of her sitting on the red couch in his studio was that she was shy and not-very-confident young lady. She was very soft-spoken and her demeanor revealed that she was unsure of herself. Images 15-1 and 15-2 are two "before" images, taken when Melissa came to Jerry D's studio.

Determine What the Client Wants

One of Jerry's techniques as a photographer and a salesman is to ask each client some very pointed questions about where she would like the session to go. These help the client focus on the task at hand. The first question is, "What is the purpose of the photo shoot?" Melissa replied that she wanted to create photos to enter a beauty pageant. Jerry then went on to ask, "How do you see yourself?" "How do others see you?" "How would you like to be seen?" This helped illuminate her reasons for being there—and her answers helped to engage her self-confidence. As he talked to her about her image and self-image, Jerry could see the change in Melissa; she quickly began to sit up straight and become more animated.

Image 15-2 is the original image that Jerry shot of Melissa. The rest of the images shown here reveal the transformation that occurred during the session and as a result of Jerry's skills as an artist.



15-1 and 15-2. These are two "befores," taken when Melissa first came to Jerry D's studio.



15-3 (top). This is the original image that Jerry shot of Melissa.

15-4 (above). The final retouched image that Jerry created of Melissa.

15-5. As her session progressed, Melissa grew more confident.

Direct the Transformation

Much like acting, in life we must each believe in the part we are playing in order to achieve success. If you want to be a beauty queen, then you must project the required beauty and confidence—and radiate personality with strong eye contact and good posture. Throughout the set of portraits Jerry made with Melissa (images 15-3 to 15-8), you can see the rather remarkable changes in her.





15-6, 15-7, and 15-8. As Melissa became more confident throughout her session, you can see a true beauty queen begin to emerge.



Jerry says that achieving this kind of transformation is what makes his work so special. The transformation comes from his subjects, throughout the session, coming to believe in and accept themselves. It's not the pose, or lighting, or retouching that makes the image special—it's the subject's inner feeling of self-confidence that speaks through the image. Nowhere is it more evident than in this series of portraits of Melissa.

Note the transformation in Kelli's appearance from the moment she entered the studio (image 16-1) to her appearance in the various self-inspired images that formed her portfolio (image 16-2, 16-3, and 16-4).

When Kelli came to the studio, as she recounted in a letter after the session, "I had recently removed myself from a toxic relationship with a man who once told me that he would 'overlook' the fact that he was not attracted to me in order to keep our family together. We have a daughter together, and he has said that she is beautiful because she possesses more of his physical features."

During this relationship, Kelli says that she learned to dislike herself in many ways. "The relationship became a four-year punishment that finally ended with him leaving me during my ninth month of pregnancy," she wrote. "After he left, I made up my mind and said to myself, 'That's it. No one is ever going to make me feel this bad ever again!' Now, I realize it was less about how he made me feel bad about myself, and more about the way he brought out what I already felt. Confidence is not necessarily something that is seen outwardly, but it's something that is felt deep within us. If a woman allows herself to be treated badly, she only has herself to ask why."

Kelli continued, "The hardest decision I ever had to make was to break away from a long-term relationship and let myself become a single mother—but in doing so, I knew I would be a better one. Being alone has never been easier, because now I have the chance to celebrate a transformation from who I was before this relationship ended and who I became after."

"Any kind of emotionally abusive partnership will drain the life out of anyone, and the lack of confidence and self-worth can make it difficult to break away from," she added. "I wanted to be photographed [by Jerry] in a way that would celebrate my independence. I wanted something that



16-1. This is how Kelli looked when she arrived for her session.

my daughter can have so that she can see just how beautiful her mother really was, and to reflect an image of what she might someday want to be.”

For Kelli, her session with Jerry helped her to feel whole again. “The photos that you’ve done are not just a memory for me,” she wrote, “but also a constant reminder of my life’s changes, and a testimonial to my newfound liberation.”



16-2, 16-3, and 16-4. The techniques used to produce these “finals” are very similar to those outlined in earlier chapters.



17. Maternity Portraits

Pregnancy photos have become a huge market for portrait photographers. Ever since an iconic nude image of the pregnant Demi Moore graced the cover of *Vanity Fair*, a session of this type has been a must-have for many mothers-to-be.

Pregnant women have a beautiful inner glow and a healthiness to their appearance from the process of giving life. Yet, being pregnant can be hard on a woman's self-esteem because everything in our culture preaches the importance of an 18-inch waist as the standard of beauty and fitness. As women watch stretch marks appear, their bustline expand, and their waists disappear, they often feel anything but beautiful. With the technology of today (makeup, Photoshop, etc.), however, it's easier than ever for photographers to create images that allay these feelings of insecurity and depict the beauty that many women overlook in their pregnant forms.

This type of portraiture is a big seller for many studios. Adults won't necessarily spend money on portraits of themselves, but where their children are concerned, it's a different matter. Parents-to-be see this pregnancy portrait as part of the process of documenting their new family.

Jerry does a lot of pregnancy portraits. It is an artform that is highly appreciated by his clients—and growing to be more widely in demand every day.

Cindy

Images 17-1 to 17-4 show some amazing pregnancy photos Jerry did of Cindy. In every instance, Jerry tries to let the glow of expectant mother-



17-1, 17-2, 17-3, and 17-4. These portraits of Cindy let the glow of expectant motherhood shine through.



hood shine through. He varies poses and wardrobe changes much as he does with his glamour photos, showing that even a mother-to-be can be a centerfold! The beautification process is crucial—and Jerry D is a master of that.

Roxanne

Here are two finished pregnancy photos that Jerry did of Roxanne. These prints are often purchased as large wall portraits printed on canvas with ornate gold frames. Presented in this way, the images become visual centerpieces in the home—often displayed in a hallway or living room. Jerry takes a great deal of pleasure in working with pregnant women because he feels they are very special and should be treated as such. The Photoshop techniques used to create these images are not at all dissimilar to what he does for glamour makeovers.



17-5 and 17-6. Maternity images, such as these portraits of Roxanne, are often purchased as large canvas wall portraits.

Conclusion

Sometimes we need to broaden our perspective and awareness to grow.

Thinking back to when he was starting out and taking his first images, Jerry D remembers being in love with every image. “I would run to the one-hour photo lab and wait for the film to be processed and printed, only to be greatly disappointed because the highlights were blown out, or the images were underexposed, or—worse yet—out of focus!” he recalls. “If I was lucky enough to get a good image, I usually thought it should have been much better than it was. In my mind, it must have been a lack of money, or I that needed better equipment, a studio, or better lighting. That mindset stayed with me, and I gradually accumulated many different lenses and pieces of equipment—but I soon realized that all the equipment in the world wouldn’t make me any better. Only with critical evaluation of each photo will you discover the things that will make you better. We tend to have tunnel vision as we focus on our destination; sometimes we need to broaden our perspective and awareness to grow.”

Jerry’s father is a talented artist with a master’s degree in art, but Jerry notes that these abilities are not genetically transferred. As Jerry developed as an artist, however, his father’s keen eye (developed through years of training and experience), strong foundation of artistic knowledge, imagination, and broad perspective made his opinions valuable to the blossoming photographer. “I must admit that it was painful to hear, when I thought I had a great photo, that there was so much improving to be done. With my head hung low, you could see my disappointment, and he would say, ‘Boy, if you don’t want to know, don’t ask.’ I have been asking ever since—and not just my father, but everyone willing to offer their perspective,” says Jerry. Through this process, he quickly learned that we all have different opinions—and that there’s something we can learn from everyone. “Don’t be crushed when someone doesn’t see what you do in your images,” he cautions, “but try to find how to craft your images so people *will* feel what you do when looking at your work.”

DENEEN

Deneen is a woman who suffered from breast cancer and went through a double mastectomy before the holidays. She had a memorable photo session with Jerry before her surgery, and she wrote to him about the experience. "There are deeds that transcend the day-to-day and become permanently meaningful," she wrote. "You have done that for us. I cannot thank you

enough for you professionalism, talent, and sheer kindness. We will never forget the way that you fit us in on Thanksgiving Day, and spoke to me about my thankfulness within my situation and my blessings. Thank you for all you've done for me, and for us. I appreciate it so much. My surgery went very well, and I am recovering with the added peace you've given me."

FROM DENEEN—ONE YEAR LATER

It has been a little over a year now since my photo session with Jerry D. It has been a little over a year since my first mammogram, my diagnosis of breast cancer, and my surgery. As you can imagine, it has been quite a year. Contemplating this anniversary brings tears to my eyes—tears of every kind. Tears of shock and loss, of thankfulness and joy, tears for the difficulty of change and the utter beauty of life, at the randomness of fate and the deep goodness of people, the tragedy of fear and the fullness of living, the weight of choice and the power of all the forms of love I have witnessed and benefited from this past year—because of this past year. Would I give all that up to go back to before I knew I had breast cancer? I can't go back is the answer. Beauty is always changing, as is life. There are always reasons to be happy and reasons to be unhappy. We are always adapting.

Taking photos with Jerry D was initially a practical endeavor, to have a record of what I looked like before surgery. It became much more than that. Taking the photos I did with Jerry, and the way he did them, ended up being very empowering for me. To stop in a moment and just appreciate and celebrate whatever and whoever I was at that moment, with pride and freedom, fun and sensuality—it was a wonderful feeling. I can choose to live more in that kind of moment. That's a choice I can own. It's a moment and an outlook that has nourished me through this past year.

I look at those first pictures from a year ago and I am so content—with then and with now. Taking those photos a year ago was so wonderful that my husband and I went back and took pictures together. Jerry fit us in on Thanksgiving morning, just days before my surgery. Looking at the pictures of my husband and me makes me realize how lucky I have been and am. He, too, has been through so very much. It's so touching to have captured the tenderness and devotion I know of him in a photograph. Life has brought us challenges, like it does to everyone, but today I am cancer-free. We, today, are together and more loving than ever.

It's a measurable, production-oriented life we live in. I can look at the clocks and the bottom lines and the things we think we can't live without and know that none of these diminish or overpower in any way the power of goodness and love. I am more whole and happier today than I have ever been. Go figure. The love of others, the love of my family, the love for myself,

the love of my husband—these are the things that are important. There are indeed times I miss the past, as we all do, but no, I wouldn't go back: imagine that? If I want to, I have Jerry D's photographs. Always, I'll have the wonderful experience.



18-1. Here we see Deneen in her "before" image.

18-2 (facing page). Deneen in her "after" picture, which was taken one year later.



Jerry, who says he never had the means to go to school and learn photography, also allowed images to be his teachers. “I looked at photos and wondered how they were created. I saw where the light was coming from and I looked at the body to see how it was posed. I have been inspired by photographers from all over—young and old,” says Jerry, adding that, “I think that’s why I love the WPPI [Wedding and Portrait Photographers International] convention. It brings so many talented people together—people with great images and people who share your passion. As a kid I looked forward to Christmas. Now I can’t wait to go to WPPI and see all the great images and talented photographers. The event rejuvenates me. It is a much-needed fix of inspiration that carries me through until the following year.”

“I’m reminded of a story from my first year at WPPI, when I got to see some of the greats, such as ‘Big Daddy’ Don Blair, Stephen Rudd, Monte Zucker, and many more,” recalls Jerry. “I remember getting invited to dinner and, of course, I had my favorite image on a 2x3 card. With thoughts of having the next great image in my hands, I cornered Monte Zucker for his opinion. What he had to say was, ‘Well, maybe if it was in focus . . . ? Of course, he could have pointed out everything that was wrong with it, but I knew at that point that no one loves your images more than you. And he was so right!”

18-3. Another image from Deneen’s studio session.



Glossary

Background Layer. The bottommost image in the Layers palette.

Blush. A cosmetic used to add color on the cheeks.

Brightness/Contrast. In Photoshop, a command (Image > Adjustments > Brightness/Contrast) that is used to lighten or darken images and reduce or increase the contrast in them. This is accomplished by adjusting two sliders.

Burn Tool. In Photoshop, a tool used to selectively darken areas of an image.

Catchlight. A small specular highlight that appears in the iris or pupil of the subject's eyes.

Clone Stamp Tool. In Photoshop, a tool used to copy data from one area of an image onto another area of an image. This is commonly used in image retouching.

Color Balance. A Photoshop command (Image > Adjustments > Color Balance) used to adjust the color in an image. This is accomplished by adjusting sliders.

Contour. A cosmetic product used to create the illusion of highlights and shadows.

Curves. A Photoshop command (Image > Adjustments > Curves) used to adjust the color and contrast of images, as well as to lighten or darken them.

Dodge Tool. In Photoshop, a tool used to selectively lighten areas of an image.

Eraser Tool. In Photoshop, a tool used to eliminate the image data on a given layer.

Eyeliner. A cosmetic applied at the lashline to make the eyes look more defined.

Eyeshadow. A cosmetic used to add color and contouring to the eye area.

Fill Light. A secondary light source used to fill in the shadows created by the main light.

Forward Warp. In the dialog box for Photoshop's Liquify filter, a tool that allows you to push pixels into new positions.

Free Transform. In Photoshop, a function that allows you to manually adjust the scale and aspect ratio of a layer or selection.

Gaussian Blur Filter. In Photoshop, a filter (Filter > Blur > Gaussian Blur) used to unfocus a selection or layer by an adjustable amount.

High-Key Lighting. A type of lighting characterized by a low lighting ratio and a predominance of light tones.

Highlight. A light-to-white area in an image that helps to show the shape of the subject. Highlights tend to advance visually toward the viewer. *See also* Specular Highlight.

Highlighter. A cosmetic used to create light areas that will be perceived as highlights.

History Brush Tool. In Photoshop, a tool used to paint data onto an image from a different history state.

Image Rotation. In Photoshop, a function that allows you to turn certain image elements to position them at different angles.

Lasso Tool. In Photoshop, a tool used to trace around areas in order to select them.

Laugh Lines. The vertical grooves in the face adjacent to the mouth. Also called furrows. These are made deeper when the subject smiles.

Lighting Ratio. The difference in intensity between the highlight side of the face and the shadow side of the face.

Lip Gloss. A reflective cosmetic used to add shine on the lips.

Lip Liner. A cosmetic used to define and shape the outline of the lips.

Lipstick. A cosmetic used to add color to the lips.

Liquify Filter. In Photoshop, a filter (Filter > Liquify) that allows you to push, pull, rotate, reflect, pucker, and bloat any area of an image.

Low-Key Lighting. A type of lighting characterized by a high lighting ratio and a predominance of dark tones.

Main Light. The light source used to establish the lighting pattern and define the facial features of the subject.

Marquee Tool. In Photoshop, a tool that enables you to make round/oval or square/rectangular selections.

Mascara. A cosmetic applied to the eyelashes to make them appear longer, thicker, and darker.

Move Tool. In Photoshop, a tool that allows you to reposition some image elements by clicking and dragging.

Noise Filter. In Photoshop, a filter (Filter > Noise > Add Noise) used to add a speckled appearance to an image.

Patch Tool. In Photoshop, a tool that allows you to select a "problem

area,” then drag that selection to another area of the image. The image data in that area will then automatically be blended over the “problem area.”

RAW file. A file format on digital cameras in which all of the data captured by the image sensor is stored without being processed by the camera’s software.

Reflector. Any device used to redirect light by bouncing it.

Sepia. A brownish tint added to an image.

Shadow. A dark-to-black area in an image that helps to show the shape of the subject. Shadows tend to recede visually from the viewer.

Softbox. A diffused light source housed in a box-shaped reflector. The front of the box is translucent material; the side pieces of the box are opaque, but the interior walls are coated with a reflective material (such as foil) to optimize light output.

Specular Highlights. Sharp, bright highlights.

Vignette. A semicircular, soft-edged border around the edges of the image, encircling the main subject. Vignettes can be either light or dark in tone and are used to draw viewers’ eyes to the subject.

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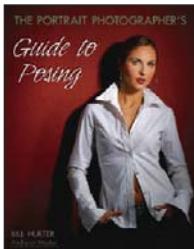
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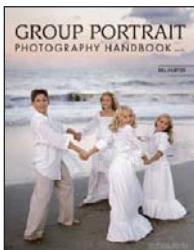
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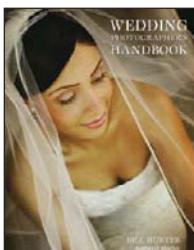
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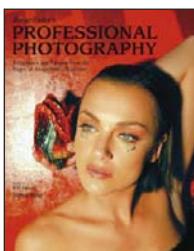
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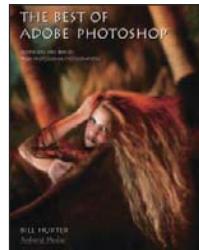
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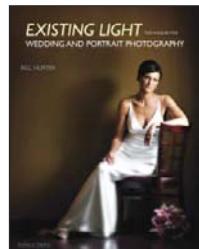
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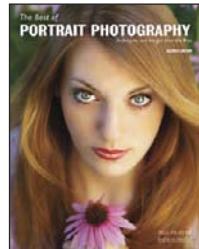


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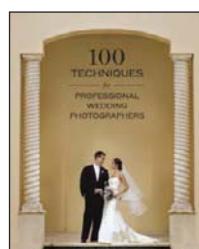


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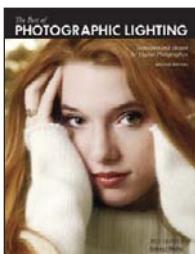
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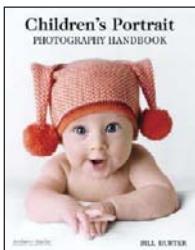
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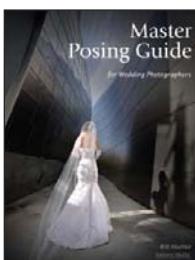
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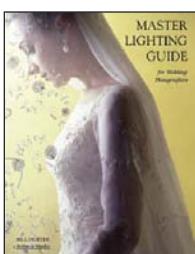
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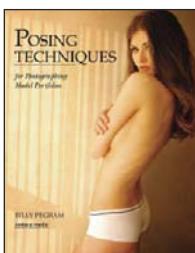
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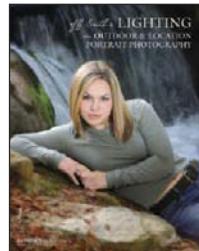
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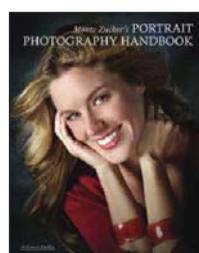
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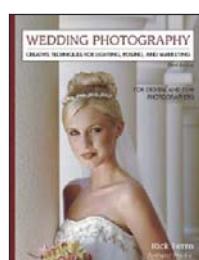
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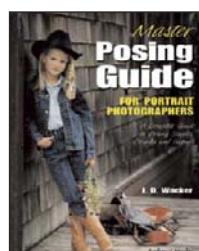
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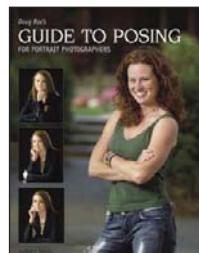
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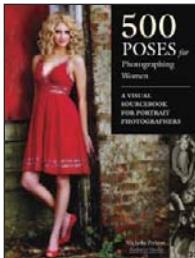
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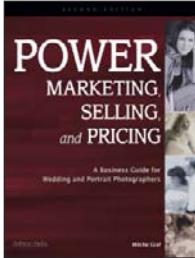
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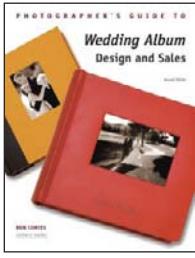


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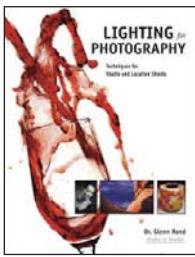
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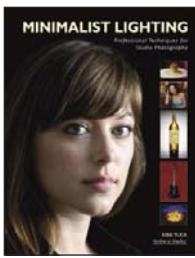
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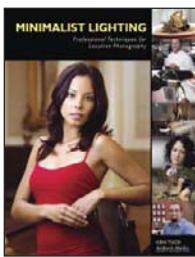


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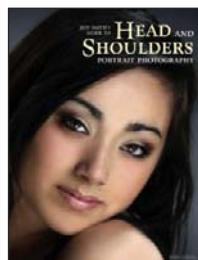


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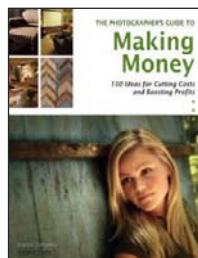
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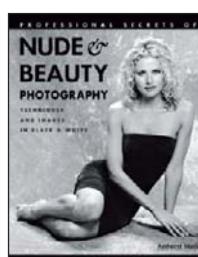


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150 IDEAS FOR CUTTING COSTS AND BOOSTING PROFITS

Karen Dórame

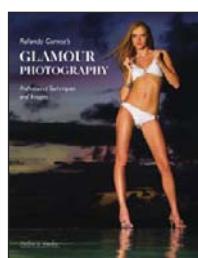
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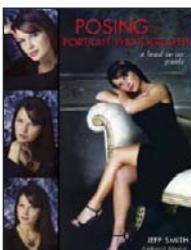
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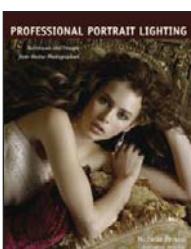


POSING FOR PORTRAIT PHOTOGRAPHY

A HEAD-TO-TOE GUIDE

Jeff Smith

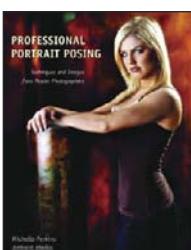
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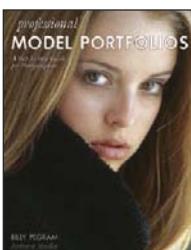
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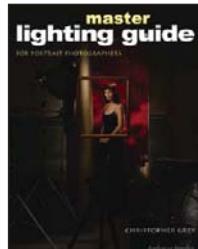
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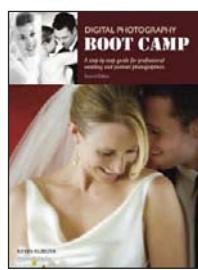
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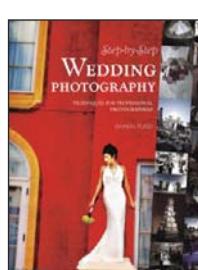
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