

# 500 POSES *for* Photographing Men

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A VISUAL  
SOURCEBOOK FOR  
DIGITAL PORTRAIT  
PHOTOGRAPHERS

Michelle Perkins

Amherst Media<sup>®</sup>  
PUBLISHER OF PHOTOGRAPHY BOOKS



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# About This Book

Determining the best way to pose your subject—a way that flatters the individual, reflects the subject's personality, and is visually appealing in the overall composition—can be one of the biggest challenges in creating a successful portrait.

This is especially true when creating portraits of male subjects. For males, the posing “rules” tend to be more stringently applied, meaning that a very nuanced approach will be required to create a variety of looks. Additionally, men are often more reluctant than women to have their portraits taken. This leads to two issues. First, most portrait photographers have fewer opportunities to work with male subjects; as a result, when confronted with posing challenges they have fewer past experiences to draw on. Second, many photographers report that their sessions with male subjects are often much shorter than those with female subjects—most guys just don't have the interest in or patience for a

fussy portrait sitting. This means the photographer must be prepared to get all of the required images in a limited time frame.

This collection is designed to address these problems. Filled with images by accomplished portrait, fashion, and commercial photographers, it provides a resource for photographers seeking inspiration for their own work. Stuck on what to do with a particular client or unsure how to use a given prop? Flip through the sample portraits, pick something you like, then adapt it as needed to suit your tastes. Looking to spice up your work with some new poses? Find a sample that appeals to you and look for ways to implement it (or some element of it) with one of your subjects.

For ease of use, the portraits are grouped according to how much of the subject is shown in the frame. Thus, the book begins with head-and-shoulders portraits, followed by portraits that introduce one or both hands into the head-and-shoulders look. Next are waist-up portraits, featuring images that include the head and shoulders, arms and hands, and at least some of the subject's torso. Moving on to three-quarter-length portraits, the examples feature subjects shown from the head down to mid-thigh or mid-calf. The balance of the book features full-length images—the most

complex portraits to pose, because they include the entire body. Both the three-quarter- and full-length portraits are subdivided into poses for standing subjects and seated subjects.

It can be difficult to remain creative day after day, year after year, but sometimes all you need to break through a slump is a little spark. In this book, you'll find a plethora of images designed to provide just that.

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PLATE 2. Photograph by Beth Forester.



PLATE 3. Photograph by Christopher Grey.



PLATE 4. Photograph by Christopher Grey.



PLATE 5. Photograph by Paul Van Hoy.

“Doing a series of macho images gives the senior guy some shots that reflect how he likes to picture himself. If you then suggest that the girls would probably like a few more kindly expressions, a soft smile is usually possible.<sup>[1](#)” —J. D. Wacker</sup>



PLATE 6. Photograph by Christopher Grey.



PLATE 7. Photograph by Christopher Grey.



PLATE 8. Photograph by Christopher Grey.

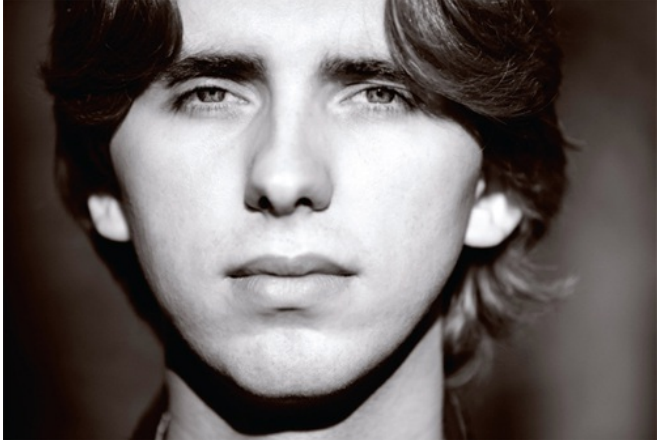


PLATE 9. Photograph by Paul Van Hoy.



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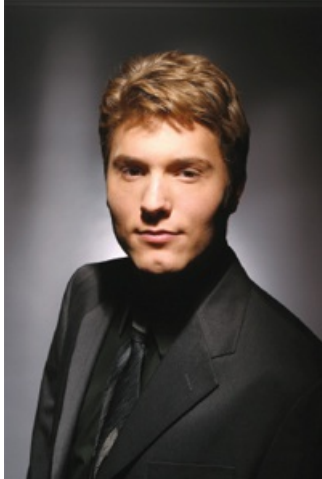


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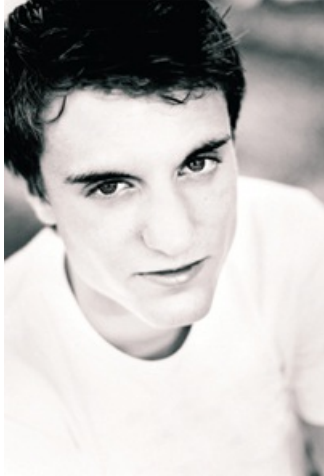


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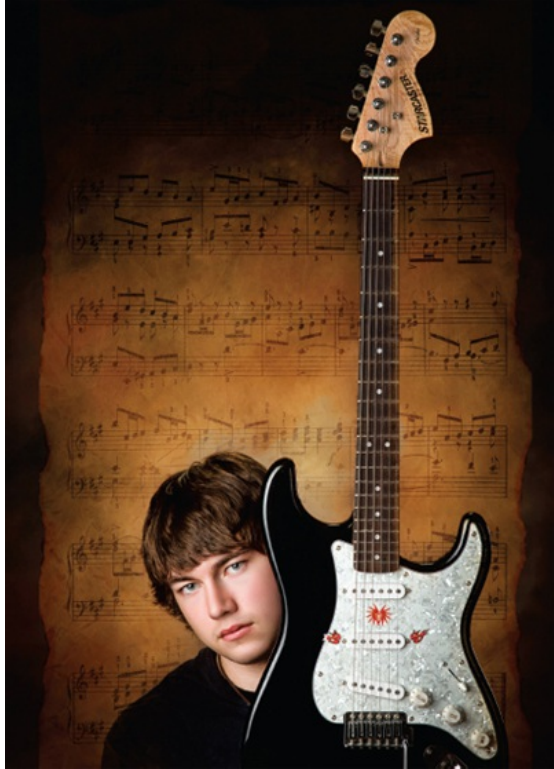


PLATE 21. Photograph by Tim Schooler.



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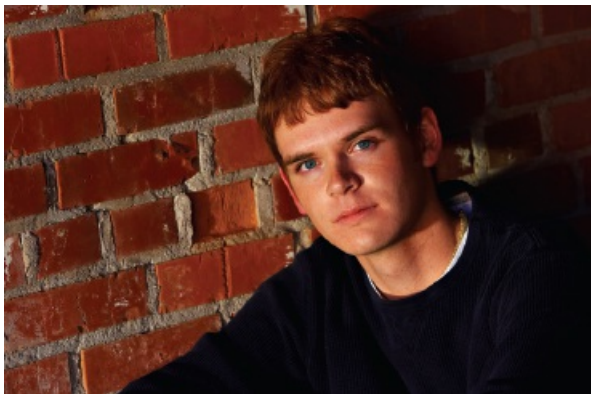


PLATE 23. Photograph by Beth Forester.



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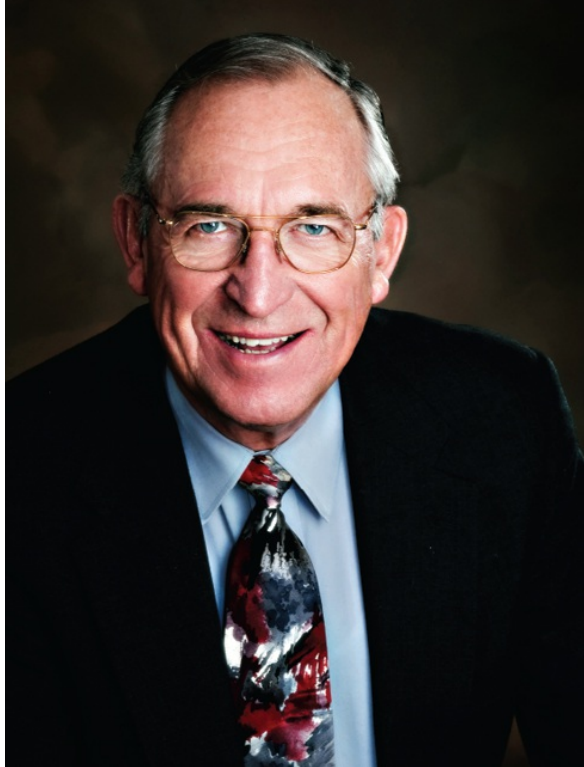


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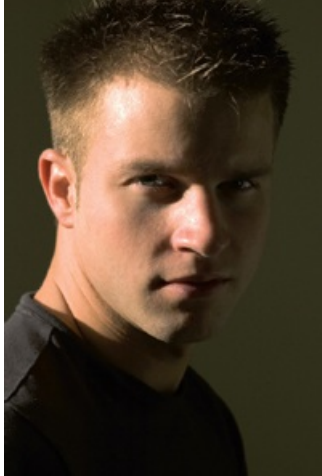


PLATE 29. Photograph by Don Marr.



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PLATE 31. Photograph by Don Marr.

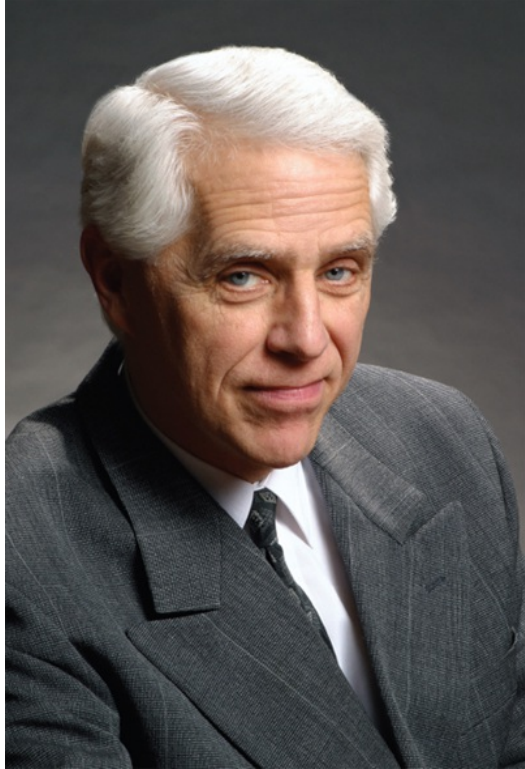


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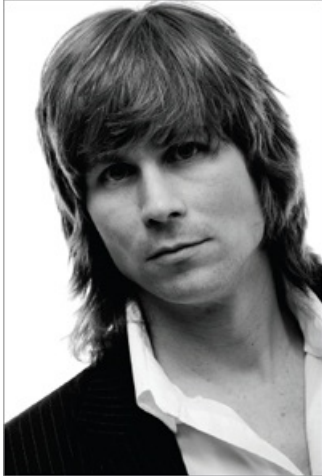


PLATE 36. Photograph by Paul Van Hoy.

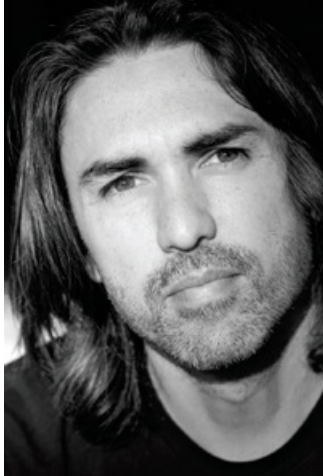


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PLATE 38. Photograph by Beth Forester.



PLATE 39. Photograph by J.D.Wacker.



PLATE 40. Photograph by Tim Schooler.



PLATE 41. Photograph by Christopher Grey.



PLATE 42. Photograph by Tim Schooler.

“No matter how good everything else is, if the pose looks awkward, the image won’t work. Some photographers promote lifestyle photography—people just standing around. [My clients] don’t understand what will look good and what won’t. It’s up to us to use our experience to create the poses that will flatter them the most.”<sup>[2](#)</sup> —Tim Schooler



PLATE 43. Photograph by Don Marr.



PLATE 44. Photograph by Don Marr.



PLATE 45. Photograph by J. D. Wacker.



PLATE 46. Photograph by Hernan Rodriguez.



PLATE 47. Photograph by Hernan Rodriguez.



PLATE 48. Photograph by Beth Forester.



PLATE 49. Photograph by Hernan Rodriguez.



PLATE 50. Photograph by Hernan Rodriguez.



PLATE 51. Photograph by Don Marr.



PLATE 52. Photograph by Don Marr.



PLATE 53. Photograph by Don Marr.

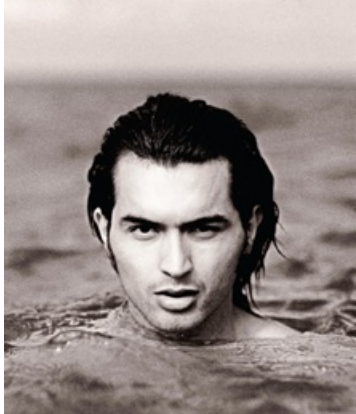


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PLATE 79. Photograph by Paul Van Hoy.



PLATE 80. Photograph by Paul Van Hoy.



PLATE 81. Photograph by Paul Van Hoy.



PLATE 82. Photograph by Paul Van Hoy.

“When creating a portrait, the subject’s eyes and shoulders

should never appear on the same plane. To avoid this, ask your model to tilt his head and drop a shoulder to help create interesting angles. This keeps your images from looking like static mug shots.<sup>4</sup> — Allison Earnest

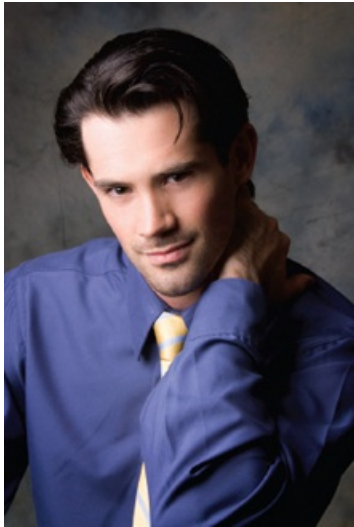


PLATE 83. Photograph by Allison Earnest.



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PLATE 86. Photograph by Allison Earnest.



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PLATE 90. Photograph by Christopher Grey.



PLATE 91. Photograph by Christopher Grey.



PLATE 92. Photograph by Christopher Grey.



PLATE 93. Photograph by Christopher Grey.



PLATE 94. Photograph by Christopher Grey.

“When you have reached that point of overcoming your subject’s first nervous apprehensions, introduce some just-for-fun poses. You’ve built up their confidence and enthusiasm, so go for some poses with varied facial expressions. Keep it going by adding some of their personal props.”<sup>4</sup> —J. D. Wacker



PLATE 95. Photograph by Beth Forester.



PLATE 96. Photograph by Steven Begleiter.



PLATE 97. Photograph by Paul Van Hoy.



PLATE 98. Photograph by Paul Van Hoy.



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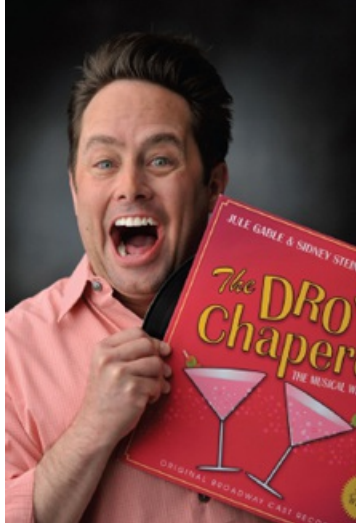


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PLATE 121. Photograph by Christopher Grey.



PLATE 122. Photograph by Christopher Grey.

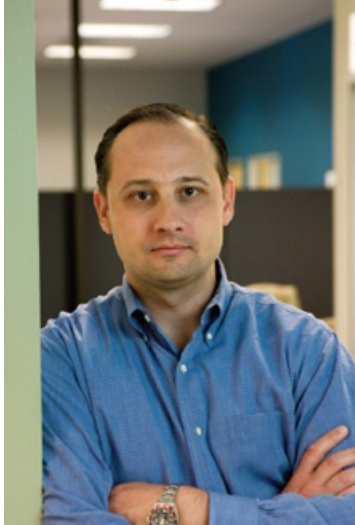


PLATE 123. Photograph by Kirk Tuck.



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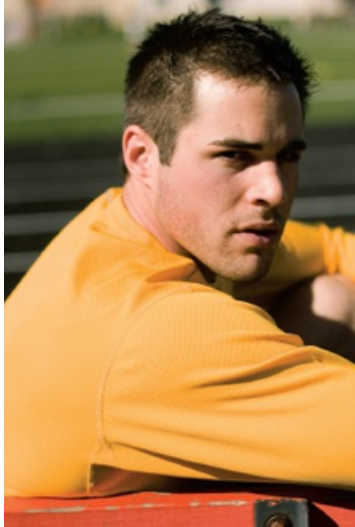


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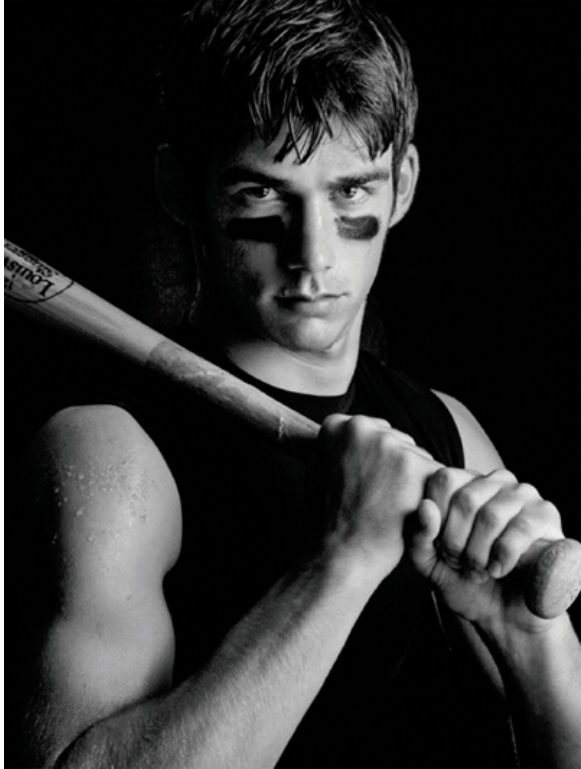


PLATE 127. Photograph by J.D.Wacker.



PLATE 128. Photograph by Tim Schooler.



PLATE 129. Photograph by Jeff Smith.



PLATE 130. Photograph by Jeff Smith.



PLATE 131. Photograph by Beth Forester.



PLATE 132. Photograph by Beth Forester.



PLATE 133. Photograph by Paul Van Hoy.



PLATE 134. Photograph by Paul Van Hoy.



PLATE 135. Photograph by Beth Forester.



PLATE 136. Photograph by J.D.Wacker.

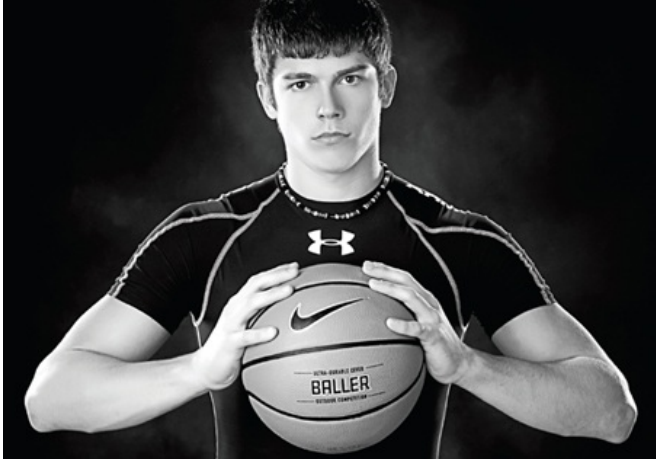


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PLATE 142. Photograph by Christopher Grey.



PLATE 143. Photograph by Christopher Grey.



PLATE 144. Photograph by J.D.Wacker.



PLATE 145. Photograph by J.D.Wacker.



PLATE 146. Photograph by Don Marr.



PLATE 147. Photograph by Christopher Grey.



PLATE 148. Photograph by Christopher Grey.

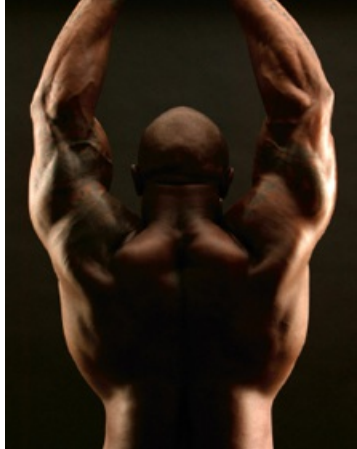


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PLATE 151. Photograph by Jeff Smith.



PLATE 152. Photograph by James Williams.



PLATE 153. Photograph by Steven Begleiter.



PLATE 154. Photograph by Steven Begleiter.



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PLATE 162. Photograph by Tracy Dorr.



PLATE 163. Photograph by Brett Florens.



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PLATE 165. Photograph by Tim Schooler.



PLATE 166. Photograph by Tracy Dorr.

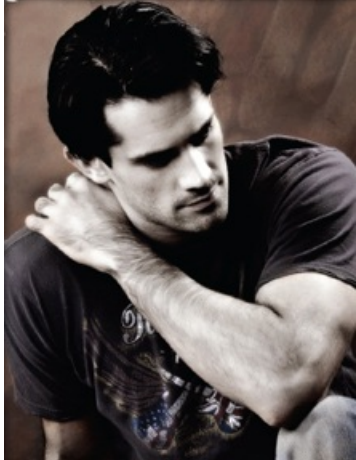


PLATE 167. Photograph by Allison Earnest.

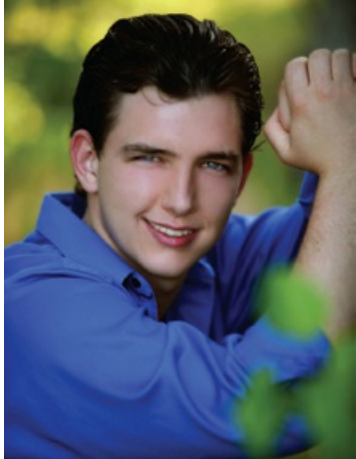


PLATE 168. Photograph by Jeff Smith.



PLATE 169. Photo by Beth Forester.



PLATE 170. Photo by J.D.Wacker.



PLATE 171. Photograph by Hernan Rodriguez.



PLATE 172. Photograph by Hernan Rodriguez.

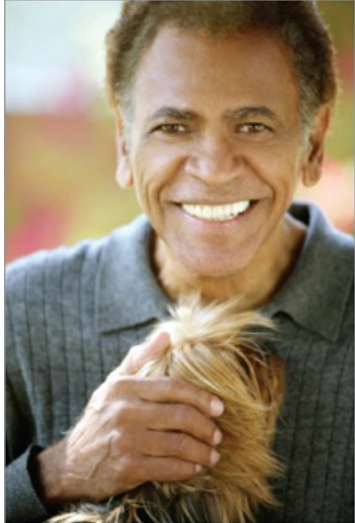


PLATE 173. Photograph by Hernan Rodriguez.



PLATE 174. Photograph by Paul Van Hoy.



PLATE 175. Photograph by Allison Earnest.



PLATE 176. Photograph by Neil van Niekerk.



PLATE 177. Photograph by Hernan Rodriguez.



PLATE 178. Photograph by Jeff Smith.



PLATE 179. Photograph by Hernan Rodriguez.

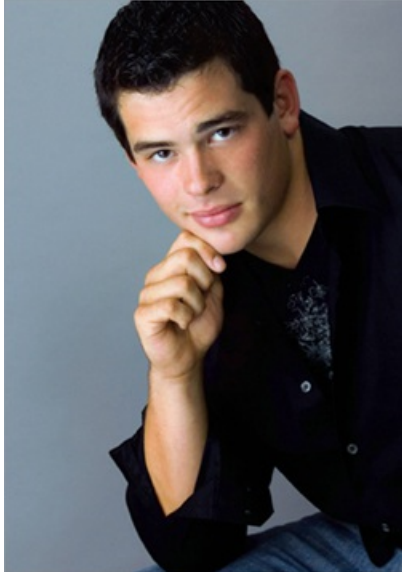


PLATE 180. Photograph by J.D.Wacker.



PLATE 181. Photograph by Tracy Dorr.



PLATE 182. Photograph by Allison Earnest.



PLATE 183. Photograph by Allison Earnest.



PLATE 184. Photograph by Steven Begleiter.



PLATE 185. Photograph by Kirk Tuck.



PLATE 186. Photograph by Kirk Tuck.

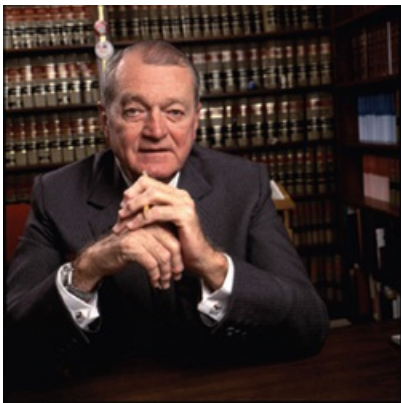


PLATE 187. Photograph by Kirk Tuck.



PLATE 188. Photograph by Kirk Tuck.



PLATE 189. Photograph by Kirk Tuck.



PLATE 190. Photograph by Kirk Tuck.



PLATE 191. Photograph by Kirk Tuck.

“I really feel strongly that a lot of people today are struggling with posing because they need to learn the traditional rules of flattering the human form. Then it’s okay to go and do

something different—to do funky stuff, try different things, and break the rules. But you have to remember that those rules were created for a reason.<sup>5</sup> —Tim Schooler



PLATE 192. Photograph by Christopher Grey.



PLATE 193. Photograph by Beth Forester.

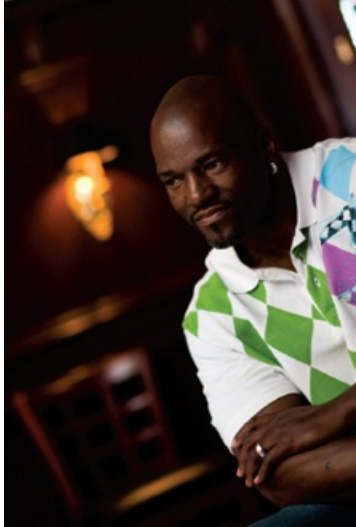


PLATE 194. Photograph by Neil van Niekerk.



PLATE 195. Photograph by J.D.Wacker.

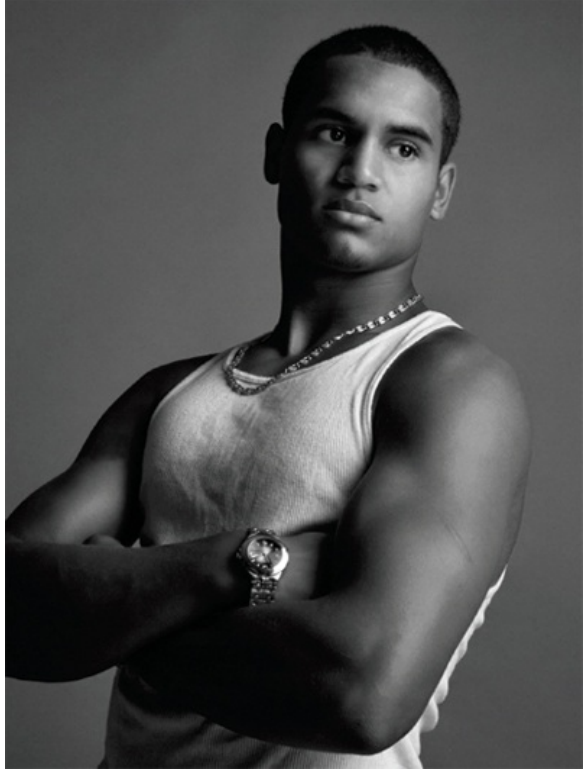


PLATE 196. Photograph by Paul Van Hoy.



PLATE 197. Photograph by Don Marr.



PLATE 198. Photograph by Don Marr.



PLATE 199. Photograph by Hernan Rodriguez.



PLATE 200. Photograph by Hernan Rodriguez.



PLATE 201. Photograph by Christopher Grey.



PLATE 202. Photograph by Don Marr.



PLATE 203. Photograph by Christopher Grey.



PLATE 204. Photograph by Beth Forester.



PLATE 205. Photograph by Brett Florens.



PLATE 206. Photograph by Brett Florens.



PLATE 207. Photograph by Brett Florens.



PLATE 208. Photograph by Brett Florens.



PLATE 209. Photograph by Brett Florens.



PLATE 210. Photograph by Cal Landau.

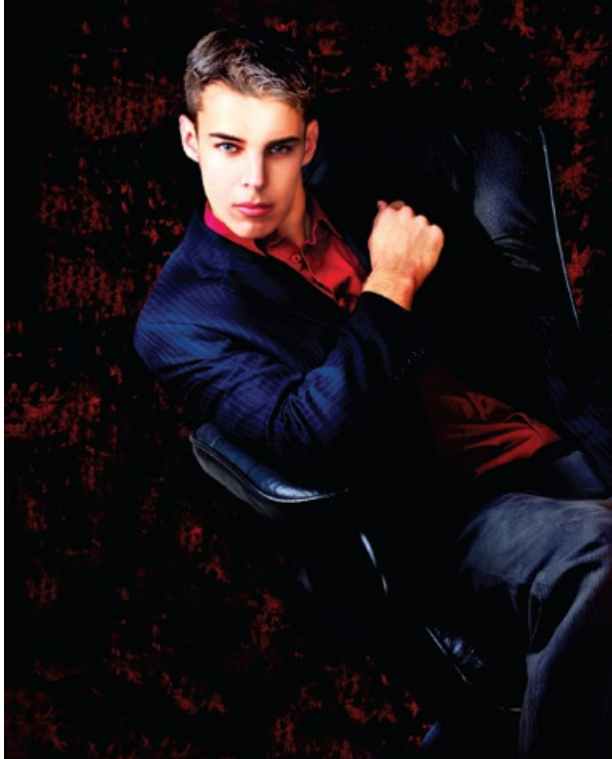


PLATE 211. Photograph by Hernan Rodriguez.



PLATE 212. Photograph by Hernan Rodriguez.



PLATE 213. Photograph by Allison Earnest.



PLATE 214. Photograph by Allison Earnest.



PLATE 215. Photograph by Allison Earnest.

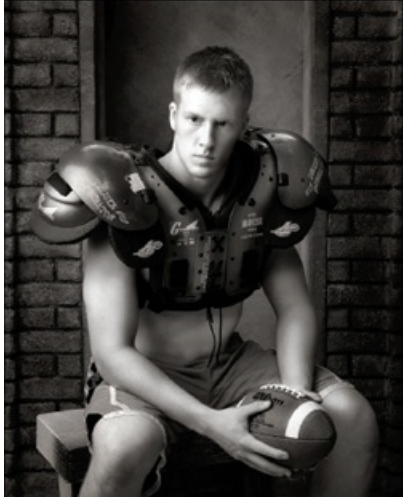


PLATE 216. Photograph by J.D.Wacker.



PLATE 217. Photograph by Paul Van Hoy.



PLATE 218. Photograph by Steven Begleiter.



PLATE 219. Photograph by Steven Begleiter.



PLATE 220. Photograph by Steven Begleiter.



PLATE 221. Photograph by Beth Forester.



PLATE 222. Photograph by Tracy Dorr.

“Men generally worry about their arms looking too thin or too flabby. The best way to avoid problems with arms is to cover them up with long sleeves.<sup>[6](#)</sup>” — Jeff Smith



PLATE 223. Photograph by Jeff Smith.



PLATE 226. Photograph by Jeff Smith.



PLATE 225. Photograph by Tracy Dorr.



PLATE 224. Photograph by Tracy Dorr.



PLATE 227. Photograph by Allison Earnest.



PLATE 228. Photograph by Allison Earnest.



PLATE 229. Photograph by Hernan Rodriguez.

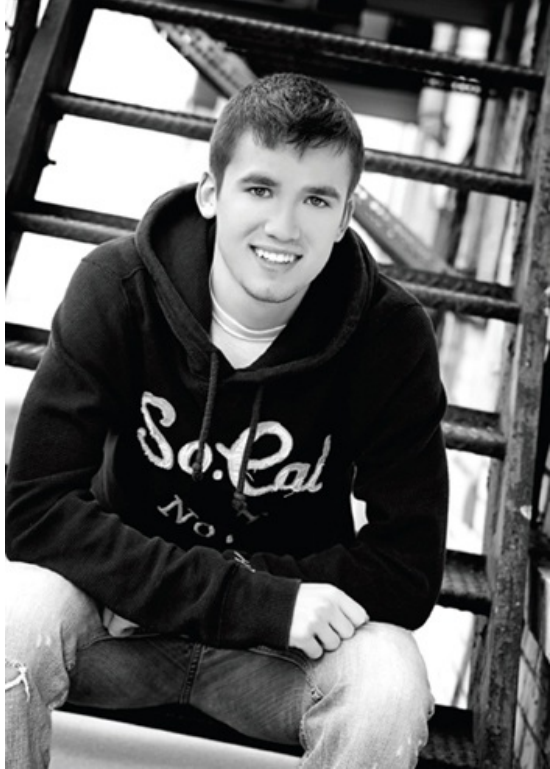


PLATE 230. Photograph by Beth Forester.



PLATE 231. Photograph by Don Marr.



PLATE 232. Photograph by Beth Forester.



PLATE 233. Photograph by Hernan Rodriguez.



PLATE 234. Photograph by Hernan Rodriguez.



PLATE 235. Photograph by Hernan Rodriguez.



PLATE 236. Photograph by Hernan Rodriguez.



PLATE 237. Photograph by Beth Forester.

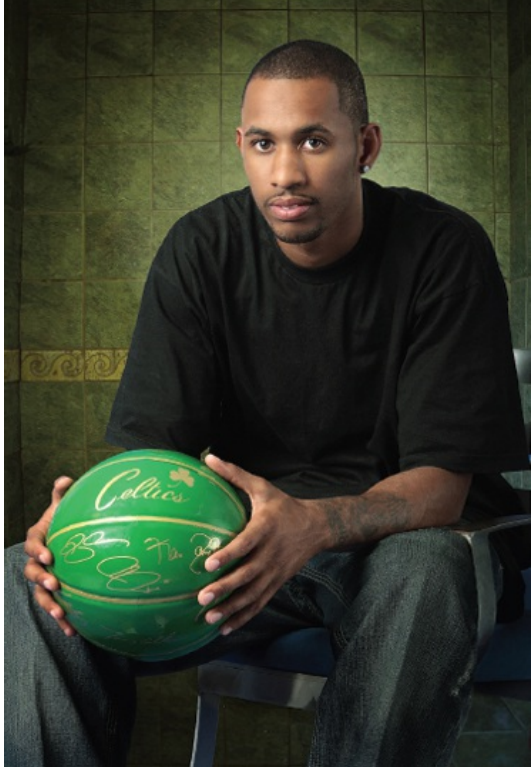


PLATE 238. Photograph by Hernan Rodriguez.

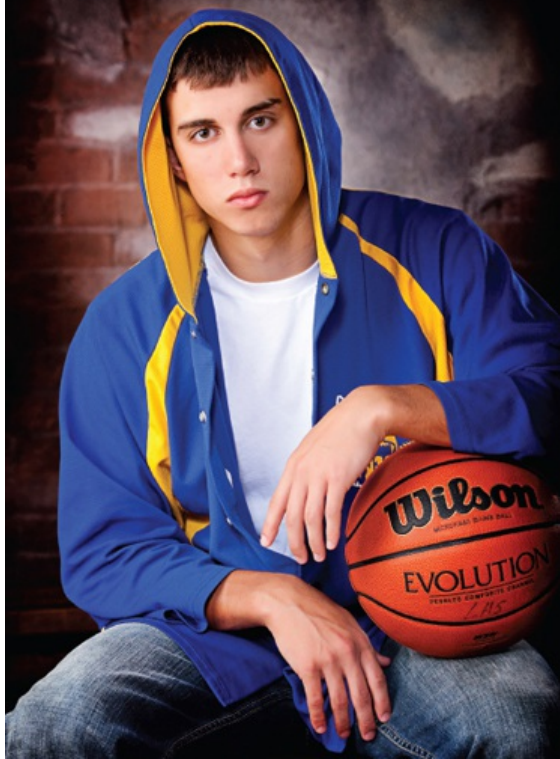


PLATE 239. Photograph by Beth Forester.



PLATE 240. Photograph by Hernan Rodriguez.



PLATE 241. Photograph by Beth Forester.



PLATE 242. Photograph by Allison Earnest.



PLATE 243. Photograph by Allison Earnest.



PLATE 244. Photograph by Allison Earnest.

“In my opinion, the lens should be several inches above the subject’s nose. This will cause your subject to look up at the lens, creating a very pleasing effect. Their eyes will look more attractive, and the higher camera angle will even help to slightly thin the subject’s face. I use a small step stool in my camera room to get to the correct height for my photography.<sup>[7](#)</sup>” —James Williams



PLATE 245. Photograph by Brett Florens.



PLATE 246. Photograph by Neil van Niekerk.



PLATE 247. Photograph by Beth Forester.

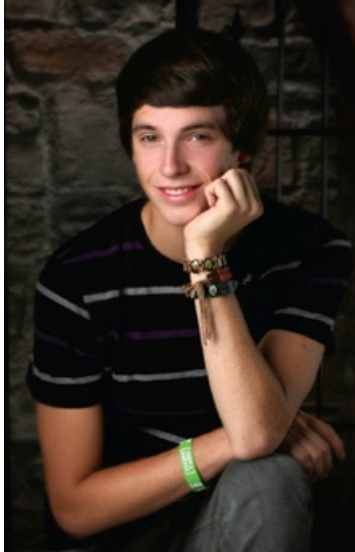


PLATE 248. Photograph by Jeff Smith.



PLATE 249. Photograph by Jeff Smith.

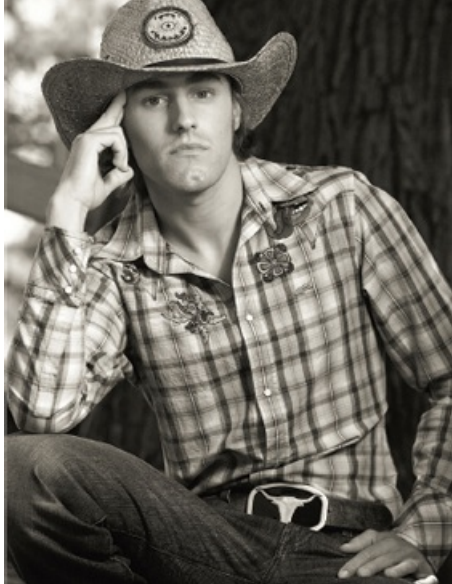


PLATE 250. Photograph by Hernan Rodriguez.



PLATE 251. Photograph by Jeff Smith.



PLATE 252. Photograph by Neil van Niekerk.



PLATE 253. Photograph by Jeff Smith.



PLATE 254. Photograph by Jeff Smith.



PLATE 255. Photograph by Jeff Smith.



PLATE 256. Photograph by James Williams.



PLATE 257. Photograph by Beth Forester.



PLATE 258. Photograph by Beth Forester.



PLATE 259. Photograph by Beth Forester.



PLATE 260. Photograph by Jeff Smith.



PLATE 261. Photograph by Hernan Rodriguez.



PLATE 262. Photograph by Beth Forester.



PLATE 263. Photograph by Jeff Smith.



PLATE 264. Photograph by Allison Earnest.



PLATE 265. Photograph by Tracy Dorr.



PLATE 266. Photograph by Tracy Dorr.



PLATE 267. Photograph by Tracy Dorr.



PLATE 268. Photograph by Tracy Dorr.



PLATE 269. Photograph by Tracy Dorr.



PLATE 270. Photograph by Rick Ferro.



PLATE 271. Photograph by Tracy Dorr.



PLATE 272. Photograph by Tracy Dorr.



PLATE 273. Photograph by Allison Earnest.



PLATE 274. Photograph by Rick Ferro.



PLATE 275. Photograph by Brett Florens.



PLATE 276. Photograph by Brett Florens.



PLATE 277. Photograph by Brett Florens.



PLATE 278. Photograph by Brett Florens.



PLATE 279. Photograph by Damon Tucci.



PLATE 280. Photograph by Tracy Dorr.



PLATE 281. Photograph by Tracy Dorr.



PLATE 282. Photograph by Rick Ferro.



PLATE 283. Photograph by Allison Earnest.



PLATE 284. Photograph by Damon Tucci.



PLATE 285. Photograph by Tim Schooler.



PLATE 286. Photograph by Cal Landau.



PLATE 287. Photograph by Cherie Steinberg-Coté.



PLATE 288. Photograph by Brett Florens.



PLATE 289. Photograph by Brett Florens.



PLATE 290. Photograph by Brett Florens.

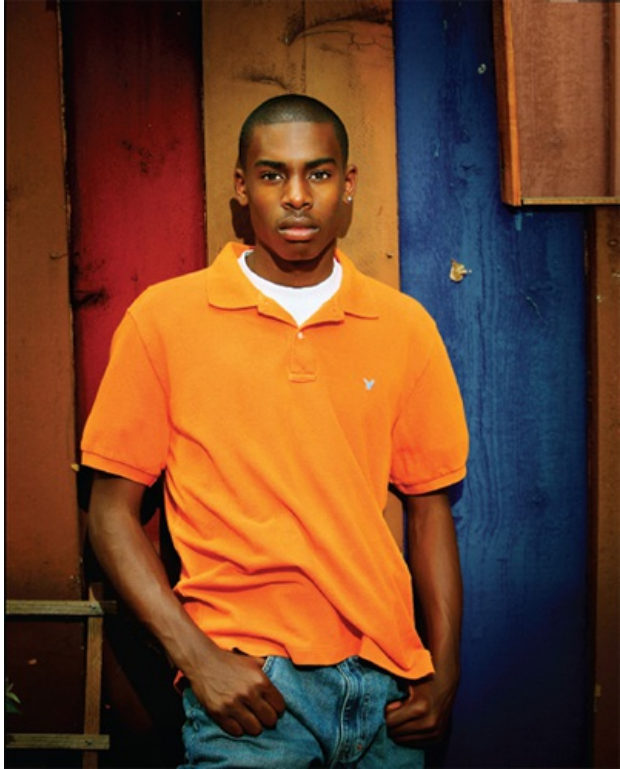


PLATE 291. Photograph by Jeff Smith.



PLATE 292. Photograph by Allison Earnest.



PLATE 293. Photograph by Hernan Rodriguez.



PLATE 294. Photograph by Tracy Dorr.

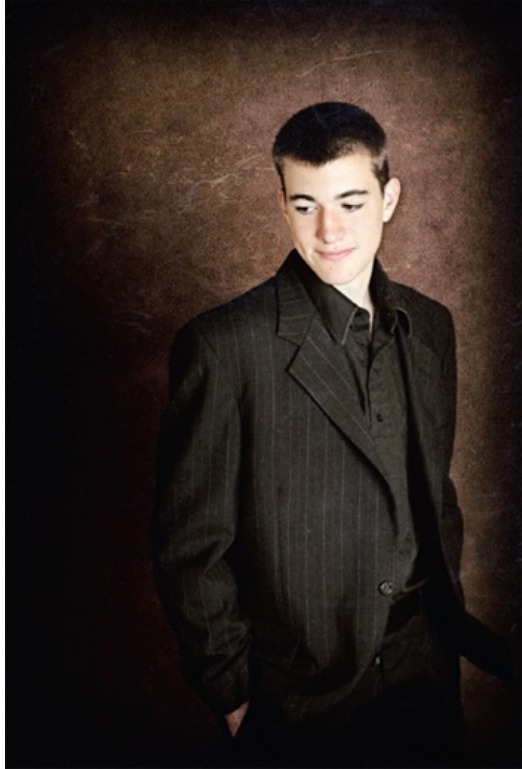


PLATE 295. Photograph by Tracy Dorr.



PLATE 296. Photograph by Tracy Dorr.



PLATE 297. Photograph by Tracy Dorr.



PLATE 298. Photograph by Tracy Dorr.



PLATE 299. Photograph by Allison Earnest.



PLATE 300. Photograph by Allison Earnest.



PLATE 301. Photograph by Kirk Tuck.



PLATE 302. Photograph by Jeff Smith.



PLATE 303. Photograph by Brett Florens.



PLATE 304. Photograph by Beth Forester.



PLATE 305. Photograph by Beth Forester.



PLATE 306. Photograph by Beth Forester.



PLATE 307. Photograph by Beth Forester.



PLATE 308. Photograph by Beth Forester.

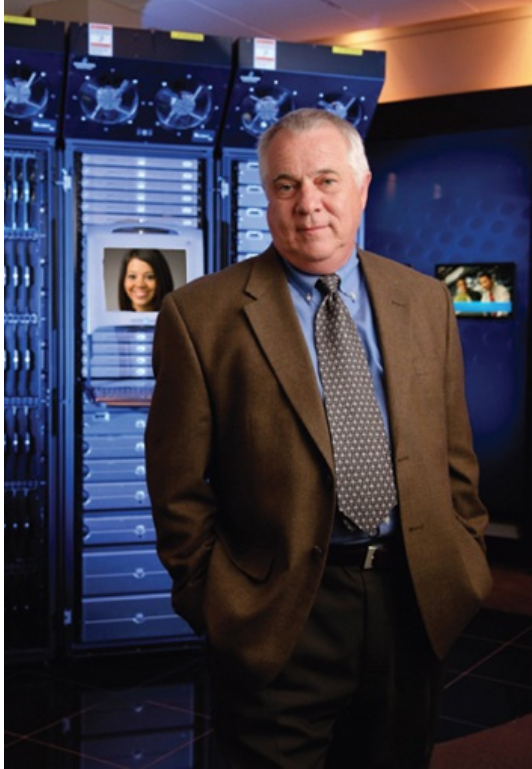


PLATE 309. Photograph by Kirk Tuck.



PLATE 310. Photograph by J.D.Wacker.



PLATE 311. Photograph by Tracy Dorr.



PLATE 312. Photograph by Neil van Niekerk.



PLATE 313. Photograph by Neil van Niekerk.

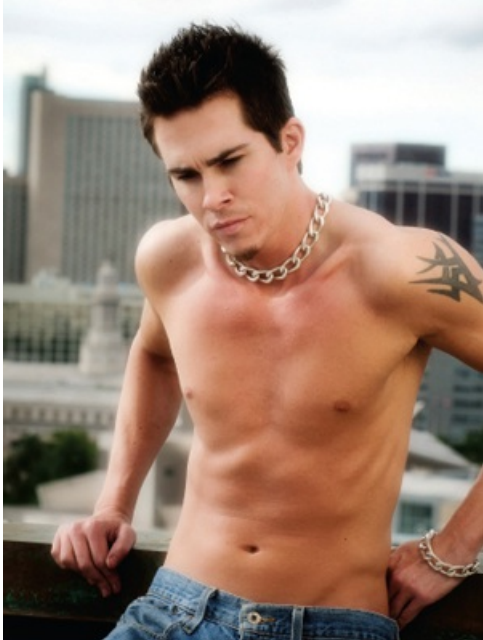


PLATE 314. Photograph by Allison Earnest.

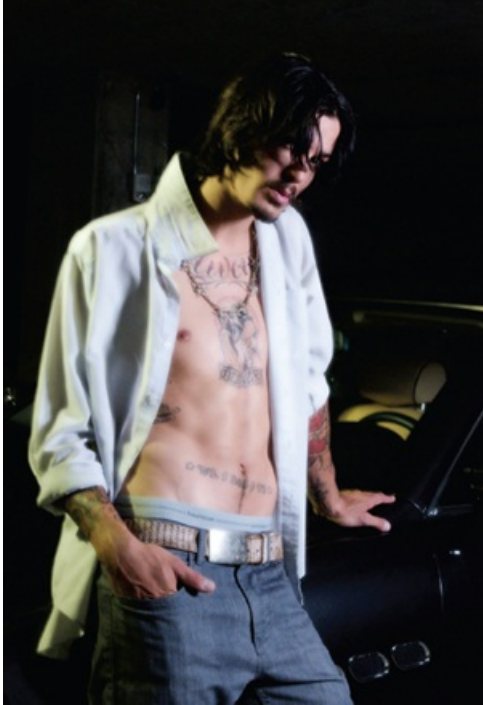


PLATE 315. Photograph by Allison Earnest.



PLATE 316. Photograph by Steven Begleiter.



PLATE 317. Photograph by Tracy Dorr.



PLATE 318. Photograph by Rick Ferro.



PLATE 319. Photograph by Rick Ferro.



PLATE 320. Photograph by Hernan Rodriguez.



PLATE 321. Photograph by Cal Landau.

“Whether to place the hands in or out of the pockets has been debated forever. By putting them in the pockets, you get rid of a potentially distracting item.<sup>[8](#)</sup>” —Damon Tucci



PLATE 322. Photograph by Hernan Rodriguez.



PLATE 323. Photograph by Hernan Rodriguez.



PLATE 324. Photograph by Hernan Rodriguez.



PLATE 325. Photograph by Tim Schooler.



PLATE 326. Photograph by Damon Tucci.



PLATE 327. Photograph by Kirk Tuck.



PLATE 328. Photograph by J.D.Wacker.



PLATE 329. Photograph by J.D.Wacker.



PLATE 330. Photograph by Steven Begleiter.



PLATE 331. Photograph by Steven Begleiter.



PLATE 332. Photograph by Damon Tucci.



PLATE 333. Photograph by Damon Tucci.



PLATE 334. Photograph by Hernan Rodriguez.



PLATE 335. Photograph by Hernan Rodriguez.



PLATE 336. Photograph by Christopher Grey.



PLATE 337. Photograph by Paul Van Hoy.



PLATE 338. Photograph by Allison Earnest



PLATE 339. Photograph by Jeff Smith.



PLATE 340. Photograph by Paul Van Hoy.

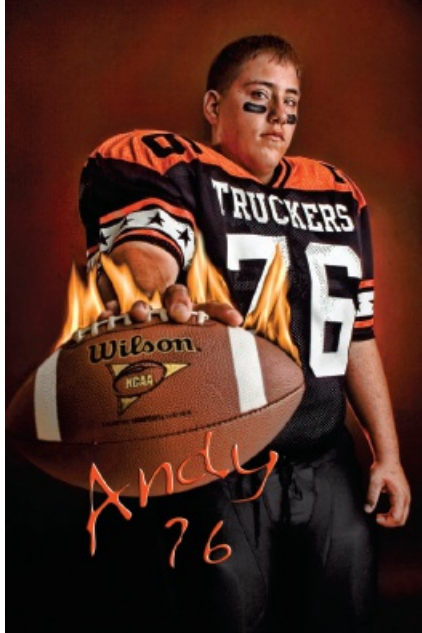


PLATE 341. Photograph by J. D. Wacker.



PLATE 342. Photograph by J. D. Wacker.



PLATE 343. Photograph by Hernan Rodriguez.

“When photographing grooms, we like to lean the subject

up against a wall, cross his ankles, and put his hands in his trouser pockets. This pose has a contemporary look to it, and having him lean on something tends to relax him. We tell him to act like he's waiting for a bus.<sup>9</sup> —Damon Tucci



PLATE 344. Photograph by J.D.Wacker.



PLATE 345. Photograph by J.D.Wacker.



PLATE 346. Photograph by J. D. Wacker.

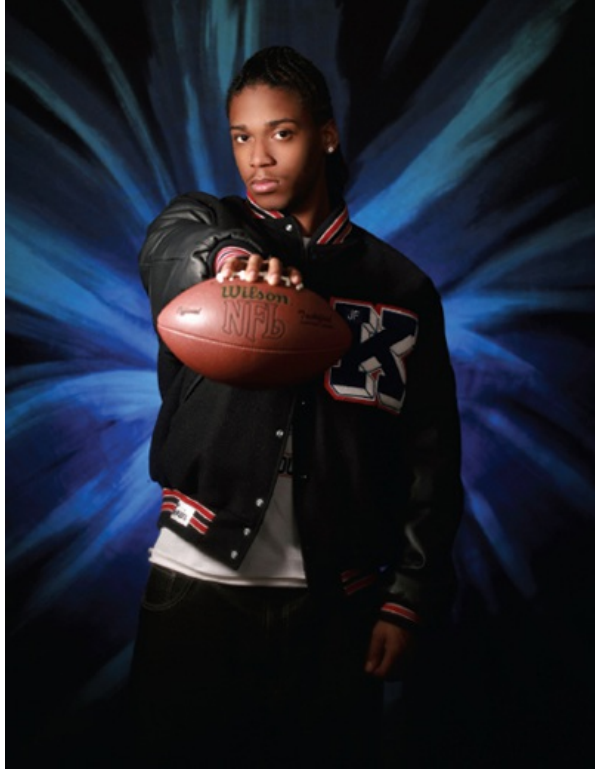


PLATE 347. Photograph by James Williams.

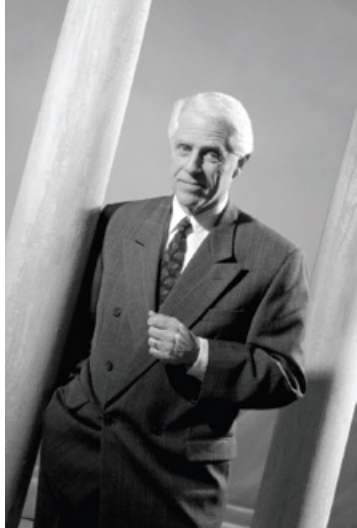


PLATE 348. Photograph by Christopher Grey.

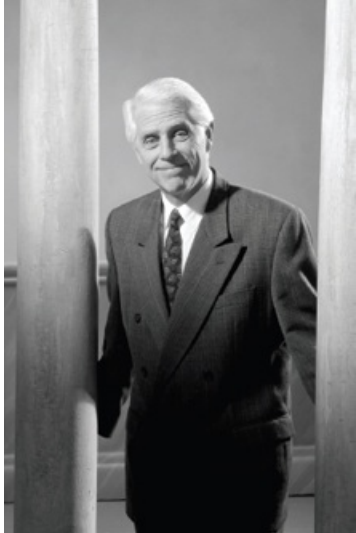


PLATE 349. Photograph by Christopher Grey.

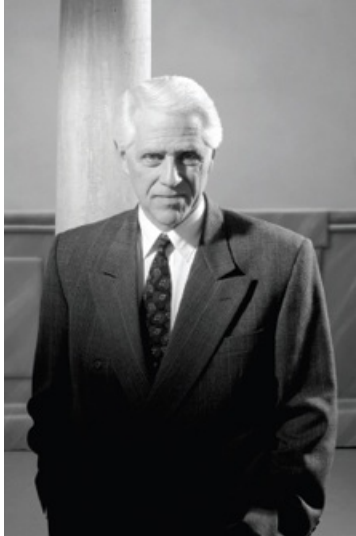


PLATE 350. Photograph by Christopher Grey.



PLATE 351. Photograph by Cal Landau.



PLATE 352. Photograph by Brett Florens.



PLATE 353. Photograph by Brett Florens.



PLATE 354. Photograph by Brett Florens.



PLATE 355. Photograph by Brett Florens.



PLATE 356. Photograph by Brett Florens.



PLATE 357. Photograph by Brett Florens.



PLATE 358. Photograph by Brett Florens.



PLATE 359. Photograph by Brett Florens.



PLATE 360. Photograph by Brett Florens.

PLATE 361. Photograph by Paul Van Hoy.







PLATE 364. Photograph by Paul Van Hoy.



Scoring for timing and qualification

1. Set Up Montage ..... 20%  
 2. Film ..... 20%  
 3. Edit Film or Stillshots ..... 20%

THE NATIONAL BOARD OF  
 DIRECTORS OF FILM EDUCATION

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PLATE 365. Photograph by Paul Van Hoy.



Scoring for training and qualification

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10 shots in the center, 100

10 shots in the center, 100

THE NATIONAL TARGET CO.  
BETHLEHEM, PA 18018-0001  
800-444-4444

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PLATE 366. Photograph by Paul Van Hoy.





Learning for training and qualification

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PLATE 368. Photograph by Paul Van Hoy.



Scoring for training and qualification

A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, 0-9

THE NATIONAL TROPHY CO.

MADE IN THE U.S.A.

	Number of hits	Goal time
6		
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PLATE 369. Photograph by Paul Van Hoy.



PLATE 370. Photograph by Steven Begleiter.



PLATE 371. Photograph by Steven Begleiter.



PLATE 372. Photograph by Allison Earnest.



PLATE 373. Photograph by Brett Florens.



PLATE 374. Photograph by Brett Florens.



PLATE 375. Photograph by Brett Florens.



PLATE 376. Photograph by Beth Forester.



PLATE 377. Photograph by Brett Florens.



PLATE 378. Photograph by Allison Earnest.



PLATE 379. Photograph by Allison Earnest.



PLATE 380. Photograph by Christopher Grey.



PLATE 381. Photograph by Hernan Rodriguez.



PLATE 382. Photograph by Tim Schooler.



PLATE 383. Photograph by Jeff Smith.



PLATE 384. Photograph by Allison Earnest.



PLATE 385. Photograph by Neil van Niekerk.



PLATE 386. Photograph by Neil van Niekerk.



PLATE 387. Photograph by Allison Earnest.



PLATE 388. Photograph by Allison Earnest.



PLATE 389. Photograph by Christopher Grey.



PLATE 390. Photograph by Paul Van Hoy.



PLATE 391. Photograph by Cherie Steinberg-Coté.



PLATE 392. Photograph by Christopher Grey.



PLATE 393. Photograph by Christopher Grey.



PLATE 394. Photograph by Jeff Smith.



PLATE 395. Photograph by Tracy Dorr.

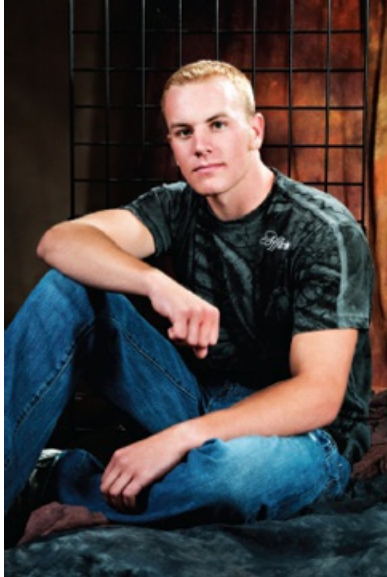


PLATE 396. Photograph by Allison Earnest.



PLATE 397. Photograph by J.D.Wacker.



PLATE 398. Photograph by Brett Florens.

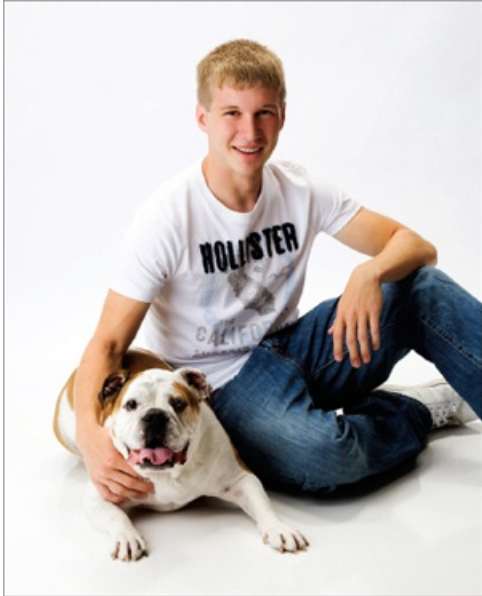


PLATE 399. Photograph by J.D.Wacker.



PLATE 400. Photograph by Brett Florens.



PLATE 401. Photograph by Jeff Smith.



PLATE 402. Photograph by Jeff Smith.



PLATE 403. Photograph by Beth Forester.



PLATE 404. Photograph by Hernan Rodriguez.



PLATE 405. Photograph by J.D.Wacker.



PLATE 406. Photograph by Tracy Dorr.



PLATE 407. Photograph by Paul Van Hoy.



PLATE 408. Photograph by Paul Van Hoy.



PLATE 409. Photograph by Beth Forester.



PLATE 410. Photograph by Beth Forester.



PLATE 411. Photograph by J.D.Wacker.



PLATE 412. Photograph by J.D.Wacker.



PLATE 413. Photograph by Jeff Smith.



PLATE 414. Photograph by Tim Schooler.



PLATE 415. Photograph by Allison Earnest.



PLATE 416. Photograph by Allison Earnest.



PLATE 417. Photograph by Steven Begleiter.



PLATE 418. Photograph by Tracy Dorr.



PLATE 419. Photograph by Allison Earnest.



PLATE 420. Photograph by Brett Florens.



PLATE 421. Photograph by Beth Forester.



PLATE 422. Photograph by J. D. Wacker.



PLATE 423. Photograph by James Williams.



PLATE 424. Photograph by J.D.Wacker.



PLATE 425. Photograph by Paul Van Hoy.



PLATE 426. Photograph by Paul Van Hoy.

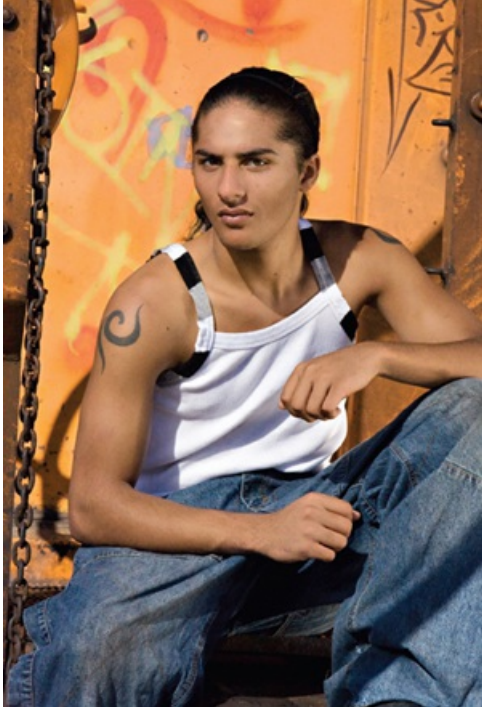


PLATE 427. Photograph by Allison Earnest.

“Thighs and legs need to appear as thin and toned as possible. This isn’t a problem for most men, because it’s normally only athletic men who ask to take a photograph in

clothing that shows their legs or thighs.<sup>10</sup> — Jeff Smith



PLATE 428. Photograph by Hernan Rodriguez.



PLATE 429. Photograph by Tracy Dorr.



PLATE 430. Photograph by Hernan Rodriguez.

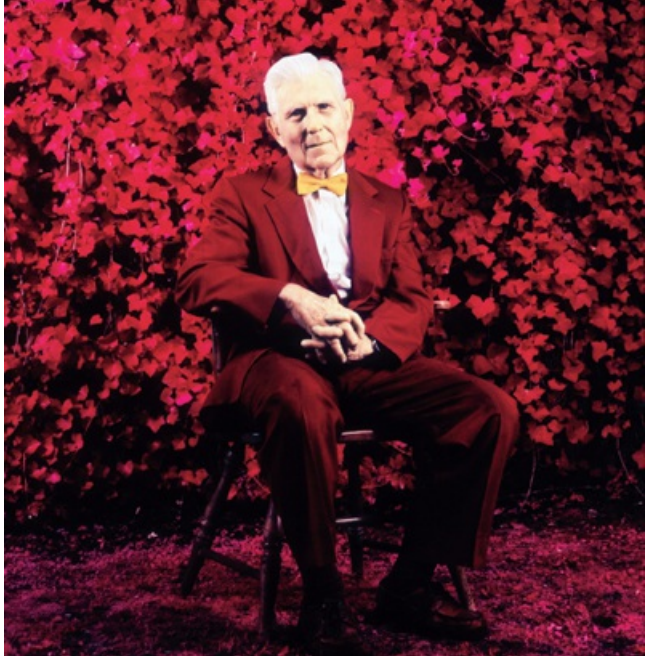


PLATE 431. Photograph by Steven Begleiter.



PLATE 432. Photograph by Brett Florens.



PLATE 433. Photograph by Brett Florens.



PLATE 434. Photograph by Brett Florens.



PLATE 435. Photograph by Brett Florens.



PLATE 436. Photograph by Brett Florens.



PLATE 437. Photograph by Jeff Smith.

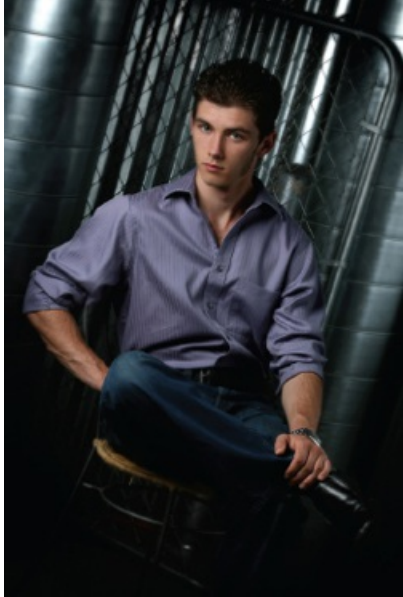


PLATE 438. Photograph by Jeff Smith.



PLATE 439. Photograph by Hernan Rodriguez.



PLATE 440. Photograph by Hernan Rodriguez.



PLATE 441. Photograph by Hernan Rodriguez.



PLATE 442. Photograph by Hernan Rodriguez.



PLATE 443. Photograph by Hernan Rodriguez.



PLATE 444. Photograph by Kirk Tuck.



PLATE 445. Photograph by J.D.Wacker.



PLATE 446. Photograph by J. D. Wacker.



PLATE 447. Photograph by Allison Earnest.



PLATE 448. Photograph by Tracy Dorr.

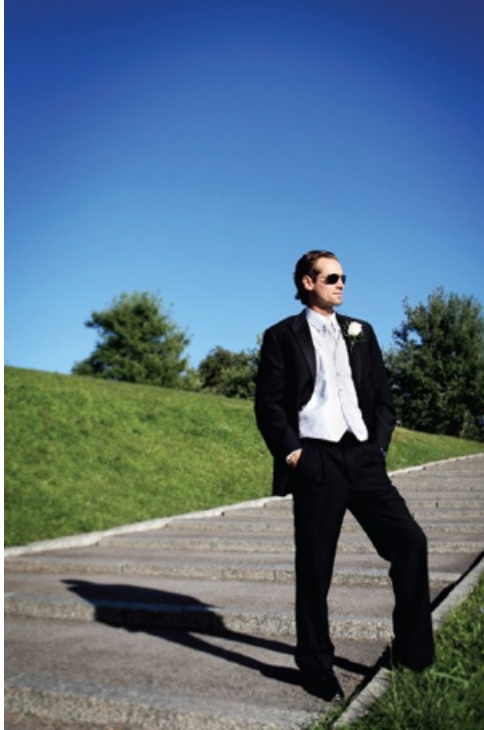


PLATE 449. Photograph by Tracy Dorr.



PLATE 450. Photograph by Tracy Dorr.



PLATE 451. Photograph by Tracy Dorr.



PLATE 452. Photograph by Allison Earnest.



PLATE 453. Photograph by Allison Earnest.



PLATE 454. Photograph by Allison Earnest.



PLATE 455. Photograph by Beth Forester.



PLATE 456. Photograph by Brett Florens.



PLATE 457. Photograph by Brett Florens.



PLATE 458. Photograph by Jeff Smith.



PLATE 459. Photograph by Jeff Smith.



PLATE 460. Photograph by Damon Tucci.



PLATE 461. Photograph by Neil van Niekerk.



PLATE 462. Photograph by Brett Florens.



PLATE 463. Photograph by Brett Florens.



PLATE 464. Photograph by Brett Florens.



PLATE 465. Photograph by Brett Florens.



PLATE 466. Photograph by Brett Florens.



PLATE 467. Photograph by Brett Florens.



PLATE 468. Photograph by Brett Florens.



PLATE 469. Photograph by Brett Florens.



PLATE 470. Photograph by Brett Florens.



PLATE 471. Photograph by Brett Florens.



PLATE 472. Photograph by Cal Landau.



PLATE 473. Photograph by Brett Florens.



PLATE 474. Photograph by Brett Florens.



PLATE 475. Photograph by Cal Landau.



PLATE 476. Photograph by Brett Florens.



PLATE 477. Photograph by Tracy Dorr.



PLATE 478. Photograph by Don Marr.



PLATE 479. Photograph by Hernan Rodriguez.



PLATE 480. Photograph by Hernan Rodriguez.



PLATE 481. Photograph by Jeff Smith.



PLATE 482. Photograph by Don Marr.



PLATE 483. Photograph by Tracy Dorr.



PLATE 484. Photograph by Tracy Dorr.



PLATE 485. Photograph by Tracy Dorr.



PLATE 486. Photograph by Allison Earnest.



PLATE 487. Photograph by Allison Earnest.



PLATE 488. Photograph by Tracy Dorr.



PLATE 489. Photograph by Rick Ferro.



PLATE 490. Photograph by Beth Forester.



PLATE 491. Photograph by J.D.Wacker.



PLATE 492. Photograph by Don Marr.



PLATE 493. Photograph by Don Marr.



PLATE 494. Photograph by Hernan Rodriguez.



PLATE 495. Photograph by Don Marr.



PLATE 496. Photograph by Paul Van Hoy.



PLATE 497. Photograph by Hernan Rodriguez.



PLATE 498. Photograph by Hernan Rodriguez.



PLATE 499. Photograph by J.D.Wacker.



PLATE 500. Photograph by J.D.Wacker.



PLATE 501. Photograph by J.D.Wacker.



PLATE 502. Photograph by J.D.Wacker.



PLATE 503. Photograph by James Williams.



PLATE 504. Photograph by J.D.Wacker.

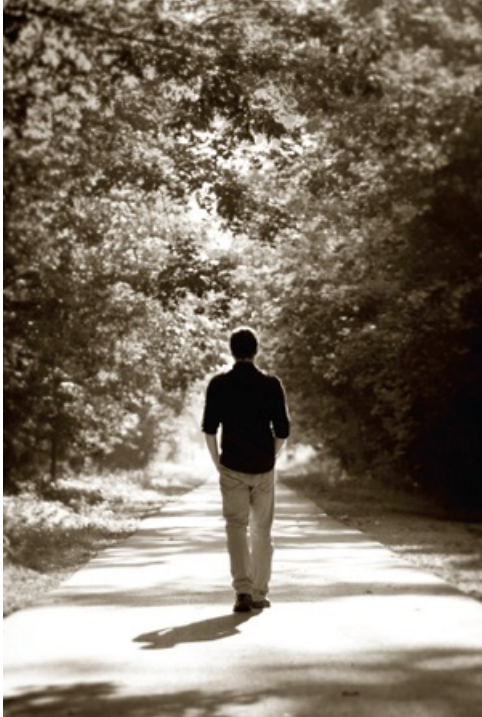


PLATE 505. Photograph by Tracy Dorr.



PLATE 506. Photograph by J.D.Wacker.



PLATE 507. Photograph by J.D.Wacker.

# Posing Fundamentals

This section covers the fundamental rules of traditional posing—techniques that are illustrated in many of the images in this book. While these rules are often intentionally broken by contemporary photographers, most are corner-stones for presenting the human form in a flattering way.

## TYPES

The three basic types of poses are defined by how much of the subject's body is included in the image. When including less than the full body in the frame, it is recommended that you avoid cropping at a joint (such as the knee or elbow); this creates an amputated look. Instead, crop between joints.

**Head-and-Shoulders Portraits (or Headshots).** Head-and-shoulders portraits show, as the term implies, the subject's head and shoulders. If the hands are lifted to a position near the face, these may also be included.

**Waist-Up Portraits.** These portraits include the subject's

head and shoulders along with at least some of the torso. In portraits of men, these images are often cropped just above the waist. Waist-up portraits are sometimes considered a type of headshot.

**Three-Quarter-Length Portraits.** Three-quarter-length portraits show the subject from the head down to the mid-thigh or mid-calf. In some cases, one foot may be visible.

**Full-Length Portraits.** Full-length portraits show the subject from the head down to the feet (or at least the ankles). In some cases, only one foot may be visible.

## FACIAL VIEWS

**Full Face View.** In a full-face view, the subject's nose is pointed directly at the camera for a very symmetrical look.

**Seven-Eighths View.** For this type of portrait, the subject's face is turned slightly away from the camera, but both ears are still visible.

**Three-Quarters or Two-Thirds View.** In these portraits, the subject's face is angled enough that the far ear is hidden from the camera's view. In this pose, the far eye may appear slightly smaller because it is farther away from the camera than the other eye. The head should not be turned so far that the tip of the nose extends past the line of the cheek or the bridge of the nose obscures the far eye.

Profile View. To create a profile, the subject's head is turned 90 degrees to the camera so that only one eye is visible.

#### THE SHOULDERS

In portraits of women, the subject's shoulders are almost always turned at an angle to the camera for a slimmer look. This is a common practice in portraits of men, as well. However, men may also be successfully posed with their shoulders square to the camera—especially when it is desirable to emphasize the broadness of the subject's shoulders or to communicate a sense of assertiveness and power. For a natural-looking pose, have the subject shift his weight onto one leg. This causes one shoulder to drop slightly, introducing a sense of ease and an appealing diagonal line into the composition.

#### THE HEAD

Tilting the Head. Tilting the head slightly produces diagonal lines that can help a pose feel more dynamic. In men's portraits, the head is traditionally tilted toward the lower shoulder, but this rule is often broken. Most photographers agree that the best practice is to tilt the subject's head in the direction that best suits the overall image and most flatters the subject.

**Chin Height.** A medium chin height is desirable. If the chin is too high, the subject may look conceited and his neck may appear elongated. If the subject's chin is too low, he may look timid and appear to have a double chin or no neck.

**Eyes.** In almost all portraits, the eyes are the most important part of the face. Typically, eyes look best when the eyelids border the iris. Turning the face slightly away from the camera and directing the subject's eyes back toward the camera reveals more of the white of the eye, making the eyes look larger.

#### ARMS

The subject's arms should be separated at least slightly from the waist. This creates a space that slims the appearance of the upper body. It also creates a triangular base for the composition, leading the viewer's eye up to the subject's face.

The subject's arms should be articulated and not allowed to simply hang at his sides. (Note: This rule is sometimes broken in editorial-style images.) Simply bending the elbows creates appealing diagonal lines in your composition—and placing these lines carefully can help direct the viewer to the subject's face. In portraits of men, this is most easily accomplished by having the subject put his hands in the

pockets of his pants or jacket.

When the subject's arms are crossed, keeping them loosely folded and slightly away from the body will help to prevent distortion. If the subject is to grasp his biceps in this pose, instruct him to rest his hands gently on his upper arms; grasping them too firmly can make the subject look as though he is shivering.

## HANDS

Keep the hands at an angle to the lens to avoid distorting their size and shape. Photographing the outer edge of the hand produces a more appealing look than showing the back of the hand or the palm, which may look unnaturally large (especially when close to the face). Additionally, it is usually advised that the hands should be at different heights in the image. This creates a diagonal line that makes the pose more dynamic.

Hands are often easiest to pose when they have something to do—either a prop to hold or something to rest upon. Placing the hands in the pockets is a simple solution—and one that will feel comfortable to almost everyone. When doing this, have the subject either hook his thumbs only into the pockets or place his entire hand into the pocket.

In seated or squatting poses with the knees apart, the

hands are often loosely grasped in front of the subject to conceal the groin area—which can otherwise be too prominent.

#### WAIST AND STOMACH

Separating the arms from the torso helps to slim the subject's waist. Turning the torso so that it is at an angle to the camera will also have a slimming effect. (Note: This is not the case, however, for men with larger “beer bellies”; turning these subjects can place the protruding stomach area in profile, accentuating it. Instead, choose a more straight-on pose to flatten the look of this area.)

In seated poses, an upright posture will help to flatten the stomach area, as will selecting a standing pose rather than a seated one. Conversely, seated men are often posed leaning forward with their hands or elbows on their knees; this can conceal the waist area entirely.

It is also generally recommended that the body be angled away from the main light. This allows the far side of the body to fall into shadow for a slimming effect.

#### LEGS

Whether the subject is standing or seated, the legs should be posed independently rather than identically. Typically, one leg is straighter and used to support the body (or in a seated

pose, to connect the subject to the floor). The other leg can then be bent to create a more interesting line in the composition.

According to traditional posing rules, the subject should put his weight on his back foot, shifting the body slightly away from the camera. This creates a more flattering appearance than having the weight distributed evenly on both feet. As many of the portraits in this book show, however, men can also be successfully posed with their weight on the foot closer to the camera. This creates a more assertive look. With either approach, having a slight bend in the non-weight-bearing leg helps to create a less static look.

## FEET

Feet often look distorted when the toes are pointed directly at the camera. It is best to show the feet from an angle. In most cases, men will have their feet flat on the ground or some other supporting surface. The exceptions are in standing poses where one leg is crossed over the other (here, only the toe of the crossed leg touches the ground) and in squatting poses (where one or both heels will be raised). In seated poses with the legs crossed, it is desirable to avoid showing the sole of the subject's shoe—especially if it is worn.

# The Photographers

**Steven Begleiter** ([www.begleiter.com](http://www.begleiter.com)). Steven Begleiter is an award-winning freelance photographer and studio owner based in Missoula, MT, who began his career as a photo assistant to Annie Leibowitz and Mary Ellen Mark. Before moving to Montana, Steven operated successful commercial photography businesses in New York City and Philadelphia, winning assignments from international magazines, Fortune 500 companies, and national advertising campaigns. Steven is the author of *Fathers and Sons: Photographs* (Abbeville Press), *The Art of Color Infrared Photography*, *The Portrait Book*, and *50 Lighting Setups for Portrait Photographers* (all from Amherst Media) and currently teaches at the Rocky Mountain School of Photography.

**Tracy Dorr** ([www.tracydorrphotography.com](http://www.tracydorrphotography.com)). Tracy Dorr holds a BA in English/Photography from the State University of New York at Buffalo and has been shooting weddings in a professional capacity since 2003. She is the owner of Tracy Dorr Photography, and in 2009 won two Awards of Excellence from WPPI (Wedding and Portrait

Photographers International). She is the author of *Advanced Wedding Photojournalism: Professional Techniques for Digital Photographers* (Amherst Media) and a forthcoming book on engagement portraiture.

**Allison Earnest** ([www.allisonearnestphotography.com](http://www.allisonearnestphotography.com)).

Allison Earnest is a Pro Contributor for Lexar Media and holds a BS in Business Management from the University of Maryland. She is essentially a self-taught photographer and credits her success to countless mentors who have, throughout the years, graciously shared their knowledge and talent. She believes in continuing education and is currently teaching photography, lighting, and postproduction workflow classes to aspiring photographers. Allison has written numerous educational articles for *Studio Photography* magazine. One such article, “Sculpting People with Light,” was the inspiration for her first book, *Sculpting with Light®: Techniques for Portrait Photographers* (from Amherst Media). This was quickly followed by her second book, *The Digital Photographer’s Guide to Light Modifiers: Techniques for Sculpting with Light®*, also from Amherst Media.

**Rick Ferro** ([www.rickferro.com](http://www.rickferro.com)). Rick Ferro and Deborah Lynn Ferro operate Signature Studio, a full-service studio that provides complete photography services for

families, portraits, children, high-school seniors, and weddings. In addition to the acclaim they have received for their images, Rick and Deborah are also popular photography instructors who tour nationally, presenting workshops to standing-room-only audiences (for more on this, visit [www.ferrophotoschool.com](http://www.ferrophotoschool.com)). Rick and Deborah have also authored numerous books, including *Wedding Photography: Creative Techniques for Lighting, Posing, and Marketing* and *Artistic Techniques with Adobe Photoshop and Corel Painter*, both from Amherst Media.

**Brett Florens** ([www.brettflorens.com](http://www.brettflorens.com)). Brett Florens launched his career in 1992 while fulfilling his national service obligations. Within the police riot unit, a photographic unit was formed to document political changes, politically motivated crimes, and township violence during a volatile time in South Africa's history. Brett jumped at the chance to join. With no photographic experience prior to that, Brett thrived on the opportunity, quickly mastering the technical requirements. He soon found himself in the thick of newsworthy events, creating images that found a ready market in newspapers and other media. Since then, Brett's devotion to photography has taken him from photojournalism to a highly successful career in wedding, commercial, and fashion photography.

He has received numerous accolades along the way, the most recent of which was Nikon recognizing him as one of the world's most influential photographers. Brett frequently travels from South Africa to Europe, Australia, and the U.S. to photograph the weddings of his discerning, high-end clients. He is the author of Brett Florens' Guide to Photographing Weddings from Amherst Media.

**Beth Forester** ([www.foresterphoto.com](http://www.foresterphoto.com)). Beth Forester is the owner and operator of Forester Photography, a studio in the small town of Madison, WV. She is a graduate of Centre College of Kentucky and a board member for the Professional Photographers of West Virginia. She is also a member of the Professional Photographers of America where she holds the degree of Master of Photography. Beth's interest in photography began soon after her daughter, Katherine, was born. In 1995, she turned her hobby into a business and opened a studio in her hometown. Beth's studio specializes in creating digitally enhanced portraits. She is always striving to create something unique and original for each of her clients. She states, "I love the control I have over the final look of the portrait. The ability to put that little something extra into each image is a very rewarding experience." In 2007, she decided to create a series of products especially for the

professional photographer, which would serve as a “kit” for creating unique portraits and products. Thus, the popular photoDUDS project ([www.photoduds.com](http://www.photoduds.com)) was born.

**Christopher Grey** ([www.christophergrey.com](http://www.christophergrey.com)). For over thirty years, Christopher has dedicated himself to being a great generalist photographer—something that has given him the opportunity to photograph an amazing variety of people, products, and services. “My work has been, and continues to be, a rich, visual exploration of people and culture, of psychology and motivation, of line and form and love of life,” says Christopher. “Good fortune and hard work have seen a number of national and international awards come my way— the ownership of which has opened even more doors for me.” He has achieved additional recognition as an educator and is the author of several popular books, including Master Lighting Guide for Portrait Photography, Christopher Grey’s Studio Lighting Techniques for Photography, Christopher Grey’s Advanced Lighting Techniques, and Christopher Grey’s Lighting Techniques for Beauty and Glamour Photography, all from Amherst Media.

**Cal Landau** ([www.callandau.com](http://www.callandau.com)). Cal’s creative life began very early. His mother was a painter of landscapes, while his father and uncle were photography aficionados.

After years of drawing, painting, and photography schooling at Kent State, Cal continued his passion for photography by shooting and writing for automobile and bicycle racing magazines. One day, a friend asked him to shoot his wedding. After much resistance, he acquiesced—and discovered a passion that eclipsed all he had done before. Fifteen years and over five-hundred weddings later, the thrill is still there and he continues to strive to be one of the best in the business. In 2004, the first time he entered, Cal won “Best Bride and Groom” and the “Grand Award” for the best of the competition in WPPI’s International Print Competition. His work has also been featured in numerous magazines and books, including Bill Hurter’s *The Best of Wedding Photography* and *The Best of Wedding Photojournalism* (both from Amherst Media).

**Don Marr** ([www.donmarr.com](http://www.donmarr.com)). Don Marr is a photographer based in Portland, OR, who creates distinctive portraits with a natural look for models, actors, families, seniors, and the business community. He has taught at the Santa Fe Photo Workshops and at Newspace in Portland. He also teaches online photography classes at The Compelling Image ([www.thecompellingimage.com](http://www.thecompellingimage.com)) He is the author of two books: *Beginner’s Guide to Photographic Lighting Techniques* and *Available Light: Photographic*

Techniques for Using Existing Light Sources (both from Amherst Media).

**Hernan Rodriguez** ([www.hernanphotography.com](http://www.hernanphotography.com)). The recipient of over twenty international photography awards in the past three years alone, Hernan Rodriguez operates a successful studio in the heart of Los Angeles' San Fernando Valley. There, he juggles a steady roster of commercial, product, and celebrity photography, along with portraiture for families, children, and graduates. He has art directed and photographed advertising campaigns for Guess Clothing, Tanline CA, Comfort Zone, and Corona (to name just a few). He has also been featured in Rangefinder, Studio Photography, and Photoshop User magazines.

**Tim Schooler** ([www.timschooler.com](http://www.timschooler.com)). Tim Schooler Photography is an award-winning studio, located in Lafayette, LA, that specializes in cutting-edge high-school senior photography. Tim's bold and dynamic images are so popular that his sessions book solid almost instantly—in fact, he often has several hundred seniors on his waiting list! Tim's work has been published internationally and he has been the subject of numerous profiles in Rangefinder magazine. His signature images and techniques have also been featured prominently in numerous books on professional portrait photography.

**Jeff Smith** ([www.jeffsmithphoto.com](http://www.jeffsmithphoto.com)). Jeff Smith is an award-winning senior photographer from Fresno, CA. He owns and operates two studios in Central California and is well recognized as a speaker on lighting and senior photography. He is the author of many books, including *Corrective Lighting*, *Posing*, and *Retouching for Digital Photographers* and *Jeff Smith's Lighting for Outdoor & Location Portrait Photography* (both from Amherst Media), and *Senior Contracts* (self-published).

**Cherie Steinberg Coté** ([www.cheriefoto.com](http://www.cheriefoto.com)). Cherie Steinberg Coté began her photography career as a photo-journalist at the *Toronto Sun*, where she had the distinction of being the first female freelance photographer. She currently lives in Los Angeles and has been published in *Grace Ormonde*, *Los Angeles Magazine*, and *Town & Country*. She is also a Getty Image stock photographer and an acclaimed instructor who has presented seminars to professional photographers from around the country.

**Damon Tucci** ([www.damontucci.com](http://www.damontucci.com)). Damon Tucci has been a professional photographer in the Orlando area for more than fifteen years and has photographed over 2500 weddings. Damon began his career as an underwater cinematographer and later worked as a photographer for Disney Photographic Services. It was at Disney that he

carefully crafted his unique approach to wedding photography, which features a mix of documentary-style photography and stylized fashion shots. Damon is the author of *Step-by-Step Wedding Photography: Techniques for Professional Photographers* and, with Rosena Usmani, the co-author of Tucci and Usmani's *The Business of Photography* (both from Amherst Media).

**Kirk Tuck** ([www.kirktuck.com](http://www.kirktuck.com)). Kirk Tuck is a corporate advertising photographer working in Austin, TX. His recent clients have included IBM, AMD, Dell, Time Warner, Texas Gas Services, Tribeza magazine, SC magazine, and Motorola. Before diving into photography, Kirk was a creative director for a regional advertising agency where he won numerous industry awards for writing, television commercials, and print advertising. A former specialist lecturer at the University of Texas at Austin, College of Fine Arts, he currently serves on the advisory board for the Austin Community College photo department. Kirk teaches lighting and photography classes across the country. He is also the author of *Minimalist Lighting: Professional Techniques for Location Photography*, *Minimalist Lighting: Professional Techniques for Studio Photography*, *The Commercial Photography Handbook*, and *Photographic Lighting Equipment: A Comprehensive Guide for Digital*

Photographers (all from Amherst Media).

**Paul D. Van Hoy II** ([www.fotoimpressions.com](http://www.fotoimpressions.com)). Paul D. Van Hoy II holds an MFA in Fine Art Photography from the Rochester Institute of Technology. His award-winning wedding photojournalism has been featured in popular magazines such as Brides and Bridal, Wedding Style, In Style Wedding, Modern Bride, and Martha Stewart Weddings. Some of his former and current clients include Forbes, Health and Wellness, Men's Health, Food & Wine, Better Homes and Gardens, Country Living, Adidas, Barilla, DKNY, Jones New York, and Fossil Inc. Presently residing in Rochester, NY, he documents approximately thirty to forty weddings annually, and shoots editorial, documentary, stock, and travel photography during his off-season. AGE Fotostock in Barcelona, Spain, represents Van Hoy's work. He is the author of Wedding Photojournalism: The Business of Aesthetics from Amherst Media.

**Neil van Niekerk** ([www.neilvn.com](http://www.neilvn.com)). Neil van Niekerk, originally from Johannesburg, South Africa, is a wedding and portrait photographer based in northern New Jersey. He graduated with a college degree in electronic engineering and worked as a television broadcast engineer in South Africa (while pursuing photography as a parallel career) before deciding to settle in the United States in 2000. Says

Neil, "I love photography for a variety of reasons. The stimulation and excitement of responding to new situations satisfies both my analytical and creative sides, and I also truly love working with people. I get real pleasure from sharing the happiness with the people that I photograph and knowing that I'm creating images that will evoke wonderful memories for a lifetime." His "Planet Neil" web site ([www.planetneil.com](http://www.planetneil.com)) has become a popular destination for photographers seeking information on the latest equipment and techniques. He is also the author of two popular books: On-Camera Flash Techniques for Digital Wedding and Portrait Photographers and On-Camera Flash Techniques for Digital Wedding and Portrait Photographers (both from Amherst Media).

**J. D. Wacker** ([www.photosbyjd.com](http://www.photosbyjd.com)). J. D. Wacker, the product of four generations of professional photographers, is a PPA affiliated juror, approved photographic imaging instructor, and a Kodak Mentor. In the course of career he has earned numerous awards, including the Senior Photography International Gold Medal of Achievement (2008), the PPA Imaging Excellence Award Medal (2007), and the SPI Senior Choice award (2005). He has received Kodak's Gallery Award seven times, Fuji's Masterpiece Award six times, and WPPA's Best of Show Award four

times. He is a member of Kodak's Digital Focus Group and the Adobe Advisory Panel. Besides his photographic degrees, he also holds a bachelor's degree in business administration with an emphasis in marketing. He is the author of Master Posing Guide for Professional Portrait Photographers and Master Guide for Photographing High School Seniors, both from Amherst Media.

**James Williams** ([www.jameswilliamsphotography.com](http://www.jameswilliamsphotography.com)).

James Williams and his wife Cathy operate a successful wedding, family, and high-school senior portrait business. They also photograph sports leagues and hold high school senior contracts. James is certified through the Professional Photographers of America and the Professional Photographers of Ohio. In 2001, he was inducted into the prestigious Society of Professional Photographers of Ohio. In 2002, he was elected president of the Society of Northern Ohio Professional Photographers. Based in Cleveland, this organization has over seventy-five members. In February of 2004, James earned the Accolade of Photographic Mastery from Wedding Portrait Photographers International. He is one of only eight Ohio photographers to hold this degree. In 2005, he earned his Craftsman degree from the Professional Photographers of America and earned the Accolade of Outstanding Photographic Achievement from

Wedding Portrait Photographers International. He lectures several times a year at various photography organizations' events and presents lighting, posing, and marketing seminars at his studio. He is the author of the popular book *How to Create a High-Profit Photography Business in Any Market*, now in its second edition from Amherst Media.

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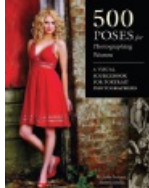
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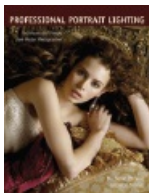
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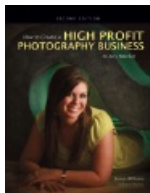
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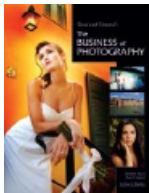
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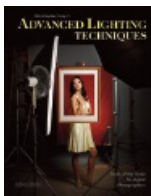


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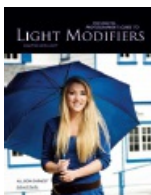


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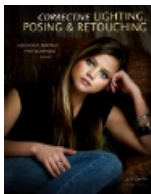


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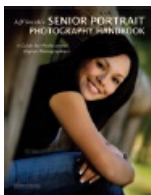


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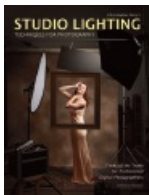
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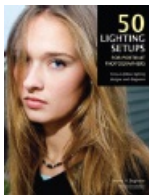
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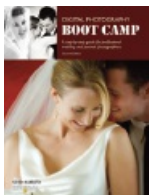
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