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by Dan Hostettler
photoblog.studioprague.com



Czech Calendar Girl Monica by Dan Hostettler



My Personal 12 Essential Tips for Nude Photography Enthusiast

by Dan Hostettler | <http://www.Photoblog.StudioPrague.com>

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110 00 Prague 1
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Got a Question?

Send an email to: dan@studioprague.com

CREDITS

Behind the Scenes Photos by Jan Prerovsky

Make up & Hair: Mili Dvorakova, Antonina Stefanova, Jarda Malina, Zuzana Machalova

Styling: Stan Steiner

All Other Artwork and Photography by Dan Hostettler

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ABOUT THE COVER:

Monika, Professional Czech Photo Model
Photo by Dan Hostettler



How to Shoot Nude Photos

by Dan Hostettler

My Personal 12 Essential Tips for Nude Photography Enthusiast

It's not that hard to carry out nude photography. Sure enough, you can feel intimidated at first. But remember, people are among the easiest subjects in photography (well except for the fact that you sometimes have to deal with moody models).

Imagine what would happen if you took landscape shots. First, you would obviously have to reach the place you wish to capture. That alone already takes a lot of time and money. Then there is the issue of weather on top of that. Wildlife photographers don't have an easy time either. Sometimes, they have to wait for weeks, and even months, for that perfect "snap".

Nude photography is, to a certain extent, much simpler. You have complete control here. You can select the subject you want to shoot, decide on the lights and camera, and you can also choose the background. Your only limit is your imagination.

However, having said this, you will still need to plan efficiently. A lot of things can indeed go wrong. Here are 12 tips that can help you taking a nude photo like a true professional. Always remember these photo tips, and you will receive great results.



Czech Calendar Girl Michaela by Dan Hostettler

WELCOME!



First Talk.
Then Observe.
Finally Shoot.

Every model is different. There are those who always appear extremely confident about what they are doing, but you will meet those who seem to be in the wrong place. You will find these clues in the way the model is posing, her clothing, and her general appearance.

Then there are good days and bad days too. Or quite simply, the model may be in a bad mood or even bored. You should certainly have a plan and a schedule for your session. But remember, you will need to be flexible as well. Make changes if you are depending on the situation you have on hand.

Always ask your model whether she is feeling good or not. Is the temperature right? Let her talk, and listen attentively. Make her feel comfortable.

Dan & Kyla: Pre shoot talk with Kyla Cole.

WELCOME!



Dan & Veronika: Small talk while a break with model. Veronika gets ready for the next set; stylist is doing hair and make up enhancements.

Take a good look at her. Are her hands and nails looking fine?

Of course, you must have seen your model before, personally or in pictures, but you still have to make sure that her stomach is not sticking out. It will certainly not look very good in the picture. Can you make any suggestions regarding her hair style? Look at her makeup as well.

Everything must be perfect for the pictures to come out good.

WELCOME!

2

Map It Out. Set Expectations.

You must already have a plan for the shoot. Explain your schedule to the nude model. Tell her about the kind of pictures you want to take and the poses you are looking for. This will give her an idea about what to expect from the session (show photos from your previous work, magazines, internet etc.).

Sure enough, the two of you might have discussed this already. But it makes sense to go through it one last time before you begin to take the pictures.

*Explaining the next set to model Irene.
And showing the Make up artist Antonina the main lighting direction.*





“Schmoozing”:) -with Kyla Cole and Lenka while shootings.

Schmoozing is Important

3

There will be instances where you will meet models who need a vocal tonic to boost their egos. This makes them get into the right mood. However, don't just restrict yourself to praising her facial looks or curves. Go beyond that and compliment her hairstyle, smile and eyes.

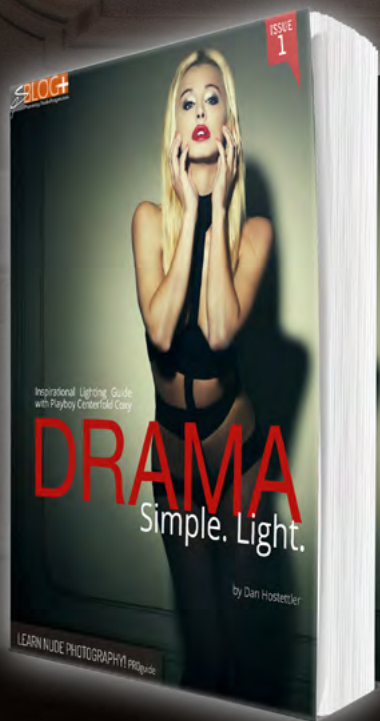


WELCOME!



Czech Playmate Coxy by Dan Hostettler

Shot from the Guide:





4

Keep it Simple

Keep it simple: One key light (flash) and one fill/rim light (window) - with Model Chloe in an abandoned madhouse.

Photography lighting is always an essential part of shooting your live model. There are often temptations of using different types of light to create effects both on the subject and the background. The temptation is even higher if you are an expert in lighting arrangements.

Stay away!

It is always best to keep it as simple as you can. Remember, the subject is the most important thing here. She should be the center of all attention. Don't create any special effects that can cause a distraction.



5

Guide Your Model! But Collaborate With Her.

It is you who should know how to shoot nude photos . You are the boss. Tell your nude model what you want, but collaborate with her.

This way you draw her into the decision making process but you need to make her understand upfront that you are having the final say.

However, don't ever be rude. You might be an expert in your field, but she is your subject. So always respect her. Take a few sample pictures first and show them to her. Ask for her feedback.

This will make her feel as part of the process and more involved. And she will most certainly love it, trust me!

Explaining Czech Playmate Catherine the frame and angle.

WELCOME!



6

Little Things Help

Look out for small little things. They can come in the way of all those sexy pics you want to take, or even, make them better.

For instance, if her hair keeps falling to one side, perhaps there is a way in which you can make it work to your advantage.

Perhaps those fake eyelashes might bring out her beauty more.

Recognized and used in the right way, such things can add a lot of spice.



Little Things Help. And it even helps me better if they stay organized...in any way.

WELCOME!



Czech Calendar Girl Michaela by Dan Hostettler

WELCOME!

7

Music Sets the Mood

Play some music. But be careful about the type of music you select – it needs to go with the type of pictures you want to create. Music works like magic with the lighting arrangements you have already set up. It will allow the model to relax and be at her best. Her facial expressions will come out really nicely. This is among the more important photo tips.

*A shoot with Jenni Czech.
Everything's on set. Including music :)*





8

Strike the Pose Yourself

Sometimes you might have to pose yourself to explain exactly what you need. Yes, it can feel stupid. But often this might be necessary. A real visual helps.

After all, you want the best pictures, don't you? Model posing is certainly among the more important issues in glamour photography.

Well, OK... I am trying to explain some poses. Looks kinda silly. - with Playmate Katerina (l.) and Kyla Cole (b.)



WELCOME!



*Penthouse Pet, Supergirl,
Wonder Women, Actress & Celeb
Kyla Cole by Dan Hostettler*



Dan & Denisa: Calendar Model Denisa shares an idea before the shoot.

9

Listening is as Important as Shooting

You need the full cooperation of your model to take good pictures. And for this, it is absolutely essential that you treat her right. Listening is a big part of this. Some models will speak up themselves, giving you suggestions. But often this is not the case. That's when you must step in.

Always seek her opinion and feedback. If she is an experienced model, she might in fact have a lot to offer. So why miss out?





- Facial Expressions Project -
Penthouse Pet & Super Nude Model Jenni Czech
(aka Jenni Gregg) by Dan Hostettler

10

Naked Does Not Always Equal Sexy

Sexy shots are not always about those dark eyes looking at you seductively and trying to invite you. They can be often as simple as the girl lying on the couch and smiling in her tank top.

Keep in mind that being naked does not automatically guarantee a sexy look. Be more imaginative and you could come up with just the perfect shot.



11

Silly moments: Calendar Model Michaela's joking around.

Keep the “Disturbance” to a Minimum

There are models who do not like to be disturbed too much during a shoot. So relax!

Don't push her too much or compliment her on her sexy looks too often.

If you make her work and try to achieve those certain looks too hard, the poses and expressions you receive will look unnatural. And this will most definitely be visible in your photos.

12

Don't Forget the Safety Shots!

*Penthouse Pet, Supergirl,
Wonder Women, Actress & Celeb
Kyla Cole by Dan Hostettler*

You must never miss out on the implied nudes. Keep in mind that there are places where you cannot publish completely nude pictures. For instance, you might want to promote your services through your Facebook page. Of course, you cannot upload nude pictures to your Facebook cover.

So shoot some implied nudes to be on the safe side. Don't show those nipples and pubic hairs. Let your model cover them up with hands, arms, hats or scarfs.



WELCOME!

Super Nude Model Marketa Belonoha by Dan Hostettler

WELCOME!

Czech Playmate Stana by Dan Hostettler

WELCOME!



featuring Jenni Czech & Melisa Mendini

ESSENTIALS

Studio Lighting for Nude Photography

Comprehensive Basics - 3D Simulations - Set Plans - Exercises - Sexy Imagery

PREVIEW



Understanding Light & Lighting

Quality, Direction & Structure

One of the basic photography rules states that light should always appear to originate from one source. The reason for this is the fact that we subconsciously think that the sun should always be our primary light source and so we expect all light to come from one direction just as sunlight does. Though we have evolved far past this rule with torches, candles and light bulbs, our primordial instincts remain. Therefore, this rule remains true for the creation of successful images.

Unlike natural light conditions outdoors, a photographer has complete control of light direction while in the studio. When shooting with multiple lights it is important to always have the image be dominated by a single light source. Using secondary lights is obviously needed and fine to utilize but they should function as fill in, background, or rim lights only.

Now let's welcome Melisa. She supports this part of the book to visually help you explore light directions, lighting quality and shadow casting. Her beautifully shaped body provides the right blank canvas to understand the lighting impact very clearly.

WELCOME!

Photo Lighting Positions & Directions

One of the most important aspects of photography is light direction. Many effects can be achieved based on the angle in which light hits a subject. These different effects range from projecting a certain mood to altering the level of contrast in an image.

Light direction can be changed either through positioning of the subject or light modifiers.

When we discuss the position of our lights, we are always speaking in relation to the position of the camera.

For example: In this illustration you can see that the camera is placed directly in front of the model. Now if we were to add a light source behind the camera, we would call it a "front light." This is because the light is located in "front" of the model, just as the camera is. Although that's an easy setup, the light is very flat and the subject does not appear very plastic.

⊗ The Circle of Light: Introduction

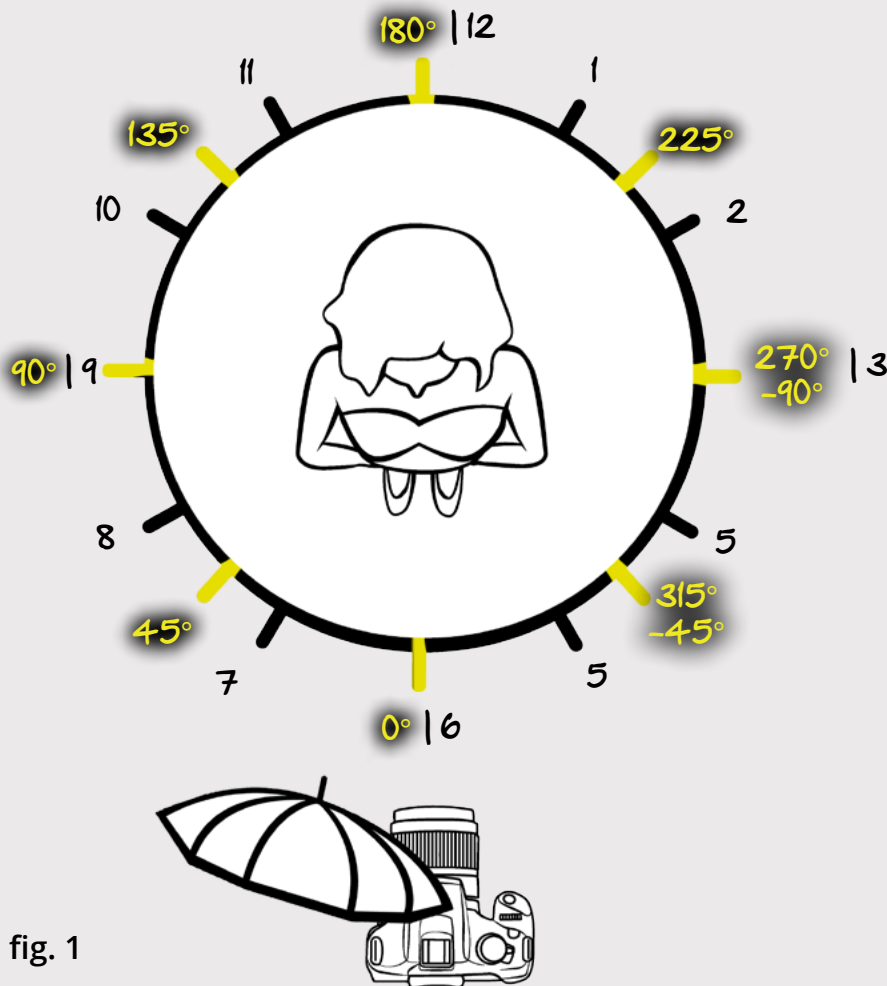


fig. 1



In principle, you can apply 2 different scales to your imaginary light circle: hours metering or degrees. Here on this scheme, I show you both scales. However, in my professional photography life and for this book, I am using the system of degrees.

WELCOME!

⊕ The Circle of Light:
⊕ Very Basic But Good Light

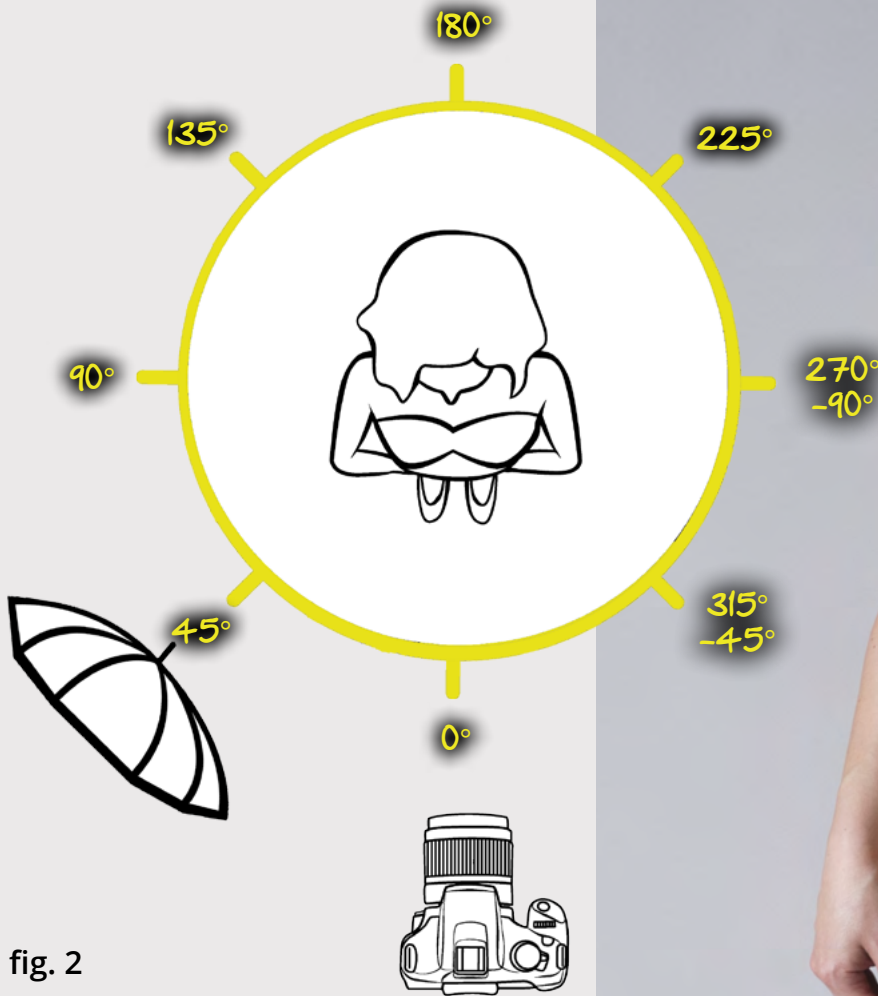


fig. 2

Now here I placed the single light in a 45 degree angle. This immediately creates more plasticity and gives the light and shadow cast a certain structure. So, while neither moving the model, altering the components in the scenery nor using an additional light I achieve a first appealing result rather quick and easy. The only thing that may be altered in this kind of setup and won't take up much of your time in doing so is moving the single light in use to another position.



WELCOME!



soft edges
(large transition areas)



hard edges
(no transition areas)



WELCOME!

Hard & Soft Light (That's Creating Shadows)

Photographers have a lot of jargon to describe light and one of the most common turn of phrases is “hard light” and “soft light”.

These terms are interchangeable with “diffused light” and “harsh light” as well. In order to tell whether light is either hard or soft, you should look at the shadows cast from the light source itself (see previous page).

Light that casts an extremely defined shadow has hard edges and is therefore called hard light.

Soft light is the opposite of that; it is difficult to tell where the shadow starts and the light ends. The shadow edge is blurry which is why it is known either as diffused or soft light.

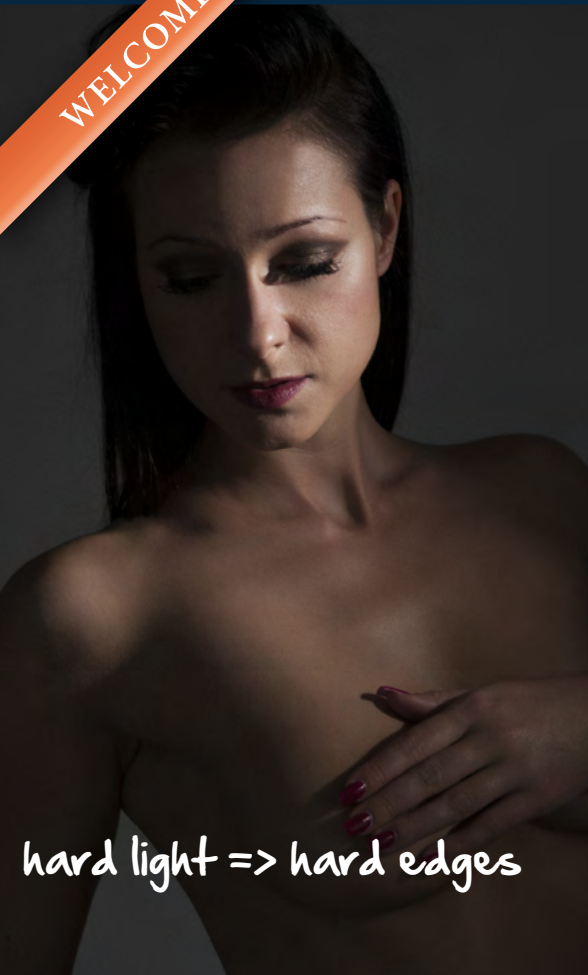
You can change the type of light from soft to hard using lighting modifiers such as a standard reflector or - much more intense - a snoot.

A standard reflector throws a direct, concentrated beam of light and creates deeper shadows on the subject which creates harsh light in return.


A way of making light soft is by using a softbox. Unlike reflectors, softboxes cast light in different directions inside of the box and so the source becomes much larger. A larger light source will then emit a wide-ranging beam of light, creating shadows that are not clearly defined, because the light is not coming from one direct, narrow source. This effect is what we call soft light.

Note: It is important to understand why you like a certain quality of light...not that you just like it.

An awareness of the technical aspects of light will help you make educated decisions in the studio so that you can judge a certain lighting scenario by various professional factors and not just on a subjective level alone. This in turn will lead to a high quality lighting setup that best suits your specific needs.



hard light => hard edges

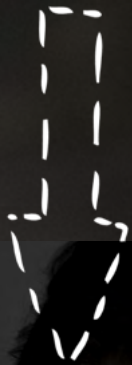


soft light => soft edges

WELCOME!



hard light => hard edges



semi-hard light => softer edges



soft light => soft edges



WELCOME!

Color Temperature in Practice: Get your White Balance Right in Seconds Using Grey Card

White balance assists you in matching the colors of your image as closely to reality as possible. Because of the term “white balance,” one could easily assume that the measurement is gauged on the white of your photograph. Well, this actually is *not* the case.



Since we are looking for all-over balance throughout the varying colors, grey actually is what is used as standard for calibration. Why? Because it is the average tone and it is neutral as well. If you're sampling white for color balance, then you are only looking at one extreme of the spectrum (the same goes for measuring on black).

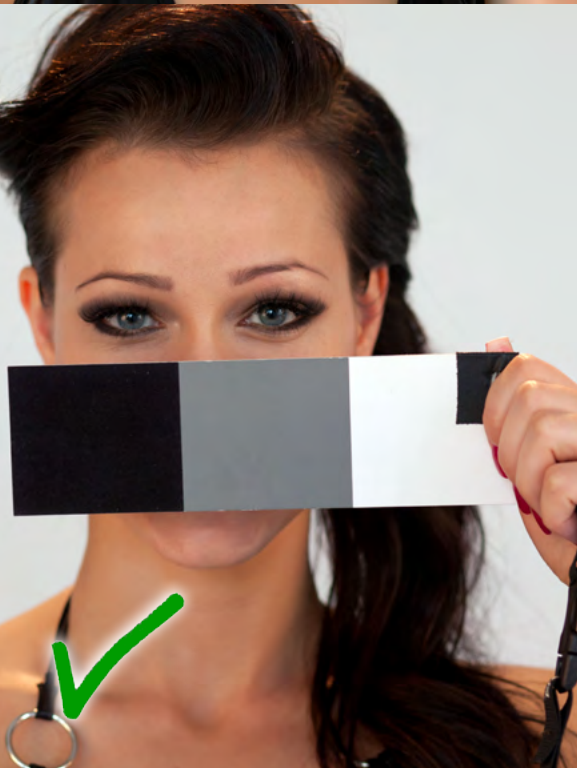
The best way to color balance in a studio is to use an 18% grey card. This allows you to absolutely be sure that your white balance is correct, and this is the only method that allows for total accuracy.

Tip: You can find very inexpensive grey cards for sale on many sites such as Amazon, to name one.

Step-by-Step

- 1) The first thing you need to ensure is that the white balance mode in your camera is set to manual, not automatic. Meaning: Set your white balance selector to “custom”.
- 2) If you shoot with flash in the studio, set the Kelvin degrees to about 5200K.
- 3) Shoot in RAW file-format.
- 4) Let your subject hold up the grey card. The light should be hitting the grey card in the same fashion as it will be hitting your subject. Take a portrait first (small cropped) and simply have the subject hold the grey card right in front of her face.
- 5) Now take a photo of the model and the grey card.
- 6) Start the actual shoot and DO NOT change the Kelvin settings in your camera as long as you work under the same lighting setup conditions.

You now have a series of images with the same settings which makes it easy to work in Photoshop®/Lightroom® in case you need to adjust white balance on the full series quickly.

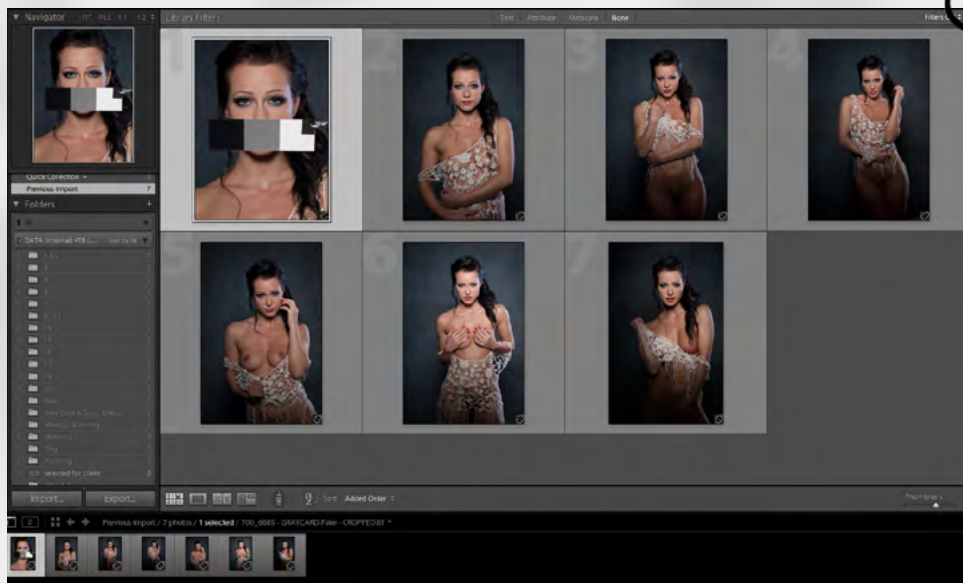
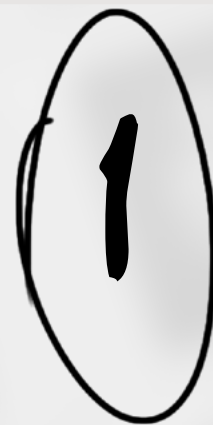


WELCOME!

Setting the White Balance with Your Software

Lightroom®

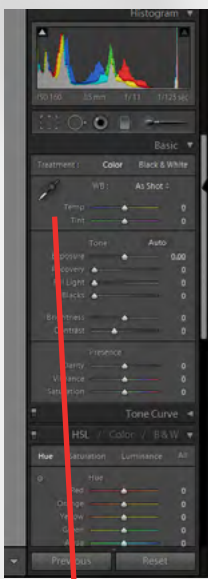
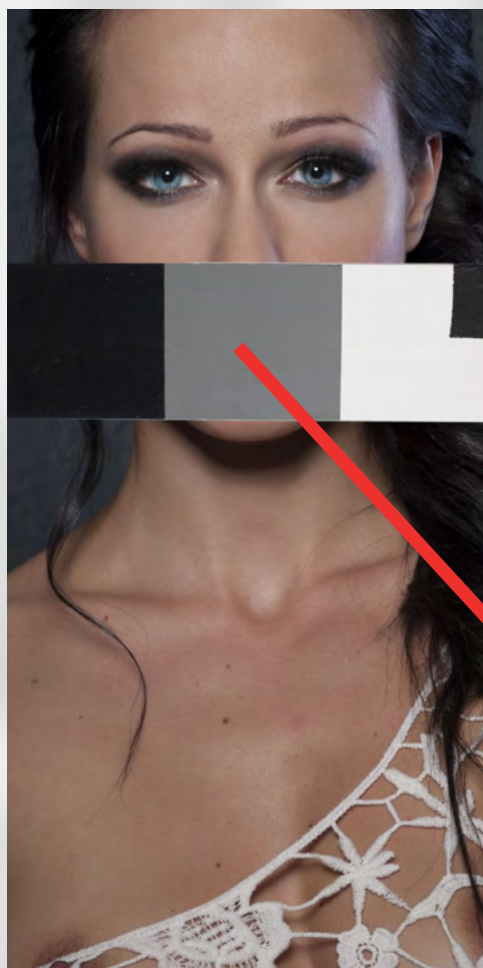
Once the shoot is done and you have imported your pictures, you can use the image with the grey card in it to set the white balance for the shoot. To do this, load the images in LR and enter the developer module.



import...



change to Develop...

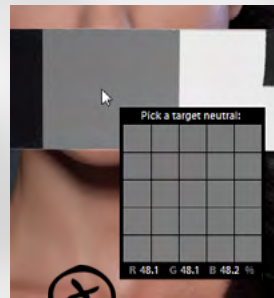


In the tools section, click the White Balance Dropper and then click anywhere on the 18% grey area and Lightroom® will adjust the white balance accordingly. (Note: If you don't have a grey card you can click around on the various grey areas to preview the resultant adjustment.)

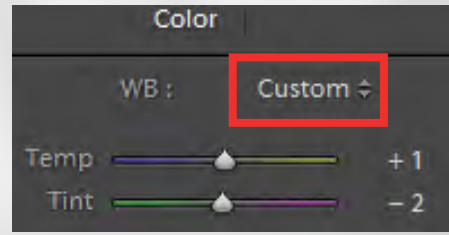
Use the dropper and click on the grey area.



measure...



pick...



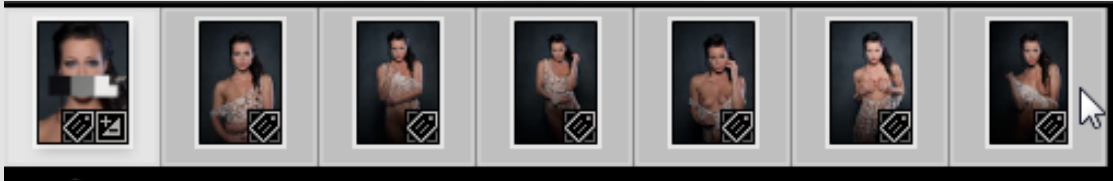
value...

WELCOME!

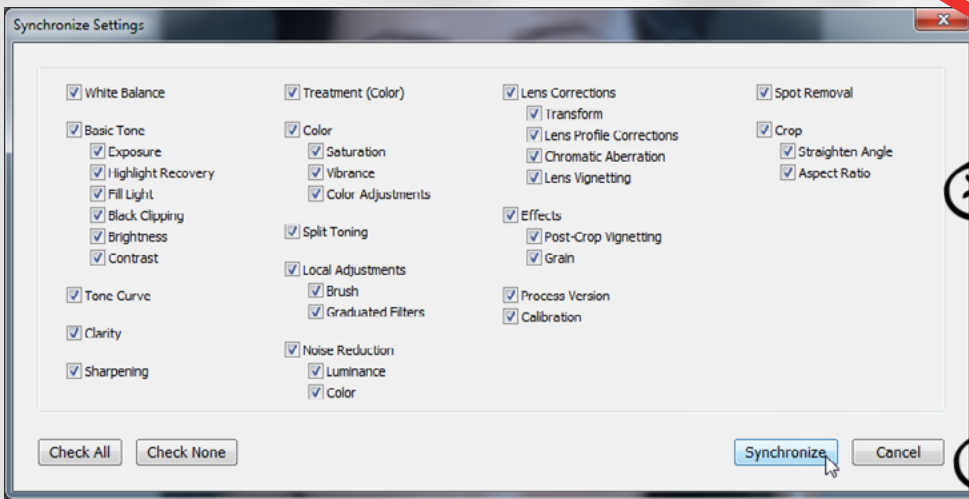
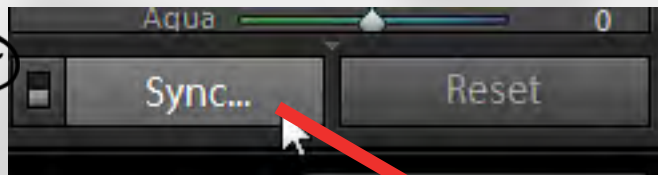
Syncing White Balance

Now, Lightroom® allows you to sync any customization you make to a photo. This allows you to make a number of adjustments on one single image and sync them across all other selected images. So, once you have adjusted the white balance for one image, it is easy to apply your setting to all of your other pictures as well. Simply select all the photos from the set and click the "Sync" button.

2



+ select...
+ sync...



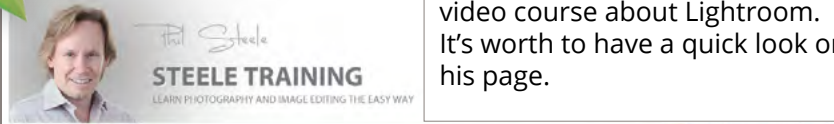
+ dialog...

+ DONE!

Once you have clicked "Synchronize", every previously selected image will have the same white balance.

HINT

My friend and fellow photographer from the US offers a great, easy to understand online video course about Lightroom. It's worth to have a quick look on his page.



WELCOME!

TWO-^{#1} LIGHT Setup

Two Side Lighting

45°, 2x umbrella,
key & fill



photos by Tom G.
with
Canon 5D MII
EF 70-200mm f/2.8L USM

&

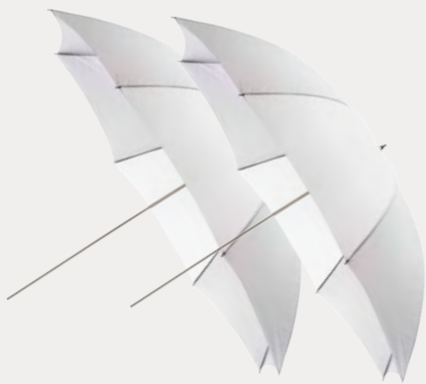
Dan Hostettler
with
Nikon D700
ED 80.0-400.0 mm f/4.5-5.6

Light modifiers used

WELCOME!



Standard reflectors



Shoot-through umbrellas white, Ø3.5'/Ø105cm

- > diffuse & soften light nicely
- > do not evenly lit full length body
- > main light area is limited to predetermined area



Light blocker black, 2.6x4'/100x200cm

- > absorbs spilling light e.g. when using shoot-through umbrellas
- > blocks light beam from selected flash heads



100mm
f11
1/125
ISO 100
K 5100



WELCOME!



100mm
f11
1/125
ISO 100
K 5100



WELCOME!

key: fill: 3:1



light pattern analysis by Dan



area with strongest key light impact

hair light created with the one rim light (umbrella) from back right

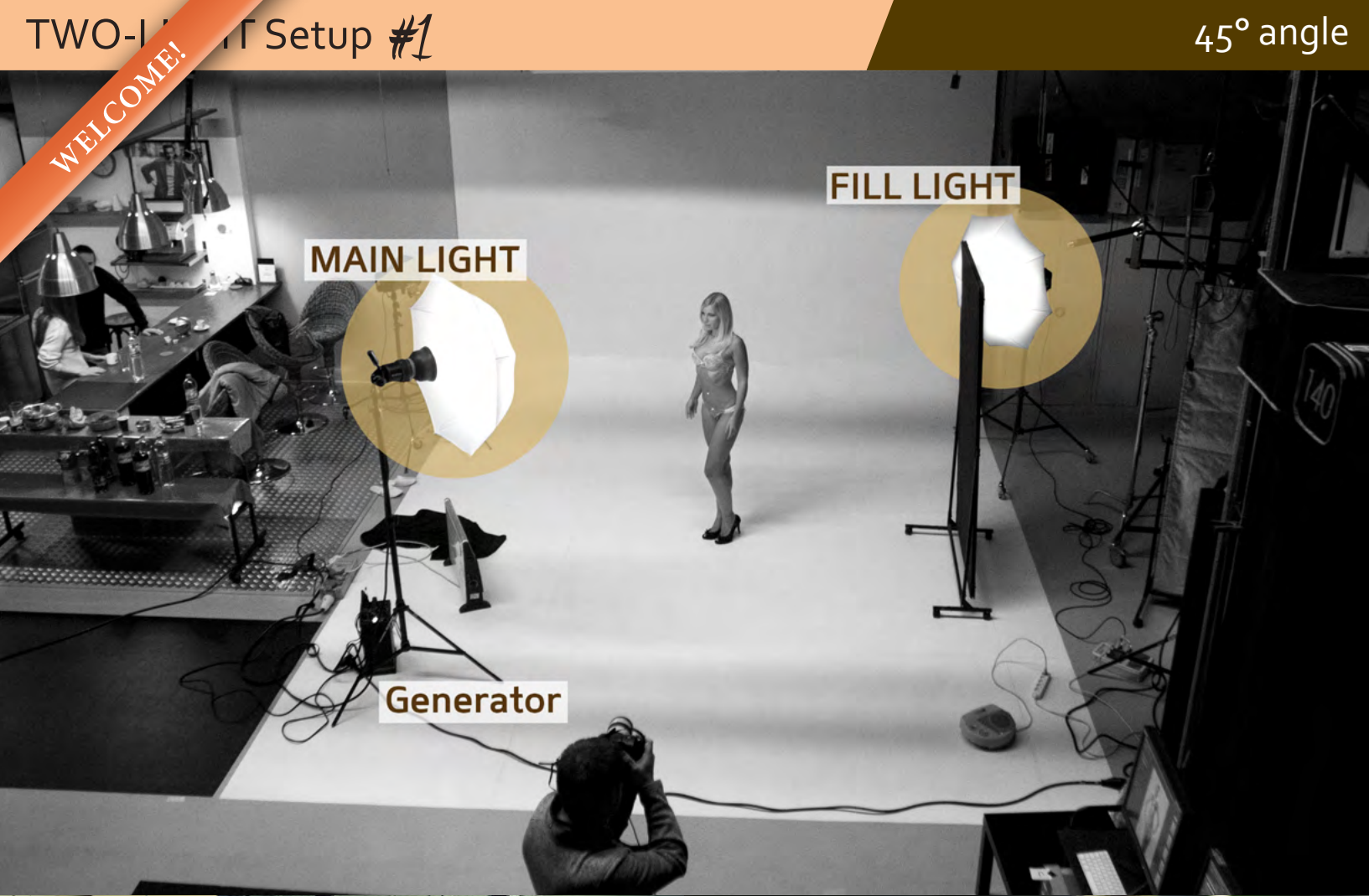


rim light shines all over her back due to relatively uncontrolled light spill from the fill-in shoot-through umbrella

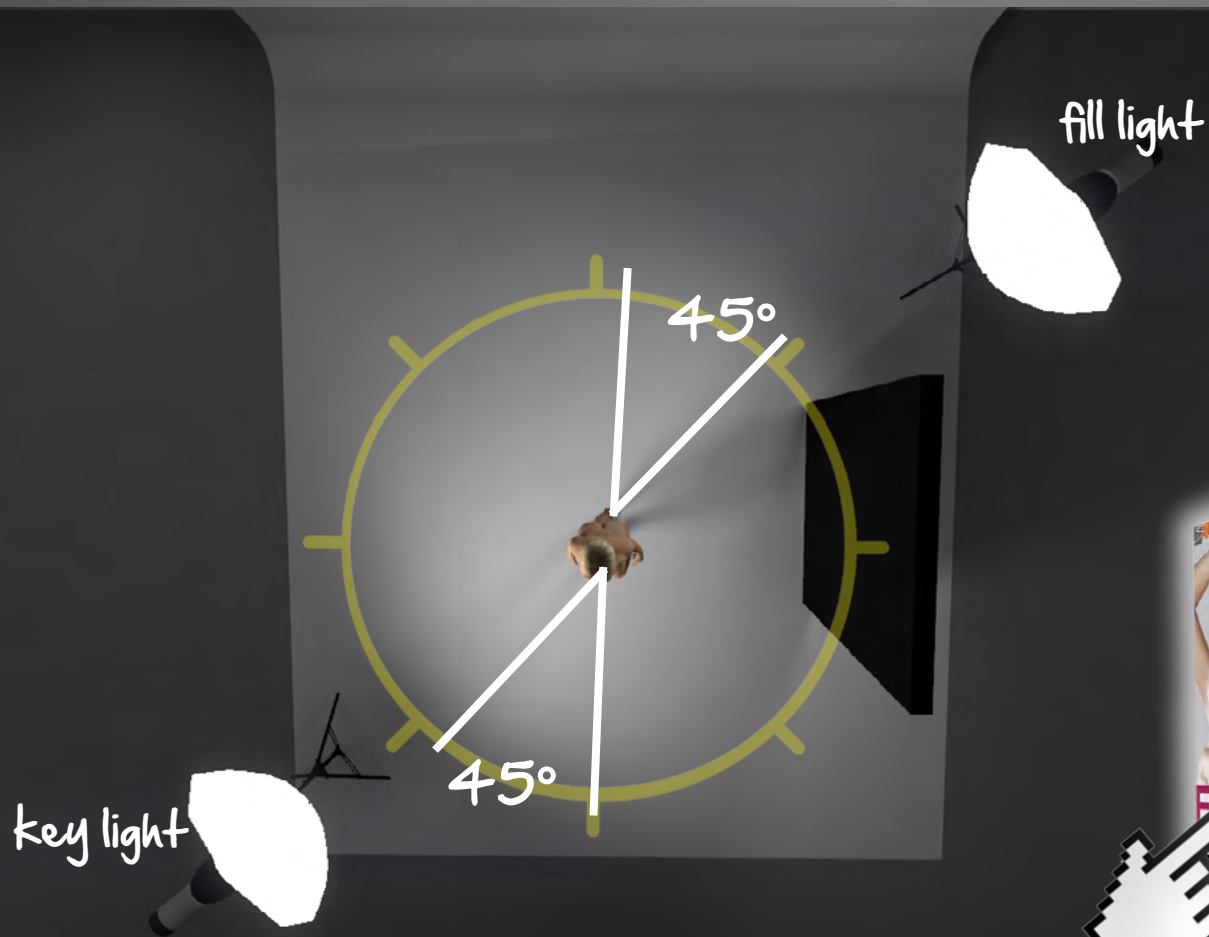
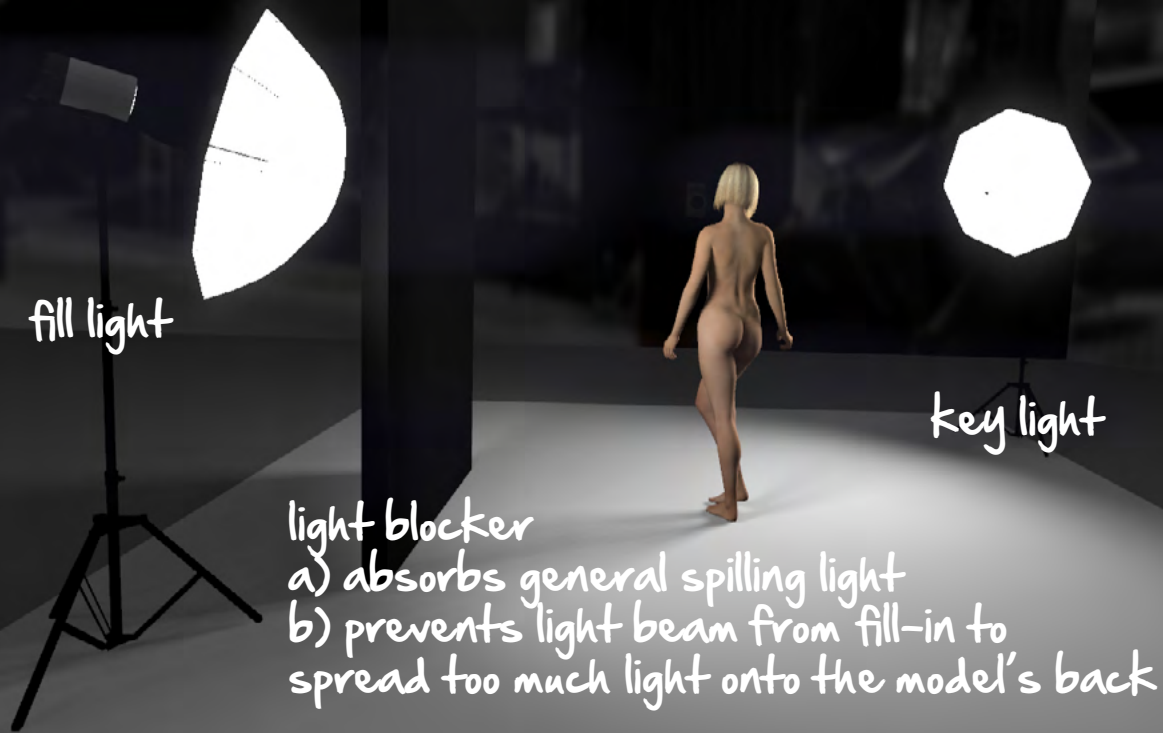
because the flash is positioned relatively far away the vertical light fall-off is modest

Despite a strong rim light, the light blocker prevents any light bounced from the right side. that's why there is a stronger shadow area between the key light and the fill-light pattern from back - it creates a "special" black "line" on the right side.

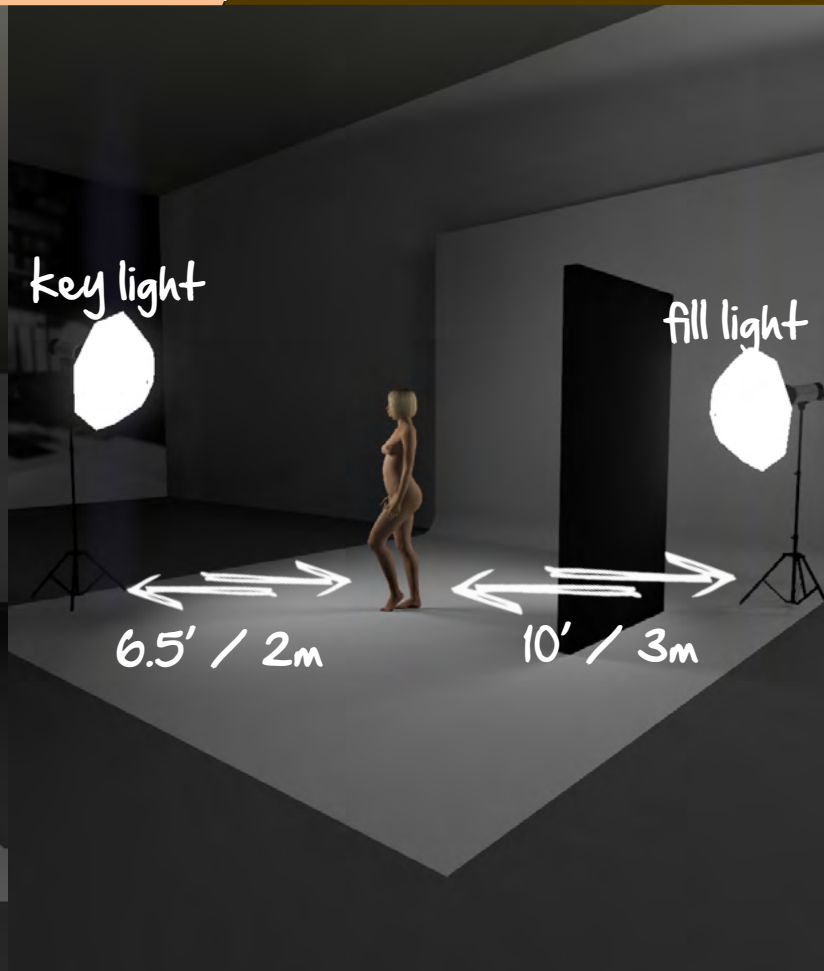
general shadow patterns: diffused light and soft shadow areas (soft transitions) because of use of shoot-through umbrella



WELCOME!

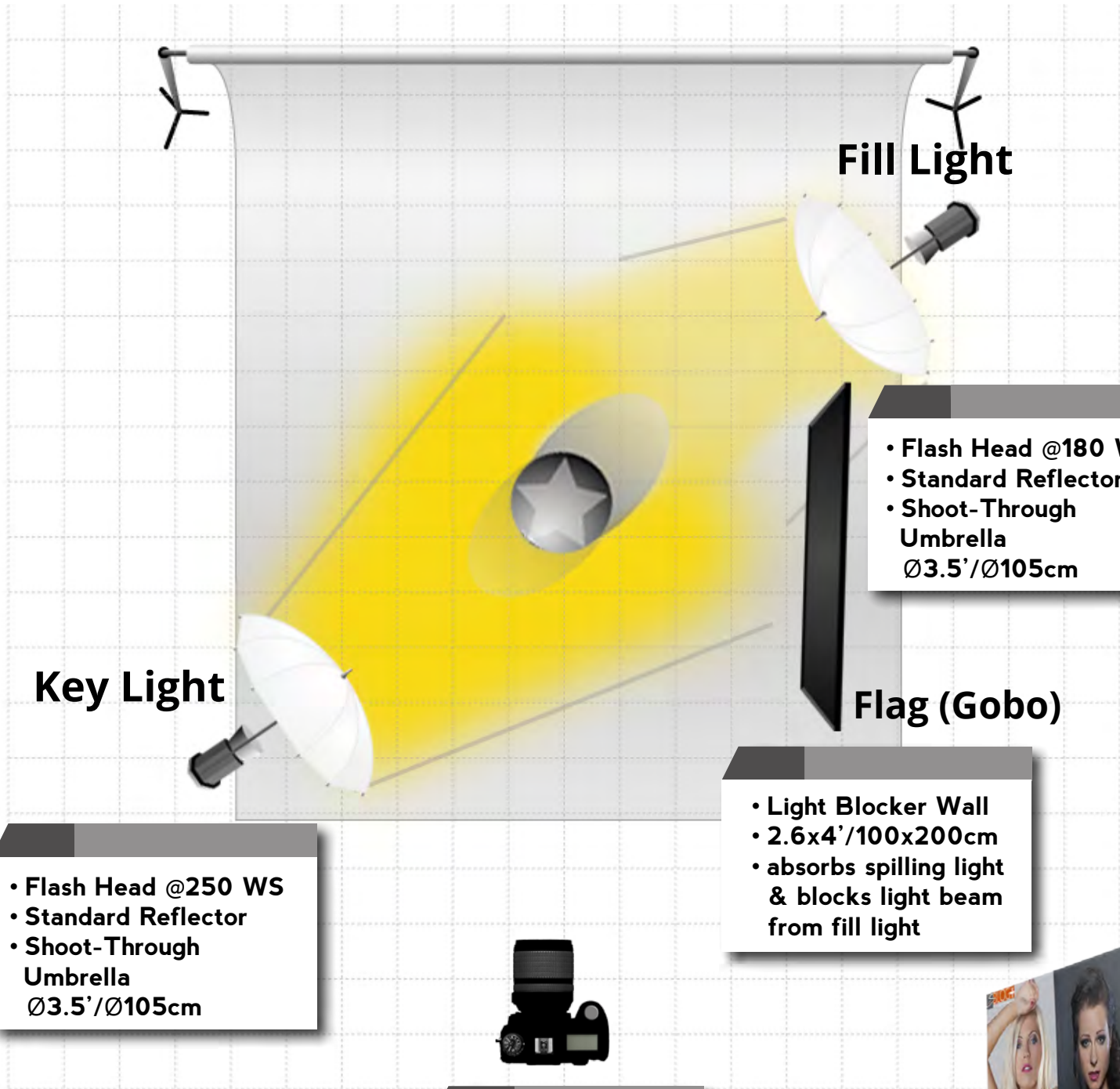


WELCOME!



Two Side Lighting

White Background (Seamless Paper or Cyclorama)



Fill Light

- Flash Head @180 WS
- Standard Reflector
- Shoot-Through Umbrella
Ø3.5'/Ø105cm

Key Light

- Light Blocker Wall
- 2.6x4'/100x200cm
- absorbs spilling light & blocks light beam from fill light

Flag (Gobo)

- Flash Head @250 WS
- Standard Reflector
- Shoot-Through Umbrella
Ø3.5'/Ø105cm



- Fullframe
- 70-200mm
- f/11
- 1/125
- ISO 100
- 5100 K



WELCOME!

Cover Shot with Melisa Mendini

This lighting setup came into being on a totally unplanned basis - yet I could achieve a very satisfactory result. One of the images has even made it on the cover of this book!

During the shoot with Melisa - we were producing the last material for this lighting guide - I suddenly got the idea that we are in need of creating some additional imagery: The Cover Shoot II.

For that day, I had the cover production with Melisa on my plan and in my mind. In addition, I already had the series with Jenni Czech ready to put on the cover: the bright seducing one that now decorates the front page. That image was shot a while ago especially for this purpose.

So while shooting with Melisa, the concept for the cover image was to produce - as an opposite to Jenni's image - a shot on dark background with a similar pose, just mirrored.

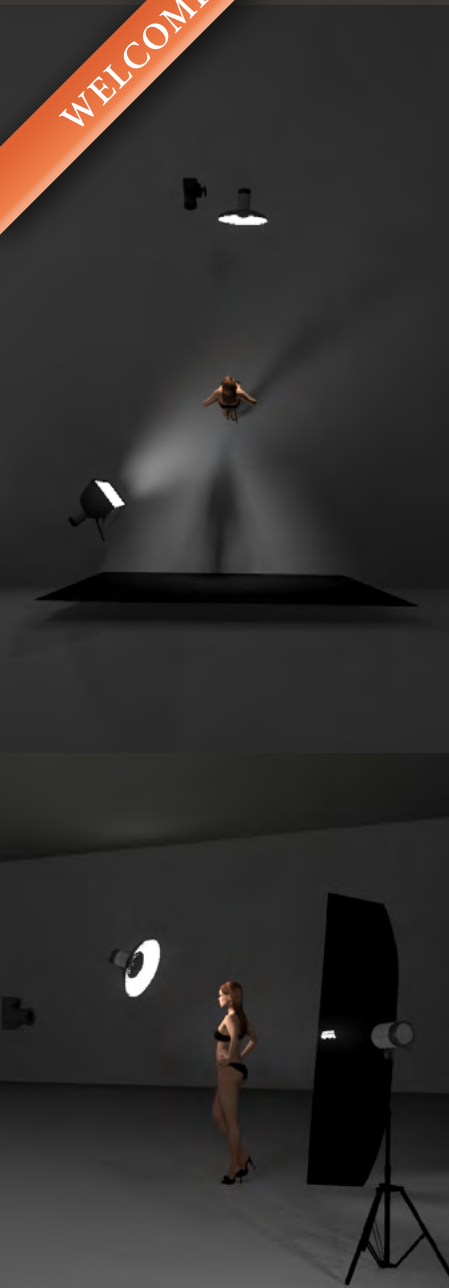
Yet this afternoon I had to learn that my idea would not work out well. Not because of Melisa, no, because of the whacky concept.

In the last minute of that day, I decided to shoot another "last set"; in front of this painted, structured dark grey wall. The setting was simple with a gridded beauty dish and an additional strip box with grid for some rim light.

The beauty dish was already in place from a previous fast-glam shoot and we just had to move tech and model from one blue wall to the other grey one. This, including the rim light set up, literally just took minutes.

Melisa got a quick touch-up and I decided to go with a bright creamy net outfit as a lovely contrast to her tanned skin and against the dark wall.

Impeccable!



WELCOME!



Setup

The gridded beauty dish narrowed the light beam perfectly and only lit up Melisa while creating a nice light fall-off around her. This helped to get a more dramatic and “dark” look – the model simply stands out.

Rim light from behind right helps to nicely separate the body from the background and additionally creates a decent glowy atmosphere.

Posing

Despite my plan to let Melisa mirror Jenni’s pose, we simply decided to let it flow and Melisa stroked different amazing poses. The “mirroring”-idea just wouldn’t work flawlessly and probably also would have been looking awkward in the end where both pictures were supposed to be combined.

Now we have a fully independent story and image that can be seamlessly combined with Jenni’s photograph on the cover.

You know it’s hard enough to display two different photos, styles and moods on one cover, yet I really thought it’s a must to show both at the front page in order to illustrate the variety this book has to offer.

IMHO the final result looks most attractive. We simply nailed it. Thanks to an amazingly free-flowing shoot that took us less than 10 minutes.

Tech Sheet

- 2x 400 Ws Monoblocs
- Key light: Beauty Dish Ø2.3’/Ø70 cm & Grid, powered around 300 Ws
- Rim Light: 1x Strip Softbox 1.3x6’ (40x180 cm) & Grid, powered around 170 Ws





WELCOME!



WELCOME!





about the author

DAN HOSTETTLER, APE
Author, Photographer, Entrepreneur

Dan Hostettler is a Switzerland born entrepreneur, photographer and author. In 1995 he graduated from the Professional School for Fine Arts and Design in Bern as a photographer. During the next 15 years he founded several successful businesses which specialize in the electronic media world combined with photography.

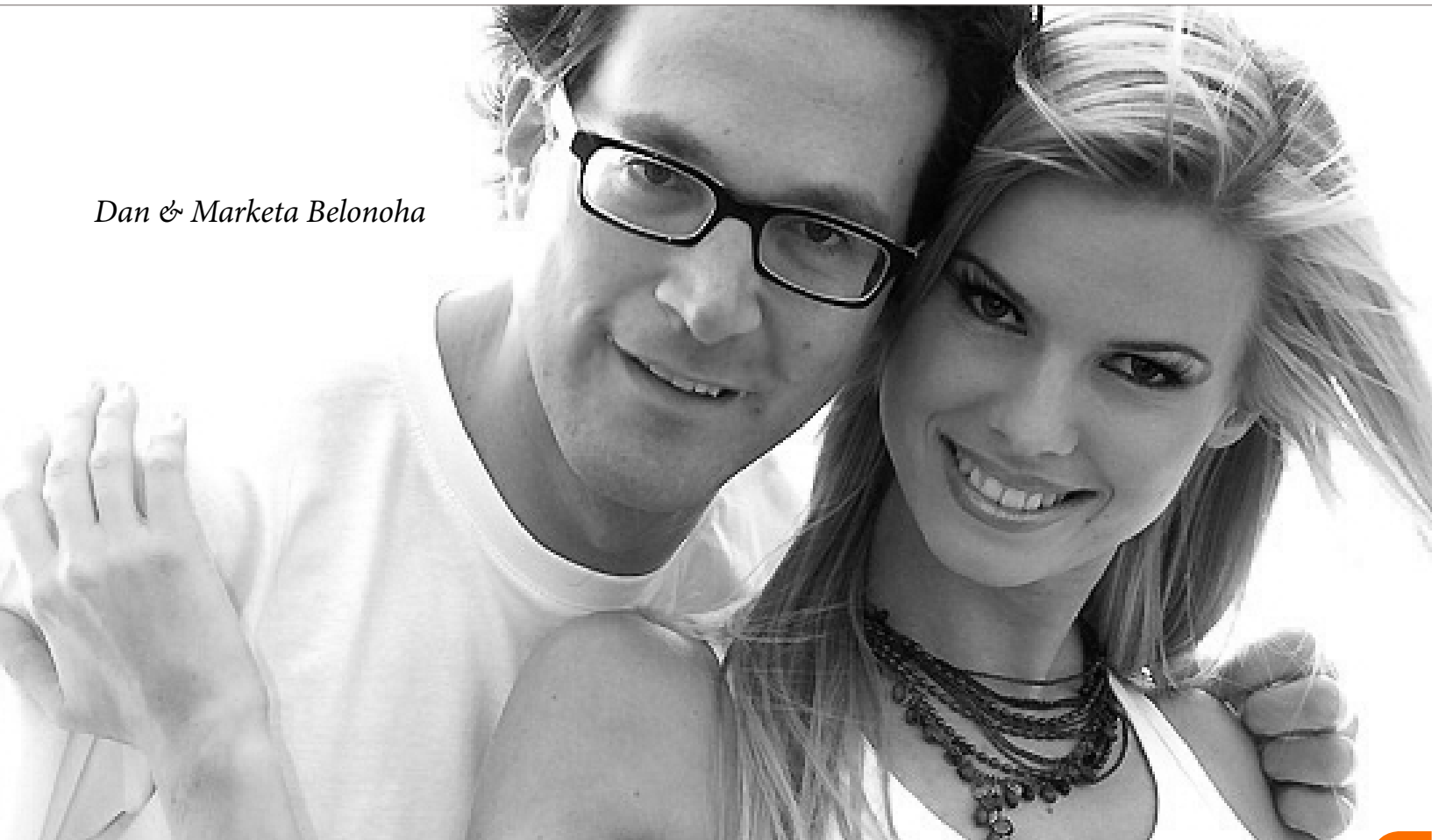
In 2001 Dan founded his flagship StudioPrague in Prague, Czech Republic which as a dedicated production company has received international recognition for Nude Photography Productions and High End Workshops.

StudioPrague continues in 2013 with its latest innovation, BLOG+, an online learning environment dedicated to help train and mentor other photography enthusiasts in Glamour, Boudoir and Nude Photography.

Aside from his own creations, Dan has been internationally published and featured among others on and in GQ Online, The India Times, FashionONE TV, GoodLight! Magazine, MUZE Magazine, FOTODigital and ModelMayhem.

Dan's passion for traveling, cinema and visual adventures translates into a high degree of skill and creativity. Inspired by the world's top magazines and brands like Playboy, Maxim, FHM and Victoria's Secret amongst others, Dan continues his pursuit of being the best in his field.

Dan & Marketa Belonoha



ESSENTIALS Series

by Dan Hostettler & BLOG+

ESSENTIALS

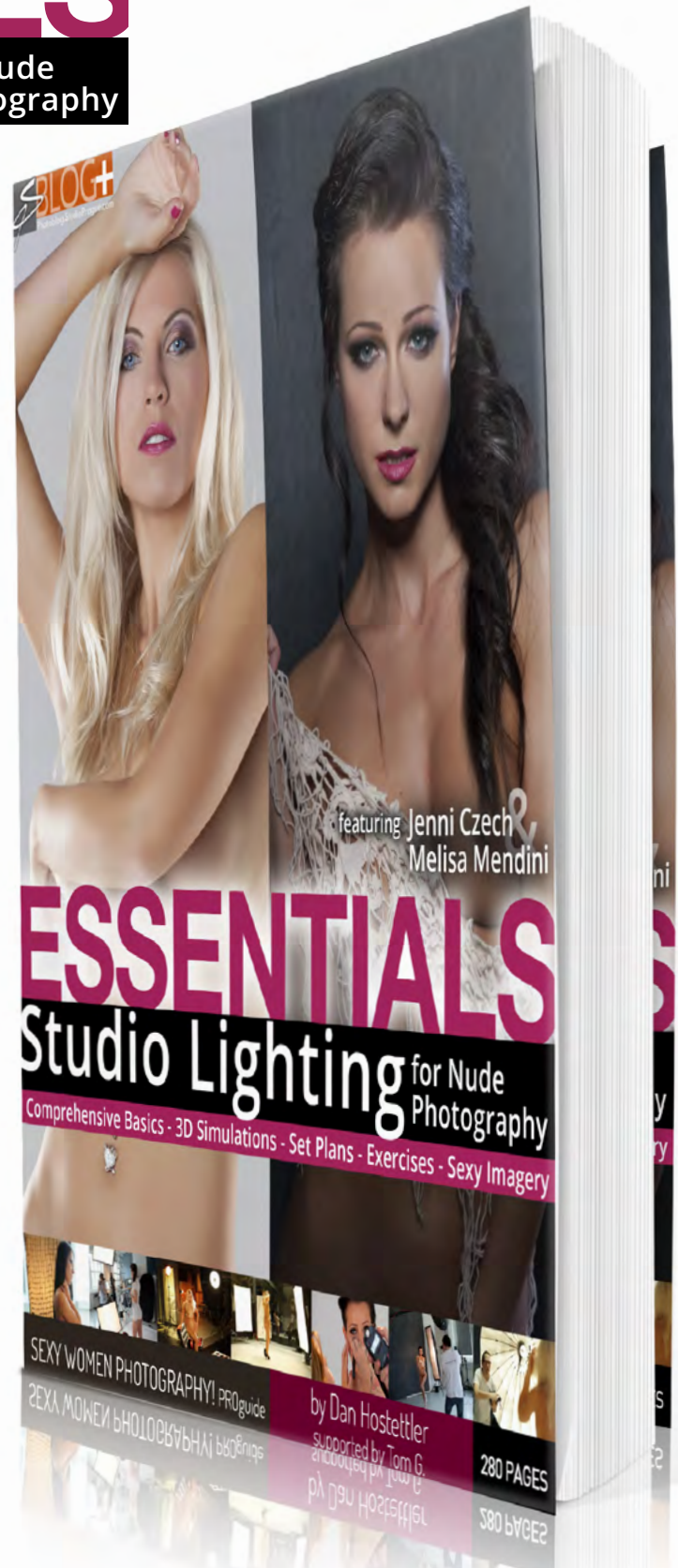
Studio Lighting for Nude Photography

The perfect “one size fits all” access: theory, showcases and exercises for you!

Learn from my personal trials & errors, my inspiration, my implementation and execution experience gathered over the last 15 years. Explore my settings, creations, analyses and alluring, stunning imagery.

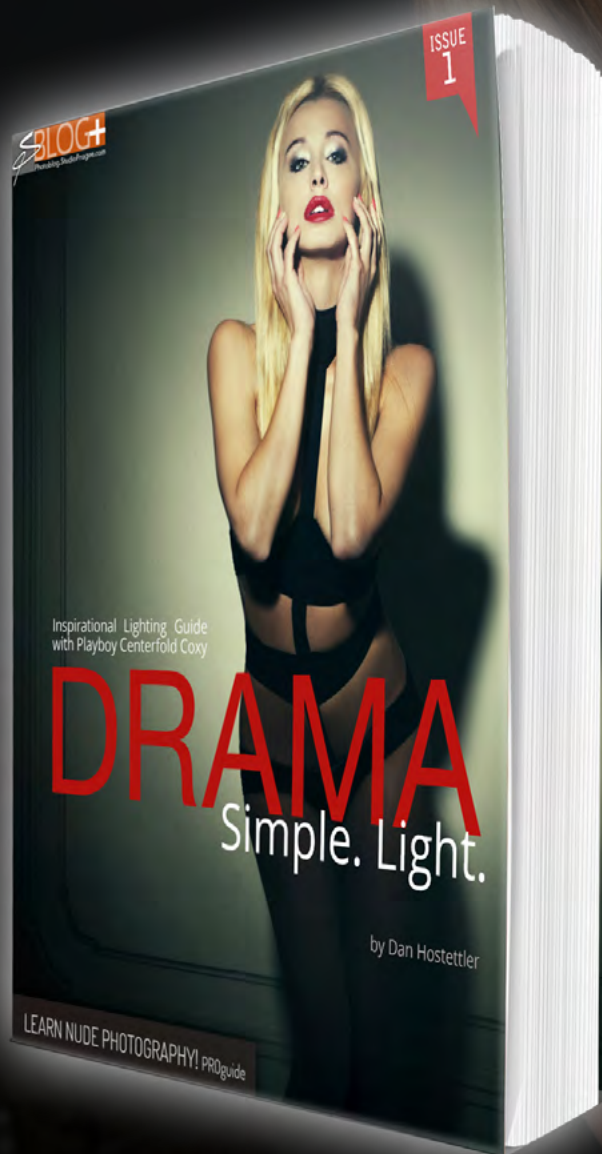
Fast-track your journey with studio lighting. Start to implement simple & advanced lighting as well as various moods into your future shoots NOW.

- 280 pages (incl. extensive theory part to strengthen your practical work)
- 19 all-inclusive case studies/lighting setups for 1, 2, 3 & 4 lights
- Challenge Yourself! Dan's 4 additional lighting setups for you
- Revelation of all technical parameters used during these exercises
- Comprehensive 3D lighting setups from different point of views, incl. 2D set plans
- Over 220 behind the scenes & illustrative images
- 150 tasteful nude images in 19 sets and theory part
- 12 light pattern analyses by Dan
- ...and MUCH MORE!



www.StudioPrague.com/StudioLightingBook

Photography Lighting with Dan Hostettler



- ✓ Intuitive & Visual Lighting Guide
- ✓ 5 different sets
- ✓ Images with Playmate Coxy
- ✓ Lighting setups for 1, 2 & 3 lights
- ✓ Showing all tech/shoot parameters
- ✓ Comprehensive 3D lighting setups from different point of views
- ✓ Detailed explanation on light directions, impacts on shadows, light interaction and location composition
- ✓ Background story and conceptual light planning
- ✓ from every single scenario (set)
- ✓ Deconstructing my light setup set by set
- ✓ Ideas on creating emotions through lighting
- ✓ 105 pages in total
- ✓ Over 70 key visuals & descriptions in 3D
- ✓ Over 30 Behind the Scenes & illustrative images
- ✓ 36 tasteful nude images in 5 sets
- ✓ 5 lighting plans (2D) for your studio
- ✓ Instant PDF Download
- ✓ PC, Mac, IProducts & Droids

StudioPrague.com/DramaticLighting



This comprehensive guide gives you a profound and easy overview on the essential top glamour poses you will need to direct your model.

Photographed by professional nude photographer and BLOG+ author Dan Hostettler, performed by Jenni Czech with sexy, compelling and easy to apply poses. Communicate and act professionally and your model will trust you.

A MUST guide for any model photography enthusiast!

StudioPrague.com/GlamourPosing



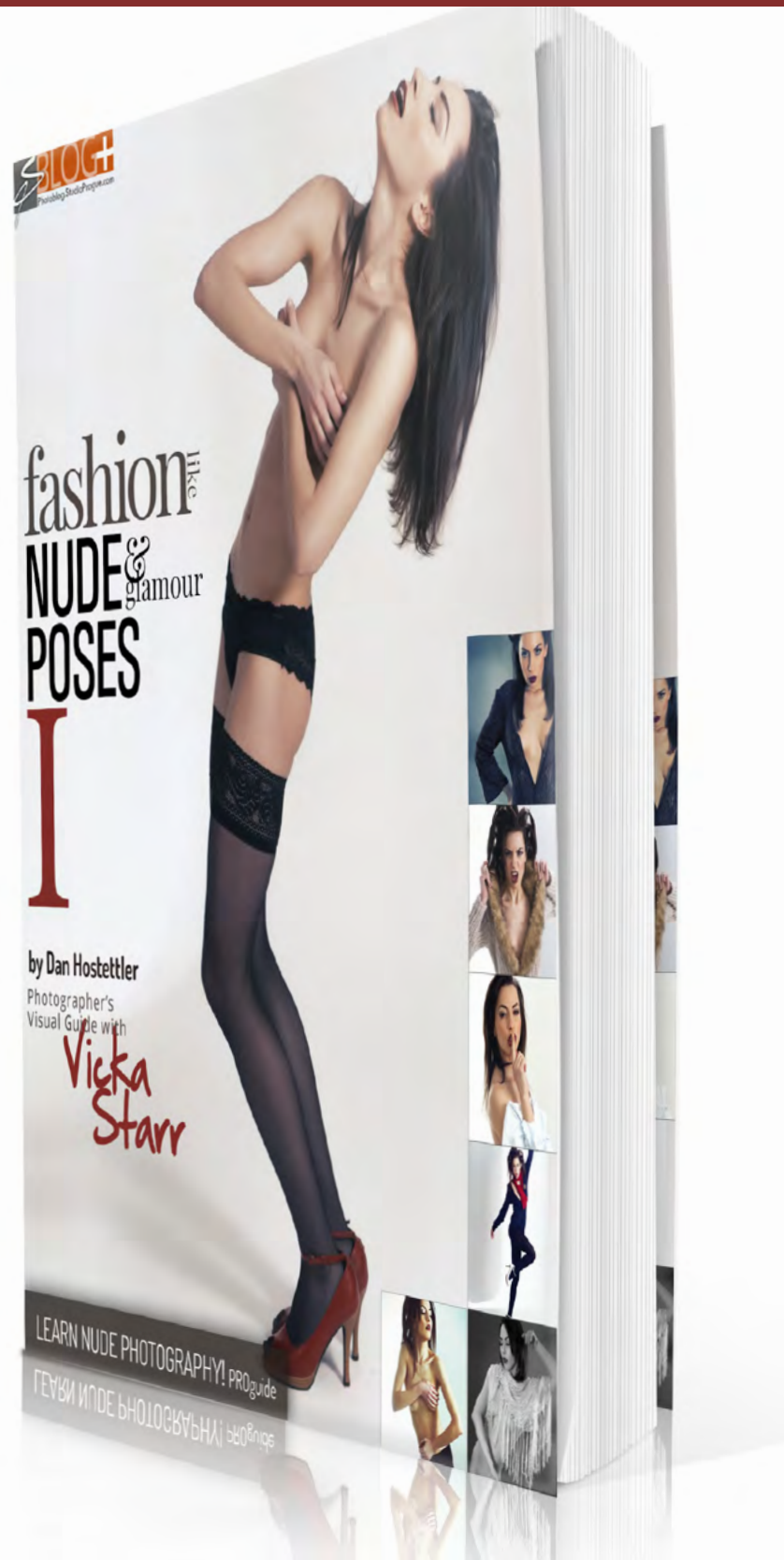
fashion^{like} NUDE & glamour POSES *volume I*

Fashion-like Model Poses Will Boost Your Creative Concepts

This in-depth guide will show you what fashion posing has to offer for glamour modeling!

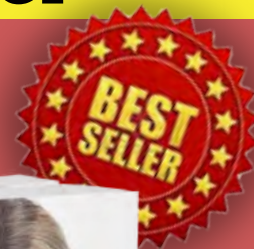
Dan has produced this eBook with the help of the amazingly talented, sensuous and beautiful model, Vicka Starr. Vicka is a very experienced professional art-nude model who demonstrates a vast variety of poses in this guide.

With most glamour modeling, posing is often limited and less creatively applied than in fashion modeling. Mixing the two genres along with freestyle fashion-like expressions, allows your models to freely switch from one fanciful, emotive and unique pose to another without restrictions.

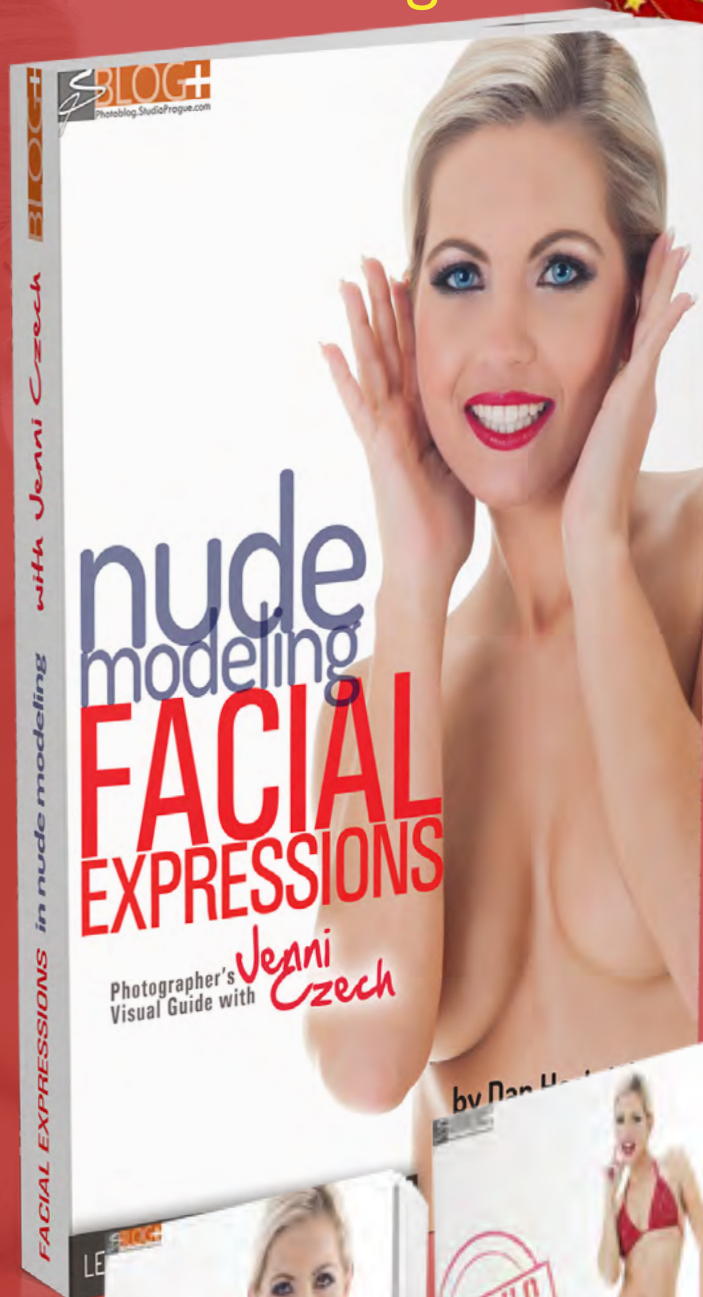


+++New eBook by Dan Hostettler+++

Posing Guide for Photographers: Facial Expressions for Nude Modeling with Jenni Czech

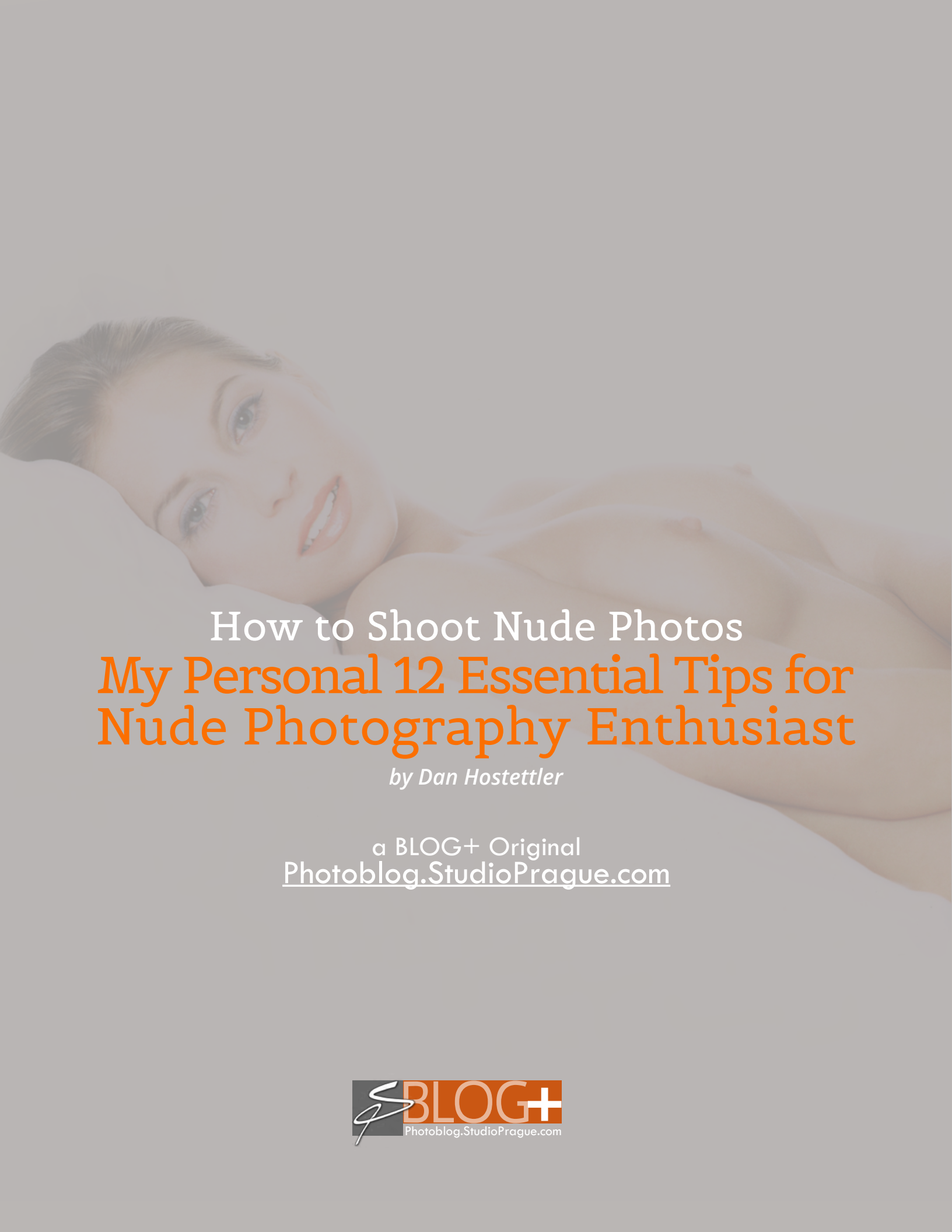


- ✓ Visual Nude Posing Guide
- ✓ with famous Nude Model Jenni Czech
- ✓ Expressions, Hands and Specific Gestures
- ✓ Facial Views & Head Positions
- ✓ Lips, Eyes & Eyebrows
- ✓ Storytelling
- ✓ over 120 dedicated Poses
- ✓ Real World Shots
- ✓ more than 130 exciting Pages
- ✓ over 180 photos
- ✓ a vast number of Essential PRO Advices
- ✓ Instant PDF Download
- ✓ PC, Mac, IProducts & Droids



+ 3 Killer Bonuses!!! =>

StudioPrague.com/FEX



How to Shoot Nude Photos
**My Personal 12 Essential Tips for
Nude Photography Enthusiast**

by Dan Hostettler

a BLOG+ Original
Photoblog.StudioPrague.com

