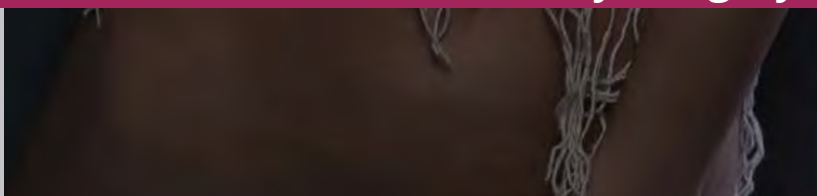featuring Jenni Czech & Melisa Mendini

ESSENTIALS
Studio Lighting for Nude Photography

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

SEXY WOMEN PHOTOGRAPHY! PROguide

by Dan Hostettler
supported by Tom G.

280 PAGES

ESSENTIALS - Studio Lighting for Nude Photography
featuring Jenni Czech & Melisa Mendini | <mark>FREE PREVIEW COPY</mark>
by Dan Hostettler | https://SexyWomenPhotography.com
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ABOUT THE COVER:
Jenni Czech & Melisa Mendini, Professional Czech Glamour Photo Models
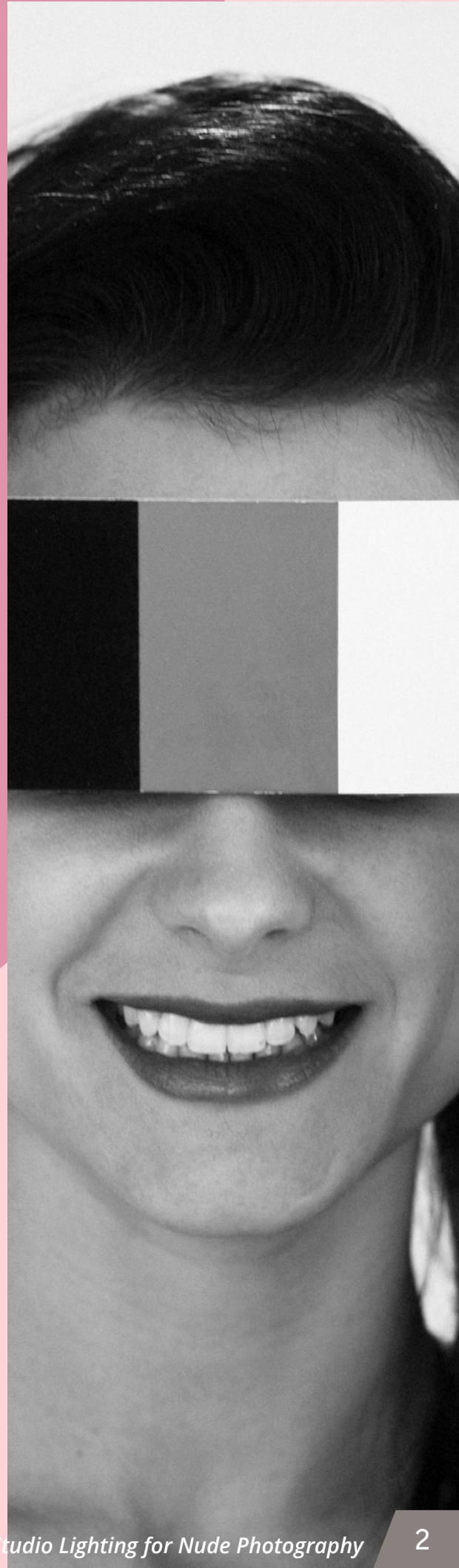*Photos by Dan Hostettler & Tom G.*

Table of Content

Where there is light, there is shadow. Where there are many lights, there's a mess of shadows – if you're approaching it careless…

I've created this fully packed guide about photography studio lighting in order to demonstrate to you all the different aspects in front of your own eyes – furthermore, I hope this insight will help to remove one or the other shadow that might yet be clouding your understanding of this subject at this point.

Essential Lighting Knowledge for Creating Moods

We have been working for months to finally create a very simple message: it's plain easy to create appealing and meaningful imagery! After a while, at least…

Sure enough the main thing is the interplay of lighting, models, styling, posing and expressions – but for creating a MOOD you first of all need one light, a sort of modifier and a (nude) model. The rest relies upon your planning, intuition, inspiration and…KNOWLEDGE.

Impetus for You

Studio lighting is the supreme discipline when it comes to photo light placement. It easily can take years before one gets things done in a fluently and visually appealing manner.

Does studio lighting scare you away? Too many lights, light modifiers, gear and stuff? Are you afraid or at least having a weird feeling in your belly area? Don't!

This book delivers the perfect "one size fits all" access: for the newcomers, the amateurs, the aficionados, even the versed pro – there is always something new to explore whether it is fresh from scratch or just tidbits…

You might be a natural light shooter, a speedlight champion or just the happy owner of two simple monolights – that is all perfectly wonderful! You are entirely safe here. Nobody sees you, nobody judges you.

For this guide I've chosen to place lights, create shadows and intentionally draw lighting directions in a controlled environment, the studio. This provides you with the very best conditions to understand all the essentials, the trades and the advanced settings in a comprehensive and logic manner – spiced up in a very sexy way.

I have also chosen simple backdrops in white and black colors to demonstrate very clearly how lighting, light fall-off and shadow cast works. A white background might appear dark or greyish, while on the other side a black background can suddenly look quite bright.
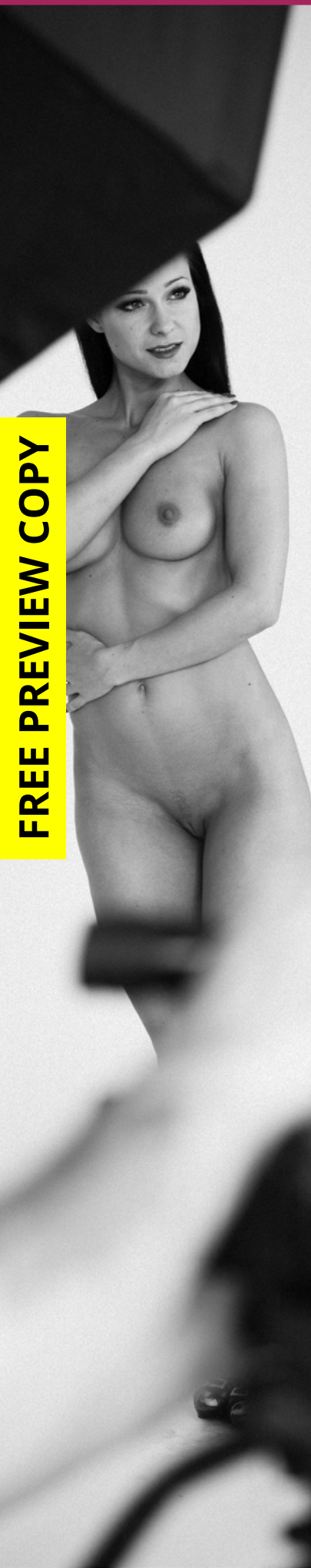
The Big Picture
My concept and art direction here is simple: step by step depicting and explaining of all the equipment involved, providing you with the theoretical aspects in more detail and leading you to advanced, yet simple to understand lighting setups.

The big picture ultimately follows one simple reason: to set you back on square one later on and let you start over with just one light – at your home, in your dedicated studio space, wherever you work. Once you have got the full comprehensive oversight, you will better understand how to handle a simple One-Light-Setup.

Believe me :-)

Learn While Exploring
Besides the hard facts, theory, infographics and some fun elements, I absolutely "want to educate you with a celebration of the eyes"; applied in form of the visual 3D lighting illustrations and the alluring imagery with Jenni and Melisa.

I've already delivered 3D lighting illustrations in my last book *"Dramatic Lighting" (ext. link)* and here I will continue to implement this technique in an advanced way. I truly believe that this visual presentation helps your exploration and perfectly supports the feel and understanding of the lighting functions, the flash head placements and furthermore gets you a complete oversight based on the different point of views.

The extra provided 2D set plans will help you in studio when you start replicating, tweaking and evolving your own lighting designs – just print them out!

Jenni, Melisa and I thank YOU
Don't let yourself be too overwhelmed by all the facts and figures; pick the areas you are interested in and let yourself be led by exploring the settings, creations, my ideas and imagery.

Theory is based on century old common knowledge, yet the ground to start your new excursion is based on my personal trials & errors, my inspiration and my implementation and execution over the last 15 years.

Jenni, Melisa and I had a wonderful time working hard in creating the concept and content for this book. Today we are very proud and more than pleased to let you start your new, delightful journey with "Essentials. Studio Lighting in Nude Photography".

The three of us thank you for your interest in our work!
Have a great read!

ESSENTIALS. Studio Lighting for Nude Photography

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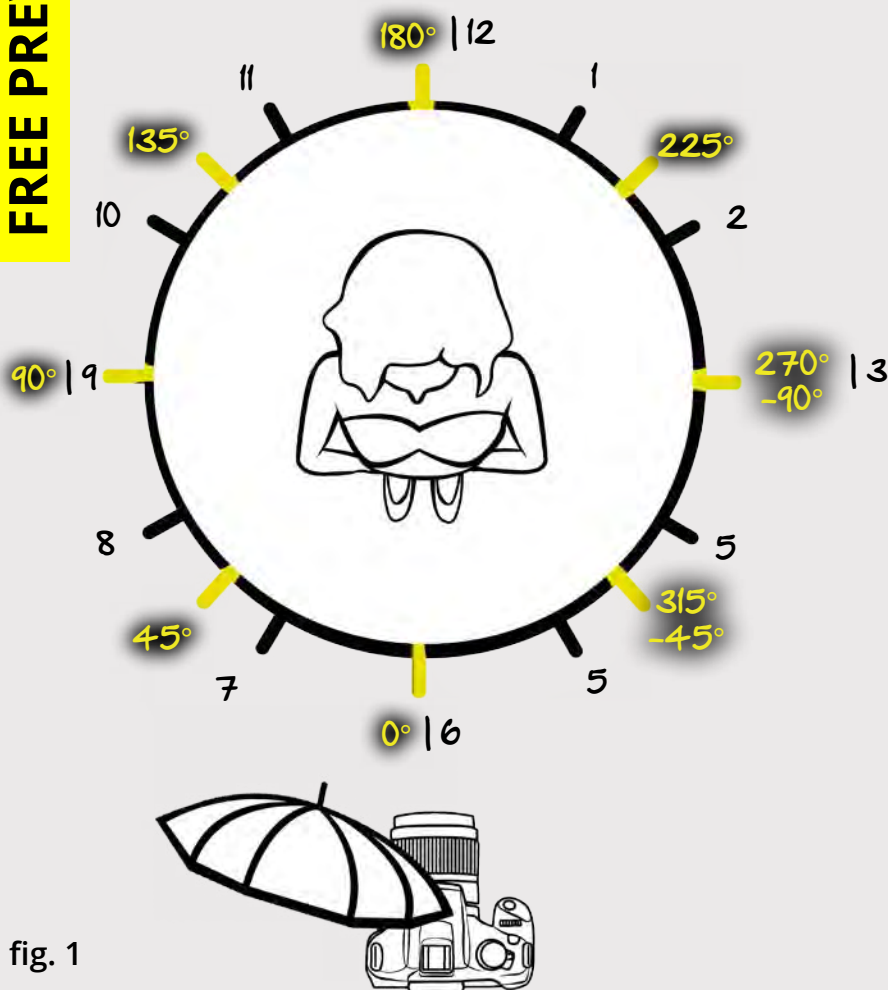
In principle, you can apply 2 different scales to your imaginary light circle: hours metering or degrees. Here on this scheme, I show you both scales. However, in my professional photography life and for this book, I am using the system of degrees.

⊗ The Circle of Light: Very Basic But Good Light

180°
135°
225°
90°
270° −90°
135°
45°
315° −45°
0°
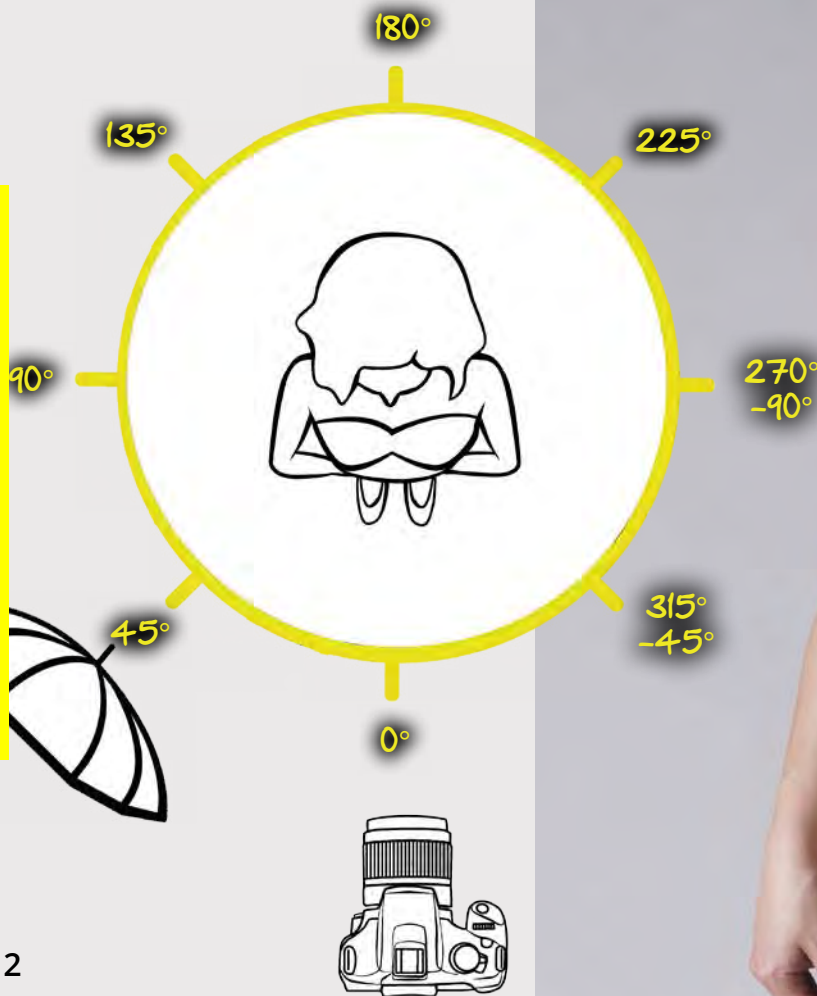
fig. 2

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.

soft edges
(large transition areas)

hard edges
(no transition areas)

hard light => hard edges

soft light => soft edges

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
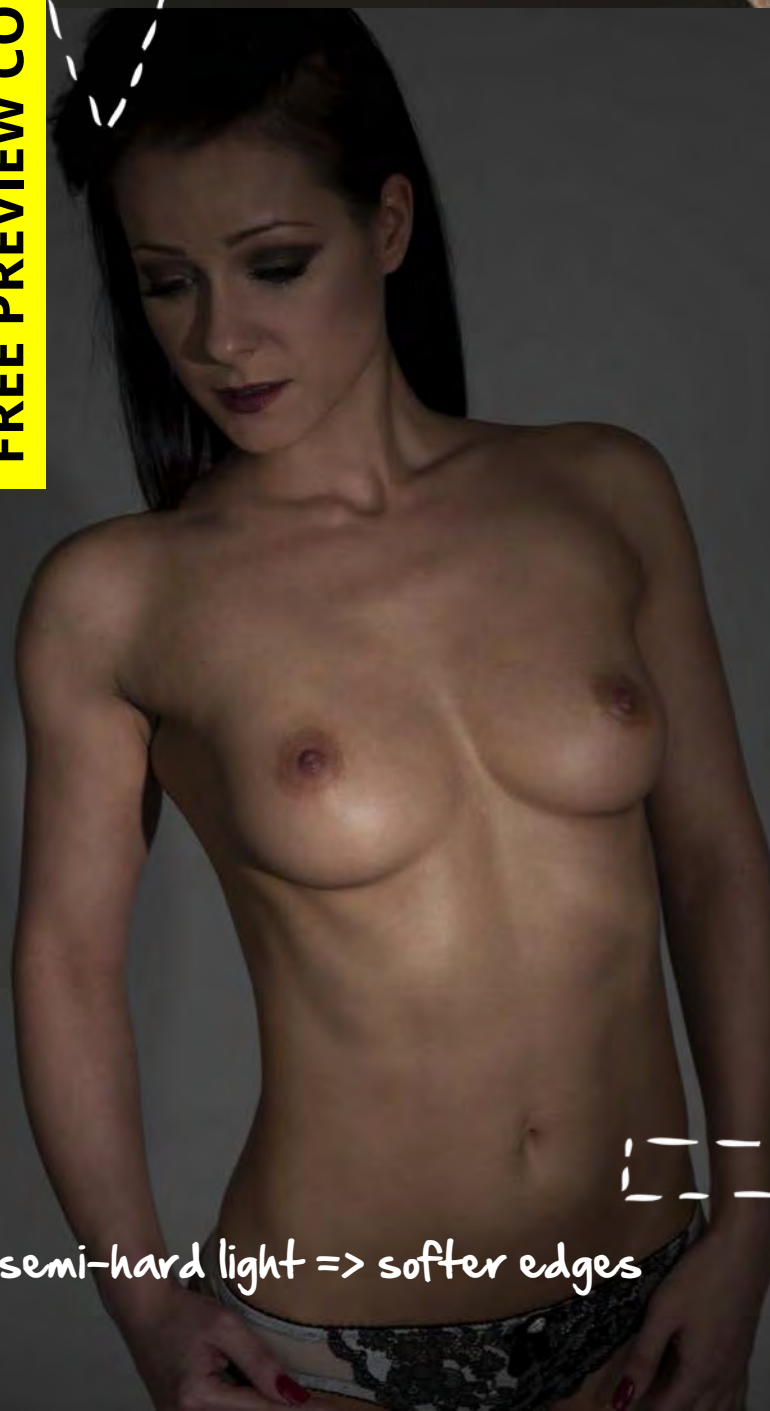
semi-hard light => softer edges

soft light => soft edges

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.

FREE PREVIEW COPY
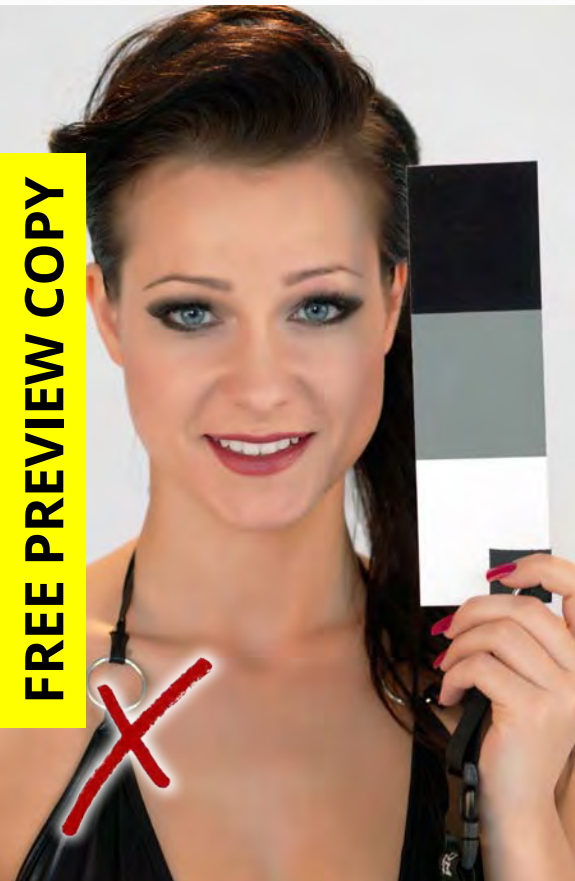
Since we are looking for all-over balance throughout the varying colors, grey actually is what is used as standard for calibration. Why? Because it is the average tone and it is neutral as well. If you're sampling white for color balance, then you are only looking at one extreme of the spectrum (the 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.
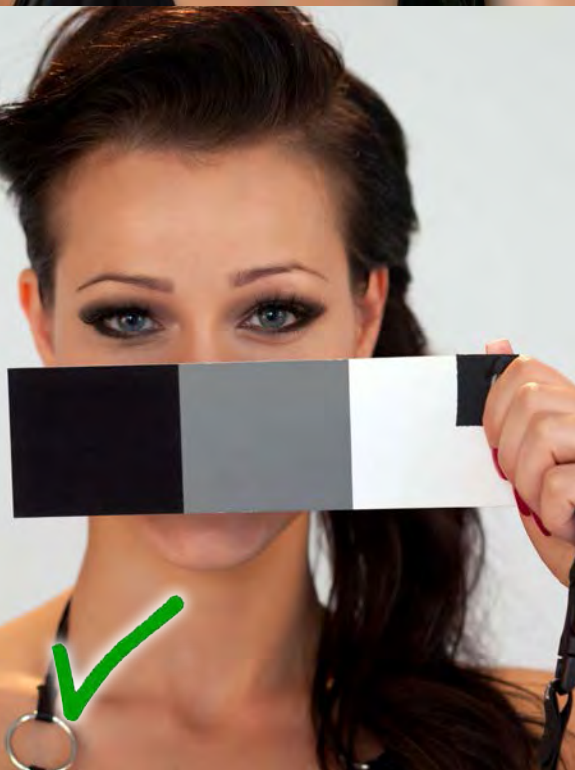
Setting the White Balance with Your Software

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...*

1
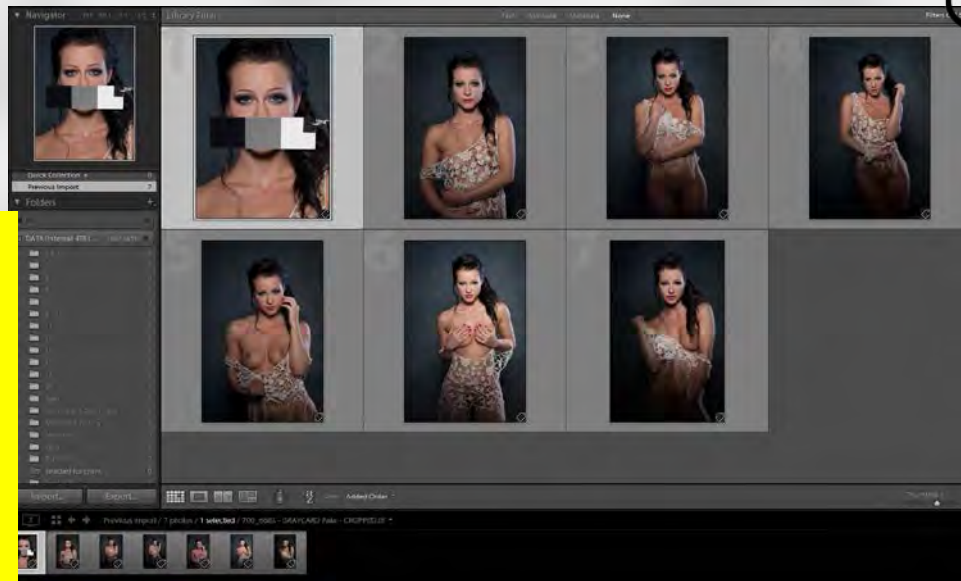
⊕ *change to Develop...*

Library | Develop | Slideshow |

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.

Color

WB :   Custom ⇕

Temp   + 1
Tint   − 2
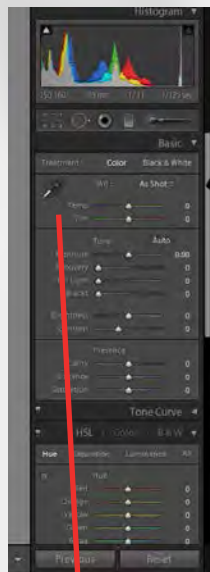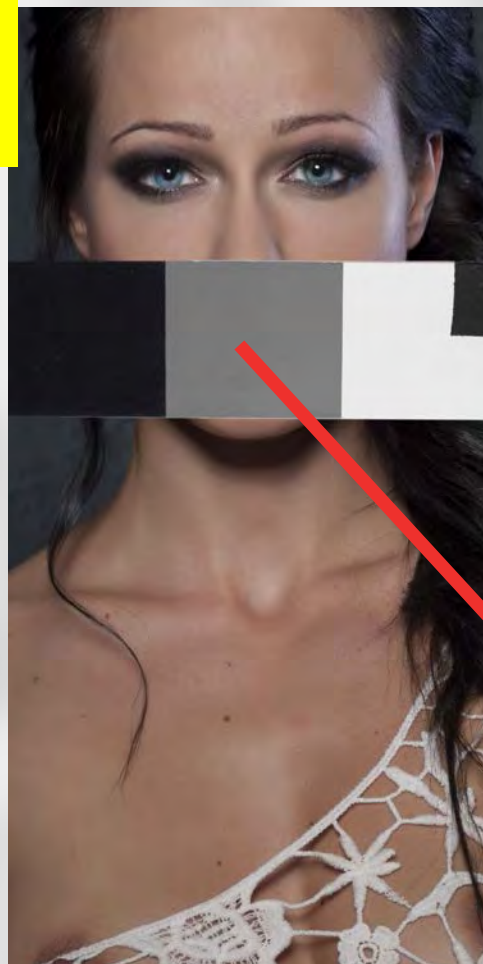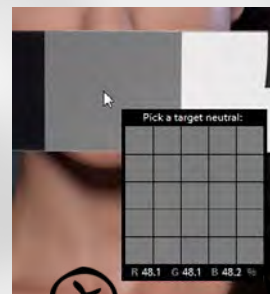
⊕ *value...*

⊕ *pick...*
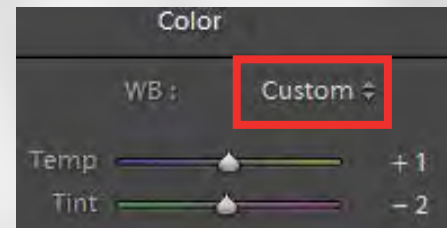
⊕ *measure...*

Aperture (lens): The f-stop controls the area where light can enter the camera.

Mood impact:
With opening/closing the aperture, you manipulate the depth of field.

An open aperture isolates your model from the background; the background gets blurred.

Aperture (f-stop)

ISO controls the sensivity of your camera's sensor to light.

Mood impact:
Since full frame cameras have great sensors for shooting with low light (or high ISO) without creating much noise, you can push the ISO during normal light situations if you want to impose more ambient light, e.g. falling through a window for mixing with the flash light.

Simply go ahead and try to shoot such situations with ISO 800 and you will get the lighting (mood) difference.

ISO
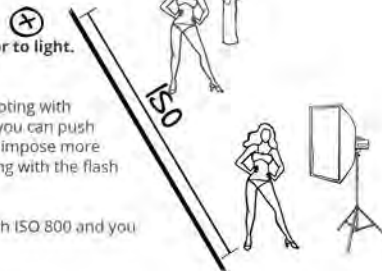
Shutter Speed

Shutter controls the duration of the exposure on how much light is allowed to reach the sensor.

If shooting with studio flash, your shutter speed should normally be somewhere in-between 1/60 to 1/250 of a second.

impact:
ISO, you can use shutter speed to allow more ambient light being imposed in the image.

shoot with flash light and candles using a normal 1/250, you won't get much mood/light from dles. The duration for imposing is just too fast. Lower the shutter (aka dragging the shutter) 1/25 will create much more shiny light from the candles. But be aware of not going to slow, ise you will end up with shaky images...


Metering Lights and Types of Meters

The difference between the light meter in a camera and a handheld meter is big.

The meter within a DSLR reads reflective light, meaning it measures the amount of light shining *off* the scene.

A handheld light meter picks up a different kind of light; incident light which is the light that falls *on* a subject.

The basic, inexpensive light meters are generally the best choice because they do not have a bunch of unnecessary features. Do make sure though that you get one that measures flash - some of the very cheap ones only measure ambient light! The more expensive meters have more features, such as memory-function and averaging - but these are functions that you don't need when just starting out.

The expensive units may also have built-in reflective spot meters that measure small areas of light reflected off of a subject. Spot meters are useful for landscape photography and other subjects where there may be hard to reach areas to meter. But it is far more accurate to measure the light falling on to the subject with an incident meter.

Tip: Purchasing a meter with a lot of complicated features generally only distracts the user and in essence fulfills the same general purpose as a less expensive meter. A good example would be purchasing a graphing calculator when you lack the ability to do simple math skills in your head.

Different Metering Methods

fig. 11

The DSLR reads reflective light...

...while a handheld meter can measure

incident light

or reflective light.

Sweet Spot OK –
distance model <> softbox 59"/150 cm.
Contrast is nicely supporting the curves & shapes yet the overall light is still soft.
Due to the faster light fall-off, the white background gets less light and appears darker.

Sweet Spot out of range –
distance model <> softbox 10'/3m.
Light is soft but edges are losing contours.
Image appears sluggish in general.
Due to the greater distance, the light spills around more and therefore distributes an overall bigger volume on the background.
That's why the white background appears to be whiter here.

How To Use Them: The Softbox's "Sweet Spot"

My other, much easier way to figure this out and place the key light with its modifier is this one here:

Just place the surface of the softbox at a distance from the subject equal to the longest dimension of the softbox. In other words, if you're using a medium rectangular softbox (roughly 3x4' / 90x120 cm), you'll get optimum results with the light about 4' (120 cm) from the subject. Granted, this is yet a bit less than the exact calculation with Pythagoras would be (49"/150cm), but it still delivers a nice and acceptable result!

Fast and simple, isn't it?

Arranging the Sweet Spot: Rule of Thumb

Setup: softbox 3x4', 80x120cm / distance to model 4', 120cm

Clamshell Lighting Setup

background light • key light • fill light • key light • fill light • background light • 0° • key light • fill light • key light • background light • fill light

"Topless Portrait Series"
White Background (Seamless Paper or Cyclorama)

Flag (Gobo)

- Flash Head @180 WS
- Octobox Ø4'/120cm

Background Light

Key Light (top)
- Flash Head @250 WS
- Softbox 2.5x4'/ 80x120cm

Fill Light (bottom)
- Flash Head @190 WS
- Softbox 2.5x4'/ 80x120cm

- Fullframe
- 85mm
- f/8
- 1/125
- 100 ISO
- 5200 K

Topless Portrait Series: Clamshell on White

Clamshell? Why Clamshell?
Well, it's called clamshell because the main light source is arranged in front of the model in a way that resembles the look of an open clamshell (V-angle).

What's It For?
Clamshell lighting is a common way to photograph a head shot and beauty close-up, often used in the fashion world. The general idea is for you to take 2 light sources, or only one light source and one reflector from the front. It's super easy and simple, and it flatters everyone.
Now imagine that you are using "fashion-lighting" for your nude portraiture – I think that's an interesting design because you cross borders with it. I always recommend to mix genres *(like with my guide fashionNude Poses where you leave the stiff, common and dusty glamour posing behind; ext. link).*

A Word about Limitation - …and Uniqueness
Your shooting axis and freedom of movement will be very limited due to the light arrangement. There will be light modifiers on front top and bottom that will interfere with your framing and angles. It's a static setup. Also the model's ability to pose with her body is very limited. With this light design it's all about your model's *facial expressions (blog post, ext. link)* and the subtle play with her upper body, shoulders, arms, and hands. And believe me you can shoot a gorgeous topless beauty series! Despite all the bungling and „limitations", you will go with a fantastic lighting and creating unique beautiful catch lights in your model's eyes!

The Setup
Principle: The key is above your model's head pointing down at 45 degrees and the fill is below her head pointing up at 45 degrees.
For this shot I use a 2.5x4' (80x120cm) softbox as key from front top. For the fill I also go with an 2.5x4' (80x120cm) softbox but this time from front bottom. The reason for this kind of setup is that I want to create almost identically shaped catchlights in my model's eyes.
I could go with an octobox as a key and a square softbox as a fill. But then one catchlight would look round and the other one square. I don't like this mix as it comes across very disturbing.
Alternatively, you can use two shoot-trough umbrellas for key and fill (= 2x catchlights, round in shape).

To get the white seamless paper background more illuminated and create a graduation, I simply popped a Ø4' (Ø120 cm) octobox towards it to brighten up the right backdrop area.

Tech
- 3x 400 Ws Monoblocs
- Key light: Softbox 2.5x4' (80x120 cm), powered around 250 Ws
- Fill-in light: Softbox 2.5x4' (80x120 cm), powered around 190 Ws
- Background light: Octobox Ø4' (Ø120 cm), powered around 280 Ws

Articulated Arm

Bogen/Manfrotto manufactures this thing called a Magic Arm. You can put a Super Clamp on one end and then almost anything you can think of on the other end.

I use them to hold smaller special light modifiers that need to be placed in a very precise way or to secure flash heads and other big stuff. You can unlock the arm, adjust it, and re-lock it in whichever position you choose and it for sure will not move.

It is a great problem-solving piece of gear.

Gaffer Tape

Okay, gaffer tape actually isn't a clamp. Nevertheless, it's a lifesaver and my personal favorite! I use gaffer's tape for everything - not its nasty second cousin that goes by the name duct tape. Gaffer's tape is easy to tear and sticks well. When you remove it from a wall, it doesn't come off with paint sticking to it (OK, almost never...). If you like tape in general, you'll love this stuff. I keep it in stock in white, black, and grey, but it is available in a wide range of other colors as well.

I mostly use the black wide version that I can easily tear into smaller pieces.

My areas of applications are: Attaching fabrics and other materials to walls on location, securing cables on the floor (mainly in the studio; on location there is mostly not enough time to do so), fixating the seamless paper background on the floor and another million things.

I know, I know...cliché

70.-110mm
f11
1/80
ISO 200
K 5100

ratio
key <> fill: 3:1

light pattern analysis by Dan

lens flare and light impact from gelled effect light

strong rim/hair light by beauty dish

area with strongest key light impact

Grids, Honeycombs, Egg Crates and Circle Masks

A grid modifier is similar to a theater spot-light in its function. It is a metal honeycomb pattern shield that attaches to an open standard reflector (or beauty dish) in order to help focus the light into a harder and narrowed beam.

Grids can be purchased individually or in sets in a range of 5 to 40 degrees. Let's say a reflector is fitted with a 20 degree grid. As the degree number indicates, the light will then expand from the center of the reflector at 20 degrees. The smaller the degree, the more narrow (focused) is the light beam.

Grids are often used to create striking spotlight effects. These can be focused onto certain areas or to skim across the surface. One of the best features of a grid is that it can cast these bright accents from behind a subject yet not shine directly into the lens, which would produce a flare.

You can actually put a grid on a softbox as well. These are made out of fabrics (Velcro) and sometimes called egg crates. The lighting-control effect is the same: You are able to manipulate the light spilling and control the beam from the softbox and how it falls onto the subject.

85mm
f13
1/125
ISO 100
K 5100
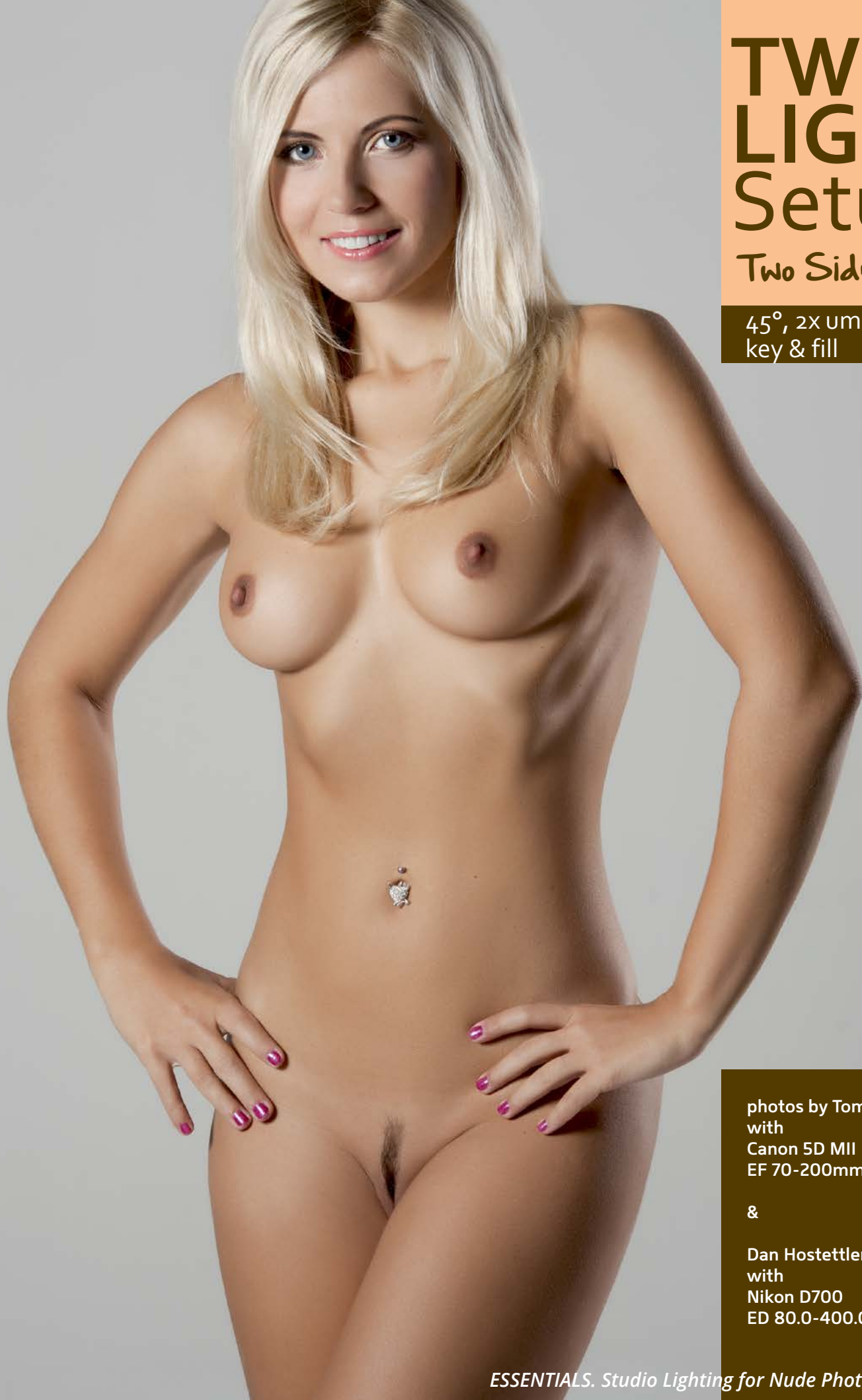
TWO-#1 LIGHT Setup
Two Side Lighting

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 formers used

Standard reflectors

...ot-through umbrellas white,
...'/Ø105cm
...fuse & soften light nicely
...not evenly lit full length body
...ain light area is limited to
...edetermined 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

ratio
key <> fill: 3:1

light pattern analysis by Dan

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

area with strongest key light impact

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

because the flash is positioned relatively far away the vertical light fall-off is modest (see Inverse Square Law, page xy)

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-trough umbrella

FILL LIGHT

MAIN LIGHT

Generator

fill light

key light

light blocker
a) absorbs general spilling light
b) prevents light beam from fill-in to
spread too much light onto the model's back

fill light

45°

45°

key light

fill light

key light

key light

fill light

6.5' / 2m

10' / 3m

key light

fill light

light blocker
a) absorbs general spilling light
b) prevents light beam from fill-in
to spread too much light onto the
model's back

ratio key <> fill 3:1

Two Side Lighting

White Background (Seamless Paper or Cyclorama)

Fill Light

Key Light

Flag (Gobo)

- Flash Head @180 WS
- Standard Reflector
- Shoot-Through
  Umbrella
  ∅3.5'/∅105cm

- Flash Head @250 WS
- Standard Reflector
- Shoot-Through
  Umbrella
  ∅3.5'/∅105cm

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

- Fullframe
- 70-200mm
- f/11
- 1/125
- ISO 100
- 5100 K
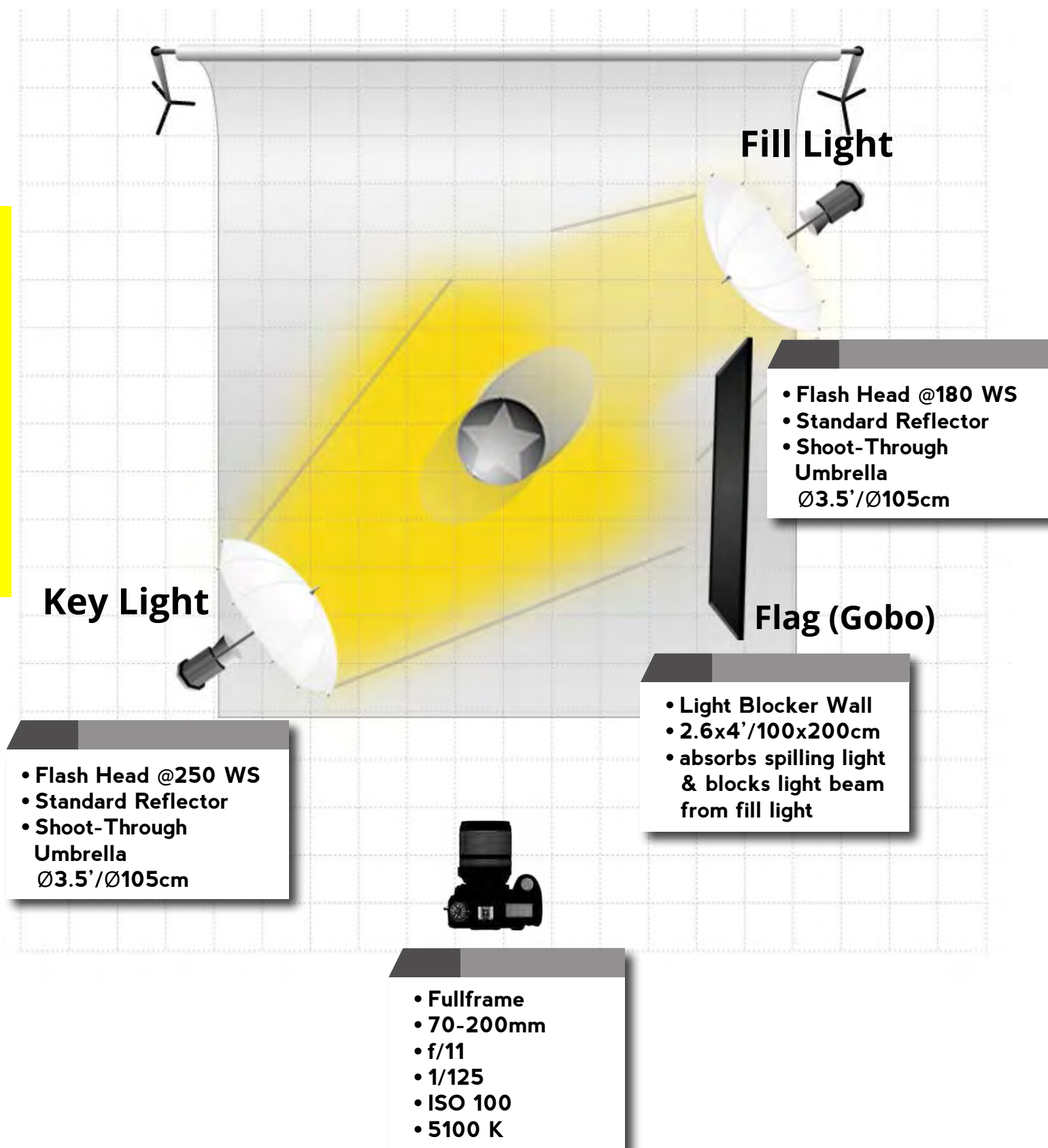
Cover Shot with Melisa Mendini

**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 the fast-glam shoot (see page
84, "Fast Glam") 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!
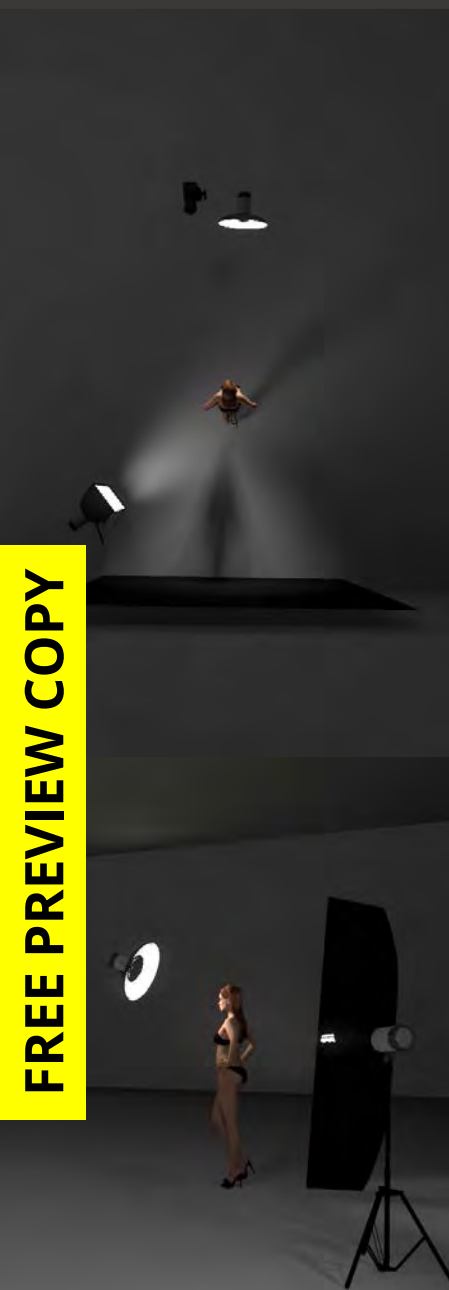
Setup

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
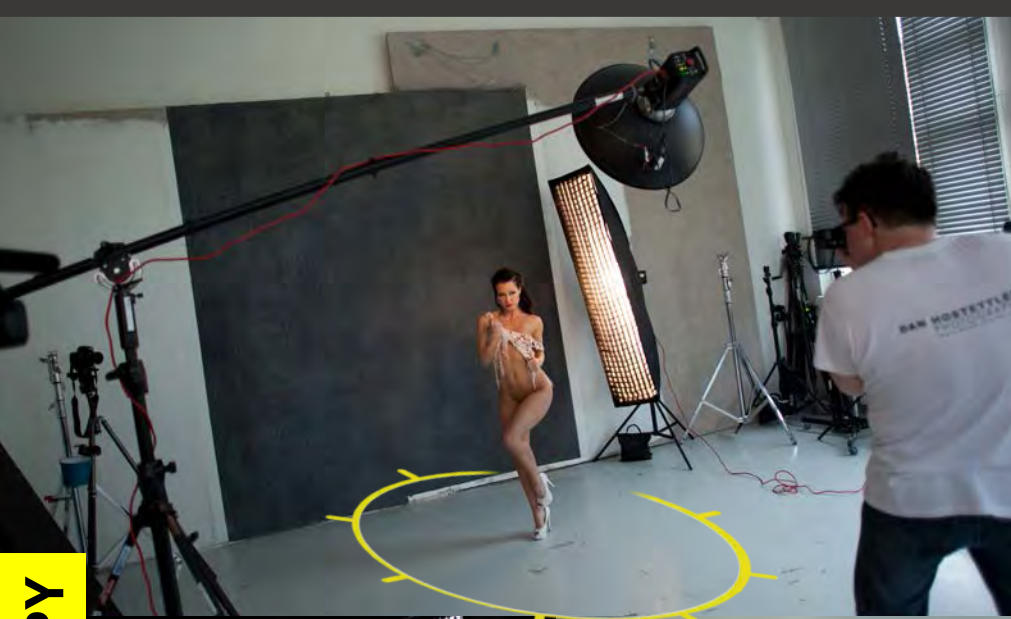
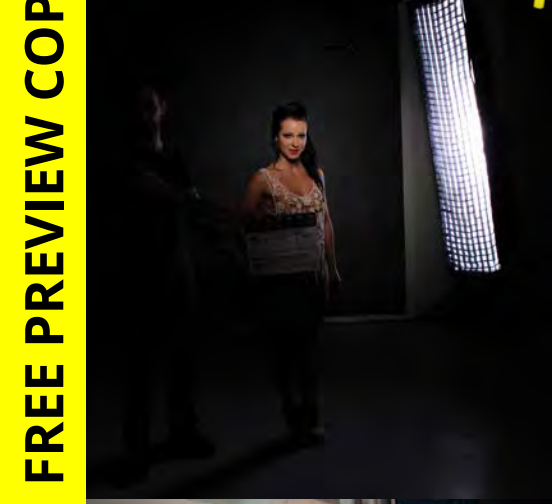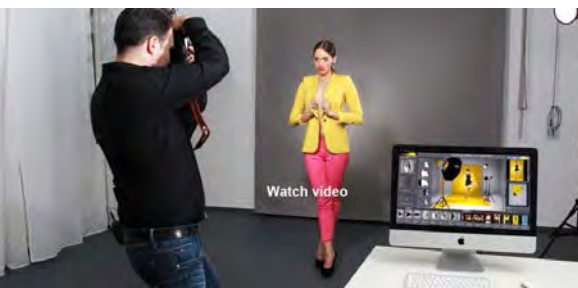# Prepare Your Light Designs before the Shoot with set.a.light 3D - A Software I Really Adore!

Now these pages are dedicated to introduce a piece of software I widely and very regularly use. The following inputs are a hybrid of advertising and true personal love dedicated to this product.

I'm in Love

I can honestly present this software to you without any reservations as I am very convinced of its value and help for reaching better results in exchange for very little investment costs.

Don't lose valuable time and money with experiments regarding your lighting setups and mood designs in the studio. You can very comfortably create and try out almost every imaginable studio-light-setting with set.a.light 3D for free!

I myself use this software for educational purposes, illustrations as you can find them in this book and whenever I am planning a new idea for the next studio shoot. I really want to thank the Elixxier-team for this piece of software as it greatly enables me to create visual exploration and expanded illustration for YOU!

It's incredibly easy to use and gives me - as mentioned - the full freedom to plan everything before spending more money for studio time, the model and the team.

In the Words of Marketing…

set.a.light 3D enables you to easily prepare your shooting and plan the smallest detail, even before you set foot in the studio - no matter where you are. All you need is a computer and ideas! Starting today, you will save a lot of time and money with lighting setups and configuration. Experimenting and implementing your ideas and visions spot on in each and every detail has never been easier!
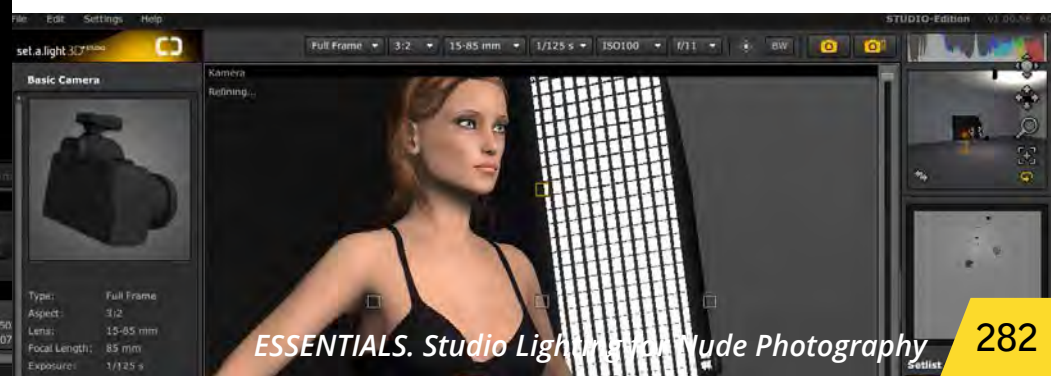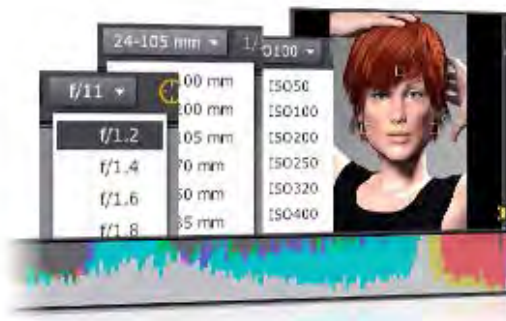
Prepare Beforehand

Good shooting begins long before entering the studio. In order to be taking home a handful of great shots at the end of the day, you need more than just a camera and a model. Whether you work with only one flash in a white room or with loading boxes full of equipment for your shoot - you have to know where to put everything in advance. To figure all this out in a studio can cost you a lot of time - and studio time equals money! With this small investment into set.a.light 3D you will not only save yourself a lot of time and cash but quite some brain racking as well.

Test every idea until you have found the solution for every light setup you need. Export your set-plan with all settings and technical specifications to recreate your lighting setups based on your studio space.

Try it for Free; Keep the Viewer

**> Download your version today
AT NO COST.**

After the expiration of your trial download, you will still be able to use the viewer. This way you can keep on seeing my lighting plans for free as I will make them available for you here and in my future blog posts.

Acknowledgement

My journey as a photographer begins in the late 80ties of the last century.
A lot of helpful and creative folks have since then accompanied my way - some for a shorter, some for a longer period.

The book "Essentials. Studio Lighting for Nude Photography" is the preliminary milestone in my educational, written work.
A lot roots back to my beginnings at the Professional School for Fine Arts and Design in Bern (Switzerland) where a couple of desperate teachers tried to drum some theoretical stuff into my brain.

The other influential parts that never left my side during my long journey as a photographer and that I am very thankful for are:

Heinz Rubin & Georges Hinoran - the two have been my patient teachers and masters during my "academy" schooling. They tirelessly tried to teach me the principles and impact of chemistry, physics and other kinds of science. Heinz and Georges, both very warm-hearted people, almost failed to ever get me to understand their teachings.
Now, decades later, I am starting to put all the pieces together – the interaction of these basics, coupled with the actual work I am crafting today. Thank you guys! Live long and prosper!

Tom G., - a very pleasant and interesting contemporary. Tom is a nude photography aficionado and the first shooter in the course we produced with Jenni Czech (it has been a workshop setting). Without his talent, passion and generosity, I would not have the full imagery available for you as it is presented here in this book now. Thank you very much for your contribution, Tom G!

Jan Prerovsky, living here in Prague just like me and being my friend for a full decade now. Jan has been creating all the wonderful behind the scenes imagery ever since. Without his push, that comprehensive insight into my work and world would not have been possible. Jan also makes me keep my calm (in most situations) and encourages my reflective side every now and then (I am sure he is not aware of that). Jan does not like to be the center of attention, but he definitely deserves and needs to be mentioned here! Thank you, my friend!

Jenni Czech & Melisa Mendini – the featured models here in this book. Both of them did a fantastic job and bravely followed my ideas and work pace. Additionally, they contributed a lot of their own ideas during the shoots which were a great artistic support!
Only Jenni's and Melisas's creativity, beauty and personalities, gave me the chance and inspiration to create the meaningful and sexy imagery for this project. Their personal touch is what makes this guide truly outstanding. Thanks for your professionalism, dear ladies!

Models, make-up artists, stylists: dozens of you have supported my work, my business and my progress over the last decade. I thank you all for your hard work, your reliability, your inspirational impact on me and your patience with me.
Without you, my Sexy Women Photography would just be nothing more than plain Photography...

Tanja Napier & Ashlee Girdner, who are fixing and evolving my concept-texts to a satisfactory, exciting and informative level of readable pieces. They are also helping me by proof reading and editing all of my texts. Without Tanja and Ashlee, there would not be any textual cornerstone content existing, just some babbling.
You know, I am more the visual sort of guy after all ;)

You, the reader. Thank you! My part in this constellation is to do my editorial and artsy photo work and hopefully create an understandable educational approach for you to enjoy. But without you, dear reader, this effort would be absolutely worthless.
I truly appreciate your interest in my work, your trust in my expertise and your support for my products. Without you, my journey would have never gotten this far.

The others. And there are all the others, the others who helped me, stressed me, pushed me, forced me, drove me insane... - all of you, thank you! You let me grow and run and led me to the point where I am standing now.

Last but not least: Noema! Noema, this wonderful and incredible wife of mine who shows an amazing understanding for my nude photography work - just like it were the most natural thing in the world that a husband could do. But as we all know, this sort of support is far from being natural for most other women out there.
I guess, this is either a result of her own creative work life or the signs of her incredible love for me - or maybe and most likely a synergy of both. Noema is successfully performing as a soprano singer in the world of opera. Thank you, precious!

To all of you: a big and heartfelt THANK YOU!

PS: All equipment I've used to create this book was either rented or is owned by me. I surely had wished for and truly could have used it, but I had no sponsors to support me while I was working on this project. Well, there is always a next time for some generous folks to back up the efforts of a hardworking photographer - hint, hint ;)

DAN HOSTETTLER - Photographer, Author, Solopreneur

Dan Hostettler is a Switzerland born solopreneur, 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.

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, Vogue and Victoria's Secret amongst others, Dan continues his pursuit of being the best in his field.

Melisa Mendini

Dan