

# jpicture

Portraits for  
Professionals



## *Tips for getting the most from your shoot*

Keeping In Touch    Checking in - Knowing what you need - Making a plan

Location    You in context - Lighting - Vibes

Clothes    Feeling confident - You in focus - Varied content

Props    You in action - More vibes - Extending content

Posing    Getting comfortable - Guidance - No pressure

Editing    Only the best - Processing - Looking your best

Final Images    Download - Print/Archive - Web-ready

## Keeping in touch:

Everyone and every project is a bit different, so it's good to share some messages/emails and if possible to have a chat on the phone beforehand, so we can discuss the style, content and purpose of your pictures, as well as the practical details of making them happen. It's also a nice and easy way to get relaxed before your shoot. 99.99% of normal people (myself 100% included) are not 'naturally' at ease in front of a camera; having even a short chat with your photographer can let you know that they are both professional and non-judgmental.

It also helps me if you can share some pictures that you like or represent the sort of thing you are going for, so I can start to plan and brainstorm. If you have any clear and specific ideas it's good to bring me up to speed with them ahead of time. If not, that's totally fine too - we can work them out together and come up with a plan that we're inspired and confident about.

## Location:

A location which has a connection to you or what you do can help communicate with the viewer, show authenticity and put you in an appropriate context. It could have a direct connection with where or how you work, or a personal connection with you as a person. It can be as explicit or as subtle as you like but is something worth considering.

I work with natural light as much as possible, so indoor locations with large windows, which give beautiful soft light, are fantastic. Plenty of space is also great, so we can get the longer shots and try out different angles. Living-room-size is doable, shop-size is good, and anything bigger is ace. Obstacles in the space (like furniture, potted plants etc.) are not necessarily a problem and can add depth and character.

Outdoors however, the world is our oyster (weather permitting). Great options are parks, gardens, public footpaths, the grounds of large public buildings and the coast. Unless it is your own business, cafes/pubs/restaurants are not usually a good option unless they have a spacious and quiet terrace. If you need lifestyle pictures in this kind of setting it might be better to put a scene together from scratch at home, a bit like a simple film set (no one will ever know!)

It's ideal if we have an option for both indoor and outdoor. Some drizzle or light rain doesn't have to mean calling off a purely outdoor shoot but heavy rain or wind is no good!

## Clothes:

Unless clothes are directly related to what you are communicating in your pictures (e.g a baker's apron, a scientist's lab-coat etc.) the most important thing is to wear clothes that you usually feel confident in. The reason for this is not just that it will help you relax into the shoot, but that your judgement about clothes in your day-to-day life, over the longer term, will be better than when you're second-guessing everything in preparation for a once-in-a-blue-moon photoshoot.

Also, I recommend choosing clothes which have no overly distracting patterns; your face needs to be what the viewer's eye is drawn to. Distinctive patterns can be quite subject to changes in fashion too. Big blocks of strong colours can help to show confidence and boldness so this might be a good choice, but it depends on what you want to convey and how they relate to the colours present in the location.

I can help you work this out if you're unsure.

Feel free to bring a few options too. Changes of clothes will make it look like your pictures were taken at different times, giving your pictures more variety and mileage and giving your image a sense of permanence.

## Props:

Props can be good in a number of ways.

They can be a clear and obvious demonstration of what you do, giving the viewer an insight 'behind the scenes' and a chance to see you in action.

They can also be a more subtle and implicit suggestion of your 'vibe'. A cup of tea can suggest comfort, informality and approachability for example. Pots of pencils and pens can suggest diligence and attention to detail.

Having something to hold in your hands can help you to feel more comfortable, especially at the beginning of the shoot and larger objects can help give structure to the composition.

Finally, having a few pictures just of these items, perhaps in the popular 'flatlay' format for example are great for extra content on your website which meshes with the visual theme and style of your portraits.

## Posing for the camera:

Like I said earlier, most people aren't natural born posers. Not even professional models. What you will find though is that by getting to know your photographer a bit and making a good plan, it won't take long to get comfortable and settle into your shoot.

It can be a lot of fun too and there is usually a good amount of laughter involved!

All the same, it's my job to make sure that your pictures look great and a big part of that is making you look great.

If you're on a roll I won't get in your way, but I'm also proactive in guiding and positioning you to get the shots we need.

We'll try out different combinations of pose, composition, setting, lighting, lenses etc and will refine the ones which are working best.

I usually take a *lot* of pictures, only the very best of which make it into the final set. If 2% of the total pictures are keepers, we will have nailed it. That's not quite zero-pressure but it's close enough. We can afford to have you looking awkward for a whopping 98% of the the shoot.

## Editing:

After your shoot I will go away and disappear into the digital darkroom.

I start by weeding out any pictures which aren't sharp, ones where you're blinking or sneezing and the ones which were a 'work in progress' that we refined into a better shot later on. By the end of that process I will have a shortlist that I pick the best from, ready to be edited.

Editing involves tasteful processing of colour, tone and texture, to bring out the atmosphere and look that we're going for. Sometimes I will crop pictures for a stronger composition and occasionally I remove distracting features.

Although I can do it, I tend not to go too hard on retouching wrinkles and skin texture as I think a natural and authentic look is usually best. If however, on the day, you have a howler of a spot on your face or your skin looks blotchy I will of course magic it away in the final edit. These things happen to all of us.

If you do have particular retouching needs or if there is anything that you feel particularly self-conscious about and would like me to work on at the editing stage, please don't hesitate to let me know - It's important that you feel good about using your final set of pictures.



## The Final Pictures

Once all of the editing is finished I'll set up a link for you to download your pictures. There will be two versions of each image: a high quality 'master' file in .tif format, which is best for archival and printing, and a lower resolution compressed .jpg file which is ready for using online or sharing via email and messaging apps and is faster to load on your computer or phone.

Using the larger files you will be able to print A3+ at a high resolution, although you could happily print up to A2 and not see much difference with uncropped images. For prints seen from a distance, like banners or billboards you could go even larger.

I can also provide prints on request.

Like I said back in the first chapter - let's keep in touch:  
I'm on 07352 960 981, or you can email me at [sayhello@jpicture.net](mailto:sayhello@jpicture.net)

Looking forward to making some great pictures with you,

Joe