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The Headshot: The Secrets To Creating Amazing Headshot Portraits (Voices That Matter)



Synopsis

It used to be that the only people that needed professional-looking headshots were actors and models, but now thanks to Facebook, Twitter, LinkedIn, and social media in general, headshots are hot! They've never been more in demand than they are today, and Peter Hurley's unique headshot style and trademark look have made him the most sought-after headshot photographer in the world today. Here's your chance to learn exactly how to create "the look" that everybody's after. Â This is bankable stuff! If you're not adding headshots to what you offer as a photographer, you're leaving a lot of money on the table. Peter knows first-hand the secrets to not only lighting your headshots like a pro (there's a whole chapter on that alone), but in this book he reveals, in the very same fashion that made him a famous name with photographers everywhere, how he gets authentic expressions and incredibly flattering positioning that will make your clients look better than they ever have in any photoâ"period! Â It's all here: he shows you his positioning techniques, his secrets for getting genuine smiles and images that look so natural you won't believe they're posed (but of course, they are), and you'll learn the very same techniques that Peter uses to create amazing headshots for everyone from execs at top Fortune 500 companies, to Silicon Valley startups, to actors and public figures who know all too well how important a great-looking headshot really is. Â Peter doesn't hold anything back. He reveals all his tricks of the trade, from his trademark lighting look, to how to create good-looking backgrounds on location, to positioning tricks you won't hear anywhere else, and it's all written in Peter's fun, quirky, inspiring style that lets you know, right from the beginning, you can do this, and you can do this big! These are the techniques that Peter has crafted from years in front of the lens, as a model for top brands like Abercrombie & Fitch and Guess, and years behind the lens, giving him an insight few photographers will ever possess, and he's willing to share every bit of itâ"every trick, every technique, and every nuanceâ" in this book that will pay for itself at your very next shoot. Yes, it's that good.

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Peter is a New York and Los Angeles based photographer specializing in advertising and commercial work, including portraiture, fashion, beauty, editorial, actor's headshots, events and corporate photography. Let me give you an idea of the round about way I picked up a camera and found a new love. It and most of my life revolve around the sport of sailing. In 1993 after graduating from Boston University I hadn't a clue as to what I was going to do with myself. That summer I was doing what I had done every summer since I can remember, racing sailboats. In August, I won a National Championship and decided to train for the 1996 Olympic Games in Atlanta. While training full time, a friend sent me to see a designer at Ralph Lauren, who was in search of real sailors to model in a Polo Sport advertising campaign. I had an incredible time and months later my picture was seen around the world. More importantly, I met a true friend and eventual mentor, Bruce Weber, who was the photographer on the shoot. Bruce continued to take pictures of me sailing and after failing to make the '96 US Sailing Team, I found myself in New York at the start of a new modeling career. Modeling led me into acting, but the dream of a gold medal still lingered in the back of my mind. After a few years, I dropped everything and decided to jump back in the boat and train for the Sydney 2000 Games. It was during this time that Bruce encouraged me to start taking pictures of sailboats. My training paid off landing me a berth on the

2000 US Sailing Team. Shortly afterward, I took up the camera and while shooting a regatta I turned the camera on a fellow model/actor and friend of mine who had come along for the day. Those pictures ended up in his portfolio and created the outset of my new career. Since then my pictures have led me into advertising and my clients now include Levi's, Reebok, DKNY, Johnnie Walker and Axe Deodorant to name a few. I am continually growing as a photographer and I'm so glad that my crazy path has landed me here with a camera in hand. I would like to give a special thanks to Caggie Simonelli, Bruce Weber, and Josette Lata for making this possible.â •

Great guide and wonderful source of knowledge and experience. Peter is a love him or hate him kinda guy... if you can relax and be willing to accept concepts, then this book is for you. So much good practical advice "Sherlock Holmesing" we all do it-- or SHOULD... but just think about the concept of connection, how can you connect if you don't know anything about the person? People do like to talk about themselves, and then their faces light up, and their personality begins to shine thru into their photos... Perhaps this book should be The psychology and the physiology of the headshot... because these hidden gems are abundant in his writings. great guidelines, technical information and a bit of tongue and cheek humor tossed in on the side. Worth it.... I bought the kindle version, so it is with me on the go.

I would like to thank Peter Hurley for sharing his secrets with the rest of us- he lays it all out in this book, which goes into greater detail than his YouTube videos, which I also highly recommend watching if you want to try Mr. Hurley's technique. I didn't know the first thing about photographing headshots before I got this book, except that I couldn't seem to get any good ones taken. They were so awful that they didn't even remotely resemble how I look in person or in the mirror and frankly I just wanted to cry. I love the conversational tone and humor in the book, and there is no contesting that Mr. Hurley has mastered this type of photography. I needed headshots for LinkedIn because I just graduated from college and I'm looking for a job, and I need to look professional. I was worried because I have never considered myself to be photogenic- I wouldn't want to scare potential employers off with a horrid pic. You just never know these days... The campus photographer offered to shoot some pics for me, but they came out hideous. I'm not sure what lens he was using but I must have gained fifty pounds in my face alone. He is great at photographing the sports events but not so much with a headshot. I'm grateful that he took a stab at it anyway, he was trying to save me some money from hiring a pro. I have a Nikon D7000 and decided that I would give it a try, using the remote. Lots of equally horrible shots later that miraculously did not break the camera, I ordered

some books on posing and this book on headshots because I knew there was something I was missing, and I had to find out what. I liked what Peter Hurley had to say about people who think they are not photogenic, and paid lots of attention to his techniques on not adding weight to people with the camera. I watched his YouTube videos, practiced squinching in the mirror, and got a tether cord for my camera. I downloaded a free tethering software program called digiCamControl so I could shoot tethered. I rigged up my own fluorescent light box using four 4-ft long 2-bulb fixtures from Home Depot and Lowes, and I used 6500k bright daylight bulbs. Expect to pay around \$20 for a T8 fixture and \$12 for a T12 fixture, and two-packs of the bulbs ran about \$11 each. So you can set this up inexpensively, and then you have lights you can use for other purposes, like starting seeds if you garden. I have a chrome shelving unit that I put directly in front of my desk, and I zip-tied the upright light fixtures to the shelf posts and rested the bottom edges on the desk. I laid the top light across the top shelf, and set the lower one on the desk. My square is more like a # but it does the job on the budget I have. I set my laptop on the shelf and put the mouse & pad on a hardback book that I held in my lap. I put the camera on a tripod behind this shelf rig, and dinked around with it until I got it the way I wanted it. I put it on full manual and used the settings Mr. Hurley recommends on page 33; I could change the ISO setting from the laptop with the mouse afterward. I had a 30x40" foamboard from some art classes I took, and I binder-clipped that to a chrome shelf I had behind me. If you follow his setup, you will pretty much be in the zone for the cropped head style he favors. Then if you follow his advice about finding your good side (for me, it's the side without the ginormous zit that just surfaced! coincidentally my good side is the left side), posing correctly ("it's all about the jaw"), and making sure your hair isn't ruining your shots, you will probably not even need to break out Photoshop. I have done two sessions so far as a learning process, and I could probably use what I have but I want to try again with a few little changes. The first session I did would have been fine except for some reason my hair frizzed up, and I had to wash it and restyle it before trying again. Then the second time some strands of hair ended up getting on my face but I didn't notice it until too late. I figured out what I need to do to my hair (strong hairspray!) and makeup to get it right, and I will resume shooting tomorrow. When I got the setup right, my photos came out WITHOUT adding weight and slimmed down my face, my skin looked luminous without a bunch of makeup on it, I looked confident & approachable like he says in the book, and the pics look way better than selfies with a bunch of distracting crap in the background and so-so lighting. I studied the pics in the book to get an idea of how his makeup artist does the looks and tried to copy it. I don't want to look like I'm wearing a ton of makeup, just want the natural myself-but-better look. (Which of course involves wearing a lot of makeup, but lightly and skillfully applied.) Keep in mind

that the camera, with its single lens, does not have the depth perception that we do with our two eyes, and you can do some contouring with makeup to trick the camera into seeing what you want it to see. Wayne Goss and others on YouTube have lots of videos on how to do contouring, and IMHO it's necessary for still photography. That is one reason why you can look good in person and horrible in pictures- the camera only has the one lens and it flattens everything out to varying degrees depending on the lens being used. I am super-pleased because I got excellent results using stuff I already had, except for three of the light fixtures and the bulbs. I also learned how posing and lighting can make all the difference in whether you are photogenic or not, and Mr. Hurley's recommendations prevent reasonably attractive people from literally looking like trolls in photographs. I've taken a couple of photography classes but I'm still quite the amateur; I haven't taken any studio lighting classes, and being ignorant of that subject was hosing me over before I got this book. I love that the fluorescent lighting is continuous and you don't have to mess around with flashes. I also love the plain background which puts all the viewer's attention on the person in the photograph, and allows the subject's personality to show. I can only imagine what I could get with better lighting and equipment, but I was able to do a lot with what I had, and it's all due to this book. Loveeee!

Peter Hurley's new book "The Headshot" is a comprehensive narrative of the art, science and craft of taking world-class headshots. Peter's headshots are rigorously consistent. They are meticulous in execution and manage to capture an expression of each subject's aura. This is much more difficult to do than to say. This book, however, pulls it all together and provides a complete handbook for the newbie or a disciplined review for the pro. Peter's book incorporates the substance of many of his previous works: "Fstoppers: The Art behind the Headshot" and "Illuminating the Face: his Kelby Training Video, Mastering Headshot Photography"; his YouTube videos: "Illuminating the Face", "It's All about the Jaw" and "It's All about the Squinch" as well as a significant portion of his live studio Headshot Intensive Workshop. This book is far more comprehensive than any of the component or predecessor pieces. It provides detailed descriptions of the mechanics of shooting headshots along with candidly frank explanations of how to evoke a subject's personality in a photo shoot. Peter does not underestimate or gloss over any of the challenging details or pitfalls. In fact, he underscores the difficulty of dealing with people and their natural fear of the camera. The principal reason I would recommend this book: Peter articulates the issues and provides a plethora of options for overcoming the obstacles. This is a book for people who want to learn to take world-class

headshots or simply for those who want to know the inside story of how it's done.

This is my second purchase of this book as I have my own, and just purchased another as a gift. Peter Hurley has a bit of a cocky "tone" - if you can get past it, this is a good resource for producing his type of headshot. I refer to it every now and then as I only occasionally do headshots, but have had happy clients as a result. A friend of mine actually took a workshop with Peter Hurley in NY and has a successful business based on headshot photography. That same friend did my last headshot and I love it. No news yet on if the recipient of my gift has used any of Peter's techniques.

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