

Fashion & Editorial Photography — Workbook

This workbook turns the course into a producible shoot. Each section maps to a course module: you will define a concept and build the team paperwork, drill model direction, design and meter your lighting, and run a full editorial from wardrobe prep to a tearsheet-ready delivery. Fill the templates as you go so that within a couple of test shoots you have a repeatable system, a written record of your lighting setups, and a finished story you could submit to an editor.

From Snapshot to Story: Concept, Team, and the Brief

Turn an idea into a concrete concept, mood board, and call sheet so a real shoot is producible before anyone is booked.

Worksheet: Editorial Concept Brief

Define one shoot you intend to actually produce. Keep the concept tight enough that a stylist and makeup artist could make independent choices that fit it, as the course describes.

Concept in one or two sentences

Three or four mood keywords (e.g. tense, monochrome, sculptural)

Editorial type (lookbook / fashion story / campaign / test)

Color palette (three to five colors)

Lighting feel (hard and contrasty / soft and wrapping / colored / backlit)

Location or set (studio sweep / on location / specific space)

Wardrobe textures and direction

Hair and makeup direction

Exercise: Catalog vs Editorial Teardown

Pull one catalog image and one editorial image of the same kind of garment (e.g. a coat). Analyze each against the course's distinction.

- What is the lighting doing in each (clarity and accuracy vs mood)?

- What is the background and pose doing in each?

- How does the styling differ between selling the garment and building a world?

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- Which specific choices make the editorial frame read as a story rather than a product?
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Worksheet: Call Sheet Builder

Draft the one-page call sheet everyone receives the night before. Stagger call times and order the looks so the shoot day runs on schedule.

Shoot title and one-line concept

Date and studio / location address (plus parking and load-in)

Team names, roles, and phone numbers

Hair and makeup call time and prep-space address

Staggered schedule (HMUA in chair, first look on set, lunch, wrap)

Numbered shooting order of wardrobe looks

Sunset time and weather (for outdoor) / studio hours booked

Nearest hospital, catering plan, and who brings which gear

Checklist: Pre-Production Readiness Check

- Concept written in one or two sentences with keywords
- Mood board fits on one screen or page and is shared with the team
- Color palette locked (three to five colors) and reflected in wardrobe
- At least one lighting reference showing the exact quality of light wanted
- Every role covered or consciously doubled-up (photographer, stylist, HMUA, model)
- Call sheet sent the night before with addresses and contacts
- Wardrobe looks numbered and ordered for the day
- Model brief and rate / usage agreed and confirmed in writing

Directing the Model: Posing, Movement, and Expression

Build a repeatable posing, movement, and direction vocabulary so you can get usable, varied frames from any model.

Exercise: Straight-Square-to-Designed Pose Drill

Photograph one person in three versions of a standing pose without changing clothes or lighting, then compare at full size.

- Dead straight and square: how lifeless and passport-like does it read?
 - Weight shifted with a hand on the hip: how much does the negative space help?
 - Three-quarter turn with a soft front knee and extended jaw: how much more designed is it?
 - Which of your angles, negative space, and weight-shift cues made the biggest difference?
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Worksheet: My Posing & Direction Cue Bank

Write the go-to cues you will reuse so you never go silent on set. Capture both physical cues and emotional or situational prompts, as the course recommends.

Three body cues for the face and jaw (e.g. push forehead toward me, drop chin)

Three body cues for hands and arms (creating negative space)

Three weight and angle cues (three-quarter turn, weight on back foot)

Three emotional / situational prompts (a feeling or story to play)

Three movement actions to call (walk, hair, turn-and-look)

How I will adapt for a new / nervous model

How I will adapt for an experienced model

My standard positive-feedback phrases

Exercise: Movement Burst Harvest

Pick one garment with movement (a skirt, coat, or long hair). Direct a continuous action and shoot bursts through it, then cull to the peak frame.

- Which action (walk, swirl, hair toss) animated the fabric best?

- At what shutter speed did the movement freeze cleanly in continuous light?

- Across repeated takes, which single frame caught the shape and the face landing together?

- What would you change in the direction to get the peak more reliably next time?

Checklist: On-Set Direction Discipline

- Set the tone first with a chat, music, and the concept explained
- Gave a continuous action instead of a single frozen pose where useful
- Kept up constant, mostly positive feedback (named what worked)
- Redirected with a new action rather than a criticism
- Demonstrated the pose physically when words failed
- Showed a good frame on the back of the camera to build trust
- Adapted instruction level to the model's experience
- Gave breaks and protected the model's comfort and boundaries

Lighting Fashion: Strobes, Modifiers, and Looks

Design, meter, and record your strobe setups so any fashion look is repeatable to the exact distance, power, and ratio.

Worksheet: My Strobe Kit & Sync Setup

Record the strobe gear and exposure baseline you will reuse, so you can rebuild a known starting point in seconds.

Strobe(s) (monolight / pack-and-head / battery / speedlight, and model)

Trigger and sync method

Camera flash sync speed (e.g. 1/200s or 1/250s)

Baseline settings (ISO, aperture, shutter)

Flash meter used (e.g. Sekonic L-308 / L-858)

Key light metered reading at the model

Modeling lamp on for previewing shadows (yes/no)

Recycle time / shots-per-charge notes (for battery units)

Exercise: Soft-to-Hard Modifier Comparison

Light the same model three ways without moving them: a large softbox close, the same softbox pulled back about three meters, then a bare reflector with a grid. Shoot one metered frame of each.

- Large softbox close: how soft are the shadow transitions and how does it feel?
 - Same box pulled back: how much harder and more contrasty does the light become?
 - Bare reflector with grid: how graphic and defined are the shadows?
 - What shape catchlight did each modifier leave in the eyes?
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Worksheet: Lighting Setup Diagram & Ratio Log

Plan and record one fashion lighting setup so it is fully repeatable. Meter each side and write the ratio rather than guessing it.

Setup name and the look it serves (clean beauty / moody editorial)

Key light: modifier, position (angle and height), and distance

Key light metered reading (sets the aperture)

Fill: reflector or light, position, and distance

Shadow-side metered reading

Resulting ratio (e.g. 2:1, 4:1)

Rim / hair / background light (modifier, position, power) if used

Sketch reference / notes to rebuild it exactly

Checklist: Strobe Shoot Setup Check

- Shooting RAW at base ISO 100 for clean, deep-focus frames
- Shutter at or below flash sync speed
- Key light metered at the model and aperture set to the reading
- Shadow side metered and ratio confirmed (not guessed)
- Modifier size and distance chosen to match the concept's mood
- Spill controlled with grids, flags, or distance from the background
- Catchlight in the eyes clean and the expected shape
- Setup distances, power, and ratio written down for repeatability

Wardrobe, Shooting the Story, and Editorial Delivery

Prepare wardrobe, shoot a cohesive sequence with full coverage, and finish to a tearsheet-ready delivery with team credits.

Checklist: Wardrobe & On-Set Styling Check

- Every look steamed before it goes on the model
- Fit dialed with clips or pins at the back so the front reads tailored
- Garment lint-rolled and de-fuzzed right before each take
- Seams, hems, collars, cuffs, straps, and tags checked and tidy
- Shoes and accessories clean and on-concept
- White balance and quality light confirmed so colors read true
- Model moved in the look to catch gaping or riding before shooting
- Borrowed pieces protected from makeup and food to return pristine

Worksheet: Per-Look Shot List

Plan the coverage each wardrobe look needs so the edit has a wide, a medium, and a detail from every look. Tick each off on the day.

Look number and description

Wide / full-length frame planned (silhouette)

Medium / three-quarter frame planned (garment plus energy)

Tight / detail frames planned (face, hands, cuff, shoes, texture)

Movement frame planned (which action)

Frames with deliberate copy / title space

Lighting setup used (link to the ratio log)

Captured? (mark each shot done on set)

Exercise: Steamed-vs-Unprepped Garment Test

Shoot one garment twice under the same light: once straight off the hanger, once after steaming, lint-rolling, and clipping the fit. Compare at full size.

- How visible are wrinkles and lint in the unprepped frame at full size?
 - How much crisper and more tailored does the prepped version read?
 - Roughly how long did the on-set prep take versus an estimate to fix it in post?
 - Which preparation step made the biggest visible difference?
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Worksheet: Editorial Edit & Delivery Recipe

Record the finishing steps you apply to the story so the set stays cohesive and the delivery is tearsheet-ready, as the course describes.

White balance approach (gray card / custom / as-shot)

Skin retouch method (dodge and burn / frequency separation) and texture-preserved note

Garment and styling cleanup notes (lint, threads, clips, folds)

Grade for concept while keeping garment colors believable

How the grade is synced across every frame for cohesion

Export specs (resolution, color space sRGB / Adobe RGB, aspect ratios)

File naming and sequence order

Team credit list (model, stylist, HMUA, others)

Your Action Plan

1. Write a tight concept and build a one-screen mood board with a locked three-to-five color palette.
2. Assemble the team and send a one-page call sheet with addresses, contacts, staggered call times, and look order.
3. Drill the straight-square-to-designed pose exercise and fill your posing and direction cue bank.
4. Practice movement bursts on a garment with flow and harvest the single peak frame from repeated takes.

5. Set up your strobe kit, meter the key light, and confirm you can shoot sharp at base ISO and f/8 to f/11.
6. Run the soft-to-hard modifier comparison, then design one setup and log its distances, power, and ratio.
7. Prep wardrobe fully (steam, lint-roll, clip the fit) and prove the difference with the steamed-vs-unprepped test.
8. Shoot a complete look with full coverage (wide, medium, detail, movement) against the per-look shot list.
9. Edit the selects as a cohesive set: clean skin with texture, perfected garments, and one synced grade.
10. Deliver a tearsheet-ready mini-spread to spec with a full team credit list, and compare against an unedited frame to confirm restraint.

