



# Tips and Tricks

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# Storytellers

**Marco  
Glaviano  
Fashion  
Photographer**

**Miss America  
Goes Digital!**

**On Location  
with  
National  
Geographic**

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Cover Photograph by *Marco Glaviano*



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Reaching the Height of Fashion

MARCO

# GLAVIANO

**A**midst the fragrant myrtle and lemon trees, *Italia* basks in the Mediterranean sun. Known for its sensory pleasures, romantic opera, and world-class arts, its culture radiates natural resplendence. It is no wonder then that native son and famed photographer Marco Glaviano claims that “beauty is my life.”

Best known for Cindy Crawford’s and Paulina Porizkova’s supermodel calendars, as well as several *Sports Illustrated* swimsuit issues, Glaviano honors beautiful women for their rare attributes. “Some of these women, no matter where they are from, would somehow make it, because they’re so special looking,” said Glaviano. “It’s a rare commodity, the kinds of looks these models have. It’s like gold to the fashion industry. . . .”

Working in the fashion industry in Europe in the early ’70s, Glaviano remembers Milan before it became one of the cornerstones of the great Paris, New York, Milan fashion triumvirate. “We used to hang out at Bar Jamaica every night, helping one another and sharing ideas. Everyone was so naive and enthusiastic, because this was before fashion became really big business,” reminisced Glaviano.

BY FLORA E. SCALLINI

“A group of extraordinary ladies at the fashion magazines—most of them now editors-in-chief and creative directors—used to help us out, too. I was very lucky to have been in Milan at that time.” In today’s heyday market, clothing is Italy’s largest industry and export, employing almost 1.5 million people.

Born in Sicily in the early ’40s, Glaviano went to a gender-segregated school and didn’t “lay eyes on a woman who was not a relative or a nun” until he was 15. He was greatly influenced by his mother, who worked in the theatre. She would let him watch her prepare for the “elaborate affairs.” Reared with the arts as an integral part of his life, Glaviano was also related to a screenwriter and a prominent Italian sculptor.

While attending the University of Palermo to earn a degree in architecture, Glaviano developed a serious interest in photography. Although it was not part of the curriculum, his appreciation of art led him to study the 50 classical female nude statues in a fountain on his daily trek to school. He

believes they still influence his work today. In 1967, Glaviano decided to pursue photography in earnest and moved briefly to Rome, then established a studio in Milan.

A decade and countless magazine spreads later, Glaviano headed for New York. “The place was getting small, there was no more space to grow—there was nothing left to do there,” he said of Milan. In New York, he successfully tried his hand at other visual arts, including filming some major advertising campaigns and directing a number of TV commercials and short films for the European and American markets. However, his prolific career has been based largely on photographing supermodels of the fashion empire, with more than 300 magazine covers to his credit, including *Harper’s Bazaar*, *Vogue*, and *Elle*.

Sand, sea, and beautiful women—Glaviano brought them together in exotic places such as St. Barth, the Bahamas, Anguilla, and Stromboli. His innate vision combined them in a study of sensuous textures and

*Curves dictate the mood in this image of Yasmeen Ghauri captured traditionally on film in the Bahamas. The fanning of her dress was created digitally later in New York City, by Helene DeLillo, of Dancing Icon Inc., (800) 626-0817.*



intricate designs. He has published three books, two collections of personal photographs of famous models, and one of renowned jazz musicians. A fourth book, *Sirens* (Warner Books, ISBN: 0-446-91245-X), scheduled for release this month, features Cindy Crawford, Paulina Porizkova, Claudia Schiffer, Niki Taylor, Eva Herzigova, Stephanie Seymour, Beverly Peele, Angie Everhart, and Daniela Pestova. Through shape, form, and intimate

pose, these famous models expose Glaviano as a master craftsman, and testify to his transcendent relationships with his subjects.

However, some relationships are harder to build than others. Glaviano recounted a rough start with Cindy Crawford. On their first calendar shoot, an argument over a background prompted Crawford to tell Glaviano that she would not be photographed with a parrot on her shoulder (referring to a picture in

the previous year's calendar of Paulina Porizkova). Glaviano informed her that she was hardly Miss Congeniality, and that she would never photograph as beautifully as Paulina. On the last day of the shoot, however, Crawford made amends, and solidified their relationship. She entered the restaurant where the shooting crew was hanging out—amidst all the staring tourists—wearing a “Miss Congeniality” ribbon across her bathing suit. Perched on her shoulder was a fake parrot.

“When I take pictures of beautiful women, I am looking at form and thinking of architecture and sculpture, light and shadow. I’m not very much attuned to the sexual component. A lot of people might not believe that, but it’s true. The body becomes a landscape. You see valleys and hills, plateaus and ravines, gorges and sand dunes. Ultimately, I prefer the nude. It’s cleaner in shape and line,” he said.

Because of this, Glaviano laments the double standard he finds in the art world. “Paint a beautiful image of a nude woman and it’s art. Make a beautiful sculpture of a nude woman and it’s art. But, if you take a beautiful photograph of a nude woman, there are people out there who claim it’s not art,” he said.

Of course, shooting nudes in New York and anywhere else can lead to embarrassing and sometimes comical situations. Glaviano recalls an incident with model Kirsten Allen. “There was no shower at my studio, but, of course, we forgot about this little fact. It wasn’t until after Kirsten was completely covered in silver paint that we realized she couldn’t wash it off. In the same building on the sixth floor was a fencing academy where I was a member. Kirsten and I went down



*All lit up. Kirsty McDonald is absolutely luminous perched on this television light for Italian Amica magazine in 1996.*

and showed up in the middle of all these fencers taking a class. The teacher was a Hungarian man in his late 70s. I had to walk into the middle of his class with this naked woman covered in wet, silver paint and say, 'Excuse me, Master, may I use the shower?' I think they got a kick out of it."

Since then, Glaviano's old studio has been replaced by a state-of-the-art facility he owns with partner Federico Pignatelli della Leonessa, president of Eurocapital Partners Inc., a merchant and investment bank with offices in Los Angeles and New York. Putting his architectural education to more traditional use, Glaviano designed their new Pier 59 Studios on historic Chelsea Pier, one of New York's premiere waterfront destinations. The new 60,000-square-foot space includes 11 custom-designed shooting bays, a sound stage for commercial productions, a restaurant, and photo lab. Pier 59 Studios is billed as the top fashion studio in the world, and many of the greatest fashion photographers such as David LaChapelle, Richard Avedon, and Steven Meisel are regulars at the facility. Beginning in November, the famous fashion runway show "Seven on Sixth" will take place



*Soft curls are the essence of femininity in this image of Daniela Pestova in St. Barth in 1994. Glaviano created the image for Italian Elle Magazine.*

there four times a year, for at least the next two years.

Of course, no photography studio is completely state-of-the-art

these days without digital facilities. "It is only a matter of time before everything goes digital," said Glaviano. "We need to be ready to

# ENHANCING THE FASHION IMAGE

By Helene DeLillo

Many people would be surprised to discover exactly how much retouching is used in fashion photography. Many models can benefit from minor touch-ups, as can the surrounding scenery. Before I decide to retouch an image, I evaluate the entire image. I look at the overall lighting, skin tones, and color: Is the grass green? Is the sky blue? Do the highlights and shadows have depth and detail? If I love the image the way it is, I print it. If not, I have several options from which to choose.

I enjoy using Eclipse on a Silicon Graphics O2 workstation to retouch photographs. It is the newest toy in my studio. However, I love my Macintosh and use Live Picture 2.5.1 and Photoshop 4.0 for much of my work.

The first thing I do when retouching portraits or head shots is correct dust marks and scratches in the background areas using Photoshop's Rubber Stamp tool. The Rubber Stamp tool can be used to sample a clean part of the image and paint over damaged or unsightly areas with the selected sample. Changing the opacity setting on the tool helps the paint job look more natural. For more information, see "Digital Tools and Techniques" on page 48.

Occasionally, I also use the Rubber Stamp tool to correct blemishes, scars, and wrinkles. However, many times, cloning does not work. The Airbrush tool can come in handy in these cases. It works just like retouching a print or negative manually, except I can always "undo" my mistakes. I use a soft-edged brush to blend the painted areas, but I'm careful not to make the image go flat. I like to maintain the character of the person in the photograph.

Sometimes, I will choose to soften the skin of the subject's face. To do this, I use selection tools with a feather effect of three to six pixels to make a very soft-edged selection. Beyond this, I use combinations of the Gaussian Blur, Dust & Scratches, and Despeckle filters in Photoshop, as well as Levels and Color Balance adjustments.

I remove the redness from a subject's eyes with the Airbrush. I don't recommend using pure white, however. Sampling colors from the image works well; gray whites are usually the best. I make sure to leave shadows in the corners of the eyes as well. I also brush in sharpening around the eyes. The eyes are very important for my clients. Many times, I will add a light reflection in the eyes where there wasn't one before, using the Render Lighting Effects and Lens Flare filters.

Finally, I look at the overall image again. If needed, I adjust levels and color balance for the entire image or even selected portions. When I'm happy with my adjustments, I print the final image.

work with the latest equipment. Capture—digital or traditional—is really not the issue for us. The interesting part is the manipulation." Helene DeLillo, proprietor of "Dancing Icon Inc.," New York, agrees. Under her direction, a comprehensive digital center will be implemented in the studio by next month. The center will include scanners, computers, and other hardware and software needed to digitally enhance images for publication.

The job fits DeLillo like a glove. As

the retouching and digital imaging expert for Glaviano, she has an intimate knowledge of what is expected in fashion images. She worked on *Whale Song*, the first complete book ever published with a Mac in the early 1980s. DeLillo has grown with the industry to consult for some of today's creative heavies, including Olgilvy & Mather and J. Walter Thompson. DeLillo is excited at the possibilities Pier 59 imaging technologies offer photographers.

However, even in this garden of

Eden, everything is not always glamour and glitz. One day, Glaviano went to Jacksonville, Florida, on assignment for John Casablanca to photograph Kim Alexis. Enroute to Alexis' home, Glaviano became increasingly wary as he passed signs that read, "Trespassers will be shot," "Beware of dangerous dogs," and "Trespassers not yet eaten will be shot." When Glaviano finally reached Alexis' home, he found that the dogs were caged; however, his relief was only temporary. The fearsome hounds were caged for their own protection, to keep them from being eaten by alligators. While Alexis posed nude in the swamp, protected from the mud by thigh-high boots and from alligators by her husband armed with a large gun, the nervous Glaviano exposed images of his perfectly calm subject.

Glaviano admits there are many variables that contribute to the quality of a photo session. "Boyfriends, girlfriends, wives, husbands, personal problems, missed connecting flights, location, weather, bugs, lost or damaged equipment, the time I broke my leg on a shoot—it's endless. So that rare day when everybody is getting along, happy, and wanting to do beautiful pictures, makes it all worthwhile. Usually, on those days, I can get five or six good pictures. I might not get anything like that for another six months of shooting."

That's hard to believe. Glaviano's images clearly show the love and commitment he has for his work. Some of those great images are taken after hours. "Usually I find that I take my best photographs following clients' shoots," he said. "I'll go on a trip to a place, do the work, and then I'll take an extra two hours or two days, whatever I have time for, to do my own thing. If it feels right, everyone wants to keep going even when they're tired." ■

Helene DeLillo can be reached at (212) 334-6705 or by email: [helene@dancingicon.com](mailto:helene@dancingicon.com)