

MODELING TIPS

by SergStudios.com

MIND THE GAP



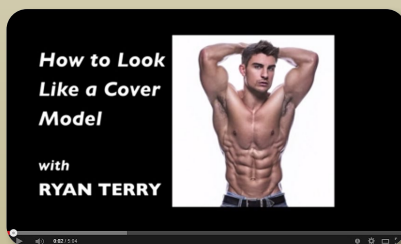
BEHIND THE SCENES



ATTITUDE: Speaking Up



[CLICK here for video advice from cover model Ryan Terry](#)



OVERVIEW

Regardless of being new or experienced, a one-time model, professional, competitor, or just hiring the photographer, what you do to prepare and the attitude you have will significantly contribute to success and definitely show through the images. Creating a great image is a relationship. Knowing the following will give you a significant edge and empowerment for greater success.

G.A.P. = Gratitude, Attitude, Preparation

This describes a basic philosophy in your approach to modeling. If you take responsibility for managing yourself in the best way possible, then the smallest things you do can make the shoot successful or difficult. **"Mind the G.A.P."**

Gratitude - It creates good karma. Just as you want to be appreciated and acknowledged, so does the photographer. Both of you are working hard. Remember to say "Thank You". When you post and share your images always give recognition and photo credit. Unless you hired the photographer, the photo credit is required. When you're promoting yourself remember to recognize and support the people who helped you along the way. Be supportive of others and the positive **karma** will always come back to you.

Attitude - Your attitude and professionalism will determine your success. Balance having fun without disrupting the flow. Start by checking your ego at the door; be flexible and approachable; show interest and willingness; be responsive to direction. A simple negative comment or resistant body language in response to direction will cause an atmosphere of obstacles and inhibit creativity. Moving into position without delay allows both you and the photographer to focus on creating great images and wanting to promote you afterwards versus having to respond to perceived resistance. Also see the section "Tips During the Shoot" for additional advice.

Preparation - Ask what you can do to be prepared for the shoot. If you do nothing else than ask that question, then you already have **THE key to success!** Preparing yourself to shoot by taking care of your body, your look, and knowing the photographer is important. The first step should be a meeting or conversation to establish rapport, trust, reciprocal expectations, and mutual respect. Ask if you should tan, or cut your hair/beard. Don't tell the photographer to fix something in Photoshop that you could have self-managed! Be reliable; arrive on time and ready with your hair & makeup already done. If the photographer has rented equipment, hired crew, scheduled a facility, or is timing your shoot with sunlight, then your late arrival can create significant problems and costs. There shouldn't be any surprises for you or the photographer.

PREPARATION

This is a useful checklist and *general* tips that can be very valuable reference. Not all of this will apply to you, depending on the shoot that you're doing. If you arrive in a condition that isn't ideal for shooting, such as being tired, improperly tanned, out of shape, having dramatically different hair, a look that doesn't match your photos, or don't have the proper ID, then the shoot may likely be cancelled.

CHECKLIST SUMMARY (This is only a summary. See details on the following pages.)

- ASK**
 - 1) What you can do to prepare, such as hair, body, tan & clothes.
 - 2) Timing/duration.
 - 3) If there will be a makeup artist, clothes, food, or if you should bring your own.
- INFORM** - The photographer of any skin conditions, body marks, tattoos, piercings, allergies, or limitations, in addition to expressing your needs, expectations, or boundaries.
- SKIN** - Keep your skin clean & clear.
- TAN** - Ensure a consistent even tan. Don't overdo it.
- DIET** - Stay lean & exercise. No alcohol within 48 hours. No eating 1 hour prior.
- SLEEP** - Ensure that you get enough rest the night before.
- HAIR** - Preplan the timing of a haircut to not be within one week of the shoot.
- SHAVE** - Ask if your face and/or body should be shaved. If yes, be careful to avoid razor bumps. Don't shave your forearms, underarms, or legs unless requested or discussed in advance.

ONE WEEK BEFORE

- No haircut within one week of the shoot.
- Watch your diet for clean healthy eating. Avoid sodium. Maintain cardio.
- Send a current clear large photo of yourself. Tell the photographer if there are any blemishes or body marks.

TWO DAYS BEFORE

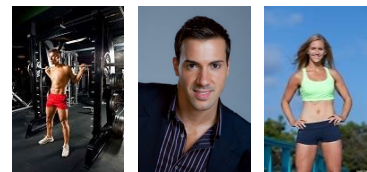
- No tanning of any type.
- No alcohol.
- Watch water & sodium intake.
- Reconfirm your appointment, particularly if the weather might be a factor. In San Diego it's generally Nov-Feb.
- Inform the photographer if there are any skin problems, blemishes, acne, scars, or color inconsistencies.

DAY OF SHOOTING

- SHAVE** - Shave your face unless otherwise specified, being careful to avoid razor burn. Use Tend Skin or similar to help.
- SKIN** - Do **not** apply moisturizer that has any type of shine. (See next page for recommendations)
- GYM** - It's ok to workout **ONLY** if you finish at least 3 hours prior to the shoot.
- GLASSES** - Do not wear glasses or sunglasses 1 hour prior to arrival, they leave nose marks.
- CLOTHES** - Do not wear any tight or binding clothes, elastic, socks, belt, or underwear.
- TIME** - Arrive on time ready to shoot in physical condition that you think makes you look best, such as making sure that your hair is groomed and skin is prepared with any personal makeup.

BRING

- Avoid black & dark clothes. If the shoot is for commercial use, then avoid clothes with logos.
- Personal grooming, beauty, hair and skin care products.
- Any sporting gear or hobby-related elements requested in advance.
- Any specific food and/or drink that meets your dietary needs during the shoot.
- Gym shorts that are short enough to show off your legs.
- Jeans, T-shirt, tank-top, swim suit, shorts, underwear, button down shirt.
- Any fashionable, sexy or creative items (sporting, military...) previously discussed.
- Valid form of identification such as a driver's license or passport.



GROOMING / MAKEUP

Your skin is the largest visible body organ. There are simple things you can do to take care of yourself. It's essential to prepare for a photoshoot to ensure clear skin, **consistency of tone** and styled hair. Don't ask/tell the photographer to fix something in Photoshop, particularly if it's something that you should have done to prepare.

Beyond eating right and exercising, you should consistently use good grooming or beauty techniques and skin care products. Whether you're doing a photoshoot or not, you'll see a big difference when you get a **facial** or a **microdermabrasion**, and incorporate a daily routine of body **moisturizer** with sun block for you face.

There is also value and power in having a professional makeup artist during a photoshoot, even if you're a guy. If you are motivated, find one and learn some basic tips & techniques specific for good grooming & styling. It's a good long-term personal investment. Note there is a difference between a hair salon who does makeup and a person who is a dedicated makeup artist ("MUA").



Makeup / Styling: Brian Bond
Photography: Serg Studios
Model: Jesse

Click here for larger photo of skin products <http://www.sergstudios.com/graphics/skincare.jpg>

SKIN CARE RECOMMENDATIONS

WASH
Step 1 - Wash with glycerin soap is preferred, or **Caress Daily Silk** (pink), or **Dove Sensitive Skin** (white box)

MOISTURIZE
Step 2 - Moisturize with **Aveeno "24 Hour"** moisturizer

MASK
Step 3 - Use **Aztec Secret: Indian Clay** 1x/week with **apple cider vinegar**

ACNE
a. Use **Clear Pore Cleanser/Mask** from **Neutrogena** (see pg 5 details)
b. Use **Phisoderm Clear Confidence** body wash
c. If necessary, use **Purpose** soap
d. To cover, use a product described on page 5 and 8 of this PDF

ALTERNATIVES
To **Phisoderm** to control **acnes& clogged pores**

TAN
When using a self tan product, ensure that you apply it everywhere, behind your ears, along the edge of your hairline and on your hands. Otherwise, there will be inconsistency. Alternatives are spray tan at local salon or **Jantana.com**

Updated 7/15/13 this product -> from **Sally Hansen** has produced very good results so far.
Jantana also has very good tattoo coverup, plus other tanners.
Neutrogena has **Sunless Tanner and Bronzer in One** (2 shades darker) at night. Then, rinse off in the morning. You might want to experiment by applying it all over. Then, rinse off after 1 or 2 hours.

See SergStudios.com web site "Recommendations: Modeling 101" for additional details. Updated 5/24/16

GENERAL PREPARATION TIPS

- 1) REST - Get enough rest for several days prior to the shoot. No alcohol within 72 hours of shooting.
- 2) SCHEDULE - Show up on time and maintain a consistent personal schedule that ensures proper rest. It shows in your eyes.
- 3) WATER - Drinking water before a shoot reduces vascularity. There are a variety of ways to shed water, from not drinking it to sweating it out by running the morning of a shoot. But then you risk dehydration and low energy. You know your body. Control your water prior to a shoot. Do not drink any alcohol within 48 hours because it negatively affects your vascularity, bloating, and how you'll show up in images.
- 4) TAN - Consistent skin color and tone is critical for a photo shoot. Use sun screen to avoid red patches particularly on your face and shoulders. **Do not tan within 72 hours of shooting regardless** if it's natural, electric, or spray. Tan lines, red marks, or white spots do enhance the look. If you use the electric tan booth then move and shift throughout the tanning by lifting your arms and bending your legs to avoid the half-moons under your butt, lats, and tan lines. Always use a moisturizer after tanning and on a regular basis to protect your skin.



SELF-TANNING PRODUCTS - There are very good self-tanning products. Do not tan in any form within 72 hours of shooting. Some products are only colorant added to a moisturizer "instant color", others cause your skin to develop a tan over time within hours "gradual color".

1) tan in a can such as [Mystic Tan](#) and [JanTana](#);

2) lotions & moisturizers;

3) professional sprays and/or wipe-on from either a professional salon or a makeup artist. Experiment to become familiar with the final look. Don't try an unknown product just before a photoshoot. Products can leave inconsistent or ugly color. Most require several hours to develop, or need a day to settle so you can wash for better consistency, particularly with the joints, fingers, ears and eyes.

TANNING SALONS – provide both electric or spray booths, such as [Mystic Tan](#). I've seen good and bad results, which is why you shouldn't do anything within 72 hours of a photoshoot. You will need at least 1 to 2 days for it to wash off enough to look good.

Stage competitors use dark products like ProTan and JanTana which is good for competitions, but bad for a photoshoot. There are numerous products to avoid because they produce inconsistent or awkward color, especially around the eyes, face and joints when inconsistently applied, which is why sprays tend to be better. Everyone you ask will give you a different opinion. If you're unsure, ask the photographer.

SAME DAY - Local San Diego call Sara at (858) 220-4333 for spray. She can spray you the **same day as a shoot** to look perfect. (No, I don't get commission.) Other than Sara, do not risk tanning the same day as a shoot.

- 5) TATTOO - To cover a tattoo use either this product from [JanTana](#) [DermaBlend](#)



6) SODIUM - Anything high in sodium (salt) will make you retain water and look puffy or soft definition. Read the labels on all your food products! Beyond table salt, foods such as fish & some rice cakes can have high sodium.

7) BODY HAIR - Is dependent if you're doing fitness, artistic or personal shoot. Please do not cut the hair on your head within the week prior to a shoot. For body hair, please ask the photographer before you decide to shave or trim anything. Fitness shoots are generally shaved to show muscularity, but artistic shoot are not. Do not shave your pubic hair! For underarms trim slightly, never shaved. Facial hair should be shaved or trimmed for your normal everyday look. Ultimately remember that shaving or removing hair can cause redness or bumps. So, know your body to ensure a clean shave.

8) RAZOR BURN - To help with redness & bumps use [Tend Skin](http://www.tendskin.com/) <http://www.tendskin.com/> or Witch Hazel from the drug store.



9) SKIN CARE - Keep your skin clean and clear. When drying always pat dry, don't rub. Patting is gentle on the skin and minimizes stretching. Always apply moisturizer within a few minutes of the shower.

1) SOAP: Use glycerin, Caress Daily Silk (pink), or Dove Sensitive Skin (white). I prefer natural glycerin. These soaps won't clog pores.



2) MOIST: Always apply a moisturizer such as [Aveeno's 24-hour moisturizer](#) which doesn't leave a shine or oil residue, and it lasts all day. Costco has the best price.



3) MASK: Regular facial mask with **Aztec Secret: Indian Healing Clay** Mix it with apple cider vinegar, but only in a glass jar with a wood spoon. Great alternatives from [Zion Health](#) or charcoal peel off mask.



10) ACNE: - a. Use [Clear Pore Cleanser/Mask](#) from Neutrogena. Use it as a mask before a shower, or simply apply directly to the pimple for 5 – 20 minutes, then wipe it off. The instructions say to only use it every 3 days, but I personally found it ok to be sooner if acne starts to show.



b. Use [Phisoderm Clear Confidence](#) body wash for whole body care. It's in a clear bottle with mint green cap that you apply in the shower AFTER washing with soap. It's ok to use daily or even 2x/day if necessary.



c. In addition to the Aztec clay mask mentioned above, alternate with Adama products from [Zion Health](#) or a charcoal mask. Also consider a microdermabrasion for deep poor cleaning.

d. To cover a blemish see the grooming kit on page 8, or online at www.Dermablend.com.

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- 11) ITCHY EYES - Don't rub your eyes. It stretches the skin and leads to wrinkles while it simultaneously grinds whatever is irritating your eye in the first place. Use Artificial Tears drops.
- 12) PUFFY EYES - Ice!tea bags dipped in ice water and placed on your eyes for 10 minutes, over-the-counter eye creams that specifically say quick/instant reduction (see page 8). I've heard of people using Preparation H, but I've never seen it work.
- 13) FOOD - Do not eat within one to two hours of the shoot. Keep a lean diet several days prior to the shoot. Pay attention to your body. Carb depleting can certainly do great things to prepare you for a shoot or competition, but it can also make you tired and grumpy, both of which will negatively impact your success. There are a few times that I've seen fitness pros like Luke Guldan → actually eat on the day of his shoot and we put him on the cover!
- 14) EXERCISE - Stick to your regular workout. It's ok to workout on the day of a shoot if you finish at least 3 hours prior. Do not go direct from the gym to the shoot, since working out increases blood flow, thus engorging the muscles and reducing vascularity. Conversely, doing cardio before a shoot can be bad. Although the cardio makes you more vascular, it reduces size and shape and will reduce your endurance for the shoot.
- 15) TIGHT CLOTHES - On the day of your shoot, don't wear tight clothing or elastic, such as socks or underwear, which can leave indented lines in your skin that take hours to disappear. Also, wear sandals, not shoes. Do not wear sun glasses the day of the shoot! Glasses leave marks on your nose.



TIPS DURING THE SHOOT

CHECK YOUR EGO AT THE DOOR

To bring out the best in images it's essential to know how to pay attention to the camera, your body movements, and taking direction. A photo shoot can be a great personal challenge to letting go of your ego & insecurities, and being ok with who you are inside and out. If the shoot is personally for you, then the photographer will work to capture your personality. If it's for commercial use, or art, then focus on creating the image, not your personality. Separate yourself from the creation. When you're being shown images during the shoot, ask if it's what the photographer envisioned versus commenting about yourself. We can be our own worst critic. Negative comments only create subtle tension and resistance. It also means that the photographer must now deal with your ego versus the image. If the photographer doesn't like it then he'll shoot more. If he's being spontaneous, then that gives you latitude to create more of what you want.



FREEZE YOUR POSE AND STAY FOCUSED ON THE IMAGE

During the shoot don't automatically shift your pose when you hear the camera click, unless you were requested to do it. If you were requested to do it, then make slow small progressive movements. Don't relax and redo a pose. It becomes a lost moment that is incredibly annoying and time consuming to try and recreate. Every few minutes you take to recreate a single pose will quickly add up and become very draining to the photographer / videographer who must direct and reposition you. If you are asked to make an adjustment, keep your current pose frozen, listen to the direction, and then move slowly *AFTER* you hear the direction. Don't make a dramatic move or shift. The pose you have might be perfect with just a slight adjustment. Also recognize that a pose which might feel uncomfortable during the shoot can look great in the camera.

ASK ABOUT POSING

Some photographers / videographers want you to move freely and creatively without any direction. Others will provide you with guidance and direction. Ask the photographer in advance if he gives direction or wants you to be spontaneous. If you're being given guidance and direction, then you're working with a person who is trying to create a vision or end result. **As a model you are the canvas bringing the creative vision to life.** It's similar to actors who bring characters to life as the character was written. Most photographers welcome any creative suggestions you have. When you're posing it's more effective to say *"Would you like me to move this way?"* or *"What do you think about this...?"* versus saying *"It would be better if I did..."* That last statement says you're taking creative control.



YOU HAVE THE POWER TO ENSURE A PLEASANT EXPERIENCE AND OUTCOME

There is a balance between posing in a way that conflicts with what you agreed to do versus being impossible to physically maneuver. What can feel uncomfortable to you could look great in the camera. If you're asked to pose in a way that feels uncomfortable, quickly decide if it's discomfort or resistance. If it's physical discomfort remember that it can be faster to get the shot than taking the time to complain about it. If you feel uncomfortable, or it conflicts with what you agreed to shoot, **then STOP the shoot.** It's better to stop than regret it later. You absolutely have the power to stop at any time. In the example photo to the left, Todd was so super awesome and committed to getting great images that neither of us noticed the train until we heard the horn. We got the shot in seconds then ran super FAST!

HOW TO NETWORK FOR OPPORTUNITIES – THE IMPRESSION YOU MAKE

The "network" is everyone with whom you come into contact. It's the network that will create your success or failure. All business survives on recommendation and referrals, which is also true of your modeling. All of your connections and interactions will have meaning. Be consistently professional, appreciative, and reciprocal by minding the G.A.P. (see page 1). Everyone who participates in the shoot, from the photographer, and assistant to the makeup artist and others are all part of the network. You never know who has what connection(s). You could be incredibly wrong to assume an assistant isn't important. When you need help, advice, or a recommendation it's the network that will be your best asset for advice or advocate for future work. You are also part of the network. So, it's just as important to the photographer and crew to remember that when being professional with you. With the network it means you can go back to the photographer or his/her staff for advice and recommendations. If you're great to work with, then people will want to promote you. When you apply to another project, that next project might call to ask the previous photographer or crew what it was like to work with you.

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CARRY A GROOMING / MAKEUP KIT

This is what I carry for model touch-ups, which you may find some of these items beneficial in your personal grooming kit. All can be obtained at any drugstore or MAC cosmetics.

- ___ Eye drops
- ___ Chap stick
- ___ Blemish concealer from Almay "clear complexion" medium 300
- ___ Blot powder pressed, anti-shine MAC cosmetics Medium dark
- ___ Oil absorbing sheets from any drugstore cosmetic aisle
- ___ Puffy eye cream "Fast Response" from MAC cosmetics or similar
- ___ Hair paste and/or gel
- ___ Hair spray
- ___ Makeup brush applicator
- ___ Handwipes or travel size makeup towelettes
- ___ Sponge applicator (shaped in triangles)
- ___ Tweezers, small scissors, and nail clippers

Notes:

- The large lipstick items in the photo are concealer for larger areas
- The concealer should be specific to your skin tone.
- Add a shade darker of any color item for when you are tanned
- Studio Fix NW40 from MAC is also shown in midtone
- Bronzing Powder from MAC Matte Bronze is good for adding definition, such as abs & cheeks, but does NOT remove shine
- **Tattoo** covering not shown from www.DermaBlend.com also carries products to conceal blemish, stretch marks, and tattoos in addition to local MAC Cosmetics

COMPETITIONS

If you're a fitness model wanting to gain exposure and potential work by doing a competition, then it's valuable to know the following:

- 1) Doing a shoot within 10 days prior to a competition is NOT ideal. You're generally too emaciated and badly tanned to look good on camera. It's better anytime after 3+ days following the event.
- 2) Identify if your goal is to win a pro card; a personal challenge of success; or exposure. It generally doesn't matter to photographers, advertisers, or producers if you place or win. Acknowledge your achievement by doing a competition. Then, while at the competition, capitalize on the stage exposure by being positive and making yourself accessible to the media and vendors. Talk with the other competitors for advice and networking.
- 3) When you're not on stage then be out in the audience or public areas to make yourself approachable by others, or go introduce yourself to photographers and vendors. Have your contact info or vCard ready. When you're visiting vendors recognize that they are also deciding if you might be a good fit to represent them. But **don't sign a Model Release at competitions until you are certain with whom you're shooting**. If you're not sure, then be polite to request a shoot at a later time and obtain the contact information. Then, ask someone you trust for advice, and do some online research. It's even ok to contact a publisher to confirm a photographer's credentials.



MODEL SEARCH – GETTING YOURSELF NOTICED

There are numerous ways to get yourself noticed by a publisher, advertiser, or photographer. The previous page describes one method of doing a competition. Another is to directly contact the publisher, advertiser, agency, or photographer.

TIP: Do your homework and be prepared: know whom you are shooting with and ensure that you're not creating any conflicts. If you shoot for a clothing company who is competition with another company that you would really prefer to shoot, then you've permanently killed that opportunity. Also recognize that photographers follow ethical guidelines with submissions. If you submit to two photographers who shoot for the same company, magazine, author, publisher, etc, then it will look bad for you. The initial one you submitted has the right to shoot you. Also know that some photographers are pre-designated by magazines as the cover photographers while others are contributing photographers. If you shoot with a contributing photographer, you've already sealed your destiny.

TOP SECRET: Photographers and Art Directors are the biggest decision-makers in the industry. Agencies can represent you, but they're also simultaneously representing many other people. Thus, they're not actively making phone calls or social media posts on your behalf. Even if you have an agency, you will still likely be submitting yourself to projects, publishers, advertisers, and photographers, or growing your social media to attract the advertiser's attention.

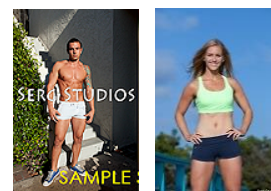
THE BEST SUBMISSION: is when you make it easy for the receiver/publisher/buyer/advertiser to look and decide on you. If you're submitting for consideration, include a clear body image and some diverse images of what you have previously done, which shows your potential. It's ok to submit your social media link(s) if it's easy to see what is needed. Most publishers or advertisers will not stretch their imagination to see your possibilities. It's frequently a split-second decision. So make it easy for them to see what you can deliver. Also, a "No" today does not mean a "No" next month. It's all a matter of timing. Submit again in one or two months.

SUBMISSION INFORMATION: Either submit your social media link(s), or direct message with current photos and contact information. "Current" means clear body photos within the last couple weeks. If you're pursuing commercial work, then state if you've been photographed or published in anything either print, online, or video, or if you're pending to be submitted, published, or photographed.

ONLINE PORTFOLIO = If you want to pursue professional modeling, it's ideal to create a dedicated page on IG, or FB, or model site such as <https://ModelMayhem.com>. If you're using Instagram or Facebook with a page not specifically dedicated to your work, then you're mixing your personal with professional, which is not a good way to create the outcome you want.

TFP/TFD = Time for Print or Time for Digital images. This is great way to get experience, exposure, and images for marketing yourself. TFP/TFD is an exchange where neither the photographer nor the model pays each other. You're exchanging your modeling time for images, experience, and credibility of working with an artist, which can also get you noticed. If you want images without a watermark, or need diverse images to show more than what is planned for the TFP/TFD, then negotiate it in advance, or simply hire a photographer to a "portfolio shoot."

TAKE INITIATIVE TO STAY IN TOUCH: Stay in touch regularly with your network. The decision-makers frequently pick the person they recently remember. Either send a 'hello' email, or a message showing off your latest work, or your current look, or ask for advice. If you don't get a response, don't be offended. Everyone gets busy. Demonstrate ownership and follow-up. Keep in touch unless you're told otherwise. Don't assume that your Facebook or Instagram posts are reaching the key people. It's difficult to remember someone with whom emails were exchanged several months ago. When it's time for me to start planning the next magazine shoot, I'll reference the person who is currently on my mind.



DON'T EXPECT FEEDBACK FROM PUBLISHERS: Publishers, advertisers and some photographers will normally not provide any feedback. They're not in the business of coaching or mentoring. Feedback can also create more problems than it solves, such as the model getting defensive, or feeling that if the suggested changes are achieved, then it's a commitment to do a shoot, which it is not.

FOLLOW-UP PHOTO CREDIT AND GRATITUDE (SOCIAL MEDIA): Every time you post an image online **ALWAYS** tag the photographer AND put the photo credit in the text section. If you include a positive statement of gratitude and encourage your social media followers to follow the photographer it's the best gift of karma you can give, since images usually drive traffic to the model, not the photographer. Note that when you post on IG and auto-share to FB, the links don't transfer, so take the time to edit your FB post to make the links work.



Liked by s and others

j Follow my friend @sergstudios ! He's an awesome photographer that I love working with, and super great guy to know. Check out his work and show some love by following his page and getting photographed by him! ❤️ 🙏



a An awesome shot with the amazing photographer @sergstudios !! Not only is he friendly and polite, but he also is extremely professional and gives direction well. He's obviously got a great eye on not just posing models but also on how the landscape works and how every little detail brings an image together. I highly recommend him. Please check his work out at @sergstudios .

Liked by [redacted] others

a Thanks to @sergstudios for an awesome shoot on Wednesday in San Diego. Always a pleasure working with fun, energetic, and extremely professional photographers and models. To get the latest updates on images from the shoot, follow them at @sergstudios

Liked by d [redacted] others

k That's a wrap! Special thanks to Serg Diego for an excellent, fun, and exhilarating 2 day shoot for their upcoming book. Check out their Facebook pages and their Instagram accounts @sergstudios



<https://SergStudios.com>



<https://www.instagram.com/sergstudios>



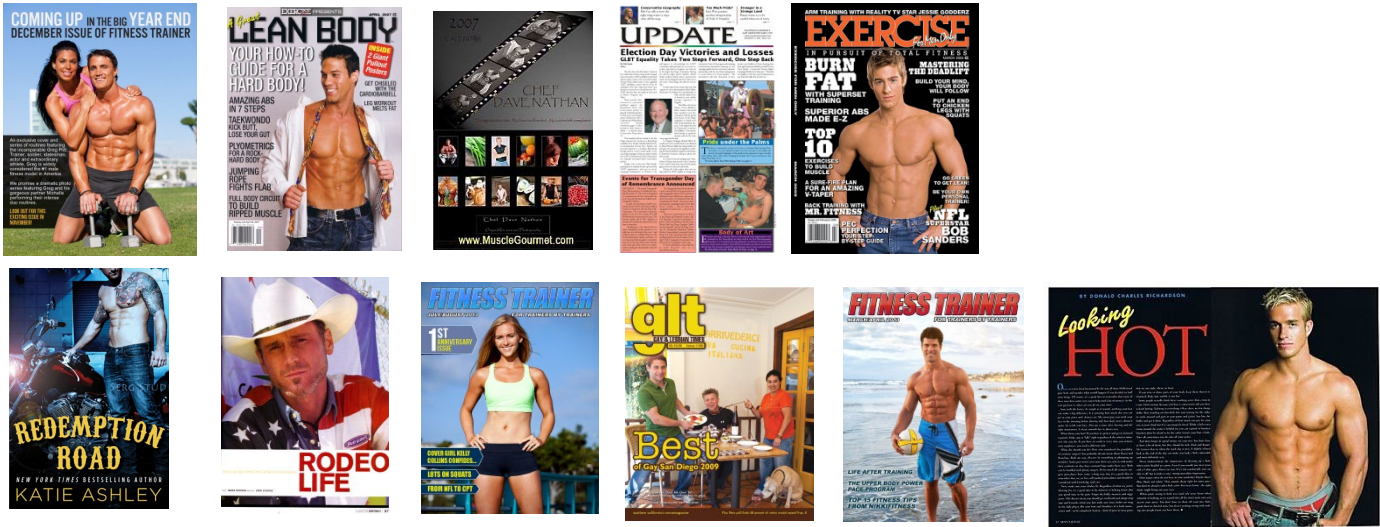
<https://facebook.com/sergstudios>

<https://facebook.com/sergdiego>



<https://www.twitter.com/sergstudios>

SAMPLES: Some sample of work shot by Serg Studios...



PHOTOGRAPHERS

How people think we spend our time - vs. - How we *really* spend all our time

