

GETTING THE **MOST** OUT OF YOUR PHOTOS

You do not need to be a photographer and you do not need a studio — a phone by a window is enough. This guide shows which shots help us most and what each one adds to your result. Keep it; next time you order you will know what to have ready.

THE FOUR SHOTS

We always need the first two. The other two make the result more accurate — send them if you have them, and if not we carry on without.

01



FRONT

ALWAYS SEND

Everything is built from this one. It is the only shot we cannot work without.

HOW TO TAKE IT The whole product, flat or hanging, straight on. Fill the frame.

02



BACK

ALWAYS SEND

The back is the one side we cannot work out from the front. Anything that exists only there — a print, a yoke seam, a logo — would otherwise be a guess we shipped to you.

HOW TO TAKE IT Same distance and angle as the front, turned over.

03



DETAIL

MAKES IT MORE ACCURATE

This is what keeps the material honest — the weave, the wash, the sheen. It is the difference between your garment and a garment. If the product has no logo or hardware to close in on, the close-up you get back is a fabric shot instead, and this is the photo it is read from.

HOW TO TAKE IT Close in on the fabric, a seam, the label or the hardware. One is enough.

04



WORN

MAKES IT MORE ACCURATE

How it actually hangs on a body — the drop of the shoulder, where the hem lands, how oversized oversized really is. Without it the on-model shot is our best reading of a flat photo.

HOW TO TAKE IT Anyone wearing it, any phone, any room. It is for the fit, not for the picture.

MORE ANGLES, A CLOSER MATCH

There is no maximum. If you have four photos of the same product from different angles, send all four — it costs nothing extra, and every angle is one thing less for us to work out.

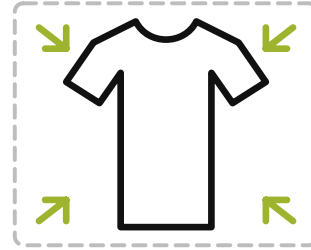
SIX THINGS THAT MAKE THE DIFFERENCE

All of it works with a phone. None of it asks for equipment.



LIGHT FROM THE SIDE

A window to the left or right of the product gives fabric depth and shows colour as it is. A lamp straight overhead flattens it.



LET THE PRODUCT FILL THE FRAME

Step closer until the piece almost touches the edges. Then we use every pixel your phone makes, rather than a crop of it.

✓ DAYLIGHT

Stand by a window and switch the lamp off. Daylight from the side gives fabric depth; a ceiling light flattens it.

✓ FOCUS ON THE PRODUCT

Tap the garment on your screen before you shoot, and hold still for a moment. That is the whole difference.

✓ THE COLOUR AS IT REALLY IS

No filter, no auto-enhance. We match colour to what we see, so what you send is what you get back.

✓ A CALM SURFACE

A plain wall, a table, a sheet. Anything else in the frame is something we have to read around.

✓ LET THE PRODUCT FILL THE FRAME

Step closer rather than cropping later — that way you keep every pixel there is.

✓ AS LARGE AS YOUR PHONE MAKES IT

Send as a file or at 'actual size' rather than as a chat photo. Below 1000 pixels on the long side the form says so on the spot, while you are still at your desk.

DID WE ASK YOU FOR ONE SPECIFIC PHOTO?

Then there is nothing wrong with what you sent. It only means there is one side of this product we cannot read from the rest — usually the back, or a detail. One more photo and we are on our way.

WANT TO CHECK FIRST?

Send a photo ahead if you are unsure whether it works. One quick message beats waiting a day.

WhatsApp +31 6 25436130 hello@visuails.com

WHAT ONE SET LOOKS LIKE

A real order: five phone photos off a warehouse floor going in, four finished images coming out. Same jeans, same day.

WHAT THE CLIENT SENT



FRONT



BACK



DETAIL



FABRIC



WORN

Phone, warehouse lighting, concrete floor. A hand in shot is no problem, as long as it leaves the product visible: whatever a hand covers — a button, a label, a seam — cannot appear in the finished image either. That costs you a revision round, and that call is yours.

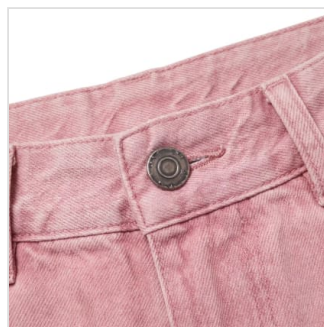
WHAT CAME BACK



FRONT



BACK



DETAIL



ON MODEL

Four images at 2048 × 2048, ready for the shop.