



FUJIFILM

DRAMATIC DIGITAL OUTPUT
WITH FUJIFILM X SERIES



Photo © 2016 Markus & Koala | FUJIFILM X-Pro2 Camera with XF35mmF1.4 R Lens at 1/420 sec at F1.4, ISO 1600



X-T2

X-Pro2



ENGINEERED TO INSPIRE

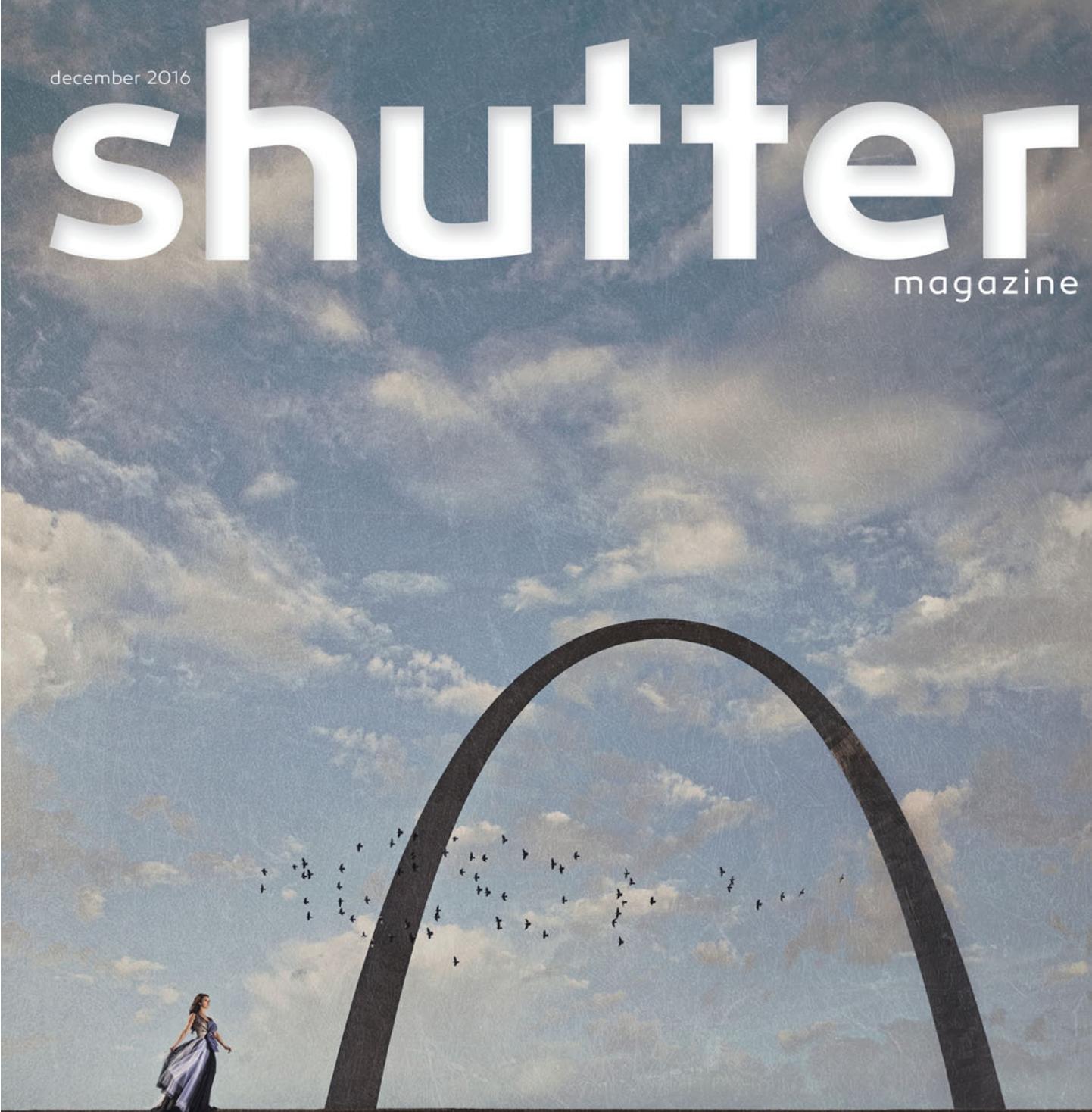
FUJIFILMXSERIESUSA.COM
FACEBOOK.COM/FUJIFILMXUS
@FUJIFILM_US

FUJIFILM, FUJINON and ENGINEERED TO INSPIRE are trademarks of FUJIFILM Corporation and its affiliates. © 2016 FUJIFILM North America Corporation and its affiliates. All rights reserved.

december 2016

shutter

magazine



THE
DIGITAL STRATEGIES
EDITION



OMFG.



SOMETHING BIG IS COMING

Don't miss our launch party with Sal!

To get your invite,
text keyword **SAL**
to **313131**.



STICKY  **FOLIOS**

Everything changes when you can book more clients this easily.

The logo for 17hats, featuring the number '17' in a stylized font with a curved underline, followed by the word 'hats' in a sans-serif font, all in white on a green background.

Get Organized.

17HATS is the easy, all-in-one, business software for photographers.

Start for FREE at 17hats.com

10% OFF Lite & Unlimited Plans
Promo Code: **BTSDEC**

17hats manages quotes, invoices, contacts, bookkeeping, and more.

"17hats has been a complete game-changer for our business. The ability to streamline and automate our workflows allows me to focus on shooting and the experience I provide for my clients while 17hats handles the rest." - **Sal Cincotta**



shutter

magazine

- 12 | **Building Blocks: Time to Update the Rules of Engagement** – Skip Cohen
- 20 | **Cut the Fat** – Sal Cincotta
- 30 | **Finding Balance** – Blair Phillips
- 44 | **Kicking Ass With the Canon 5D Mark IV in Lightroom CC** – Dustin Lucas
- 58 | **3 Ways to Find Client Leads for Free** – Jeff Rojas
- 70 | **Retouching Underwater Images: What You Need to Know** – Kristina Sherk
- 82 | **In-Person Sales Strategies for Out-of-Town Clients** – Alissa Zimmerman
- 98 | **Skyrocket Your Email Subscribers** – Phillip Blume
- 112 | **Backup and Archiving: 7 Tips for Getting It Right** – Moshe Zusman
- 126 | **Tips for Tethering: 5 Things You Should Know** – Vanessa Joy
- 142 | **Inspirations** – Our Readers
- 158 | **How to Book and Handle Destination Weddings** – Michael Anthony
- 170 | **Lighting in Tight Spaces** – Michael Corsentino
- 184 | **A Step Back in Time** – Melanie Anderson
- 194 | **Conquering Obstacles on Location** – Craig LaMere



shutter
magazine

JUST BECAUSE **WE'RE PRINT**, DOESN'T
MEAN WE AREN'T **MULTIMEDIA!**

sm

VISIT US ON **YOUTUBE** TO WATCH
EDUCATIONAL VIDEOS THROUGHOUT
THE MAGAZINE!

VIDEOS ARE AVAILABLE WHEREVER YOU SEE
THIS ICON:



[YOUTUBE.COM/BTSSHUTTERMAGAZINE](https://youtube.com/btsshuttermagazine)

FIND US. FOLLOW US.

for special offers & behind the scenes action



[FACEBOOK.COM/BTSHUTTER](https://facebook.com/btshutter)

[TWITTER.COM/SHUTTERMAG](https://twitter.com/shuttermag)



[PINTEREST.COM/BTSHUTTER](https://pinterest.com/btshutter)

[PLUS.GOOGLE.COM/+BEHINDTHESHUTTER1](https://plus.google.com/+behindtheshutter1)



[YOUTUBE.COM/BTSSHUTTERMAGAZINE](https://youtube.com/btsshuttermagazine)

[INSTAGRAM.COM/SALCINCOTTA](https://instagram.com/salcincotta)



SEE MORE. LEARN MORE. GET MORE.

Salvatore Cincotta
BEHIND THE SHUTTER

MISSION STATEMENT

Shutter Magazine's focus is on photography education. Our goal is to provide current, insightful and in-depth educational content for today's professional wedding and portrait photographer. *Shutter* uses the latest technologies to deliver information in a way that is relevant to our audience. Our experienced contributors help us create a sense of community, and have established the magazine as one of the leading photography publications in the world.

Shutter Magazine: By photographers, for photographers.

EDITOR-IN-CHIEF / PUBLISHER

Sal Cincotta

CREATIVE DIRECTOR

Alissa Zimmerman

SENIOR DESIGNER

Alicia Simpson

JUNIOR DESIGNER

Heather Scott

COPY EDITOR

Tom O'Connell

ACCOUNT SPECIALIST

Christine Gill

CONTRIBUTING WRITERS

Vanessa Joy, Michael Anthony, Sal Cincotta, Skip Cohen, Alissa Zimmerman, Jeff Rojas, Kristina Sherk, Moshe Zusman, Michael Corsentino, Melanie Anderson, Craig LaMere, Phillip Blume, Blair Phillips and Dustin Lucas



THE COVER

PHOTOGRAPHER: Sal Cincotta | salcincotta.com

CAMERA: Canon 5D Mark IV

LENS: Canon 70-200mm

EXPOSURE: f13 @ 1/200th, ISO 50

LOCATION: St. Louis, Missouri

ABOUT THE IMAGE: This image was taken in October 2016 near the St. Louis Arch. Yes, the birds are real.

SHUTTER MAGAZINE | BEHIND THE SHUTTER
226 WEST STATE STREET - O'FALLON, ILLINOIS - 62269

FOR MORE INFORMATION, VISIT BEHINDTHESHUTTER.COM

LAUNCH POINT

A message from the editor-in-chief



Image © Salvatore Cincotta Photography

So much of what we do happens **after the capture.**

Digital strategies can help you
streamline your process and create something
truly epic.

- Sal Cincotta





**BUILDING
BLOCKS**

**TIME TO UPDATE THE
RULES OF ENGAGEMENT**

with Skip Cohen



I've written blog posts about the rules of engagement for professional photographers. A few of the rules are unique to imaging, but for the most part, they apply to any business. Many go back to our roots as kids, things we were taught that, sadly, too many people have forgotten.

One glaring change over the years is how the anonymity of the Internet has empowered people to act so viciously toward one another. Trolls hide behind the anonymity of their computer screens and send out a barrage of negativity they'd never have the nerve to share face to face.

The late businessman and educator Stephen Covey made a statement that covers this challenge:

"I'm convinced that we can write and live our own scripts more than most people will acknowledge. I also know the price that must be paid. It's a real struggle to do it. It requires visualization and affirmation. It involves living a life of integrity, starting with making and keeping promises, until the whole human personality, the senses, the thinking, the feeling, and the intuition, are ultimately integrated and harmonized."

Every year there are more and more new companies, products and photographers coming into the market. The market is constantly growing and the challenges make us stronger. At the same time, because of the Internet, the world is getting smaller. Artists all over the world can easily share ideas and interact with each other, but it works only if respect is one of the ingredients of this powerful communication tool.

The following Rules of Engagement is also my personal wish list of how I'd love everyone in the industry to interact with each other as we wrap up 2016 and head into a new year.

1) Smile more, bitch less. It's that simple. Everybody has challenges, and there will always be somebody who can top your story about being miserable. Even more important: If you're miserable, start thinking about a plan to change whatever it is that's dragging you down.

2) Don't be a troll and don't engage trolls. There's nothing wrong with disagreeing with people, but trolls serve no purpose. They have too much time on their hands and hide behind the anonymity of their computer screens. They might not even know they're trolls, but that doesn't change their persistent harping on a point that has been beat to death.

3) Surround yourself with people you respect. Photography and business are just like playing tennis with somebody better than you. Your game gets better. Look for people to bring into your network who complement your weaknesses. It'll give you a stronger game.

4) Follow through. Stephen Covey probably hit on it first, but that doesn't change its important place on my list. I'm tired of people and groups who promise us one thing and then never follow through. We're all guilty of it once in a while, but there are a few out there who just never stay focused. There's a big difference between forgetting to do something and never following through on what you promised.

5) Stay focused. You know how to hold focus on your camera, but there is no auto-focus button for your career—or life, for that matter. You've got to stay with your plan and make the necessary adjustments along the way.

6) Call people back! If somebody has left you a voicemail, they deserve a response. Even better, use your phone now and then instead of email. It's called the "back to your roots" plan. A phone call rather than an email to a client, or just about anybody, can have incredible impact.

7) Never use the word fail. Don't be afraid to admit you screwed up, but know that fail, failure and failed are all self-fulfilling negative words. You're dead meat the minute you use words like this. If you tried something and it didn't work, all that happened was that it didn't work. If you hadn't tried anything at all, then you'd be a failure.

So, strike these words from your vocabulary and get your internal spell-check going so that all derivatives of the word fail are simply removed. Success is all about taking chances, and failure is just part of your journey. As long as you learn from each situation, nothing can ever be a failure.

8) Recognize when you're on overload. Anybody with kids knows the signs of a sugar low. Adults are no different. We never really outgrow that sugar-low mood swing. What does change is that as we get older, we're not only susceptible to a real sugar low, but we react the same way when we've got too much going on. You've got to take a break now and then, stay grounded with those things most important in your life.

9) Never show somebody else's work as your own. This includes images you captured while standing behind an instructor in a hands-on workshop, and anything you write in a blog post.

There's been a lot of talk in our industry over the years of pretty well-known photographers who have been caught using other photographers' images and text. If you can't come up with a concept on your own to write about in your own words, then either ask for permission and attribute the source, or forget it.

10) Keep in contact with friends. We all get busy. We all lose touch. But it's so worth the effort to keep in touch with friends and people who share the same passions.

11) Don't be greedy. Price your products and services in line with your market. Share the profit and the accolades with those who have helped you grow. If you want to be a miser, you'll spend most of your life alone, even when people are acting like they're with you. At the other end of the spectrum is the issue of undervaluing your work. Always keep all your costs in mind, and price your work with a respectable margin.

12) Listen to your staff. As your business grows, you'll bring on more people. You might outsource to other vendors. All of these people, whether directly or indirectly employed by you, become your "staff." Include them in business discussions and listen to their suggestions. You don't always have to incorporate their ideas, but let them know their input is valuable and is being considered.

13) Be realistic with your deadlines. Deliver on time or even early. Nobody is interested in your excuses if you deliver late.

14) Be on time. It's pretty simple: Show up for meetings and phone calls when you're supposed to.

15) Never compromise quality. Whether it's an image being posted on your website or just one of hundreds in an album, if it's not your best work, don't show it. Nobody ever hired a photographer because of the number of average images in their galleries.

16) Make your handshake mean something. My father and his father did business their whole lives on a handshake. I realize there are thousands of attorneys out there who will tell me I'm nuts, but for the most part, I'm still doing business the same way. Sadly, we live in a litigious world, and you need contracts, but the symbolism of eye contact and a solid handshake still speaks volumes.

“ If you wait for all the lights to be green,
you'll never get started
on your journey.”
-Zig Ziglar ”

17) Don't be afraid to experiment. One of my favorite quotes is by the late motivational speaker Zig Ziglar: "If you wait for all the lights to be green, you'll never get started on your journey." Every now and then you're going to have to go with your gut and try something new. If it doesn't work, change and start again. But if you wait until everything is just right, you'll never get going.

18) Get to know your vendors. A photographer needs a great lab, an album company, a frame company, a reputable equipment retailer and a marketing/planning resource. And within each of these vendors there are additional resources, people who can help you succeed in virtually every aspect of photography.

19) Never stop learning. Technology is constantly changing and consumer trends are only a short step behind. Attend every workshop and convention you can. Watch webinars and listen to podcasts and read everything. You've got to be on top of every change in your profession to be the very best.

20) Be careful what you say—and to whom. We're a relatively small industry. We all go to the same rubber-chicken dinners. You never know how many degrees of separation there are between the person you're talking to and the person you're talking about.

21) Unless you're willing to accept responsibility for a rumor, don't pass it on. Sometime around year six in my 12 years at Hasselblad, I heard a rumor from a retailer that I was about to be fired. When I confronted the retailer directly, he refused to tell me his source, but he passed the rumor on to one of Hasselblad's salesmen. The rumor wasn't true. I found out later it was started by an employee who was mad at me. I was there another six years, and made it a point to remind the retailer every year I was still onboard.

22) Be involved with a charity and your community. I've written about this extensively: If you want your community to be good to you, you have to be good to your community.

23) Don't be afraid to ask for help. It's one of the most important points on the list. You're part of an incredible industry, and there are so many people out there willing to help you through the challenges. But we can't help if you don't ask.

24) Act like your grandmother is watching. It's a great quote from a photographer and good friend, Levi Sim, and I use it when people can't seem to be nice to each other in Facebook forums.



25) **Don't just shoot for clients.** Another good friend, Terry Clark, wrote a few years ago:

“Take pictures for the love of photography. So many photographers I know only pick up the camera when a paycheck is attached. What a shame. You need to keep your eye fresh. Musicians practice so they’re ready for the performance, and athletes train for the big game—why in the world would a photographer not take pictures to keep their eye inspired and in tune?”

The list isn't all-inclusive. There's plenty more I could add. It's December, and a new year is right around the corner. Let's make 2017 a year of peace, goodwill, growth and fun. Remember fun? It's too often lost under the stress and baggage of running a business. With very little effort, we've all got the potential to make next year a sweet one. ■

sm **LEARN MORE.**
Click here or check us out at
youtube.com/btsShutterMagazine



Skip Cohen is president and founder of Marketing Essentials International, a consulting firm specializing in projects dedicated to photographic education, marketing and social media support across a variety of marketing and business platforms. He founded SkipCohenUniversity.com in January 2013. He's been actively involved in the photographic industry his entire career, and previously served as president of Rangefinder/WPPI and Hasselblad USA. He has coauthored six books on photography and is involved in several popular podcasts, including *Weekend Wisdom*.
skipcohenuniversity.com

DELIVER YOUR DIGITALS WITH STYLE!

PHOTO FLASH DRIVE.COM

Whether you give your clients just a few digitals combined with prints or deliver only digital images, wouldn't they love a beautiful customized USB drive to keep instead of or plain-jane USB or dvd? Imagine your studio logo beautifully displayed on a super stylish flash drive that you can personalize with your client's names. Choose from dozens of styles to fit your brand, including rustic, industrial, eco, glam, whimsical, elegant or sleek – we offer more designs and colors than anyone else in the industry. Whether you order one USB at a time or hundreds -customization is always included in our pricing , no minimum order quantities or set up fees. We even provide amazing custom packaging to go with our flash drives!

December Offer: 20% off Custom Flash Drives EXP Jan 5, 2017
Shop Now at: www.photoflashdrive.com/shutter
Use Coupon CSPFDDECSAL

No Minimum Order Quantity or Set Up Fee – Individual customization is included!
Visit Us & Learn More at: www.photoflashdrive.com/shutter



Image © Salvatore Cincotta Photography

✂ **CUT** the **FAT**
with **Sal Cincotta**

In life, as in business, you occasionally add dead weight. The time is now to cut the fat from your life. We are not victims. We cannot blame others for our misfortunes any more than we can give them credit for our hard work. Where your life goes from this moment on is completely up to you. You and you alone control your destiny. Don't ever forget that.

This philosophy doesn't apply only to your personal life. It applies to your business as well. Tired of failing? Tired of shitty clients? Tired of the people around you tearing you down rather than building you up? Well, now is the time to cut them out of your life, no matter how hard that may be.

DTA.

Don't trust anyone. As a native New Yorker, I tend to keep people at a distance, always thinking someone is working me for something at any given moment. Tough way to live? Sure is. Welcome to life. Life is tough. Trust should be earned. I know many of you believe in trusting first, and that is certainly a novel idea—one you see in movies where there is always a happy ending.

I bet right about now I sound like a bitter old man, but I assure you I am not. I value the trust I have in people. I value my friendships. I love the people who are close to me, and I want to invest my energy in those very special people in my life. If nothing else, it protects you until those random people in your life have proven worthy of your trust. What's wrong with that?

Make no mistake. I have been burned. I have trusted people and let them close to me only to find out I was off about them. These have been family members, friends, business associates and even some clients who have burned me. I can't help but think that this little mantra has also protected me from unnecessary heartache as well.

We All Need Support.

Life is hard enough without true support. Surround yourself with people who believe in you and want to be part of your journey. You can't do this alone. It doesn't make you weak, it's just reality. We all need support in everything we do. That support comes in a multitude of ways. Some is true physical support. Some is just knowledge—knowing there is someone out there we can bounce ideas off of to get some honest answers.

Don't underestimate the importance of building your very own center of excellence. For me, this is my true core group of people I trust with everything I do. I trust them more than family sometimes. I just know that this select group of people is going to be there for me when shit hits the fan.

Here's something I am constantly preaching. There are two types of people in this world when FUBAR strikes: people who are going to stay in the trenches with you to help you weather the storm, and those who will hit you over the head with a shovel to save themselves. Make sure you have the right people around you at all times.



Image © Salvatore Cincotta Photography

Support and Friendship When You Need it Most.

Everyone is your friend when things are going smoothly, right? I have tons of friends. Everyone loves you when they want or need something, but how many will be there for you when you need them most? These are your real friends, people you want to hang on to.

Make no mistake, this is a two-way street. You can't just expect people to give, give, give—you have to build some credit in the bank, so to speak. Are you there for your friends and family? For the people that matter most? It can be a shoulder to lean on, it can be offering your services for free. I do this for a ton of people close to me—it's my way of saying thanks. Think about it: Do you understand how much time is worth? Your time? Giving them two hours of your time to take their pictures, drive there, edit them, etc.—that's truly giving.

You have to take care of the people who are closest to you in whatever way you can. Make the hard choices sometimes. It's not always easy to make the tough decisions, but sometimes you have to. If they are not willing to do the same for you, then you have to rid your life of these people. They are cancer for you, and will suck the life out of you. There is only so much of you to go around—give it to those who value and appreciate it.

The Two-Faced Conundrum.

The worst thing you can do is surround yourself with yes men. I have found these people to be extremely dangerous to my state of mind and my business. Trust is the single most important attribute in the people I have near me. That doesn't mean they are the most qualified or the best at whatever they are doing, but trust is huge. I trust them to act in my best interest at all times.

Having people around you who just agree with you all the time is great for the ego, but utterly useless for anything else in your life. It gives you a false sense of confidence. This false confidence can get you into trouble in the long run. I want people around me to challenge me and tell me when I am wrong and offer an alternate viewpoint.

You want to have people in your life who will push and challenge you, not say one thing to your face and another behind your back. These are not real friends, nor are they people you want to associate yourself with on any level.

Weed these people out of your life immediately, and you will be better off.

No One Can Do it Alone. We Need Partners.

At the end of the day, we all need help, friendship, companionship. We need to feel connected to something. Don't go it alone. Look for people you can trust, people you can depend on, people who share your vision—even if that vision is nothing more than ensuring you are successful.

A partnership can be as simple as working with a trusted vendor or working side by side with people you trust. It's the same in business and your personal life.



Image © Salvatore Cincotta Photography

'Tis the Season to Share Something Special!



*May Your Pictures
be Merry!*



Walk away from this with your eyes wide open. Know that there is only so much room in your life and only so much time you have to give. Make sure you are giving it to the people who will cherish it and be there for you when you need them most. Everything and everyone else is a waste of time and energy. I would rather be surrounded by 10 people I can trust versus 100 people who are just there to leech off me and add nothing to the relationship.

We are not victims. No matter how tough life seems right now, no matter how much you are struggling in your career or business, you are not alone. There are people out there who care for you and will be there for you.

Now, let's get our shit together and make 2017 our year. ■

SM **LEARN MORE.**
Click here or check us out at
youtube.com/btsShutterMagazine



Sal Cincotta is an international award-winning photographer, educator, author and the publisher of *Shutter Magazine*. Sal's success is directly tied to the education he received in business school. He graduated from Binghamton University, a Top 20 business school, and has worked for Fortune 50 companies like Procter & Gamble and Microsoft. After spending 10 years in corporate America, Sal left to pursue a career in photography and has never looked back.

salcincotta.com



Quality. Service. Innovation.
We're here for you!

bayphoto.com



product review

bayphoto.com with *Salvatore Cincotta*



Why XPoser?

Bridal show season is coming, so get your imagery and displays ready to go so you're not scrambling at the very last minute.

We recently switched to the Bay Photo Xpozer system for our booths. Setup couldn't be easier, and the display is gorgeous. There's no glare from the lights on the matte finish prints. Setup takes just minutes, and the result looks professional. Breakdown is equally as simple. The prints are easy to travel with, set up, break down and store.

This bridal show season, this is how we are standing out from the crowd at our booth. Present your images in a clean, modern, professional way.

Additional information:

- Sizes: 22 choices, from 16x16 to 40x80
- Components: Vivid Satin Print & Aluminum Hanging System
- Xchange Prints: Swap prints anytime on the same hanging system
- How to Order: Online or Bay ROES/Xpozer Catalog
- Production Time: 2 business days

This bridal show season, SAVE 20% when you buy a 10x10 bundle for your booth! Includes nine 24x36" prints plus hanging accessories.



For more information, visit bayphoto.com



FINDING BALANCE

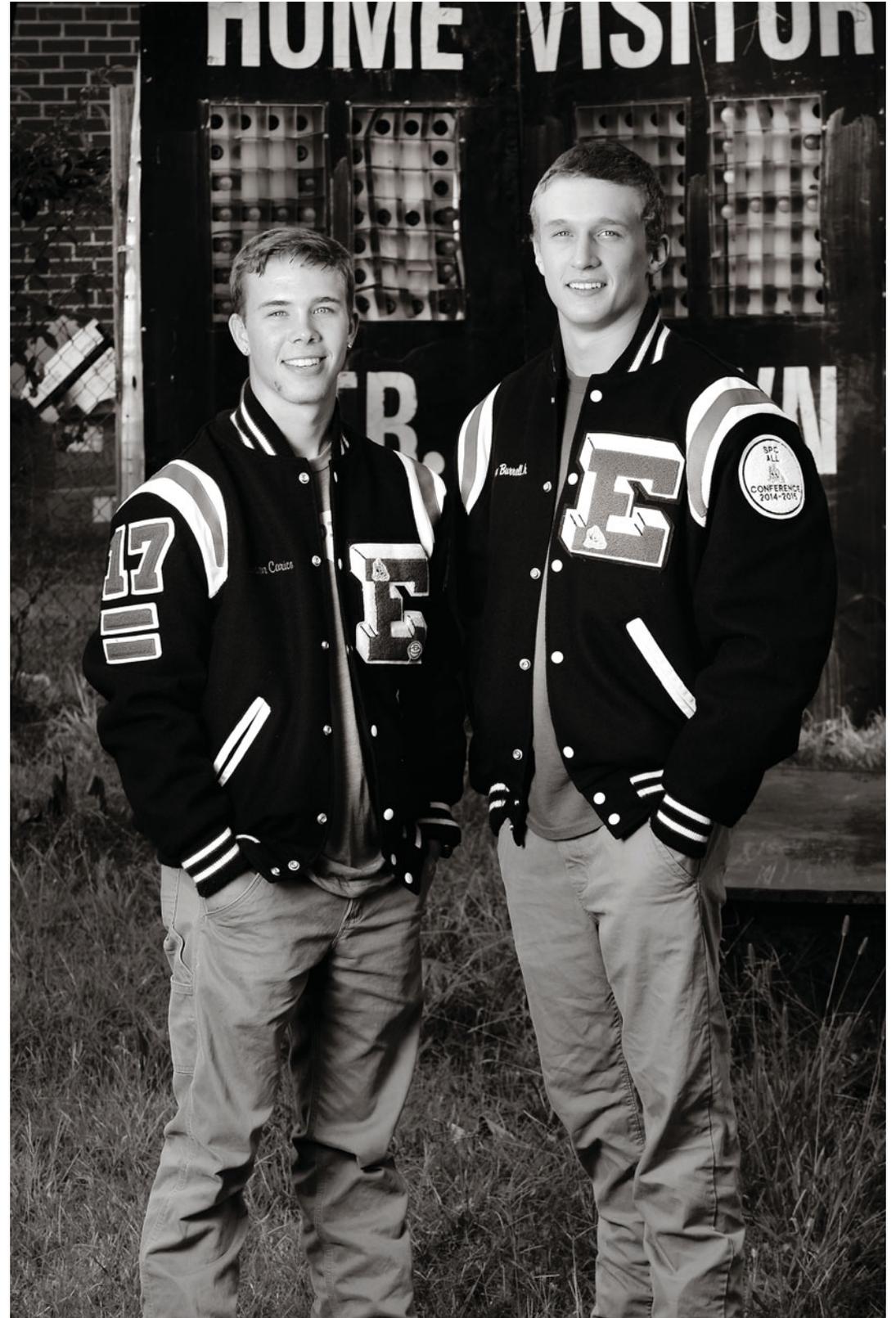
with Blair Phillips

If you look back during the working years of your grandparents, you may not find quite as much chaos and hurry in their daily routine. It is safe to say that most of us lead a rather chaotic life. A generous amount of the stress we endure is self-induced by our wants. We require more and participate in more than our grandparents did. We are always on the go and seem to be juggling several things at once. Rushing every day and being in a hurry seems to be a way of life. Mixing self-employment along with all of this just adds a truckload of stress to the mix.

Creating balance between your business and personal life seems to be an unattainable goal that your business wins every time. You need to slam on the brakes and take control. You must devote equal parts to your family and business. We all have to make a living, but we do not have to do it at the expense of our family.

Family is what got you to where you are in the first place. It is time that you stop assuming your family is fine with not being number one. There are a number of things I have put into practice to give me that balance. The average work week for most of us consists of five days. Why? It does not have to be that way. I decided years ago that I would love to have three days a week off to be with my family more. I knew I would have to work harder through the week to make this possible, and I did just that. That alone brought so much energy and happiness to my life.

Business owners find it hard to take vacations. We hate to miss an opportunity while we are away. Think of the opportunities you are missing with your family. One of the biggest benefits of being self-employed is the freedom. Over the course of a calendar year, we vacation a total of two months. You may say that is ridiculous or impossible, but with the right work ethic and focus, it can happen. When it comes to school functions, why are you just marking them on your calendar and not attending? There are eight hours in an average work day. You can sacrifice a couple of those hours every once in a while to be at those functions. It is a choice you have to make.



Let's dive into the topic of scheduling photography appointments. I used to work until as late as 9:00 most nights. I had to accommodate everyone else's work schedule. I just assumed that when people told me they could only come after work, that meant I was going to be forced to work late evenings forever. If someone is committed and wants something bad enough, they find a way.

I changed our hours to begin at eight in the morning and leave at five in the evening. We did not miss a beat doing that. It improved morale. It amazed me how people were suddenly able to find a way to get off work early. Dentists aren't open at 7 in the evening, so why should your business be any different? I have branded myself through social media and the way I live my life in the eyes of the community. My brand shows that I am committed to my wife and family, and that I work hard four days a week. People know my family always comes first. While my business is very important, my family must come first in order to maintain happiness. When your home life is happy and content, you will see the energy of your business grow organically. With that being said, my clients know my family time is very dear to me.

One of the biggest markers for stress and lack of balance within your business is the overwhelming amount of debt most people carry. Nothing kills the mood of a workplace more than the feeling of being under that debt. Before you buy anything, tell yourself to "act your wage." When budgeting for your personal and work lives, ask yourself if a purchase adds value or if you just want it.

I have implemented the two-week rule. I've eradicated impulse spending. I think hard about any large purchases for two weeks before buying. It is amazing how much more rational my spending has become by doing that. Remember, you have to save money for those vacations.

Another stressor is having to complete things you're not good at and that you really do not enjoy. If you have those, figure out a way to delegate them to someone else. There are tons of companies you can outsource things to. Of course they add an expense, but that may free you to spend more time on the things you are the best at. In turn, the bulk of your energy will be spent making more money.

Image © Blair Phillips



Image © Blair Phillips



Do you ever have the feeling of never getting everything accomplished, or that you are juggling way too much? Of course you do. We used to feel like we were letting way too many things fall through the cracks. We were able to fix most of that with one very inexpensive office supply. That was a large whiteboard that hangs in our production office. We put the must-do daily tasks on that board for all to see. Each day around lunch, I can see what is still there, and we discuss a plan to see that those remaining tasks are finished by the end of the day.

I never wanted to be a manager. I always envisioned myself being able to just let people handle what they needed. I quickly learned that it is necessary to be a manager to protect what we have worked for over the past 12 years. Acting as a manager has allowed us to be way more productive and eliminate an entire work day per week, all while accomplishing the same amount of work.

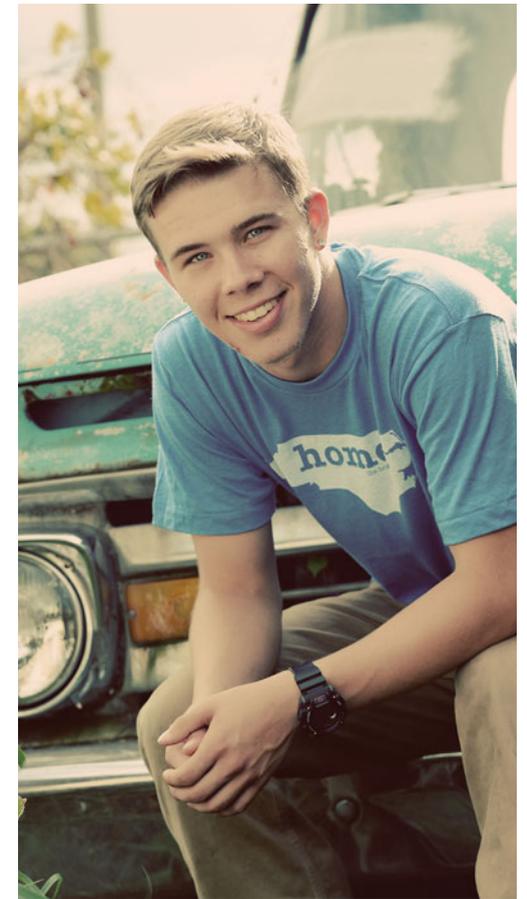
You need a comfortable workplace. Treat your staff with respect and compassion. It's important for your staff to see that you are working just as hard as they are. Try your best to make it easy for employees to attend their child's functions as well. Do not be difficult if they need to be off for a doctor's appointment, or if they need a day off from time to time. Treat your employees to something nice occasionally to show your appreciation. Have their car detailed, or simply shut down and treat everyone to lunch.

If you are going to spend time doing a job, you would like to be rewarded as much as possible for doing so. Sift through your records and find what brings you the most profit. When you find what that is, that should be your main motivation. I used to photograph a ton of weddings every year. Once I began looking at all the hours I had invested, my profit margin was not exactly what I thought it should be. I knew that to remain sane, weddings were going to have to fall by the wayside.

I began researching jobs I had done, and realized that shooting a sports league for four hours on a Saturday yielded me three times the profit of a wedding. I saw the light at the end of the tunnel. Shooting volume jobs became my sole focus. I knew that I could work really hard during certain months of the year and have more time off. It is all about believing in yourself and your ability to make something happen. If you believe in yourself and hold your family on the highest pedestal, you will find immeasurable success.

You spend a staggering amount of time looking at your smartphone screen. Nearly everywhere you turn, you see someone with their face buried in their phone. I noticed myself always reaching for my phone if I had a spare moment throughout the day. I was generally just thumbing through a social media site to see what others were doing.

I didn't like that about myself. Why was I not spending all my time and energy growing my business, or making more time for my family? I made a vow to only use social media for my own posting. No longer would I sit and scroll through pages and pages of others' posts. When we get home in the evening, everyone's phones go completely out of sight. This has allowed us to all stay connected and maintain a harmonious balance of love, laughter and closeness.



Images © Blair Phillips



Image © Blair Phillips

It is important to remain connected with the outside world, but do you need to know what everyone had for dinner? I encourage you to lead your life with no regrets. Take a moment before acting on a situation. Take a moment to think about the impact your reaction will have on your conscience when you lay your head on your pillow that night.

If there is something stressing you at work, leave it there. It is not fair to you or your family to bring that stress home with you. You control your balance and happiness. The choice is yours. ■

sm **LEARN MORE.**
 Click here or check us out at
youtube.com/btsShutterMagazine



Blair Phillips launched his business nearly 10 years ago in a small town. Since then, Blair Phillips Photography has become a beloved household name to its many fans and clients. Each year, Blair photographs up to 30 weddings and over 600 high school senior, newborn and family studio sessions. He has educated photographers all over the United States at events by WPPI, WPPI U, Imaging USA, SYNC Seniors and various state PPA groups.

blairphillipsphotography.com

Have A Very Merry

METAL

Christmas!



Double Metal Float Frame

Choose from
Curved Metals,
Flat Metals, and
Framed Metals.

Visit acilab.com
to learn more!



Thank you to © Captured Moments Photography by Jason and Kate Higdon for the beautiful family image.
American Color Imaging | www.acilab.com | 800.728.2722





SHOOT. LEARN. PARTY.



APRIL 18-19, 2017 | EXTREME APRIL 20
ST. LOUIS, MO.

2 DAYS. HANDS-ON. \$99. (REG \$249)
THE ONLY HANDS-ON PHOTOGRAPHY CONFERENCE

GET YOUR TICKETS NOW | SHUTTERFEST.COM/REGISTER



THE
DIGITAL STRATEGIES
EDITION

Featuring

- 44 | **Kicking Ass With the Canon 5D Mark IV in Lightroom CC** with Dustin Lucas
- 58 | **3 Ways to Find Client Leads for Free** with Jeff Rojas
- 70 | **Retouching Underwater Images: What You Need to Know** with Kristina Sherk
- 82 | **In-Person Sales Strategies for Out-of-Town Clients** with Alissa Zimmerman
- 98 | **Skyrocket Your Email Subscribers** with Phillip Blume
- 112 | **Backup and Archiving: 7 Tips for Getting it Right** with Moshe Zusman
- 126 | **Tips for Tethering: 5 Things You Should Know** with Vanessa Joy
- 142 | **Inspirations from Our Readers**



KICKING ASS

WITH THE CANON 5D MARK 1V

IN LIGHTROOM CC

with Dustin Lucas

Whether you are a photo enthusiast or a professional photographer, you are continually being sold on the fact that you need new gear and features like new and improved image sensors, low-light capabilities, better autofocus, 4K video, movable display screen and touchscreen, just to touch on a few. Yes, it's that time of year when camera vendors are shoveling out their new and improved, latest and greatest updates to their flagship camera bodies. There is nothing simple about the update to the Canon 5D series. Welcome the fourth model, the 5D Mark IV, to the industry.

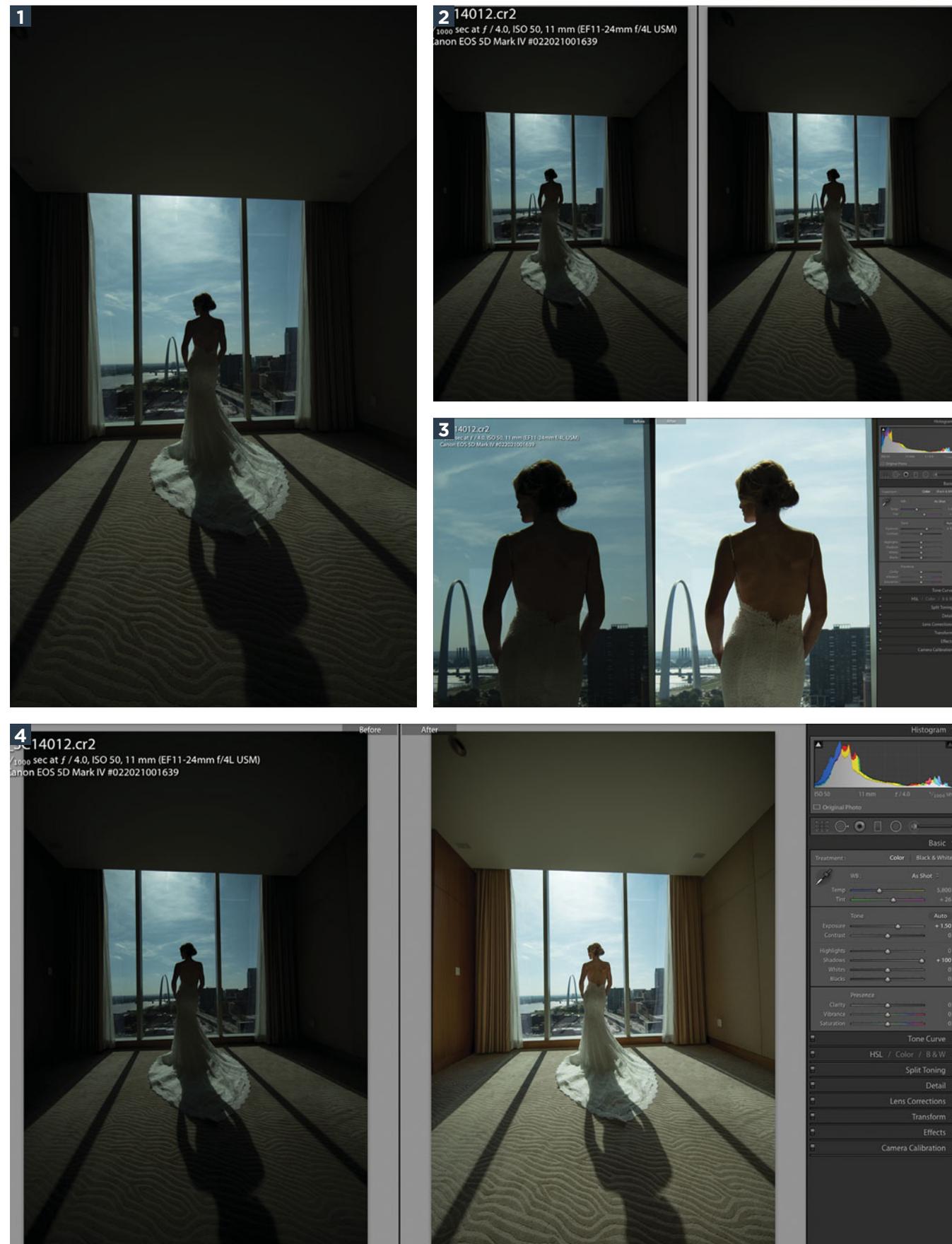
Now, you may be saying it's a meek comparison to the Canon 1DX series, and you are right in some regards. The 1DX Mark II has fewer pixels, meaning they are individually larger, hailing in low-light sensitivity. It has a completely built-in-grip body, better battery life, etc. Being a Nikon guy myself, please save the boos for after the article; it says a lot about the fact that the Canon 5D cameras are used by the majority of wedding photographers. This is not just a coincidence or a marketing scheme. It's pure and simple: The Canon 5D Mark series is the professional standard.

Reader disclaimer: I will not be covering the trademarked Dual Pixel feature of the Canon 5D Mark IV for now due to Adobe's lack of support. You never know when they will release it when their response is "We're working on it." Remember the change from Adobe Lightroom 5 to CC, and how slow it ran? It took until version 2015.7 to resurface Smart Preview to the performance panel. Not to mention the video performance upgrade that made things even worse. With the newest update, you can actually open your Canon 5D Mark IV Raw files—no more converting to DNGs.

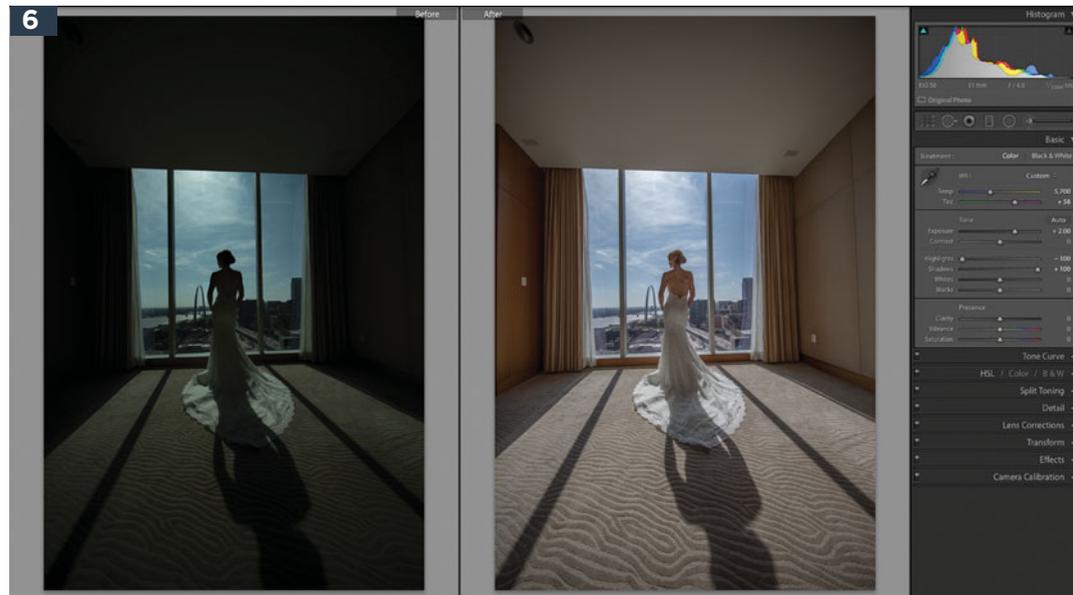
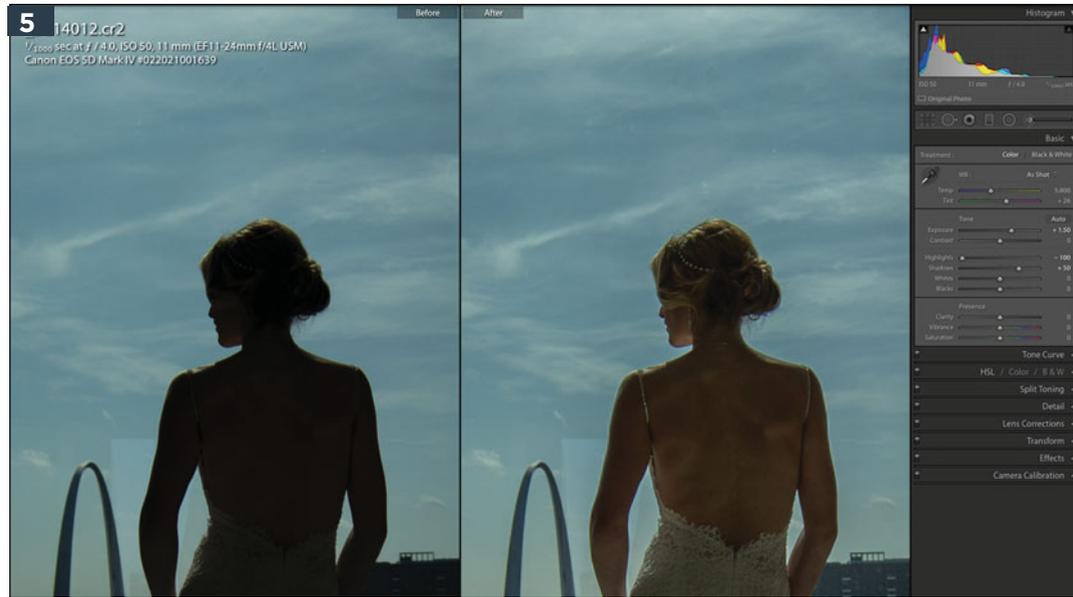
ISO AND DYNAMIC RANGE

After we import our Raws and build 1:1 previews, we are ready to start examining the ISO sensitivity and pushing the advertised 13.6 Evs, or exposure values. I am not going to get into a scientific debate; you can get all that data from DXO's website, www.dxomark.com, if you are interested in how this compares with other camera bodies. I am more interested in how this camera performs while photographing clients. We will be looking mostly at dynamic range and what Lightroom processing allows us to get before a heavy amount of noise is introduced. We will discuss noise reduction later.

Here we are looking at a silhouette shot at ISO 50 in front of a hotel room window. (1) Based on our camera settings at capture, the shutter speed was 1/1,000 of a second; with an aperture of f4.0, we are about 1/3 stop brighter for exposure than the "sunny 16 rule" would calculate. Sunny 16 is a fundamental rule when photographing in bright daylight: When shooting at f16, our ISO and shutter speed should match. In this case, the shutter speed would be at 1/800 of a second, but details are everything, from the bright blue sky to the shadows on the bride's back. (2) This image is staged to be a silhouette, but as you can see, by lifting the exposure 1.5 stops, we begin to add in just enough shadow detail. (3) To add even more, we can lift the shadows, but remember that you are flattening the contrast. (4) This is not always an appealing tactic.

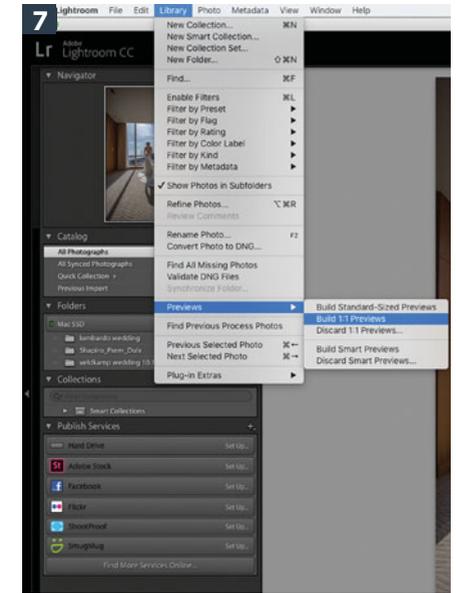


Dropping our highlights down to -100, we start to get our sky back to “shot out of camera,” or SOOC. (5) I am not advocating for a high-dynamic-range, or HDR, stylized edit for this image; I just want to show you the capabilities with this Raw exposure. We have the most dynamic range at this lowest ISO setting. The idea here is to attempt to edit this image closer to how this looked in person. (6)



RESOLUTION AND DETAILS

Moving away from exposure values and dynamic range, we now want to examine the 1:1 pixel perspective along with the details of the image. (7) This is why we built 1:1 previews and are linked with the Raw file instead of Smart Previews. (8A) This camera’s 4480x6720 resolution can be utilized to its fullest potential here. (8B) Remember that we are viewing a Raw image prior to it being rasterized and actual pixels assigned. We are able to view the native resolution and essentially get the most flexibility out of the image at this stage.

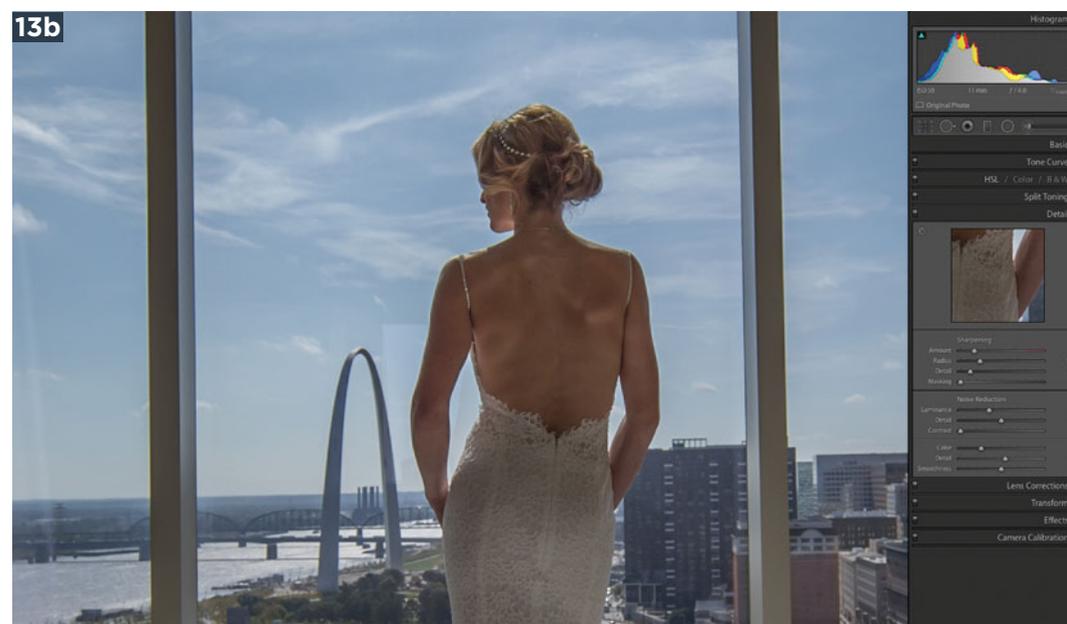
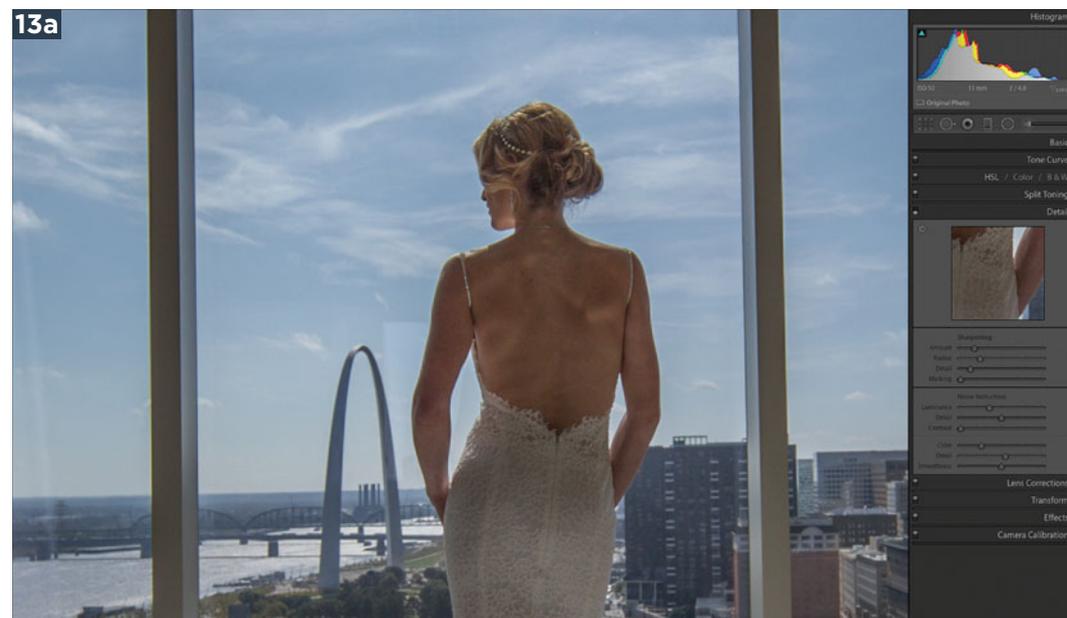
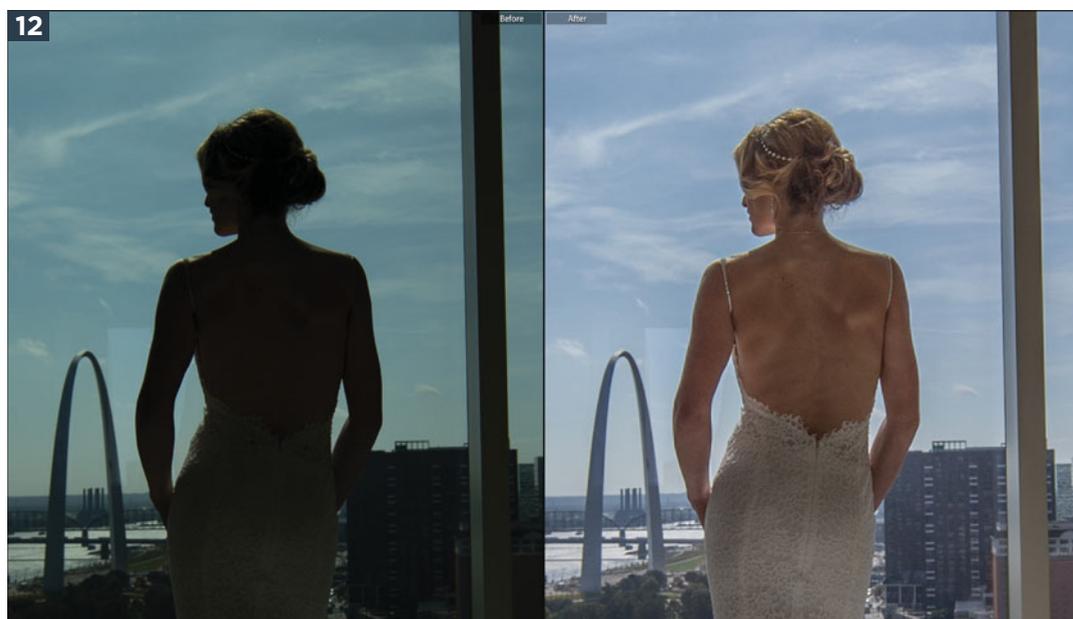


Starting at the bottom of the frame, we can see the softness in the carpet due to the wider aperture used. (9) With wider-angle focal lengths, the depth of field is greater from the start versus a longer focal length. F4.0 is the lowest aperture available, and it allows the entire dress and subject to be tack-sharp. (10) You wouldn't want the city to be as sharp as the bride here—keep the emphasis on your subject. (11)



Moving down to the Details panel in Lightroom, we are tempted to fix the sharpness based on the falloff of the lens and the anti-aliasing filter. At first glance, this image is really sharp in the details of the dress, but with all the shadow recovery, we added some noise and could use some sharpness at the edge of the frame.

First, let's add some luminance to soften the skin. Make sure to remove any color noise. Since this image was shot as a very low ISO, we shouldn't have any noise, right? Remember that when lifting the dark tones, especially with shadow recovery, you are introducing noise to add detail in an underexposed area. (12) Lower ISO settings greatly help, but you still have noise. Once we have those settings dialed in, we can balance out the softened effect by adding some sharpening. (13a, 13b)



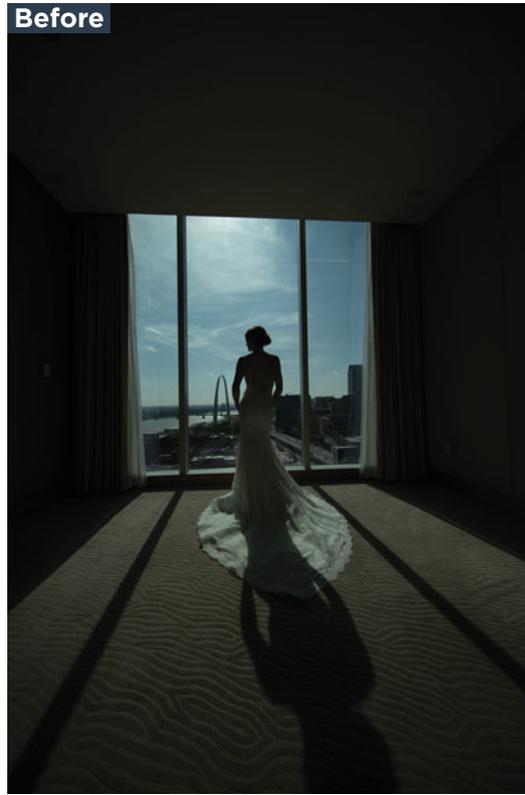
In Lightroom, under the Sharpening panel, the setting is defaulted to 25. By adding roughly 50 to 60 points, we can start to see the difference before the image looks artificially sharp. (14) When you hold Option or the Alt key while adjusting this slider, the image changes to grayscale. You can focus in on the details without the color tones getting in the way. (15) This panel is comparable to working in Photoshop and what is known as Input Sharpening.

Refer to my previous article, “Attention to Details: Better Results With Sharpening,” for more on this topic. Lightroom’s inability to adjust lens sharpness falloff is an issue. Maybe another article about Capture One is needed.



USING CAMERA PROFILES

In the Camera Calibration panel settings, you can adjust the standard profile provided by Adobe to the emulated Canon manufacturer profiles. These are designed to emulate the Canon profiles. You will get different results with the Canon Digital Photo Professional (DPP) software. Typically I use Camera Standard or Neutral, depending on the initial results; both of these provide a greater range of contrast, as you can see after changing from Adobe Standard. In this case, Camera Portrait suits this image, and we have to do some adjusting since the shadows are blocked up, meaning a bit darker. Apply your Camera Profile first, and then adjust in the Basic panel for future reference. (16)



Images © Salvatore Cincotta Photography

As we tinker around in the newest update to Lightroom, the Canon 5D Mark IV Raw files are finally editable with the same tools as in the previous camera models. With the increase in resolution, dynamic range and low-light sensitivity, we are able to zoom in farther with 1:1 previews and pull more details into the underexposed areas without adding too much noise.

This camera is hard to pass up. It might not be wise to wait on the next improved model. The only feature missing for Adobe is the Canon Dual Pixel adjustment tool, which is found only in Canon DPP software at the moment. Check out my next articles when this update drops for a rundown of the Canon Dual Pixel tool as well as how other Raw processors compare to Adobe Camera Raw, or ACR. ■

sm **LEARN MORE.**
 Click here or check us out at
youtube.com/btsShutterMagazine



Dustin Lucas is a full-time photographer and educator focused on the wedding industry and the academic world. After achieving his master of fine arts degree, a career opportunity opened once he began working with Evolve Edits. Through teaching photography classes and writing about photography, Dustin continues to expand his influence on art and business throughout the industry.

evolveedits.com

Samy's Camera

TRUSTED BY PHOTOGRAPHERS SINCE 1976



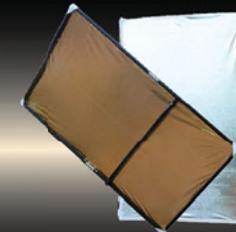
phototools
**TRAVEL READY
 CARBON FIBER TRIPOD
 WITH BALL HEAD**
A SAMY'S CAMERA EXCLUSIVE

A lightweight support system perfect for DSLR, mirrorless and point & shoot cameras. It has a maximum height of 64" & when closed measures 23" with a weight of 3 pounds.

\$149⁹⁹



phototools
**32" COLLAPSIBLE
 BEAUTY DISH**
\$149⁹⁹



phototools
**FOLDING FLAG
 LIGHT DIFFUSERS**
COLLAPSIBLE & PORTABLE
STARTING AT \$149⁹⁹



phototools
**BACKGROUND
 SUPPORT KIT**
\$149⁹⁹

SAMYS.COM | (800) 321-4726

LOS ANGELES (323) 938-2420 | CULVER CITY (310) 450-4551 | PASADENA (626) 796-3300
 ORANGE COUNTY (714) 557-9400 | SANTA BARBARA (805) 963-7269 | PLAYA VISTA (310) 450-7062 | SAN FRANCISCO (415) 621-8400

FOLLOW US    

BEFORE

ARE YOU **STILL** EDITING?

AFTER

YOU COULD BE DONE.

One monthly fee. **Unlimited** post-production.

EVOLVE **PREMIER**



EVOLVE PREMIER // \$199 PER MONTH
FOR PEACE OF MIND AND **UNLIMITED** COLOR CORRECTION

© IMAGES BY SALVATORE CINCOTTA PHOTOGRAPHY

LEARN MORE AT [EVOLVEEDITS.COM/PREMIER](https://www.evolveedits.com/premier)



3 WAYS
TO FIND CLIENT LEADS
FOR FREE
with Jeff Rojas



Image © Jeff Rojas

Generating new leads is the only way to stay in business in any industry. Photography isn't any different. Think about it this way: What's the probability a wedding client will hire you again for their next wedding? All jokes aside, the reality is that chances are slim.

Let's up the ante. Say that you don't have any current clients. How do you find your first client? Second? Third? They don't just magically appear and start emailing you. They need to know that you exist. Let's add even more fuel to the fire: How do you find these people without a budget? You have to spend money to make money, right? Not necessarily. If you have the entrepreneurial spirit, you can find clients without spending a dime. Here are three ways I find client leads for free.



Images © Jeff Rojas

1 GUEST BLOG POSTS AND ARTICLES

Writing articles and guest blog posts has brought one of the best returns on my time. It has allowed me to use different platforms to grow my brand. Depending on the publication or platform, you'll even find that some outlets pay you for content if it benefits them.

Last December I had two hours to kill before a meeting, and I decided to write an article entitled "Hiring a Professional Photographer? Consider These 3 Things First." The article included information on how photography organizations can help, who owns the copyrights to the images and unexpected costs when hiring a photographer—prints, digital rights, retouching fees, makeup artists, etc.

I submitted the article to the magazines Inc. and Entrepreneur. Entrepreneur picked up the article and posted it on their site. Since then, it's been shared 1,100 times. The article listed my portfolio and contact information, and it's been a great way for me to reach out to a broad audience of business professionals. My favorite part? They're all educated consumers. They read the article, and there are no surprises when I send them my rates.

MARKETING BOOTCAMP © 10 min read

Hiring a Professional Photographer? Consider These 3 Things First.



Image credit: Vineth Chandar | Flickr



1.1k
Shares

f
t
in
p
...

FEBRUARY 1, 2016 READER RESOURCE

Position yourself for growth in 2017—join us live at the Entrepreneur 360™ Conference in Long Beach, Calif. on Nov. 16. Save \$100 with Early-Bird Rates >

Finding the right photographer for your startup is a lot like finding the right hairstylist or barber. There are cheap ones, expensive ones, lousy ones -- and great ones. Unfortunately, there are no legal regulations, restrictions and licenses that photographers need to hold. That means there isn't a guarantee on the quality of work that a photographer will produce. In a market where any Joe Schmo can pickup a camera and

STAPLES

Create a personalized shopping experience.

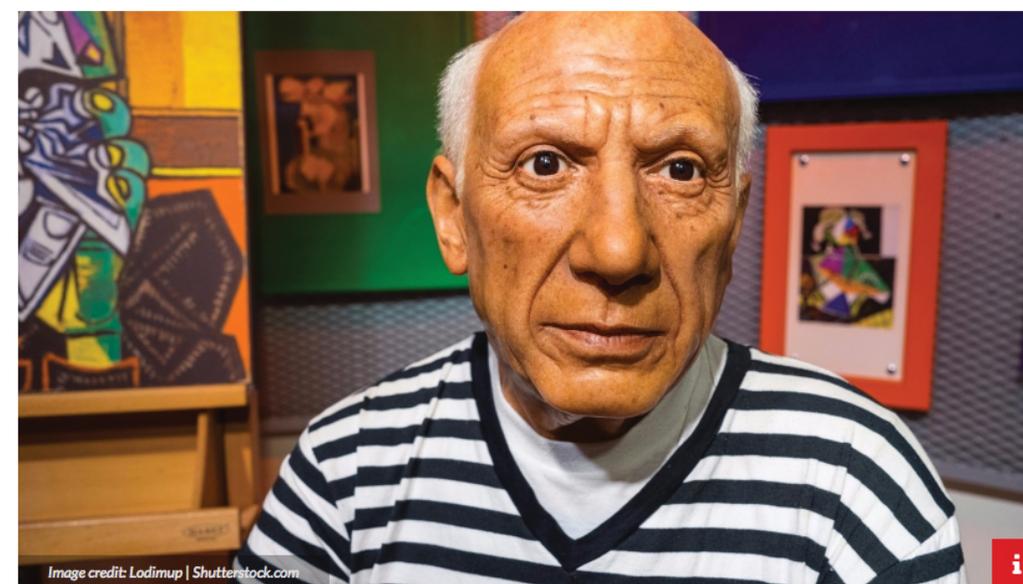
Five ideas from businesses you know and love.

READ NOW

MAKE MORE HAPPEN

3 Ways to Innovate Like an Artist

It takes creativity to stay ahead of the crowd.



630
Shares

f

t

in

p

...

SEPTEMBER 9, 2016

READER RESOURCE

So how can you replicate that? Easily. Find an outlet that would benefit from your expertise, and send them content. People are constantly yearning for new information. To be clear, not every outlet will respond. You have to be extremely tactful with your time. For instance, a publication that reaches 100,000 photographers isn't going to benefit your new portrait business unless you're trying to teach photography. If you're a wedding photographer, consider writing a guide on "3 Picture-Perfect Tips for Your Wedding Day" for new brides, and send it to a local bridal publication. You'll reach the specific demographic you're trying to market to without spending a single dollar.

2 GET SOCIAL

You need to be social, and I'm not just talking about social media. What ever happened to the art of meeting new people, networking and actually socializing? New contacts open new doors. To be clear, you don't just meet people at networking events, you meet people everywhere.

I know that for many creatives, the very thought of socializing is nerve-wracking. Here's a tidbit that I don't share with everyone: I'm an outgoing introvert. I love people in small spurts, meaning I'm selectively social. I can be all sorts of charming and then the next day I'll become a hermit because too much socializing leaves me feeling exhausted. The point is, I understand your pain. It's not easy.

There are days that I need to be social when I don't feel like crawling out of my apartment. Those are the days that I just say screw it and drudgingly go to whatever event I'm scheduled to be at. Why? Because every missed connection is a missed opportunity. Every missed opportunity is an opportunity that someone else is taking.

If you keep missing opportunities and connections, someone is going to put you out of business or you're not going to have any new client leads. If you want new business, you need to get over it and get out the door and make it happen. When you feel like you've reached the point where you don't need to network anymore, you need to start networking twice as much and not be lazy—there's always someone willing to take your money when you're sleeping.

Want to know the easiest way to network? Talk. Talk until people are tired of listening to you. Tell your friends, tell your neighbors, tell your pastor, tell your mom that you're a photographer. Tell everyone. That may sound like the simplest idea, but not many people capitalize on it. You need to let everyone know you're a passionate photographer. When I first decided to make photography my full-time career, my friends and family told everyone. I received inquiries about pricing for everything from weddings to baby showers. In order for anyone to know what you're doing, you have to inform them.

3 ENGAGING VIDEO CONTENT

It's almost 2017. Newsflash! You don't need millions of dollars to produce and edit video content. You can create it without spending a dollar, especially if you have your own video-capable DSLR. If you don't, you can even use your iPhone. But what about audio and lighting? The content matters more than the production. Once you see the return on investment, then invest in new gear. Don't believe me?

Here's an example. My good friend and fellow photographer Miguel Quiles and I started a YouTube video project earlier this year entitled "These Guys I Know." The name started as a bit of a joke because Miguel's quip to all of my jokes is, "This guy..." and also because of the New York phrase "I know a guy..." I digress. We merely bantered for three hours on camera about photography-related shenanigans. We filmed the segment on a Sony a6300 (retail \$999), and that was about it. No audio, just what the camera picked up. I edited the content the next day, and we started releasing the content weekly.

I was able to grow my YouTube channel (YouTube.com/sajorffej) from 6,000 subscribers to 10,000 in a few short months. Some of those videos have reached tens of thousands of people. The best part? People are subscribing to my newsletter, and they're signing up for my workshops and buying my premium content.





Our following has grown so much that we have companies regularly requesting to be part of the channel either as a topic or simply to send us gear to goose our production value. Rode was actually kind enough to send us mics to use—and Miguel, our followers and I thank them wholeheartedly!

QUICK TIP TO START FILMING:

1. Set your DSLR to record 30 frames per second.
2. Set your shutter speed to 1/60 of a second and leave it there.
3. Your f-stop and ISO should be adjusted for the correct exposure of the scene you're filming.
4. Go film.

So, what do you create and promote? You don't have to be revolutionary. Simple is often better. You don't need to promote only new content. If 1,000 people saw your video, there are still 7.125 billion people in the world who haven't. Share away, my friend. ■



Jeff Rojas is an American photographer and author based in New York City. His primary body of work is his portrait and fashion photography that has been published in both *Elle* and *Esquire*. Jeff is a heralded photography instructor at platforms like CreativeLive, WPPI, the Photo Plus Expo, Imaging USA and APA.

sajorffej.com

SIGMA

ABSOLUTE.

You deserve the utmost in portrait performance. The 85mm F1.4 Art delivers.

Beautiful bokeh effect. Dust and splash-proof protection.

A Art 85mm F1.4 DG HSM

Case and Hood (LH927-02) included.
USA 4-Year Service Protection



SIGMA USB Dock

Update, adjust & personalize. Customization never thought possible. Sold separately.

Learn more sigmaphoto.com/usb-dock



All made in Japan. Our entire line-up on sigmaphoto.com

SIGMA Corporation of America | 15 Fleetwood Court | Ronkonkoma, NY 11779, U.S.A. | Tel: (631) 585-1144
Follow us on Instagram @sigmaphoto and Facebook.com/sigmacorporationofamerica

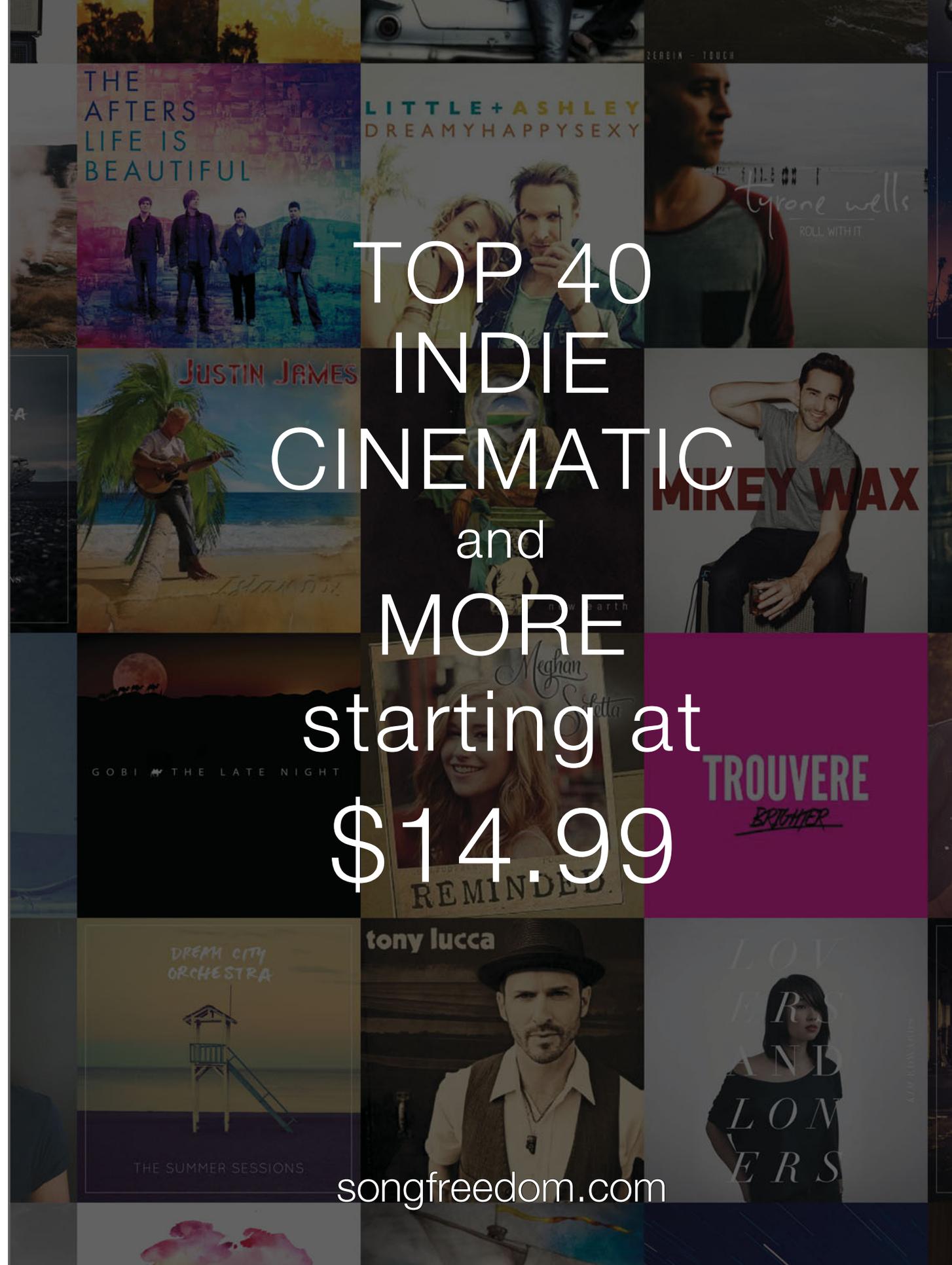
song**freedom**

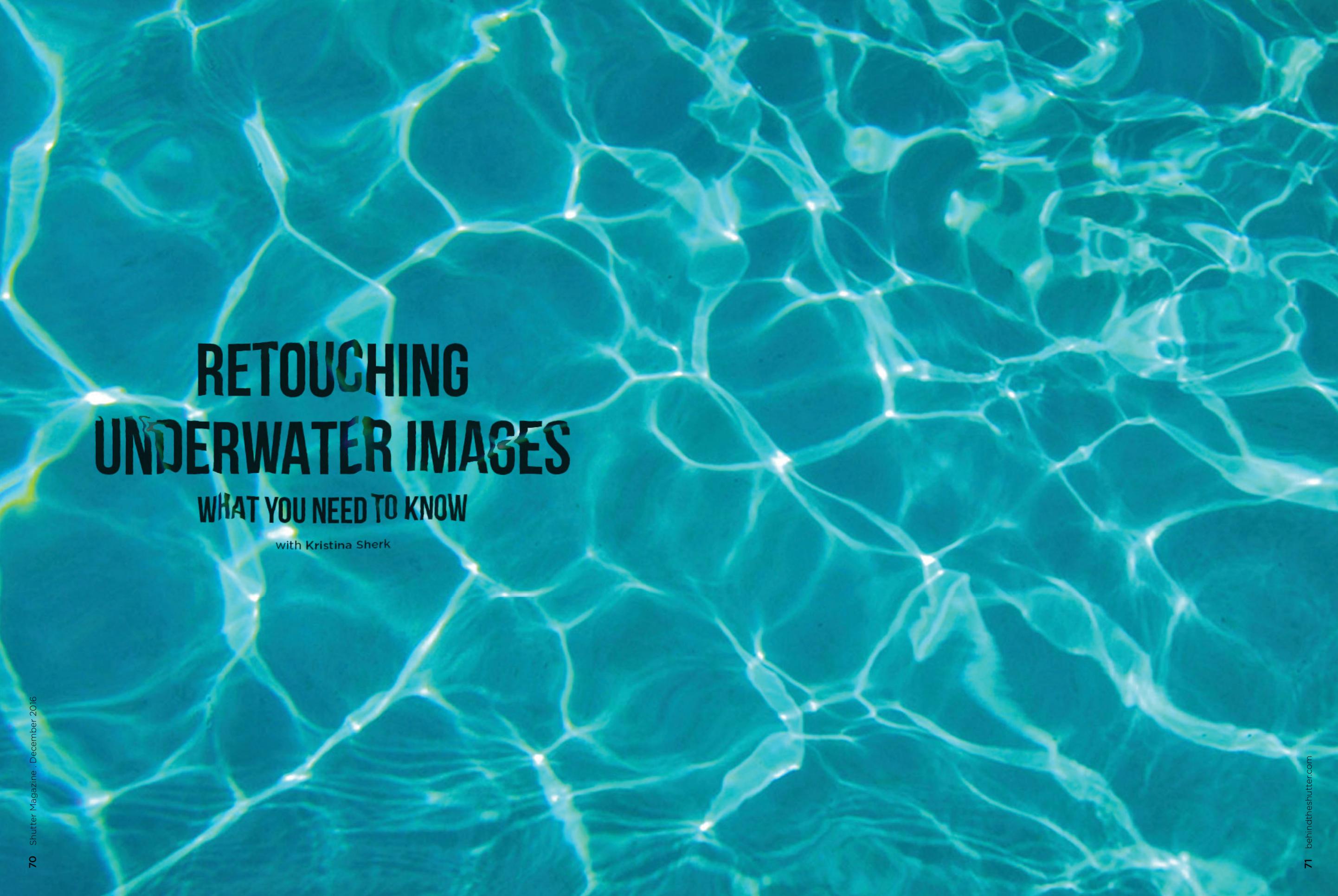
BETTER MUSIC
BUILDS BRANDS.

songfreedom.com

TOP 40
INDIE
CINEMATIC
and
MORE
starting at
\$14.99

songfreedom.com



The background of the entire page is a close-up, top-down view of water's surface. It shows a complex, organic pattern of light and dark blue-green tones, created by the refraction and reflection of light on the water's ripples. The pattern consists of interconnected, vein-like structures that resemble a cellular or crystalline structure.

RETOUCHING UNDERWATER IMAGES

WHAT YOU NEED TO KNOW

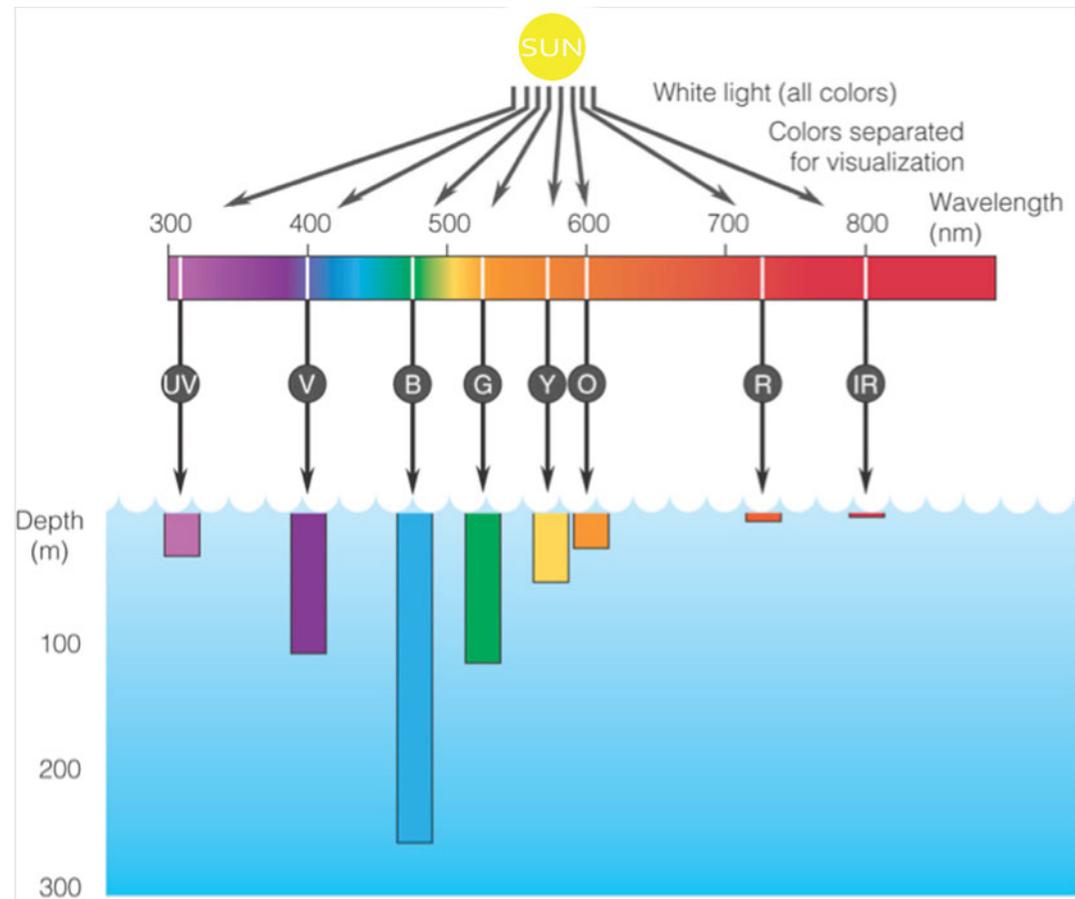
with Kristina Sherk

I recently got into underwater photography. While working on one of my images, it occurred to me that retouching and post-production for underwater imagery pose some unique challenges and differ from images taken in regular situations. It's a completely different atmosphere, so there's a lot to think about when retouching underwater shots.

Some atmospheric qualities don't hold true in water. What you see isn't always what you get. An example is the lack of gravity and air, but there are many layers to this onion.

Photographers and retouchers must study color and learn how it works on a fundamental level. I obsess over it at times. If you've ever taken a photo underwater, you noticed that the images have a greenish/bluish tint. Here's why, and please forgive the geek-speak below.

Each color in the spectrum has a different wavelength. Reds have long wavelengths (around 700nm), while blue and violet wavelengths are short (blue is 500nm and indigo is 400nm). Since water is 800 times denser than air, it's harder for the wavelengths of some colors to travel through water. Think of it as the longer/faster wavelengths exerting more energy and getting tired faster. We've all heard that "slow and steady wins the race." The colors with the shorter/slower wavelengths travel farther down into deeper water. The reds, oranges and yellows get absorbed in shallow water, and the greens, blues, indigos and violets penetrate deeper into the water.



When I tone an underwater image, I apply default tweaks to the hues and saturations of all the different colors. Since the warmer colors of the spectrum disappear at much shallower depths, I give them a little help by increasing their saturations, and tweak their hues to make the warmer colors more vivid. Here are screen-grabs of the default color treatments I apply to hue and saturation in Lightroom.



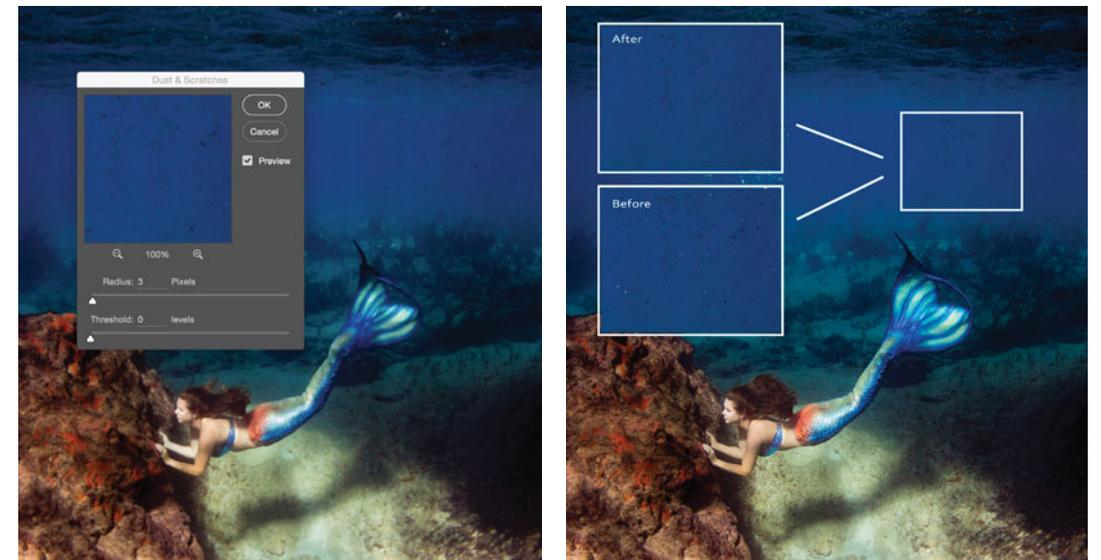


Image © Kristina Sherk

Although I like to think I know a fair amount about retouching, I found out quickly that retouching underwater shots presents a whole new set of obstacles.

After color changes, one of the biggest problems with underwater photography is particulates in the water that are immediately illuminated as soon as you fire your flash. It's like how an image would look if you left your camera body sensor side up, without the body cap on, and left it in a woodworking workshop for a year. That's what the photos can look like if captured in bad "vis" (as scuba divers say, short for "visibility").

One of the best techniques for globally fixing this type of problem is to use the Filter > Noise > Dust and Scratches command. This algorithm looks for small circles or lines that would resemble dust on a negative back in the film days. I run this command on a duplicate layer of the background and then erase the dust and scratches layer from the model by hiding the layer behind a black mask. Usually a radius of about 3 works for eliminating most of the particulate.



Images © Kristina Sherk



Image © Kristina Sherk

Below is an image where the particulate in the water won the battle. I love this shot, but as the model was performing her contortion moves, she kicked up a big cloud of sand, ruining the shot. We have plans to replicate this image on our next Mermaid Portfolio Workshop in the Bahamas, so all is not lost.

The advantage of shooting in water that's shallow enough to stand in is that it conserves energy for you and your model. If you're freediving (holding your breath while shooting), exerting energy leads to a faster heart rate and more oxygen in your blood. This decreases the time you have to take your images, because you'll constantly be coming up for air. The disadvantage of shooting in shallow water is that you increase the particulate in the water and decrease the vis with every kick you and your model make.

At our Mermaid Portfolio Workshops, we tell the models to be cognizant of how much sand they are kicking up. This is much easier said than done when the models are not only modeling underwater, but also wearing a 30-pound mermaid tail that, as you can imagine, can kick up quite a bit of sand.



Image © Kristina Sherk



Another important thing when shooting underwater images is a feature that is somewhat new in Lightroom. It's called the Dehaze slider, and it's located in the Effects portion of the right-hand menu in the Develop Module. This slider does a fantastic job of increasing the localized contrast in an image.

Check out the images above and below to see the effects of the Dehaze slider.



Images © Kristina Sherk



Image © Kristina Sherk

My last tip deals more with models than post-production. Since most of my experience with underwater photography—prior to me picking up a housing and camera—was in modeling, I would be remiss if I didn't give you a few tips about choosing your models carefully.

Modeling in a weightless atmosphere is very different from a regular photoshoot. You'll want to work with a model with underwater experience. There is a steep learning curve. If you aren't lucky enough to find someone with that experience near you, you might look to dancers or gymnasts. Both of these skills translate well to modeling underwater since being aware of the placement of one's extremities is important in both gymnastics and dance. Another little-known fact is that singers have excellent breath-holds because of the constant diaphragm training they practice.

It's important as you progress in your photography career to learn about how your shooting conditions and environment affect your photographs. Extreme cold and heat can also affect how your camera sees light/color. I challenge you to define your most frequent shooting conditions and see how you can improve your images by learning how to shoot in different environmental conditions. ■

sm **LEARN MORE.**
 Click here or check us out at
youtube.com/btsShutterMagazine



Kristina studied digital art and photography at Elon University in North Carolina. She then interned and assisted for D.C.-based photographer John Harrington, where she learned the business behind the art. Starting as a photographer before transitioning into photo retouching nine years ago has helped her to not only understand her role as a retoucher, but also understand the aim and vision of the photographers she works with, consistently making sure to stay within their photography styles (in other words, "she speaks camera"). Her clients hail from all over the world and include National Public Radio, *Sports Illustrated*, Time, Inc., XM Satellite Radio, onOne Software, Cotton Inc. and Hasselblad USA.

sharkpixel.com



Nothing can compare to the brilliance of your gorgeous images infused into metal. Colors dance, details pop, and your images virtually sing. A wide variety of size options means our metal prints are the perfect accessory for every space. Experience the lasting beauty of metal prints.

Promo Code: PXSHML2449
 Offer Expires 1/1/17



ADORAMAPIX
 PHOTO BOOKS ALBUMS PRINTS WALL DECOR CARDS CALENDARS
www.adoramapix.com 888-216-6400

Size	Price
8X8	\$27.00
8X10	\$29.00
10X10	\$35.00
10X20	\$49.00
11X14	\$45.00
12X12	\$42.00
16X20	\$74.00
16X24	\$89.00
20X20	\$94.00
20X24	\$99.00
24X36	\$195.00

Prices are subject to change

IN-PERSON
SALES
STRATEGIES

— FOR —
**OUT-OF-TOWN
CLIENTS**

with Alissa Zimmerman

If you want to start making the cash register ring, in-person sales is the way to get that started (if you're not already doing it). For those of you who are doing in-person sales, how do you take on out-of-town clients who can't come into your studio after their session for their preview? Here are my in-person sales strategies to ensure a successful sale and experience when your clients are hundreds of miles away.



SKYPE PREVIEW

We do preview sessions via Skype with our out-of-towners. Skype is a much more reliable platform than others when Internet service may not be great. It's also extremely convenient for timing the session. For in-person scheduling, I have two or three time slots available per day. Once it gets too late, it's not realistic to have clients coming in to view and order their images. This is especially beneficial if you're a night owl like I am and have clients on the West Coast.

It's important to do your best to provide a similar experience as you do for the in-person session for your clients, even though it's being done online. Skype sales sessions are typically much quicker than in-person sessions, mostly because your client has already had a few days to look through their images on their own time (more on this later).

You also must go into the Skype session with a game plan, ready to be the trusted adviser for your clients. I take the time to go through all of their images and match to the big prints that are included in our top package—typically a 20x30 or 30x40 acrylic and a 15x30 canvas. These are specific types of shots that you will want to precrop to give your clients an idea of how the image will look cropped to that aspect ratio.

Be prepared for the Skype session. Have images of your products ready to send over while you're going through your packages, but also make sure you are in your studio sales room with the specific sizes of the products you're trying to sell hanging on the wall in a place that's easy for you to showcase. In our preview room, we have a giant 30x60 acrylic hanging on top of a mantle to use as reference for those clients who believe an 8x10 is "big enough." We also have a variety of sizes and materials hanging throughout the room so our clients can easily visualize the difference in products and sizes as we walk through the packages we offer.

Tip: Have at least one of each product out and next to you (not on the wall) as a sample that's easy to grab and show up close. This way, you won't have to fumble trying to take anything off your walls.



Images © Salvatore Cincotta Photography

USE TOOLS TO SUPPORT YOUR SALE

We don't show the slideshow to our clients during the Skype session, because it takes away from the purpose of the sale. Instead, once the preview session is on the calendar, we tell them to expect a link to their online gallery 72 hours prior to the session, and encourage them to carve out some time to look through their images together in that 72-hour window so they are prepared with questions and ideas of what they want to purchase for their home going into the Skype session.

We have found that sending them a link to their online gallery any closer than 72 hours from their session disrupts the sale. Our clients don't usually take the time to look through the images if it's 24 to 48 hours before, and go into the sales session unable to make a decision on what they want to purchase because they haven't had a chance to look at any of their images yet. Which, again, is why it is so very important to stress to them the importance of making time to sit down together before the Skype call.



Image © Salvatore Cincotta Photography



Image © Salvatore Cincotta Photography

There are also tools in our market that allow you to mock up a living room or bedroom scene using images from your clients' galleries to provide even more of a visual to help them in their decision process. Being the trusted adviser in Skype sales sessions cannot be stressed enough—take the extra prep time going into these sessions to put together a full presentation of what you think they should have as artwork in their home. Note the key phrase in that last sentence: “Artwork in their home” resonates much better than simply suggesting what pictures they should buy.

Another tool we use that may not directly impact our sales is 17hats. Having a workflow specific to Skype sales sessions is crucial to success. With 17hats, we have a workflow that streamlines each step of the process, sending out automatic reminder and follow-up emails, as well as invoices as soon as the session is over. That's priceless to us. This allows our studio to look like a professional and well-oiled machine. And who doesn't want to work with efficient companies, especially studios charging top dollar for their products and services?

It's all part of the experience. Having a backend system that keeps track of the monotonous daily tasks allows you to focus on preparing and customizing your clients' presentations for their Skype sessions.



Image © Salvatore Cincotta Photography

COMMUNICATION

Communication is key to the success of any type of sales strategy, whether it be in-person or online. But if you want to ensure bigger sales from those out-of-town clients, you have to take your communication up a notch. These clients cannot be left in the dark, especially after having made one of the most important decisions around their wedding day: hiring you as their photographer. As creative people, we are notorious for painting an incredible vision and making all sorts of promises to our clients, then taking their money and going dark. Nothing enrages a client more than a nonresponsive company they are entrusting to document milestones of their life.

It's really simple, so pay attention: Answer your phone. Respond to emails within four hours. Periodically touch base and ask if they need help with planning. Explain the why behind everything you do or do not do. Follow up. Take initiative in helping them plan timelines or wardrobe. Be the trusted adviser throughout the lifespan of your client's experience with your studio.

Most importantly, set expectations for your clients from the very beginning. It's crucial that you send your pricing and packages to your client when you email them to schedule their Skype session.

In that email, put in bold and underline the purpose of the call as follows: "On our Skype call, we will go through any questions you may have, so plan on setting aside about an hour and a half to review and order your pictures." Attach your pricing document to this email so they can be mentally prepared to spend money going into their Skype session. ■



Image © Salvatore Cincotta Photography

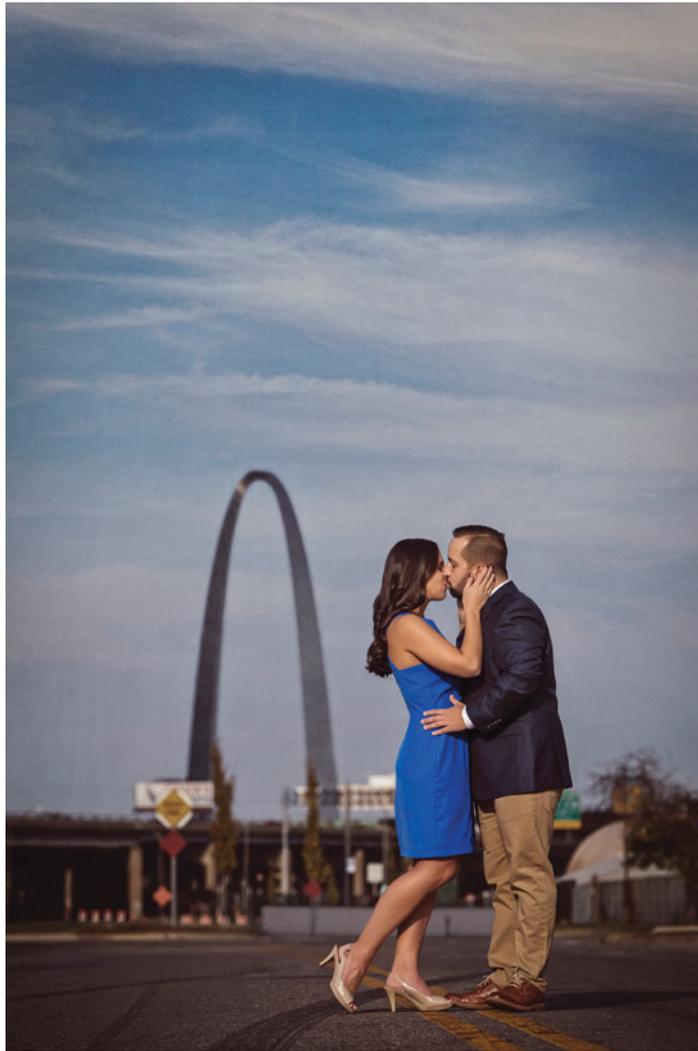


Image © Salvatore Cincotta Photography



Alissa Zimmerman graduated with a degree in television production and has been a part of the Salvatore Cincotta team since 2011. Today she is behind the camera regularly as Sal's second shooter and as the executive producer and camera operator for Salvatore Cincotta Films, Behind the Shutter and Sal Cincotta's School of Photography. Alissa is the creative director for *Shutter Magazine* and serves as Sal's right hand, managing daily operations within the family of Salvatore Cincotta brands.

salcincotta.com

MetalPrints

'Tis the Season for Stunning Vibrance



Annie K Rowland



Quality. Service. Innovation.
We're here for you!

bayphoto.com



Learn more at bayphoto.com/metalprints



Why ProShow Web?

Looking for the most powerful slideshow tool on the market? Well, look no more. Photodex has leapfrogged the competition with a product that makes creating compelling and engaging slideshows as easy as a few clicks.

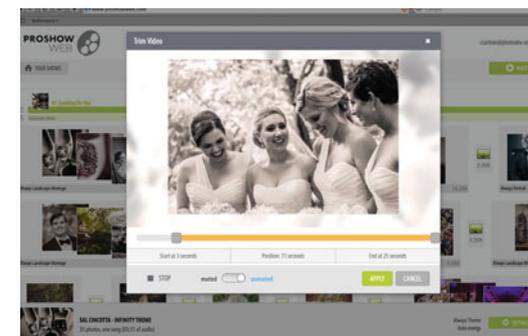
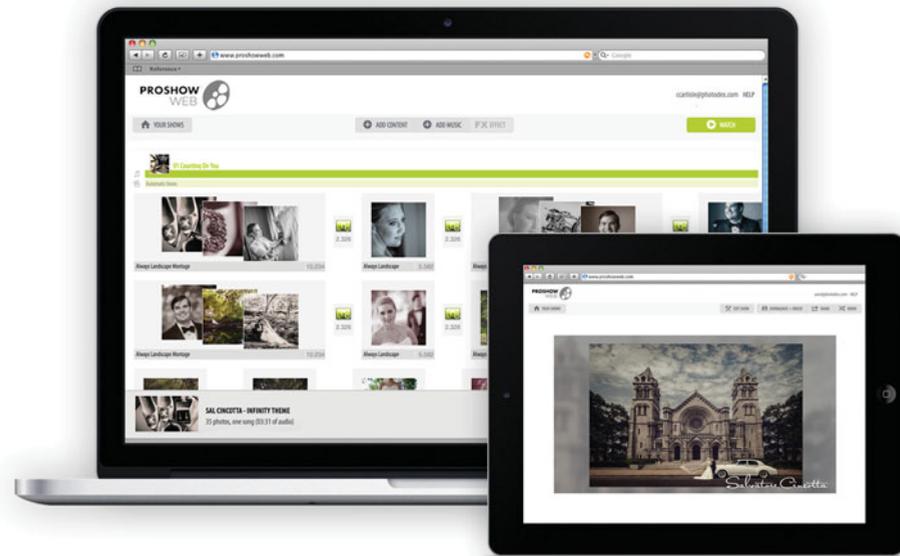
Why do I love to use Photodex?

Its drag-and-drop functionality is easy to use. But it doesn't stop there. Want ultimate control? Well, they've got that too. You can control every detail of every single image showing on the screen, from transition to length of time on the screen. When you are creating a slideshow for your clients, what image is showing up on the screen and for how long matters.

Do you really want some computer system just randomly organizing your images and the timing of those images? Of course not. This is why our clients love our slideshows. Each one can be customized and personalized in a multitude of ways.

Additional features:

- Built-in Photo Editing Tools: Powered by Adobe Creative Cloud, you can select any photo in your show to open in ProShow Web's built-in editor.
- Infinity Theme: Codesigned with award-winning photographer Sal Cincotta, the new Infinity slideshow theme features sleek and simple effects that showcase your photos beautifully.
- Video Editor: Mix it up a bit and include 10 to 30 second video clips to add some visual flair to your slideshows. Trim, mute/unmute sound or rotate your video. Treat videos the same as you would a photo by adding slide styles and effects, giving you even more creative control and endless possibilities.



ProShow Web Video Editor



ProShow Web Image Editor

Save 15% on ProShow Web! Use promo code: SAVE15WITHSAL



For more information, visit web.photodex.com/sal



THE SIGNATURE COLLECTION
by Salvatore Cicotta

YOU GOTTA SHOW IT TO SELL IT

— **30% OFF** —

NEW YORK COLLECTION

— **ALBUMS** —

USE CODE **NY30DEC** | EXPIRES 12.31.16

SCALBUMS.COM



Image © Phillip Blume

elle

SKYROCKET

— YOUR —

EMAIL SUBSCRIBERS

OUTPERFORM SOCIAL MEDIA WITH LESS EFFORT

with Phillip Blume

elle

Let's take a quiz. Which company do you think you're more likely to do business with—one that throws up a lot of expensive billboards to remind you it exists, or one you're connected to directly, whose exclusive offers you receive in your personal inbox?

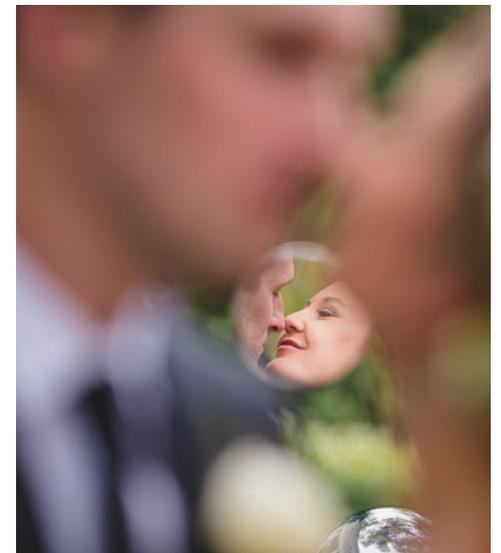
You guessed it. Although traditional billboards (and “digital billboards” like Google ads, Facebook boosts, etc.) are a lot more expensive, we know that direct-email marketing is vastly more effective—and a lot cheaper. Statistics show that email is 40 times more likely to result in a new customer than Facebook or Twitter ads—and that's only if you spend significant time and money on social media to milk out a return on your investment.

Email marketing, on the other hand, is free up to a given number of subscribers. Even after you apply our tips below and grow your audience massively, email remains a remarkably cheap form of advertising. It gives you an average \$38 ROI for every one dollar you spend.

Email marketing is a key ingredient of the success of Blume Photography. It has changed the game in terms of how much time and money we invest in ads. We spend a lot less of those precious resources than we used to. In fact, our marketing budget is almost zilch.



Image © Phillip Blume



Images © Phillip Blume

So if email is so much better, why do some very successful companies still invest in billboards and online ads? No, they aren't stupid. There's a simple answer that will become very clear to you by the time we discuss it below. But rest assured that it will only make you want to tackle email marketing even more. First, here are our three best-kept secrets to skyrocket your email subscribers (aka your future customers).

1. PICK YOUR POISON.

Before you can play this game, you need the tools. Lucky for you, the first and most basic tool, email marketing software, is free at the starter level. Plus, it's usually cloud-based, so there's nothing to download.

There are robust and costly options for email marketing software. These include InfusionSoft and Actionetics by ClickFunnels. I'm a big fan of InfusionSoft's product, but you don't need to consider options like it until you become a big operation, managing multiple brands and many, many clients. Blume Photography is at a tipping point where we may need to move from our small online account to InfusionSoft to better manage our communication to you (photographers), our own wedding and portrait clients, and our separate associate studio's clients. But up to now, we've made due with a Mad MiMi account (Fig. 1).

If you don't yet receive our emails, you should. If you're already signed up and receive our free tips and tricks, you have a good idea of what a Mad Mimi email looks like. Mad MiMi is just one of many competing apps, along with Constant Contact (which you hear advertised if you listen to NPR as much as I do) and MailChimp. One is just as good as the next. So check them out, compare their features and decide what works best for you.

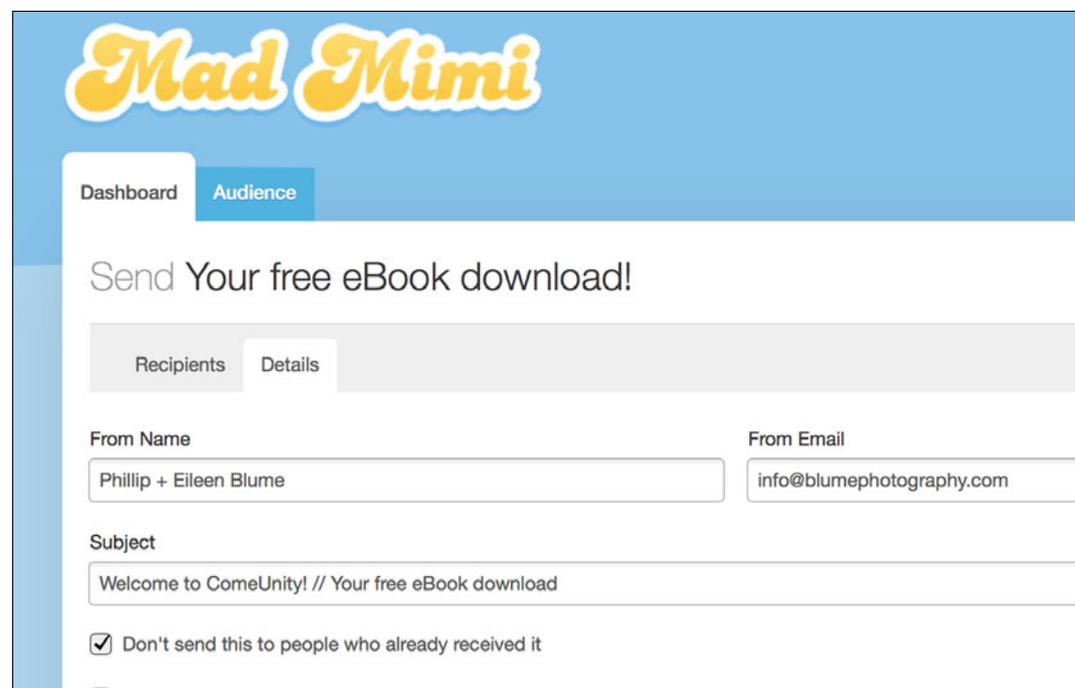


Fig. 1

2. ADD VALUE.

People aren't suddenly going to line up to give you their email address. You need to give them a reason to share their valuable info. So create value for them in return. The best way to do this online is by "funneling."

Funneling is a great way to fill your email list with people you've never met. A funnel is a single online location to which potential subscribers from all over gravitate (Fig. 2). You can create multiple forms like this in any email software, and each form organizes registrants into unique folders. We have forms and folders for various groups—our portrait clients, photographers and our local TriggerHappy photo club. Email segmentation is crucial because it leads to a 200 percent increase in email interaction (Fig. 3).

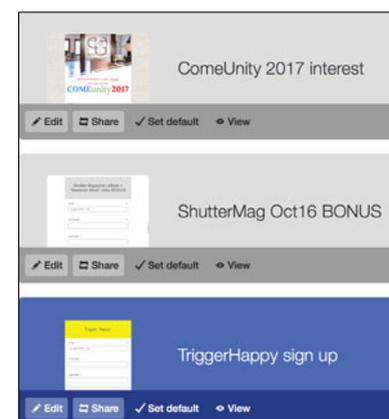


Fig. 2

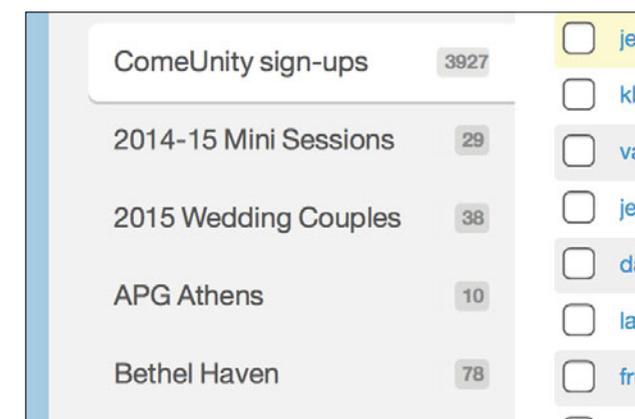


Fig. 3

To see how to showcase the "tip" of your funnel, check out our signup form at www.blumephotographer.com/photographers. What causes the gravitational pull? You do—by creating "lead magnets."

A lead magnet is a valuable free product or service offered exclusively to your subscribers. This may be special access to a series of articles you've written to help brides prepare for weddings. Rather than post this kind of content on your blog hoping someone might see it, why not post just a taste of it publicly? Then make the rest available to subscribers. Now you've gained contacts you can interact with long-term for free. If you're a family portrait photographer, offer an ebook to moms with tips for taking better pics of their kids. Social technology has given birth to this "economy of free," which can be wonderful for all parties.

Notice I wrote, "can be wonderful." Not every company upholds its end of the bargain. We've all received junk emails. If I get another email from ULine, I'm going to scream. (If I need more packaging supplies, I'll order them when I'm ready.) Then again, someone else may value those small discounts on cardboard boxes. Maybe my local plumber is a better example—he emails a lot, but never unclogs my toilet for free.

Ultimately, companies that abuse your inbox without creating real value for you undermine their efforts and get sent to the spam folder. Don't make that mistake.

Good email subscriptions benefit you with free education or exclusive offers not available to the public. I get excited when a new email from Seth Godin hits my inbox—I'm inspired by his ideas for entrepreneurs, and his exclusive products have benefited our business immensely.

From that point of view, even this article is a type of lead magnet for you and *Shutter* readers. It's a simple and straightforward invitation to join our inbox community, where thousands of photographers enjoy an economy of free content and special access. You can see how we do it, then ask, "What can I offer that is valuable to my ideal clients?"

3. JUST ASK.

Photographers often already possess that "something valuable" for potential clients, but fail to realize it.

Last year, I smacked my palm against my forehead when I realized how huge an opportunity I'd been overlooking at every wedding I photographed. I had exclusive early access to people's photos. For years, I'd worked at making a great impression on wedding guests—smiling, chatting, even giving business cards when guests asked for one (which they often did). It was all well and good. But what I did next was idiotic. I walked away, wishing upon a star that one of those guests might contact me for her future photographic needs. It almost never happened. Many probably never even saw the photographs.

I had given out my email, but I never asked for theirs. I walked away when, internally, guests were begging to give me their address. How do I know? Because now, thanks to ShootProof (our choice for online photo galleries), I simply ask, and everyone gives me whatever I want.

If there is one lesson I've learned as an entrepreneur, it's this: You must never wait around to be discovered. You must be proactive. That is the only difference between a wannabe and a rock star. ShootProof offers at least two amazing tools to grow your email list: an email collection iPad app and a mobile app builder that requires almost zero effort. You don't have to use ShootProof to use my strategy, but it certainly streamlines things.

My step-by-step strategy for putting these tools to use is simple but unique, and it has exploded our email list with qualified wedding and portrait leads. Here it is.

Strategic Email Collection

1. First, I create a mobile app in ShootProof using the family's or couple's portraits. (This is one of many reasons we include an engagement session for our couples.) There are other subscription services whose sole function is to create mobile apps. ShootProof offers this same robust feature at no extra cost, and it's fully integrated with all the other ShootProof features. I click on just a few of the very best photos in a couple's gallery, then click "Create Mobile App." Voilà, I'm done on the backend (Fig. 4).

2. Next, I do something "backward" from the way most users set up their ShootProof galleries and apps. I create an empty wedding gallery for the couple, before their wedding even takes place. Then I tick the brilliant "Pre-Registration" option in the gallery settings (Fig. 5). This sets the stage. Now visitors to the gallery are prompted to provide their email address ahead of time. Why would they do that? Because they want to be notified when the photos are available to view online. But guests aren't even going to visit this nifty little Web page unless you invite them. So how do we invite them?

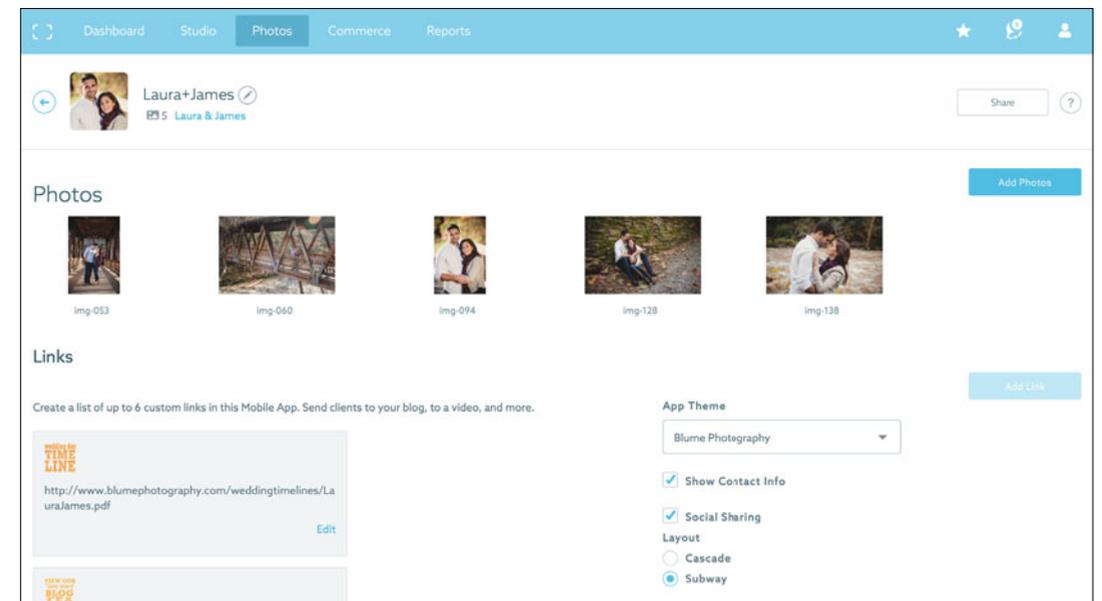


Fig. 4

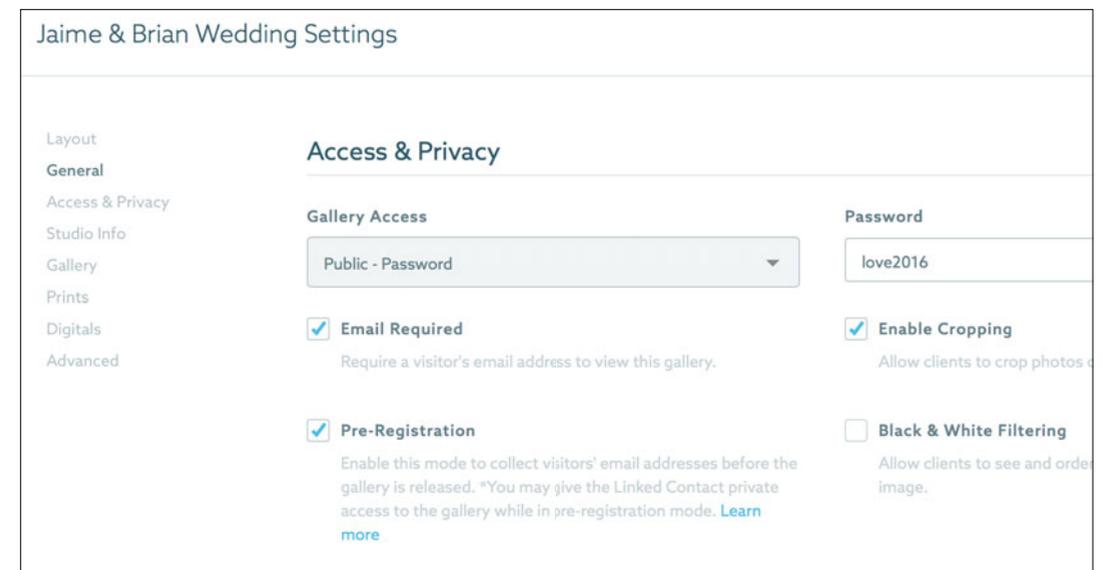


Fig. 5

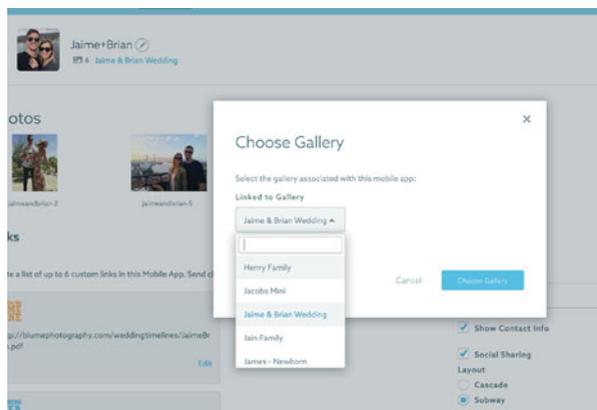


Fig. 6

is good for you too. So we link the engagement app (Fig. 6) to their newly created but empty wedding gallery. Now, an enticing little button shows up in the mobile app, just under the couple’s photos: “View Full Gallery.” You want only a few pictures so the button is immediately visible in the app. Click it, and you’re now invited to register for Laura & James’s Wedding Gallery. Who can resist that?

4. The final obstacle is motivating the couple to share their app before the wedding day. You want to get this thing downloaded on every smartphone in the bridal party and family. Here’s how I create strong motivation to share the app just before the wedding. We add value to our couple’s wedding experience by working with them on a photo timeline for the day, then we link to that timeline in the app. (Think of all the other value-add links you could create for portrait subjects.) Now sending the mobile app as a download to our couple is as easy as clicking “Share App.” A lovely custom email creator opens up, and we use a very cleverly written email to convince the couple they simply must share this awesome app with their bridal party right away. But we don’t have to rely on the couple to come through for us. We hold our destiny in our own hands.

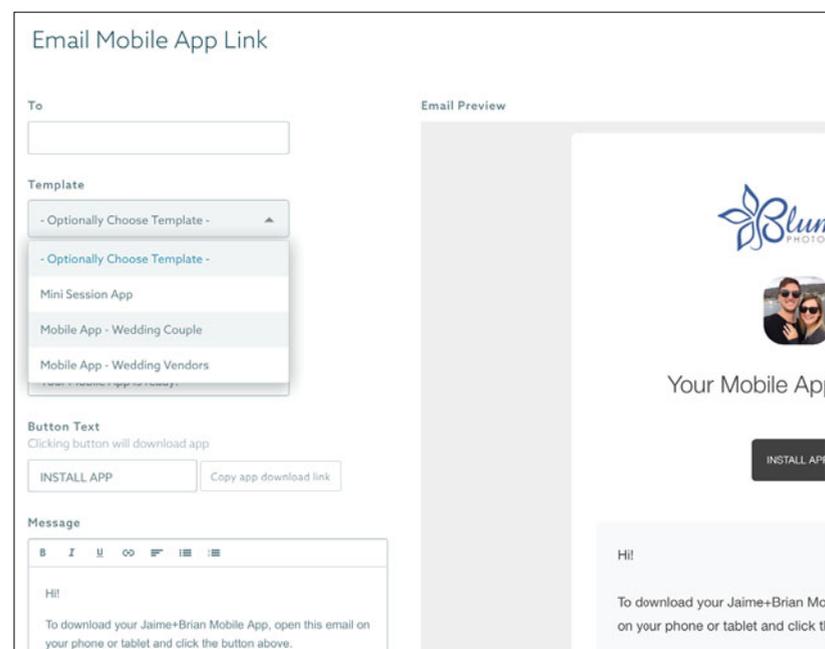


Fig. 7

3. Here is where I go back to the couple’s mobile app and do something backward again. I can “connect” a mobile app to any gallery so clients can open their online galleries straight from their app. Most photographers link this “engagement app” to the couple’s engagement portrait gallery. Seems logical, right? But we found engagement galleries aren’t shared all that much—there’s no motivation to share it (other than vanity, which isn’t enough). Besides, they’re more likely to share your engagement blog post over the gallery, which is good for you too.

Through 17Hats, our studio management software of choice, a wedding day questionnaire is automatically sent to all our couples ahead of time (Fig. 8). The couple fills out information about their bridal party and all their vendors, then submit it back to us with a click. I simply copy-and-paste all that contact info into ShootProof’s app maker (Fig. 9). Now we feel like celebrities when we arrive at a wedding: Virtually every bridesmaid and vendor has been playing with our branded app and reading our About section along with the day’s itinerary—plus sending us their email addresses. (It even precludes us having to respond to every email from vendors requesting photos.)

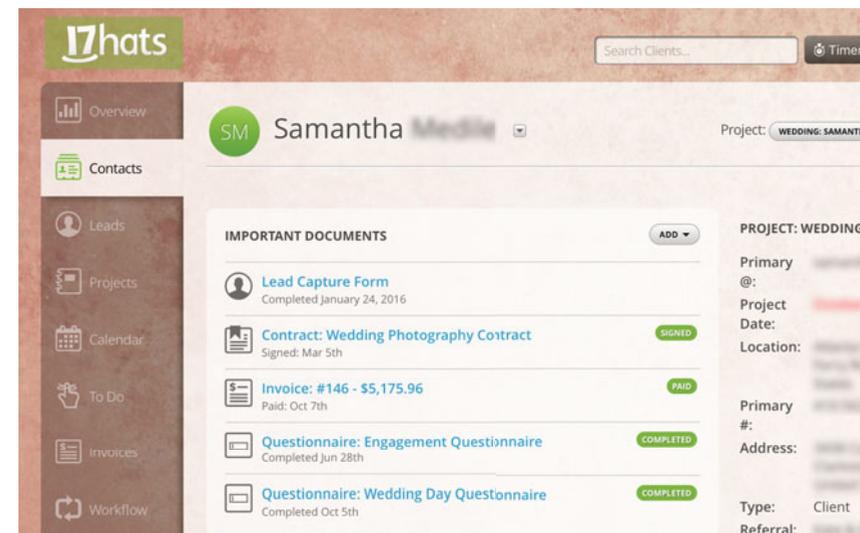


Fig. 8

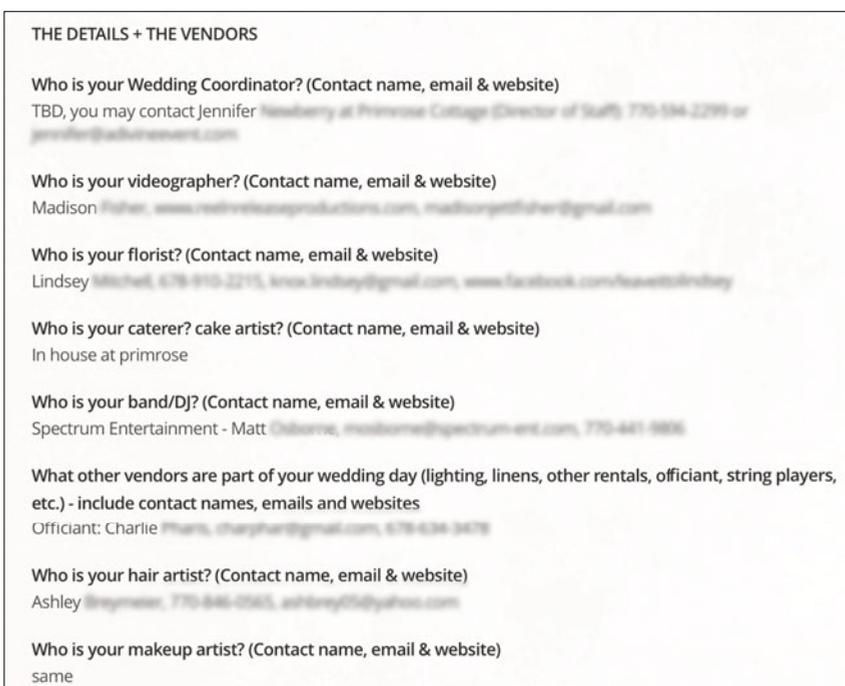


Fig. 9

Gallery Name	Visitor	Last Activity	Favorites	Free Digitals	Cart Items	Orders
Jaime & Brian Wedding	xxxx@xxxx.com	Oct27, 2016 9:38 AM EDT	-	-	-	-
Jaime & Brian Wedding	xxxx@xxxx.com	Oct26, 2016 3:23 PM EDT	-	-	-	-
Jaime & Brian Wedding	xxxx@xxxx.com	Oct26, 2016 10:32 AM EDT	-	-	-	-
Jaime & Brian Wedding	xxxx@xxxx.com	Oct24, 2016 7:21 PM EDT	-	-	-	-
Jaime & Brian Wedding	xxxx@xxxx.com	Oct24, 2016 6:37 PM EDT	-	-	-	-
Jaime & Brian Wedding	xxxx@gmail.com	Oct24, 2016 5:12 PM EDT	★ 1	-	-	-
Jaime & Brian Wedding	Jaime Brian	Oct24, 2016 11:40 AM EDT	★ 200	-	-	-
Jaime & Brian Wedding	xxxx@xxxx.com	Oct23, 2016 9:35 PM EDT	-	-	-	-
Jaime & Brian Wedding	xxxx@xxxx.com	Oct23, 2016 8:04 PM EDT	-	-	-	-
Jaime & Brian Wedding	xxxx@gmail.com	Oct22, 2016 10:28 PM EDT	-	-	-	-
Jaime & Brian Wedding	xxxx@xxxx.com	Oct22, 2016 2:07 PM EDT	-	-	-	-
Jaime & Brian Wedding	xxxx@xxxx.com	Oct22, 2016 1:05 PM EDT	-	-	-	-
Jaime & Brian Wedding	xxxx@xxxx.com	Oct21, 2016 9:10 PM EDT	★ 1	-	-	-
Jaime & Brian Wedding	xxxx@gmail.com	Oct5, 2016 10:49 PM EDT	-	-	-	-

Fig. 10

Figure 10 shows the long list of gallery visitors who preregistered their emails with us. These emails are exported as a .csv to our Mad MiMi account after every event. We use the same method at charity events (a big source of our qualified leads) along with an iPad open to ShootProof’s app. Attendees enter their email address right then and there. (You can purchase standalone apps like iCapture to collect emails. I love that ShootProof’s app wirelessly adds contacts straight to our gallery, keeping everything synced.)

Come autumn, we send all our subscribers emails with special access and deals for family portraits and more. That leads to a windfall of new clients every year.

In the video below, let’s talk about why we “burned our business cards” in favor of a better digital strategy, plus how we avoid email filters and use social media. ■

sm **LEARN MORE.**
Click here or check us out at
youtube.com/btsShutterMagazine



Phillip Blume is an international award-winning photographer and, with his wife, Eileen, cofounder of Blume Photography Studios and ComeUnity Workshops. In addition to photographing weddings and portraits worldwide, the Blumes focus their efforts on personal projects to help those suffering extreme poverty. As educators, the two have appeared on CreativeLIVE, and speak to thousands of photographers every year. They live with their children in rural Georgia.

blumephotography.com



BUILT TO IMPRESS

Introducing three F/1.8 fast-aperture prime lenses with superior optical quality, even at wide open aperture. Designed to perform at the level demanded by the latest DSLRs, each is integrated with VC image stabilization for maximum performance and features moisture-resistant construction, fluorine coating, close-focusing and the new SP lens design.

SP35 mm | **SP45 mm** | **SP85 mm**
F/1.8 Di VC USD [Model F012] | F/1.8 Di VC USD [Model F013] | F/1.8 Di VC USD [Model F016]

For Canon, Nikon and Sony* mounts *Sony mount model without VC.

www.tamron-usa.com

TAMRON



BACKUP & ARCHIVING

7 TIPS FOR GETTING IT RIGHT SO YOU CAN SLEEP AT NIGHT

with Moshe Zusman



The dream of every new photographer is to have so many jobs that you have to worry about archiving and backing up your images. In the beginning, I was shooting only one or two sessions a week, so it wasn't even a thought. As my studio grew, I knew I needed to find a way to secure all the images I was taking—not only for my clients, but for my own sanity. The last thing I ever wanted was to accidentally format a memory card without backing it up, or have one of my systems go down in the studio and not be able to recover the images. I wanted to be there for my clients even if they called me three years after their wedding asking for a copy of their images because they lost their disk.

I am a versatile photographer who shoots between 10 and 30 sessions each week, which is close to 1,000 sessions a year.

Over the years, I've developed a system that's worked for me and my workflow. I have multiple redundancies, back up my files in multiple locations, both on and off site, and make sure that at any given moment, my images are backed up at least four times. When developing my system, I wanted to create a workflow that instantly backed up the photos as I shot them, and then effortlessly did it in the studio as well.

Here are my surefire methods of backing up that you can start implementing right away.



Image © Moshe Zusman



Images © Moshe Zusman

1. USE A CAMERA WITH DUAL CARD SLOTS

Most cameras have this technology now, and all professional cameras should. Use it to create an instant backup the second you click the shutter. A true backup is not just having Raw recorded to one card and JPGs recorded to the other “just in case.” It's having the Raw files written to both cards in case one of the memory cards fails to read or write. I use a large memory card in one slot (128GB) and a smaller one (64GB) in the second slot. Once the smaller card is full, I replace it with a new 64GB card and secure the first one in a memory card pouch I wear on my belt.

I don't take the chance that someone will steal my camera bag with cards in it. This is useful if someone steals your camera or you lose your memory card pouch.



Image © Moshe Zusman



Images © Moshe Zusman

2. USE INSTANT ONSITE BACKUP

It used to be an expensive and slow solution with not enough space, but now there are a lot of fast portable drives with built-in card readers and a basic display. I use a product called Nexto DI. It's a hard drive with an SD and a CF card reader built into it so you can instantly back up your cards (and your second and third shooters' cards) onsite to a hard drive at the end of the day. You can also copy all the cards by having a laptop on location and downloading your image files with a card reader to an external hard drive or right to your laptop.

The idea behind this is that by the time you get home from a wedding or shoot, you now have three copies of your images. After a wedding, I may go with friends for a drink or a bite to eat. I leave my cameras and cards in the car, but the external drive with all the copied images goes with me.

3. TRANSFER THE IMAGES TO YOUR WORKING DRIVE.

Once you come home from your job or you're done shooting for the day, you want to download and dump the images onto your working drive on your main computer where you'll eventually edit images or catalog them in Lightroom. Not only will your images be in the right place to start working with them in Lightroom or Photoshop, but this will be the fourth redundancy in your backup.

4. HAVE IN-STUDIO REDUNDANCIES.

When I download my images to my working drive, I use two mirrored 9 terabyte Western Digital My Book Duo hard drives. These drives are external, separated from my system drive where I have all my software. They are just hosting the images so that they're secure; my system runs faster with all my storage off the main hard drive. A Thunderbolt connection to these drives keeps everything flowing smoothly. Remember to set the external drive to mirror raid or RAID 1. This works if you've already formatted the memory cards.

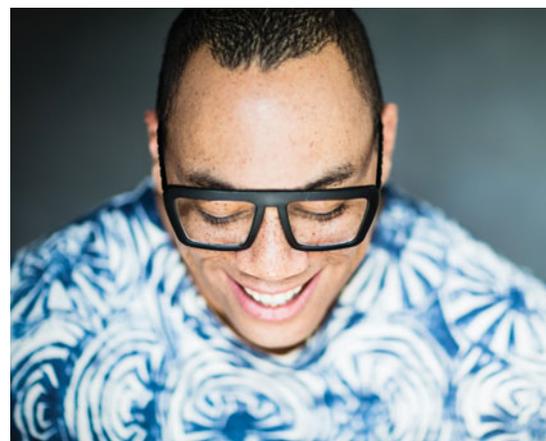
My one-light setup is similar to what you'll see in Vanessa Joy's article this month, on the 1,774 headshots she photographed recently. I use one Profoto D1 with an umbrella (with or without a baffle), and use it for the main light and to light the background. You have to play with the distance between your light to the subject, and then to the background, keeping the light falloff in mind and rationing your light where you want it. This is a great setup for on-location shoots when you're looking to bring minimal equipment.

5. AUTOMATE IN-STUDIO BACKUP.

In addition to the mirrored hard drives that are my working drive, I have my computer set to automatically copy every new image to another hard drive using a software called Carbon Copy Cloner at 1 a.m. every night. This software enables you to schedule your backups over multiple platforms, including network drives.

Carbon Copy Cloner is also scheduled to back up all my files to a local network-attached storage drive every other night. I copy the images to an additional Western Digital My Book Duo and to network-attached storage (NAS)—a 32-terabyte RAID5 array. I keep that drive in a separate room connected to my computer only over the network.

This is important if your working drive fails or if someone breaks into your home and walks away with your computer and drives. They won't look for network drives.



Images © Moshe Zusman

6. AUTOMATE OFF-SITE BACKUP.

For \$5 a month, Backblaze gives you unlimited storage, and mirrors your computer and all attached external drives to the cloud. Initial backup when you first set up Backblaze can take months. I upgraded my Internet to a business connection with faster upload.

After that, it trickles slowly and doesn't hog up too much bandwidth. Having offsite storage is crucial to your backup plan just in case anything happens to your physical studio. You won't be starting at square one. With Backblaze, you can access and download your images with no fee or limit—a key element to look for when you are researching a cloud storage solution.

This can save your life if a flood destroys your home or an earthquake takes all your gear while you're away.

7. USE ONLINE GALLERIES.

My last offsite backup is through SmugMug. I upload to client galleries all my final images so they're easily accessible by my clients and myself just in case Armageddon happens. The system gives you seven redundancies on your backups using both on- and offsite methods so you can sleep soundly at night. This is your "if all else fails" failsafe.

Quick tips for safer image making and storing:

1. Use high-quality memory cards and card readers that are fast and reliable.
2. Discard a memory card the second it ever gives you an error.
3. Use high-quality drives for local storage.
4. Use NAS-optimized drives when storing over the network.
5. A RAID system is always more secure than a single drive.
6. Keep enough memory cards to be able to work a whole week without recycling cards.
7. Schedule your backups for hours you're not working on your images.





Image © Moshe Zusman

In addition to backing up your files, you need a solid way to organize them so they're easily found. Check out this video to see how I organize my files. ■

sm **LEARN MORE.**
 Click here or check us out at
youtube.com/btsShutterMagazine



Moshe Zusman is recognized for his innovative, bold use of light and color with a distinctly modern edge. The Washington, D.C.-based Moshe has been shooting for more than a decade, and specializes in weddings, portraits, headshots and events. He has been featured at numerous workshops and conferences, including WPPI, PhotoPlus Expo, ImagingUSA and ShutterFest, and also hosts his own workshops at his D.C. studio.

www.headshotdc.com

Panasonic



© Rick Gerrity, San Francisco CA 2016

Tailored to fit.

The new **LX10 Point & Shoot** produces bright, colorful photos, plus 4K video, with an intuitive exposure control ring, large 1" sensor, 3x LEICA DC Vario-Summilux zoom lens and super bright F/1.4-2.8 aperture...all in a pocket-sized compact.

Start your travels at lumixlounge.com/photokina2016

LUMIX G

#lumixlounge

Actual size

the list | december 2016

Looking for new products to enhance your business?

We found a few for you to try...

1



American Color Imaging offers beautiful albums for all occasions! The Riveli premier photo album line offers the ability to completely customize your album with over 80 leather options, 13 gilding options, and multiple cover and paper options.

With Riveli albums you can offer your clients a one of a kind album that they will cherish for years to come!

www.acilab.com/products/riveli-albums

3



Use this gorgeous Leather Folio to present pricing to your clients. Genuine leather is cut from the same high-quality hides we use to make our albums and lined with the same crushed velvet we use in our New York Collection albums.

Free custom engraving is available at no additional charge. Customize your Folio with your logo, your clients' names, dates, etc.

www.scalbums.com/folios

2

Profoto's off-camera flashes are distinguished by their revolutionizing TTL technology, cordless convenience and powerful light. These features bring a whole new way of shooting. Their TTL function shines the brightest in challenging lighting conditions. Their cordless operation unleashes your creativity and the portable off-camera kits are designed with this in mind. Not only are they more compact and weigh less than our standard Light Shaping Tools, they also consist of fewer parts and are faster and easier to mount.

www.profoto.com/offcameraflash



Songfreedom was created to bring the best music to creatives for a price that makes sense. With a library specially curated by an unparalleled team of Music Supervisors, Songfreedom brings exactly what you need for your next video.

Featuring music by popular Mainstream artists and incredible Indie artists, this library has multiple selections for your every musical need.

www.songfreedom.com

4



TIPS FOR TETHERING:

5 THINGS YOU SHOULD KNOW
with Vanessa Joy

It's fairly easy to connect your camera to your computer via USB and start tethering to Lightroom. You can even use your camera's native software if Lightroom isn't your thing. With tethering, there are a lot of tricks that can make the process easier, faster and more stable. Tethering properly can boost your marketing and SEO with very little effort if you know how to do it right. This month, we look at five ways to maximize tethering.



Tip 1: Use keywords via metadata during import.

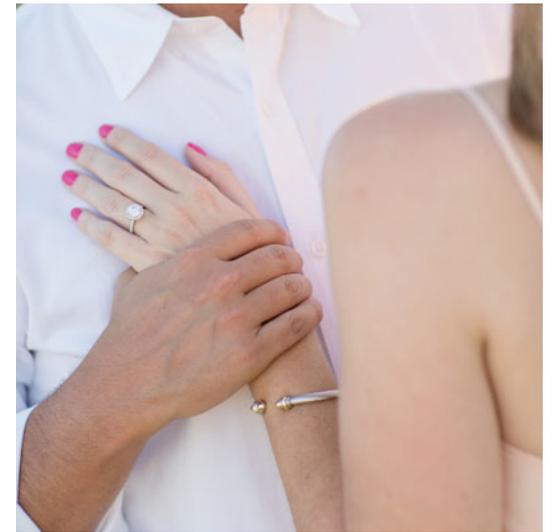
The first thing you'll want to do is set up a metadata preset in Lightroom based on the type of work you're photographing. For example, if I'm importing pictures that are for my wedding photography business into Lightroom, I'll have a wedding photography metadata preset that includes keywords like "New Jersey wedding photographer," "luxury weddings" and "best NJ photographer." If you're a headshot photographer, include keywords like "corporate business photos," "LinkedIn pictures" and "headshots." After you set the metadata presets, those keywords will be embedded in all the images you are importing and exporting through Lightroom.

When you have keywords like these attached to your photos and you upload them online, Google sees them and recognizes your imagery as search results for those keywords, helping boost your SEO and marketing. In the same settings, you can also apply a copyright so all your photos have your copyright information listed in the metadata.

After you've set up the metadata present, you need to tell Lightroom to apply the metadata automatically to all the images that are coming in. To do this, go to your import settings and select that metadata preset to be part of the import process. It will automatically apply your metadata preset to the images. You can change this depending on what kind of shoot you are doing. I recommend having a few different presets based on the pictures you typically shoot so that the appropriate keywords are assigned to them.



Image © Vanessa Joy



Images © Vanessa Joy

Tip 2: Apply lens profile corrections.

Lenses have different profiles based on their make, model and focal length. When you apply lens correction settings, you are allowing Lightroom to automatically correct for distortion, vignetting, perspective and the like. The develop module is where you'll create a preset that applies the lens corrections, which will automatically recognize the lens that you are using and apply the right profile based on the manufacturer's corrective settings.

To do this, select any photo in the development module and apply the lens corrections, which are toward the bottom of the settings and to the right. Save those settings as a preset in the presets tab on the left by clicking the "+" sign. Go into your import settings and apply the presets to the auto import just as you did the metadata.

Tip 3: Make sure all your connections are secure.

This is a threefold tip. Having a handle on your cords and gear helps minimize liability and allows you to shoot without a mess of cables everywhere. Additionally, you want to prevent any of your equipment from being accidentally damaged, and you need to make sure you have a secure connection from your camera to your computer. Seems like a no-brainer, but without that kind of stability and ease-of-use surrounding your gear, the connection for tethering can end up causing a whole bunch of problems and interruptions during your session.

I like using jerk stoppers and other fine products from Tether Tools. To see what gear I use, go to the Gear We Love section of www.headshot-bootcamp.com. (Note the cup holder attachment for the Tether Table, a favorite of mine.)



Images © Vanessa Joy

Tip 4: Use your camera's software.

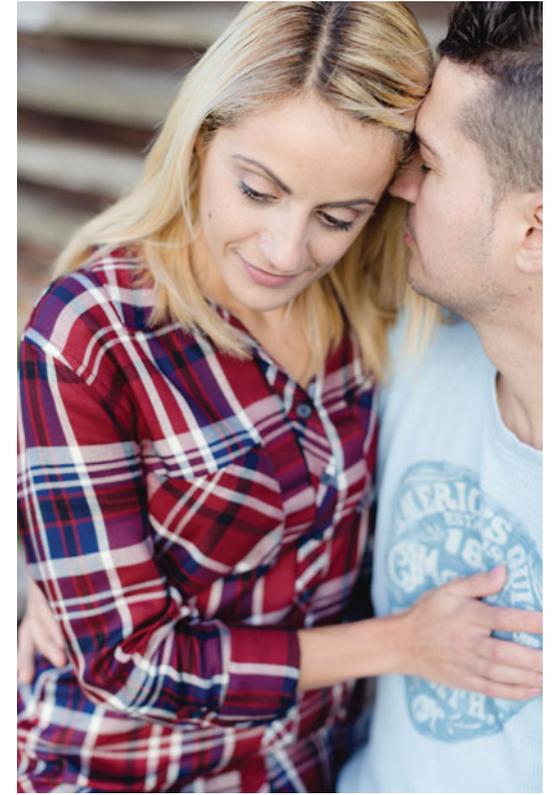
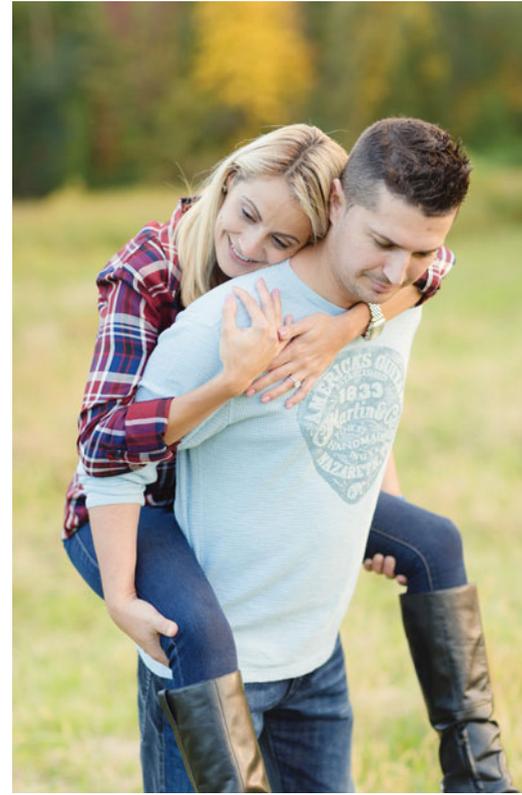
Most people know that you can tether your camera using Lightroom. What is less known is being able to incorporate your camera's software as well, like Canon EOS Utility. This gives you more control over your camera from the computer, including adjusting focus, exposure settings and white balance. Another perk is being able to tether while using live view, which is great if your camera is in a position where you can't see through the viewfinder. You can run Canon EOS Utility and Lightroom simultaneously while tethering, giving you a ton of control while Lightroom ingests the photos.



Image © Vanessa Joy



Image © Vanessa Joy



Images © Vanessa Joy

Tip 5: Memory cards matter.

Lenses have different profiles based on their make, model and focal length. When you apply lens correction settings, you are allowing Lightroom to automatically correct for distortion, vignetting, perspective and the like. The develop module is where you'll create a preset that applies the lens corrections, which will automatically recognize the lens that you are using and apply the right profile based on the manufacturer's corrective settings.

To do this, select any photo in the development module and apply the lens corrections, which are toward the bottom of the settings and to the right. Save those settings as a preset in the presets tab on the left by clicking the "+" sign. Go into your import settings and apply the presets to the auto import just as you did the metadata.

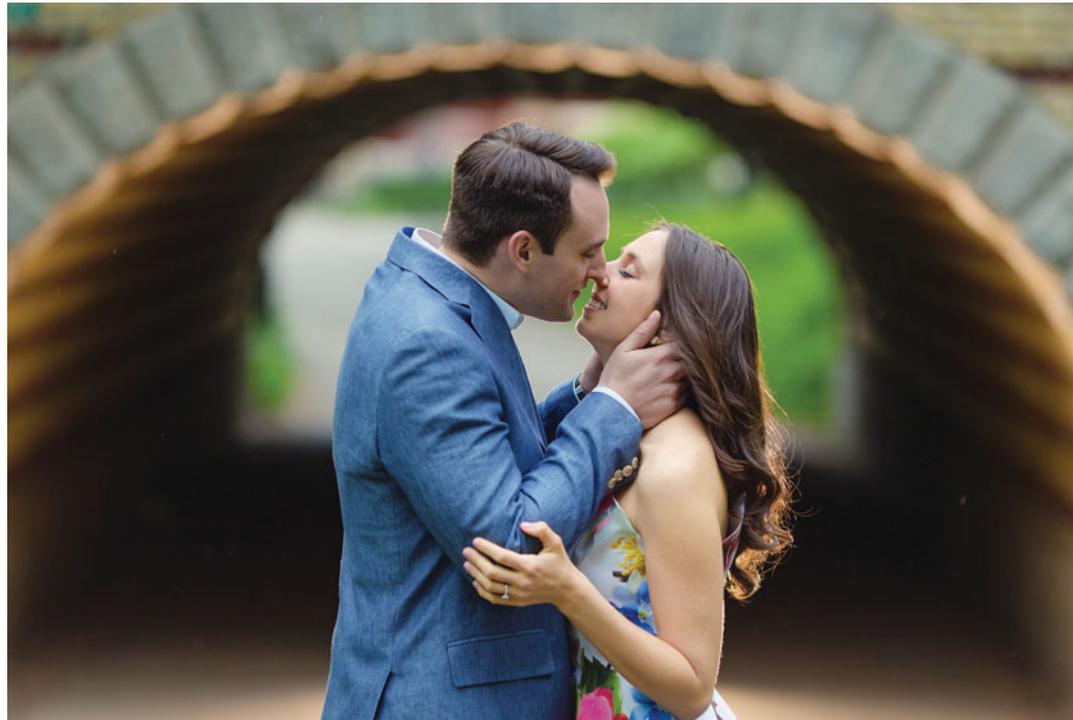


Image © Vanessa Joy

Check out this video to see tethering in action. ■

sm **LEARN MORE.**
 Click here or check us out at
youtube.com/btsShutterMagazine



Vanessa Joy has been a professional wedding photographer in New Jersey since 2002, and an influencer in the photographic community for years. Since starting VanessaJoy.com in 2008, she has taught photographers around the globe at almost every major platform in the industry (LearnPhotoVideo.com). Vanessa has been recognized for her talent and business sense at the renowned industry events CreativeLIVE, Clickin' Moms, WPPI and ShutterFest. Her peers love her informative, open-book style of teaching.

vanesajoy.com



“Perfect prints, perfect binding and blindingly fast turnaround using an easy online preview and ordering system”

- Sean Hoyt
Adoramapix Ambassador

Sean Hoyt



The Value of People...

Sean Hoyt creates a relationship between himself and his subjects. This relationship may only last two hours, but it's authentic. Sean's photos are proof of validity. We are happy to contribute our efforts to Mr. Hoyt's perfect moments.

AdoramaPix Ambassadors are envoys of what makes the art of photography special and what keeps us constantly striving for perfection.

See more about all of our AdoramaPix Ambassadors at adoramapix.com/ambassador



Q + A
WITH *Salvatore Cincotta*

-
- + Ensuring your clients adhere to copyright agreements with digital files.
 - + Strategies for gaining more social media followers.
 - + Making your images look clear and sharp on social media platforms.
 - + Educating your clients about updates to technology.
 - + How to attract clients that value your work.
 - + Tips for choosing the right camera for your next upgrade.
-

GOT MORE QUESTIONS?

Every month we will have a call for questions on our Facebook page and Sal will answer them with real-world advice.





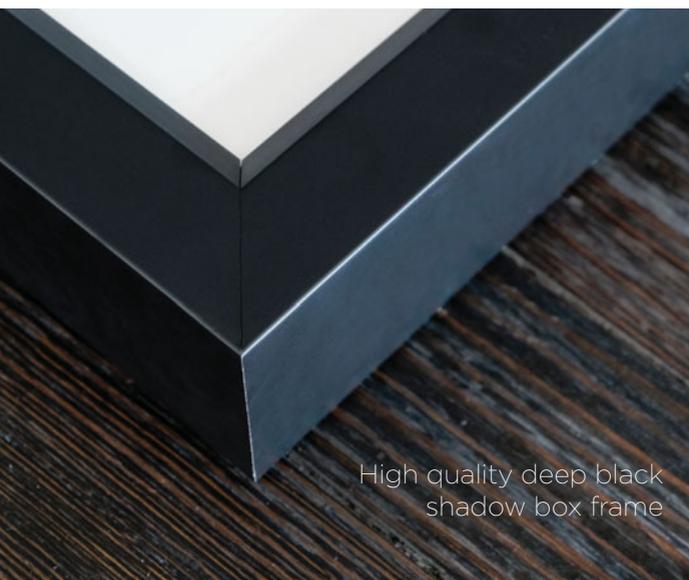
— **NEW** AT —
VIRTUOSŌ
by Salvatore Cicotta
FRAMED FINE ART

30% OFF
**LAUNCH
SALE**

CODE **FFA30DEC** | EXPIRES 12.31.16

*Only available for domestic shipping. Framed Fine Art Products only.

VBYSAL.COM



High quality deep black shadow box frame



Archival giclee prints floated 1/2" off the linen background



Image © Jodie Kelly

INSPIRATIONS

Inspiration can come when you least expect it. As photographers, we are visual artists. We express ourselves through our camera and the images we create. Inspirations represents a sampling of our industry and the vision of professional photographers from around the world.

Congratulations to all our featured artists. Be inspired and create something that is *you*.

Sal Cincotta, *Editor-in-chief*

BEST OF 2016



Image © Brittany Dorris



Image © David Beckham



Image © David Beckham



Image © Yolanda Christine Photography



Image © Curtiss Bryant



Image © Chris Keeley Photography



Image © Memories by Jen Bailey



Image © The 38 Photography



Image © Hector bias



Image © Curtiss Bryant



Image © Jodie Kelly



Image © Made You Look Photo



Image © Curtiss Bryant



Image © Miller Photography



Image © Phocused by Darryl Photography



Image © Phocused by Darryl Photography



Image © Haute Dog Pet Photography



Image © Miller Photography

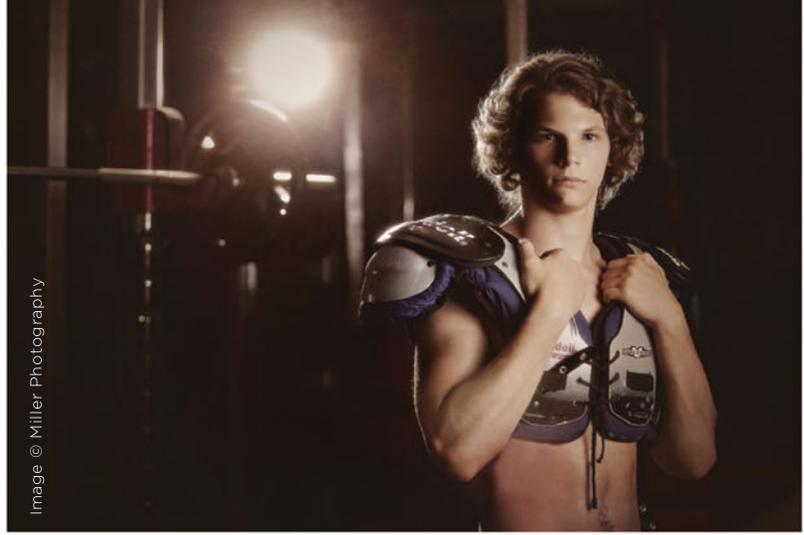


Image © Miller Photography



Image © Patrick McGeough



Image © Ryan Nolan



Image © Sarah M Photography



Image © Maxxum Photo



Image © Stacy Jacob

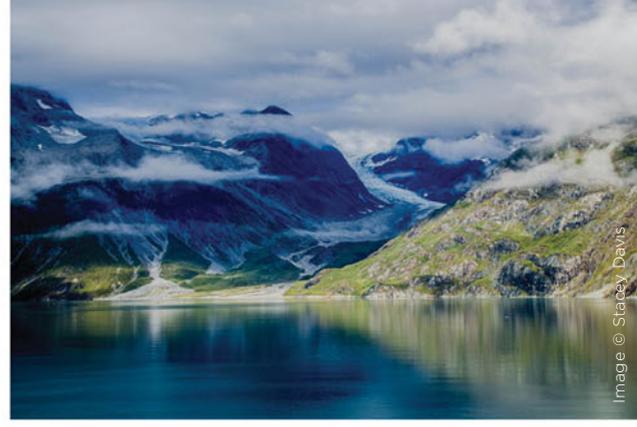


Image © Stacey Davis



Image © Ryan Brown



Image © Ray Urner



Image © Mark Brennan



Image © Andrius Aleksandra Micus

NEXT MONTH
JANUARY 2017

THE
GLAMOUR
EDITION



HOW TO BOOK AND HANDLE
DESTINATION
WEDDINGS
with Michael Anthony

Destination weddings can be confusing and mysterious for photographers. When I started photographing weddings, I thought it would be amazing to travel the world to document our clients' incredible wedding day. The truth is, while photographing destination weddings can be an incredible opportunity for your portfolio, if you don't know how to do it correctly, you may end up losing money and clients.

In 2016, our studio photographed over 100 weddings. Our studio is split into two brands, Michael Anthony Photography and Studio 23 Photography. Of the 50 weddings that Michael Anthony Photography photographed, 10 of them required us to travel far. We added portfolio shoots along the way during our travels, which gives our portfolio diversity and a uniqueness not found among our competitors.

The most important thing to understand about destination weddings is that profitability is not the same as for local weddings. When taking on a destination wedding, the intrinsic value of the job for your portfolio must outweigh the money you will lose by not being in the studio for a number of days, along with any other miscellaneous expenses you incur. If you love travel, this may seem like a worthwhile endeavor, but constant travel may wear on you over time.

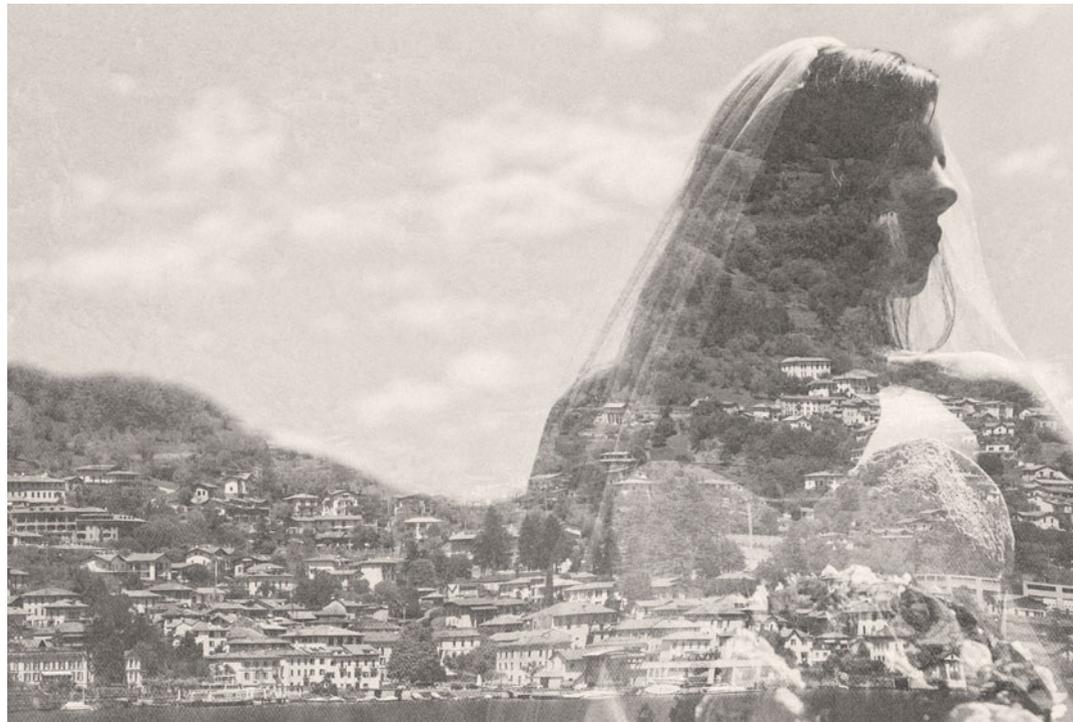


Image © Michael Anthony

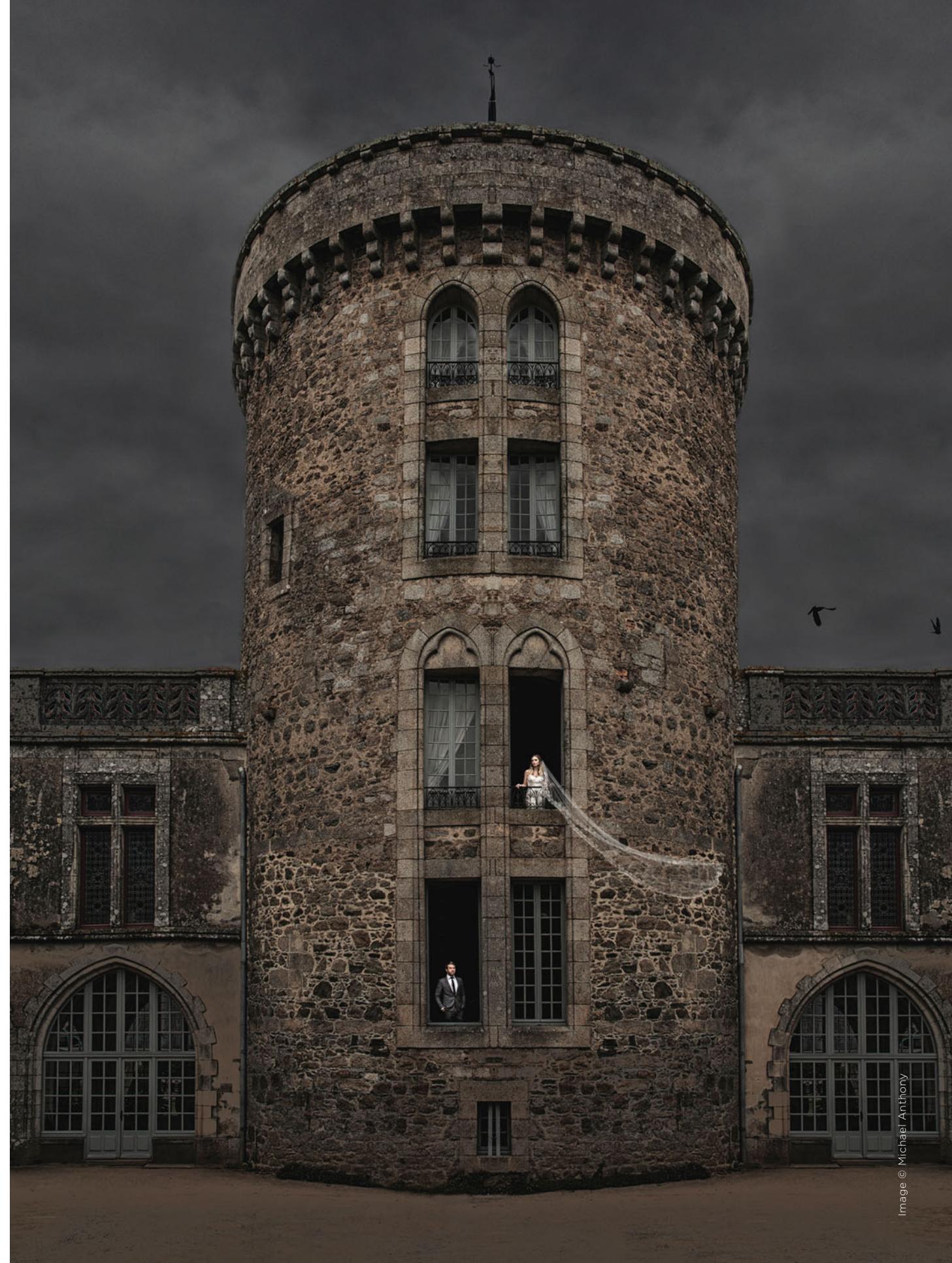


Image © Michael Anthony



Image © Michael Anthony

BOOKING DESTINATION WEDDINGS

To book a destination wedding, a couple of things have to happen. You need to show destination work in your portfolio, and you need to make it easy for your clients to book you for destination work.

We booked our first destination wedding by accident. That accident turned out to be one of the best experiences ever. Our clients had come to us for a consultation about shooting their wedding reception in our hometown of Valencia, California. When I asked where the clients were getting married, they said Lake Como, Italy. Now, I had wanted to go to Italy for many years, so I immediately asked if they had found their wedding photographer yet. The answer was no, and I said I would be interested in shooting it.

Their efforts in finding a wedding photographer in a foreign country proved to be problematic. First, there was the language barrier. It's also hard for clients to coordinate their wishes with a photographer who lives on the other side of the globe. Booking with us was an easy decision because we offered to solve their problems, and we made it easy for them to book us financially (more on that later).

Shooting this wedding allowed us to showcase these images in our portfolio, and immediately our destination inquiries skyrocketed. So what do you do if you don't have destination images to show? My mentor, Mr. Sal Cincotta, sums it up in a simple hashtag: #buildyourdamnportfolio.

We actually did our first destination shoot while vacationing in Hawaii. I live in California, where the beaches are plenty and our clients are used to gorgeous sunsets. So for our first destination shoot, I wanted to do something completely different than what our clients had seen before. We headed to Byodo-In Temple on Oahu. From that shoot, we began to diversify our portfolio and create epic images that could not be achieved locally. We bought a wedding dress, hired a local florist and got the required permits to shoot at the location we wanted.

Your first step if you are serious about shooting destination weddings is not so hard. Take a vacation, and wherever you go, plan photoshoots to build your portfolio.

The power of a destination portfolio is incredible. Just this past weekend, our studio participated in a bridal show with 12 photographers. On our booth display, we featured wedding images taken in France, Portugal, London, Italy, Hawaii and around the United States. While it was a gamble to not bring along local wedding images, it paid off tremendously: We booked three weddings at the show, and collected over 100 leads, including two for brides getting married in Greece and Thailand next year. Our booth was packed the entire time because our portfolio stood out from the rest.

Once you have a destination portfolio built, you have to market yourself to clients getting married abroad. Destination weddings are becoming more popular because they are kept small, and actually cost the same or less than a traditional wedding. I recommend tools such as Two Bright Lights to submit your destination weddings to publications to reach more potential clients.

Another idea is to contact local planners at popular destinations around the world, and ask for referrals for couples coming from the area you live in.

CHARGING FOR DESTINATION WEDDINGS

This area can be convoluted for many photographers. You have to make it easy for your clients to book you. However, destination weddings do have many expenses that are not easily seen when putting together a quote. This is why I recommend putting your travel costs into the quote up front, rather than booking the wedding and invoicing them later.

You may incur costs for a babysitter, rental car, parking, Uber rides, meals, valet fees, checked-bag fees, etc. In addition, you have to account for your time out of the studio and away from your business.

Those expenses start to add up quickly. If put a list in front of your client, it will become a barrier to them booking you. If you allow your client to book your travel for you, you will end up on a flight with three connections and a seven-hour layover. This is why when booking destination weddings, it is important to give the client a single fee that covers all your expenses. As your portfolio gets better, your travel fee can increase.

We have developed all-inclusive fees for Europe, Hawaii and the continental U.S. We include a cost for three nights at the client's hotel (or an Airbnb close by) to allow us to use day one as a travel day, and the day after the wedding as a bridal session day. If we stay longer, we do not bill the client for the extra days.

Having set fees dissuades clients from haggling with you. You'll avoid the following arguments we used to hear all the time: "We want to help you enjoy your vacation." "If we book your travel, can we just get your regular wedding rates?" And my favorite: "Our wedding will be great for your portfolio! So can we get a discount?"

Trust me when I tell you not to make any exceptions to this policy. We have done so in the past and been burned, so learn from our mistakes so you don't repeat them.



Image © Michael Anthony



Image © Michael Anthony

Let's start with booking your travel. In the past, it was incredibly hard to predict what prices would be for a chosen destination. Now, thanks to modern technology, we are able to more accurately predict flight prices using Google Flights or an app called Hopper. Both services tell you the optimal time to book flights. Whenever we book a destination wedding, we add the flights to Hopper and get instant notifications when it is time to book. For the hotel, find out if your client has reserved a room block, and if so, ask if you can reserve a room at the client's rate. Airbnb is always our go-to when looking for places to stay if the client does not have a hotel block.

If you're traveling internationally, bring all the necessary adapters. It would be terrible to get all the way to Europe to find you don't have any outlets to charge your camera batteries.



Image © Michael Anthony



Image © Michael Anthony



Image © Michael Anthony

PLANNING DESTINATION SHOOTS

Destination shoots pose many challenges logistically. You can't scout locations as you normally would. It's tough to determine if a chosen location requires special permits. How will the light look when you are there? This is why organization and planning are so important. And the planning needs to happen months before the wedding day.

I build a Pinterest Board with exciting and accessible locations we can get to. Do a bridal session with your clients the day before or after the wedding so you can create amazing images for them in beautiful places.

There is an app called The Photographer's Ephemeris that allows you to plan lighting in your locations. Put together a document with all the information for the shoots you will be doing so you are prepared when you get there. It's also extremely important to check the tide charts if you are shooting at a beach. I can't tell you how many times we have planned a shoot at an unfamiliar beach only to get there and not be able to access the beach due to high tide.

When planning shoots at popular landmarks, be prepared to arrive with your clients or models at sunrise to avoid the crowds.



Image © Michael Anthony

Lastly but most importantly, be prepared to pivot. As a wedding photographer, you are used to having to improvise. Shooting destination weddings adds a new level of uncertainty. We have to pivot on more than half of our shoots. Our truck has been stuck in the snow, we have gotten clearance to shoot at places only to be kicked out later, we have had locations closed for renovations, parades came through our shooting location and much more. You will have to be ready with a plan B in all situations, but even more so when you are working with clients who paid to have you travel with them.

Shooting destination weddings can be an incredible opportunity to constantly build your portfolio, and allow you to open up new opportunities. I love that my career has allowed me to travel the world, but it can add stress, uncertainty and unanticipated expenses.

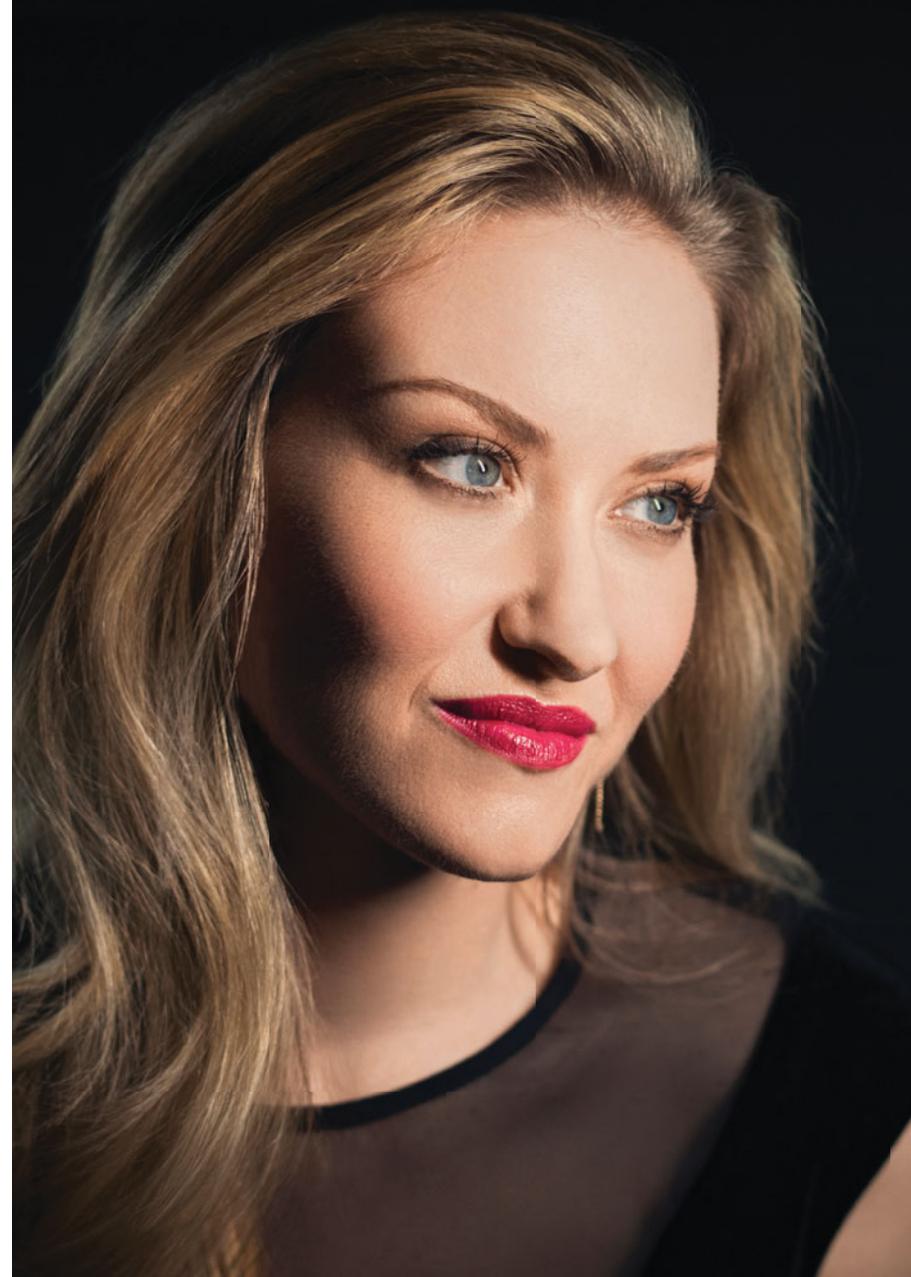
If you plan ahead, you can create incredible memories for your clients and an experience that you and they will never forget. ■

sm **LEARN MORE.**
 Click here or check us out at
youtube.com/btsShutterMagazine



Michael Anthony is the owner of Michael Anthony Studios, a wedding photography studio based in Los Angeles. He has won multiple awards in international image competition for his creative use of light, storytelling and environmental portraiture. The five-member team at Michael Anthony Studios photographs around 60 weddings and over 200 portrait sessions a year.

michaelanthonystudio.com



"I absolutely love the Ice Light 2 for creating gorgeous beauty light on the fly. It's so soft, bright, and portable which makes it so easy to use!"

DIXIE DIXON
COMMERCIAL FASHION PHOTOGRAPHER

ICE LIGHT™ 2 Portable Daylight LED



Ice Light™ 2 Next Generation Handheld LED

- Emits 1,740 lumens of continuous output at 96 CRI
- 5500K daylight-balanced LEDs
- Ultra-lightweight at under 20 oz.
- 18-step flicker-free dimming with digital display
- Removable battery with 60+ minute runtime
- Controllable from a smart device using the iOS app

Sign up on fjwestcott.com to receive coupon codes, discounts, and free education!



Photos ©Dixie Dixon. Ice Light Patent 8,905,562.
©F.J. Westcott Co. All rights reserved.

LIGHTING IN
TIGHT
SPACES
with Michael Corsentino

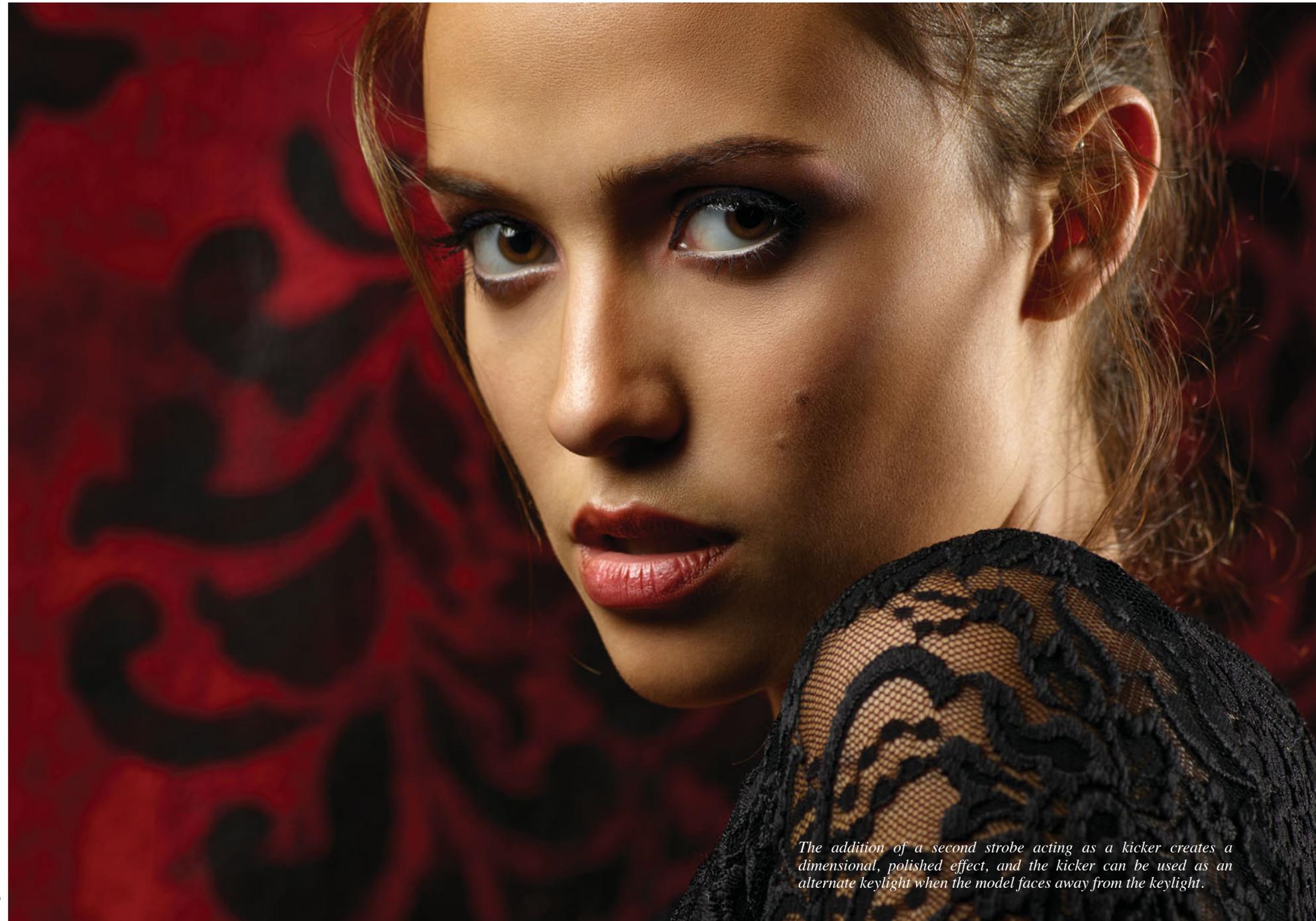


Whether you're in a studio, office or on location, space is always an issue. A large studio with plenty of room is wonderful, but space is at a severe premium. What do you do? This month, I walk you through the considerations, tools, techniques and ways to get the job done when space is super tight. We also go behind the scenes for a fashion portrait shoot produced in a 10x10x10-foot space so you can see what's possible with a limited footprint.

Let's start with gear.

Equipment is a major consideration when you're planning a shoot in a confined space. Things like large boom arms, lots of heavy-duty grip equipment, gargantuan octabanks and a ton of lights aren't normally feasible; even when they are, they end up being more of a burden than an advantage. Your best bet is to work light on your feet. For the most part, that means one or two lights. I like moonlights due to their compact, lightweight form factor. Add small modifiers, grids to keep the light from your strobes exactly where you want it, and a backdrop that fits your concept, the space and the method you'll be using to transport it. For this shoot, I used a 10-foot painted canvas backdrop that rolls up for transport. For something more compact, try Lastolite's variety of high-quality collapsible backgrounds that fold down to a very manageable size.

Image © Michael Corsentino



The addition of a second strobe acting as a kicker creates a dimensional, polished effect, and the kicker can be used as an alternate keylight when the model faces away from the keylight.

My modifiers of choice for lighting in confined spaces, and often on location, are small octabanks, strip boxes, beauty dishes and ring flash. Each of these is easy to transport, quick and easy to set up, and they can be supported on a compact, foldable C-stand that's ideal for transport. I typically rely on grids for all but the ring flash in order to keep the light from my strobes from spilling everywhere.

The value of grids quickly becomes evident in tight spaces where light can end up bouncing all over the place, creating a very flat, boring look. For the shoot featured in this article, I used two Elinchrom 500ws ELC monolights, an Elinchrom Deep Octa and an Elinchrom 14x35 Strip Box, both fitted with Lighttools soft egg crate grids. When you're working in confined spaces, 500ws heads provide more than enough power in most cases. You don't need as much power as you would in situations that call for more distance between your lights, subject and background.

With limited space, typically one of your biggest challenges is controlling the amount of light falling on the background. In a studio with ample space, it's easy to move your subject away from the background and control the amount of illumination using either distance, separate lighting zones or both. In a confined space with little to no space between your subject and the background, this isn't possible—you'll need other tools and techniques to shape and control the light falling on your subject and background.

To do that, you'll need to rely on the angle of incidence, which is the direction of your lights in relationship to the model and backdrop, as well as the tools you use to modify and shape those lights. For this purpose, honeycomb grids, both soft egg crates and hard grid spots, are indispensable tools. This is because grids take the light coming out of a softbox, beauty dish or reflector and channel it into a much more narrowly confined beam, allowing you to place light precisely where you want it and keep it away from areas you don't—in this case, the backdrop.



Giving direction to your lights relative to the background and using grids makes controlling the illumination on your subject and backdrop a snap. Note the cross-light arrangement and tight proximity of our shooting space.

The other essential component in controlling the light falling on the backdrop is the direction and placement of your lights. Even with a grid in place, if your lights are pointed directly toward the backdrop, you'll have a very limited amount of control over its illumination. You'll be lighting your subject and the model without a mechanism to help separate them. This is where light direction and placement are key. By simply moving your lights to the side of the backdrop, you'll not only help avoid putting too much on it, but you'll also avoid boring flat lighting; you'll add shadow, volume and drama to the lighting on your subject.

I've included example images to illustrate this point. With the light positioned over the camera and pointed directly toward the backdrop and subject, you light both pretty equally and flatly. By moving the keylight (an Elinchrom 500ws ELC monolight with an Elinchrom Deep Octa) camera left and channeling its light with a Lighttools soft egg crate grid, I was able to more precisely control the light falling on the subject and the background as individual elements. The bonus, I think you'll agree, is that the light is considerably more interesting and dramatic.



This is the result produced using a large octobank placed behind and above the camera position. The lighting effect is pretty but fairly flat looking, washed out, lacking focus on a specific area of the image.



By moving the keylight (with a grid) to the left of the subject, the illumination falling on the backdrop and subject can be more easily controlled. Here I'm using one strobe—this way, I can slowly build the effect, eliminate variables, keep things simple and create a variety of looks.

Images © Michael Corsentino



In this image, you see the position and angle of the keylight relative to the backdrop.

Image © Michael Corsentino



Image © Michael Corsentino

By simply angling the keylight toward and away from the backdrop, the amount of illumination can be varied to taste.

I'm an advocate of working one light at a time, so I always start with the keylight and progress from there, seasoning to taste with additional lights as needed. Once I've nailed a few winners using only the keylight, I add a second light, third light, etc. That's exactly what I did here.

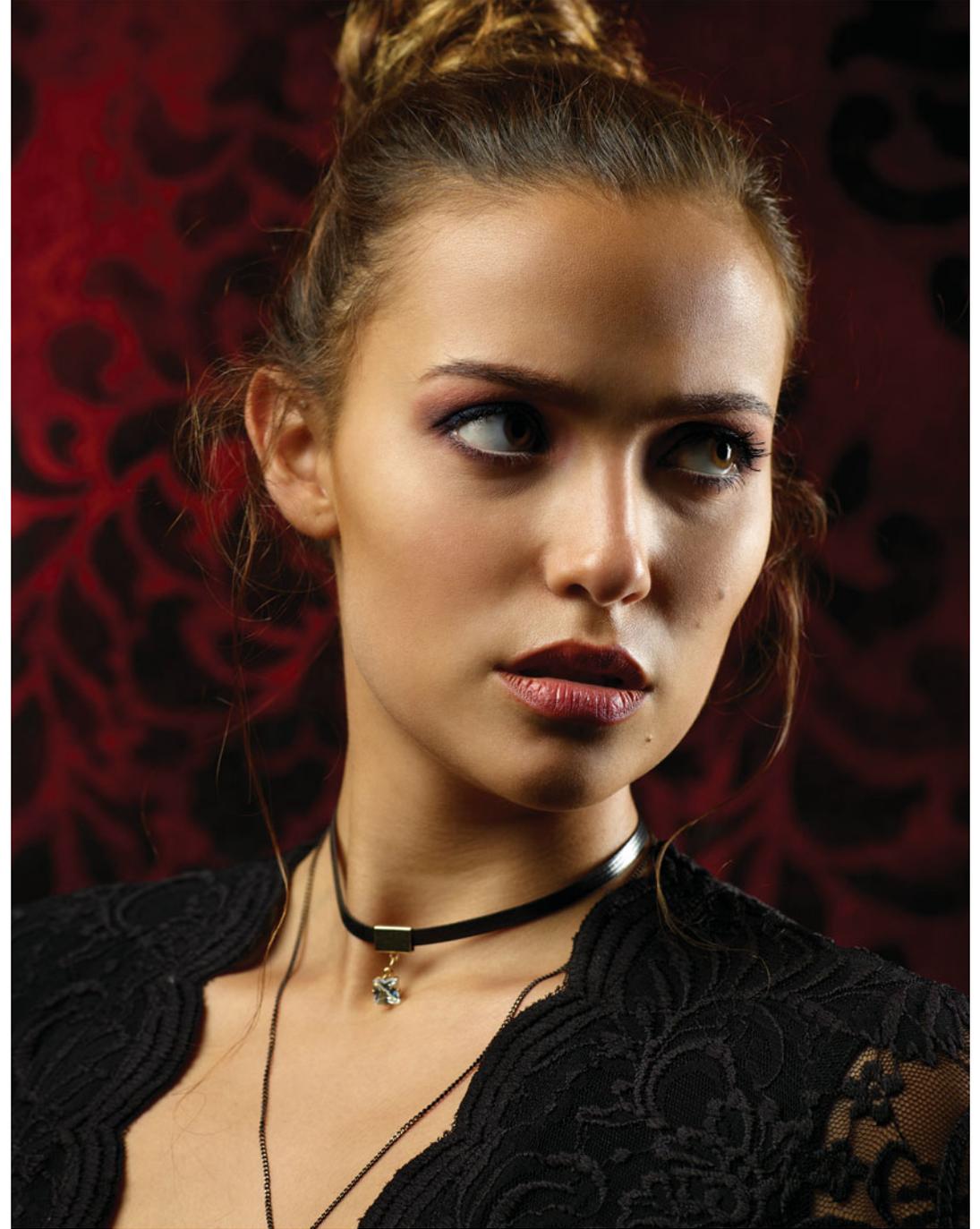


Image © Michael Corsentino

Arranging the kicker light and keylight in a cross pattern allows each light to switch roles, depending on the model's orientation. Here the kicker becomes the key.

I added a second Elinchrom 500ws ELC monolight fitted with an Elinchrom 14x35 strip box and a Lighttools soft egg crate grid. Arranged in a cross light pattern, behind the subject and opposite the keylight, this strobe served as a kicker light and alternative keylight. Cross lighting is great because it gives the model the flexibility to turn freely from left to right, with each light alternating as key and kicker.



Image © Michael Corsentino

By moving the keylight (with a grid) to the left of the subject, the illumination falling on the backdrop and subject can be more easily controlled. Here I'm using one strobe—this way, I can slowly build the effect, eliminate variables, keep things simple and create a variety of looks.

Lens choice and aperture also play a pivotal role when you're working in close proximity to your subject and background. For this shoot, I chose an 80mm and 150mm lens and set the aperture to f/11, with medium format that's like f/5.6 when using a DSLR. This kept the front of the model's face shape but allowed me to create the falloff I needed between the model and backdrop. If the backdrop is too sharp, it can easily become a distracting rather than enhancing element. We chose a retro-inspired fleur-de-lis-patterned red and black painted backdrop consistent with the gothic fashion direction of the shoot.

You can see that with a few simple tools, the right techniques and a creative vision, it's easy to achieve great results even in the tightest spaces.

Check out this month's companion video, and let's keep the dialog going. Hit me up on the ShutterFest Facebook page with your lighting questions. ■

sm **LEARN MORE.**
Click here or check us out at
youtube.com/btsShutterMagazine



Michael Corsentino is an Orlando, Florida-based editorial fashion and portrait photographer. In addition to his busy shooting schedule, Michael is a passionate educator, teaching workshops domestically and internationally. He is an author of two books, writes a monthly lighting column for *Shutter Magazine* and is a regular contributor to *Photoshop User* magazine and *JointheBreed.com*.

corsentinophotography.com

Salvatore Cincotta

BEHIND THE SHUTTER



LIGHTROOM PRESETS

— 2016 COLLECTION —

\$99 (REG. \$149) | CODE **DEC99**

EXP. 12/31/16

**QUICKLY CREATE THOUSANDS OF UNIQUE LOOKS
WITHOUT LEAVING LIGHTROOM**

BLACK & WHITE • BEAUTY BRUSHES • WASHOUT LOOKS
SPLIT TONES • 1-CLICK EDITS • FILM LOOKS

STORE.BEHINDTHESHUTTER.COM

ENCEPTION RENTALS
MAKE SOMETHING

EPIC

FEATURED: ICE QUEEN GOWN



Wedding & Fashion Rentals delivered right to your doorstep.

Starting at \$99 | Go Pro and save up to 50%!

enceptionrentals.com

— A STEP —

BACK

— IN —

TIME

with Melanie Anderson



On a recent trip to Italy with my daughter Sarah, we were walking the streets of Venice when I was reminded of honeymoon photos I had seen of my parents that they shot more than 45 years ago. I contacted my parents and asked if they knew where those pictures were and if they could send me a few. I was thinking how neat it would be to visit some of the same places they did on their honeymoon.

My dad sent me several images, two specifically that I decided would be fun to reenact. It was quite an emotional experience, knowing I was in the exact spot my parents were at almost half a century before, and here I was now, enjoying the city with my eldest daughter.

It took only moments to figure out the first location, the corner of the Piazza San Marco, in front of Saint Mark's Basilica. I positioned myself in the far left corner with the building visible from behind. We found this challenging since the buildings had been painted and updated, but we were sure this was the location.

The pose was another story: ensuring the shoulders and chin were angled the same, trying to duplicate the expression, etc. It took us 40 images and 30 minutes to get just the right look. You will notice the original pic of my dad has a sepia tone. I had a difficult time finding just the right tonality. After many attempts, I decided to just convert the image to black and white, and found just the right look for the feeling I was attempting.



Image © Melanie Anderson



Heading into Florence, we encountered the same challenges. This picture was captured at the Piazzale Michelangelo, overlooking the beautiful landscape, views of the Cathedral, the Bell Tower, and more. You will notice that the background in my dad's picture looks closer to him. I had a terrible time with that. In the end, we decided it must have been due to the lens he used at the time, as the iPhone was unable to achieve the exact same look and feel and the distance to the buildings in the background.



Images © Melanie Anderson



EQUIPMENT

My dad used a 35mm Nikon Reflex with Kodachrome 35mm film. I used my iPhone 6. Yes, I know, Melanie, how could you? You used your cell phone to recreate an image from over 45 years ago? Why, yes, I did. When traveling, I find that my phone captures incredible images, many of which have been published in this magazine and won several print competitions. Today's technology allows me to create on the fly. I like to travel light and use apps to edit my artistic vision quickly. The editing apps I used for this project were Snapseed, Picfx and Mextures.

The photos here of my dad in Italy were taken with his iPhone. He opened up the album and captured them and texted them to me. It's ironic that he took a printed picture from an album that is over 45 years old, captured the moment with his iPhone and sent it to me from Maryland to Italy. Digital technology has come a long way. I didn't even think about attempting this project until I was already in Venice and felt nostalgic knowing I had seen an album 20 years before, and felt compelled to recreate a moment in time.



Images © Melanie Anderson



Images © Melanie Anderson

IMPORTANCE OF PRINTING

Imagine if my parents hadn't printed these pictures. When I asked Dad for copies, he said he didn't have many, that it was expensive to print and they didn't have the money at the time, so they did not capture and print as often as they would have liked. I'm so grateful for the ones they did print. I would not have had the emotional connection I have now to Italy. Having seen these images when I was a child, and then being there, was a flashback moment for me. It wasn't until we were in Venice that I remembered seeing images of them from Italy from so many years ago. The impact of them actually being printed and placed in an album affected me some 45 years later. This makes me want to go back through old albums and see what else I can recreate.

How different our process is now: We capture everything, everywhere, anytime via our phones, and upload immediately to social media. We have thousands of images in digital albums online. So many memories captured, yet none printed. This experience has changed me. This was a reminder to capture and actually print images from my travels. I want my children and grandchildren to know me through photos, by having them actually printed and in an album. It's an opportunity to share an experience that I doubt would happen if all these images and experiences were shared only online.



Image © Melanie Anderson



Image © Melanie Anderson

When people ask how my trip was, these are some of the first images I show them. I am so glad I took the time away from site-seeing to take a step back in time and relive a moment and location that my parents enjoyed so many years ago.

ACTION PLANS

- *Find old photos of your family, and recreate them.*
- *Print and create an album of your travels.*
- *Share these experiences with loved ones.* ■



Melanie Anderson is an award-winning photographer and wife to her husband of 20 years, Bill, and a mother to their four children, Sarah, Emily, Kayla and Billy. Anderson Photographs is located in the Arts & Entertainment District of downtown Hagerstown, Maryland. Melanie is a Certified Professional Photographer who received her Photographic Craftsman degree in February 2015. Melanie is passionate about one-on-one mentoring and works diligently to provide educational resources and workshops to fellow photographers through Anderson Education. Learn more at AndersonPhotographs.com.

andersonphotographs.com



Images © Salvatore Cincotta Photography

VIRTUOSŌ
by Salvatore Cincotta

END OF YEAR
BLOW OUT SALE

40%

OFF ANY
SIZE
METAL

CODE **METALDEC** | EXPIRES 12.31.16

VBYSAL.COM

CONQUERING OBSTACLES ON LOCATION

with Craig LaMere

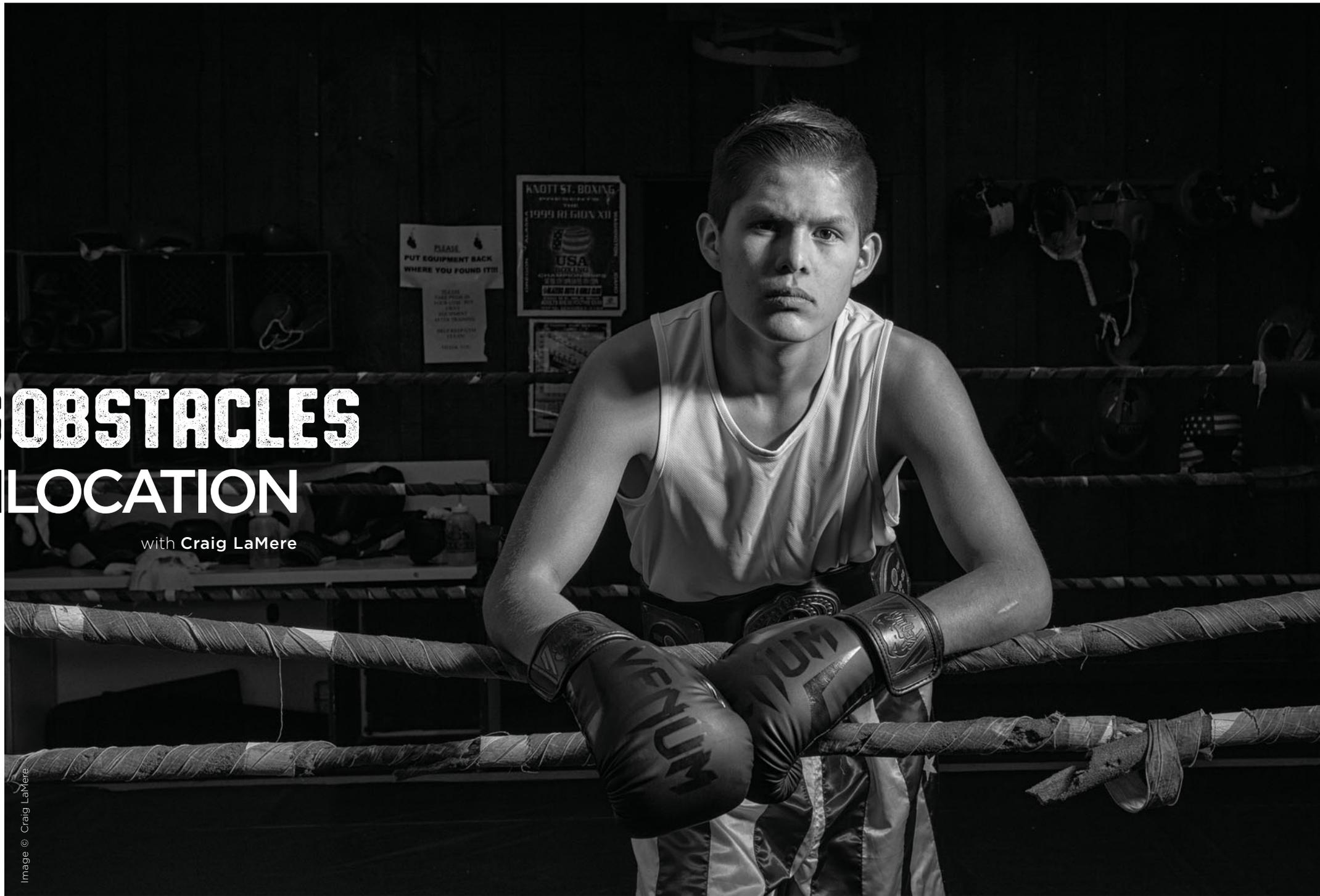


Image © Craig LaMere

This month I show you how I choose lenses, light and modifiers in a challenging real-world shoot to overcome obstacles and create the images I want for my clients.

THE CONSULT

I have a supercool client whose sons are boxers. I'd shot the older son a few years before, and it was time to schedule the shoot for Austin, the other son. A lot had changed with my studio and how sessions are planned since the shoot with her first son, so we met at the studio to talk.

The best business on earth is repeat business. You are familiar with your clients, and they are familiar with you. One thing that's really important when dealing with repeat clients is the amount of time between shoots and the changes in your business since the last shoot.

If there has been a large gap in time since the last shoot, it is vital to bring your client up to speed on any changes. The most important is any change in your pricing model. Your repeat clients do not take into account your growth, and remember only what they paid the last time. Your repeat clients want a similar experience, and when you drop the new bill on them, it can be a not so fun experience if you have not prepared them. This is one of the many reasons it is so important to have a pre-session consult.

We covered the changes, and my client was cool with it, so we planned the shoot.



Image © Craig LaMere



Image © Craig LaMere

GETTING THE LAY OF THE LAND

I'm a firm believer in preplanning shoots and scouting locations so you have a game plan. Sometimes in the real world, though, you do not get that opportunity. This was the case with this shoot. My client wanted to do the shoot in a boxing gym her son worked out at. I asked to get into it before the shoot, but I couldn't.

I arrived at the gym and started assessing what I could do and what I could not do in the space. The images that popped in my head when thinking about a boxing gym included high ceilings with a few rings scattered around, heavy bags hanging in open areas and speed bags in the corners. I was thinking of the scenes in Rocky. That's not quite what I found.

The gym was not open at all; everything was in very tight quarters. The ceilings were low, with florescent banks of lights. They had used the space the best they could by cramming in as much equipment as they could, which is great for a gym but not so great to shoot in. There were some challenges and decisions to be made..



Image © Craig LaMere

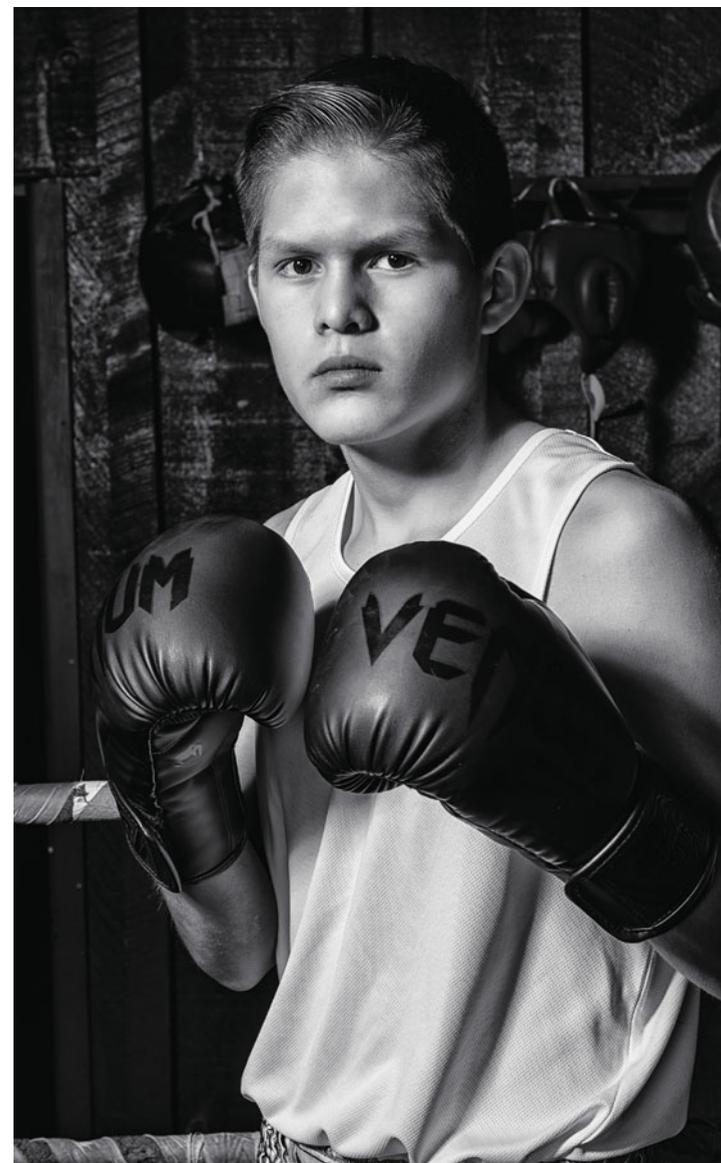


Image © Craig LaMere

GEAR

I brought what I thought would be good modifiers to give me the looks I wanted. I brought 7-inch sliver pan reflectors with grids, two strips lights with grids, my 22-inch beauty dish and my 16-inch beauty dish. The commonality among all the modifiers is that they are made to control light precisely and produce a more specular light. With the environment and the subject, I knew I was not going to shoot any soft diffused images. I don't shoot speedlights, so I brought mono heads, power packs and extension cords. For lenses, I had my Nikon 14-24 2.8 G ED, Nikon 24-70 2.8 G, Nikon 85 1.4 G and Nikon 58 1.4 G.



Image © Craig LaMere

RING SHOOT

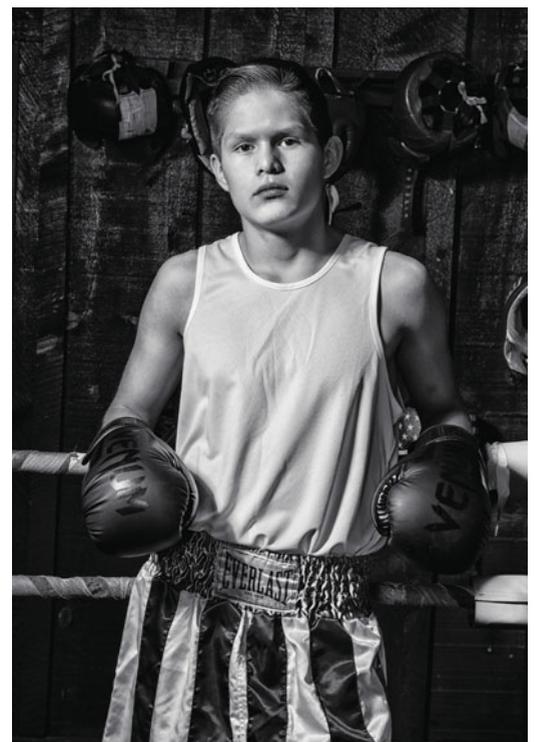
The room the ring was in was small. It was about the same size as the room, and there was access to the ring only from the right side and the front. That limited the angles I could shoot. The back wall and the side wall were close to the ring, so I knew I would not be able to get any real depth of field if I wanted to shoot Austin in the back of the ring with an inside-the-ring perspective. If I wanted any kind of depth of field, I had to stay to the front of the ring and shoot from the outside looking in. There were two ring shots I wanted. The first was to have him in the corner of the ring, surrounded by the ropes, which I would use as leading lines. The second was him at the front and inside the ring, leaning on the ropes.

The first shot I set up was the corner shot. Because the walls were so close and they were pretty rough, I thought it would be cool to pull them in and make more of an environmental portrait where the background told part of the story rather than a regular portrait focused just on Austin.

Because I was in such tight space and I wanted to see as much of the room as I could, I shot my 24-70 at 24mm. At first, I wanted to shoot the image with one light and use my 22-inch beauty dish. But it was just too big a light source for the area, and kept making hot spots on the walls.

I moved to my 16-inch dish and put the grid on it to contain the light. It worked great for Austin, lit him up just the way I wanted, but it was not enough light spill for the rest of the image. The dish was just too small to make up for the lack of ambient in the room. The solution was to bring in another light to add fill. The ring was brighter on one side than the other because of the front door. I had to pick a modifier that let me pinpoint the light better. I used a strip light with a grid. It worked well. I was able to mix the light enough to get it to fill in what I needed, but it wasn't too specular on the background.

The front of the ring shoot was pretty straightforward. I still wanted directional light with a lot of contrast, but because I didn't want to use two lights, I used a strip light with grid. The strip light gave me the latitude to shoot whatever pattern I wanted. I shot some images with the strip, but in the end, I liked the ones shot Rembrandt the most. The front of the ring was close enough to the windows that there was plenty of ambient light, so all I had to do was move my shutter down to whatever speed I wanted to give me the amount of fill I wanted.



Images © Craig LaMere



HEAVY BAG PORTRAIT

The heavy bag area was the hardest area in the gym to deal with because of the height of the ceilings, the height of the lights and the gaps between the bags. When I first looked at the room, two types of images came to mind. One was a pretty standard portrait and the other was more of an action shot.

I wanted to shoot some wide shots to take in all the cool equipment and showcase the environment, and I wanted to shoot closer to be more traditional portrait style. I tried my 14-24 lens first to take in most of the area, but it was just too wide below 24mm and started to distort the edges and bend them too much. I went to my 24-70 and stayed around 24-30mm. Because the room was so dark at the wide angle, I needed to have more separation between Austin and the background.

In most cases, if I want separation, I throw a kick on the background, but because I wanted the image to be badass, I decided to rim-light him and slow the shutter down to pull more light in to bring the background out. When I rim-light in my studio, I use a strip, but in this situation, with the gaps between the bags and how I had to place the light in the tight area, when I was at 24mm, I could see the strip in the shot and I was getting spill from the light in the lens.

My next choice was to use my 7-inch silver pan reflector and put a grid on it. I used a 20-degree grid, which is tight but still open enough to cover your subject almost full length. The other good thing with this setup is you don't get the flare like you do from strips. Once I had the accent light worked out, it was easy to pick the main. I used a 22-inch beauty dish.

I used the same setup for the closer portrait images, and just shot at 70mm.



Image © Craig LaMere



Image © Craig LaMere

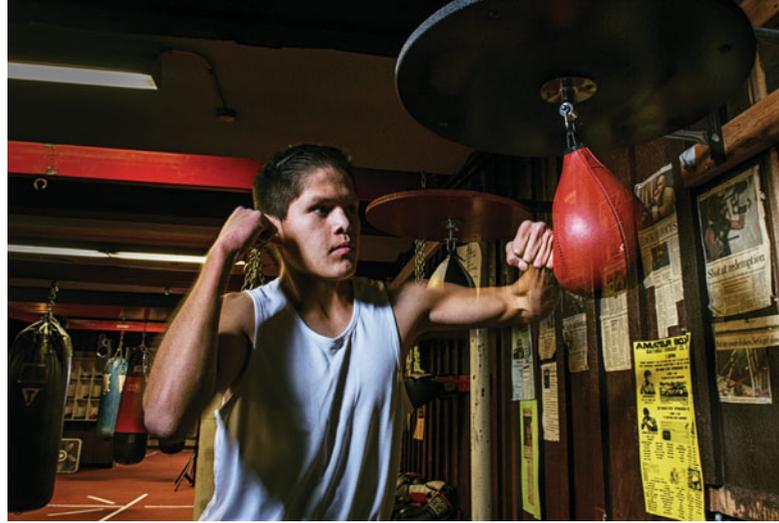
SPEED BAG AND HEAVY BAG ACTION

I wanted to capture Austin laying into the heavy bag. I wanted to rim-light him for drama, even more than for separation. There was enough ambient for the background to be seen. I used the 7-inch pan reflector and grid again for the same reason I used that combo in the last shot. For the main, I used a gridded strip light; instead of keeping it vertical, I turned it horizontal so I could get the most coverage width-wise. I wanted the most width so the light would spill the least on the ceiling.

I told Austin to go crazy on the bag, and I would freeze the movement. When you are freezing movement with strobes, you have a couple of limitations. The first is sync speed. Sync speed is how fast your camera and flash work together. With most bodies, max sync is somewhere between 1/200th and 1/250th of a second.

The second and maybe the more cumbersome limitation is the recycle time of the flash you are using. The more power you have to use to get proper exposure, the slower the power source will be in regenerating to the correct power level. When I'm freezing movement, I know I will be making some adjustments in how I shoot to give my strobe and power source the best opportunity to keep up with the speed I am shooting at. I adjust the power and the ISO of my camera until I get the perfect marriage of speed and power.

I start by moving the power down to about quarter power. At quarter power, your battery pack should be able to recycle almost instantaneously. The trick is to move the ISO up until you get the f-stop you want. Once I meter to about f4 to f5.6, I'm golden. Most of the time, I am somewhere between ISO 320 and ISO 500 to get the right combination. With today's bodies, shooting at ISO 500 to ISO 2000 is no biggie for noise and image breakdown.



Images © Craig LaMere

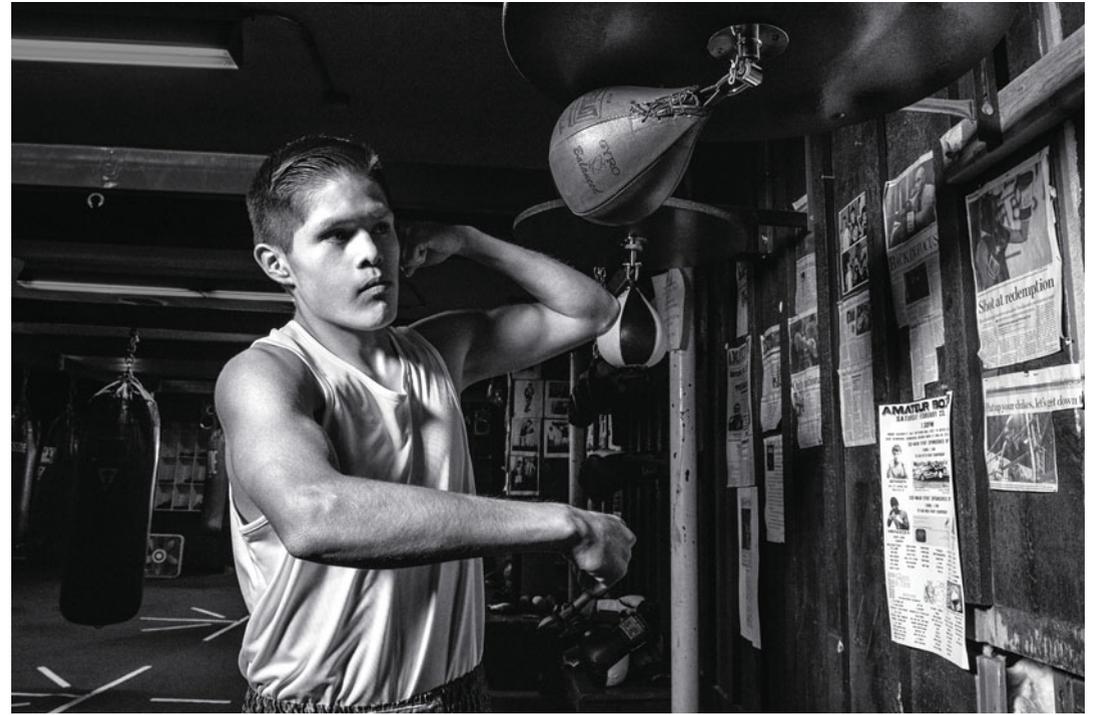


Image © Craig LaMere

The last shot I wanted was Austin hitting the speed bag. We shot some images the same way we shot the heavy bag. That was cool, but I wanted something different that conveyed movement. I slowed the shutter way down. I still shot the strobe, which would freeze an instance in time, but by keeping the shutter open, the camera would record what was moving. The reason the camera would record the movement of the speed bag beyond the duration of the flash is because there was enough ambient light in the room to fully see the bag without introducing artificial light. The effect was a cool blur that gave the image a feeling of movement.

In the end, I was happy with the shoot and the challenges I had to overcome. Every shoot is a learning experience. ■

sm **LEARN MORE.**
Click here or check us out at
youtube.com/btsShutterMagazine



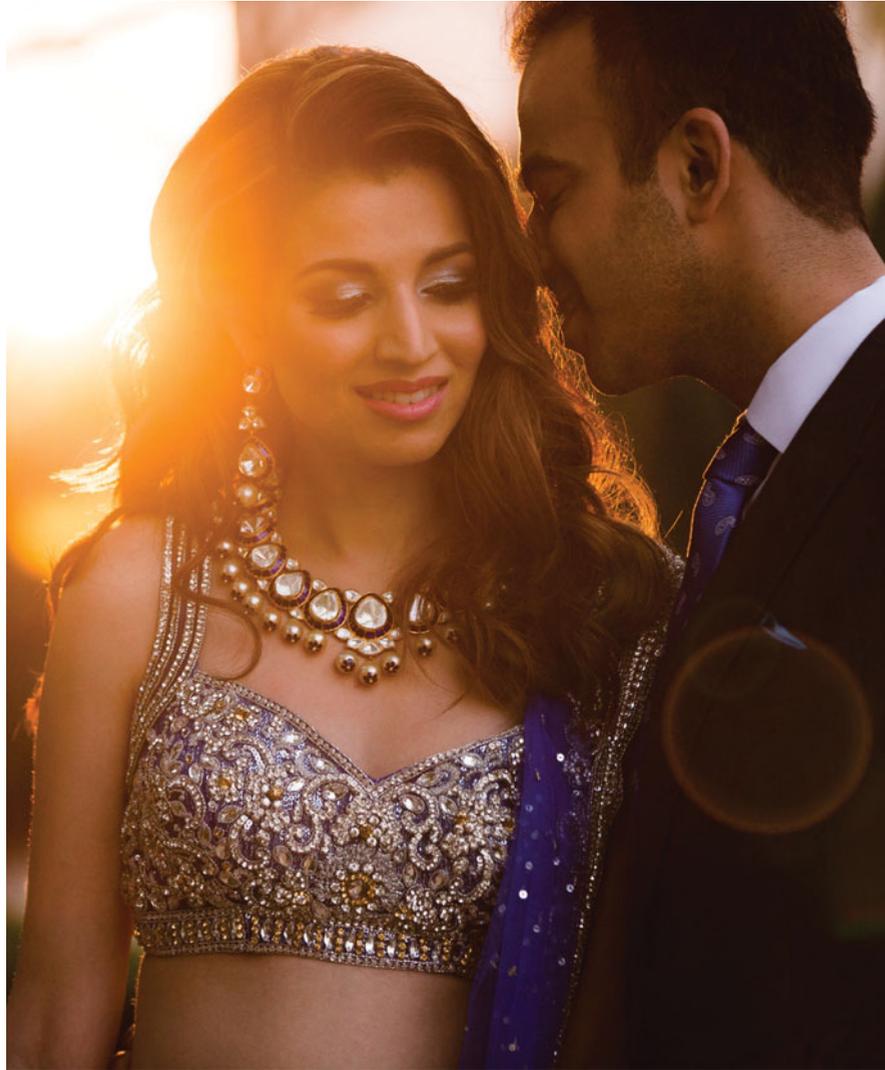
Craig LaMere is an award-winning professional portrait photographer from Pocatello, Idaho. As well as running his full-time studio in Idaho, Craig is an international educator and speaker specializing in lighting and posing. He has two dogs named Logan and Steve and two cats named Emit and Martin.
mozstudios.com

final inspiration

photographer salvatore cincotta
image title beneath the surface
exposure f4.0 @ 1/125, ISO 1600
lighting canon 600 speedlite with grid
location antelope canyon | page, arizona
gear canon 5d mark iv | canon 11-24mm



© Lin & Jirsa



Pye Jirsa creates his own golden hour Profoto B1

What sets a professional photographer apart from everyone else is the ability to control nature. The Profoto B1 is a powerful battery flash that enables you to create images regardless of the sun being there or not. Packed in a portable package with TTL, HSS and 120+ Light Shaping Tools to choose from, so you can create the sunshine you want.



Learn more at profoto.com/offcameraflash



© Michael Anthony



Michael Anthony creates his own sunshine Profoto B2

What sets a professional photographer apart from everyone else is the ability to control nature. The Profoto B2 is a powerful battery flash that enables you to create images regardless of the sun being there or not. Packed in a portable package with TTL, HSS and 120+ Light Shaping Tools to choose from, so you can create the sunshine you want.



Learn more at profoto.com/offcameraflash

