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MAGAZINE

(industry insiders share their best-kept secrets)

+

GROW YOUR

BUSINESS

TODAY

9 Promotional Ideas For Your Business
with Skip Cohen

Referrals | Creating Programs That Work
with Taylor Cincotta

Feature Articles from Vanessa Joy, Kristina Sherk & More

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LAUNCH POINT

a word from the editor

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" **Wedding and portrait season**
is just around the corner
and you should be preparing both your
mind and your business for success.
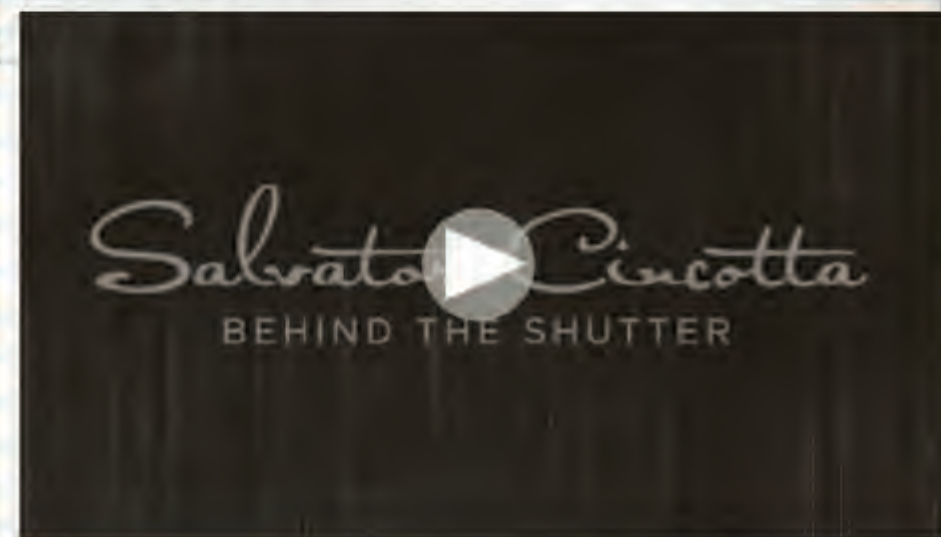*From video, to lighting, to business tips,*
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your business plan . pricing and packaging . marketing and advertising
social media . branding . managing costs . contracts
working with and hiring second shooters . sales (in-studio and online)
how to deal with objections from clients . developing referral channels . SEO

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GROW YOUR BUSINESS

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(10) TIPS FOR A BETTER WORKFLOW)

with Laurin Thienes

with Laurin Thienes

According to the International Society of Wedding Photographers, the average photographer spends over 28 percent of their business time staring at a computer screen editing. It is no secret that I, for obvious reasons, am a huge proponent of outsourcing most, if not all, of your post-production workflow. That said, there are times when outsourcing does not make sense entirely. So whether you outsource or keep everything in-house, the following tips and tricks can help you manage the amount of time sunk into all those onerous computer tasks.

Get into a routine of doing the same thing when you return from every shoot. Put your memory cards and camera gear in the same spot every time. Everything you do should be muscle memory. This will cut down on the possibility of gear and images being misplaced and will save time when you are ready to go out on the next shoot because you are not trying to track down your gear. Get into the habit of checking and cleaning all your gear the night before a wedding. The next day you are ready to roll out the door knowing you are not rushing and stupidly forgetting something. Confession. Early in my career I once rushed out the door and forgot both my Nikon D2H batteries charging on the table. I had to send my second photographer back to get them.

one...
(REPETITION)

Along the same lines of repetition comes the dreaded file structure. I have been extremely guilty of this over the years–randomly dumping files from memory cards onto my desktop, naming folders with no rhyme or reason and having images spread across different hard drives (and even mixed between my laptop and desktop). Let me tell you firsthand that this is absolutely moronic. I have wasted more time looking for images because I'm having to plug in a stack of internal SATA drives one by one trying to find an event. Figure out a naming convention for your shoots and stick with it. Don't flip-flop from naming your weddings, first the bride's last name, then the groom's, then the wedding date, then who knows what. I have been there. Figure it out–stick with it. When you have to go looking for that image of the bride with grandma from two years ago, you'll be thankful you actually know what to search for.

two...
(FILE STRUCTURE)

I know a lot of photographers who know enough about Lightroom or Photoshop to limp through their workflow (or the semblance of it). I do not expect most photographers to be experts in either program (or Aperture, Capture One Pro, etc.); however, I do believe you should know how to competently use the tools that need to get used. A lot of frustration for photographers newer in the industry as well as some seasoned pros revolves around not having ever taken the time to learn the software–even the very basic ways different program tools interact. So instead of something being second-nature, the amount of time spent experimenting to complete a simple task ends up wasting your time. Time wasted means less money in your pocket. Here are some great resources out there: www.kelbytraining.com, www.lynda.com and even free tutorials on www.youtube.com.

three...
(UNDERSTAND YOUR TOOLS)

four...
BACKUP PROCESS

A recent Shutter Magazine article talked about Drive Savers coming to the rescue. You NEVER want to be in this scenario. Backup everything–your images, your boot drive, your email, anything that could be lost in a catastrophic event. Make sure you never have the ability to lose client files. There are many solutions available–some online, some internal–just take the time to find the one that will work for you.

five...
BUILD ACTIONS & PRESETS

Anything you can do in your workflow that is automated means time saved. Every click of the mouse, every adjustment, takes time. Learn how to build or use Photoshop actions or Lightroom presets to help get your images where you want them. Just do the math. Imagine if you have to cull through 35 weddings per year with an average of 3,000 images per wedding, but a simple shortcut could save you one second per image. The amount of time saved would be over 29 hours in the course of a year. What could you do with an entire extra day?

six...
KEYBOARD SHORTCUTS

Along the same lines as actions and presets are the built-in and customizable shortcuts available in every program as well as your standard operating system. Learn to use quick key commands to put in place your ability to do more in less time.

seven...
LOOK FOR INNOVATION

Don't automatically buy into the hype of the new products that hit the market every year, but do keep your eyes open for things that work. QuicKeys to edit faster, PlayStation controls to cull images, customizable MIDI keyboards to move sliders; you name it, the product is out there. The bottom line is find products that work for you and always look for innovative items to improve workflow.

eight...
KEEP IT SIMPLE

When viewing your images, it's easy to get caught up in the emotional attachment to each image. That will hold you back without a doubt. Do not automatically think you have to edit each and every image to the max. Ninety-nine percent of all images coming out of our studio are just basic, color-corrected images. Take your time on only the best of the best images and use those as your showcase pictures. Think efficiency; make sure what you do in your process allows you to be as efficient as feasibly possible. If it wastes time, don't do it.

nine...
CLOSE ENOUGH IS GOOD ENOUGH

Perfection does not make you money in this industry. Yeah, I might take some heat for saying that, but the simple fact is your bride will not know the difference between 10 degrees Kelvin unless she is superhuman. I am not saying to abandon your personal style, but definitely do not get stuck on the smallest of details that are off. Make sure your proofs are edited as proofs, not as 100 percent final products. This will allow you to spend time on the images they order and really put the finishing touches on them.

ten...
(PROJECT MANAGEMENT)

The biggest time-sink for many creatives is project management. By nature, our creativity causes us to procrastinate and be unorganized. Invest in a project management solution. This could be an Excel spreadsheet, a photography-driven contact manager such as StudioCloud or Daylite, or even just a simple whiteboard. Keep track of what needs to be done and when. The amount of time spent trying to mentally keep track of what needs to be done, where you need to be, and where certain projects are is not short. Making matters worse is when you have to scramble in the eleventh hour because you're not organized. Commit to finding a solution.

Each of these topics could probably be in-depth articles in their own right so make sure you take the time to adapt each to you. Research and experiment how each of these can increase your productivity and workflow. You will be thankful when you realize you can focus your time on bigger and better things.

learn more!
Check out this video.

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photos by parker pfister

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— Parker Pfister, award-winning wedding photographer

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ARE YOU A
ONE TRICK
PONY?
with Blair Phillips

LIGHTING

by Blair Phillips

Seniors have **higher & higher expectations** with each year that passes and we must continue to stay one step ahead of the game.

I am really excited to share three simple light sources that are sure to help you maintain your edge in your senior market. Seniors have higher and higher expectations with each year that passes and we must continue to stay one step ahead of the game. If you are going to have any level of success in the senior market, you cannot have a lazy bone in your body. I am a big advocate of variety and creativity. You can create a lot of that by simply changing or alternating different lighting sources into your workflow.

Three sources I'd like to cover are continuous fluorescent, ring light and continuous tungsten.

We produce and film a lot of videos in our business, and one of the most important elements is the type of lighting we use. A video can look really awesome or really terrible. Continuous fluorescent is a go-to source for most interview-styled videos. They don't give off tons of heat, they are daylight balanced, and that makes white balance a breeze. The best thing about continuous fluorescent is what you see is what you get. I have found that the TD6s for Westcott work best for me. The power output has a lot of adjustment to ensure you achieve the exact look you are shooting for. This same, exact brand of lighting is being used for filming on several network television shows. If you are going to shoot marketing videos for your seniors, why not really make it stand out with high quality, professional-looking lighting? Too many times I see photographers start a really good campaign and just shoot it down by not carrying the same quality all the way through. It's the same reason you don't see cloth seats in a Ferrari; it just would not make sense.

LIGHTING

The message I am getting at is this; if you are going to take the time to do something, take the time to do it the absolute best you can. We noticed just how nice we could get these continuous lights to perform when shooting video so we decided to introduce them to senior sessions. I was hooked after the very first shoot. Since they are a lower-wattage, continuous bulb, I shoot at an ISO of around 400 to 800. With today's high ISO capabilities, that is no longer an issue. I go to a Kelvin white balance and set a temperature of 5600k. A medium-sized softbox and two strip lights with grids are my favorite and most effective setup so far. The idea is to use them in similar ways that you would use strobe lights in your studio, but they give a whole different experience to both you and your senior. Lots of seniors tell me they really feel like a model when we use the continuous fluorescence lights. These lights are great in that you don't ever have to disengage with your clients to adjust your power output.

The ring light was first used for dental photography. It later became popular in forensics and macro photography. In years past, using a ring light for senior photography may have been laughed at, but if you want to add some high-energy impact, the ring light may be your new go-to source. The light I also use is a continuous fluorescent. It is not a light source you will likely sell huge wall prints from, but it is sure to help you in your album sales. Every senior who comes to my studio orders a few smaller prints from the ring light. They almost always use a ring light image as their album cover. While photographing senior sessions, these tend to be my favorites to show back in the camera.

Let's talk about technical aspects of setting up and using the ring light. Placement is one of the most important elements. You want the reflection of the ring to be around the black pupil of the subject's eye. It is generally only about two feet from the subject's face and I shoot directly through it. I prefer to set my camera's white balance to Kelvin. This way I can play around with the color temperature to create different looks and emotions. My favorite is to use a lower Kelvin temperature to create a much cooler look. A small hairdryer works perfectly for blowing the hair to create movement. I set the hairdryer to cool so it is more comfortable for my senior. Instead of just pointing and holding the hairdryer right in their face, I use a slow sweeping motion from left to right. If they are wearing contact lenses or have sensitive eyes, you will have to use the dryer in short bursts. Remember to position your subject really close to your background so the ring light will cast onto the background. The closer you get the light to your subject, the larger the ring reflection will appear in their eyes. I encourage female seniors to wear lots of big accessories, hats, scarves and sunglasses. Senior males are encouraged to wear hats, scarves, or any other accessories we can come up with. Accessories help the ring light have a lot of impact since these are mostly close-up images.

Have you ever found yourself photographing a senior when it was nearly or already dark outside? This can present several challenges that may force you to settle for mediocre images. Let's say you are shooting in a downtown area that has tons of ambient lighting in the background. You pull out your flash, compose the image and fire away. Your subject looks nice, but your background turns to darkness and you lose all the ambient lighting in the background. It literally looks like you are shooting on a black background. I am going to share one of the easiest ways to maintain all the ambient lighting as well as achieve really good lighting on your subject.

I use a studio strobe with a medium softbox when I shoot outside. First, I strip the softbox of the diffusion layers. This allows me to have maximum power from the modeling light. I use a household 150-watt light bulb as my modeling light in my studio strobe. The idea is to have lots of ambient artificial lighting in the background. Bring your studio strobe with the modeling light on close to your subject. I generally place mine three feet away. Make sure the flash does not fire as it will blind your subject that close. Set your camera to ISO 1600, f/2.8, 1/60th of a second, and a Kelvin white balance of 3500-4500. The idea is to compose the image as if you were shooting for available lighting. This technique only works when you are in a rather dark situation shooting into artificial ambient lighting. All you are really doing is matching the lighting on your subject to the background. It serves the exact same purpose as a video light, but you are just using a piece of equipment that you already have. You will be blown away by the results from such a simple technique. Next time you are shooting a cityscape at night and want to drop a senior in, give this a try and you will be stoked!

Photographers have so many tools, yet we tend to use only what is within our comfort zone. If we are going to continue to grow and be a contender in this senior game, we have to use several light sources for each of our clients. Please force yourself to work outside of your comfort zone. Otherwise, you will sit around and wait for your competitors to force you to do so. ◼
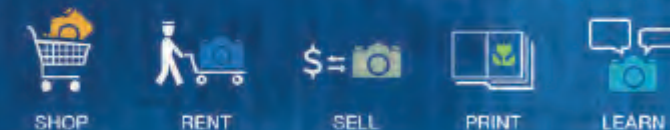
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CREATING
PROGRAMS
THAT WORK
with Taylor Cincotta

REFERRALS

> They won't have a choice but to love you,
> **and if they love you, they will definitely refer you!**

by Taylor Cincotta

As artists, most of us rely on a referral network of some kind for our leads. I'd like to expand on how we utilize our referral network and provide additional ideas for you and your studio!

At our studio, we have three basic categories of referrals: vendors, clients, and tradeshows or advertising referrals. Each category requires its own marketing strategy and implementation.

VENDOR REFERRALS

For weddings this includes hair stylists, reception halls, churches, planners and DJs. For portraits it could include a local clothing store, your church or interior designers.

Treat your vendors like gold! We block an afternoon at our studio to welcome the staff of vendors who refer to us for a free headshot and even a team photo. We shoot it all for free, edit the images and give them to the vendor on a disc to use for their website and marketing material. All we ask is that they give us the photo credit.

Something as simple and easy as this goes a long way with your vendors. We will also do product shoots for high-end toy stores, food pictures for catering halls…anything they need we do it for free! They won't have a choice but to love you, and if they love you, they will definitely refer you!

Something else I do for our vendors is, after we shoot a wedding and as soon as the couple views their images, I select all relevant images for each vendor (makeup shots for makeup artists, food shots for caterers, etc.), export them with our logo in the bottom corner and burn them to a disc. I mail it to them in a branded DVD tin with a nice, linen-textured note that says:

"Dear Vendor,

Enclosed you will find recent wedding images from events we worked together on. Please feel free to use them for your website and marketing materials. If you decide to use them the logo must not be cropped out, and photo credit must be given to salcincotta.com. These are not to be sent to the bride and groom; they are for vendors only. If you have any questions please do not hesitate to contact us. We have enjoyed working with you and look forward to future events!"

Vendors love getting images to use so quickly; most photographers will take months, sometimes even a year to get images to vendors. This ensures they love me for getting their images to them so quickly, but also that MY images are everywhere and with many vendors throughout the city. So many times a bride will book us and say, "I saw your pictures everywhere!"

Something else you can do for your high-end vendors is print them a canvas or print with your logo to display in their store or sales room. It will go a long way, and now when they have client meetings, they will immediately see your image!

CLIENT REFERRALS

This is something we still struggle with to this day. About half of our clients come from previous clients, yet we do not have a solid referral program set up for them.

Right now if we book a wedding from another client, we offer them a free 16"x24" canvas of any image they would like. The problem is I would like for them to know about this reward BEFORE they start referring us, just to up the incentive. Sal and I have long discussed creating a flier to insert in our bridal packets and print orders that would explain our referral program to our clients.

When I see photographers who create branded, unique marketing collateral to insert into print orders I get so jealous! I think creating something unique and small enough to fit into a woman's purse or wallet, maybe with the client's own photo on it would be a huge incentive to start chatting us up and handing out cards.

Hopefully you offer stellar customer service and excellent experience. Of course that's the first thing you'll need to get your clients talking. From there it's just about educating them on how they'll be rewarded and arming them with collateral to help them spread the word.

Whatever you do, be sure to reward the clients that do refer you. Maybe send them a coupon for a free session, a bottle of wine or a photo from one of their sessions. Or make a Facebook post about it and repost one of their favorite images. There are so many ways to motivate your clients to spread the word!

"Whatever you do, **be sure to reward** the clients that do refer you."

© Taylor Cincotta

TRADE SHOW/ADVERTISING REFERRALS

For bridal shows, we have a fishbowl and an entry form in our booth for brides to enter their information to win a free DVD slideshow. That night after we get unloaded from the show, I enter all those names into a spreadsheet and blast out an email giving them more information about the studio and asking to schedule a meeting.

I like to do this the night of the show because once the rest of the vendors get the list of brides' names from the show producers, the brides will suddenly get bombarded with emails from all of them at the same time. By emailing them that night, our studio is till fresh in their minds and I have a better chance of them reading my email.

Later that same week I will call every bride on my list, ask if they had any questions and if they are interested in scheduling another meeting to talk more about their day. While at first I dreaded this task (and it did take some time), it usually resulted in 1-2 more bookings. At that time each booking was worth about $4,000 for us, so half a day of phone calls for $4,000? I'll take that any day!

In total, arm your clients and vendors with collateral to pass out. Anyone giving out your name should be treated like gold! And then every year analyze which programs are working and which aren't. Is there a way to refine them to make them more effective? Is there a new lead source that you could create a referral network for?

During your slow season as you analyze your business and numbers, be sure to visit your referral programs and figure out what you want them to look like for the coming year. With each new client, track where that client came from so you can effectively analyze your best lead sources and referral networks during the next slow season.

If you're stumped for creative ideas on how to implement your program, the internet is a beautiful thing. Look up artist referral cards, photography collateral…you'll get all sorts of ideas that you can put your own spin on for your studio.

There are plenty of ways to create a successful referral network whether you shoot weddings, babies, seniors or pets! The key is to nurture that program and follow through with rewards for those who do refer you so they are continuously motivated.

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Check out this video.

Anyone giving out your name should be **treated like gold!**

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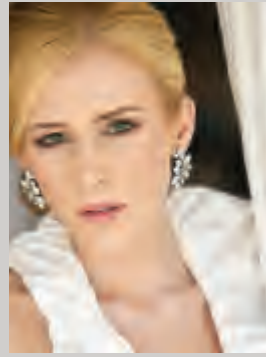
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CONTENT AWARE TOOL

with Kristina Sherk

© Greg Gibson

by Kristina Sherk

I don't know how you guys do it; week after week, dealing with people on the most stressful, crazy and intense day of their lives (a.k.a. the wedding day). There's a reason women turn into monsters on that day; it's called a psychotic break. Okay, that's too harsh, but can I please have a round of applause for all those brave, wedding photographers out there? Bravo!

While most of you prefer capturing the biggest moments of your clients' lives from behind the lens, it's a cruel world out there and it often involves the dreaded editing process. I know most of you would rather shoot yourselves in the head than sit in a dark office (commonly referred to as the "dungeon" in our household) and spend days on end editing and retouching images.

Well, I'm not most of you. I retouch for a living, and I love my job (and my dungeon)! I'm here to save the day and help you escape said dungeon so you can get back behind the lens making stunning imagery of those beautiful and happy couples!

So what if I told you there's an amazing new(ish) technology in Photoshop that's gaining momentum and being incorporated into a lot of different tools? What if I also said this technology has the potential to save you hours behind the screen? Would you take the time to learn it in order to save hours of hair pulling, about-to-give-up, it's-3 a.m.-and-I'm-about-to-bang-my-head-into-my-keyboard frustrations? Don't lie, we've all been there. So why not eliminate a big chunk of those problems by learning a bit about this great and powerful Content-Aware technology, and how to incorporate it into your workflow?

A long-time client of mine, Greg Gibson, is a phenomenal wedding photographer and has been kind enough to allow the use of some of his images for my article.

Content Aware can be used to eliminate, move, reposition, extend or contract objects in an image and on the image canvas itself! Now, try to count the different tools you would have needed to do all that before the advent of Content-Aware…are you counting on your toes yet? Exactly.

In this first image, I'll use the Content-Aware scale tool to extend the canvas out and turn an image with a regular aspect ratio into a long, dramatic panorama in just two steps.

Before getting started, let's duplicate our background layer to make sure if this goes terribly wrong, we have something to go back to and won't end up ruining the image. You do this by dragging the background layer to the new layer icon in the layers pallet, or hitting Command(Mac)/Control(PC) + J on the keyboard.

Now, I'll take my lovely image of the happy couple and increase the size of the canvas only in order to have a place for the stretched image to reside once I've scaled it. To do this, I go to the Image Menu and choose Image–Canvas Size.

Once the Canvas Size dialogue box pops up, you can choose to increase the canvas width by about a quarter of the original width of the image. In my case, I changed the canvas size from 25.2" to 31" and I also chose to anchor my image to align with the left edge of the canvas instead of in the middle (that's what that little tic-tac-toe board with all the arrows is).
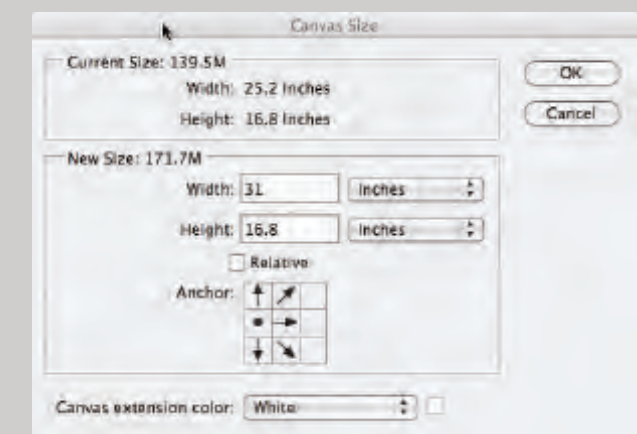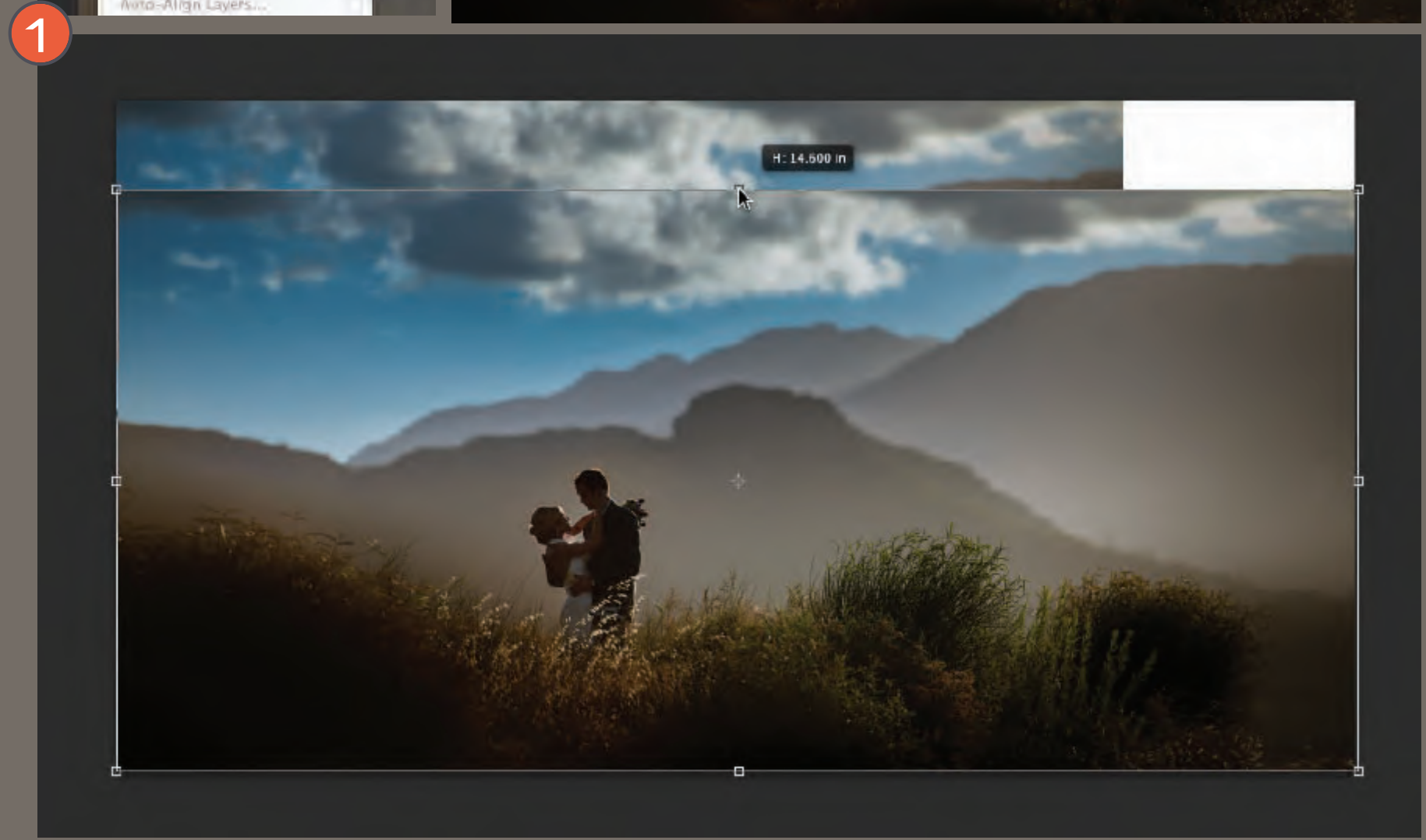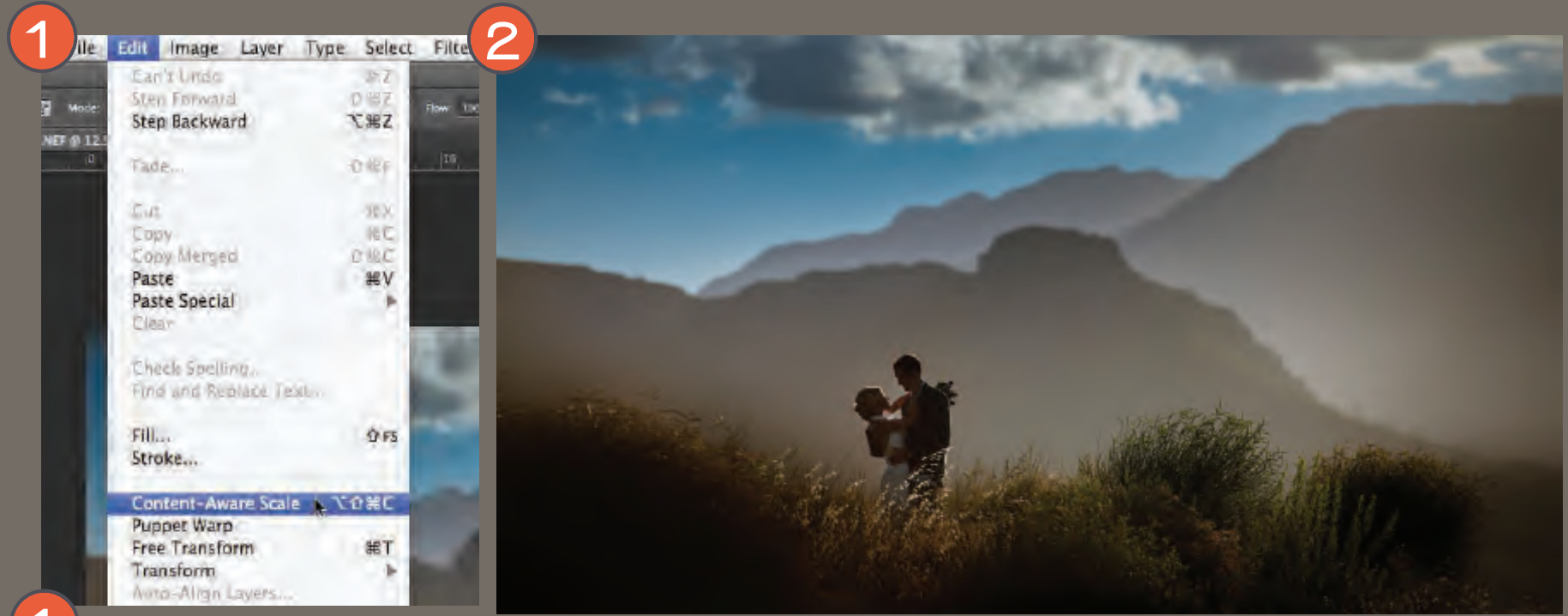
1 Now that you've got your image on a larger canvas, you're ready to rock and roll. Select the layer above the background layer, which I should have named, but didn't…whoops. If you're lazy like me, it's still called Layer 1–how original. You'll know it's selected because the layer is highlighted in blue in your layers pallet. Then go to the Edit Menu and choose Content-Aware Scale.

2 Click the middle access point on the right side of the image and drag it until you reach the right side of the canvas, and voila! Instant panorama!

3 If that panorama is not extreme enough for you, it's easy to do the same to the top of the image and drag it down to create an even flatter panorama. For this step, select Layer 1 again and go back to the Content-Aware Scale option in your Edit Menu. Once your access points pop up again, click the middle point on the top of the image and drag downward.

So in just
THREE STEPS,
your image
goes from this…
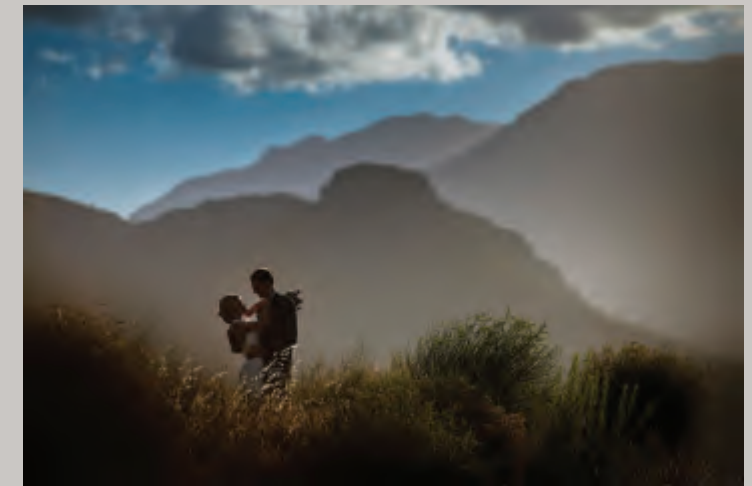
TO THIS!
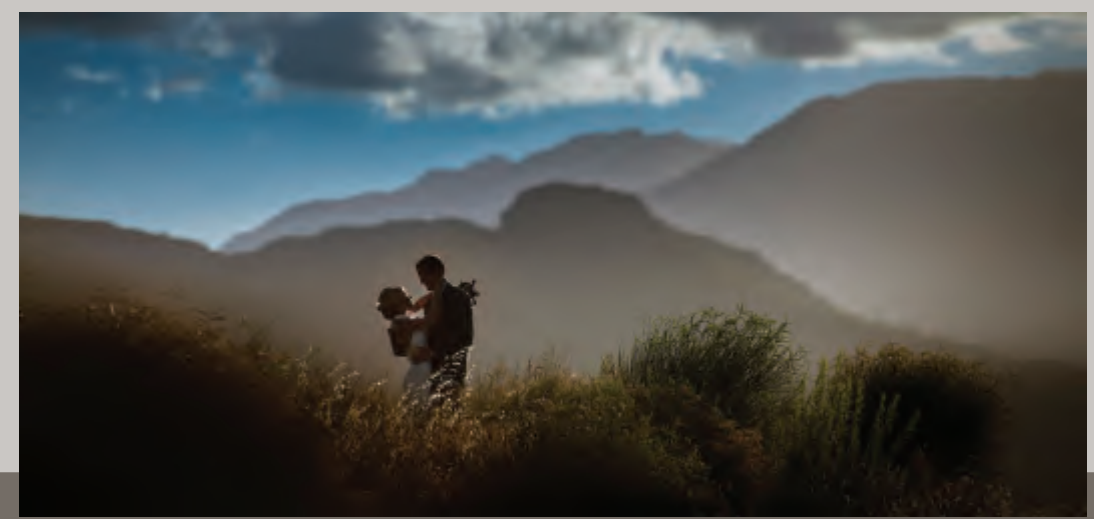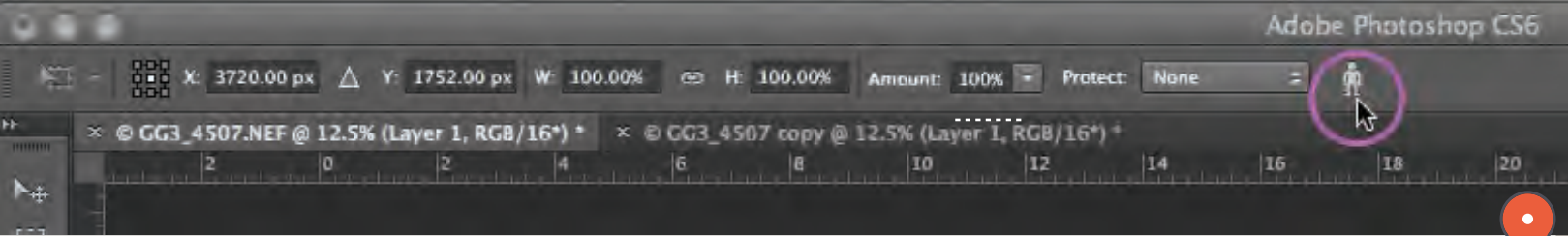
Pretty dramatic results, huh? The applications for Content-Aware Scale are endless! Think of all those layouts and wedding album pages where that amazing image just…didn't...quite…fit! Now it can, with just one click of the mouse (or pen…hopefully pen).

The Content-Aware Scale tool can also be used to compress an image. How many times have you tried to crop a 16"x9" ratio image into a 5"x7" format, only to realize you either have to lop off the top of your bride's head or cut into the bouquet? Your problem is now solved.

One note, when using Content-Aware Scale, there's a little man in your Menu Bar along the top. When he is clicked, Content-Aware Scale will look out for people and try not to affect them when it scales or stretches your image.

Another application of this fabulous technology is the way Adobe incorporated Content-Aware into their Fill dialog box. Now when you want to erase several distracting elements from an image, it can be done with one command.

Let's start with this photo of two flower girls goofing around. There's a distracting pair of shoes and also part of a chair in the lower right corner. There are also some small specks on the ground over in the lower left of the image. Additionally there's one distracting highlight in the trees at the top of the image.

Prepare to be amazed. You can get rid of all of these things at the same time with one command! Here's the trick:

1 First, you'll need to duplicate the background layer of the image. If you've forgotten how to do this, see paragraph above.

2 Next, select all the elements you want to eradicate from the image using the Lasso tool. Once you've made one circle around one thing you want to get rid of, just hold down the Shift key to make another selection of another object, and so on.

3 Then go to your Edit Menu and choose the Fill menu option.

4 When you see the Fill dialog box appear in the contents section, choose Content-Aware from the menu dropdown.

Without doing any retouching at all, I've already done about 95 percent of the work on this image, using one command that took me probably 5.7 seconds!

There's one small line that I have notated with arrows that I'll need to use the Healing Brush tool to get rid of, but that's all the work I need to do post-fill.
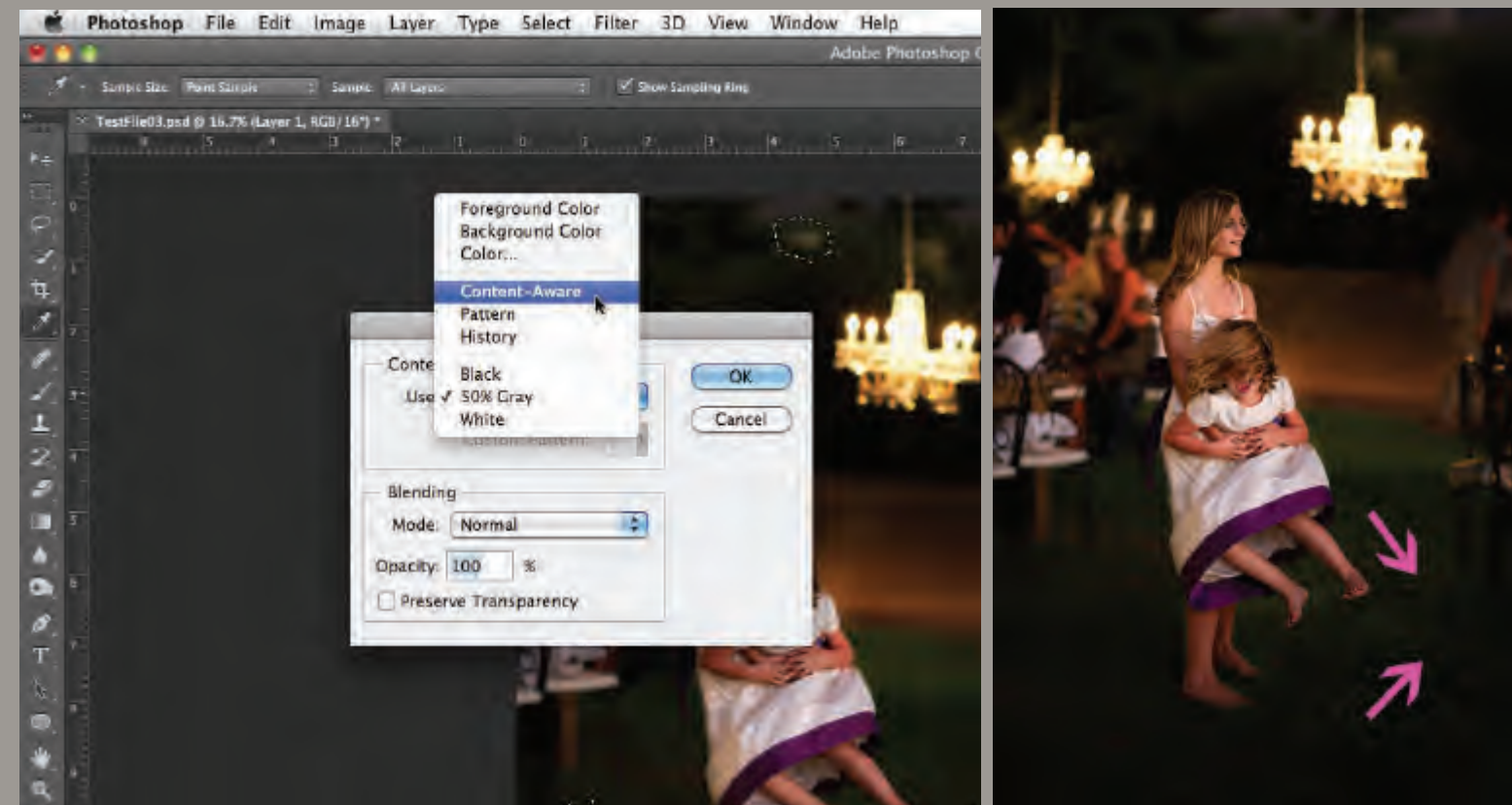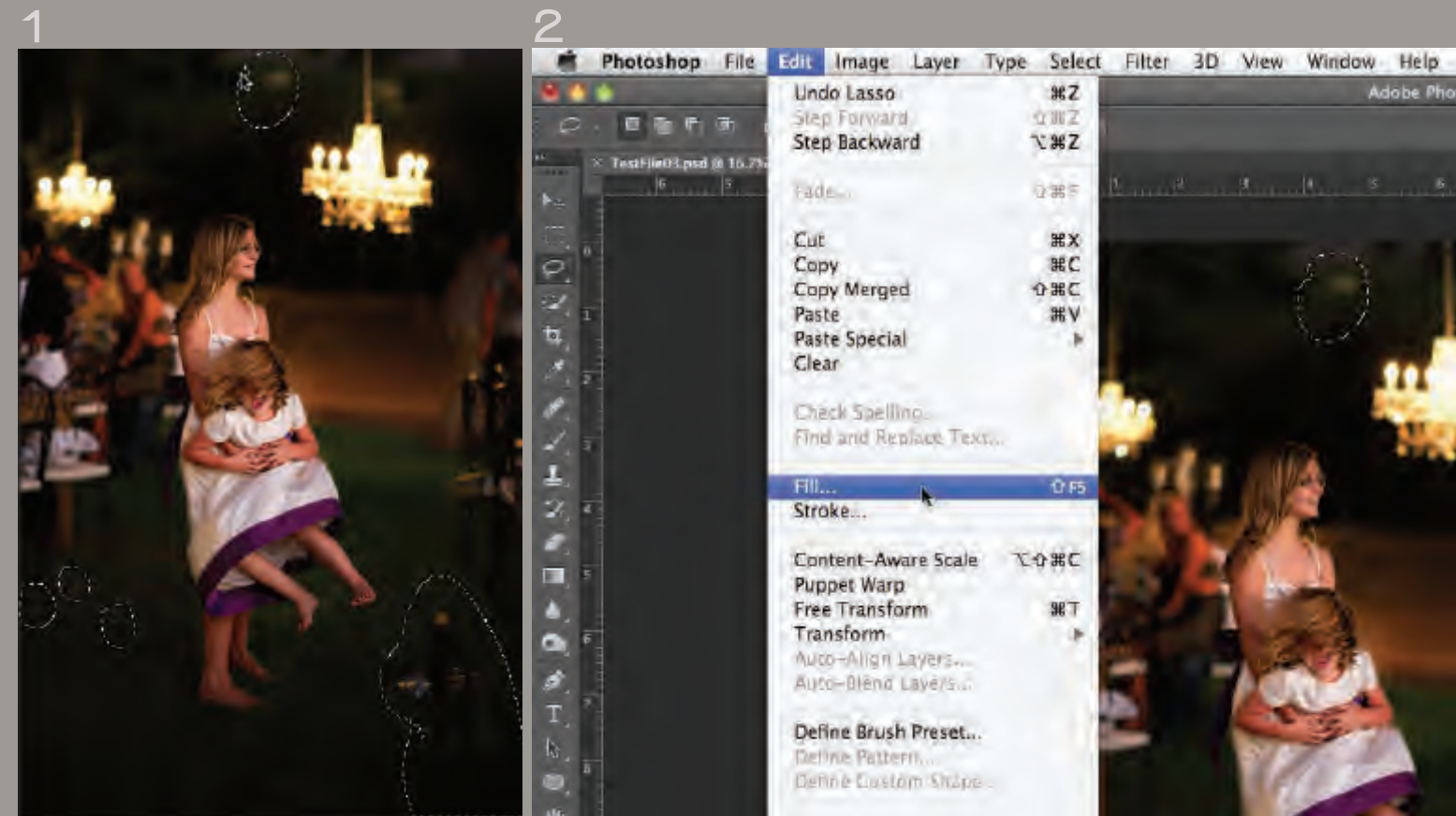
Once I've healed over that distracting line I'm done.
So I went from this…to this

in literally 20 seconds, (okay 30 seconds). But seriously, still amazing results for that amount of time.

I'm still surprised by the infinite applications for the Content-Aware technology. I'm often happy with how well it works, and to think that it's all done with a bunch of MATH! It just blows my mind.

In closing, I'd like to invite you to discover the power and potential of Adobe's Content-Aware technology. I promise if you take the time to learn the tools up front, it'll save you hours of editing time. And my guess is you'll have a lot fewer sleepless nights. After all, "time is money," and the less time you spend editing, the more time you can spend marketing yourselves to do it all over again, for the next blushing bride!

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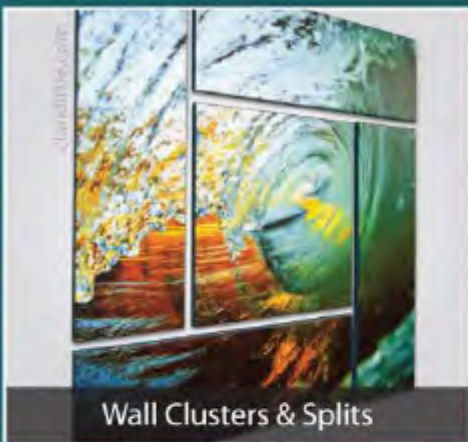
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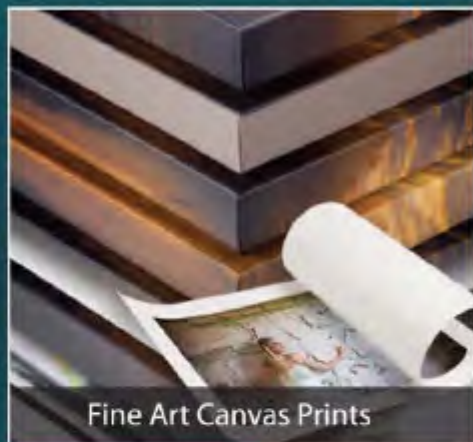
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THE **DESIGN**
CONSULTATION
with Lori Nordstrom

© Lori Nordstrom Studio

by
Lori Nordstrom

Over the years, client workflow in my studio has evolved to meet both clients' needs and our goals for studio profitability. I've always provided some sort of consultation before the session, but have chosen to do them over the phone. In a tiny, Midwestern town of about 5,500 people with my main client base 45-60 minutes away, in-person consultations didn't make much sense! The phone has always worked for me, and I have now added Skype calls for some clients. When I can, however, I love going to my client's homes to help them plan everything from their clothing, personal props, backgrounds and locations, and especially to make suggestions for where they should hang their portraits.

I begin to discuss with my clients where they will hang their portraits from the very first phone call. In fact, the most important question I ask on that first call is, "Have you thought about where you will hang your portraits?" The answer is "no" almost always! If I want to sell wall decor, then it has to be introduced right from the beginning. If you wait until you present the images to your client to make suggestions, or worse, ask them, "What would you like?" it's often too late. The client doesn't know, and you end up frustrated when they purchase 5"x7"s and 8"x10"s (because that's all they know)! They don't know what they want because they have no idea what's available to them, so I want to get the ball rolling on that as soon as possible.

After we discuss options for hanging their portraits, I let the client know that I'll be emailing over our Design Guide. It includes our products and pricing and leads them through the process of beginning to plan for their wall decor. One of the keys to making it all happen is to get snapshots of the client's walls so I can plan wall concepts and present them at the consultation appointment.

I let the client know that as soon as I have those snapshots, I'll be giving them a call to design their session. I do not hold consultation calls or visits until I have the snapshots. To stress the importance of this, I'll tell my client, "Walk through your home, and any place you'd consider hanging a portrait I want you to take a snapshot of that wall and send it over to me. Once I have your snapshots, I'll give you a call to design your session. During that call, I'll show you a custom-designed wall concept for each of the walls that you send over. You'll be able to see what each wall will look like, and I'll be able to make clothing suggestions as well as background or location sessions for each of the rooms we'll be decorating." I even give my clients my cell phone number to limit any excuses that might come up for not getting those snapshots to me. If I have to nudge someone, I'll give them a reminder call or text a few days after our initial phone call.

After I have the client's snapshots of their walls, I put together a couple of ideas in PreeVu Software (www.preevu.com). I'll email these over in preparation for our call. These files are the client's walls with empty frames on them (no images yet). I'm giving them ideas for what they will purchase.

During the consultation, I will discuss the client's home, colors and decor style. I try to find something to ask about in each of the rooms, for example, "I love the color of that wall in the living room–it makes such a statement!" or "I love the piece in the corner in the family room. Is that a family heirloom?" These types of questions help your client see that you are interested in them; it builds trust. I also ask clients early on if they work with an interior designer. If the answer is yes, I'll ask if she'd like me to get in touch with her so we can plan the session together. If the answer is no, I'll say, "Great! That means I get to be the first!" I want them to feel pampered and like they work with a personal design consultant!

After showing the client the walls I've designed for her, we'll start narrowing down exactly what she'll end up with. I used to be surprised when clients would love everything I showed them and want it just the way it is. Now I'm surprised when someone wants to make a change to what I've suggested. I believe this is because I'm getting to know them and really try to create something for them that is all about who they are and the way they live.

1. The Snapshot

2. The Concept

2. The Final Collection

all images © Lori Nordstrom Studio

all images © Lori Nordstrom Studio

Once the client has chosen which wall concepts she loves, I'll suggest clothing and backgrounds or locations. If a room is cozy with browns and mustard with a touch of red, I might say, "I love the warm colors in the living room. I'm thinking textured sweaters with denim, and I've got a great park setting in mind that has lots of trees and a really cool walkway that I think would work really well in this room." If the client has a very modern home with clean lines and chrome, white leather and grey walls I might say, "I think canvas gallery wraps would look amazing in this room. They will complement the clean lines of your furniture, and look great on the slate walls. What would you think about coming into the studio? I have a white wall that would be perfect to photograph you all against. There is nothing to compete with in the background, so it would keep the look really crisp and clean." If there is already a bold piece in the room, I would suggest clothing that is really simple as well. If they need a statement piece, I'll tell them, "Let's go for some bold colors and even patterns for that space. It will really make a statement on that wall."

custom design

Going through the process in this way, we are able to plan together how the session will go, and I'll know exactly what I'm shooting for. The client is also excited to get to the order appointment where she will choose the portraits to finish out her wall decor.

This process has made big differences for my business:

Customer Service: The experience with the client is different from any other photographer they may have worked with or even heard about. I am custom designing for the wall for each and every client. Even dads like this process; I tell them, "You are seeing this space finished before you buy. There will be no mistakes in selecting something that is too small or too big."

Session Flow: When designing for the client's home, I help them select one outfit for each room. I am no longer photographing the "Easter dresses" unless I know they are going to work in one of the rooms where we will be hanging portraits. Everything we do in the session is deliberate and with purpose.

Profit: Designing for each client's home and making them feel it's all about them and their lifestyle has completely changed my sales! We begin planning for their final purchase from the very first phone call and continue the conversation during the consultation. When our clients come to the order appointment, they are excited to see their images and choose the perfect images to complete their wall decor!

learn more!
Check out this video...

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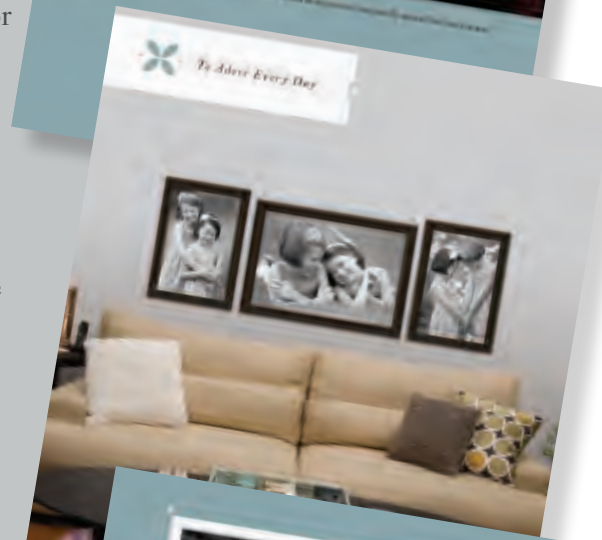
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6 REASONS to ♥ FinalCutPro X

with Rob Adams

© Vanessa Joy

by Rob Adams

About 16 years ago, I clicked open my first ever NLE (Non-Linear Editing) program. If you are getting into video editing no matter the skill level, you will no doubt come across this term. It was amazing to be able to work with video clips on my desktop computer. Bear in mind that computer video editing was a bit different then. Processing speed wasn't nearly what it is today and it was almost a given that your system was likely to crash at any moment. You really needed to spend some dough to have a processor capable of pushing the meager 720x480 SD video that even today's cheapest PCs scoff at.

You were also very limited in what you could do with the video as far as effects and color-grading. Expensive third-party hardware was needed to accomplish tasks that today's consumer systems can do with little effort. Let's not forget you had to capture your video media. An expensive video capture device or internal PCI card was necessary to digitize the footage in real time. Three hours of footage meant it took three hours to ingest. It was not a slick workflow. Nonetheless, it was still amazing.

The first thing I had to wrap my head around was the idea of a timeline. Up until this point, linear editing systems required you to edit in a very strict fashion. One shot at a time, in chronological order, one right after the other from tape to tape. The idea of being able to take a bunch of video clips and move them around independently and freely, rearranging them at will on a timeline was a foreign concept and it took some time to acclimate to thinking in a nonlinear way. I reminisce on this period of my budding career because I find myself in a similar situation today; perhaps not as revolutionary a movement, though certainly significant.

Apple's Final Cut Pro X (the X stands for 10, as it's meant to be spoken) is a departure from the now-accepted and universal way of editing video digitally. The timeline still exists, but the way it's used has changed. In applications such as Adobe Premiere and earlier versions of Final Cut Pro, the timeline has been pretty much unchanged for the last 15 or so years, at least in terms of its design. Clips are arranged on tracks, with video tracks on the top and audio tracks on the bottom. Aside from some advanced features each program offered, the editing, trimming and placement of the video shots themselves were ordinarily the same…free but traditional. This is a system I (and most other video editors) have become very comfortable working with for quite a long time.

Immediately upon using Final Cut Pro X, I learned very quickly that this old or status-quo method of editing has been radically changed. Evolved is a more appropriate term, actually. At first glance it sort of looks like iMovie. If you're familiar with iMovie, this may scare you. It scared me. But thanks to Apple incorporating back some of the pro functionality that was lost in its highly scrutinized launch and apparent shift away from the pro video market, FCPX is slowly being re-adopted by serious editors as a serious platform.

There are many features that make FCPX a departure from other NLEs but I want to highlight six that have forced me to re-think the way I build my stories on the timeline, and that in the process have made me a much more efficient and effective editor.

THE PRIMARY STORYLINE

On a traditional NLE timeline, you can grab video clips from your gallery of files and place them wherever you want, so long as video files stayed on a video track (such as V1, V2, etc.) and audio or music stayed on the lower arranged audio tracks (A1, A2, etc.). With FCPX, track numbers have been ousted, and instead you may now place both audio and video wherever you want. All of your music can be on the top and all of your video and titles can go underneath. The possibilities are limitless. The thinking behind this is you can arrange the assets that comprise your story in a method that works best for you. The only exception is in what FCPX calls the Primary Storyline, which is meant to hold your main action. For example if you have a person speaking on camera and want to overlay some cutaway shots, your interview is meant to populate the Primary Storyline bar and the B-Roll shots would be connected to the clips in the Primary Storyline. Why do this? Quite simply it's meant to keep clips in sync and attached to one another. This is especially useful for keeping scenes together so if you move the main action of a scene, all the clips associated with that scene will hang tight and stay where they are supposed to when you need to start shifting the order of your story around the timeline.
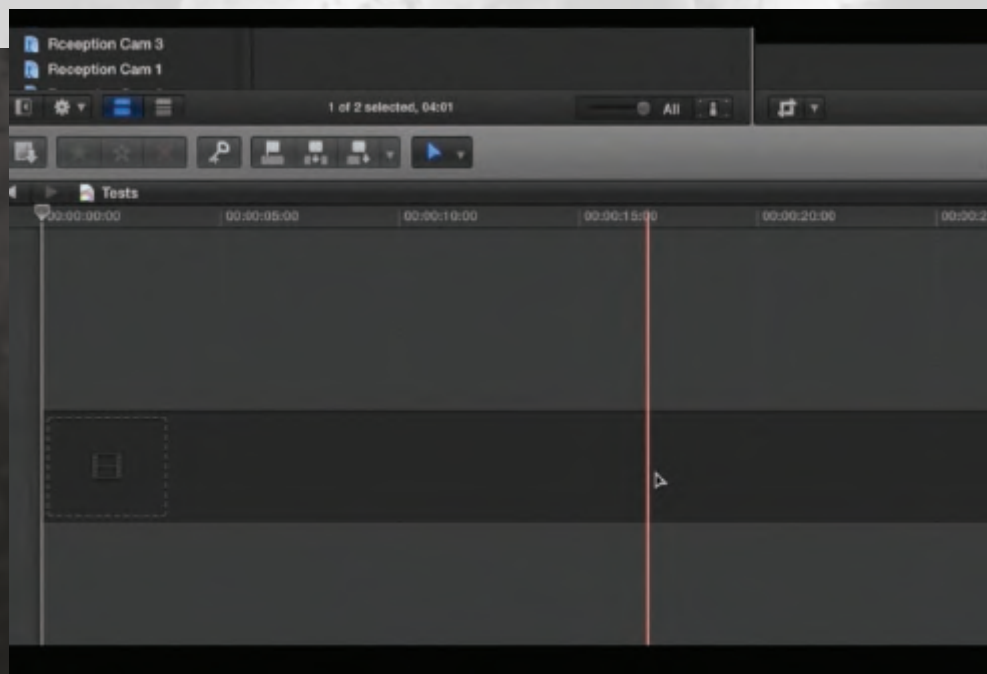
THE MAGNETIC TIMELINE

This is a feature that caught a lot of flack when FCPX first rolled out. Essentially, it works like this: Any clips placed on the Primary Storyline will automatically snap together when placed side-by-side sequentially. This can be irritating if you're not editing with the intended use of this feature. If I want to shift around portions of my main action, I can't just grab an entire segment and move it way down the line. It has to be attached to the main story. There are ways to circumvent this feature, but it's there to assure if you chunk out or delete a major part of the middle of your overall film, the part at the end will connect itself to the previous portion, bringing all its connected clips or B-Roll with it, without losing sync. That is, if you've done your job right working with the timeline in the first place. The magnetic timeline comes in very handy when appending footage from the Event Browser to the timeline with keystrokes. Everything gets snapped together quickly, allowing you to focus on culling and choosing favorite clips for story building.

KEYWORD TAGGING
& FILTERING

This is huge. The ability to assign tags or keywords to video clips in other NLEs has been around for some time, but the way FCPX has made it much more easy and simple is nothing short of heavenly. Simply by selecting clips you want to categorize by keywords you can apply tags that allow for superfast searching of your media on-the-fly while editing. This makes sifting through dozens or hundreds of folders and individual video clips thankfully unnecessary and makes finding that perfect shot a breeze. You can even tag and label only a portion of an overall video clip and mark it as "favorite" for easy sorting. FCPX is masterful at sorting and allowing you to compile lists and collections of video clips based on your personal preference. FCPX can also analyze your footage for its content such as the type of shot and what's in the shot to make sorting and searching easier, keeping your mind on the story and not the system. Additionally, you can assign roles to clips to search among the types of shots (dialogue, wide shots, close-ups, B-roll, etc.).
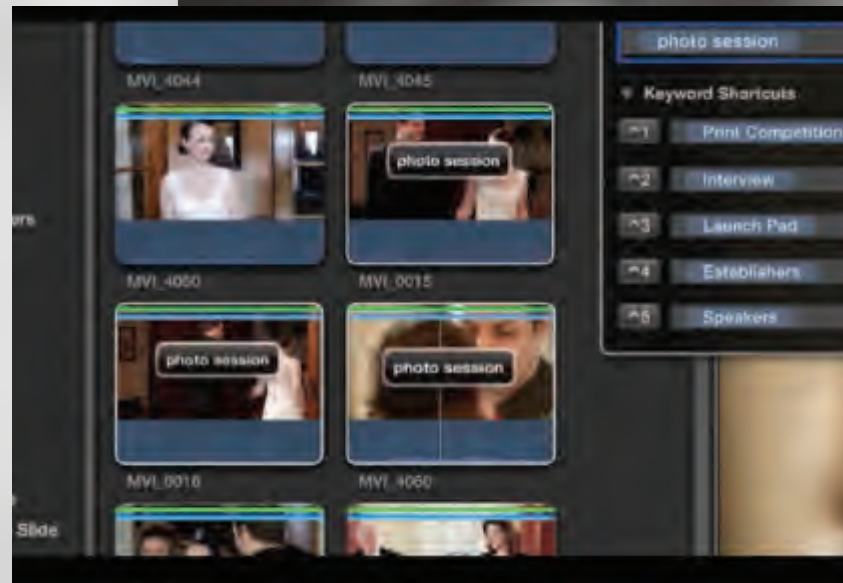
CLIP RE-NAMING

Improving the ability to sort through video clips and edit faster is enhanced by the added ability to batch re-name your video files, right in FCPX. This is huge because it makes using the search functionality of FCPX even faster by only having to type the name of the clip you are searching for in a search box. All of the clips with that name (and other parameters you can set) will appear alone and readily available for trimming and placing on the timeline. For example, you have 12 clips of a bride getting ready and 12 clips of a groom getting ready but they are all named "MVI-something" because they came out of your Canon 5DM2. FCPX will allow you to change the selected file names all at once. By selecting the 12 bride clips and applying the name "Bride," instantly they are now searchable by simply typing "Bride" in the search field. It will even append numbers to clips named similarly for even faster searching. The best part is you can pre-ordain the clips' "titles" and use that list in every project. I myself have a complete list of custom names I use to quickly tag and re-name my clips for every wedding I edit.
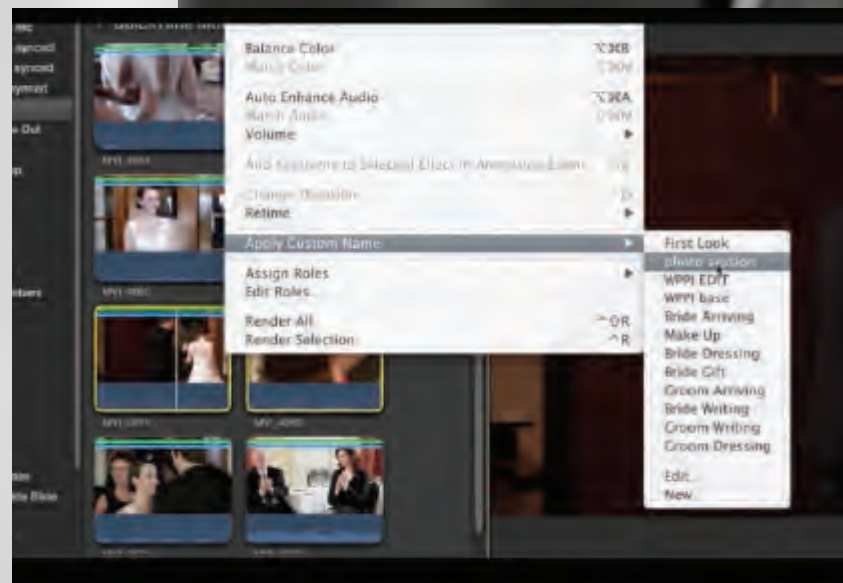
COMPOUND CLIPS

The ability to "nest" or combine groups of clips into one singular clip for easy timeline organization is nothing new to NLEs. However, FCPX adds a new level of ease when combined with use of the Primary Storyline. If I have a mess of clips all over the place for a particular sequence, I can highlight all of those clips including the main action on the primary storyline and create a compound clip. The selected clips will be combined into one and added to your event browser so it can be subedited as a single clip or re-expanded at any time for editing tweaks. It also makes the timeline look nice and neat so scenes can be easily separated and shifted around. Tip: Use keystroke "⌘G" for a quick compounding.

♥ BACKGROUND RENDERING

This is something that other NLEs are starting to get wise to. FCPX takes advantage of your system's dual or quad-core CPU and GPU processors to discreetly compile render files, which leads to smoother playback and faster output and exporting. Let's say you have 40 video files and they all came out of your DSLR. Those files are not optimized for editing by nature. FCPX will allow you to import and work with these files, and while you are editing it will create optimized media in the form of whatever you prefer (I use AppleProRes 422) for getting better quality and color information when it comes time to color-grade. This is fantastic because you don't have to waste hours transcoding the footage yourself to ensure optimal editing. FCPX will also render any effects you apply during editing while you are working.
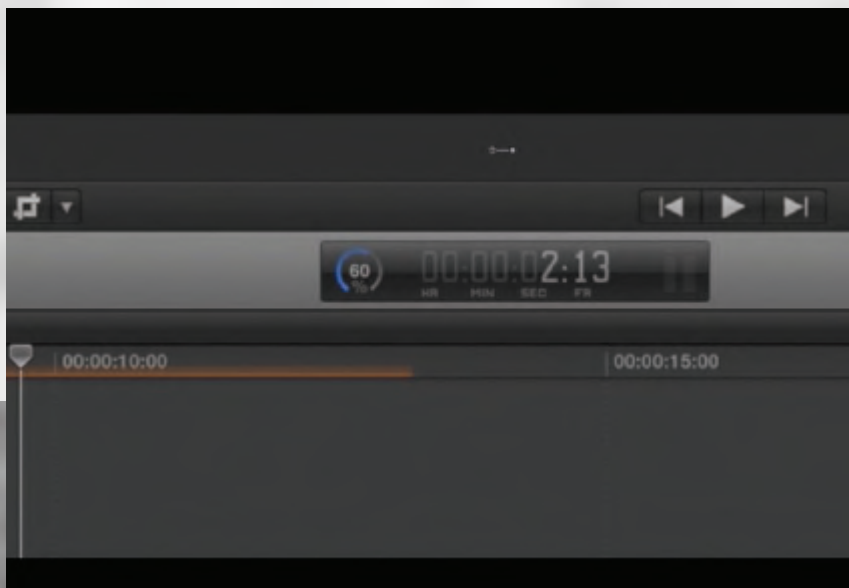
These six features in FCPX make for a faster workflow and efficient organization. However, the choice of a video editing program will always lie with the editor and be based on sheer personal preference. I know many editors who still prefer Adobe Premiere Pro or AVID Media Composer. As with photo editing applications like Adobe Photoshop, Lightroom and Apple Aperture, there is more than one way to skin a cat. FCPX skins my cat just fine. Check out the video to see these tips in action. ▪

learn more!
(Check out this video.)

SHUTTER

© Vanessa Joy

9 PROMOTIONAL IDEAS

TO STRENGTHEN **YOUR BUSINESS**

with Skip Cohen

by Skip Cohen

None of you are afraid of working hard
but let's come up with some specific projects so you're at least
working smart

Years ago I started my own business chant, "Just because the media says it's going to be a bad year, doesn't mean it has to be!" Over and over at every presentation I talked about ignoring all the bad news related to the economy. Seriously, we're bombarded with it every day, on every newscast.

I'm not minimizing the challenges we've faced over the last few years, but I keep hearing stories about things getting better and there's a common theme. Every photographer who tells me they had a pretty decent year in 2012 always finishes with the comment, "But I've never worked so damn hard in my life!"

None of you are afraid of working hard, but let's come up with some specific projects you can focus on so you're at least working smart! Here are a few specific steps you can take to strengthen your brand and your business.

1 | LAUNCH A PET PROMOTION

The hierarchy for why people hire a professional photographer goes brides, babies and pets, in that order. This came out of a Kodak survey years ago and I don't believe it's changed at all. I know it takes a special love for animals, but if you can adapt, here's a prime example of this classic program.

Vicki Taufer is one of the finest children's photographers in the country. Knowing there's a correlation between pets and families, she launched a summer program three years ago called "Dog Days of Summer." She wanted to get people in to see her studio and raise brand awareness.

Her first ingredient for success was to make it cause-related. She tied in with the Peoria Animal Shelter. In order for clients to get a free portrait of their pet they had to bring a food donation for the shelter.

Second she brought in partners with a few of the local pet vendors. Each became an ambassador for the event and helped promote both the shelter and Vicki's program.

When the smoke cleared, Vicki and her crew did 150 portrait sessions in one day and had 42 people on a waitlist. It was organized chaos at best, and it was fun. There's that word "fun" that is too often missing from the projects we get involved with.

Today, V Gallery is one of the most recognized pet photographers in the area. Vicki not only expanded her brand awareness, but launched a completely new arm for her business.

(Left)
Vicki Taufer's first promotional piece for Dog Days of Summer.

2 | HOW ABOUT YOUR OWN DATABASE?

How about sending a personal, hand-signed letter to all your past clients? The reason for the letter might be to announce a new service you're offering. Maybe you've added a new, large-format printer to help service the needs of the community. Or maybe you're a wedding photographer and are expanding your services to include maternity and newborn photography.

No matter what the reason, unless you've really been obnoxious to work with, your past clients should be your best ambassadors. Plus, every business, especially in photography, is built on relationships. You need to stay in touch and keep building your relationships with every client.

3 | ESTABLISH A NETWORK LUNCHEON

Dawn Shields in Missouri gets the credit for this brainstorm. What I love about the idea of a networking luncheon is its adaptability to any small business. In Dawn's case she wanted to bring together every vendor in the community that had something to do with weddings.

The cost to have lunch is $10 per person. She's not making any profit–that's for lunch and a couple of hours networking with other wedding-centric vendors. Imagine the power you'd gain as a wedding photographer sitting at lunch with the baker, the florist, a wedding planner, a travel agent, the tux shop owner and a limo company!

Today, Dawn's original concept has grown a lot. She and her husband bought a bridal magazine and it's become one of Missouri's top publications. The networking luncheon is often hosted by a caterer in the area, giving attendees a chance to get to know the caterer firsthand.

Obviously, this works well for wedding photographers, but a networking luncheon could be used for any specialty. Children's photographers could host a luncheon involving children's venues in the community, restaurants, children's clothing stores and toy stores. A commercial photographer who specializes in product photography might want to pull together companies that publish catalogs along with a few local printers, etc.

4 | OWN YOUR ZIPCODE

I've talked briefly about this before, but if you're thinking about branching out how about starting by making sure every vendor in your community knows who you are and what you do. I'm literally talking old-fashioned marketing by "pounding the pavement." You need to go door to door and introduce yourself to every business in your zip code, the Chamber of Commerce and the key associations in your area.

5 | WHO'S SHOOTING THE KIWANIS HOLIDAY PARTY?

Kiwanis, Exchange Club, Rotary, Lions Club…they all typically host some kind of holiday event in December. How about suggesting portraits of the attendees this year? If you're not a portrait photographer, how about photographing the event and putting together a small album for the attendees? Weddings aren't the only events you're capable of photographing.

6 | TECHNOLOGY & NEW PRODUCTS

I want to know why more photographers don't offer all the images on an iPad along with the album. You already know the demand people have for images to share on Facebook and in other social media circles. Plus, you're the artist with the ability to create slide shows and take advantage of much of today's technology.

7 | ADD-ON SALES

Clay Blackmore, while doing a program at SCU in Las Vegas said, "I hated delivering an order for a large print to a client and then sending them down the street to have it framed! So, we're offering frames and completing the sale."

You need add-on sales for two reasons. First, add-on sales enhance consumer perception of various products. Use your own camera as an example. How many accessories have you considered, including new lenses, camera bags, neck straps, etc.? Your customers are no different. They're excited about new products that tie in with their original images.

Second, this is about your revenue and increasing the average sale. Offering a wide variety of frames, albums and even novelty items will only enhance the experience each client has with you.

Bruce Berg, a well-respected children's photographer has been involved in the Lane County Children's Contest for years. In fact, he's been very open in sharing his experiences in this annual first-quarter contest. It has gone on for almost 30 years and is supported by three studios, all competitors. However, it's the "slow season" and they all work together to create the excitement necessary to develop new business every year.

I'm suggesting you start a photo contest in your community, but more importantly, remember to bring in other partners. Like I said last month, you don't have to do it alone and often other photographers will become your very best allies.

9 | NEED A NEW HEADSHOT?

Let's all work together to get those horrible headshots in the business world out of circulation. Here's a great idea for a promotion in your community. Most of you have the skill set to do on-location environmental portraits. Develop the campaign and then shoot with a wide angle lens in the environment of the subject. Learn your lighting techniques and then go to work cleaning up the business community!

Everybody needs a new headshot and if it wasn't for my own headshot being done by Gregory Heisler when we were on a project together, I'd be the first in line.

You've got a serious choice to make as a professional photographer. Years ago Dean Collins said, "All you need to be a photographer is a yellow pages ad and a roll of duct tape!" Nothing matched Dean's sarcasm, but today you need a website and a marketing plan. Oh yeah, you need the skill set to walk the talk.

Anybody can get their first customer. The key is to get them to come back and help you get the second, third and fourth. There are lots of great ideas for building your business, but if you can't get the shot, no marketing plan in the world will help you build more revenue! ◾

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CREATING&USING
BRUSHES
FOR SPECIAL EFFECTS

with Dave Cross

BRUSHES

by Dave Cross

There are a number of Photoshop tools that use brushes, including the Clone Stamp, Healing Brush, Blur, Sharpen and Smudge tools. With these tools you choose the size of the brush and whether you want a soft or hard edge and that's about it. But when you create your own brushes and use them in interesting ways with the Brush and Mixer Brush tools, the creative possibilities are endless. In this article I'll get you started making brushes and give you a few ideas to get your creative juices flowing.

Photoshop can create a brush out of anything you can select, but it's important to know that the brush can only be one color. In other words, you could create a brush from a photograph, but when you use the brush it's a grayscale brush that uses the current foreground color.

When defining a brush, the shade of gray is equivalent to opacity, i.e. black will be 100% opaque, white will be 0% and shades of gray will be somewhat see-through.

Here's a simple example of how to make your own brush to create a signature you can easily add to your photos.

STEP 1: Sign a piece of white paper and take a photo of it.

STEP 2: Open the photo and make sure the background is white and your signature is black. A simple way to do this is to use the Levels command: Use the white eyedropper to click on the background and the black eyedropper to click on your signature.
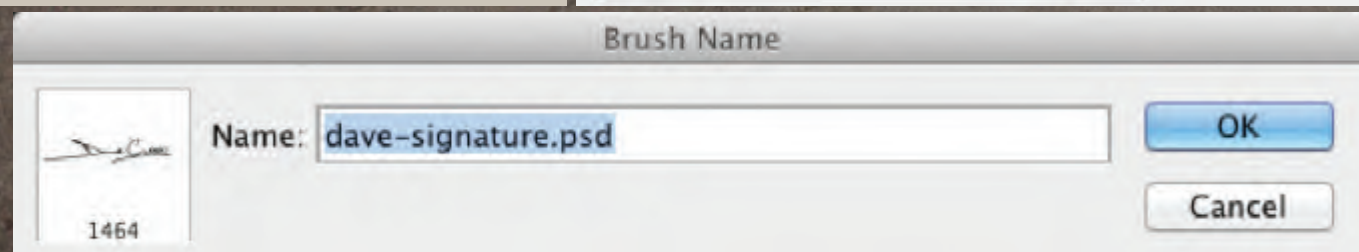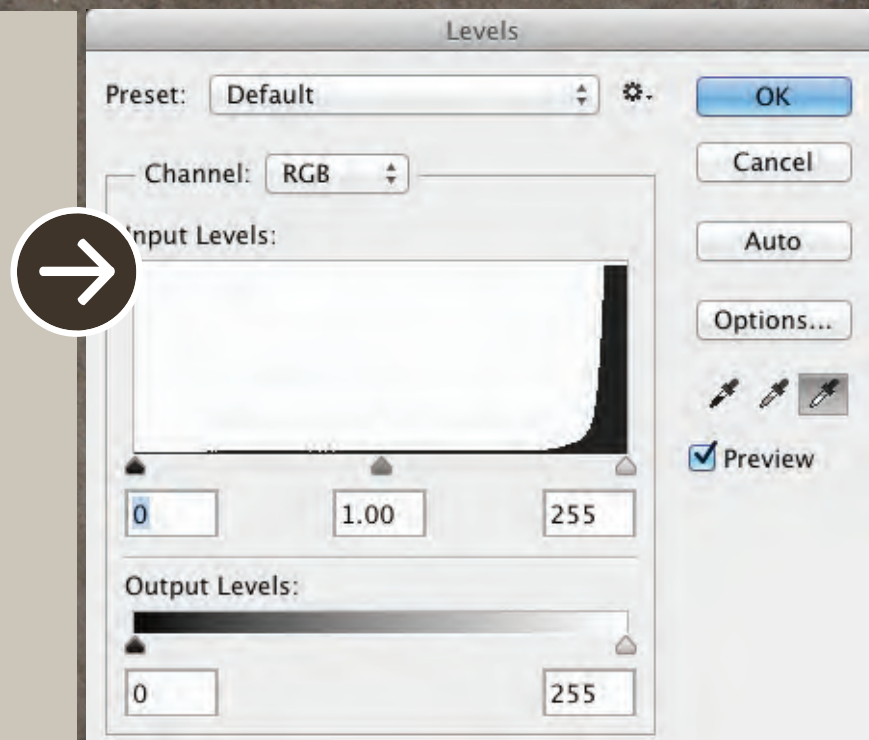
STEP 3: From the Edit menu choose Define Brush Preset. Name the brush (if you wish) and click OK.

NOTE: Don't be thrown off by the "preview" in this dialog box; it's always a square, even when your brush is very wide such as in this case.

Now to use your signature brush, add a new layer, choose your Foreground color and click once. (If the brush is too large, use the left bracket key to decrease the size).

Remember, the brush will be created as a grayscale brush that will use your foreground color, so when you look at images to see if they'd make a good brush, imagine them as a grayscale.

This starts to get really interesting when you realize you can create brushes from just about anything. For example, I have created brushes from photos of writing on an old map, feathers, stone and smoke, among other things. I also had interesting results when I hand-printed on paper very small words and photographed them. When I enlarged the photo it created a very interesting, grungy, worn-text effect that I could apply as a brush.
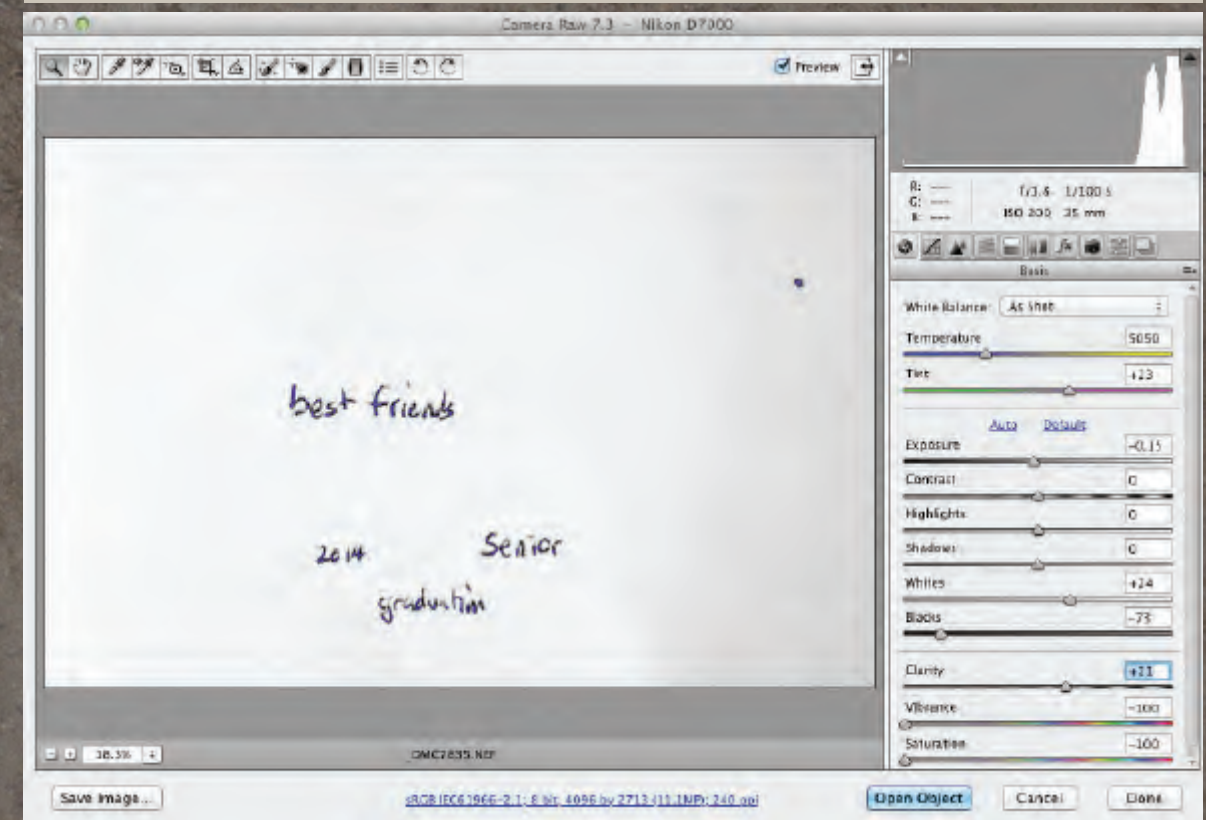
For the most part you'll want to aim for "pure" white background and black artwork to define a brush that has a fully transparent background. In this example I took a photo of a portion of an old map and after I applied Levels I still felt the background wasn't pure white due to the texture in the paper. In order to help see the problem I used the Invert command to temporarily view the image with a black background and, sure enough, there was a little more texture than I wanted. Using a black brush in Overlay mode I was able to remove most of the gray, after which I inverted the image again and defined a brush.

Then I opened one of the captures in Camera Raw, made the background as black as possible and adjusted the smoke so there was a mixture of white and gray areas.

After opening the image in Photoshop I used the Invert command since we need black for our brush and white for the background. And, as always, Edit>Define Brush Preset. (bottom left)

Hint: When you are creating brushes it can sometimes be hard to tell how well it's going to work, so don't be afraid to define a brush, try it out and then delete it if you don't like it. If you open the photo as a Camera Raw Smart Object you can continue to tweak the settings in an effort to get a better brush. To create a brush with a Camera Raw Smart Object you'll need to add an Invert Adjustment Layer and then create a merged layer on top from which you define the brush. To create the merged copy, hold down Option (PC: Alt) and from the Layers panel flyout menu choose Merge Visible.

Here are the steps I took to get from the original map to a brush:

Photographed a portion of the original map. (see background image)

Then applied Levels. (see above)

Cropped tighter to the text and painted out unwanted lines.
Inverted and painted in Overlay mode (as described above).
The final text, ready to be defined as a brush.
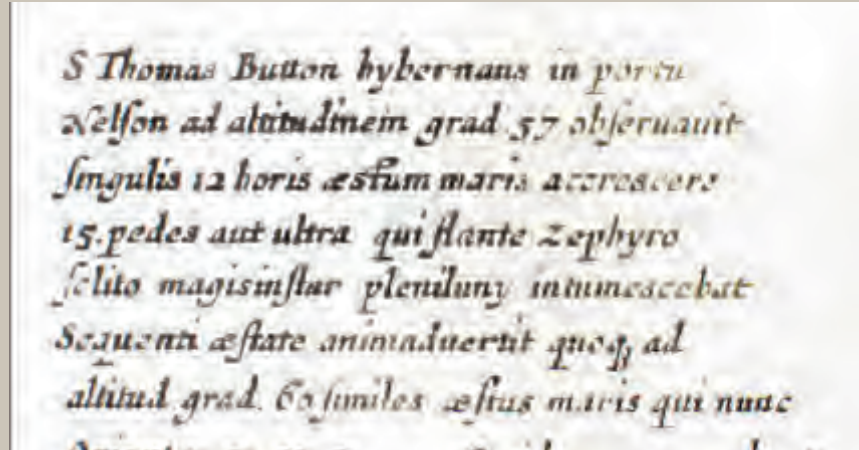
To create smoke brushes you'll need a black background, a couple of lights (I found that constant lighting worked well for this), and a simple smoke machine. I imagine that other sources of smoke might also work, but I had success with the smoke machine. Position the lights so the smoke will be mostly backlit and shoot away! I had best success when I used the Interval Timer Shooting option on my camera to take a photo every five seconds. That way I could step away from my camera and play with the smoke in an effort to create interesting patterns.

Then if you don't like the results, delete the merged layer, double-click to edit the Camera Raw setting and start again. (Watch video for the full details)

It's also important to note that there's a whole community of people who create and share Photoshop brushes–just search for "free Photoshop brushes" and you can spend a few hours browsing through all the collections. (If you do download brush sets, you can double-click on the .abr file to load the brushes into Photoshop).

So once we have these brushes, how do we use them? The sky really is the limit, but here are a few ideas….

Create a background: On a layer below an extracted/masked subject, use smoke brushes to create an unusual background. Try using more than one layer with Blend Modes like Multiply so various smoke layers in different colors interact with each other. (see background image)

Paint on the mask edge: Use a smoke brush on the edge of a Layer Mask to make the edges of your subject blend into the background.

Add a design element: On a separate layer, paint using an unusual brush to add an embellishment or design effect. Here I used two elements taken from an old map to add design elements to a photo of an art history major who wanted a dramatic portrait.

Here's another example that takes a slightly different approach while still using brushes I created earlier. It appears to have a lot of steps, but once you've done this a couple times you can achieve this look quite quickly.

STEP 1: Unlock the background layer so you can add a new layer below. To do this quickly, hold down Option (PC: Alt) and double-click on the background layer.

STEP 2: Add a new layer below and fill it with a color.

STEP 3: Click on the main image layer (the former background) and add a Layer Mask filled with black. To do this, hold down Option (PC: Alt) and click on the Add a Mask button. Your image will be completely hidden.

STEP 4: Pick a brush with a little texture (for example the chalk and charcoal brushes that come in Photoshop). With white as the Foreground color, paint a few brush strokes to start to reveal the image.

STEP 5: Now switch to the Mixer Brush tool. This tool lets you "push around" paint as if it's wet, and we can use this to our advantage by painting on the Layer Mask. Choose one of your unusual brushes (I used a smoke brush) and paint on the mask. As you push the paint from the white areas onto the black areas you start to reveal more of your image in very interesting ways.

STEP 6: If you want, use your brush creations to paint on the layer below the image to add an additional effect to your image.

There are a number of interesting benefits to using this last method. Since you're painting on a Layer Mask you can always change your mind if you don't like the results. You could apply this effect to a Camera Raw Smart Object so you could continue to tweak the image. You can copy the Layer Mask to another image and build on the effect instead of starting from scratch each time.

Once I realized the possibilities of creating my own brushes, I began to look at everything as a potential brush: stone, wood grain, crack in cement. Next on the agenda? Maybe making brushes out of water splashes. Then again, maybe it would be easier to download some of the free splash brushes out there. █

learn more!
(Check out this video.)

SHUTTER

ARE YOU HOLDING YOURSELF BACK?

with
Kristy Dickerson

by
Kristy Dickerson

What if we lived in a world with no fear? Would that be good or bad? I'm talking about fear pertaining to you and your business. Opening a new business brings fear of rejection, criticism, and probably most importantly, fear of failure. In this day and age, you slip up one time and you'll have social media messages flooding your inbox in a matter of seconds. Putting yourself out there is not easy.

Having a photography business requires you to put even more of yourself out there. Meeting with clients, interacting for posing, networking and having a marketing plan for your business that includes you, as a person, in it. When someone goes with another photographer you think, "What did they not like about me?" Having a business can be personal to a lot of people and I think everyone wants to achieve success.

Of course, there are external factors that can hold you back, too. Day jobs, kids, etc., but can't every successful photographer think of a million things that could be holding them back? Ask yourself what's holding you back? Is it the kids? Could you wake up at 5 a.m., work until 8 a.m. and then work again during naptimes? If it is the day job, are you busting it and doing everything in your power to make photography a full-time gig?

© Kristy Dickerson

© Kristy Dickerson

If it goes back to fear, you are not alone. If you read my March article you will understand it might be easier for me to push certain fears aside. I realize life is short and dreams are worth chasing. I have kids, a husband and another business aside from photography. I've already made a million excuses for myself to close the doors. Photography is what I love, though, and being successful at it is what makes me tick. Is it always easy for me? No! I am human and of course have fears and doubts of my own.

Okay, now ask yourself if you are busting it, do you hold back any in spite of fear? Do you avoid setting up certain meetings due to the possibility if rejection? One thing I am not and I have to force myself to be is a salesperson. Think about sales reps; they go meet 20 people in a day and might, might get business from one. What if we as photographers could do that? I would venture to say if we were networking that hard and didn't care if the 19 others turned us down in the end we would actually be a stronger company.

Going back to my previous point, should fear be eliminated? No. I think some level of fear keeps us humble, but the sales reps that don't let those 19 rejections affect them will do better than the sales reps who are trying to figure out why the 19 didn't bite. You might ask why I am talking about a sales rep when we are in photography. When you are a photographer and you decide to open a business you are now the CEO, the chief financial officer, chief marketing officer, the artist and the salesperson.

Now I am going to say this and I don't want to offend anyone; I want to help. If you were not cut out for all of those roles, should you open a photography business? You don't have to be perfect at them all and everyone will have weaknesses and strengths, but if running a business is not what you want to do then you should seriously consider that. Does that mean you can't be a photographer? No, you can partner with someone to open a company or work for someone. Partnerships are great in that if two different owners have their own strengths, they can have a huge competitive advantage.

How do I lessen my fears? Experience will naturally make you more comfortable and lessen your fear, so practice, practice and practice. Before you decide to put yourself out there make sure you are comfortable with your style, vision and product.

Education will also make you more confident. Go to workshops and watch online training for both photography and running a business. If you are confident in your ability and skills it will show in all aspects of your company.

Establish your brand and business prior to just putting yourself out there. I see so many people getting a camera, jumping the gun and opening up a Facebook page. First, I am not judging but they're going to have a harder time building up the right type of clientele. Will they book shoots? Of course, but, they will have a hard time moving from those low-end paying customers to the types of clients that can actually make you profitable. I see a lot of photographers who want to turn photography into a business but struggle, and this is one of the main reasons. Start with the business first. Get a logo and establish a brand, write a business plan (or at least your goals), set up a website and make sure you have liability insurance and legal coverage. If you are more confident in your business it will be easier to sell yourself.

Back to my original question, I think fear to a certain level is a good thing. Could you imagine what our world would be like if there was no fear? Yes, scary to think about. Some individuals don't have enough and others have too much. When all measures have been taken and something is still tugging at you holding you back, this is when I say to jump. Follow your dreams and don't look back. You might get some critics along the way, but you will have a lot more people who are thankful for you. ■

© Kristy Dickerson

FOLLOW YOUR DREAMS

& don't look back.

You might get some critics along the way,

but you will have

a lot more people

who are

thankful for you.

learn more!
Check out this video.

SHUTTER
behindtheshutter.com

AXIS & WEDGE
LIGHT

+ *YOUR NEW MEAT'N'POTATOES*

with Michael Corsentino

by Michael Corsentino

When it comes to lighting I'm all about creating the perfect fit for the subject at hand. My goal is to create lighting that takes into account each of the factors I'm being presented with such as existing lighting conditions, the subject's face and body, and the message I'm trying to convey. However, sometimes you just don't have time to reinvent the wheel, but you still need to produce sophisticated looks straight out of the gate.

In this way lighting is a lot like cooking. While we'd all like to be able to whip up an extraordinary meal every night of the week, sometimes we just need an easy-to-follow, quick-to-prepare, one-pot crowd pleaser…the kind of recipe you can count on to be a winner seven days a week, 365 days a year. The same is true with lighting and there are a ton of great recipes available out there to help you achieve tasteful results without the effect of looking canned.

Like cooking, ideally you'll want to develop a vocabulary of your own; one that lets you work without a recipe. This way, based on informed choices, you can create tailor-made solutions for the type of face, body and situation you're working with and produce exactly the look you're after. But even then there are still times when you just need a few tried and true, meat and potatoes solutions that work every time, time after time, get the job done in a hurry and provide the options and flexibility you need to produce great-looking light.

Axis light and Wedge light are two of my favorites. They can be used with speedlights, strobes, and constant lights. They are simple, fast and very portable two-light setups that you can use anywhere. Let's take a closer look.

Note the wedge or wide V position of the lights in this Wedge Light behind-the-scenes shot.

Axis light is a simple, effective and flexible lighting pattern where two lights are arranged facing each other along the same axis line. One acts as the main light or key and the other as the accent or rim. This axis line is then rotated diagonally around the subject so it ends up positioned like one of the legs in an X. For example, seen from above my subject will be in the middle of an imaginary X and my main light will be in front of the subject on the left or right. My accent light is placed behind the subject and is diagonally opposite and facing the main light. Therefore if my main light is on the right my accent light is on the left and vice versa. This relationship remains constant. What changes is the position of the axis line of lights relative to the subject. Swapping left and right orientations along with the body position of the model makes creating quick variations like short light and broad light a snap. This is a two-light setup like wedge light which I'll discuss next. And like wedge light, one of the two lights in the setup can be the sun.

So in theory, while I'd recommend always having two lights in your bag for these lighting patterns, you can in some situations create awesome results with one artificial light and the sun as your second light. The sun can be your main light or accent light depending on your needs and at the moment.

One of my favorite qualities of axis light is the opposing areas of shadow and highlight created by it. Along the axis diagonal if the main light is positioned to the right of my subject then following the axis rule the second accent light falls on the left side behind the subject. Therefore I now have illumination of the right front and back left of the subject and shadow areas on the left front and right back. This opposite arrangement of light and shadow in an X pattern creates a dynamic and layered look. Best of all, like both of these lighting patterns, it's accomplished quickly and effortlessly.

(RIGHT) Axis light behind the scenes. Note how both lights are facing each other and positioned front to back along the same diagonal axis. This relationship is maintained as you rotate the lights around the subject to create different effects.

(FAR RIGHT) Axis light creates sophisticated looking light that's simple to set up. In this example the main light is on the right and the accent light on the left, behind the subject, illuminating her hair and shoulder.

AXIS LIGHT

© Michael Corsentino

W E D G E   L I G H T

Wedge light is my other favorite go-to, meat and potatoes lighting pattern and equally easy and versatile. Also a two-light pattern, wedge light gets its name due to the wedge shape in which the lights are arranged. Think of the wedge like a pie slice or expanding and contracting V shape. Each light is positioned at the widest ends of the V, pointing toward the subject who is located at its narrowest end. This wedge configuration can then be easily rotated around the subject as well as expanded and contracted to create a multitude of sophisticated lighting effects from soft to hard. As with axis light, the two-light setup used in wedge light consists of a main light or key, and an accent light or rim. Owing to the wedge's rotating nature and its ability to be expanded or contracted as needed it's an extremely flexible pattern with my variations and possible modifications. Both of these setups work well using light stands. However, my preferred method for speed and flexibility is to have assistants holding each light on an extension or paint pole. This way I'm able to keep interacting with my subject, maintain the flow of the session, and I can direct my assistants to reposition the lights as needed. Wedge light works great for producing beauty light, modified split light, Rembrandt light and more. As always, experiment and find the looks that suit your style and needs.

+ *(LEFT) Wedge Light is perfect used with subjects against walls, inside doorways and just about any situation where you want dramatic, sculptured light. Note the accent light over the left shoulder and the catch light in the subject's eyes from the main light also on her left. The 11 o'clock position of the catch lights in her eyes is what I'm looking for when I'm setting up the height and angle of my lights.*

(ABOVE) Note the wedge or wide V position of the lights in this Wedge Light behind-the-scenes shot. Expand or contract the position of the lights in the wedge, and rotate the setup around the subject to create effects from soft to edgy.

MODIFY THE
QUALITY OF LIGHT

© Michael Corsentino

Each of these lighting patterns can be modified as needed to create a myriad of different lighting qualities. If I want a softer look I'll add an Ezybox soft box to each light position. If I'm looking for a bit more pop and a moderately specular fashion feel I'll use a Mola Demi beauty dish on the main light and a bare flash on the second light. I like these modifiers not only due to the quality of light they produce but because they're lightweight, have a relatively small footprint and are easily transported, making them ideal for fast-moving location work. The same can be said for the Lastolite Stroboframe line of modifiers and Rogue line of Speedlight modifiers.

The goal with modifiers, especially in the field, is to maximum options and flexibility with minimum weight and size. Of course each of these modifiers are great in the studio as well. Bare flash alone for both lights is another great option when you want to give things a "contrasty" sizzle. The main thing is, don't be afraid to mix it up. Both lights don't have to have matching modifiers, or modifiers at all. Maybe you want the main light falling on your subjects face to have a soft quality while the accent light illuminating the side of the hair would look great hot and brassy. This look is easily achieved by firing the main light through a diffusion panel such as the collapsible Lastolite TriGrip and keeping the second accent light bare.

It's all about having options and creating the right look for the given situation. Go out and experiment, have fun with it and learn what's possible. These go-to lighting patterns won't let you down! ■

(LEFT) While working with assistants and extension poles is my preferred method for speed and flexibility, light stands work perfectly well as you can see in this Wedge Light behind-the-scenes shot. (RIGHT) Another example of Wedge Light

HIRING&
TRAINING
staff

WITH VANESSA JOY

by Vanessa Joy

There comes a point in many of our businesses when we realize we simply can't do it all ourselves. For me, that came about three years in. Even though I was already outsourcing my post-production work to Evolve Edits and my house cleaning to Molly Maids, I still had too much to do and too little time to do it. I needed help to keep my customers happy and, more importantly, to keep me happy and less stressed.

If you're already managing staff, whether independent contractors, interns or employees, you know what a task that can be. It's not easy to find the right person for the job, but *after* you find them it is even harder and in some ways more work. You can avoid common pitfalls like high turnover, excessive training time, overpaying and micromanaging by applying these steps to hire and train staff that I'll cover this month and next.

Know your demographic

This is a concept we normally apply to our customers in our line of photography. You're a wedding photographer? Then your target demographic is normally women between the ages of 22 and 28. Senior portrait photographer? You're looking for teenagers from 15 to 17. So when it comes time to hire you need to know the demographic of the person that will fit the bill. To find this, you have to figure out how much you can pay and what type of person can live off this income.

If want to hire an intern that you'll pay in experience rather than cash, you're most likely not going to have luck bringing on a person who lives on their own and has a lot of expenses. This is why college-age students work well as interns, particularly if they're getting college credit. If you want to hire someone for pay, they need to be in a position where the amount of money you're offering can sustain them. If you can only pay $20,000 per year, a 45-year-old man supporting a family of five most likely isn't going to fit.

This is, of course, not to discriminate against anyone, but rather to help give clear direction toward making both the employee and employer happy in the job. Hiring someone who is outside of the demographic for the job may result in a high rate of turnover. This will in turn cost you money and time having to train people more often. It also may result in you paying someone more than the job is worth because you can't afford to lose them and take the the time to train someone new. Overpaying is not a place you want to be either.

Finally, knowing your demographic will help you anticipate turnover with your current employees and be prepared for it. If you've had someone working for you for a few years and they're beginning to outgrow the demographic of the job, it's probably time to start finding and training their replacement.

Have a relevant interview process.

I remember a job I had in the marketing department of a large franchise organization that was planning to hire a new marketing assistant. One of the higher-ups was pulling together questions to ask the applicants and I'll never forget this one, "If you were a car, what kind and color would you be?" Really? Unless the marketing position was in a car dealership, I still to this day find that question useless to determine if an applicant was fit to work a cubicle desk job in marketing. Maybe there was some psychoanalytical reason for that question like determining personality and probable work ethic. But that's not going to tell me if the person can do the job I need them for.

In my opinion, there's only one way to find out if an applicant can produce the kind of work you're looking for with the positive attitude you want to reflect on your company. They have to do the job you want them to do.

When my husband, Rob Adams, hires a new film editor for his cinematography company, www.robadamsfilms.com, or our video-production company, www.thedreadededit.com, we have a two-step interview process. First we have them send us their editing work, and then if it passes our expectations we send them a short film to edit. This makes it possible for us to see how they do the exact work we'll need them to do and can decide if they'll be a good fit.

When I hire new second shooters, I have a similar process. First I chat with them and if they pass my expectations (i.e. they're professional and conduct themselves well), I have them come along and third shoot a wedding with me. This acts as the last part of the interview process and, in reality, the first part of the training process too. Now I'll be able to see how they perform on a wedding in the same conditions and circumstances as me, something their favorite car and color could never tell me.

Create a job description

This step is easily skipped over. As photographers, we don't exactly fit into a strict job description because although we call ourselves photographers our job description really entails much more. But we can't expect our employees to work the same kind of crazy hours and multiple jobs that we do. In the same way that we manage client expectations to keep them happy, we also need to manage our staff expectations.

Creating a job description will help define what it is that you're looking for. Seems simple, but many people skip this step not realizing that without a job description you're grasping in the dark to find a puzzle piece when you have no idea what shape it is.

The first step to creating a job description for the person you want to hire is to create your job description. Itemize all the tasks you're required to do in your business and maybe even break them down further depending on the task (i.e. marketing and advertizing, office reception, etc). Then take a look at the tasks you don't want to do that you can have your staff take over for you. From there, you can start building a job description for your new staff member.

Job descriptions will benefit both you and your staff. It helps guide the interview process so you have a clear idea of the person you need to hire. Once hired, it defines their role in your company, which gives them clear goals and knowledge of what's expected. Finally, it assures you're not giving them unfair tasks that are outside their job description; tasks they're not expecting, consequently angering them and leaving them feeling like they're being taken advantage of.

In the same way we manage client expectations to keep them happy, we also need to manage our staff expectations.

What kind of staff member?

This is an important part of hiring and managing your staff, and one that entails some legalities. You need to know what kind of staff member you are looking for–employee or independent contractor–and what the rules are for each.

Normally, photography businesses hire independent contractors because they don't have to pay their payroll taxes as they do for employees. At the end of the year, you hand them a 1099 stating what they earned that year and that's that. It's the easier of the two to manage, but the government is cracking down on companies to say that their independent contractors are really employees because, well, they want their 15 percent.

So how do you determine whether your staff is legally an employee or an independent contractor? Here is a link to the IRS page that will help determine the two roles:

http://www.irs.gov/Businesses/Small-Businesses-&-Self-Employed/Independent-Contractor-%28Self-Employed%29-or-Employee%3F

Regardless of which you decide is best for you, be sure to have a signed contract with your staff member clearly stating that he or she is one or the other. The contract should also affirm the stipulations that the IRS says are the determining factors in categorizing them as either an employee or an independent contractor. For example, if you have an independent contractor, it should state that they are using their own equipment, taking on their own expenses to complete the job and are being paid in a particular way (usually a flat fee for the job).

Whats Next?

Next month we'll talk about how to train your new staff members in a way that is efficient and effective, how to maximize and manage their time, the tools you can use to make both of your lives easier, what to pay and how to anticipate turnover. In the meantime, check out this video where we talk about where to find reliable staff.

© Vanessa Joy

learn more!
(Check out this video.)

SHUTTER MAGAZINE

EDITOR

SAL
CINCOTTA
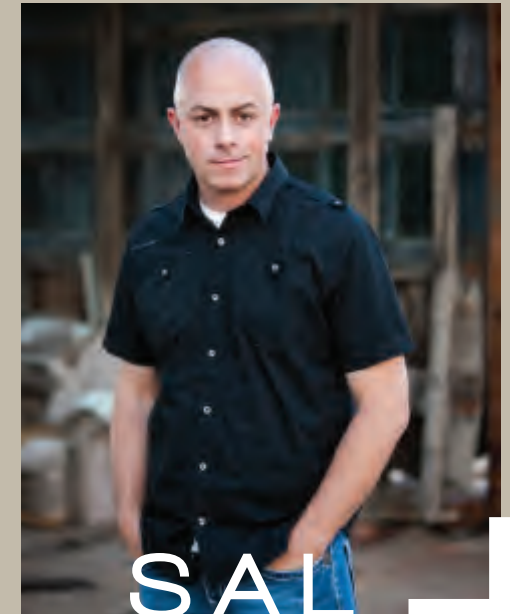
LOCATION: O'Fallon, IL

PASSION: Weddings & Seniors

Sal was exposed to photography at a very early age and has been in love with our craft ever since. He can still recall the smell of the chemicals in his aunt's makeshift dark room in the basement. However, a career in photography would elude him for over 20 years.

Graduating from one of the top 25 business schools in the country, Sal pursued a corporate career with his photography becoming more of a hobby. In 2007, he left corporate to pursue his dream of a career in photography and has never looked back.

Today, Sal Cincotta and his wife Taylor own and operate a very successful studio in the St. Louis metro area. Salvatore Cincotta Photography, Salvatore Cincotta Films, and BehindtheShutter.com.

Focused on wedding and senior portraiture, Sal has had the opportunity to shoot for corporate clients like Nordstrom's and the St. Louis Cardinals to elite sports celebrities and the White House, photographing President Obama.

FEATURED ARTICLES

Q&A with Sal Cincotta

©Vanessa Joy

ROB
ADAMS

**LOCATION:** Freehold, New Jersey

PASSION: Weddings

"Wedding films are my life. It's all about the the story-telling. The art of seeing action, drama and beauty unfold and then harnessing the emotion of it all and the making it come to life on screen...that's why I do this."

Rob Adams began his video career in television over 15 years ago. Four years after that he merged into the wedding industry and eventually started his own business in 2006. Recently, Rob filmed and directed his first full-length feature film that was premiered at Robert DeNiro's personal screening room in New York City.

Because Rob is on the cutting edge of the DSLR video revolution, his business has grown rapidly over the past few years and his passion for finding new creative ventures in the field has as well. His main goal, along with making sure that every product that leaves his studio is amazing, is to teach other wedding film-makers how to bring their work to the next level. Speaking around the world at venues such as creativeLIVE, WPPI, Imaging USA and more, he wants to see each and every film-maker learn about the little things that make filming and editing go from "good" to "the best in your market."

FEATURED ARTICLES
6 Reasons to Love FinalCutPro X
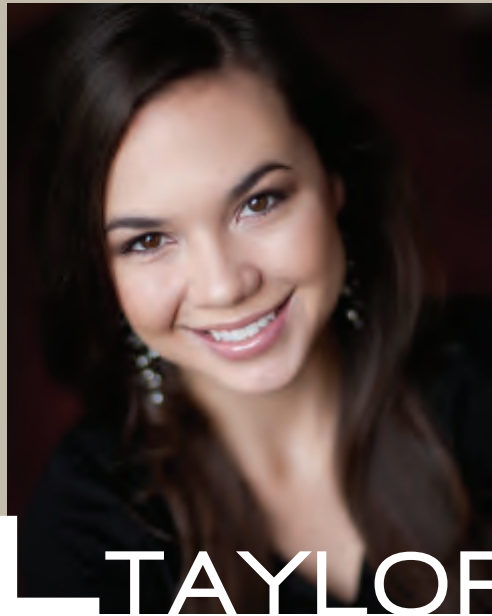
TAYLOR
CINCOTTA

www.SalCincotta.com

LOCATION: O'Fallon, IL

PASSION: Weddings & Seniors

Taylor is a business school graduate, only picking up a camera in the last five years. Catching the bug from Sal, Taylor has fallen in love with the romantic side of wedding photography and photographs 20+ weddings per year, along with running the sales side to their studio.

She brings her own sense of style to a wedding day and her clients love the calm she brings to an event. Her passion is in creating moments for her clients.

More recently, Taylor has gotten increasingly involved in the training aspects of our industry and now enjoys speaking and writing educational pieces for new photographers.
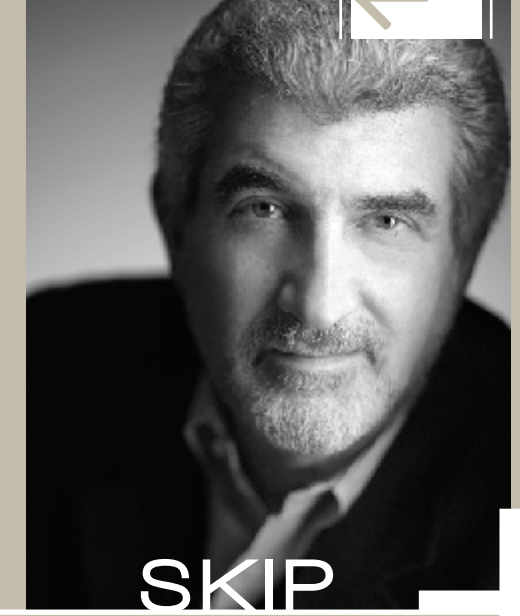
FEATURED ARTICLES

Referrals | Creating Programs that work

© Taylor Cincotta

SKIP
COHEN

www.SkipsPhotoNetwork.com

LOCATION: Sarasota, Florida

Skip Cohen is President/Founder of Marketing Essentials International, a marketing consulting firm specializing in projects dedicated to photography, primarily photographic education. (www.mei500.com)

He is also the founder of Skip's Summer School (www.mei500.com), the founder of the Akron Photo Series (www.AkronPhotoSeries.com), and the co-founder of GhostRighters (www.GhostRighters.com), a content resource for professional photographers needing help with editorial content, web re-design and marketing. His blogs, SkipsPhotoNetwork.com and PhotoResourceHub.com, are read by thousands of professional and aspiring photographers. On May 21, MEI launched PhotoResourceHub.com a new content site for professional photographers with video, podcasts, blog posts and an ongoing calendar of industry events.

He has been a recipient of ADL's Torch of Liberty Award and Foto Imagen Magazine's Man of the Year Award and in 2001 he received PPA's Legacy Award for his work in support of PPA Charities. His images have been published in a long list of photographic trade magazines, including: *Rangefinder, Shutterbug, Foto Imagen, Studio Photography and Design, Petersen's Photographic* and *The Hasselblad Forum*. He's also competed in print completion in both WPPI and PPA's national conventions.

In addition, he has written six books on photography: "The Art of Wedding Photography", "The Art of the Digital Wedding" and "The Art of People Photography" with Bambi Cantrell: Don Blair's "Guide to Posing and Lighting Body Parts" and "Wedding Photography from the Heart", co-authored with celebrity wedding photographer Joe Buissink. Book number six, "GoingPro", co-authored with Scott Bourne, was released by Random House in October 2011 and remains on the photography book best seller list at Amazon.

FEATURED ARTICLES

9 Promotional Ideas to Strengthen Your Business

⊣MICHAEL
CORSENTINO

www.CorsentinoPhotography.com

LOCATION: Petaluma, California

PASSION: Lifestyle Photography

Michael Corsentino is an award-winning, contemporary wedding and portrait photographer. He is an American Photo 2013 Top 10 Wedding Photographers nominee, Adobe Photoshop and Adobe Lightroom expert, Capture One Pro Certified Professional, author, contributing writer for Photoshop User Magazine, Shutter Magazine and Resource Magazine, speaker and international workshop leader.

Based in Northern California, Michael has been shooting digitally since 1999. His love affair with the magic and science of photography is more passionate today than ever. Stylish, dramatic, edgy and modern images set Michael's photography apart. His award-winning photojournalism, fashion and editorial styles have made him an in-demand portrait and destination-wedding photographer. Passionate about education, Michael loves to share his lighting and posing secrets, post-processing techniques, time-saving workflow strategies and shooting philosophy at workshops and speaking engagements.

FEATURED ARTICLES
Axis & Wedge Lights, Your New Meat 'N' Potatoes

DAVE +
CROSS
www.DCross.com

LOCATION: Tampa, Florida

PASSION: Photoshop

Dave Cross has been helping photographers and creative professionals get the most out of Adobe software for over 25 years. He has a Bachelor of Education, is an Adobe Certified Instructor, and is a Certified Technical Trainer. Dave has taught at Photoshop World, the Texas School of Photography, the Santa Fe Workshops, and Imaging USA. He runs the Dave Cross Workshops in his own studio/workshop in Tampa, Fla. He is well-known for his engaging style, humor and ability to make complex topics easy to understand. In 2009 Dave was inducted into the Photoshop Hall of Fame.

FEATURED ARTICLES
Creating & Using Brushes for Special Effects

©Dave Cross

KRISTY
DICKERSON

LOCATION: Atlanta, Georgia

PASSION: Weddings & Engagements

Kristy Dickerson is the founder and CEO of Fisheye Connect (www.fisheyeconnect.com), professional laundry sorter, CFO of multitasking, wedding photographer, mom of two, and a wife who is never wrong… never. Upon earning her degree in finance and business management, she started her photography business after the birth her first son. As if she didn't already have enough on her plate, in June 2010, Kristy launched Fisheye Connect for other photographers, like herself, looking for quality education. Fisheye Connect allows aspiring photographers to connect with photography industry experts by location, instructor or interest. It is a searchable database for photography workshops/events, along with services that help instructors manage the marketing and financial aspects of their businesses. Merging Kristy's business sense with her passion, Fisheye Connect has become a thriving community of photographers learning and growing together.

FEATURED ARTICLES
Are You Holding Yourself Back?

© Vanessa Joy

VANESSA
JOY

LOCATION: Freehold, New Jersey

PASSION: Weddings

14 Years of photography, eight years of shooting weddings, three years of business ownership (not to mention five college degrees)

Vanessa is a trilingual (English, Spanish and a bit of French), award-winning photographer, living with her husband, Rob Adams, in the great state of New Jersey. She has studied photography since 1998 and has spent most of her life running a successful wedding photography studio that shoots 35 weddings a year (at a premium price). In her first three years of business, Vanessa achieved honors such as: 20+ publications in print magazines (including three cover photos and interviews in *PDN* and *Rangefinder*), a Grand Imaging Award from PPA and a second-place wedding Image Award from WPPI.

Vanessa enjoys speaking across the country at venues such as CreativeLIVE, Clickin Moms, WPPI, Imaging USA, PPA-related conventions and personal workshops. She is recognized for her talent and even more for her business sense. Vanessa's clients love working with her, and industry peers enjoy learning from her generous, informative and open-book style of teaching.

FEATURED ARTICLES
Hiring and Training Staff

+LORI

NORDSTROM

www.NordstromPhoto.com

LOCATION: Winterset, Iowa

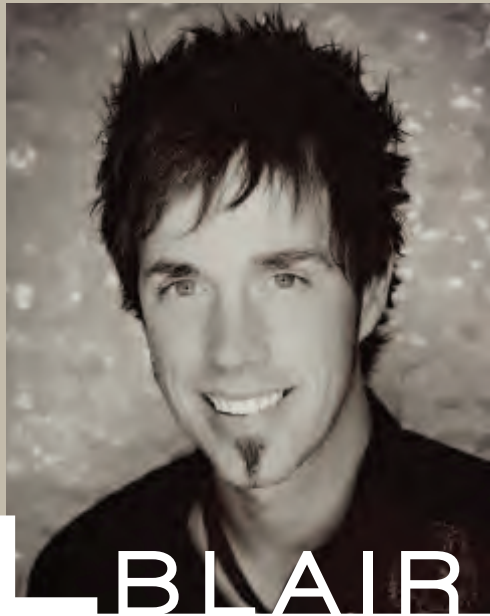**PASSION:**
Babies, Families, Weddings & Seniors

Lori Nordstrom {M.Photog.Cr., CPP, ABI} owns a boutique studio specializing in children and family portraits located in the picturesque town of Winterset, Iowa. Lori is a PPA approved business instructor and marketing consultant for Studio Management Services. Sharing with other photographers and small business owners is one of the things she most enjoys. In 2009 Lori started Photo Talk Forum, an online community of photographers working together to grow their businesses.

Lori has always had a heart for children and believes in giving back. She has run a successful fundraising campaign for the Leukemia and Lymphoma Society (LLS) for 10 years. In 2011 Lori began her own non-profit organization, Dando Amor which focuses on helping orphaned children in Ecuador. Lori and Travis Gugleman hit their goal of raising $100,000 the first year of Dando Amor's existence. You can find out more about going to Ecuador or making a donation at www.dandoamor.org

FEATURED ARTICLE

The Design Consultation

© Lori Nordstrom Studio

+BLAIR
PHILLIPS

wwwBlairPhillipsPhotography.com

LOCATION: Landis, North Carolina

PASSION:
Seniors, Babies, Families & Weddings

Blair's team includes four employees plus Blair, who photographs 20 to 30 weddings and 500 studio sessions per year. Blair has a passion to teach photographers how to express themselves in ways they can't find with traditional training. He speaks to and teaches thousands of photographers and digital artists each year at national conventions and expos including WPPI, Imaging USA, SYNC Seniors, and various PPA conventions.

Blair and Suzanne's "eclectic elegance" style and positive energy educate and inspire photographers, while allowing them to stay true to themselves. This young team pushes the envelope daily with creativity and positive inspiration. As a side note, after 10 years of marriage, Blair and Suzanne welcomed Ava Blair Phillips into the world on August 3, 2011.

FEATURED ARTICLE
Are You a One Trick Pony?

KRISTINA
SHERK

www.kristinasherk.com

LOCATION: North Bethesda

PASSION:
Photoshop

Great photo retouchers are ghost artists. The viewer rarely has any idea the amount of work that goes into making a picture after the photographer has clicked the shutter. And that is way it's supposed to be.

Kristina studied digital art and photography at Elon University in North Carolina and then interned and assisted for DC-based photographer John Harrington where she learned the business behind the art. Since she was a photographer before she started retouching nine years ago, not only does she understand her role as a retoucher, but she also understands the aim and vision of the photographers she works with (in other words; 'she speaks camera'). She also makes certain always to stay within their photography style. 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.

FEATURED ARTICLE
Edit Faster-Content Aware Tool

©Greg Gibson

+LAURIN
THIENES

www.EvolveEdits.com

LOCATION: Portland, Oregon

PASSION:
Weddings & Engagements

Laurin Thienes was 17 when he photographed his first wedding – 20 rolls of Porta400VC. Never looking back he went on to study photography with some of the most well-known photography studios in Oregon as well as leaving the state to study still photography at Brooks Institute in Santa Barbara, CA. Upon returning to Portland, Laurin was the studio manager of Holland Studios, a high-end, high volume wedding photography studio photographing over 250 weddings per year. After his departure from Holland Studios, he has continued to work as a contract and freelance photographer, having work published in *Grace Ormond*, *Men's Style,* and *Rangefinder*. Most recently, Laurin is the co-founder of Evolve, a premier wedding and portrait post-production service in Portland, OR. Outside of photography, Laurin also likes to cook, travel, and spend time with his wife and young daughter.

FEATURED ARTICLE

10 Tips For A Better Workflow

© Laurin Thienes

(Don't miss our
next issue)

MAY 2013

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