

Salvatore Cicotta

DESTINATION WORKSHOPS

2016

HANDS-ON. SMALL GROUP. EPIC IMAGES.

1 DAY | \$1399

FRANCE | GERMANY | ANTELOPE CANYON | REDWOOD FOREST

RESERVE YOUR SPOT TODAY AT STORE.BEHINDTHESHUTTER.COM

april 2016

shutter

magazine

THE
TRAVEL
EDITION



StickyApps is empowering photographers to take advantage of the biggest opportunity in our industry today.

"This opportunity is smacking all of us right in the face, right in our own backyard, and I'm kicking myself that I didn't figure this out sooner. This is gonna be huge ... it is going to quickly dwarf the other parts of my business!"

—SAL



Text keyword **SHUTTER** to **33444** to join our upcoming live webinar and learn step-by-step how you can take advantage of this opportunity

STICKY  APPS

a new way for photographers to make money



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

Get Organized.

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

Try for free at 17hats.com

10% OFF any plan

Visit 17hats.com and use referral code **BTSPROMO** expires 2/29/16

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

"17HATS is so intuitive and easy to use. It allows us to streamline operations and focus on the things that really matter in our business!" - **Sal & Taylor Cincotta**



APRIL 2016 | ISSUE 043

shutter

magazine

- 12 | **Your First Studio** - Craig LaMere
- 24 | **Staying Inspired** - Lori Nordstrom
- 36 | **10 Fashion Looks, 1 Light** - Michael Corsentino
- 48 | **Top 12 Tools for Wedding Filmmakers in 2016** - Joe Switzer
- 62 | **How I Got the Shot** - Sal Cincotta
- 74 | **Cuba: It's Not the Pictures You Take; It's the Pictures You Give** - Susan Roderick
- 84 | **Get Out There: How to Set Up Your Studio for Success When You're Not There** - Vanessa Joy
- 96 | **Shooting for Yourself: The Planning Process** - Alissa Zimmerman
- 106 | **Shooting for Yourself: The Importance of Building Your Portfolio** - Sal Cincotta
- 120 | **Maximizing Opportunities While Traveling** - Melanie Anderson
- 132 | **Becoming a Viral Photographer: Grow Your Brand Through Travel** - Phillip Blume
- 142 | **Using Long Exposures in Travel Photography** - Kristina Sherk
- 154 | **Inspirations** - Our Readers
- 172 | **Today's Family Requires a Little More** - Blair Phillips
- 184 | **Advanced Posing for Wedding Photographers Part 2: Posing Men & Couples** - Michael Anthony
- 196 | **Building Blocks: Diversity** - Skip Cohen



shutter
magazine

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

sm

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

VIDEOS ARE AVAILABLE WHEREVER YOU SEE
THIS ICON:



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

FIND US. FOLLOW US.

for special offers & behind the scenes action



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

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



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

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



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

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



SEE MORE. LEARN MORE. GET MORE.

Salvatore Cincotta
BEHIND THE SHUTTER

MISSION STATEMENT

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

Shutter Magazine: By photographers, for photographers.

EDITOR-IN-CHIEF / PUBLISHER
Sal Cincotta

CREATIVE DIRECTOR
Alissa Zimmerman

DESIGNER
Alicia Simpson

COPY EDITOR
Tom O'Connell

ACCOUNT SPECIALIST
Christine Gill

CONTRIBUTING WRITERS

Vanessa Joy, Michael Anthony, Sal Cincotta, Skip Cohen, Alissa Zimmerman, Susan Roderick, Joe Switzer, Craig LaMere, Michael Corsentino, Melanie Anderson, Lori Nordstrom, Phillip Blume, Blair Phillips and Kristina Sherk



THE COVER

PHOTOGRAPHER: Sal Cincotta | salcincotta.com

CAMERA: Hasselblad H5D

LENS: HCD 24

EXPOSURE: f16 @ 1/125th, ISO 100

LOCATION: Blue Lagoon in Reykjavik, Iceland

ABOUT THE IMAGE: This image was taken in Iceland in July 2015.

LAUNCH POINT

A message from the editor-in-chief

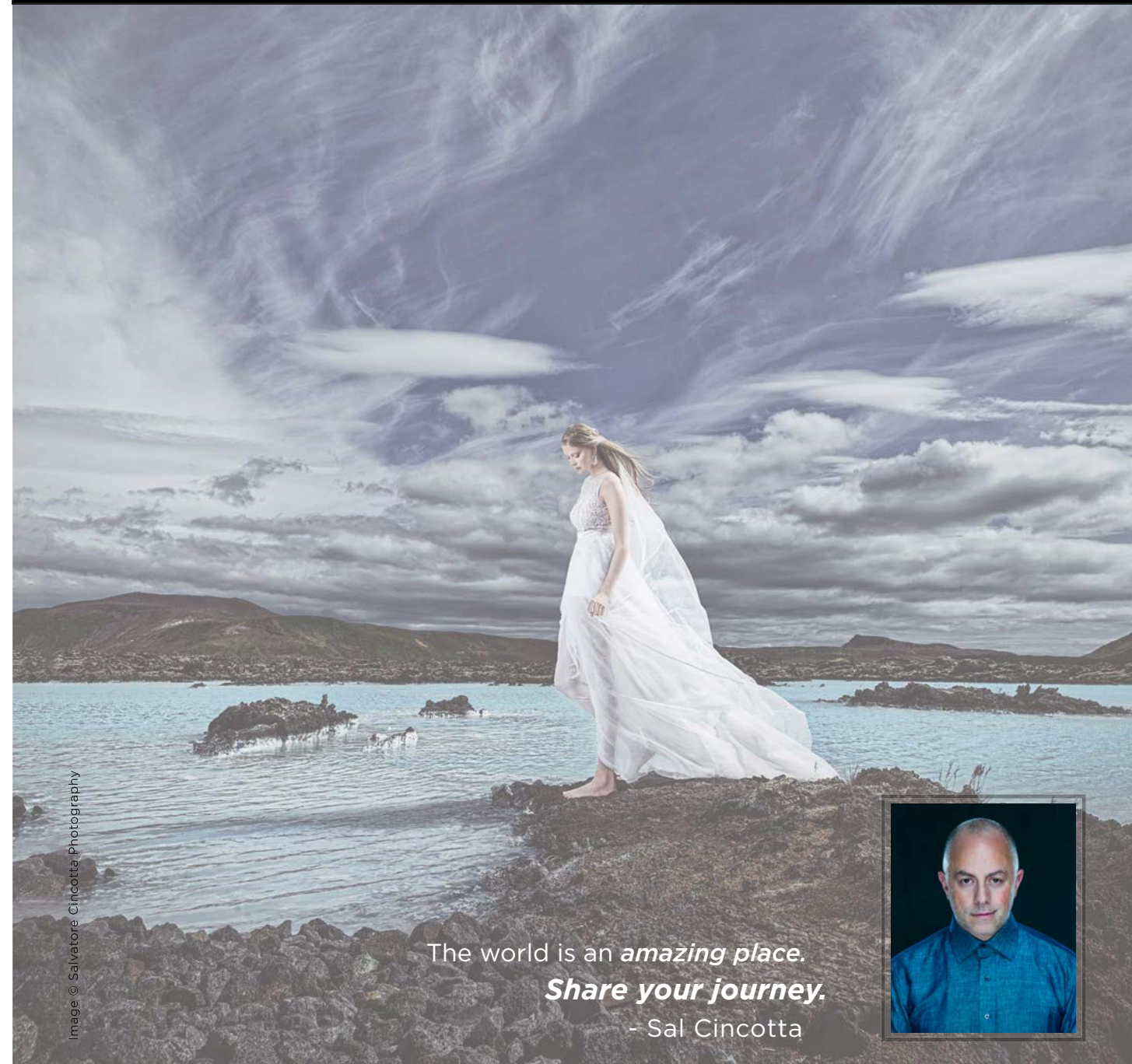


Image © Salvatore Cincotta Photography

The world is an *amazing place*.
Share your journey.
- Sal Cincotta



YOUR

FIRST

STUDIO

with Craig LaMere





Image © Craig LaMere

When I decided I wanted to do studio stuff with artificial lighting, I turned my home theater room into my first little makeshift studio. I had two constant lights and a white sheet for a drop. After getting yelled at for the hundredth time for having strangers run all over the house, I decided I better find a place to take Moz Studios because we were getting evicted from Casa LaMere.

I found a place that was perfect for what I was doing at the time. I signed the lease, I moved in and I proceeded to buy everything on the planet I thought I needed to be a real studio. To make a very long story short, I pretty much bought everything having to do with lighting that was ever invented because I thought you needed every tool, modifier and gadget known to mankind to create cool images.

When I got into photography, I was very lucky to have left a career that was good to me, so I really didn't have to watch my budget. There might be some people out there in a similar situation, but the majority of new shooters who are venturing into the investment of a studio are on a budget, and it is important to get the biggest bang for the buck.

This month, we look at the only four light modifiers you need to start out with. These modifiers should cover around 95 percent of the jobs that come through your door.

SOFTBOXES AND UMBRELLAS

A softbox is a light modifier constructed in either a square or a rectangle design. Because of the depth of the box and diffusion material in it and on the face of the box, the light produced is soft and diffused.

The umbrella came before the softbox. An umbrella is exactly what you think it is: a round piece of cloth attached to a wire frame. You open it up and you either shoot light through it or into it, or bounce it back. Umbrellas, on the surface, are a lot like a softbox in the way they diffuse light, but there are a couple of important distinctions.

The downside of using an umbrella is working with light that is not contained in any way. The light that does not go through the fabric goes out and around, crossing the edge of the fabric. This is what is known as light spill. If you are going to be shooting more open and flat, then umbrellas are a good choice since they are very inexpensive. But if you want to control or feather the light, a box is a much better choice because the light is fully contained and you decide where all of it goes at any given time. I prefer softboxes.

There are softboxes in all shapes and sizes. They come as large as 6x8 feet, taking up an entire room. The smaller 8x12-inch ones sit on top of your on-camera flash. Prices range from close to nothing to as high as "you better sell a kidney if you want it." I use SweetLight and Larson boxes. The perfect box for me is the 3x4, with which you can shoot groups and individuals. It is a small enough light source to make it directional.



Image © Craig LaMere

STRIP LIGHT WITH GRID

A strip light is basically a softbox cut down into thirds like a loaf of bread. They come in all sizes. While the softbox is a great tool, it has limitations in what you can do with it practically. Where the softbox starts to fail is in producing really dramatic light or being able to pinpoint light. Because the softbox is so wide, light gets tossed all over. The strip light is so much narrower than the softbox, allowing you to direct the light better. But you do have to add a part to the strip light, or it is not that much different than feathering a box. That part is called a grid, or egg crate.

A grid for a strip light is a fabric insert that sits in the box in front of the diffusion material. The fabric is woven into little cubes and looks like the containers your eggs come in. The grid contains the light so it doesn't spread like it normally would. Using a strip without a grid is like flipping on lights in your kitchen and lighting the room up. Using a grid is like pointing a laser at something. This is why having a strip with a grid is a must in your lighting kit. It will give you the precision you need for certain shots that you cannot get with a softbox.



Images © Craig LaMere



Image © Craig LaMere



Images © Craig LaMere



Images © Craig LaMere

BEAUTY DISH

A beauty dish is a circular metal or plastic light modifier that comes in many sizes. They mostly come in white or silver. Light produced by a beauty dish falls about in the middle range between light produced by a hard modifier like barn doors and a supersoft light modifier like a 4x6 softbox. When you are starting out, I recommend you get a 22-inch white dish.

There are a million manufacturers out there to choose from. I'm a Mola guy, and my 22-inch dish of choice is the Demi. Beauty dishes typically come with a "sock," which is a piece of fabric that goes over the front of the dish. The sock is used to diffuse hard light. When you put the sock on, you turn the beauty dish into a little octabox. To better control the light, add a grid. A beauty dish with grids is a must-have for your lighting kit.

DIY MEDIUM TO LARGE WHITE REFLECTOR

The last item you must have in your lighting kit is a reflector. There are countless varieties, but if you're just starting out, build your own. One of the best reflectors I have ever used is a homemade V-flat. It's super easy to make. Go to the insulation department of a Home Depot or Lowe's and pick up two 4x8 sheets of Styrofoam. Tape them together with duct tape so they swing in and out like a hinge.

What's really cool about these reflectors is how efficient they are and how much light they kick back, which is nice when you are trying to make the most out of your kit. For the bang for your buck, you really can't go wrong with the homemade V-flat.



Images © Craig LaMere



Image © Craig LaMere



Image © Craig LaMere

sm **LEARN MORE.**
 Click here or check us out at
[youtube.com/btsShutterMagazine](https://www.youtube.com/btsShutterMagazine)



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



Mom's favorite bedtime story
PHOTO BOOKS
 20 PG 10X10 HD GLOSSY HARDCOVER
\$10 OFF
 PLUS FREE SHIPPING

Our Photo Books are the pinnacle of craftsmanship. No one can resist their quality, timeless charm, and ability to enhance every image within. Crafted with care, our Photo Books are made to be heirlooms for generations to come. **Plus, when printed on Fuji HD High Gloss paper, our Photo Books are virtually fingerprint free!**

Promo Code: PXSHB0010
 Offer Expires 5/1/16



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

Size	Luster, Silk & Fuji HD Glossy Papers (10 Pages*)	Fuji Deep Matte Paper (10 Pages*)
6X9	\$20.80	
8X6	\$19.20	
8X8	\$22.80	
8X10	\$26.00	\$42.00
8X12	\$29.20	\$48.40
10X8	\$26.00	\$42.00
10X10	\$30.00	\$50.00
10X12.5	\$35.00	\$60.00
12X6	\$24.40	\$38.80
12X9	\$31.60	\$53.20
12X12	\$38.80	\$67.60

Prices are subject to change



Image © Lori Nordstrom

STAYING
inspired
with Lori Nordstrom

As business owners who are also creative artists, we are easily burned out. The mundane tasks of running a business seem to suck the creativity right out of us. Yes, we get to do what we love. But we also have to run a business. So how do we stay inspired?

Looking outside our photography can give us the creative energy to go back to the camera with new passion and insight. Portrait artist Kevin Jordan (www.jordanportraitdesign.com) puts it this way: "Inspiration is not as much of a quest as it is an awareness. If we opened our minds to the infinite beauty that surrounds us, we would be inspired by our ability to ingest it all."

Inspiration and creativity can fill every single day if you plan for and allow it. When we stay inspired, we are excited and motivated in our business, and it affects our personal lives as well. I encourage you to think about some of these ways to stay encouraged and inspired each day.

REVISIT YOUR “WHY”

We all start our businesses with a purpose in mind. Somewhere along the way, whether it's the bills or client issues or the endless hours behind our computers, we forget about our “why.” Why did you start your photography business? Define and write out your why so that you always have that to go back to. Revisit your why when you need that extra boost to continue on your journey.

DON'T SPEND TIME ON THE PAST

The only thing you can control is right now. Dwelling on the past will suck the creativity and momentum right out of you. Learn from mistakes and leave them there. Make a conscious choice to live in the moment, and be purposeful in your actions and reactions.

SPEND TIME ALONE

The photography business can be a lonely one, especially for those who work from home or work solo. Unless you're actually photographing a session, you are alone working. Getting away from the business and taking some down time by yourself, without pressure from anything or anyone, gives you the freedom to go back renewed. Schedule time to relax, whatever that looks like for you. Something as simple as a walk without any other distractions gives you new ideas and insights. “Research strongly suggests that people are more creative when they enjoy privacy and freedom from interruption,” writes Susan Cain in her *Quiet: The Power of Introverts in a World That Can't Stop Talking*.



Images © Lori Nordstrom



Image © Lori Nordstrom

BE GRATEFUL

Years ago I read the book *One Thousand Gifts: A Dare to Live Fully Right Where You Are*, by Ann Voskamp. The main message of this book is to be grateful in all things—not just the things that automatically make us happy. We should look for gratefulness even in the tough moments in our lives. This book changed my perspective. You can't be grateful and negative at the same time. Start each morning, before your feet hit the floor, with a grateful heart. Think of at least one thing you are grateful for in that moment, and start your day saying thank you. Look for moments of gratefulness throughout your day and write them down. Gratefulness keeps us happy and positive.

SUPRISE SOMEONE

Just coming up with random acts of kindness can inspire your creativity. Your act of kindness could be as simple as a text or phone call to encourage someone. It could be an anonymous little gift, or you could start a “pay it forward” campaign. Whatever you choose, you will be blessed by being the blessing. We all know people who could use a pick-me-up. Be the person who puts a smile on their face today, and see what it does for your own heart.



Image © Lori Nordstrom

GIVE BACK

Giving back gives you a sense of purpose and meaning. Photographer Nichol Krupp (www.nicholkruppphotography.com) says, “Giving back inspires me and keeps my own blessed life in perspective. For me, giving back includes many different things, from photographing cancer warriors, survivors and their families to keeping my eyes open for ways to give back both in my own community as well as working in other countries.”

Working with orphans in Ecuador, I personally have been blessed by teaching these children that there is always someone less fortunate than they are. There is always someone they can serve. Seeing the way these kids respond to giving has opened my eyes to new ways to serve and give.

Giving to others of your time, talent or money can fill your heart with joy. It also motivates me in my business because I know that to give a lot, I need to make a lot.

KEEP A JOURNAL

I’m a little addicted to journals. Whether it’s jotting down an idea I want to revisit later, making a to-do list or just scribbling my thoughts, putting pen to paper can be very therapeutic. I’ve found that writing also helps me brainstorm new ideas as I doodle and mind-map my thoughts.

In *The Artist’s Way*, Julia Cameron encourages readers to start a practice of what she calls “morning pages.” Each morning you mind-dump, writing anything that comes to mind, emptying any doubt, fear, negativity or questions you have onto paper. Cameron calls this practice the secret to a productive day. By getting rid of the clutter in your mind, you’ll clear your thoughts and have a fresh start on the day.

TRY SOMETHING NEW

Many photographers get stuck in a rut of photography being their only muse. When asked what their hobbies are, most photographers get stumped. “Um...photography?” is a common answer. Trying a new art medium, drawing, painting, journaling, potting or knitting can be freeing and rewarding. Even if we feel we aren’t the best at this new medium, it opens up new areas of creativity and can be a lot of fun.

READ A GOOD BOOK

Reading inspires us and increases our knowledge. Whether you enjoy fiction or you’re a nerd like me who loves diving into business, marketing and motivational books, taking time out for reading opens your mind to new ideas. Senior portrait photographer Teri Fode (TeriFode.com) says, “I am always reading a good business book but also love the oldies but goodies by Earl Nightingale and Dale Carnegie. Their books are always a good refresher on positive attitude in business.” Fode also spends time listening to books, podcasts and Periscopes, listening to successful business owners outside of our industry. “Entrepreneurs who are killing it in marketing and business concepts keep me inspired and constantly innovating new ideas,” she says.



Images © Lori Nordstrom

EXERCISE

Exercise is not only a great stress reliever, it can keep you motivated to continue healthy habits throughout the day. Exercise releases endorphins, which keep us positive and energetic. Even if you can't make it to the gym, you can take mini breaks for a walk, bike ride or pushups, sit-ups, planks and squats. Taking moments to exercise and move your body boosts self-esteem and strengthens your body. If the thought of exercise makes you squirm, take some time to turn up the music and dance.

USE THE 50/10 RULE

The 50/10 rule says that 10 minutes of every hour should be spent recharging. Work for 50 minutes, and rest or do something that you don't have to think about for 10. When we take just 10 minutes to get up and take a break, or, as some studies suggest, lie down, we come back to our work more focused and fresh.

SCHEDULE A PLAY DATE

With social media, we are more connected than ever, but there is also a disconnect in the way we interact with people. Business coach Casey Graham (caseygraham.com/7figurepodcast) says that relationships and his curiosity about what makes people tick are the fuel for his staying inspired and creative in his business endeavors.

Schedule a time to meet with an old friend, or begin a relationship with a new one. Take time to ask questions and really listen. Graham says that by asking questions, he never gets bored.



Image © Lori Nordstrom



Images © Lori Nordstrom

SURROUND YOURSELF WITH LIKE-MINDED PEOPLE

Sometimes it takes setting aside time to network with a group of people that you connect with. Throwing out new ideas to chew on, holding each other accountable and challenging each other to move to the next level can make a big difference.

Photographer Kevin Jordan (www.jordanportraitdesign.com) says, "I find inspiration in collaborating with a core group of like-minded artists and business owners. We challenge one another with creative projects, work with clients together at one another's location, evaluate one another's businesses and have adapted to a new mobile work method we call 'laptop living.' Being a business owner can be a lonely pursuit, but teaming up with others has been the most inspirational thing I have done yet!"

SET MICRO-GOALS

I am a big believer in setting goals. Each morning, I set goals and a plan for my day. In years past, though, I also loved setting long-term goals. I would be disappointed when a year into my three-year goal I was no longer motivated to reach that goal. Creatives change their minds, and they do it often. That's okay. Setting micro-goals that I can check off of my list keeps me more motivated and focused.

It's okay to set long-term goals, but be willing to revisit and modify those goals to suit your new dreams and expectations.



Image © Lori Nordstrom

CONTINUE TO GROW AND EDUCATE YOURSELF

The best of the best continue to get training and coaching. Even Tiger Woods and Michael Phelps continue training with coaches. The same is true for business owners and entrepreneurs who are at the top of their game. There is always room for growth and improvement. Hire a business coach. Find a photography mentor. Attend conventions like the upcoming ShutterFest in St. Louis (ShutterFest.com). At conventions and workshops, we are surrounded by others on the same path we are on. Collaborating on ideas and holding each other accountable can take your business to new heights.

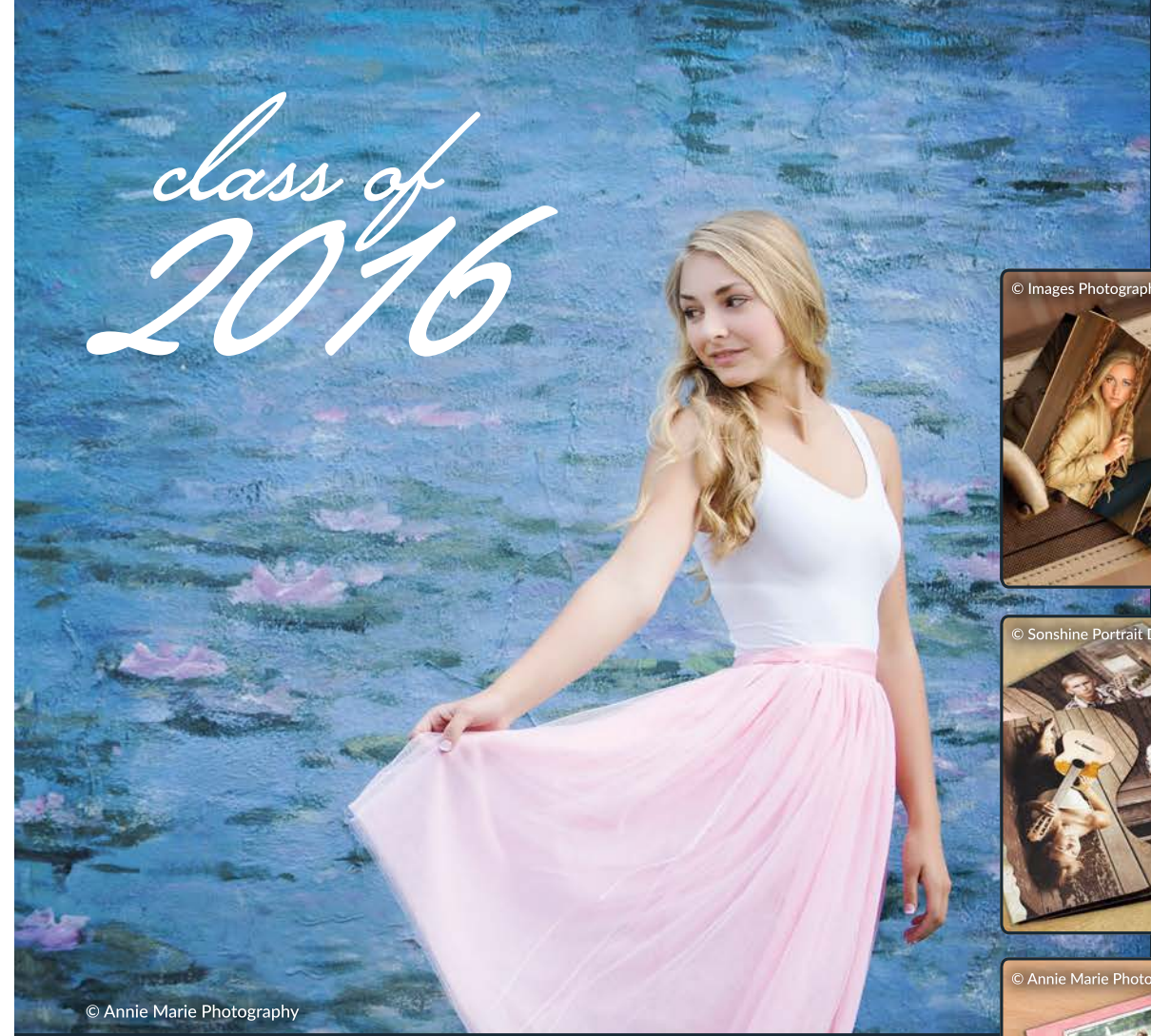
I hope you'll incorporate some of the things I've shared with you into your daily habits and practices. Define the things that inspire you and which of these things might help you stay in the zone. ■

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

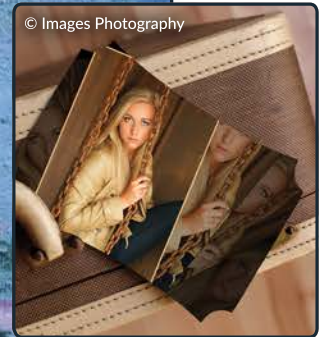


Lori Nordstrom (M.Photog.Cr., CPP, ABI) owns a boutique studio (NordstromPhoto.com) specializing in children and family portraits located in the tiny, picturesque town of Winterset, Iowa. Lori began her career photographing her own kids in her backyard almost 20 years ago, and is now known not only for her simple and sweet portraits of children, but as a leader in the photography industry in the areas of business, marketing and sales. Lori is a PPA-approved business instructor, and is passionate about sharing her knowledge with other photographers and small business owners.

nordstromphoto.com



POSTCARDS



ARTISTRY CARDS



FOLDED CARDS



BUSINESS CARDS

give them the best!
BOGO

press cards

promo code: spring16 • 3/17/16–5/1/16
for full sale details, visit us at acilab.com/specials

American Color Imaging | www.acilab.com | 1.800.728.2722





Image © Mark Garber Photography

product review



with *Salvatore Cincotta*



Image © Portraits by Pierre

Why ACI?

Clients would rather have the digital files and get them printed themselves through a low-quality online storefront than pay you to do it. Those storefronts have slick user-friendly websites—and crappy products that won't last 12 months before fading. Okay, maybe I went a little over the top there, but I'm sure you understand what I am saying.

You need that stand-out product to convince them to spend money with your studio. Here's that stand-out product. The minute I laid eyes on it, I knew this was something my clients would love. I love metals, and ACI has taken the style to the next level with its metal float frames.

In a market saturated with labs and their metals, ACI had to step up its game with a unique spin on things. And step it up they did. This is an incredible product that your clients will without a doubt want in their homes once they see it.

Metal Float Frame Features:

- With 4 choices of the finest moulding, you can customize your Metal Print to perfection.
- Frame choices include: White Wedge, Silver Wedge, Black Wedge, and Mocha Wedge.
- Choose from Natural or White Base Metal
- **Single Metal Float Frame** features your image, printed on Metal and mounted inside a frame. Sizes include 12x12, 12x24, 16x16, 16x20, 20x20, and 20x24.
- **Double Metal Float Frame** includes two metal prints of the same image, with the top metal being smaller and mounted on top of the back metal. Sizes include 14x14, 14x26, 20x20, 20x24, 20x28, 24x24, and 24x28. (sizes of back metals)
- **Single Metal Frame** features your image in the back of the float frame. Sizes include 14x14, 14x26, 20x20, 20x24, 24x24, and 24x28.



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

For more information, visit acilab.com



10 FASHION LOOKS ONE LIGHT with Michael Corsentino

Each of the 10 looks demonstrated in this article were created using only one light and a Mola Demi beauty dish. Keep in mind that these techniques apply to just about any similarly sized light modifier, although the quality of light will differ. That said, if fashion and portraits are your thing, you owe it to yourself to pick up a beauty dish as soon as you can. They're the go-to tool for these types of photography. I recommend Mola Softlights beauty dishes for their gorgeous, unique quality of light, the variety of dishes available and the versatility of looks possible with each dish.

When you're working with one light, a variety of factors becomes important for achieving distinct looks: the modifier you use, the ways you alter that modifier, the direction you give to the light, the distance you place it and the model from the background, and whether you employ reflection or subtraction panels. Each of these factors plays an even more pivotal role in one-light versus multiple-light scenarios. Learning how to control these elements and knowing why and when to make the educated calls needed to produce superior results with limited equipment is what it's all about.

Keep in mind that as nice as it is to have multiple lights at your disposal, you can accomplish a lot with only one light. Over a decades-long career, I've accumulated my fair share of lights, but I often default to one light—not just on location, but also in the studio. Why is this? Am I practicing some sort of minimalist one-light monk routine? Hardly. I do it simply because one light works. It's purist, it's easy to control, easy to carry, easy to set up, and there are minimal variables and systems to worry about. And one light can be a strobe, a speedlight or a constant light.



Bare beauty dish camera right, loop light.



Beauty dish with diffusion sock camera right, loop light.

Images © Michael Corsentino

1 Bare beauty dish camera right (loop light)

Starting with an undiffused beauty dish provides soft light with contrast and more rapid transitions between shadow and highlight than the same source diffused. We add a diffusion sock to the front of the beauty dish to create a softer look. We create a small loop-shaped shadow with a slight angle under the subject's nose by placing the light camera right at an approximately 45-degree angle. This lighting effect (pattern) is known as "loop light." A close cousin to Rembrandt light, loop light works well in both fashion and portraits.

2 Beauty dish with diffusion sock camera right

For the second look, I've added a diffusion sock to the front of the beauty dish. The direction, angle and distance of the light from the model have remained the same, creating loop light. By adding a layer of diffusion fabric in front of the modifier, I've softened and broadened the illumination, diffusing and spreading it across the diameter of the fabric. The added benefit of diffusion is softening of any hotspot at the center of the beauty dish. This is a further reduction on top of what's already provided by the beauty dish's internal diffusion disk. This creates a softer look that delivers a good amount of contrast and edge detail. I use it often.



Beauty dish with diffusion sock camera right, white V-flat camera Left, loop light.

Image © Michael Corsentino

3 Bare beauty dish camera right with white V-flat reflector panel

I've added a white V-flat reflector panel camera left to add fill light and open up the shadowed side of the face. Any white material will do. Here I'm using V-flats commonly found in studios. These large 4x8-foot sheets of foamcore are typically taped together to form folding bookend-style reversible reflectors/subtraction panels. These are some of the least expensive yet most valuable, versatile tools you'll find in a studio. A reflector panel used for fill light is essentially a very inexpensive second light. But unlike a light, there's no power knob to control the output. You'll need to rely on the distance from which you place the reflector from the keylight to modulate the amount of fill light provided. The angle of the reflector relative to the light source also plays a role in determining intensity and contrast. An angle delivering a more feathered light, where you're working with the edge of the light, will result in a softer effect, and vice versa.



Image © Michael Corsentino

Beauty dish with diffusion sock camera right, black V-flat camera left, loop light.

4 Bare beauty dish camera right with black V-flat subtraction panel

I've removed the white reflector panel that was providing fill light and replaced it with a black subtraction panel to introduce more shadow to the dark side of the face. Most V-flats are double-sided, white/black, so by simply turning it around, I'm able to completely change the quality of the light. Black subtraction panels are particularly useful in large white studios where light is bouncing off the walls in every direction. Lighting done right is all about shaping and controlling the illumination. If there's light all over the place, it becomes much harder.



Image © Michael Corsentino

Beauty dish with with grid camera right, loop light.

5 Beauty dish with grid spot camera right

I've removed the diffusion sock and subtraction panel, and inserted a 10-degree grid spot onto the front face of the beauty dish. Don't underestimate the importance of grids. When it comes to finessing light, tools like grids, flags and nets are essential elements in your arsenal. Light is all about pools of illumination. Grids allow you to more precisely control where those pools of light fall, providing a center pool of light with rapid fall-off. With a grid on my beauty dish, I'm able to drastically reduce the amount of light spilling onto the background, arguably contaminating it, while still maintaining the right amount of light on my subject. This is dramatic lighting at its best.



Beauty dish with diffusion sock camera position, Paramount light.



Beauty dish with diffusion sock camera position, white fill reflector below, clamshell light.

Images © Michael Corsentino

6 Beauty dish with diffusion sock, centered (Paramount/butterfly light)

For this look, the direction of the light or the lack thereof is referred to as Paramount light (after the movie studio). With Paramount light, also known as butterfly light, the beauty dish is positioned directly in front of and above the model, resulting in a virtually shadowless look—save for the shadow below the nose and those below the neck and eye sockets. You can clearly see how this look differs from previous looks, how the direction of the light determines the amount of shadow contributed. I'll open those shadows up in the next look by simply introducing a fill reflector from below.

7 Diffused beauty dish centered above model with white/silver fill reflector below (clamshell light)

With the simple addition of a reflector placed below the model's face, I'm able to open up the shadows created by the keylight overhead. This modification turns Paramount/butterfly light into a pattern referred to as clamshell light, a go-to look for fashion, beauty and glamour work. I started with a white reflector, and progressed to a silver reflector for a more specular look with increased fill light from above.



Beauty dish with diffusion sock camera position, silver fill reflector below, clamshell light.

Image © Michael Corsentino

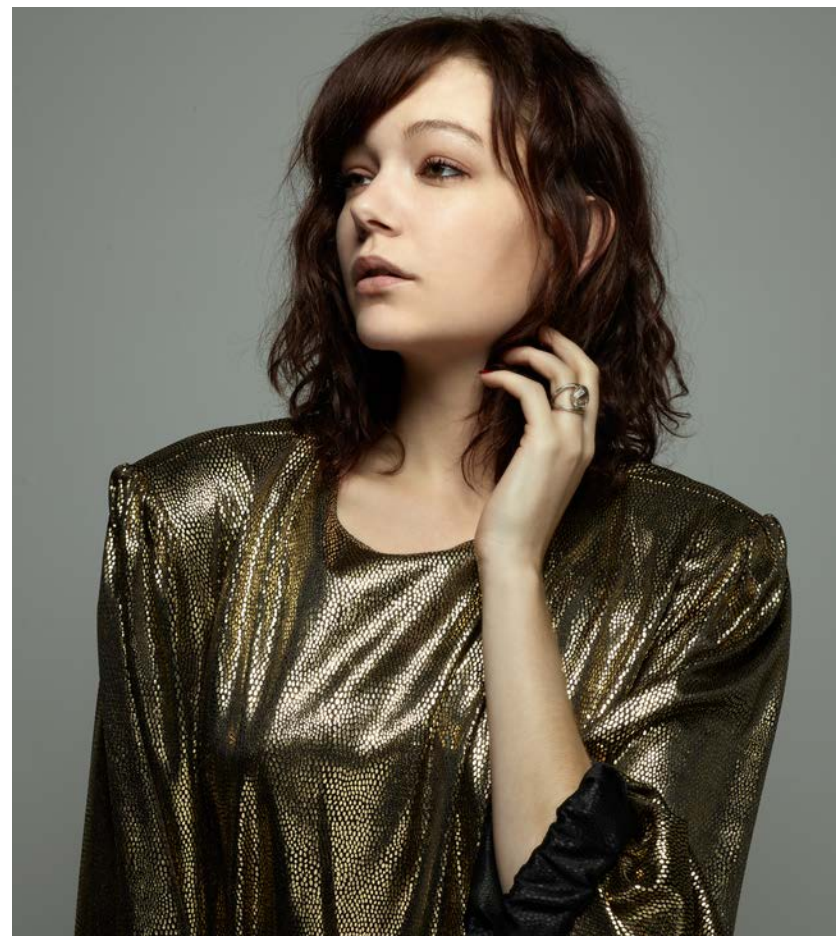


Light and model far from background, clamshell light.



Distance between model, light and background cut in half, clamshell light.

Image © Michael Corsentino



Light and model close to background, clamshell light.

Image © Michael Corsentino

8 Diffused beauty dish centered above model with white fill reflector below, dark background (clamshell lighting)

The next three lighting looks are the same except for one all-important difference: the brightness of the background. Readers of this column will recollect that when you're working with one light as the sole source of illumination for both the subject and the background, distance plays a vital role. I'm starting with the model and the light pulled away from the background about 20 feet. Over the next two looks, I'll bring this entire arrangement closer and closer to the background to create a progressively brighter background. All the while, the illumination on the model will remain the same.

9 Diffused beauty dish centered with fill, lighter background

For look nine, I've reduced the distance between the background, my model and the keylight by half. For each of these progressively brighter backgrounds, it's important to note that the relationship between the model and the keylight illuminating her remains the same; that is, the distances between them remains constant. The only thing that does change is how close they both are to the background. The closer the keylight is to the background, the more illumination reaches it. This is referred to as spill light.

10 Diffused beauty dish centered with fill, lightest background (clamshell)

This last look is about 3 feet off the background cyc wall. Consequently, it has the brightest background of the bunch. If you've got only one light to work with and you want a nearly white background, close proximity to the background is key.

Now I want you to grab a light and create 10 looks yourself. Reading all this is only the first step in a very long road of trial and error and discovery. Practice makes perfect, so get going. ■

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

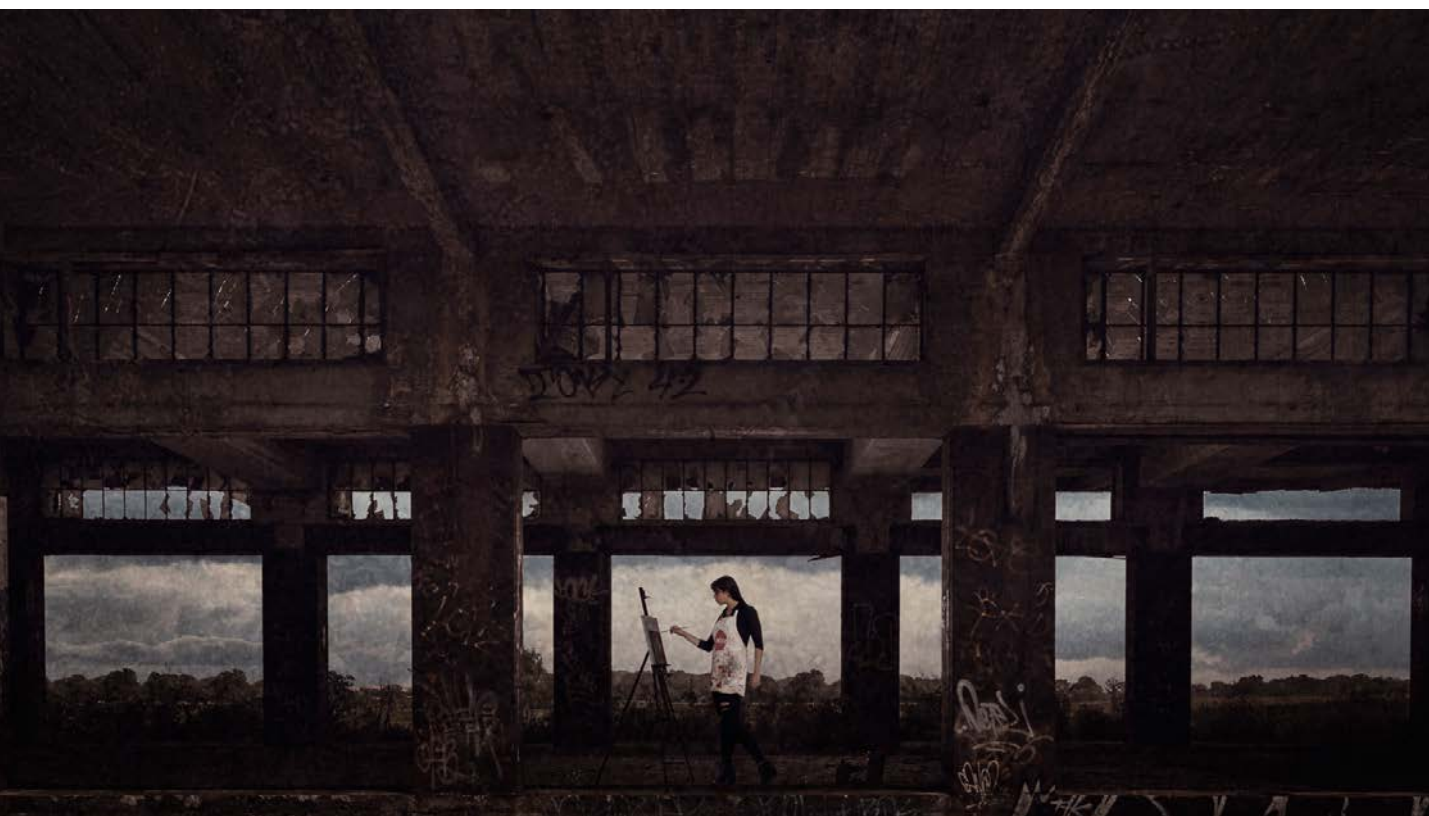


Michael Corsentino is an Orlando, Florida-based editorial fashion and portrait photographer. In addition to his busy shooting schedule, Michael is a passionate educator, teaching workshops domestically and internationally. He is an author of two books, writes a monthly lighting column for *Shutter Magazine*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

corsentinophotography.com

shutter

magazine



Images © Salvatore Cupofia Photography

THE INDUSTRY'S **LEADING PHOTOGRAPHY MAGAZINE**

Starting at \$49 per year + exclusive member benefits

Sign up today at behindtheshutter.com/shutter-magazine

TOP 12 TOOLS

FOR WEDDING FILMMAKERS IN 2016

with Joe Switzer



12. MONOPOD

For our weddings, this is our most-used tool. It's easy to carry around and get quick video shots with on the fly. You miss fewer moments using a monopod. Over the years, we have filmed with about 10 different ones. The one we are most comfortable with and endorse is the Manfrotto MVM500A. It moves fluidly and is stable. We have used it as a tripod with lenses as long as 200mm with our hands off of the camera, and the monopod won't fall over. We use two monopods on our wedding-day shoots, one monopod for girls' prep and the other for guys' prep. Once the ceremony starts, we go down to one monopod for the rest of the day.



Image © Joe Switzer

11. TRIPOD



Image © Joe Switzer

When I was getting into this business, a photographer friend told me to buy a good tripod and it will last forever, and he was right. Our carbon-fiber Manfrotto has lasted about eight years now. Sand, ice, saltwater, and wear and tear from thousands of shoots has had no impact on this tripod. If you have the budget, get one.

On wedding-day shoots, we typically use the tripod for the ceremony and reception with longer lenses like the 200mm and the 135mm. In creative filmmaking, it comes in handy for macro video shots and any motion moments with the track.

Our tripod isn't small, so we carry it in the Manfrotto tripod case. The durability and convenience of the case has made carrying it so easy that we now use three of the cases to carry the other monopods. You can fit both your monopod and tripod in the same case. The tripod remains one of the most underused video tools. For your weddings this year, use a high-quality tripod. You'll have better close-ups, macro shots, time-lapses and more angles with your track/tripod combo.



Image © Joe Switzer

10. TRACK

We have been through at least a dozen tracks over the last few years. Last year alone, we went through three tracks, and thought we had found the perfect one until a new track disrupter became available last fall. The company Rhino came out with the EVO carbon motorized slider. The slider moves electronically and takes out any chance of human error. It can be used for motion time-lapses, and by solo filmmakers who want to interview someone and also use motion without hiring another shooter. One of its movements goes back and forth in a loop.

In the past, technology like this had to be powered by an electrical outlet. This Rhino slider is battery powered and lasts all day—finally a game changer and some innovation in the slider space. If you purchase this, get the 24-inch for weddings. That makes it easy to carry with you and keeps the weight down. If you want the perfect movement with no human error, this is what you've been waiting for.



Images © Joe Switzer

9. SONY A7S/RII

We will continue to use two Sony a7S's and one Sony A7RII for our weddings. We like the low-light capabilities of the Sony a7S. The Sony A7RII films in 4K, which we sometimes use for our motion shots so we can crop afterward. We film 95 percent of wedding video on the 1080p setting. I suggest a 128GB card and the dual battery pack attachment for all your cameras. With that setup, you will have to change batteries only one time throughout the day. The last thing you want to worry about is changing batteries during the ceremony or a speech.

Pick up your camera by the tool and not the camera. If you have your camera powered on and you move locations by picking up the camera instead of picking it up by the tripod, you risk failure of the SD card. You will still have the video content on the card, but you will not be able to use the card the rest of the day. Always have extra cards handy in case you find yourself in a situation like that. With two of us filming all day, we have the third camera set up on the unmanned tripod for the ceremony and reception. This way, we always have a safe angle to cut to. For post-ceremony creatives, we use the extra camera for time-lapses.

8. INSTAGRAM

This year, small companies will likely be able to pay to start advertising photos and video with Instagram. With monthly average users now over 400 million, this social media company has become too big to ignore. Videos are limited to 15 seconds, making it more likely people will engage and finish watching your video posts. We use Instagram to post the wedding teasers and show behind-the-scenes. It's easy and free to make a movie trailer of your weddings to build interest and anticipation.

7. VIMEO

We upload all our weddings to Vimeo. This is the best way to back up your content in the cloud. When your clients lose their DVD or jump drive, you can always download the file. Vimeo also looks great when you embed your wedding videos on your website.

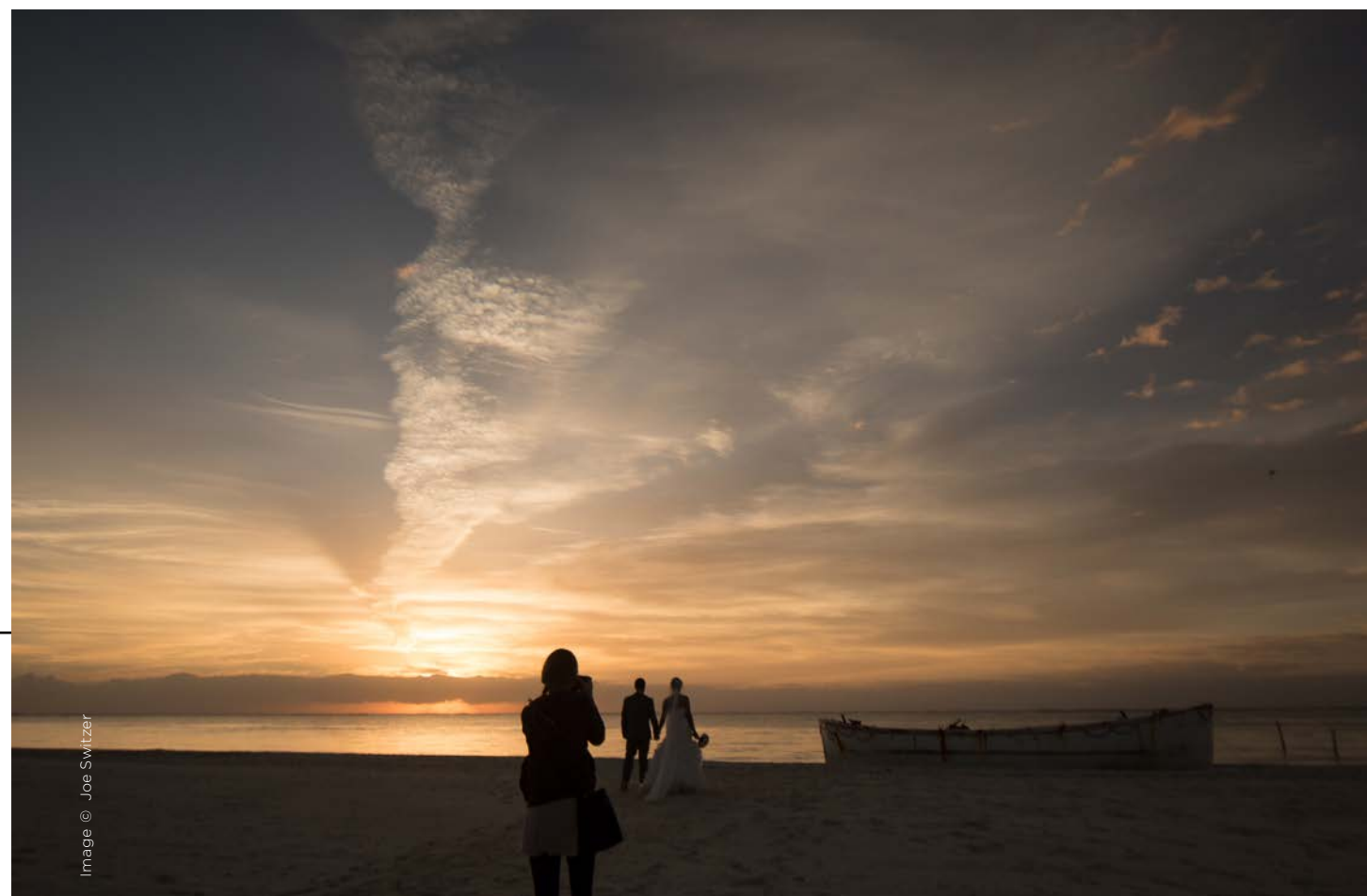


Image © Joe Switzer

6. FINAL CUT PRO

This is how our films come to life. We have edited with Adobe and we like it, but just not as much as Final Cut. If you are not part of the Apple ecosystem of iPhone, iPad, Apple Watch and Mac, it might be best for you to use Sony, Avid, Microsoft or Adobe editing tools. We prefer Final Cut because you can use all types of footage without having to convert anything. If you had to, you could use footage from your GoPro, iPhone, Sony and Canon cameras. You can put it all in Final Cut and start editing right away. We use MacBook Pros with Final Cut to edit all of our films, giving us the flexibility to work on projects anywhere.



Image © Joe Switzer

5. SONY TIME-LAPSE APPS

Rarely do I ever hear anyone talk about these Sony apps, so I'm guessing most don't take advantage of them. If you want to save time and enjoy technological convenience, this app is for you. To download it, go to the Sony app store when you have a Wi-Fi connection with your camera. The apps are only a few dollars. Purchase both the star and regular time-lapse apps. Now you don't have to worry about intervalometers or editing photos together in post—the apps do all of this for you.

Two examples of time-lapses for weddings would be a church with clouds in motion and a reception venue at night with cars and stars making a streaking motion over the venue. Capture and edit time-lapses with one push of the shutter button.

4. SLACK

If you work with multiple people and have multiple projects going on, Slack is something to consider. Rather than sending hundreds of texts and emails, and wasting time on conference calls, you can connect with Slack instead. This is one of the fastest-growing technology companies on the planet. You can sign up for free and start your group.

Slack makes it easy to organize threads for each of your weddings. Just click on each person's wedding and get all the info. Instead of trying to find the email with the time and locations for a particular wedding, you can organize all inspiration and information in Slack and have all of your clients' information organized. Save time and collaborate together in the most simple way.

3. RONIN-M

Say goodbye to all the other motion stabilizers. This product is a category killer as well as the most fun and rewarding video tool I've used. On a wedding day, we use the Ronin for prep, ceremony, post and reception. The lenses we use on this device are the Sony 10–18mm and the Sony 55mm. This gives you the variety you need with wide- and medium-composition video shots.

If you purchase this, be sure to get the updates and balance it right. After you initially set it up, you won't need to take the stand or remote with you on wedding-day shoots. We are rough with the Ronin, and have gotten it wet, frozen, dropped it and shipped it in suitcases. It looks fragile, but it's rough and tough. The battery will last you all day. The only must-have accessory is the thumb remote.



Images © Joe Switzer

2. FACEBOOK

Facebook is the clear king of social media. If you combined Canon, Sony, Panasonic, GoPro, Nikon and Disney, you would find that Facebook is bigger than all of them combined. With our advertising and marketing dollars this year, we will invest 100 percent of it with Facebook.



When we meet our brides, the first thing all of them tell us is that they stalk our Switzerfilm fan page. Videos we produced for weddings and corporate last year received over 500,000 views on Facebook. Posting your wedding videos on YouTube is fine, but you can connect faster and easier with your bride and groom using social media.

Some say Facebook can be a distraction, and they're right. Limit how many groups you join and focus on your business page. Most filmmakers tend to spend their social time talking shop or gossiping in groups while spending little or no time on their company page. Be genuine, show interest, connect and communicate with people/companies that inspire you and your clients. Invest money and time in Facebook.

1. SONGFREEDOM



Music is the template for all our films. The feel of the video and the engagement all depends on the connection between music and film. All the music we license is from SongFreedom. Without it, we would sacrifice our quality and just have random songs that mean nothing to us or our clients, who have deep connections with all types of music.

When we need help finding that perfect song, we can rely on SongFreedom to provide the perfect customized playlist for us to share with our clients. In a world without SongFreedom, I wouldn't be able to use mainstream music. We measure the success of our weddings by how well our product engages with the couple and the public. Our most recent wedding video has over 110,000 views, and it wouldn't have that traction without the music. ■



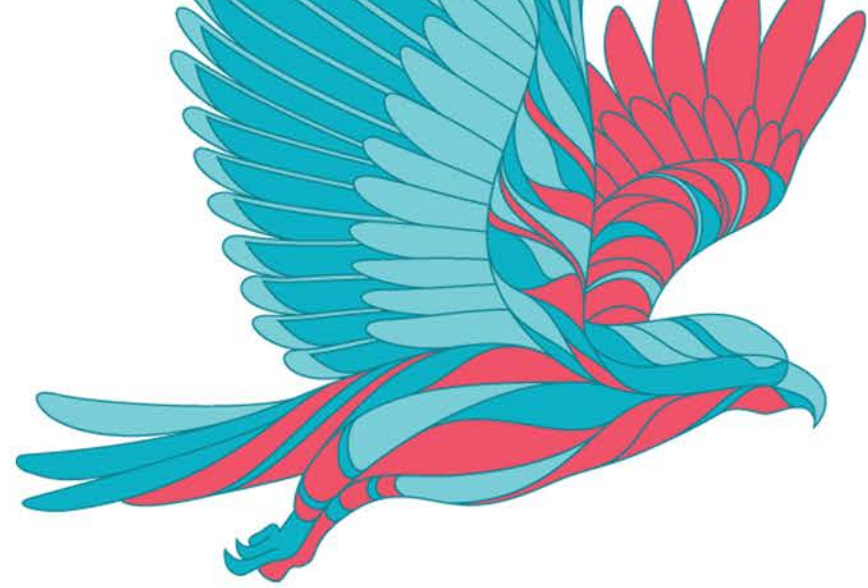
Image © Joe Switzer



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



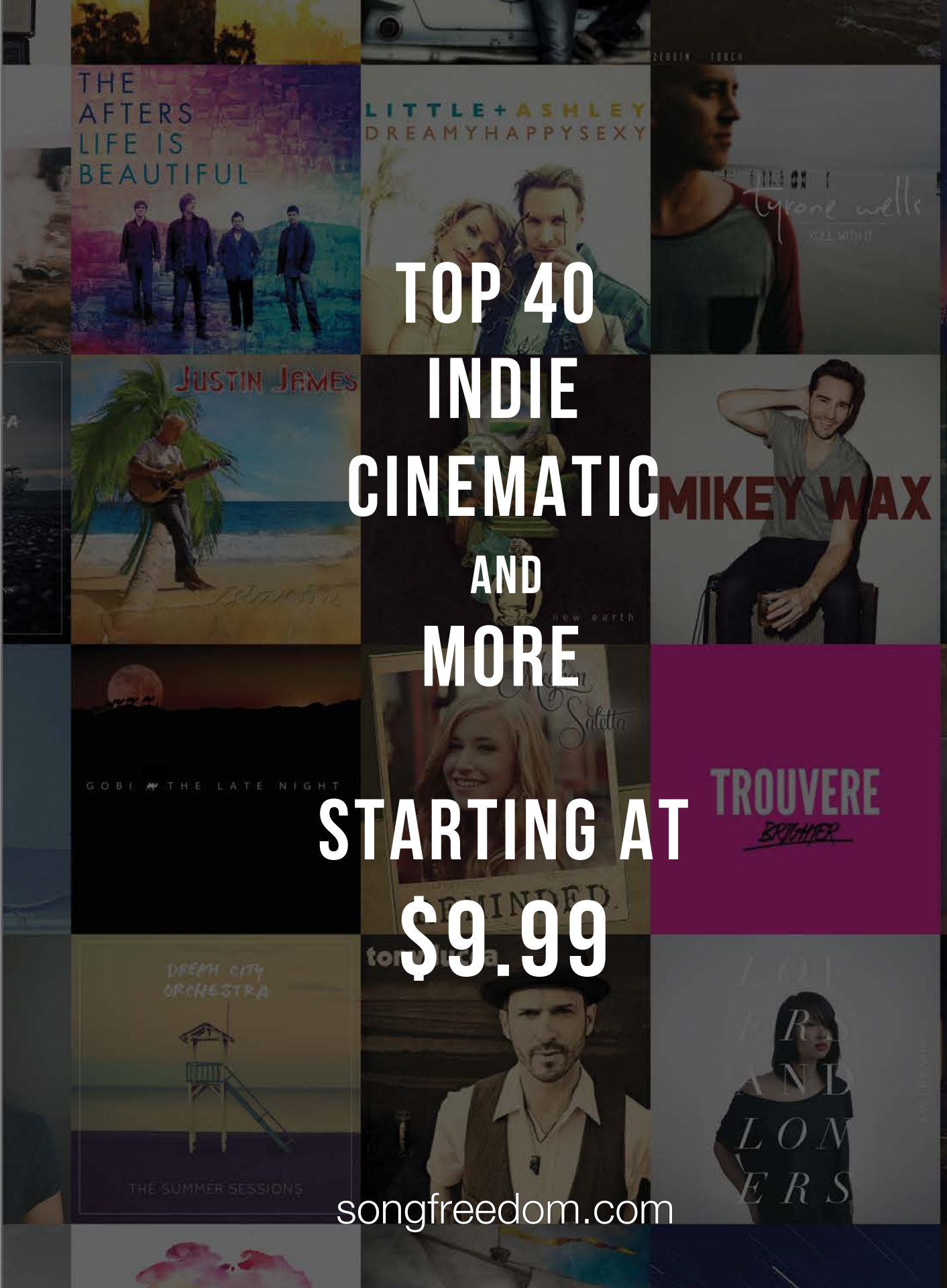
Joe Switzer founded the international award-winning photo-cinema business Switzerfilm. His team is made up of four young creative minds striving to take the world of wedding cinema and photography to the next level. The team travels the world for inspiration, going anywhere and everywhere to top their latest work. Joe finds joy in teaching all over the world and helping up-and-coming "ographers" lay the groundwork for a solid future. Over the past 10 years, he has counted the majority of his clients as lifelong friends.



songfreedom

BETTER MUSIC
BUILDS BRANDS.

songfreedom.com



**TOP 40
INDIE
CINEMATIC
AND
MORE**

**STARTING AT
\$9.99**

songfreedom.com



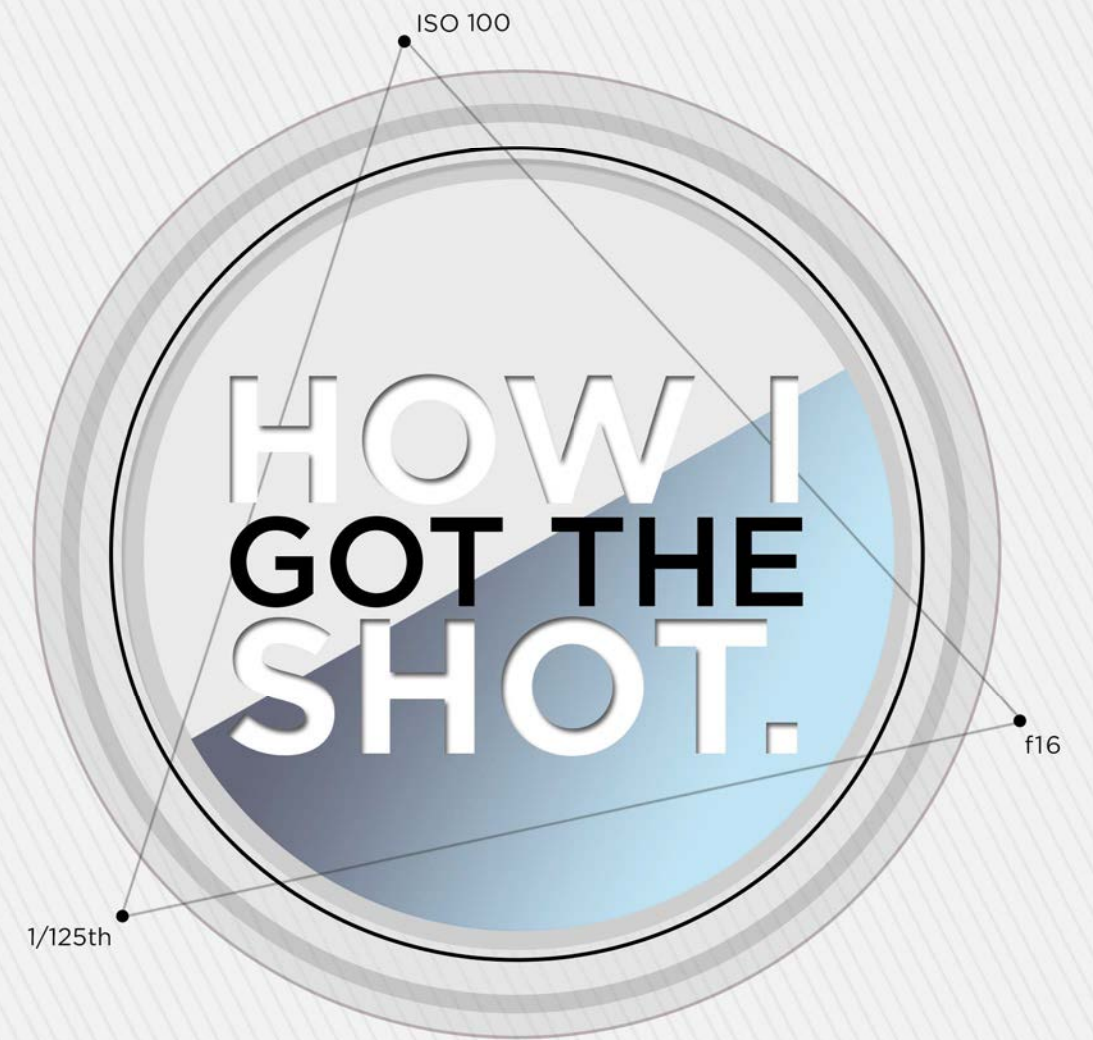
THE
TRAVEL
EDITION

Featuring

- 62 | **How I Got the Shot** with Sal Cincotta
- 74 | **Cuba: It's Not the Photos You Take; It's the Photos You Give** with Susan Roderick
- 84 | **How to Set Up Your Studio for Success When You're Not There** with Vanessa Joy
- 96 | **Shooting for Yourself: The Planning Process** with Alissa Zimmerman
- 106 | **Shooting for Yourself: The Importance of Building Your Portfolio** with Sal Cincotta
- 120 | **Maximizing Opportunities While Traveling** with Melanie Anderson
- 132 | **Becoming a Viral Photographer: Grow Your Brand Through Travel** with Phillip Blume
- 142 | **Using Long Exposures in Travel Photography** with Kristina Sherk
- 154 | **Inspirations** from Our Readers



Image © Salvatore Cincotta Photography



with **Sal Cincotta**

Travel is one of my favorite things. I love to travel. I love seeing the world. And photographers who travel for work have the best job in the world. We get to see some amazing places and, with any luck, capture some incredible and moving imagery.

To most people, travel photography conjures thoughts of landscapes and monuments. A lot more goes into travel shoots for wedding and portrait photographers.

When I travel, I almost always try to schedule a photo shoot of some sort. I often have a dress or concept to ensure I can create something magical from that location. Even if I am shooting for just an hour, I want to make the most of it.

Getting started is easier than you might think. Sure, you might not have the opportunity to travel to exotic locations, but beauty is in the eye of the beholder. I want to maximize every single trip I can, and I get pissed when I don't. It's a lost opportunity. Every city in the world offers something unique, and we all see the world a little differently.

Embrace it.



Image © Salvatore Cincotta Photography



Image © Salvatore Cincotta Photography

Concept.

The concept for this shoot was to embrace the gorgeous landscape of Iceland. Now, let me start by saying, if you had asked me the top 10 places in the world I would like to visit, Iceland would have been last on my list. After visiting this incredibly diverse, visually challenging and inspiring environment, I can tell you that I can't wait to return.

We were looking to create something that embraced the beauty and uniqueness of the landscape. Blue water and black lava rock—yes, please.

The next part to this entire thing was having the right subject. Icelandic women are gorgeous and have a very unique build, look and skin type. Our model for the day fit the bill perfectly.

My vision was to have something soft and flowing to counter the harsh landscape. I love the juxtaposition of it all. We used a loose wedding dress and a long veil we had with us. In addition, we wanted to bring in all the beautiful blue colors. For that, we knew we would need some additional lighting in the scene. More on that below.

Location.

We shot just outside Reykjavik near the Blue Lagoon, a natural hot spring. If you have never been, I highly recommend a trip out there. The water is baby blue. That's not Photoshop you are seeing in this image. It's incredible to lay eyes on this natural phenomenon.

Locations like this can be challenging because you are not always working with light. Or, maybe better stated, the light is not always working with you. Looking at the shadows, you can see that the light is coming in from behind, creating a beautiful hair light for separation.

This location and the available light posed a bit of a challenge. Expose for her face, and the sky and water would be blown out. More than likely, her dress would suffer the same fate. Expose for the deep blue sky, and the water and her face would be in shadow.

So, what does all this mean? Gorgeous locations don't always translate to gorgeous images. You have to step back, analyze the scene and determine the best way to get the results you are looking for. You never want to compromise natural beauty.



Images © Salvatore Cincotta Photography

Lighting.

It should be no surprise at this point that lighting had a big impact on this final image. Without external lighting, we would not have been able to capture the dynamic range of this scene.

For this shot, we used the Profoto B2 bare bulb to push in some light on the front side of the image. There are all sorts of light modifiers out there, and Profoto offers a plethora of them. Don't get me wrong, I love their beauty dishes and softboxes, but from time to time, I am just looking for a hard-edged light. That's exactly what we did here. The B2, located camera left behind me, had the perfect punch for this shot.

At f16, there is no way a speedlight would have enough power at this distance to provide the light we needed. We were able to use the light from the sky to create a well-balanced image.



Images © Salvatore Cincotta Photography



Gear.



Images © Salvatore Cincotta Photography



Closing Thoughts.

Travel photography is more than just landmarks and landscapes. No matter what type of photographer you are, there is a way to incorporate your travels into a portfolio-building opportunity.

The key is planning ahead of time. Where are you going and what do you want to accomplish? I typically look for opportunities to showcase local architecture or landmarks to create something that has my signature style incorporated into it. Make the investment and have a dress with you wherever you go. Wardrobe will typically be the thing that trips you up. No matter where I go, I like to have an extra dress with me in case I get the urge to shoot something. You can find wardrobe at ridiculously low prices at thrift stores around the world.

Finally, break out of your box. We all have our favorite spots to shoot. We know when the light is perfect, etc. What fun is that? Photography is an adventure and a lifelong pursuit. I can't imagine doing anything else with my life.

Get out there and give it a try. ■

Want to see how we edited the shot? Sign up to be an Elite+ member today. Get the printed magazine and access to behind-the-scenes videos like this at www.behindtheshutter.com/shutter-magazine.

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



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

salcincotta.com

Exceptional Images

Deserve an Exceptional Presentation



NEW!
Easy Web
Ordering!
order.bayphoto.com

Display Your Images in Their Element

Choose our Wood Prints to lend a warm, natural feel to your images, or MetalPrints infused on aluminum for a vibrant, luminescent, modern look. Both options provide exceptional durability and image stability, for a gallery-worthy display that will last a lifetime. Available in a wide range of sizes, perfect for anything from small displays to large installations.

sm **LEARN MORE.**
Click here or check us out at
[youtube.com/btsShutterMagazine](https://www.youtube.com/btsShutterMagazine)



"Bay Photo: where quality, service, and creativity all come together. This is my lab!"

- Sal Cincotta

Stunning Prints

on Natural Wood, High Definition Metal, or Vivid Acrylic.

25%
OFF
Your First Order

Get 25% off your first order with Bay Photo Lab!
For instructions on how to redeem this special offer, create a free account at bayphoto.com.

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

bayphoto.com

CUBA

It's Not the Photos You Take, It's the Photos You Give

with Susan Roderick



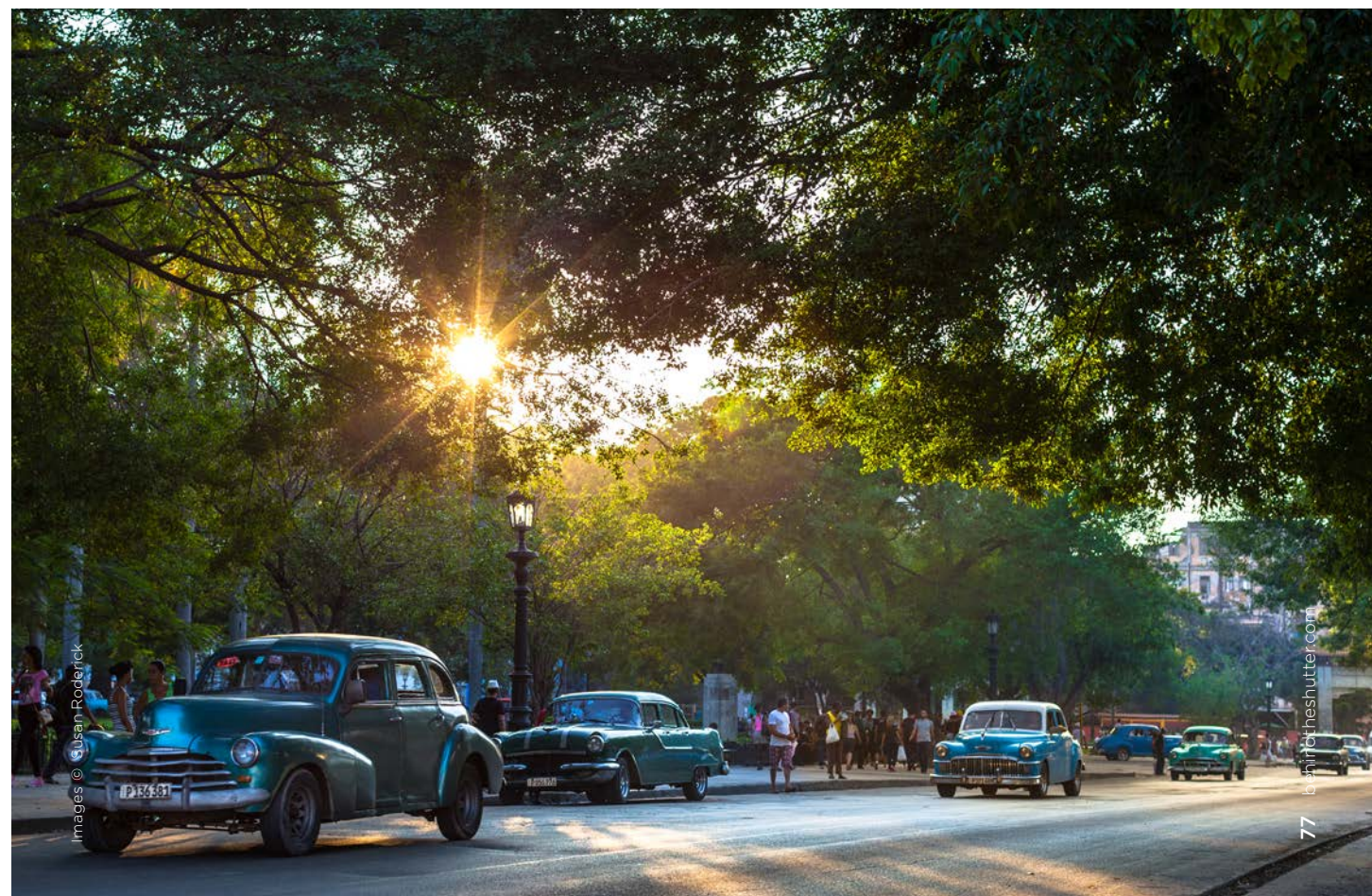
Traveling to Cuba has been on my bucket list for years. Many of us in the United States hope to walk the streets of Havana before McDonald's appears on every street corner. Luckily, I got a chance last December and would like to share a few basic travel tips I picked up on my journey. More importantly, I want to share with you the meaningful exchange I had with the people living on this island, seemingly frozen in time.

First, let's cover a few of the things you need to know if you want to travel to Cuba from the United States in 2016. Although the country is still not officially open to American tourists, it's fairly easy to go. There are 12 visas you can apply for. When I say "apply," I mean you choose without needing approval from a government agency. I went with a "People to People" visa, which was issued by the airline charter company. Airline charters are still the only way for Americans to legally get there. (I used ABC Charters.) I would like to emphasize the fact that tourism from the United States is not allowed. If you're looking for an easy beachy getaway, you may want to look elsewhere.

Although Cuba is in the midst of an exciting period of change, the chances of a cruise ship landing in Havana carrying 3,000 Americans is still far off. The country does not appear to have the infrastructure for that number of people to arrive in a single day. The restaurants would be overwhelmed and people would be waiting hours to eat, especially at the slow-paced government restaurants—which, a local warned me, should be avoided at all costs due to poor health standards. You can always tell government restaurants from privately owned restaurants because they sit mostly empty. A good policy is to eat at restaurants that are full of customers.



Image © Susan Roderick



Images © Susan Roderick

Images © Shutterstock.com



image © Susan Roderick

The big hotels have Wi-Fi, but you should plan to spend much less time on the Internet than you are accustomed to doing at home. Also, unless you opt for an expensive per-minute phone plan, you won't be able to use your phone while you are there. Recently, the Cuban people have been able to access hot spots in major cities. If you see dozens of people standing on a street corner looking down at their devices, you have found one. You need to ask around for a Wi-Fi access card, which only a few businesses sell. I was told that the Cuban government does not censor the Internet, so the people are free to explore the World Wide Web in all its glory. This may be the single most important contribution to the rapid cultural changes taking place.

One way to get to know the Cuban people is to stay in their homes. Home stays, or *casas particulares*, cost \$25 to \$30 a night per person. If you are a good negotiator, breakfast may also be included. Staying in a family home is one of the best ways to have a more authentic experience, especially when you stay for dinner. You will have to pay for the extra meal, but it will be well worth it. Homeowners are often very helpful in suggesting other *casas particulares* if you are traveling to more than one city. Keep in mind that you won't be able to use credit cards, so bring enough cash for your entire trip.

As photographers, we go to exotic locations with big plans of adding epic images to our portfolio. In Cuba, there is no shortage of breathtaking landscapes, smiling children and classic American cars driving past colorful art-deco buildings. You will most likely get the shots you have dreamed of adding to your collection. But I learned something very important on this trip. Taking an incredible image for yourself is not the most rewarding thing you can do; the most meaningful part of my journey was giving the Cuban people photos of themselves.



Image © Susan Roderick

Before my trip, several people explained to me that Cubans have been in desperate need of everyday items for decades. I was told to bring an extra suitcase filled with clothes, lotions, pens, makeup, toys and electronics. I did exactly that, and doled these items out to locals as I traveled from town to town. However graciously (or, in some cases, ungraciously) the people accepted the gifts, it felt incredibly presumptuous to hand total strangers what I thought they needed. Remember that tourists from all over the world, except the United States, have been handing out pens to children there for over 50 years. There are more meaningful ways to give something to the Cuban people.

Taking an instant camera on a trip is not a new concept, but bringing this novelty item to a closed country like Cuba can make magic happen. The people have little means or even access to printing photos of themselves or their loved ones. It's as simple as approaching someone and asking if you can take a photo of them, for them. “¿Puedo tomar una foto de usted para usted?” This is the best icebreaker if you have difficulty approaching people for photographs. Once you hand them an instant image, they are usually more than happy to pose for a portrait for you to keep. I will never again travel anywhere without my Fuji Instax instant camera. This small gift touched more hearts more deeply than all of the other gifts I brought put together.

This lesson was brought home as I sauntered down the street of Baracoa, a town on the eastern tip of the island. I like to strike up conversations with people sitting outside on their stoops. So I stopped to talk with a woman and her mother for a while, and ended up taking a few instant photos of them individually and together. They were absolutely thrilled, and said it was the first photo they had of the two of them. A short time later, the woman's husband pulled up in a horse cart to collect some wood. She handed her husband one of the photos, and he immediately began to cry. A grown man crying at the sight of a photo of his wife made us all start crying! First the woman's, then the mother's and then my own tears started to fall. I was in total disbelief at this reaction to something I do every day. It was the most beautiful moment I had in Cuba.

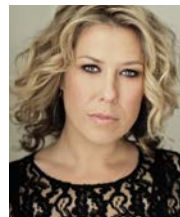




Image © Susan Roderick

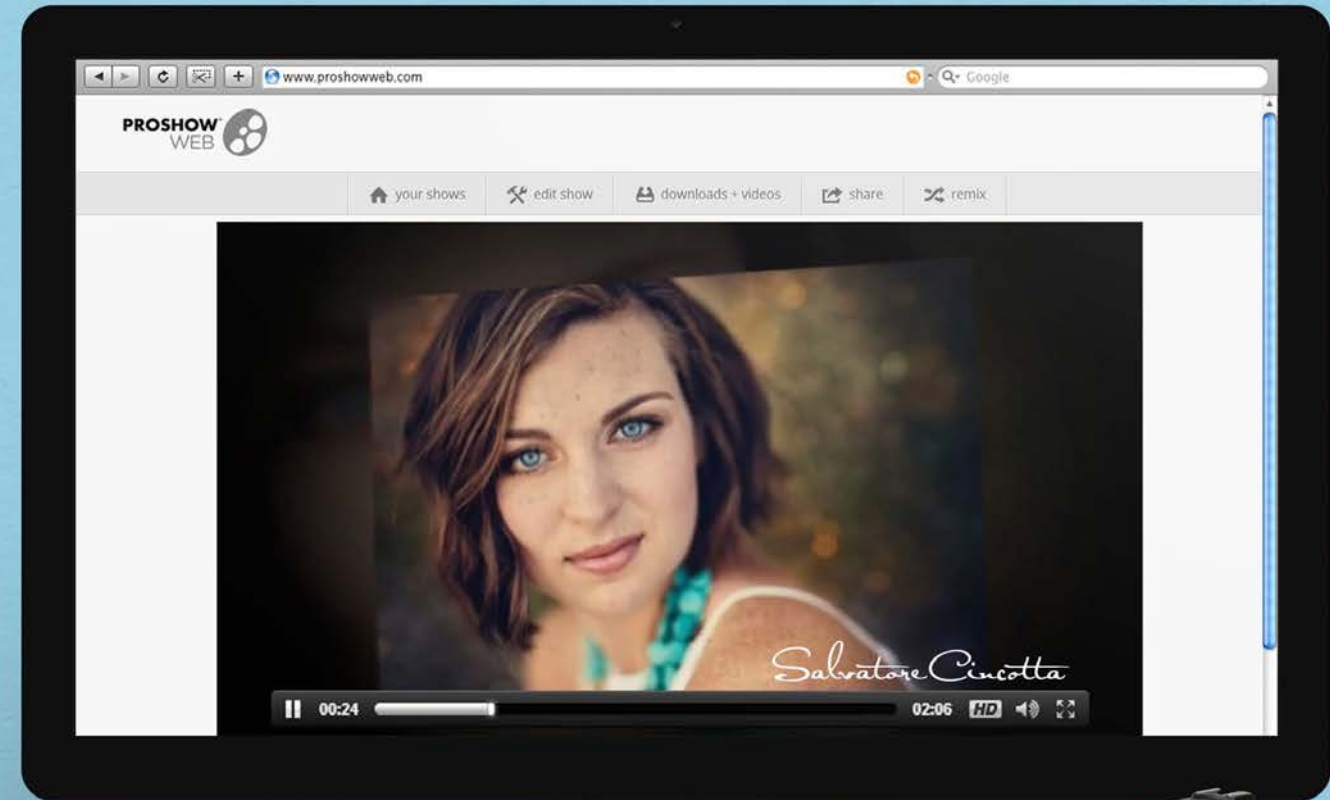
This is the pinnacle of creating a human connection with your camera. We all understand the importance of a photograph. An image of your husband or your child may be your most valuable possession. Give people this priceless gift if you get the opportunity to visit this fascinating country.

Instead of packing that third or fourth lens, pack some extra film for your instant camera. You gain so much more from giving the perfect photo than you do by taking it. ■



Susan Roderick is a videographer, editor, travel photographer and web designer. She has photographed in over 50 countries and is excited to shoot in 100 more. Susan is the creative director for FILMiC Inc., the creator of the world's premier mobile video app. Her mission is to inspire others to live their creative dreams.
susanroderick.com

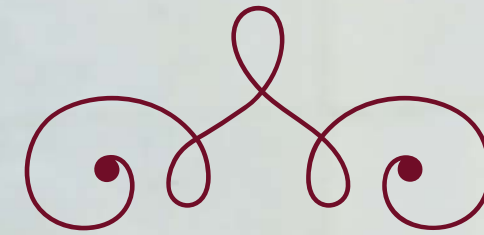
FAST VIDEO CREATION STUNNING QUALITY



SLIDESHOWS YOUR CLIENTS WILL LOVE.



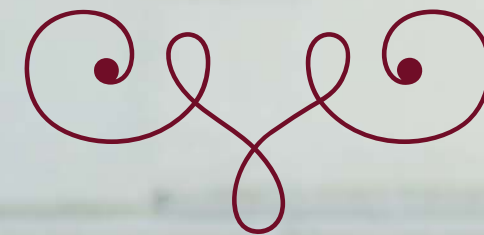
See why *Sal Cincotta* loves using ProShow Web.
VISIT: WWW.PROSHOWWEB.COM/SAL



GET OUT THERE: FOR SUCCESS

How to Set Up Your Studio
When You're Not There

with Vanessa Joy



Owning your own photography studio is one of the best things there is. You get to make your own hours, be your own boss, live your life the way you want. Right? Then why do so many of us have trouble leaving the studio? Why does our chest tighten up at the thought of not checking email every hour? What makes it so impossible to think of ever having a real vacation again? Many business owners struggle to get outside of the studio, whether for a vacation, staycation, long weekend. Heck, even to go do something for work like attend ShutterFest or photograph a destination wedding can be a logistical nightmare. It doesn't have to be.

I recently spent six weeks in Brazil, far from my studio (more on that at www.breatheyourpassion.com/blog). Aside from the typical readjustment back into life in the good old USA, my photography business didn't suffer. Here are some guidelines I used while traveling to take my first Tim Ferris-style mini-retirement.

Outsource

Even if we're not talking about getting out of the studio, outsourcing is always my number-one recommendation for businesses. There are certain things that you just shouldn't be doing as CEO. Yes, you do need to make sure you're pricing yourself correctly (see more on that at <http://www.breatheyourpassion.com/shop-2/pricing-sales-customer-service-webinar>), but once you have that straight, your next goal should be to start outsourcing.

Not sure what you should outsource? Start with these five things:

1. Anything you don't like doing
2. Anything you're not good at
3. Anything that slows you down
4. Anything that you could pay someone else minimum wage to do
5. Anything that would enhance your client experience

I outsource most things (other than taking pictures). EvolveEdits.com does my culling, color-correcting and uploading to online galleries. My in-house graphic designer does everything from thank-you cards and save-the-dates to engagement and wedding album designs. Finally, my office manager takes care of most client communications, shipping gifts and ordering products, among many other things.

In addition, consider what will need to be done in your home while you're away. If you're away for an extended period of time, your mail needs to be collected and sorted. My office manager did that for my home studio while I was away, ran the water so the pipes didn't freeze and started our cars to keep their batteries strong.



Image © Vanessa Joy



Image © Vanessa Joy

Set the Rules

You'll probably have to work while you're away, but you don't have to let it consume your time away. Determine the bare minimum you'll need to work so a massive pile doesn't await you at home. When I travel to photography conferences, I know I'll have minimal time to get work done, so I do the most important things in the morning and make sure I stick to that every day that I'm away.



Images © Vanessa Joy



Images © Vanessa Joy

Make Yourself Mobile

If you're traveling, you might not always be able to (or want to) plop down with your laptop and get to work. Prepare for it by setting your work up on your cellphone. Emails and phone calls are a no-brainer, but make sure you have access to things like:

- Your Calendar - I use Google Calendar for everything, and love the integration with my iPhone through an app called Tiny Calendar.
- Your Client Management System - I currently use Tave.com but also love Sprout Studio and 17 Hats.
- Your Documents - I use Google Drive to keep track of things like my *Shutter* articles. I always have quick access to favorite images and personal items like meal plans and tax documents.
- Your Email Templates - Text Expander is a lifesaver for my company. There's a mobile version that allows me to quickly respond to inquiries and send contracts while on the road.



Image © Vanessa Joy

Have Access to Home

This is a twofold system for me. First, I use LogMeIn.com to quickly access my home computer. I host all of my images, including backups, finished album designs and other completed graphics, on SmugMug.com. This gives me (and anyone else in my studio) access to any images or designs I need, and allows me to place orders for my clients from anywhere in the world. This is also particularly helpful when I have a magazine or blog editor asking me for a couple of specific pictures I've taken that year. I can easily provide them with a download link to a gallery I created, or pull down the images they need and send them over.

Schedule It Like Anything Else

Isn't it amazing how easily we can schedule work appointments like shoots and consults and sales sessions, and then we wonder why we don't have time for friends and family? Time with friends and family—and especially time away from the studio—has to be scheduled like any other work appointment, or it easily gets thrown by the wayside. I schedule in time for things like the gym, church and when my parents come to visit. If you plan on being away from your studio, put it in your calendar and schedule things around it. I also don't recommend scheduling calls or Skype sessions until you've settled in wherever you'll be and know what the Internet and your daily routine will be like there. The last thing you want is to be overcommitted, which can overwhelm you and prevent you from relaxing or doing your job well.



Image © Vanessa Joy

Leave the Gear

It's natural to want to bring everything you have with you. I get it. I'm a total gear geek myself. When you're traveling, especially on a plane, you need to be more selective. I thank my lucky stars for my Profoto B2's. If I have to shoot a job, I'm not going to bring every lens in my repertoire no matter how much I want to. When I shoot destination weddings, I typically bring just my Canon 50mm 1.2, 135mm 2.0 and 24mm 1.4 (and maybe a macro lens) to cover my bases. To see what gear I typically have in my bag, see the bottom of the page at www.breatheyourpassion.com/inspiration.

If you're not going to shoot a job, then it's up to you to decide what gear you're going to bring. I just bring my iPhone. I know, I know, I'm a horrible hobby photographer at this point. I just can't stand carrying heavy gear with me. I don't even like carrying a purse if I can help it. Maybe it's because I don't have the Fujifilm X100T yet—it's on the birthday wish list, though!

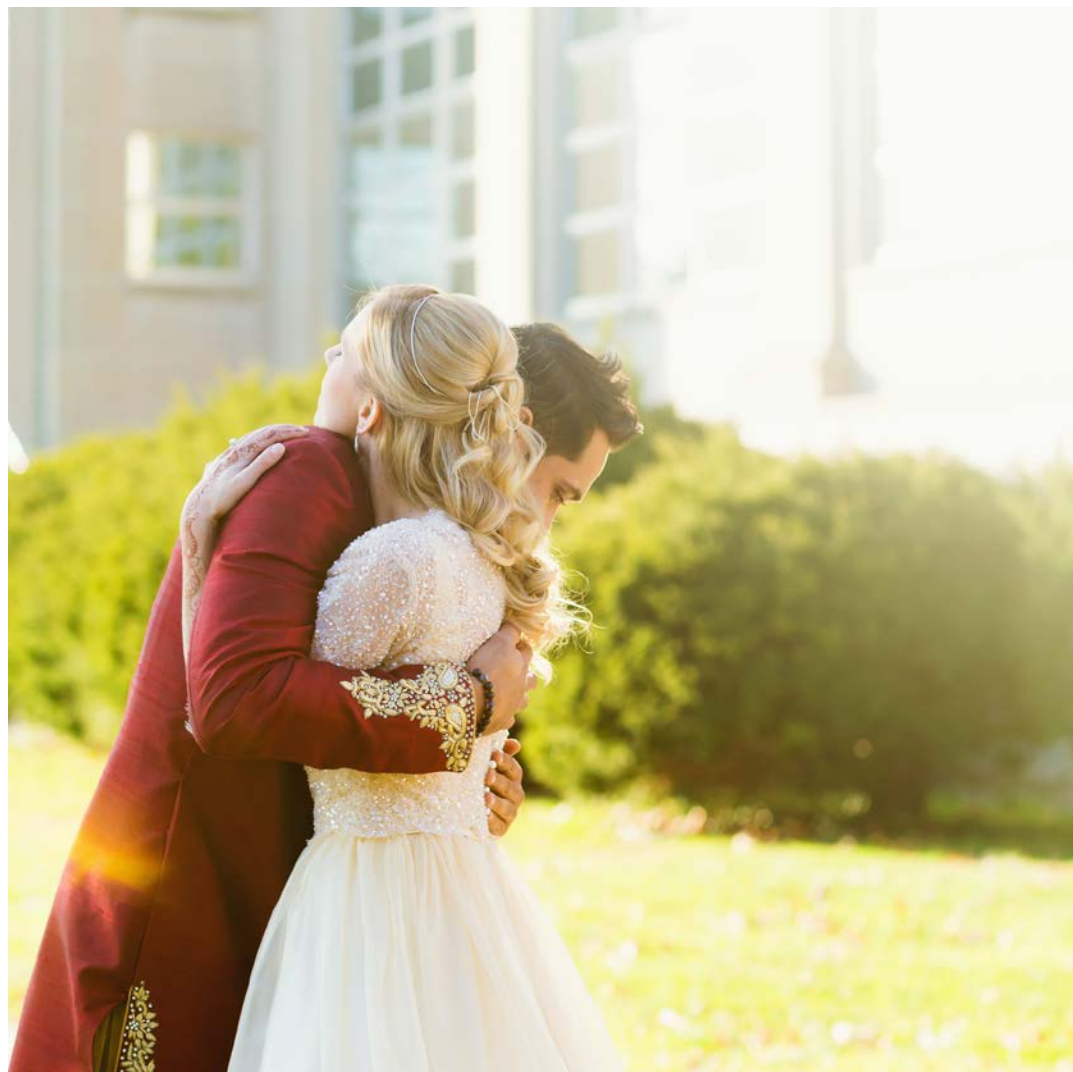


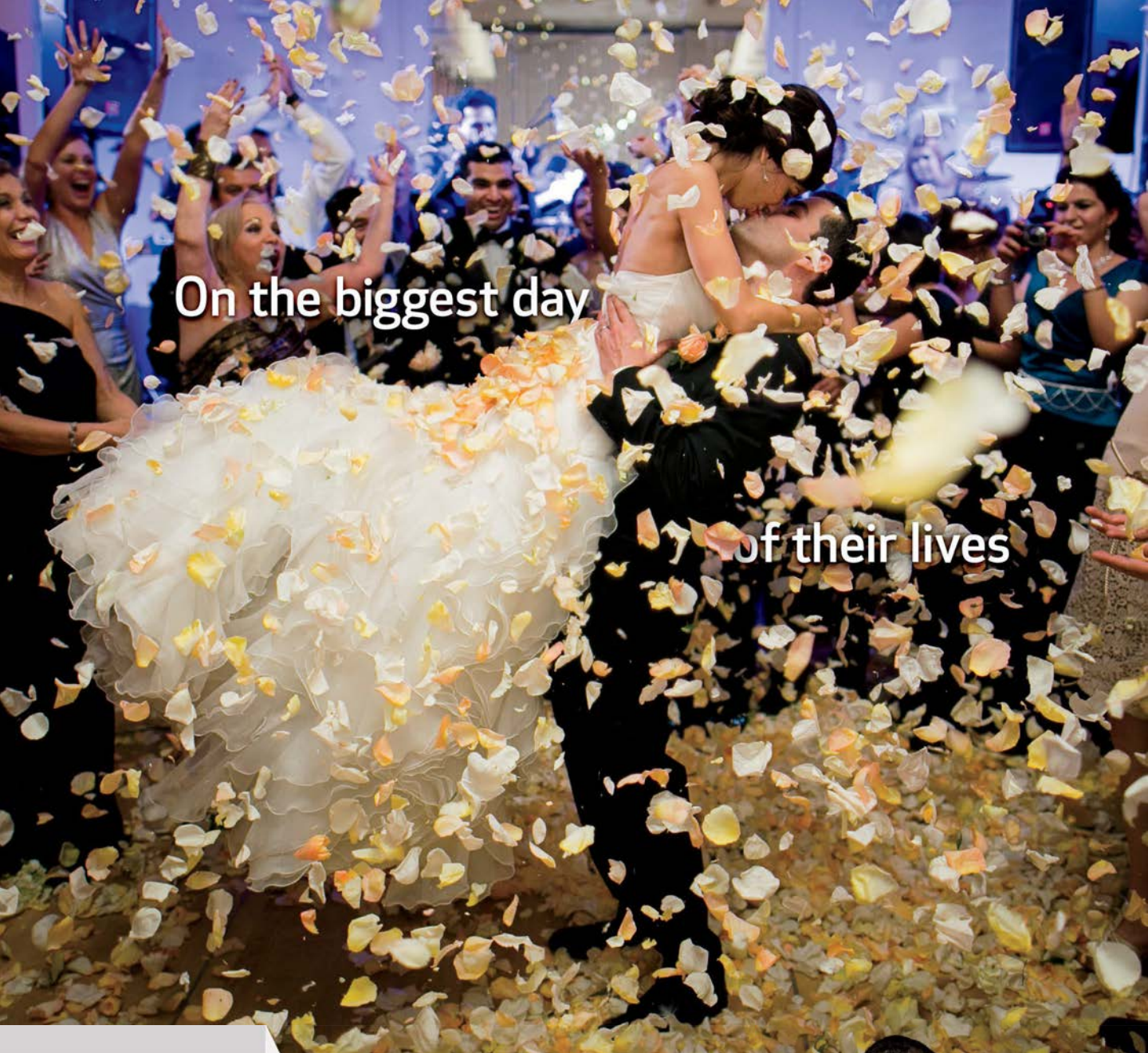
Image © Vanessa Joy



Image © Vanessa Joy



Image © Vanessa Joy



On the biggest day

of their lives

Check out the video to see how I spent six weeks in Brazil and what kind of gear I traveled with. Warning: I shot this video selfie-style. ■

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



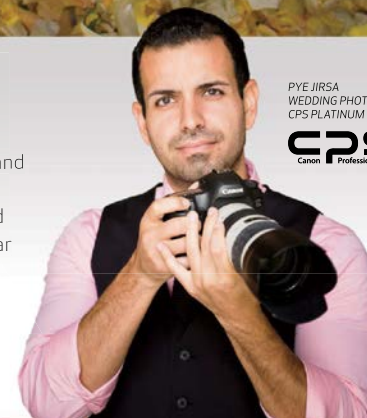
Vanessa Joy has been a professional wedding photographer in New Jersey since 2002, and an influencer in the photographic community for years. Since starting VanessaJoy.com in 2008, she has taught photographers around the globe at almost every major platform in the industry (LearnPhotoVideo.com). Vanessa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

vanessajoy.com



SUPPORT MATTERS

Every wedding is a collection of once-in-a-lifetime moments and Pye Jirsa's clients count on him to capture them all. In a single year, he and his EOS 5D Mark III cover about 100 weddings and rack up over 250,000 shutter clicks. That kind of wear and tear is why Pye and thousands of other professionals depend on Canon service, support, and education for the expedited repairs, comprehensive maintenance, and expert support needed to always be Canon Ready.



PYE JIRSA
WEDDING PHOTOGRAPHER
CPS PLATINUM MEMBER
CPS.
Canon Professional Services

pro.usa.canon.com/supportmatters



SHOOTING FOR YOURSELF

THE PLANNING PROCESS

with Alissa Zimmerman

Never in a million years did I think I would find a job where I would have the luxury of traveling the world creating incredible images. I never thought I'd be tasked with finding some of the most unique places on earth to plan these photo shoots.

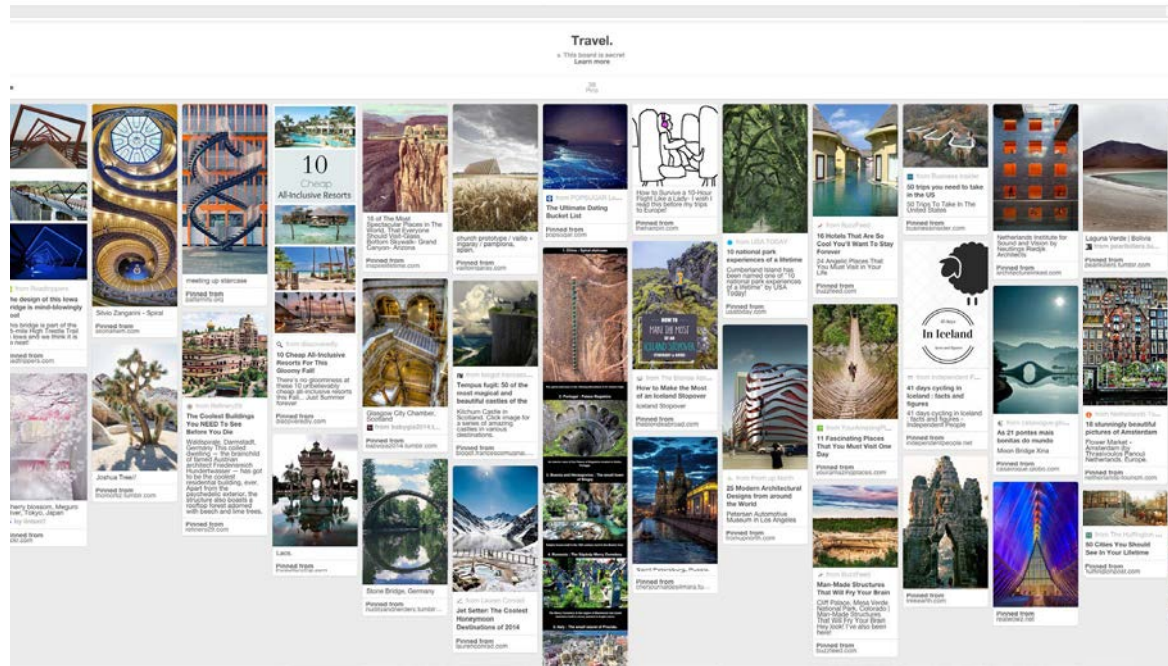
Each year, we schedule one big trip around doing something creative and unique for ourselves. Something that will reenergize the way you see the world and your creative process. We sit down as a team and each throw in our top three places we want to travel to. From there, we take a vote and come up with a travel plan that hits each location. We typically plan for three to five different cities or countries over the course of three to four weeks—it's important to not try to squeeze in more than five locations for that amount of time because you'll end up scrambling the whole time, and will be exhausted by the end of the trip.

Two years ago, our big trip was to London, Prague, Austria and Croatia. This was the first time we tried traveling and shooting internationally for ourselves. Because it was all new to us, we wanted to cram in as much as we could on each shoot. This time, it was only one shoot per city. Within each shoot, we thought we could squeeze in some filming for Shutter Network, film for a promo video and film for our sponsors, all while still managing to shoot for our portfolio.

Of course, all three of these shoots were complete failures. We ran into models flaking out at the last minute. Locations weren't what they looked like online. We had wardrobe malfunctions. You name it. We came back from that trip with one or two images we could actually use in our portfolio. At that point, there was no way to justify bringing me on those trips if I wasn't able to do my job.

This past year, Sal gave me the opportunity to redeem myself as we started planning for our 2015 trip overseas. This time, I knew I had one more shot to prove to him why I should be a part of these travel experiences. I started planning well in advance this time. We sat down and discussed what went right and what went wrong with the 2014 trip, and I took the reins from there. We went into the 2015 trip with 14 scheduled and very well-organized photo shoots (not to mention the additional impromptu shoots that happened along our road trips from city to city).

The number-one question I am asked by other photographers is, "How do you plan these portfolio shoots and all of the logistics that go into them?" Well, here's a general overview of my process from start to finish.



1. Start with an idea board.

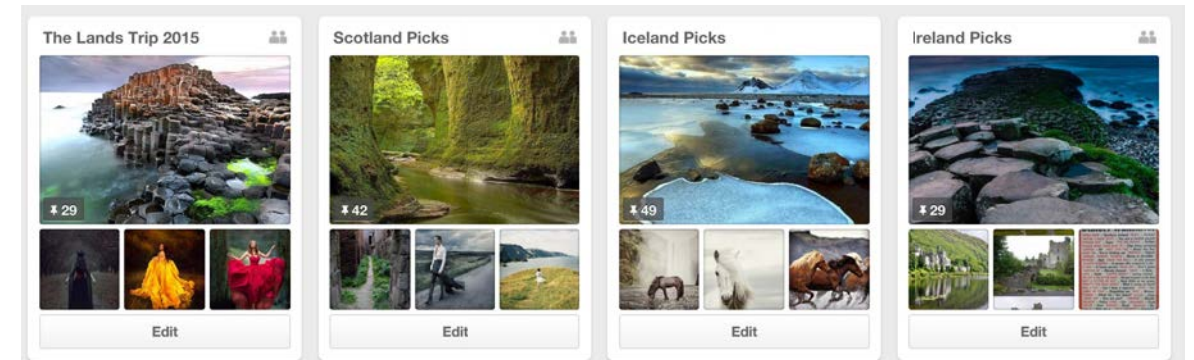
I use Pinterest to get my initial ideas ready to present to Sal for the selection process. We're creatives, meaning we're all visual people. Seeing images is the best way to help you decide locations.

2. Narrow down your ideas to your top three to five selections.

From here, I create individual Pinterest boards for my top selections and start adding specific locations for the next round of selections.

3. In each country, select your top three locations you want to shoot.

I take every location I have pinned and map it out to see what's realistic and what's not. You'll want to factor in drive time, shoot time, hair and makeup, lunch, etc. From there, you can decide if you need to stay overnight or if you can find a central location and make a bunch of day trips from there.



4. Once your locations are finalized, map out your plan.

I present the overall itinerary to Sal with a map and walk him through how many days we will need to be in each place. I show him drive time versus flight time, and have multiple images of each location to support the itinerary I'm presenting. It's important to have multiple variations of perspective of the locations because images online don't always show the scene as it really is. To that point: Do your research before pitching any location idea or planning anything around it. There's a ton of images floating around online of Photoshopped places that don't actually exist. Spend the time upfront fact-checking, or you'll just be setting yourself up for failure.

5. Once I have everything approved, I start applying for permits where needed.

Again, invest the time upfront to make sure there will be no disasters the day of the shoots. Sometimes you may not need a permit even when they tell you do, but it's better to be safe than sorry when you're in a place you can't easily come back to.

6. Start building the travel around the itinerary.

For anyone who likes to travel in groups like we do, it's really smart to look at vacation rental sites like Airbnb, VRBO and HomeAway as an alternative to booking multiple hotel rooms. You'll end up paying a fraction of the cost and have the experience of living like a local for a few days. Always do your research about driving laws when planning road trips overseas. We all got international driver's licenses, yet never ended up needing them. Yet again, better safe than sorry. I think they ended up being about \$25 and were turned around in less than five business days.

7. Book the models and hair and makeup artists.

Ah, the fun part. These people are notoriously the most unreliable part of the entire process. We didn't want to run any risks on this trip by using Model Mayhem to book our models and makeup artists, so we made the executive decision to invest the money and book professionals through agencies in each city. Luckily, we were traveling to all mostly English-speaking countries, so the language barrier was an issue only when we were booking shoots in Iceland.

I present anywhere from five to 15 options to Sal for models to give him plenty of variety to choose from. Once everyone is confirmed, follow-up is key to success. Get their direct contact information and confirm a few days before as well as the night before the shoot.

8. Plan the flow of the actual shoot.

I always determine the drive time to the location first, then fill in the rest, working backward from there. If you're planning a specific shot at golden hour, figure out the exact time of sunset and plan around that. Give yourself plenty of time for traffic, lunch, hair and makeup touchups, wardrobe changes, etc. It's smart to plan a few shots before the main shot you want so you can get your model warmed up and comfortable in front of the camera.

9. Don't forget to have fun and celebrate with your crew afterward.

We love working with a team full of personality and building lifelong friends from around the world. We take selfies, post videos making fun of each other and always share a celebratory drink at the end of the shoot. (Tip: Always pick up the cocktail tab, especially when it's your idea to go.)

The planning process is extremely detail-oriented, but once your structure is solid, it becomes a fun part of the travel experience. Have fun with it, stay organized and, most importantly: Don't let it overwhelm you. The second you start feeling overwhelmed, take a step back and revert to the three-part formula we use for every shoot: Book a model, find a location, determine the concept. The rest will fall into place. ■

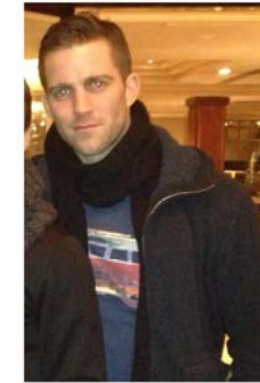
SAMPLE PLANNING BOARD

Northern Ireland | Portfolio + Cover Shoot | July 2nd

Thursday, June 25, 2015 7:01 PM

Models

Agata Dembiecka and boyfriend Patrick (both confirmed)



Locations

1. Dunluce Castle (1 hour drive from our apartment in Londonderry)

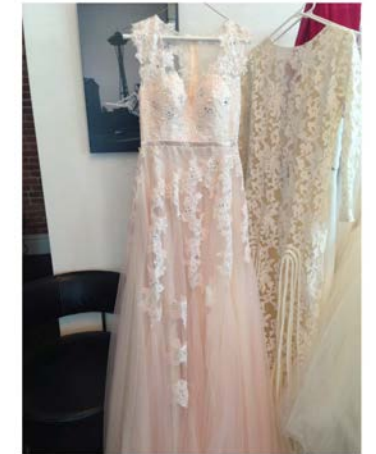


Concepts

1. Bridal
 - a. Silhouette with Veil
 - b. Portrait
 - c. Dramatic Shot
2. Bride and Groom
 - a. Silhouette
 - b. Dramatic Shot with Blowing Veil
3. Nude in Mermaid's Cove
4. Silhouette in Mermaid's Cove

Wardrobe:

Pink wedding dress and veil



FINAL IMAGE



Image © Salvatore Cincotta Photography

SAMPLE PLANNING BOARD

Northern Ireland | Portfolio Shoot/Landscape | July 4th

Thursday, June 23, 2016 8:30 PM

Model:

Taylor



Location

The Dark Hedges (1 hour drive from Londonderry, 1 hour drive to Belfast)



Concept:

- 1. Dark image, almost American Gothic.
- 2. Taylor walking through the path, motion in dress.

Wardrobe:



FINAL IMAGE



Image © Salvatore Cincotta Photography

SAMPLE PLANNING BOARD

Isle of Skye | Portfolio Shoot | July 5th

Thursday, June 23, 2016 8:42 PM

Model

Rachel Jackson



Location

Eileen Doran Castle (2 hours from Inverness airport, 20 minutes from rental house)



Concepts

- 1. Shot from across the water, walking to the castle
- 2. Shot from behind, running across the bridge to the castle, dress in hands
- 3. Shot from the moss with castle in the background
- 4. Landscape shot with reflection in the water

Wardrobe:



FINAL IMAGE



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



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

salcincotta.com



© Sandra Åberg



Now
Buy a B1 or B2 kit.
Get the OCF Beauty Dish
for free.

The new OCF Beauty Dish will bring out the beauty of your subject like no other Light Shaping Tool. Buy a B1 or B2 Off-Camera Flash kit at your nearest dealer before June 7, and get the OCF Beauty Dish White 2' and an OCF Speedring for free.



Find dealer: profoto.com/offcameraflash

Profoto
The light shaping company™

A landscape photograph featuring a large body of water in the middle ground, with a person standing on a rocky shore in the foreground, silhouetted against the bright water. The background consists of dark, rugged mountains under a bright blue sky filled with large, white, fluffy clouds. The overall scene is a classic landscape shot, likely used as a background for a text overlay.

SHOOTING FOR YOURSELF
THE IMPORTANCE OF BUILDING YOUR PORTFOLIO

with Sal Cincotta

Not everyone has the luxury of shooting for himself, but it's something we all need to do. I know you must be thinking, wait, the business guy is telling me to shoot for myself? Translation: No paying client? Yes, yes I am. Shooting for yourself is probably one of the most important things you can do for your creativity and your career.

This past summer, I took an amazing whirlwind trip through Iceland, Ireland, Scotland, France and Britain. It was something I decided to do for me, for my portfolio, for my creativity and, most importantly, my career. I am a wedding and portrait photographer based in O'Fallon, Illinois. I have been at this for almost 10 years now, and I have to admit, I feel like I have hit a wall. Don't get me wrong, I love what I do, but I have been shooting in the same city for a decade. Where do I find inspiration? How do I push myself? How do I push my limits? Can you see what I am saying here? We all hit a wall from time to time, and we have to find a way to break free.

Shooting for yourself is one way to break free from your norms. When I am shooting weddings or portraits, I experiment and try new things from event to event, but the reality is, my clients expect a certain level of perfection from me. They expect consistency. So what do you do when you want to change direction or try something that's not your normal or go-to shot? There is only one thing you can do.

Make no mistake, shooting for yourself is not about showing up with your camera and just taking some loose pics. There is a lot of thought and planning that goes into it. Every year you should make at least one big investment in you. It's hard to do, I know. For some odd reason, I didn't think I would be able to carve out enough time for myself in this crazy thing we call life. This past year, I realized I had to start shooting more for me if I were ever going to grow as an artist.

Every year, carve out time for you. You don't have to put together a whirlwind tour. You just have to carve out some dedicated time for your craft. We are professional photographers, after all. So make this commitment: "I will make time for me and my craft." There, see? That wasn't so bad.

Ok, great, so you committed to this. Now what? Next, I will take you through my thought process, goals, objectives—and how to get the most out of your investment.

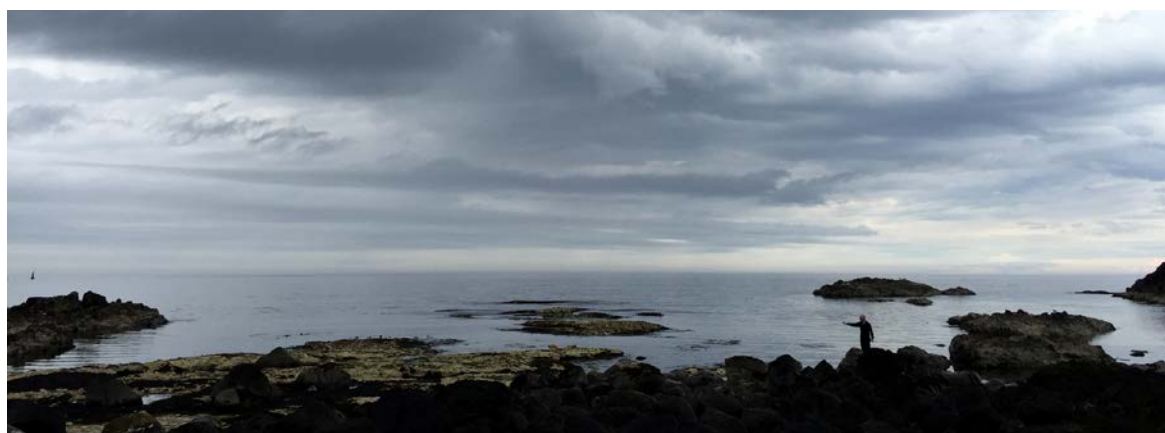


Image © Salvatore Cincotta Photography



Images © Salvatore Cincotta Photography

Goals.

My goal when shooting for me is to do something I might not ordinarily do. I take my time and work through the process. It's that process that will help you perfect your skill. Without the pressure of clients watching and judging you, you can fail and not feel too badly about it. Fail without the worry of being judged. You have no idea how important this is to growing. Our fear is what holds us back. It prevents us from taking chances. We don't want to fail. No one does. Through failure, we grow—in photography and business.

In addition, we need to produce something that we can use in our portfolio. That is the ultimate goal. I always create something I can show potential clients, which means more revenue for my studio.

Location #1 | Dunluce Castle, Northern Ireland

What an amazing, gorgeous scene. How do we capture the beauty of the scene and tell a story at the same time? That was my challenge. I wanted this to be a bridal portrait set against the backdrop of this dramatic cliff-top castle and the dark, stormy clouds.

We had everything planned out: wardrobe, couple, lighting. The one thing we couldn't plan beforehand was the exact location. We had to get there and see what the scene was giving us. This location just felt right. We had the cliff in the top left with leading lines taking you right to the couple.

For lighting, we used the Profoto B2 and a Profoto Octabox to bring in some lighting to further add to the drama. We wound up with a beautiful shot I can show at bridal shows to get the attention of my clients.



Images © Salvatore Cincotta Photography



Images © Salvatore Cincotta Photography

Location #2 | Eilean Donan Castle, Scotland

Here, we wanted to create a beautiful bridal portrait. This is a perfect example of a plan gone wrong. Model, check. Dress, check. Location, check. Well, sort of. When we arrived at the location, we found that you needed to pay a thousand U.S. dollars to shoot on site. That wasn't going to happen. So, the very nice lady at the castle told us we could shoot anywhere off property for free. Yes, I will take free.

We headed about two minutes down the road and set up this beautiful shot in which we wanted to tell a story. We needed to create something more than just a bride standing there looking at the camera. We painted a picture of her walking to the castle by using some of the leading lines and the path she was walking on.

Once again, in order to hold the drama of the shot, the sky and clouds, we used off-camera lighting. It's imperative that you use lighting to create the drama you want for your imagery. Anyone can be a natural-light photographer, but a professional must learn how to control and shape light to create gorgeous images no matter what time of day you are shooting. It's the difference between an average image and one that just screams, *Wow!*

Location #3 | The Dark Hedges, Scotland

This location is heavily visited by tourists and tour buses. I wanted to do something a little more fine art here to really showcase the dark feeling of this location, and tourists and tour buses in the background do not paint a dark picture.

We waited nearly two hours for the traffic to disappear and the sun to get lower. Taylor, our model, started to improvise with the scene, and we just kept shooting. There was no real pose we were looking for; we just wanted something that matched the scene and the vision of the shoot.

Rather than use natural light, which anyone can do, we added off-camera flash in the form of a Profoto B1 with an Octabox and a Profoto B2 for the kicker light behind her to create some separation. We did not Photoshop her into the scene. She was really there.



Images © Salvatore Cincotta Photography



Image © Salvatore Cincotta Photography



Image © Salvatore Cincotta Photography

I'm now committed to shooting for me throughout the year. In fact, I have been averaging one shoot per month just for me. As a result, my photography has grown leaps and bounds. Get out there and create your own agenda and mission. Creating shoots for you and your portfolio is liberating. More than any lens or plug-in, it will be the single best investment you can make in your career and your craft. ■

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



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

salcincotta.com



If they wanted ordinary
they wouldn't have hired you.



Shot with the EOS 5D Mark III Camera & EF 70-200mm f/2.8L IS II USM Lens

It took courage and confidence for Roberto Valenzuela to convince his clients to step out into the rain on their wedding day. When you're taking wedding photography to the next level like Roberto is, you treat every obstacle as an opportunity to create something truly extraordinary — even a rainy wedding day. It's that attitude that's helped professionals take the art of wedding photography to new heights. Stay focused. Be creative. Canon is with you every step of the way.

pro.usa.canon.com



Q+A

WITH *Salvatore Cincotta*

- + How to get permits for business in foreign countries.
- + Sourcing models for photo shoots.
- + The best airlines for flying with your gear.
- + How to scout and secure locations when traveling.
- + Tips for traveling with gear.
- + How to market yourself as a destination photographer.
- + How to pitch destination shoots to your senior clients.
- + How to make money with landscape and nature photography.
- + How to handle taxes with out-of-state shoots.
- + Getting your clients to invest in day-after creative sessions.

GOT MORE QUESTIONS?

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



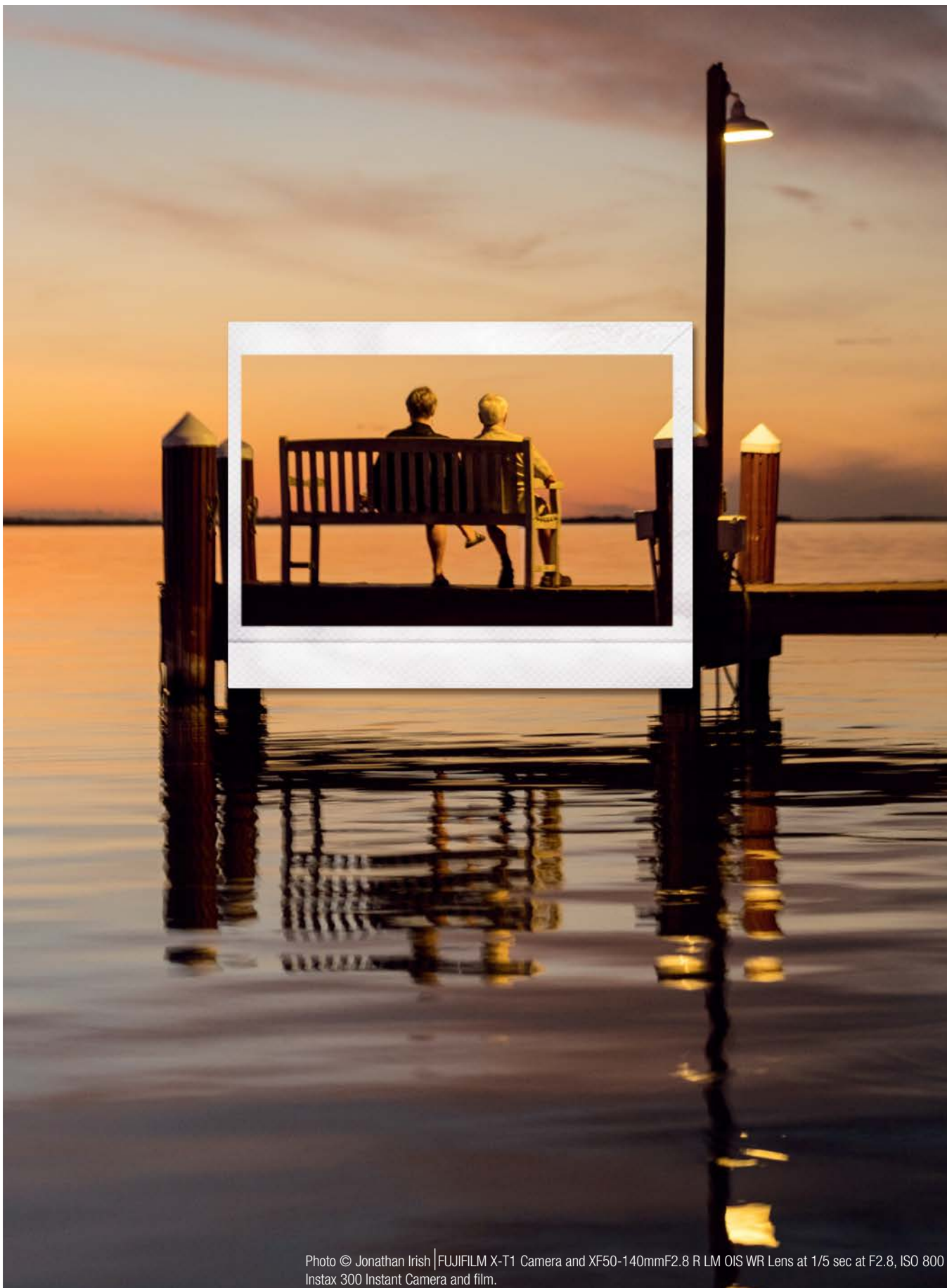


Photo © Jonathan Irish | FUJIFILM X-T1 Camera and XF50-140mmF2.8 R LM OIS WR Lens at 1/5 sec at F2.8, ISO 800
Instax 300 Instant Camera and film.

FUJIFILM



My happy place

MAXIMIZING OPPORTUNITIES

WHILE TRAVELING

with Melanie Anderson



Image © Melanie Anderson

This month's edition of Shutter Magazine is all about travel. I want to share with you several ways to maximize opportunities while traveling. I am always looking for ways to reduce my costs, find ways to generate income and create images for print competition.

I recently took my family to Florida for a week. I was finding during my planning for the seven of us that we needed more than just a hotel room. I came across vacation homes and thought this would be the perfect solution. While on the phone with the rep, I asked if they needed any updated images of the property. I explained that I was a professional photographer, and invited her to visit my website. I ended up securing a reduced rate in exchange for commercial images.

The minute we arrived at the property, I had my husband drop me off before any family members could even enter. I captured all the images needed to showcase the home. I uploaded the images to Dropbox to complete my end of the arrangement. We had a fantastic time in a home that was perfect at a price range that was affordable. Afterward, I contacted the company again discuss ways for myself and my team to travel back down to photograph, video and provide drone and 360VR options to the rest of the properties they manage.



Images © Melanie Anderson

EDUCATIONAL TRAVEL

During "educational" trips, I am looking for locations where I can capture print competition images. I set aside a day before or after my speaking engagements to be able to relax and sightsee. These are the times I can enjoy nature and landscapes, and create images for my portfolio and to enter into state and national print competitions. I love these opportunities. I'm surrounded by a new environment and get to see the world differently through a lens. I don't always take my professional camera with me, sometimes just my iPhone. My goal is to just create.



Images © Melanie Anderson

COMMERCIAL VIDEOGRAPHY

Another way to maximize my time is by providing our cinema services to properties where we are staying or along the way, as well as to other photographers. We have recently begun videoing highlight reels for photographers from all over the country. The reel showcases their services, their environment and their interaction with their clients. These photographers often enlist my mentorship services, or help facilitate workshops for other photographers.

DRONE AND 360VR

Another resource we have started to provide recently is drones and 360VR. These services are still quite new to some areas. We are building our portfolio with more of these visuals. Even if they are not paid gigs yet, these opportunities provide us locations we can showcase to potential clients, providing a ton of variety. This allows us to perfect our style and efficiency so we can provide a service that other photographers cannot.



FAMILY PORTRAITS

Every year our entire extended family heads to the beach. This is the one time we all come together. We gather ideas on location and clothing, and maximize the opportunity. This is my opportunity to create beautiful wall portraits for my family. As the saying goes, “The shoemaker’s kids don’t have shoes,” and I don’t want that to describe me. I want to document my family as often as I can.

You can put a call out on social media saying you’ll be shooting at a location and that you are seeking subjects. When traveling to visit extended family, find out if any family friends would be interested in family portraits, and set aside a few hours to create for them as well.



Images © Melanie Anderson

FINDING INSPIRATION

Several times throughout the year, I just need to get away, whether by myself or with my family. I renew my soul at the beach. I need to be there often to find peace and clarity. The time at the beach allows me to just breathe. I find this vital to my ability to fulfill all my responsibilities throughout the year.

Another place of inspiration is Disney World. This past year, I invested in an annual pass. This was the best money I spent all year. It’s an easy flight for me to Orlando, and I was able to get away with my kids one on one for a few trips. I leave Disney feeling inspired and ready to tackle anything. I can walk into the parks feeling overwhelmed, anxious and unfocused, but I leave feeling that I can achieve anything I put my mind to. As I walk through the parks, I am always in awe of what has been created there, the fact that one man dreamed this and his team made it a reality.

Dream big and believe. These feelings are truly a huge part of who I am. When I’m feeling that life is too much, or my plans and ideas just aren’t coming together, I know it’s time for a trip to Disney. Find a place that speaks to you and inspires you to be better and do better.



Image © Melanie Anderson



ACTION PLANS

1. Find ways to reduce costs and generate income.
2. When planning travel, think about the locations where you will be staying and the places you will be visiting. As you are researching hotels and vacation homes, take a look at property websites and social media pages. Find out if they are in need of updated commercial photography and videography. All you have to do is ask. What services are you able to offer? Additional services could include graphic design, like a revised logo, and promotional materials. When providing graphic services, think about the social media aspect as well, such as Facebook timeline covers.
3. Discover opportunities along the way where you can provide commercial photography, family portraits, etc.
4. Take time to create for print competition. Think about ways to push yourself and your skills in creating nature portraits, epic landscapes, etc. ■



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

andersonphotographs.com



product review



with *Salvatore Cincotta*



Why PhotoFlashDrive.com?

How you package and deliver products is sometimes more important than what's inside. Think about your last product experience. Was the packaging cheap? Did you even notice it? What about a great packaging experience? Great packaging grabs your attention. Think about your computer. If you have a Mac, you know exactly what I am talking about. Apple does an incredible job with packaging, from the feel of the box to the experience you have opening it.

PhotoFlashDrive.com has made it insanely easy for you to give your clients a similarly satisfying experience. Best of all, you don't have to order like a gazillion units at a time. Instead, their minimum order is, wait for it . . . one. That's right, just one single unit. Crazy, right?

With the recent launch of our new photography studio, aptly named Studio C, we now provide a new packaging line for our digital file delivery. It had to match or complement the main brand. What I love most about it is we could test a few options without making a solid commitment. We ended up with some of the options you see here. The team loves them, and our clients feel like they are getting that high-end experience.

How you deliver your products to your clients says more than you might think. Give them something they are proud to show off. It's a huge statement piece that will help you stand out.



For more information, visit photoflashdrive.com



———— BECOME A ————
VIRAL PHOTOGRAPHER

BUILD YOUR BRAND THROUGH TRAVEL

with Phillip Blume

Lots of people travel for work, but photographers get the best deal. I've been in the other guy's shoes, and it's not the same. Before opening Blume Photography, I worked in the swimming pool business and traveled for occasional conferences, all to nice warm climates. I thought tropical pool industry events should take place inside a pool with Jimmy Buffett music for ambience. But the reality was always a bust—and I'm not talking bikinis. No, it was hours-long meetings in a conference hall with fluorescent lights. Enough to drive any photographer mad. I would bring my camera, but rarely used it.

Travel for a well-prepared photographer, on the other hand, is full of possibilities. Whether you're a full-time photographer traveling for destination shoots as I do now, or a pool boy/aspiring photographer with a couple hours to kill between meetings, these four tips will help you make the most of your time, increase exposure for your work, and enjoy the ride. Bon voyage.



Image © Phillip Blume

1. SELL THE EVENT

There's a great marketing strategy called "content recycling." Imagine you publish a blog post. Content recycling would be taking parts of the article you've already written, then using them in future posts to social media, or even pitching the old article to a magazine for wider publication. As a result, your content gains a bigger audience without much added work. This is how you should think about travel.

People naturally love stories about travel and discovery, no matter how mundane the discovery may seem. That's why "the journey" is such a classic theme throughout literature. Your travel is, itself, great content. As drilled into me in journalism school, here's how to use limited content to your advantage:

- Precede a story with lead-up coverage (as we've seen in the current election season).
- Report the story in a timely fashion.
- Pitch the story forward.
- Provide follow-up commentary.

Apply this to your travel photography. Announce your trip the moment it's confirmed. Tell people what you'll be doing at your destination. What's the project? Who's the client?



Image © Phillip Blume

My most recent travel project was pro bono work for Engadi Ministries International, a wonderful charity organization in Guatemala. My upbringing taught me the value of humility—don't let your left hand know what your right hand is doing. This value keeps our motives and ego in check. But when my aim is to increase awareness and broaden support for a life-changing cause, you better believe I'm going to shout from the rooftops. The buzz is good for me, but it's great for my client, and for attracting future clients. Now you know at least a few real kids living in the world's most violent slum. And if you're connected with me on social media @phillipblume, you bet you'll get to know those boys better. The story should never end just because I go home.

2. MAKE FRIENDS

I hope every wedding photographer knows the value of making friends with the bridal party and fellow vendors at a wedding. Those connections provide your future referrals. But take this a step further when you travel. Go out on a limb. Network with your fellow passengers along the way. Give out your business cards everywhere, but do it with grace. Show interest in the people you talk to. Avid travelers agree that the interesting people they meet are the best part of a trip. Don't miss out because you're preoccupied with yourself. Besides, showing interest and talking less about ourselves wins more friends—the real kind, who will want to work with you again.

My dad taught me this value. He “never meets a stranger”—and, as a result, our family has received countless invitations from perfect strangers to come stay with them in their beautiful homes at exotic locations all over the world. This is always the result of random 10-minute conversations my dad strikes up because he likes to meet new people.

I've formed the same habit, and it works like a charm—even better when traveling within another culture, because people are oddly fascinated with me as a foreigner. We met a couple who were guests at a wedding we shot

in London. They've already stayed at our house during their American vacation, and we have the opportunity to impose on them next time we book a wedding in the UK and want to stick around for a tour of Ireland.

The friends I made recently in Guatemala were volunteers doing construction on a boys' home for Engadi. But I didn't just photograph and film them. I spent the evenings chatting and laughing with them. I spliced together a quick piece of video footage for them to share online. They're excited about their travel experience, too. And you can bet a large audience back home is watching all their social media updates.

Shooting a destination wedding or vacationing soon? Book an extra night at the resort, and take the next day to make great images of the venue. Confidently ask to speak with a higher-up (face to face) while you're there. Start with a compliment. Enthusiastically rave about how you loved your experience. Mention your credentials as a photographer, but focus on the fact that you'd love to gift your images to the resort for its marketing. (“It's the least I can do.”) Do you think they'll remember you next time you ask for a referral or favor? Stay in touch with your new friend; the human connection pays off big time.



Images © Phillip Blume



Images © Phillip Blume

3. DIVERSIFY

We photographers usually focus on our own, small markets. That's fine. But imagine how just one destination shoot per year, even if that shoot is at your own expense, can increase your brand value in the eyes of locals. As a travel photographer, you can earn new credibility and appeal. So try something new. Choose a destination you've always wanted to visit. Then seek out a client there, or find a way to turn it into a personal project.

After speaking at a photo conference out West, I realized a lifelong dream when I took my family to see the Grand Canyon. While there, I shot landscape photos like crazy. What was the difference between me and every other person there with a camera? While most of them likely never got around to printing their photos, I produced a 2016 calendar with mine. No, I'm not a professional landscape photographer. But I do view travel as an opportunity to diversify my skill set, challenging myself to create something worth sharing. In this case, we sold my calendar online to help raise funds for our expensive adoption process. New travel experiences not only give me a fresh eye as an artist, but the unique subject matter provides excitement and buzz for our otherwise niche brand at home.



4. STRETCH YOURSELF

Almost every aspect of travel stretches you, especially if you are ambitious. Travel is great, but there's also a lot of work to be done. I encourage you to think even more outside the box and take one giant step farther outside your comfort zone.

In my video this month, I give you one great bonus tip that's sure to expand your travel portfolio. Whether you're a pro or an amateur, I've found this both simple and powerful, and I do it almost every time I travel. Click to watch the video below.

Find our complete guide to travel photography gear and favorite travel hacks on the Blume Blog all this month at www.blumephotography.com/blog.

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



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

blumephotography.com

ShootProof []

Stunning galleries and sales tools for your business



Client Galleries



Mobile Apps



Commission-Free Sales



Invoices



ShootProof []

Your first 30 days **FREE** at ShootProof.com



USING
LONG
EXPOSURES
IN TRAVEL PHOTOGRAPHY
with Kristina Sherk

When you work in Washington, D.C., and you photograph corporate headshots day in and day out, it's very easy to get burned out. You may even ask yourself why you became a photographer in the first place. Where is that creative spark you need in order to be fulfilled by what you do?

No matter what your career is, we all need breaks from our daily grind, and that's why I think traveling, especially for photographers, is so important. It allows you to see the world, opens your eyes to new experiences and allows you to also fall in love with taking pictures again.

I've always been drawn to the water. So when I travel, my favorite landscapes to photograph have some aspect of water in them. I especially love the way water looks when it is photographed over a long period of time. There's just something ethereal about it. So in this article, let's dive in and learn about long-exposure photography.



Image © Kristina Sherk

ISO 100, Canon 17-40 f/4, f/18, 191 seconds

If you're not a big fan of the water, don't be deterred. You can still capture amazing long-exposure images of subjects that don't have water in them. The possibilities of long exposure are endless, and create a completely new look at two things that we see every day and take for granted. A long-exposure frame can do so many things, from capturing star trails in the night sky to eliminating people walking through your frame. Learning this skill will absolutely help you in your everyday photography and also push you to take a second look at all the mundane things in the world, to see them in a new perspective.

When I travel, there are a few staples in my camera bag that I can't do without. I never go anywhere without my little travel tripod. If you're looking at purchasing one, remember that weight is definitely a factor. Also, look for a tripod that folds up easily. The other two items you'll need (other than your camera) are a shutter release cable and a neutral-density filter.



Image © Kristina Sherk



Image © Kristina Sherk

Shutter release cables can be wired or wireless. Phottix has a few great options. Just remember to get the model that has the right plug for your camera (Canon or Nikon). The second thing you want your shutter release cable to be able to do is lock in place. Otherwise, your finger will have to press the shutter button for quite a long time, depending on the length of your exposure (sometimes up to five minutes). Don't make the mistake I did, and have to MacGyver a replacement for your shutter release with a battery and hair tie. This was definitely not one of my proudest moments.

Images © Kristina Sherk



The last thing I never leave home without is a neutral-density filter. Think of it as sort of like sunglasses for your camera lens. All a neutral-density filter does is decrease the amount of light that shines through your lens and hits the camera sensor. My go-to filter is the B+W Neutral Density 110. I love this filter because it decreases the amount of light coming through your lens by 10 stops. It allows you to keep your shutter open for much longer than otherwise possible, even under the midday sun.

If you're going to take multiple lenses on a trip, purchase the filter diameter that matches the widest lens you own. Let's say you're traveling with two lenses, a 77 mm diameter and a second, smaller lens that has a 62 mm diameter. You'll want to purchase the filter that fits the largest-diameter lens, then use a filter adapter ring to connect the larger filter to your smaller-diameter lens. In the image below, you can see how one filter can fit on three different lenses with three different diameters with adapter rings.

I know you might find all this stuff boring, but I'd be remiss if I didn't give you all the information you need to take a stellar long-exposure shot so you don't run into problems when you're ready to take your first image. And I promise, we'll get to the fun stuff really soon.

When you're getting ready to shoot a long exposure, you'll first need to switch your camera mode dial to "B" for bulb. This allows you to shoot for more than the 30-second max most cameras have while you're in manual mode. But after you do that, your in-camera exposure metering tool won't work. Since that camera itself isn't in charge of how long the shutter will be open, it won't be able to accurately project whether the shot will be underexposed or overexposed. This nifty chart can help you do the math. I carry it with me when I travel.

(#) indicates number of stops in reduction of light

Bare Meter Reading =	1/8000	1/4000	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1s	2s	4s	8s	15s	30s
ND2 (1)	1/4000	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1s	2s	4s	8s	15s	30s	1m
CPL (1.2/3)*	1/2500	1/1250	1/625	1/312	1/156	1/78	1/40	1/20	1/10	1/5	2.5	1.3	1.6s	3s	6s	13s	25s	50s	1.66m
ND4 (2)	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1s	2s	4s	8s	15s	30s	1m	2m
ND8 (3)	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1s	2s	4s	8s	15s	30s	1m	2m	4m
2X ND4 or ND2 + ND3 (4)	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1s	2s	4s	8s	15s	30s	1m	2m	4m	8m
(5)	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1s	2s	4s	8s	15s	30s	1m	2m	4m	8m	16m
2X ND8 or ND64 (6)	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1s	2s	4s	8s	15s	30s	1m	2m	4m	8m	16m	32m
ND100 (6.2/3)	1/80	1/40	1/20	1/10	1/5	2.5	1.3	1.6s	3s	6s	13s	25s	50s	1m 40s	3m 20s	6m 40s	13m 20s	26m 40s	53m 20s
(7)	1/60	1/30	1/15	1/8	1/4	1/2	1s	2s	4s	8s	15s	30s	1m	2m	4m	8m	16m	32m	64m
ND4 + ND64 (8)	1/30	1/8	1/4	1/2	1s	2s	4s	8s	15s	30s	1m	2m	4m	8m	16m	32m	64m	128m	256m
ND400 (8.2/3)	1/40	1/20	1/10	1/5	1/2.5	1/1.3	1.6s	3s	6s	13s	25s	50s	1m 40s	3m 20s	6m 40s	13m 20s	26m 40s	53m 20s	1.1m 47m
(9)	1/15	1/8	1/4	1/2	1s	2s	4s	8s	15s	30s	1m	2m	4m	8m	16m	32m	64m	128m	256m
(10)	1/8	1/4	1/2	1s	2s	4s	8s	15s	30s	1m	2m	4m	8m	16m	32m	64m	128m	256m	512m
(11)	1/4	1/2	1s	2s	4s	8s	15s	30s	1m	2m	4m	8m	16m	32m	64m	128m	256m	512m	1024m
2X ND64 (12)	1/2	1s	2s	4s	8s	15s	30s	1m	2m	4m	8m	16m	32m	64m	128m	256m	512m	1024m	2048m
ND10000 (13)	1s	2s	4s	8s	15s	30s	1m	2m	4m	8m	16m	32m	64m	128m	256m	512m	1024m	2048m	4096m
(14)	2s	4s	8s	15s	30s	1m	2m	4m	8m	16m	32m	64m	128m	256m	512m	1024m	2048m	4096m	8192m
(15)	4s	8s	15s	30s	1m	2m	4m	8m	16m	32m	64m	128m	256m	512m	1024m	2048m	4096m	8192m	16384m
(16)	8s	15s	30s	1m	2m	4m	8m	16m	32m	64m	128m	256m	512m	1024m	2048m	4096m	8192m	16384m	32768m
(17)	15s	30s	1m	2m	4m	8m	16m	32m	64m	128m	256m	512m	1024m	2048m	4096m	8192m	16384m	32768m	65536m
(18)	30s	1m	2m	4m	8m	16m	32m	64m	128m	256m	512m	1024m	2048m	4096m	8192m	16384m	32768m	65536m	131072m
(19)	1m	2m	4m	8m	16m	32m	64m	128m	256m	512m	1024m	2048m	4096m	8192m	16384m	32768m	65536m	131072m	262144m
ND1000000 (20)	2m	4m	8m	16m	32m	64m	128m	256m	512m	1024m	2048m	4096m	8192m	16384m	32768m	65536m	131072m	262144m	524288m

* approximate maximum value of a polarizing filter

So, who wants to be first to try a 1 year exposure?

Legend:
 Yellow background = meter reading at your target aperture with no polarizer or ND attached
 Bold text = full stops
 Bold text = stacking

Image © David X. Mitchell

Once you've got all your equipment set up, it's time for the fun stuff. Here are a few long-exposure images I took on my most recent trip to the Bahamas. In order to get the glassy appearance of the water in the first image below, I used my shutter release to keep the shutter open for 240 seconds. To my advantage, it was a still day, so the clouds didn't move that much.



ISO 100, Canon 17-40 f/4, f/22, 240 seconds

Images © Kristina Sherk

In this next image, the shutter speed was only 40 seconds since the sun was rising, but I still got quite a nice image.



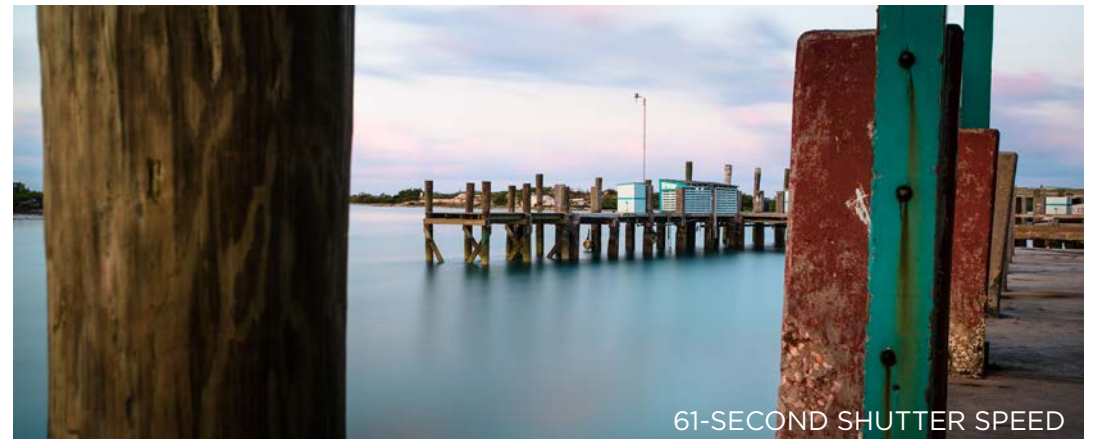
Image © Kristina Sherk

ISO 100, Canon 17-40 f/4, f/22, 40 seconds

Sometimes I find it difficult to imagine what an image will look like in my camera once the neutral-density filter is on. So I take a test shot at a very high ISO and then try to imagine what the water will look like once I change to a longer shutter speed. In this example below, there are three different images. The first image is my test shot that I took just to make sure I liked what I was seeing. I tried to envision it with smooth water. The second image is the shot I took with a 61-second shutter speed. And the third version is what the final image looks like after I used some split toning techniques in Lightroom. As you can see, the possibilities are endless when you tackle long exposures as an art form.



TEST SHOT



61-SECOND SHUTTER SPEED



FINAL IMAGE WITH SPLIT TONING

Images © Kristina Sherk

There are endless applications for long-exposure photography. Back in 2010, I traveled around Italy for a few weeks. I wanted to get a photo of the famous Trevi Fountain with as few people as possible around, so I went very early in the morning. To my dismay, I was not alone. There were a few people there, including a man thigh-high deep in the water walking around the fountain picking up all of the “wished” coins. I knew a quick workaround to make the people in my image disappear. I set up my tripod and got ready to take a long exposure of the fountain. Because most of the people were constantly moving around, they would not show up in my image.

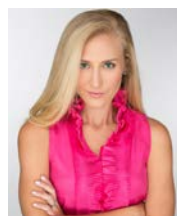
In this first version of the image, which has only had Lightroom adjustments added to it, you can just see the ghosting of a man in the lower right corner. This exposure was 75 seconds long, which is why you see a bit of him. But in the second version below, you can see how I easily cleaned it up to get that almost perfect shot of the fountain I was envisioning.



Images © Kristina Sherk

Next time you are heading off on an interesting trip, try long exposures. It could help you reconnect with photography in some way and revitalize your love for what you do. ■

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



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

sharkpixel.com



“I do my very best to create something that is artistic and timeless. I know that with AdoramaPix I can trust that my work is represented in the best possible way.”

- Carey Nash
Adoramapix Ambassador

Carey Nash



Where art and technology live happily ever after...

We love the art of photography as much as we love the science of creating prints. Mr Nash relies on the artist within, the love of his clients, and the beauty of the world in front of his lens to capture his images. He relies on the commitment and technology of AdoramaPix to flawlessly execute his prints. Let us share the journey with you.

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

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

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



QUALITY

SEE THE DIFFERENCE. FEEL THE DIFFERENCE.

ACRYLICS · GICLÉE CANVAS · METAL PRINTS · FINE ART

VIRTUOSŌ
by Salvatore Casotta

VBYSAL.COM

INSPIRATIONS

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

Sal Cincotta
Editor-in-chief

best travel image

powered by



FUNDY

DESIGNER

Image © Darren Leigh



Image © Paris Street Studios



Image © Mark Gunter

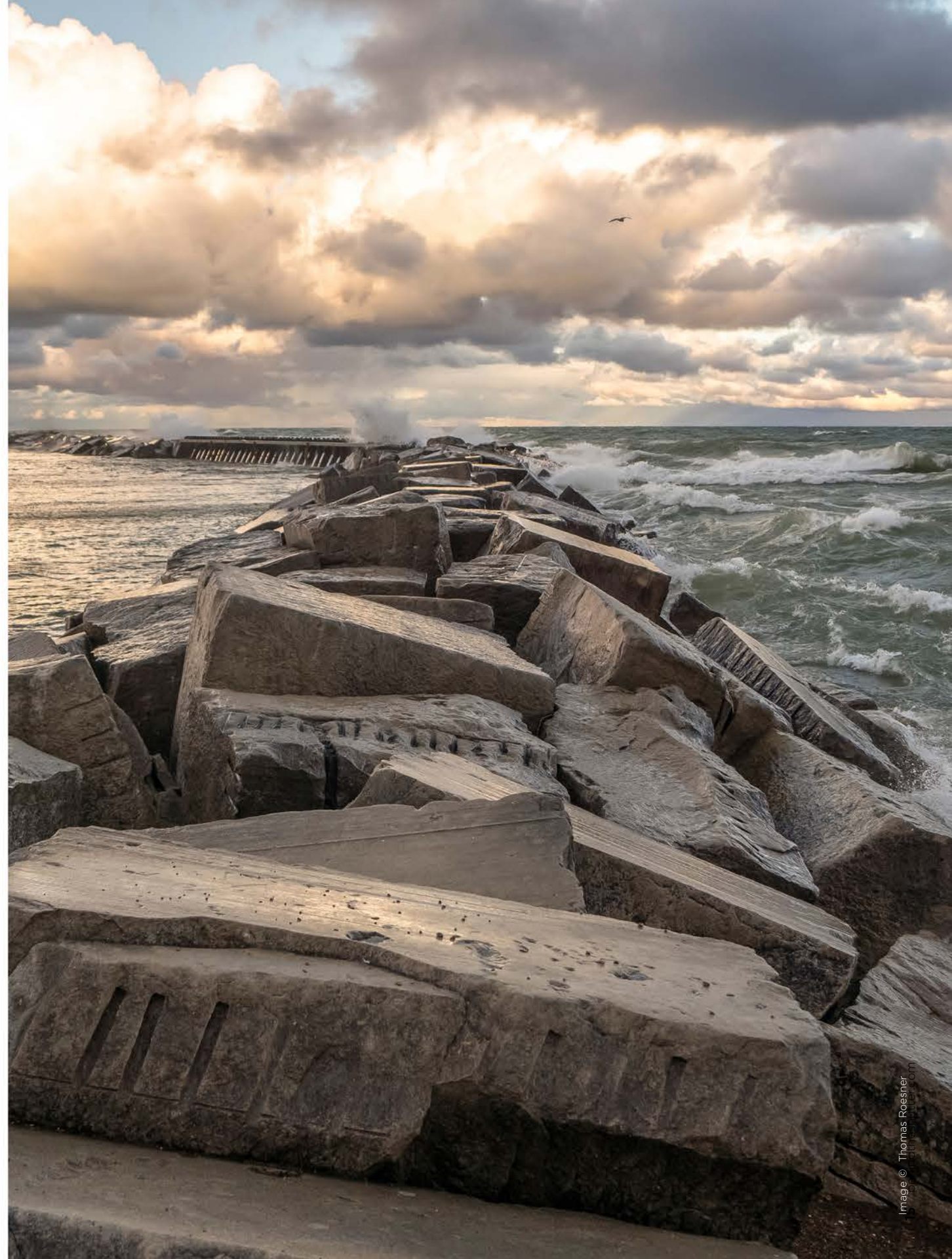


Image © Thomas Roesner



Image © Arthur Korbziel/Photography



Image © Sarah Nelson Conklin



Image © Zeus Martinez



Image © Nick Cardona Photography



Image © Trulove Photography



Image © Jim Cryer



Image © Silvine Photography



Image © Jennifer Morrison



Image © Jill Wright



Image © BeechTree Photography



Image © Tyann Marcink



Image © Marcos Yamovich Photography



Image © BeechTree Photography



Image © BeechTree Photography



Image © Black Thumb Studio



Images © Doug Arcos



Image © Juan C. Torres García



Image © Juan C. Torres García

Image © Angela Seats



Image © Juan C. Torres García

Image © Paris Street Studios



NEXT MONTH
MAY 2016

THE
WEDDING
EDITION

Image © Salvatore Cincotta Photography

 **FUNDY
DESIGNER**

SHOOT · DESIGN · PRINT

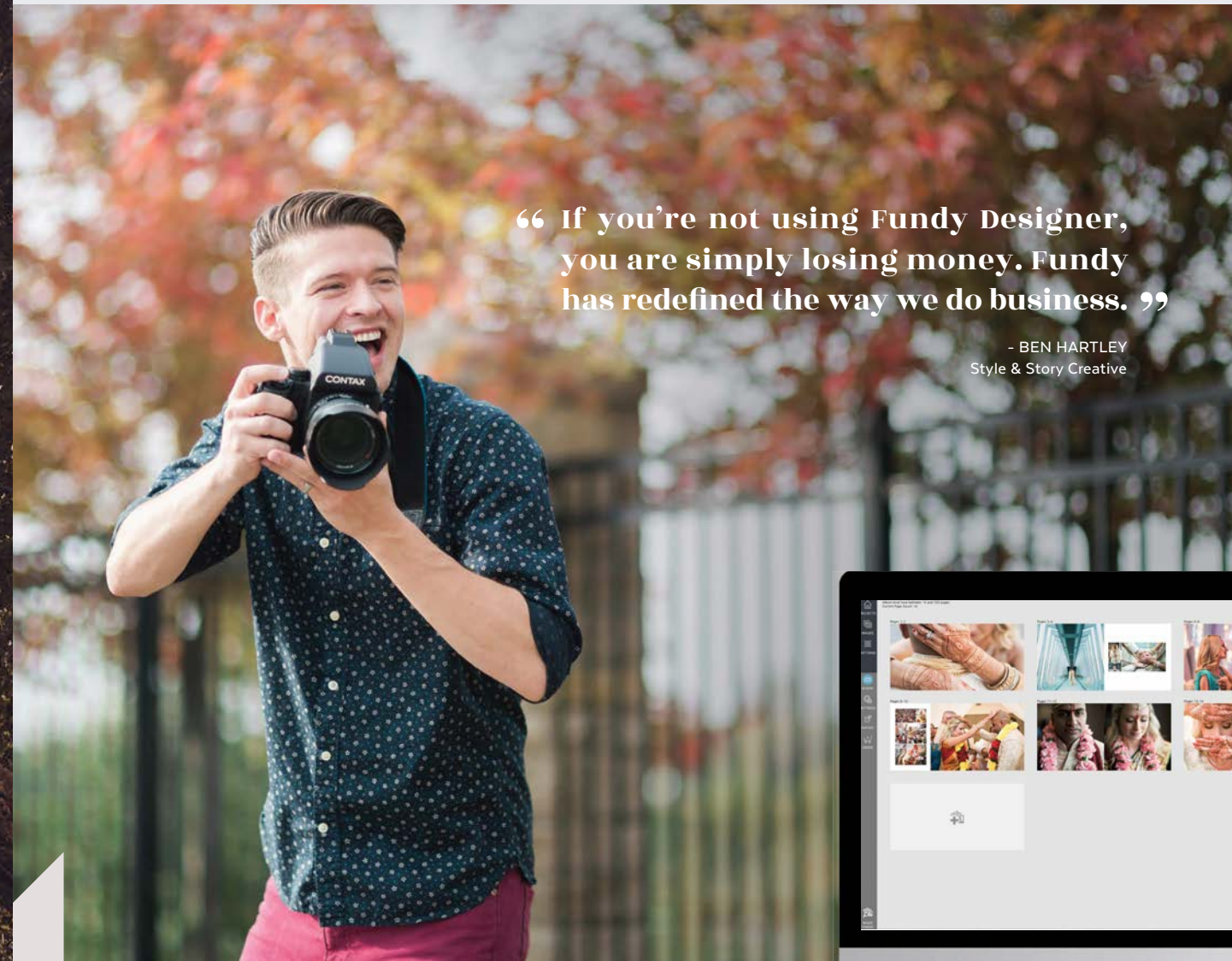

ALBUM BUILDER


GALLERY DESIGNER


DESIGN PROOFER


BLOG COLLAGE





IMAGE BRANDER



“ If you’re not using Fundy Designer, you are simply losing money. Fundy has redefined the way we do business. ”

- BEN HARTLEY
Style & Story Creative

PROFESSIONAL PHOTO DESIGN AND SALES - ALL IN ONE APPLICATION

-  *Fast, fun template-free design for albums, wall art, blogging and more*
-  *Order albums and wall art directly through Fundy Designer*
-  *100+ print partners worldwide*

DOWNLOAD FREE TRIAL AT FUNDYDESIGNER.COM





MORE TO **TALK ABOUT.**
MORE TO **LOVE.**
MORE TO **REMEMBER.**
GIVE YOUR CLIENTS MORE.



THE SIGNATURE COLLECTION
by Salvatore Ferragamo

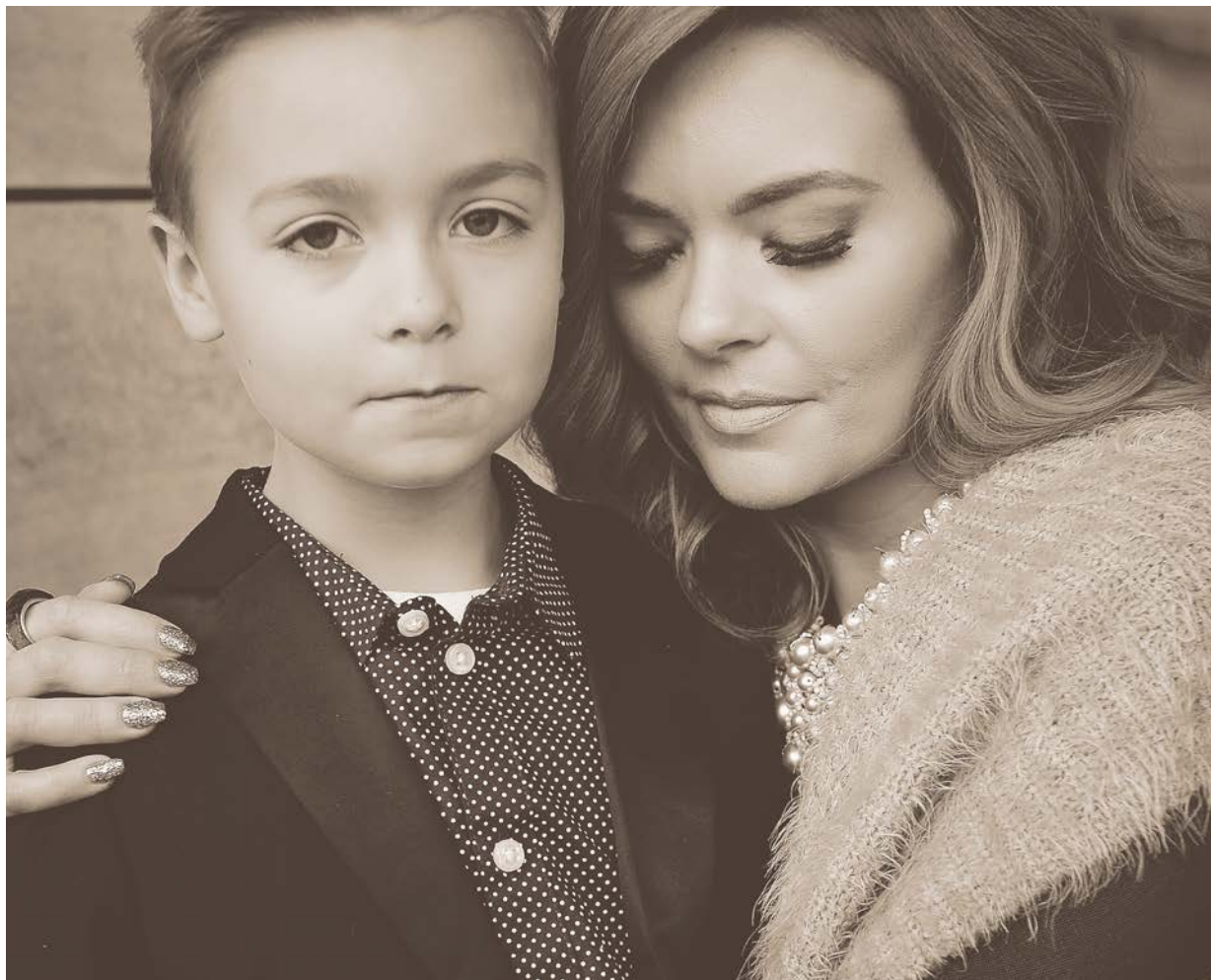
scalbums.com



TODAY'S FAMILY NEEDS A LITTLE **MORE**

with Blair Phillips

Going to the dentist is one of the most dreaded experiences in our lives, even though the dentist is providing us necessary care that makes our lives more enjoyable. A family photography session can cause the same level of dread. That feeling is generally leftover from subpar experiences in people's past. Add to that the change in the way families value pictures these days, and you have a tough assignment ahead of you.



Images © Blair Phillips



Image © Blair Phillips

Family sessions don't have to be terrible. It is our job to build the session up and raise awareness of the importance of continual updating. Today's generation will most likely not have photo albums documenting family vacations. Maybe they can at least have a family portrait created every once in a while.

You will be hard pressed to find another studio as diverse as mine. Our family portrait session numbers have continued to grow in the past few years. I believe it is a direct result of the communication, education and awareness we have put into our hometown market. We began by speaking to everyone we came in contact with.

Most new conversations I enter, I find a way to talk about family life. This gives me the perfect opportunity to share what I do. I explain how we create a whole different type of family session. I explain the really laid-back atmosphere, the way we get to know everyone and how we make everyone extremely comfortable. This gains me a spot in their brain for a little while.



Image © Blair Phillips



Images © Blair Phillips

I want to be the first person that comes to mind when they start thinking about family pictures. The importance of updating family portraits is slowly falling victim to this busy society we live in. When you meet someone new, don't forget that they may be your next family session. Posting to social media is not going to make families pour into your studio. Creating genuine conversations and building up an experience will. You have to talk it up before you can live it up.

The main focus on a family session is obviously the immediate family. In most cases, the more people involved in a photo, the more you sell. We have begun encouraging families to bring extended members with them. This generally turns into a much higher sales average. By bringing aunts and uncles, they are providing me more combination options. I always photograph everyone as a group, and then in immediate-family groups. If people are going to take the time to come in, I can promise you they will buy.

At the order appointment, I try to schedule everyone to come back together. It helps bring sentiment to the sales room. It's amazing the number of times family members have tried to outdo each other by spending the most. You could not ask for a better environment for that. Don't get all hung up on charging an extra session fee for the extra people who come in with a client. I promise you will make way more if you do not nickel-and-dime your clients. There is power in numbers.

If someone's desire is strong enough, they will take any means necessary to get it. Photographers are notorious for working really long hours without getting paid for each and every one. I used to work really late hours because I listened to clients about when they could come in. No one ever could take a half day off work. Upon the arrival of my first daughter, I began working four days a week, and took my last session at 3 o'clock. I got to thinking that you would not tell your dentist that the only time you could come was at 7 o'clock. Why should you be any different than the dentist? The family that really wants you will take time off to be there. The family client that refuses to take any time off work should generally not be given an appointment. The more you give them, the more they expect.

A couple times a year, we go against our grain and open on a Saturday for limited-edition sessions. The idea is to create a very simple and inviting atmosphere for family portraits. The sessions are done outdoors with a particular theme. They last no longer than 15 minutes. Even the worst families can come together for 15 minutes.

These sessions allow us to reach the family that gave us no other options throughout the week. We also reduce our prices for these sessions. We rely on a large volume of clients, making it feasible to reduce the prices a bit. The last family limited edition we offered was really quite simple. It was named Field Day. We took a beautiful leather couch into a great big field and posed families all day long. While they were there, we were always taking about the possibilities of future session opportunities.

Even though these sessions are only 15 minutes, we still have each family come to the studio for an order appointment. We have found that online sales do not work as well. It is much like chewing gum. After you chew it for a length of time, it is less desirable. We have found that choosing, ordering and paying for images is most successful inside our studio.





Image © Blair Phillips

You get out of your family session exactly what you put into it. If your numbers are not continuing to grow, you may not be talking enough. Things change in this world, but family is forever. With all of the changes society is throwing at families, you may have to be willing to come to them. For this reason, it is imperative to go over clothing choices. I like our families to have similar color harmonies. Shooting with similar color harmonies is a great inspiration for any photographer.

You will be amazed by how invaluable a phone conversation with a family is prior to their appointment. This helps tremendously in building the whole experience and not just shooting images.

If you continue to take ownership of your business, I promise you will photograph more and more families. ■



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

blairphillipsphotography.com

SIGMA

BONA-FIDE.

The lens for the high mega-pixel era.

A large aperture standard lens delivering outstanding resolution, exquisite images with beautiful bokeh. A bona-fide classic.

A Art 50mm F1.4 DG HSM

Case, hood (LH830-02) included.



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



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



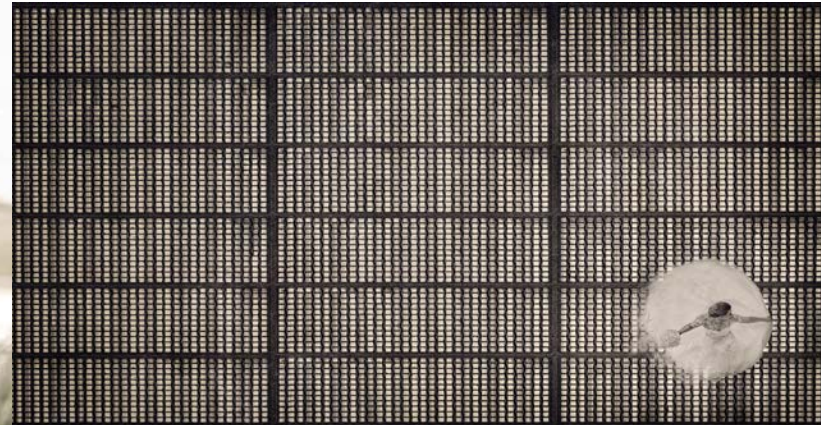
"I chose to take one light modifier while traveling to Iceland. The Rapid Box XL was perfect because it provides a large light source with a really fast build."



JOEL GRIMES
TOP PRO ELITE PHOTOGRAPHER

Salvatore Cincotta
WORKSHOPS
2016

HANDS-ON. SMALL GROUP. **EPIC IMAGES.**



Photos ©Joel Grimes, ©FJ Westcott Co. All rights reserved.

The Rapid Box™ XL & XXL
Collapsible Octaboxes for Location & Studio

- Sleek 36" XL and 48" XXL portable octagonal softboxes
- Soft and even light modification for strobes or continuous lights
- Instant umbrella-style setup with built-in speeding for Westcott Skylux, Bowens, Balcar, Profoto, or Elinchrom heads
- Removable inner and outer diffusion panels included
- Creates an instant beauty dish with optional Deflector Plate



Find out more at fjwestcott.com



THE 3-DAY SENIOR EXPERIENCE
MAY 10-12 | **\$1499**

THE 4-DAY WEDDING EXPERIENCE
JUNE 20-23 | OCTOBER 10-13 | **\$1899**

RESERVE YOUR SPOT TODAY AT STORE.BEHINDTHESHUTTER.COM



ADVANCED POSING FOR
WEDDING PHOTOGRAPHERS
PART 2 **MEN & COUPLES**

with Michael Anthony

For Part 2 of my series on posing for wedding photographers, we split the discussion between posing men and posing couples. The wedding industry often forgets about the groom. Grooms are used as no more than a prop in photos on wedding websites, Pinterest galleries and in magazines.

I joke with couples when going through album spreads during a consultation that we do, in fact, make sure the groom is featured in the book. For those of you who are just getting started in your wedding business, consider this: A bride wants nothing more than the approval from her other half when making important financial decisions regarding their wedding. Countless brides have told us that of all the photographers they met with, we were his favorite.

Another attribute that sits well with our male clients is that our style of photography is edgy, dark and dramatic, which typically fits our male clients' taste. It's important to most brides that their husband looks amazing in their wedding photos, so it is important to make sure that both of them are in line with your style of shooting.

PROBLEM AREAS

With women, photographers need to focus on every body part when posing them. The legs, belly, chest, arms, chin and face can all be considered "problem areas."

The areas that men are often self-conscious about are much more limited. The waist-to-chest ratio, the double chin and the hairline are typically the main problem areas to look out for.

We want to make women look slender and petite, while we want to make men look strong. Strength can be emotional or physical, and we have a lot more leeway in achieving this.



Image © Michael Anthony

THE FOUNDATION

Legs

With men, our posing foundation is the same as with women: We want to point one toe at the camera and shift the weight away from the camera. However, it isn't necessary to turn the knee over to decrease the area visible to the camera when posing men. The stance can be wide or narrow, but the foot position is very important. I often have men position their front foot toward the camera and the back foot at a 45-degree angle away from the camera, with the weight on the back foot.

Waist

This is where the magic starts happening with guys. Remember, we want to make a man look strong, and men are often self-conscious about their waist-to-chest ratio. The modern embodiment of manliness is a chest and shoulder area that is broader than the waist. Therefore, we want to minimize the size of the waist and emphasize the size of the chest. In order to maximize the chest while turning attention away from the waist, simply turn the waist away from the camera slightly in order to decrease the visible area. Be careful not to overaccentuate this, or your subject will look and feel uncomfortable.

Chest and Shoulders

Step two of making men look great in photos is to focus on the chest and shoulders. We have already made the waist smaller by turning it away from the camera; now ask your subject to lean forward with his chest. This pushes the waist farther away, making it look smaller, and brings the chest closer to the camera, making it look broader.

This is the point where many posing instructors teach photographers to have the man bring his shoulders forward to make them look larger. I usually ask my subject to bring his shoulders back. While I do want the shoulders to look broader, pushing them back emphasizes his posture and brings the face closer to the camera, which is what we want to be most prominent in portrait and wedding photography.

The last step in this equation is to turn the shoulders back toward the camera. This allows the waist-to-chest ratio to look much more appealing in the modern image of the ideal male figure. This is a powerful step, so do not forget to do it.



Image © Michael Anthony

Hands and Fingers

Men have much more leeway with hands than women do. When nonmodels pose for photos, they can be tense and uncomfortable. When we pose women, we try to relieve that tension so their hands appear petite and feminine. With men, that tension is what we are looking for—it makes them appear strong.

The same rules apply. We do not want a man's hands to be doing nothing. People often place the man's hands in his pockets. I cringe when I hear photographers tell a man to leave his thumbs out. Our eyes are attracted to skin tones and leading lines. When a man's thumbs are hanging out of his pockets, it actually creates a skin-toned leading line right to his groin area, which is not what we are trying to feature in wedding photography. Just remember to tuck in the thumbs.

Face and Direction of Light

My wife, Jennifer, often tells me, "Men have it so much easier than women." In regards to posing and lighting the face, she is correct. You can use almost any type of light on a man's face in any given situation. As long as we remember to match the light to the situation, almost anything goes. Broad light (lighting the side of the face closest to the camera) works well to emphasize strength, while short light (lighting the side farthest from the camera) can create drama. Split lighting (lighting the face directly from the side to cast one side of the face completely in shadow) is an effective tool that is used in Hollywood to accentuate drama.

Define the jawline by asking the subject to push his forehead toward the camera. This allows you to see more of the jaw and avoid a double chin. Also, mind your crop lines. Crop the top of the image either in the hair or just above the brow. Be careful about where you crop his head, because if you can't see the top of the hairline, it will appear to be receding. If his hairline is in fact receding, I keep the crop just above the brow. (This applies to close portraits of the face.)



Images © Michael Anthony



Image © Michael Anthony

POSING COUPLES

Now we get into what I consider my biggest priority of the wedding day: posing my couples for creative shots. In our style of shooting, which is art-focused, this is the part of the day that will make or break our sales numbers and customer satisfaction.

The rest of this article focuses on the most important part of posing for wedding photographers: communication and storytelling. I just have one last piece of advice on the technical part. When you have to choose who gets the good light in a pose, it's always ladies first.

Poses in wedding photography should communicate three things: romance, story and connection. Every single pose you create should feature one of these elements, and your signature images of the day should feature all three. When you incorporate all three of these elements, you create an emotional connection between the couple and their images. We know that will lead to happy clients and better sales.

Remember that clients feed off your energy during a shoot. If you want them to appear natural and connected in their images, give them an experience they will never forget.

ROMANCE

Romance means different things to different people. Your personal style dictates how you photograph romance. You can shoot romantic portraits bright and airy, or dark and dramatic. In order to communicate romance, develop a connection with your couple and earn their trust.

To communicate romance, I recommend shooting candid-style portraiture. This means that you have the couple interacting with each other, rather than looking directly at the camera. Focus on shooting tight, middle and wide. Shoot through elements to develop a candid feel and create a composition that focuses only on the couple together. In our signature images, we often photograph a couple in a dramatic environment with dramatic lighting. We place the focus of our imagery directly on the couple, as if it's them against the world.

I am not completely opposed to kissing shots of the couple, but don't overdo it in their gallery. It's often best to have the groom kiss the bride's temple or the top of her shoulder. You can go for a more intimate pose and have her kiss the corner of his mouth. I ask a couple to "almost kiss," which shows anticipation in the image that is even more romantic than a kiss.

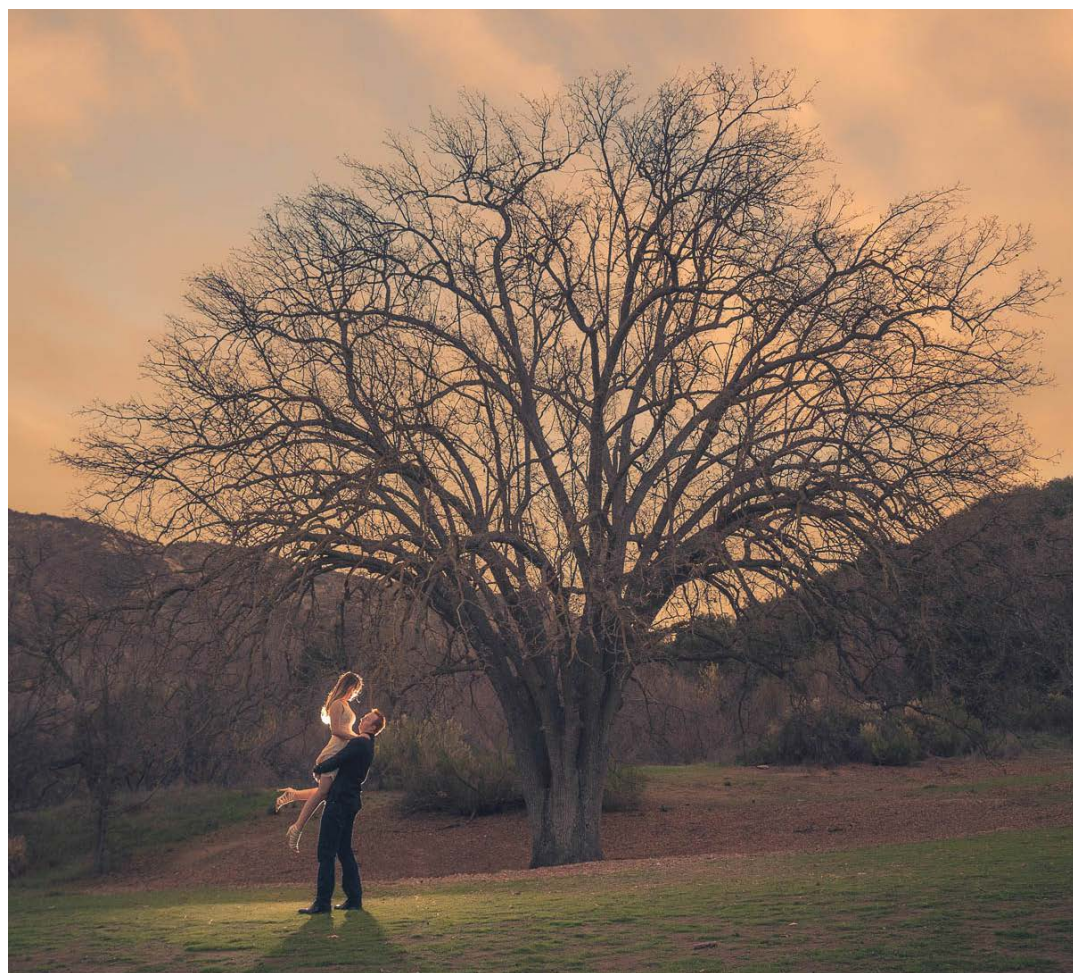


Image © Michael Anthony

CONNECTEDNESS

Connectedness is something that we strive to show in every photograph of a couple. Unfortunately, many technical flaws can keep an inexperienced photographer from communicating connectedness. Remember, posing is about communication. In order to communicate connectedness efficiently, your communication must be consistent throughout the entire image.

Let me give you an example of a problem I see all too often when critiquing images. A bride and a groom are in a field, and the lighting and composition are perfect. The couple has a closed stance, facing each other, and are kissing. Her hand closest to the camera is on his chest, and the hand farthest from the camera is around the back of his head. Both his hands are in his pockets.

The communication that the image-maker is sharing with the viewer is that the bride loves the groom, but the groom could care less about kissing her back. When a couple is in love, and are embraced in a moment together, their pose needs to communicate that throughout the entire image.

Hand placement is often the culprit of images that don't effectively communicate connectedness, but another issue can be expression. Have you ever seen or taken images where the couple is kissing and one or both of them have their eyes open? It's creepy.

Another mistake I see is that couples are posed too far apart. The distance between a couple should be minimal, except in the case of silhouettes, where we want to show the body shape.

Get to know your couple to better understand how to showcase their love for each other.



Image © Michael Anthony



STORY AND MOTION POSING

Telling a story is an often forgotten aspect of wedding portraits. Of course it's easier to tell a story that is happening on its own as you would during a ceremony, but when photographing portraits, creating the story is on us. Telling a story in a series of photographs can help with album and wall art sales, and gives you ammunition in a sales session when trying to convince a client to purchase multiple pieces of wall art to display as a cluster. One technique I love in storytelling is motion posing. Motion posing looks natural because it involves fluid movement. It also inspires the couple to have fun with each other, which breeds connectedness and romance in a single series of photographs.

Motion posing can be as simple as directing a couple to walk toward you holding hands and looking at each other. Then, as they are walking, ask the groom to spin her around like he is dancing with her. Ask him to dip her. Ask him to lift her and spin her. Do a walking shot and tell her to walk like a model on the runway (ask him to do it too if you want to get a laugh out of them).

You can do this multiple times to get the shot right, but I guarantee if you have a couple that is stiff and hard to put at ease, this is the remedy. I use this technique on every shoot, and it is always a hit.

When your couple arrives for their sales session, you can show them album spreads that are film-stripped (continuous images from the sequence of motion posing). You will impress them with your ability to tell a story and foresight to shoot for the final product. The story is the most important part of the three elements of communication.





Image © Michael Anthony

PUTTING IT ALL TOGETHER

Posing can be the hardest thing to learn for a portrait photographer. It is the difference between your clients loving their images and just being satisfied with them. In order to be effective at posing, you need to first understand the foundations. Once you have a grasp of the foundations, you can experiment with different ideas. You'll never run out of posing ideas when you understand how to communicate with viewers.

When you combine all of the elements of effective communication, you will create images that define your style and ultimately create a steady stream of clients for years to come. ■

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



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

michaelanthonyphotography.com

SPIDERLIGHT HAND STRAP

Designed for Mirrorless Cameras



The SpiderLight Hand Strap has been designed, tested, and is ready for production. We are launching a Kickstarter campaign in early 2016 for pre-ordering a hand strap in multiple colors.

 **SPIDER**
CAMERA HOLSTER

GET YOUR INVITATION AT

SPIDERHOLSTER.COM/KICKSTARTER

BUILDING BLOCKS

DIVERSITY

with Skip Cohen

“If you want to catch *more fish*,
use more hooks.

- George Allen

While many photographers find success in specializing, I'm a firm believer in diversity in your skill set and target audience. Diversity is one of the most important building blocks in helping you level out the peaks and valleys in your business.



In my Hasselblad days, there were several years when business for professional photographers virtually everywhere was simply bad. Whether commercial, wedding, children or family, business just wasn't coming in. Hasselblad sales were down, and there wasn't much we could do to create strong sell-through. Fortunately we had a little diversity in our owners base. Thirty-five percent were hobbyists and heaviest with professionals like doctors and lawyers. That diversity in our buyers saved us a number of times that year.

Here's another example much closer to your business. Let's assume you're a wedding photographer and have been doing a great job for some years. You've built up a terrific reputation. Your clients love working with you, and your word-of-mouth endorsements are powerful.

Most brides and grooms at some point start families. In 1970, the average age was 21, but it's been on the rise, and in 2013, it was 26 (according to BabyCenter.com). It continues to go up, and you know from experience what's happening in your part of the world. My observation is most couples start a family within one to three years of their wedding.

Knowing that, why wouldn't you want to be there when the first child is born? Why wouldn't you want to work with your couples and become their family photographer? After all, you did a great job at their wedding. You've established trust. Even more important, they like working with you.

When the first baby comes along, it represents another milestone in a new family. If the wedding album is the first family heirloom, then baby pictures of the first new addition represent another opportunity. This is storytelling at its best, and nobody can do it better than you.

The couple who started with you during an engagement session got married. Then they started a family. Again, you were there capturing those intangible moments and turning them into tangible lifetime memories.

But babies are only one step along the way. Remember the hierarchy of why people hire photographers: brides, babies and pets, in that order. Well, families have pets. For many couples, the family dog or cat comes long before babies. Again, here's an opportunity for you to be there and create another revenue stream through the diversity of your skill set.

LAUNCHING NEW DIRECTIONS

You have to walk before you can run. Let's talk about how to diversify.

- **Build your skill set.** Whether through conventions like ShutterFest, workshops, online education, books by your favorite authors or studying with the various icons, being successfully diverse means never compromising on your skill set.

- **Utilize social media.** A few articles back, I wrote about the difference between your website and your blog. Your website is about what you sell, while your blog is about what's in your heart. Use your blog to share new directions you're taking with your skill set. It's the perfect forum for you to start a soft-sell campaign of any new subjects you're starting to "focus" on (pun intended).

- **Use community involvement to demonstrate your diversity.** One of the easiest ways to get the word out about any new directions you want to take with your business is to be involved in programs and projects in the community that put your diversity in the spotlight. For example, if you were working to diversify into the children and family portrait market, you could volunteer at events involving children and families. Use the experience and images from these events for content on your blog.

- **Direct mail is alive and well.** Years ago, direct mail was the only way to communicate with large groups of people. Then along came email, and it became the snake oil of the 21st century, the cure-all for expanding reach. Suddenly every company in the world was hitting us with email, and the word spam became a regular part of our vocabulary.

Today, direct mail is back with a vengeance, and it offers an opportunity for you to hit your target audience with high-impact effective pieces to present special promotions and new products. Even better, there are so many companies that can help you design the perfect promotional mailer. Check out Marathon Press's Family Marketing program, for one.



- **Look for partners!** Another great aspect of direct mail is your ability to bring in partners, and I've written a lot about this. Look for noncompeting partners to share in the cost of the design, production and mailing. You don't have to carry the burden by yourself. A photographer wanting to step into the pet market should be looking at pet food suppliers, animal shelters, pet groomers, pet sitters and veterinarians to help share the cost.

Just remember: Don't bring in any more than two partners. When you exceed three featured partners in any direct mail piece, you start looking like any of the cars in NASCAR. It's important for each company to be visible and represented. Plus, each of you becomes an ambassador for the other companies involved.

- **Don't forget to advertise.** Again, I'm back to the old days of conventional print advertising. Today, advertising can be everything from a fractional print ad to a link from another supplier's website. The key is to look for companies that share a common target audience.

- **Remember Mom.** I write this in almost every article. Women make 98 percent of the decisions in hiring a professional photographer. Make sure whatever you're doing in the portrait/social categories targets women.

- **Added-value and continuity programs** are a key to growing new business directions. In my old Polaroid days, we had data that supported loaner programs of Polaroid cameras in theme parks. We learned a person who had used a Polaroid camera was twice as likely to buy one.

Your clients are the same. If they've "used" your services and were happy, they're also more likely to be a return client for another aspect of your skill set. A happy wedding client becomes the perfect family and children's photography customer.

A high school senior having a great first experience with you for her senior session is immediately a fan. You may think this is too early to be planting the seeds for future portraiture, but it's never too early.

Continuity programs bring clients back to your services, but you have to think through your promotional offers. I love the concept of image boxes because of their marketing potential and because they offer a client something unique.

Let's say you've included an image box with 10 matted prints. Why not include several additional blank mattes? On the back of each one is a special offer for an anniversary sitting, first baby portrait, first haircut and the first day of school. The list goes on and on.

Under the continuity umbrella is an old marketing technique of David Ziser's that I've written about before. As one of the top wedding photographers in the country, David completely understood the importance of word-of-mouth advertising. He also knew the younger the bride, the more friends she had who were getting married and needed a photographer.

On the first anniversary of any couple he had photographed within a reasonable driving distance, he'd contact them. He'd always start out purely social, wishing them a happy anniversary, but he'd close with offering to do a first-anniversary sitting as his thank you to them for allowing him to shoot their wedding. Now think about the reaction he'd get and how that bride was in awe of her photographer who remembered her wedding and offered to do a free family portrait.

Dean Collins used to do something similar with his corporate commercial clients. He'd contact the president of a company whose catalog or annual report he'd shot, and offer to do a free family portrait for their holiday card. Again, it's about word of mouth and building the relationship.



©Wil Mijer | Focal length: 90mm Exposure: F/4 1/125sec



SP90_{mm} F/2.8 MACRO VC

Here's the bottom line: It's rare in today's market for specialists to thrive. That doesn't mean you have to do it all, but at least be diverse enough to never say to a client, "Sorry, I don't photograph X." Even if you don't have the skill set developed yet, build relationships with other photographers who do. That gives you the ability to be helpful by answering, "I'm sorry, I don't specialize in that kind of photography, but I'll make a call for you right now and introduce you to one of my good friends who does."

Build relationships, build your skill set, be diverse and do your best to never turn down business. ■

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



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

skipcohenuniversity.com

Introducing a new chapter in the history of Tamron 90mm macro lenses. Advanced features and level of craftsmanship for a new experience.



SP 90mm F/2.8 Di MACRO 1:1 VC USD (Model F017)
For Canon, Nikon and Sony* mounts

Di: For APS-C format and full-frame DSLR cameras

* Sony mount model without V

TAMRON

www.tamron-usa.com

FREEDOM

FREEDOM TO PLAY.
FREEDOM TO SHOOT.
FREEDOM TO GROW.



final inspiration

photographer salvatore cincotta
image title the test of time
exposure f13 @ 1/100th, ISO 100
lighting profoto b1, bare bulb
location london, england
gear hasselblad h5d, hc50 II





Now
Free Softlight Kit or
softbox and speedring
when you buy a D1 kit

Purchase a D1 kit with two heads and get the RFi Softbox 2x3' and a speedring for free. Or purchase a D1 kit with three heads and get the Softlight Kit for free. Offer valid from March 1 to May 30, 2016.

Learn more at www.profoto.com/us/d1

Profoto[®]
The light shaping company™