

NEVER UNDERESTIMATE THE POWER OF ART.
 IT CAN MAKE STONE MOVE
 AND BRING LIGHT TO A HALT
 IT CAN BRING AUDIENCES TO THEIR FEET.
 AND A REGIME
 TO ITS KNEES. IT CAN REVEAL
 TRUTH, AND EXPOSE LIES.
 IT CAN OPEN MINDS BY OPENING EYES.
 IT CAN MAKE THE
 INVISIBLE VISIBLE.
 THE FLEETING IMMORTAL.
 AND THE UNIMAGINABLE POSSIBLE.
 SO THROW PIGMENT
 ON YOUR CANVAS. CAPTURE
 LIGHT THROUGH YOUR LENS. UNLEASH PASSION UPON YOUR STAGE.
 BE DISTINCTIVE. BE AUTHENTIC. BE YOURSELF.
 BE POWERFUL. CREATE ART.



the business behind the shutter | MARCH 2015

SHUTTER

MAGAZINE



THE
SENIOR
 EDITION

© Salvatore Cincotta Photography

The audition is over. It's your turn to take center stage.
 Launch a new website that delivers your work to the world.



Exceptional Images Deserve an Exceptional Presentation



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

- Sal Cincotta

The Largest Selection of Premium Photo Products

Bay Photo offers complete pro lab services to professional photographers throughout the United States and around the world. Whether you specialize in wedding, portrait, sport, school, landscape or other style of photography, our approach is to provide you with a large variety of professional printing and photo finishing solutions to help you maximize your efficiency and excel at your business.



Learn more at bayphoto.com/pro-products



New! Maple Wood Prints

SNAP AND LEARN

WANT MORE INFO?
WATCH THIS FREE VIDEO!



Press Printed Cards



Proofing & Presentation



Books & Albums



Canvas Prints



MetalPrints



Framed & Matted Prints

25% OFF
Your First Order!

*Get 25% off your first order with Bay Photo Lab! For instructions on how to redeem this special offer, fill out the New Customer Account Request form at bayphoto.com.

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

bayphoto.com

Images by: Sal Cincotta, Annie K. Rowland, Suzette Allen, Gallerie, Jim Garner, Hanson, Fong, Art Suwansang, Doug Gordon, Cottage Kids, Tamiland, Steve Harrington, Max Segal, Teresa Lee, Nicole Sepulveda, Jessica Quinal, Scott Robert Lim, Neil Simmons



INTERACTIVE ONLINE LEARNING

LEARN MORE AT SOPSC.COM



TAKE YOUR
PHOTOGRAPHY
SKILLS
— TO THE —
NEXT LEVEL



© Julisa Haines

CONTENTS

THE **SENIOR** EDITION

STARTING ON PAGE 56

FEATURES

- 16 | **IT'S ABOUT TIME:
5 STEPS TO GET YOU MORE OF IT**
Vanessa Joy
- 26 | **BUILDING BLOCKS | YOUR BLOG**
Skip Cohen
- 34 | **HOW I GOT THE SHOT**
Sal Cincotta
- 44 | **FIXING LENS DISTORTION
IN LIGHTROOM 5**
Dustin Lucas
- 56 | **HOW TO PREPARE FOR
THE SENIOR SEASON**
Julisa Haines
- 68 | **PROFITING FROM YOUR
HIGH SCHOOL BUSINESS**
Lori Nordstrom
- 78 | **STAND OUT WITH COMPOSITES**
Ben Shirk
- 88 | **MAINTAIN YOUR BRAND**
Blair Phillips
- 96 | **YOUR SENIOR REP PROGRAM**
Brittney Kluse
- 108 | **SENIOR PORTRAITS WITH DA BOYS**
Craig Lamere
- 132 | **THE GREAT WALL**
Sal Cincotta
- 144 | **SHUTTERFEST EDUCATOR FEATURE**
Scott Detweiler
- 150 | **FISHING IN THE DARK: ON LOCATION
WITH JOE AND THE SONY A7S**
Joe Switzer
- 158 | **ANATOMY OF CLAMSHELL LIGHTING**
Michael Corsentino
- 168 | **DODGING AND BURNING TECHNIQUES**
Kristina Sherk

IN EVERY ISSUE

- 118 | **INSPIRATIONS | SENIOR PORTRAIT**
From Our Readers
- 142 | **Q&A**
Sal Cincotta



© Brittney Kluse

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



DON'T MISS OUR **EDUCATIONAL**
VIDEOS THROUGHOUT
THE MAGAZINE!

1 **DOWNLOAD**

Download the **FREE** Ocutag
Snap app from the **app store!**

2 **SNAP**

Look for the Ocutag Snap icon
and snap anywhere on the page.

3 **ENJOY**

Enjoy the educational videos!

FIND US. FOLLOW US.

for special offers & behind the scenes action



FACEBOOK.COM/BTSHUTTER

TWITTER.COM/SHUTTERMAG



PINTEREST COMING SOON!

PLUS.GOOGLE.COM/+BEHINDTHESHUTTER1



YOUTUBE.COM/BTSSHUTTERMAGAZINE

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 Magazine 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 establish the magazine as one of the leading photography publications in the world.

Shutter Magazine: By photographers, for photographers.

SHUTTER MAGAZINE

EDITOR-IN-CHIEF / PUBLISHER
SAL CINCOTTA

CREATIVE DIRECTOR
ALISSA ZIMMERMAN

GRAPHIC DESIGNER
JOANNA BAYER

COPY EDITOR
TOM O'CONNELL

VP OF SALES
TAYLOR CINCOTTA

ACCOUNT SPECIALIST
CAITLIN VAN PELT

CONTRIBUTING WRITERS

VANESSA JOY, SKIP COHEN, SAL CINCOTTA,
JULISA HAINES, LORI NORDSTROM, BEN SHIRK, BLAIR PHILLIPS
BRITTNEY KLUSE, CRAIG LAMERE, SCOTT DETWEILER,
JOE SWITZER, MICHAEL CORSENTINO, & KRISTINA SHERK



THE COVER

PHOTOGRAPHER: Sal Cincotta | salcincotta.com

CAMERA: PhaseOne IQ250

LENS: Schneider 150mm

EXPOSURE: ISO 200, f/5.6, 1/100th

LOCATION: In Studio, O'Fallon, Illinois

MAKE-UP ARTIST: Aurora Lord

ABOUT THE IMAGE: This image was shot in our studio in O'Fallon, Illinois. Follow more behind the scenes within Sal's article this month!

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

FOR MORE INFORMATION VISIT : BEHINDTHESHUTTER.COM



High-school seniors want to be cool!
They want to look and feel like the models
they see on the covers of magazines.

IGNORING THIS MARKET
IS A HUGE **MISSED**
OPPORTUNITY
IN MY OPINION.



LAUNCH POINT

A MESSAGE
FROM THE EDITOR-IN-CHIEF
SAL CINCOTTA



SNAP AND LEARN

WANT MORE INFO?
WATCH THIS FREE VIDEO!





GRAD CARDS

2015

DESIGNS

24 DESIGN COLLECTIONS TO CHOOSE FROM

Buy any individual collection for \$30 and receive a \$30 credit* towards printing through Store.MarathonPress.com

Go to Senior-Designs.com to learn more.

bella **ART PRINTS**

BEAUTIFUL PAPER, BEAUTIFUL PHOTOS, BEAUTIFUL ART

Go to BellaArtPrints.com to receive a free Welcome Kit and 10 complimentary 8x10's



*The \$30 credit will be provided in the form of a coupon code. The \$30 coupon code can not be combined with any other offer.



**FREE
PHOTOGRAPHY
EDUCATION**
WHENEVER
YOU WANT IT
NO MATTER WHAT

BUSINESS | MARKETING | ADVERTISING
LIGHTING | BRANDING | PORTFOLIO BUILDING
LIGHTING | POSING | + MORE

TUNE IN NOW!

[BEHINDTHESHUTTER.COM/SHUTTERNETWORK](https://behindtheshutter.com/shutternetwork)

IT'S ABOUT TIME

— 5 STEPS —
TO GET YOU MORE OF IT
WITH VANESSA JOY





BY VANESSA JOY

Business owners often complain to me that they're too far behind in workflow. It seems faster for them just to do everything themselves rather than implement new methods that can take the work off of their plates completely. Now is the perfect time to execute new means of getting work done better and faster than you did last year.

1 - Figure out what you want to spend your time doing.

This seems like a no-brainer. Most of us became business owners because we wanted to do this job. We wanted to be our own boss, do what we love, set our own hours, not be micromanaged. Why, then, do so many of us not achieve exactly that?

Write a list of the things you want to do in your business. When I started my business, I loved taking pictures above all else. But soon I discovered that I really enjoyed marketing and networking with other wedding vendors and colleagues just as much. This list will help you prioritize the tasks you should spend your time doing throughout the workday and recognize how little or how much you're actually doing those things. Which brings us to point No. 2.

2 - Determine what you *don't* want to spend your time doing.

Even if you're a control freak—like most creatives—I imagine there are certain things you're doing that others could do better or faster, or that you simply don't want to spend your day being a part of. Make a list of the things that stress you out when you do them, that you procrastinate on or that you simply dread having to do.

It's not uncommon while you're making this list to feel guilty about realizing the things you don't want to spend your time doing. It's OK if you don't want to spend your day in front of the computer editing in Photoshop or Lightroom. It's OK to admit that marketing or accounting makes you cringe. It's OK if you want a business that can run itself without you, even if that means you're not the one taking pictures 100 percent of the time. This is your business, your life. Continually doing things that you hate will only lessen your quality of life. Your business should improve your life, not make it more stressful.





© Vanessa Joy

3 - What is sitting on the back burner?

We're a quarter of the way through the year. Have you accomplished one-fourth of the goals you set for yourself and your business in January? Or have those goals sat firmly on the same piece of scrap paper you wrote them on like an annoying coffee stain on your favorite shirt that just won't budge?

Go ahead and find that long list of things you want to do this year or should be doing that just aren't getting done. Whether it's long-term or short-term projects, these are often things that need to be done in order to improve business. Not doing them for whatever reason only hurts business.

We often think these types of projects are on the back burner because we're the only ones who can do them. And while that might be true to an extent, you can get help with them by hiring a company, asking a family member or delegating to an employee. Don't let crucial business-improving tasks fail to be completed because you're not letting anyone help you. It will be much more detrimental to your business to ignore these responsibilities, rather than having them done to only 80 percent of your satisfaction. Even then, you can finish up the last 20 percent yourself and the task will have gotten accomplished, taken off the back burner and erased from your mind.

In his book *Getting Things Done*, David Allen says that simply having things on your mind, even if they're not at the front of your mind, can be a huge creative hindrance and hurt your business in many ways. Let's be sure that we're not subconsciously hurting our creativity and the backbone of our business.



© Vanessa Joy

4 - What *aren't* you good at?

When I first started photography, back in the days of film, photographers didn't have the same types of responsibilities they do now. We would take the pictures and then send them off to the lab to be processed and wait for them to come back a week or two later. With digital, photographers are expected to be their own labs and do their own post-processing. It's no wonder that a lot of photographers, especially the more seasoned professionals, aren't very good at doing their own post-processing.

While you may have already realized you don't want to spend your time in Photoshop or Lightroom, you may actually like doing your own post-processing. But doing so may actually hurt your business if you're not very good at it. There are plenty of photographers who are amazing at taking pictures but just don't know how to process them. There wasn't anything wrong with that 20 years ago, so why should there be anything wrong with it now?

Make a list of the things you aren't good at. It could be anything from marketing and accounting, to album designing and post-processing. You don't have to be the best in every aspect of your business. Good CEOs realize where they fall short, and hire people to take over in those areas. You are the CEO of your business. Admit what you're not good at, and find people to do those things for you.



© Vanessa Joy



5 - What can you afford?

Now that you have four lists to help you determine what things you can take off your plate, it's time to determine how to go about it. This answer isn't the same for everyone, but most of us can afford a lot more than we think we can after we figure in the full benefits.

For example, if you hire an office assistant at \$10 an hour to run to Staples, ship out albums, write thank-you notes and answer a few inquiries and emails, that might cost you roughly \$50 a week. In that extra five hours of time you save a week, you could easily spend your time developing relationships with other vendors that will lead to referrals and booked jobs and make you a heck of a lot more than \$50. With that mindset, you are actually spending—or wasting—a lot more money by not hiring that office assistant and doing all that mundane work yourself.

The same concept goes for anything you can delegate to an employee or outsource to a company. Sometimes it's just a matter of raising your prices by a measly \$100 to cover the cost of outsourcing your post-production, album designs, etc. Take the plunge. Invest in your business and your quality of life by figuring out what you can afford to take off your plate.

You still want to have a smooth, efficient workflow system in place. I'm going to talk more about this at ShutterFest next month, so be sure to make it to my class to see how I've managed to have just had my first child and not spent more than an hour a day in the office for well over a month.

In the meantime, check out this video that shows off one of my favorite new toys that has helped me get one of my most frequent tasks done faster than I ever thought I could. I'll give you a hint: "Look, Mom! No hands!"

SNAP AND LEARN
WANT MORE INFO?
WATCH THIS FREE VIDEO!





BUILDING BLOCKS

WITH SKIP COHEN

A NEW SERIES DEDICATED TO HELPING YOU
BECOME MORE EFFECTIVE AND EFFICIENT
WITH YOUR MARKETING INITIATIVES.

YOUR BLOG



Don't focus on having a great blog.

***Focus on producing a blog
that's great for your readers.***



—Brian Clark



BY SKIP COHEN

In the last two issues, we focused on your website, which is a showcase of the products and services you sell. Your blog, though, should show your personality and represent who you are.

Use your blog to concentrate on what's in your heart. Your blog gives you the flexibility to highlight specific concepts, creative ideas and points about the passion you have for imaging. A blog allows you to enhance the message you're trying to convey on your site, and help you build a stronger brand.

MAKING THE COMMITMENT

A great blog takes work and consistency. You need to be totally committed to build a good blog.

Many people launch a blog because somebody told them they needed to or because their competitor had one. Sadly, without a strategy, what you've really launched is a perpetual disaster. In many cases, blogs hurt businesses rather than help them. In short, your blog is feeding your ego instead of your target audience.

But there's good news. Nothing in blogging has to be forever. This is March and the slow season for most of you is coming to a close, so let's identify some things you need to think through, and then work to make your blog top-shelf.

YOUR BLOG STRATEGY

I know it seems obvious, but so many photographers have a blog where they post random thoughts at even more random intervals. You need to think through what you want to present. Start with this tip I got many years ago from marketing consultant Ed Foreman: "If I can see the world through my client's eyes, then I can sell my client what my client buys!"

You have to think like your clients (your target audience, in most cases) and try to see the world through their eyes. You need to recognize what's important to your readership. Provide them helpful, interesting information. They're also looking for more information about you—not the technical things, but how you think. Do you have the same values they do? Can they trust you to capture the images and memories they want to savor?

That means you have to decide what your message is going to be. Make sure the message on your site is appropriate to your target audience. You won't hook a bridal client by showing landscape or commercial product shots, and writing a post about how you got the images.

In the same respect, if your target is the business community and you're looking to build a commercial reputation, then showing wedding shots or children and family portraiture and talking about a family you photographed last weekend will alienate potential commercial clients.

Ask yourself these questions:

- *Who is my target audience?*
- *How often am I going to post to my blog?*
- *What are the primary topics I want to talk about?*
- *What do I want to accomplish?*

It's okay to stray off topic now and then, but be careful. The key issue is staying relevant to your audience.

HERE'S A LIST OF ITEMS TO THINK ABOUT GOING FORWARD

Consistency

You've got to post on a regular basis. I believe the minimum for photographers should be twice a week. Always post on the same days. If you can post more often, terrific, but always meet your minimum. The more often you post, the more your audience has the potential to grow.

Post length

Most experts agree that a blog post should be somewhere between 200 and 500 words, but they go much longer. Remember, too, that a picture really is worth a thousand words, so make sure every blog post has a relevant image. You can go a lot longer on a blog post, but if you do, use bullet points and make sure whatever you're writing about is really relevant.

When to post

I've seen so many different studies. You can find whatever answer you want. While most people agree that weekends, Mondays and Fridays are slow, I've had some Mondays that were record-breakers because so many studios are closed while photographers are catching up on their reading.

Writing

Proofread everything you send out! I'll be the first to admit I'm a work in progress. I'm working hard to be a better writer, and I write all day long. Most artists typically aren't good writers. Many of you have told me how much you hate to write, yet you've got a blog. If you're going to do a blog, don't be afraid to get some help from a friend, associate or family member who can proofread and help you avoid silly mistakes. Better yet, if you have a budget for it, hire a pro word geek. No matter who helps you, always read your post out loud one more time before going live.

Allow comments

This is a really important aspect of your blog. You've got to make it interactive, but you don't have to post every comment. Sadly, we live in a world with trolls and spammers, so screen comments before posting. Every comment doesn't have to agree with you, but everybody does have to at least play nice. Just don't do what I did when I launched my blog. I didn't realize there were several areas where comments were accumulating, and went 10 days before finding a few dozen comments that had been waiting for approval. Check your comments every day and respond to people who comment when it's appropriate.

“
 ***Blogging is to writing what
 extreme sports are to athletics:
 more free-form, more accident-prone,
 less formal, more alive.
 It is, in many ways, writing out loud.***”
 — Andrew Sullivan

Whatever you do, don't take on the trolls. Your best approach is to just ignore them. I saw Guy Kawasaki speak two years ago about taking on one troll a year just to keep in shape! It's a ballsy approach, but one that I absolutely don't suggest.

Next month, I'll hit on a series of projects to help you build a stronger brand with your blog. So many of you think there's nothing to write about, but remember the importance of being both helpful and entertaining to your audience. There's a lot going on all around you.

In the meantime, here's your homework assignment. You've got to think through your strategy and make sure you understand the importance of your blog so you can maximize its effectiveness. Maintaining a blog is a big commitment. If you go into it with a half-assed attitude, you won't get the traffic you want and, eventually, you'll hurt your business. ■



LEARN HOW SAL GETS MORE REFERRALS FROM LOCAL VENDORS!

SNAP AND LEARN

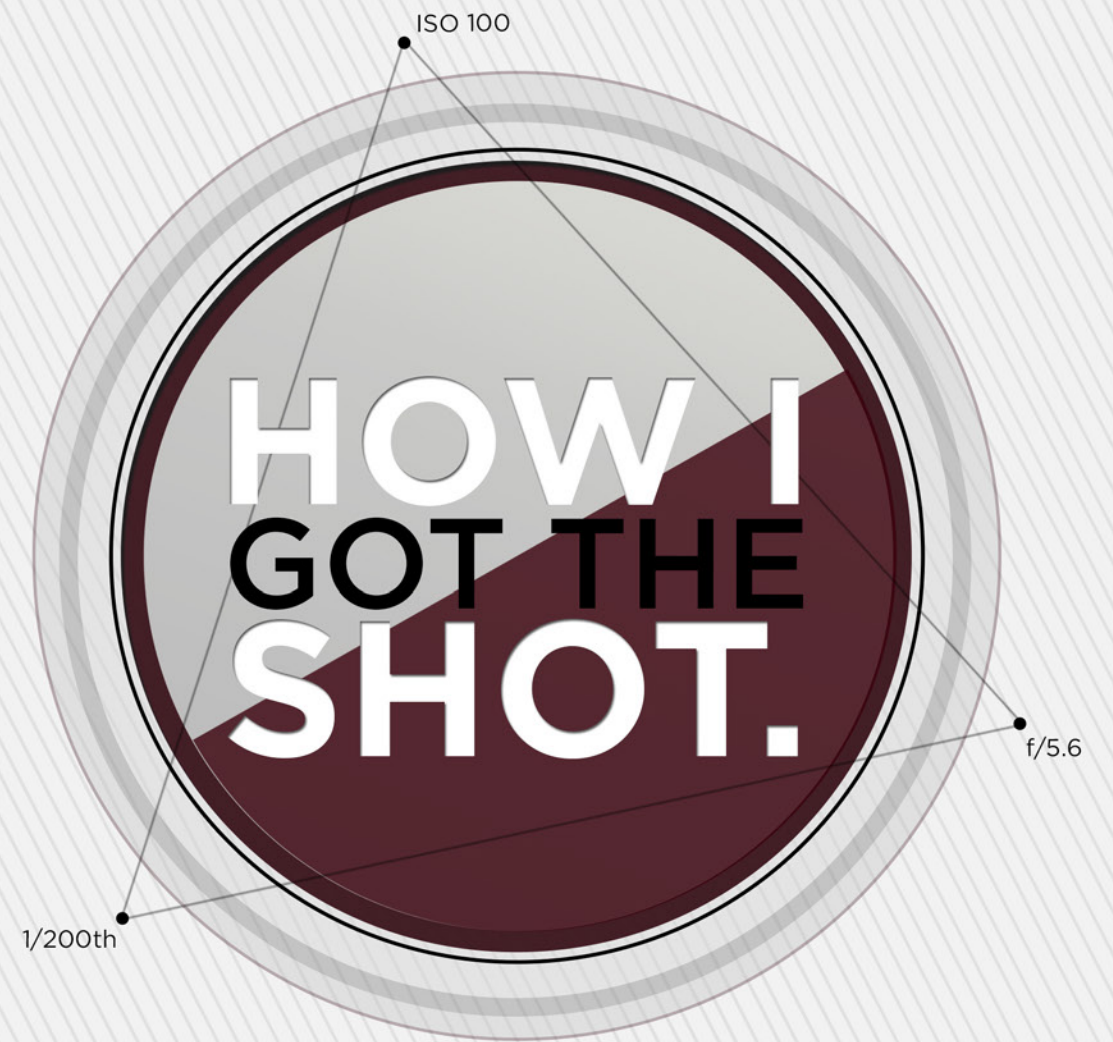
WANT MORE INFO?
WATCH THIS FREE VIDEO!



Get your special discount and learn more at stickyalbums.com/sal



© Salvatore Cincotta Photography





BY **SAL CINCOTTA**

CONCEPT

It's the senior edition, so of course we set up our studio to work on a cool senior shoot. This year, we are moving our senior portraits indoors for a change of pace. By using various lighting setups and modifiers, you can create unlimited looks for seniors in your studio. Best of all, it's a controlled environment. This might not seem like a big deal, but when summer hits here in the Midwest, the heat index hits 100 to 115 degrees. It's miserable for the kids and miserable for me. Considering we shoot three to five clients a day in the summer, being out in that heat can wear us out fast.

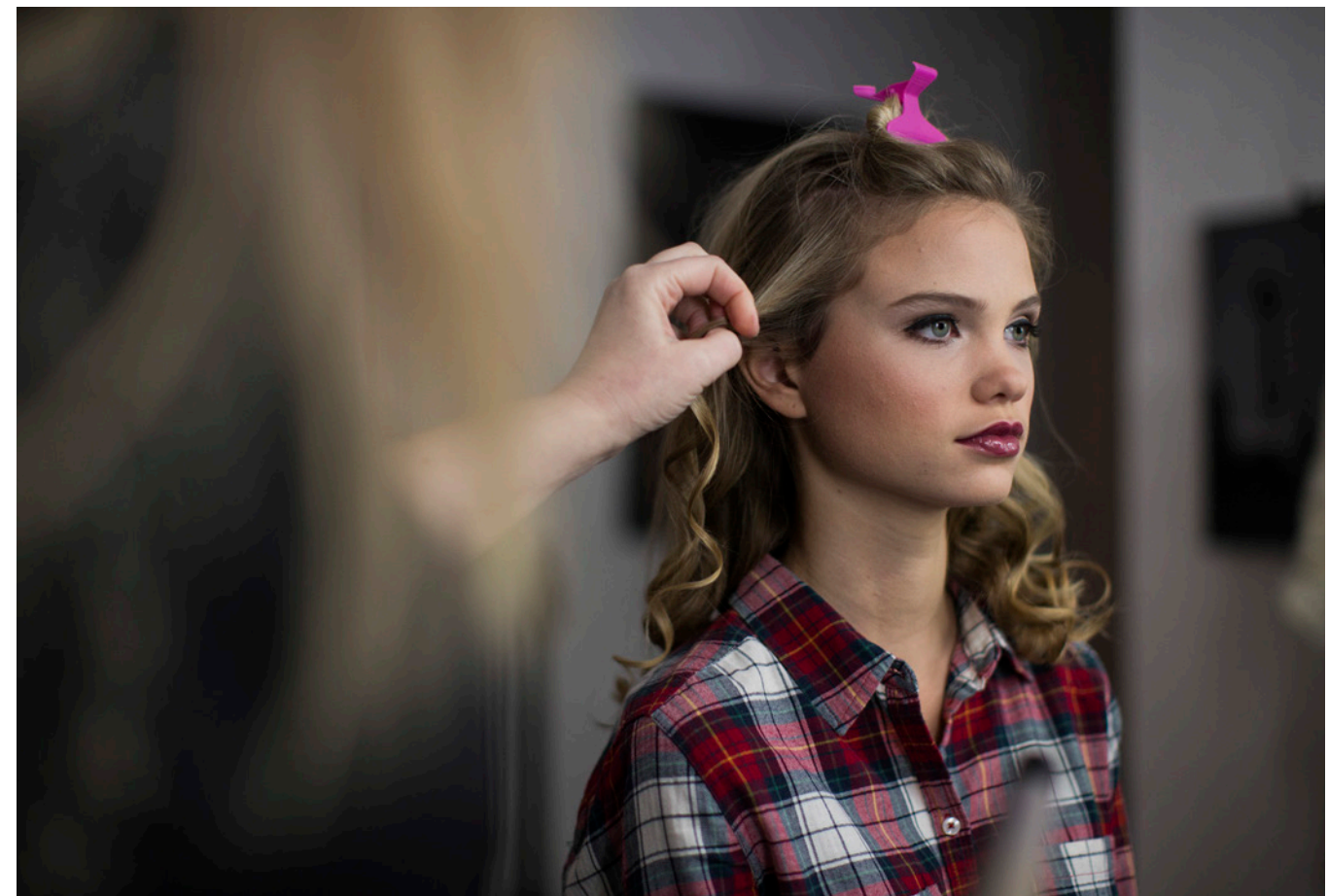
This year, I want to reboot my look with the seniors—and it starts today.

MAKEUP

As always, the amazing Rory was here to help with the shoot. Here is the thing with seniors: You have to control the makeup situation. Leave seniors to their own devices, and it can be chaos. Trends don't always translate to sales. The kids want to do their own thing, but it's the parents who are paying, so you have to keep them happy too. We try to go for a glammed-up neutral look. Earth tones and maybe a pop of color are a good balance for everyone, and it allows me to create timeless images for the client.

Yet another reason to hire a makeup artist you can trust. I don't care what my makeup artist "wants" to do. She has to work with me to be in sync and ensure we get what we want for the shoot and the sale. That's the entire point of the makeup session: help increase sales by giving them an experience and look they can't get anywhere else.

Try to negotiate a flat rate with your makeup artist. Rory works with us on a rate that makes sense. She is paid directly by the client. I don't make any money on the makeup session; it's a value-added service that enhances the client's experience and, of course, the final look.





|| LIGHTING

For this session, we used two Profoto D1 heads set up for clamshell lighting. Up top, we had a 2x4 softbox and on the bottom a 1x4.

The longer I do this, the more I like to get it as close in-camera as I can. Sure, Photoshop is the great equalizer, but man, is it better when you nail it in-camera. Makeup can look great in the mirror but then change completely once you shoot it with the strobes. I always do a test shot and show the makeup artist what I am seeing in-camera. This allows us to all be in sync.

Want accurate color? Start calibrating your monitors and cameras. It's not enough to just calibrate your monitor. I calibrate my camera using X-Rite's ColorChecker. Trust me, it will change your world when it comes to accurate color. Seems like a little thing, but I promise you, it will make a huge difference.

We took a few shots, and I just didn't love what I was seeing. There wasn't enough separation from the background. We added another D1 with a 5-degree grid to create separation. You can see the before and after and the difference it makes.

Gear

Camera // Phase One IQ250

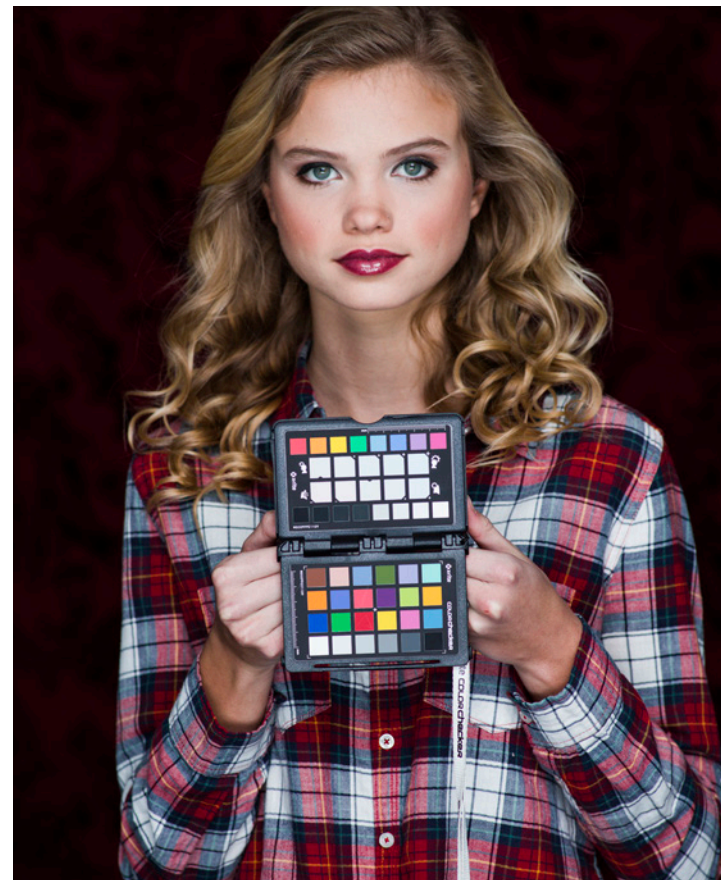
Lens // Schneider 150mm

Settings // 1/200th @ f5.6, ISO100

Lights // Profoto D1 1000 and 500

Modifiers // Profoto 2x4 and 1x4 Softboxes and Profoto grids

Calibration // Xrite ColorChecker





You're a professional.
Strap like one.

Salvatore

Accessories for the modern photographer.

SALVATORETHESTORE.COM



|| CLOSING

You can create great senior portraits both indoors and on location. We have to be able to do both, and do it creatively. This is a look I can sell my clients and one that is relatively easy to put together.

Don't be afraid to try different lighting setups. It's the easiest way to figure out how to create a distinctive look for you and your clients. In the end, you should learn how to use light to define your style.

For this shoot, we worked hard to ensure we got as close to final in-camera as possible, making it easier and faster in post-production. End of day, I want to shoot more. That's where we all make our money. ■

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

SNAP AND LEARN

WANT MORE INFO?
WATCH THIS FREE VIDEO!



EVOLVE PREMIER

**THE NUMBERS
DON'T ADD UP.**

How much time do you spend
in post production?

**The average photographer spends
10+ hours editing a wedding.**

That's just one job. Your time is better
spent shooting, marketing,
or fill-in-the-blank.

That's where Evolve comes in.

**Evolve Premier at \$199/month for
unlimited color correction**
will give you your life back to
focus on the things that matter.

**WHERE ELSE CAN YOU HIRE
AN EDITOR FOR \$199/MONTH?
ISN'T YOUR TIME WORTH MORE?**

**VALUE YOUR TIME
AND GET BACK TO DOING
WHAT YOU LOVE.**

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



THE RIGHT TOOLS FOR THE JOB



© Dustin Lucas

FIXING LENS DISTORTION IN LIGHTROOM 5

with Dustin Lucas



FIGURE 1



by **Dustin Lucas**

Tired of spending countless hours in Photoshop dealing with lens distortion? I was too. I have been working in Adobe Lightroom for years, and I have continued to refine my editing abilities to save time. One way I am doing this is by using a tool called Lens Corrections. It fixes all that distracting distortion with a few clicks and some cropping afterward. You don't even need Photoshop. Read on to see how this tool can reshape your photography.

Before we dive into Lightroom, let's run down some terms involving lens distortion. When using a telephoto lens, pincushion distortion finds its way into the mix, appearing as the center of the frame pushing inward. Barrel distortion is a common side effect of wide-angle lenses. This is where the center of the frame bulges outward, causing straight lines in the scene to appear bent. Vignetting is often associated with full-frame cameras and a lack of lens coverage. This means that the sensor's edge is shaded from light because the area of the lens is too small. One of the more complex issues is chromatic aberration (which I'll discuss in a future article). Chromatic aberration causes the haloing around the image where sharp lines meet high-contrast tones.

Another common issue lies in perspective control. This happens when your camera's image sensor is not parallel to the plane of the subject. You can see this in my shot-out-of-camera (SOOC) frame (Fig. 1). I am lying on the ground with the camera pointing upward to capture the scene. The building that appears to be leaning away from the camera is showing converging lines (convergence), which is an effect of perspective distortion. Of course, a perspective control lens can fix a lot of this in-camera. These come in handy when shooting architecture, but most photographers do not own one. I can think of many ways to spend a couple thousand dollars for other equipment. Moving on, let's get into Lightroom and see the results.

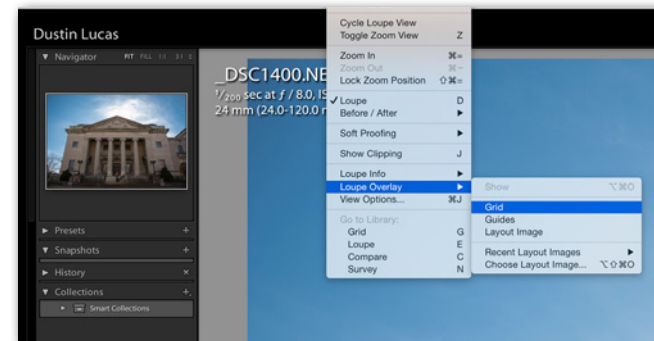


FIGURE 2

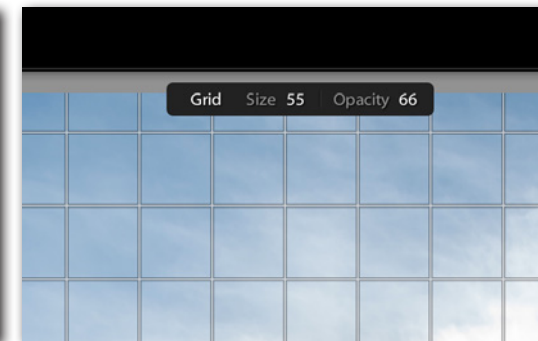


FIGURE 3



FIGURE 4



FIGURE 5

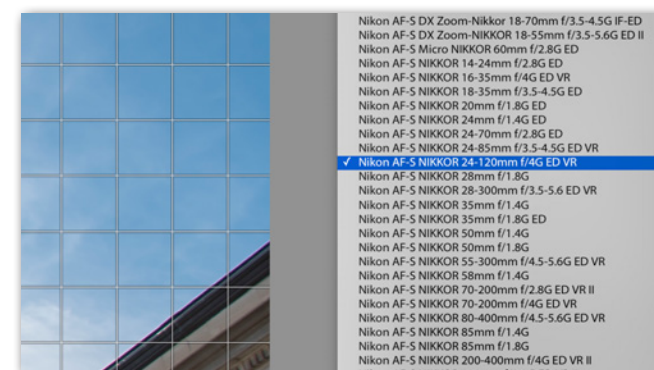


FIGURE 6

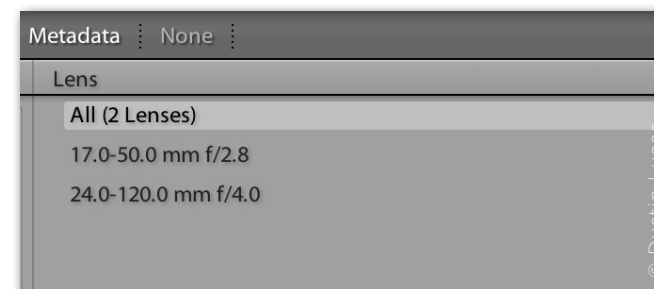


FIGURE 7

With Lightroom open, you'll need the image to be in the Develop module. When correcting distortion, I find it helpful to have a grid on top of my image before editing. To access this, go to the menu bar and choose View > Loupe Overlay > Grid (Fig. 2). To hide the grid, hold Option + CMD + O. When adjusting the size and opacity, hold the CMD key and arrow left or right. From there, scroll down the right-side adjustment panel to find Lens Corrections (Fig. 3). There are a lot of settings to choose from, which can seem overwhelming. Start by looking at the top four categories: Basic, Profile, Color and Manual (Fig. 4).

The Basic panel simplifies the process of clicking the settings you need to remove the distortion. Checking the option Enable Lens Corrections automatically applies the lens profile based on the EXIF metadata read by Lightroom (Fig. 5). If you have a lens that's not listed, you can use LensTagger to create the data (Fig. 6). This is a complicated process, but it's a solution for older lenses. Manufacturer lenses seem to sync smoothly with this feature. I had difficulty with my Tamron lens automatically selecting in the mix of my Nikon lenses. Not to worry—I can always filter my images based on the lens and apply the profiles in multiple batches (Fig. 7). Applying a lens profile removes the barrel distortion and vignetting at the edges. I crop and make custom adjustments after I have completed all of the steps in the Basic panel.



FIGURE 8

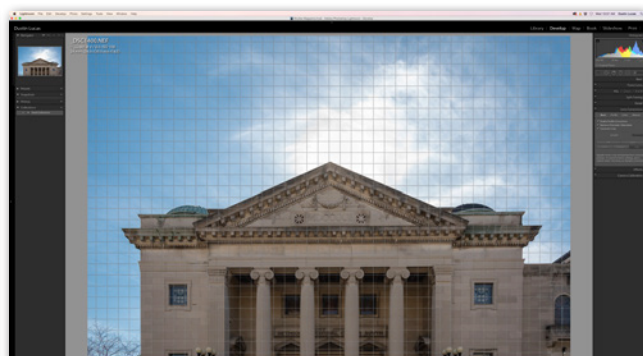


FIGURE 9

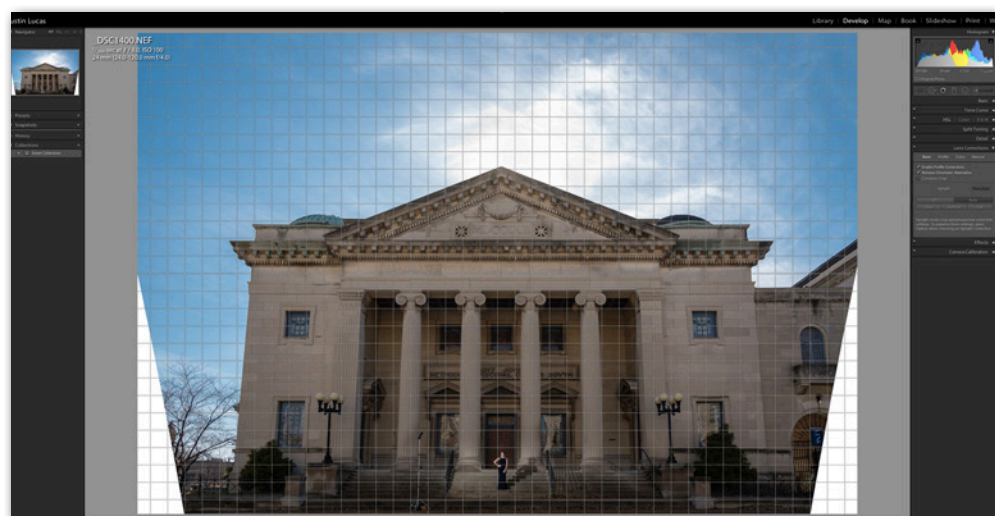


FIGURE 10

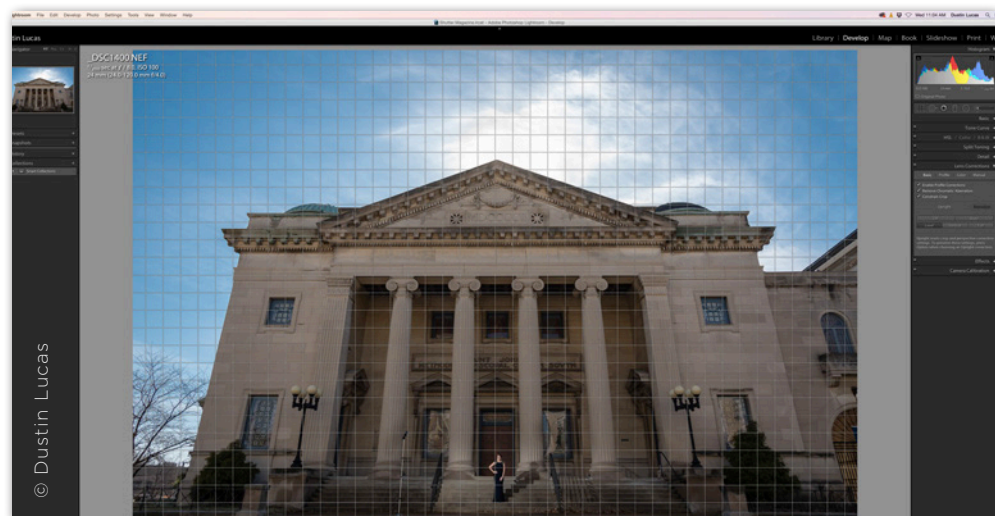


FIGURE 11

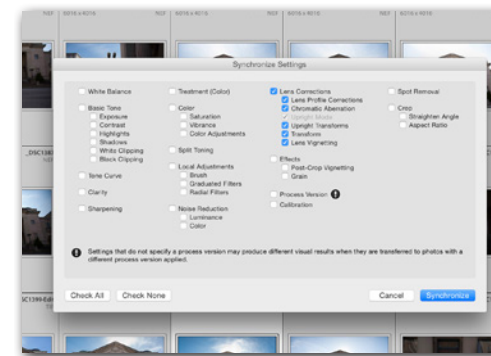


FIGURE 12



FIGURE 13

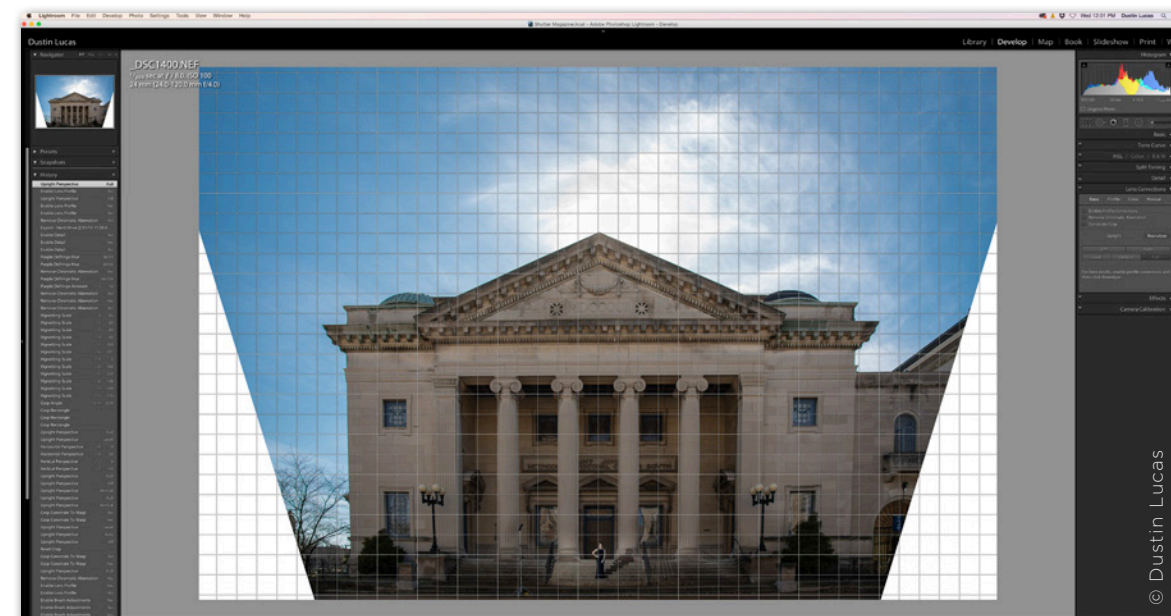


FIGURE 14

Choosing Chromatic Aberration is as simple as checking a box as well (Fig. 8). Constrain Crop automatically crops the image at the same scale after applying perspective corrections (Fig. 9). This option does not work well with my image, so I will leave it unchecked. Lightroom defaults this adjustment to the off position. Auto is a pretty useless preset that balances the levelness, compensates for aspect ratio and averages perspective control (Fig. 10). Level manages the horizon line for the image. When working with this setting only, use the Constrain Crop option so you can globally straighten images and remove unwanted negative space when syncing Lens Corrections (Fig. 11). This is a huge time-saving feature, but you still need to review the images to make sure nobody's head gets cut off (Fig. 12). The Vertical option straightens the converging lines (Fig. 13). The most useful feature is Full, which enables a complete leveling and incorporates vertical and horizontal perspective (Fig. 14). This is the option I have chosen to move forward with the correction. You can see the difference in the top of the building because of the grid, and this allows a more controlled correction overall.

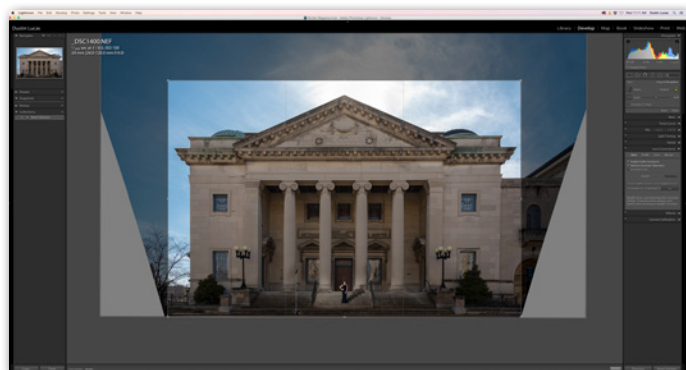


FIGURE 15



FIGURE 16



FIGURE 17

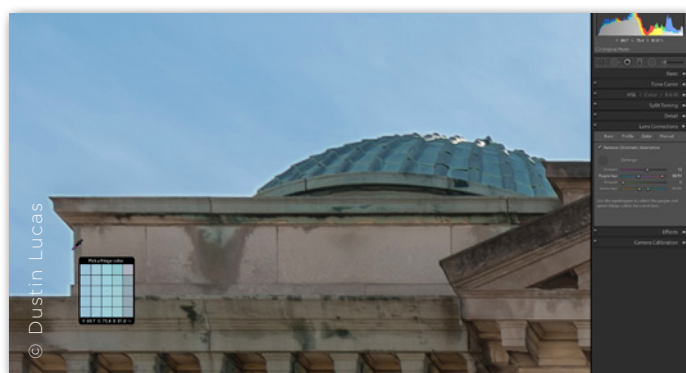


FIGURE 18

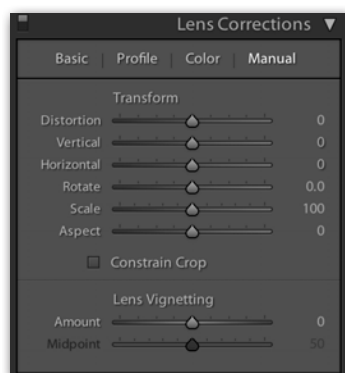


FIGURE 19

My next adjustment is to crop the image to remove the negative space created with the perspective control (Fig. 15). I find it easier to custom-edit the corrections after cropping. Now I move into Profile under Lens Corrections. Looking at the model and profile, Lightroom has automatically assigned the Nikon 24-120 f4 lens, and I do not need to change it. I feel the default profile did a good job removing the barrel distortion, but the vignette can still be removed. Adding a value above 100 removes this distortion (Fig. 16). In the Color panel, I have the ability to fine-tune chromatic aberration found at the upper edge of the building. It appears that I have a slight green halo, and this is a perfect opportunity to use the manual features on the Color panel. (Fig. 17) Adjusting the amount to the halfway point and moving the purple hue slider toward the magenta (right) side removes it (Fig. 18). Although the sharpening tool in Lightroom is enhancing this issue, I will turn this off for now and address that later. If you find that the image still needs transforming, you can use the Manual panel to adjust the image further. I rarely use this feature (Fig. 19).

When correcting perspective distortion, you definitely need to consider the loss of pixels. My image is a little tight where the building meets the image edge. You may also place the subject toward the middle of the frame to reduce any unnatural skewing when you apply lens correction. I got away with this because I was farther away from the subject.



FIGURE 21 A & B

All things considered, this image looks a lot better with the Lens Corrections tool. You should play around with it to really get a feel for its highly useful features (Fig. 21 A & B).

SNAP AND LEARN
WANT MORE INFO?
WATCH THIS FREE VIDEO!



VIRTUOSŌ

by Salvatore Cincotta

ACRYLICS | GICLÉE CANVAS | METAL PRINTS | FINE ART



35% OFF ALL METALS

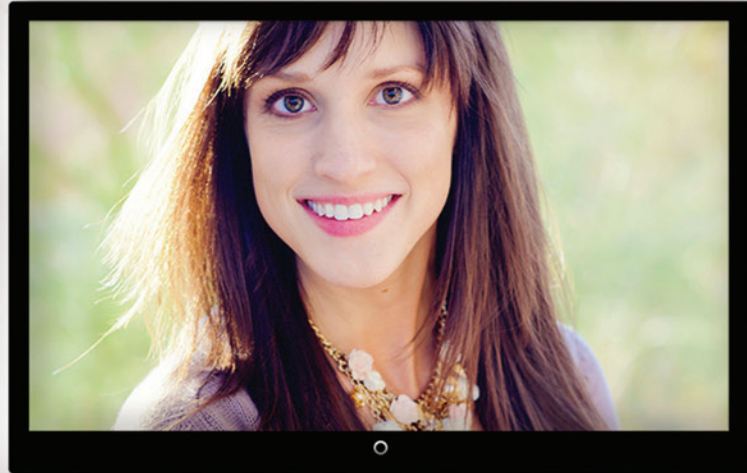


use code metal35 | valid through March 31ST, 2015

For more information on metals visit
vbysal.com

MAKE IT ABOUT YOU

MARKET YOURSELF WITH VIDEO TODAY



"I always knew Animoto was a great sales tool. However now that I'm using it to market my business, I feel like truly understand how powerful Animoto really is!"

- Vanessa Joy



CHECK OUT VANESSA'S MARKETING
VIDEO + CREATE YOURS TODAY:
ANIMOTO.COM/BIZCARD



THE **SENIOR** EDITION

MARCH 2015

56 - HOW TO PREPARE FOR THE SENIOR SEASON
JULISA HAINES

68 - PROFITING FROM YOUR HIGH SCHOOL BUSINESS
LORI NORDSTROM

78 - STAND OUT WITH COMPOSITES
BEN SHIRK

88 - MAINTAIN YOUR BRAND
BLAIR PHILLIPS

96 - YOUR SENIOR REP PROGRAM
BRITTNEY KLUSE

108 - SENIOR PORTRAITS WITH DA BOYS
CRAIG LAMERE



© Julisa Haines



© Julisa Haines

.....

HOW TO PREPARE

FOR THE

SENIOR SEASON

.....

with Julisa Haines



by **Julisa Haines**

The 2016 senior season is right around the corner. This is the time when we senior photographers are working on our next marketing approach that will not only set us apart but set us ahead. What makes us who we are? What is the first thought that comes to people's minds when they hear our name? What brands us?

Many things can become part of a brand other than a logo. Senior photography is just as important as wedding photography. It is a milestone not only in that senior's life, but also in parents' lives. It is a fun, magical time, and it is up to us to create that experience for our clients. I am personally experiencing this right now because my daughter is a high school senior. I want her senior pictures to be an experience she will never forget, and I want her images to be beautiful, timeless and perfect, down to the final details.

When I decided to choose my photography niche, I knew it was within the senior industry. I have always loved the latest trends, I have an obsession with makeup and hair, and my idea of a high is to walk into Steve Madden and smell the leather of the boots. I am a very detailed person, and strive to see flow in my images. When I sat down to plan my marketing strategy, I wanted to ensure my seniors and their parents that I was going to walk them through every detail of their session. This would include details about their wardrobe, hair, makeup and location. In order to achieve this relationship with my clients, I would need to develop a relationship with other businesses in my community.





© Julisa Haines



© Julisa Haines

.....

Choose a reputable makeup and hair person

.....

No photographer wants surprises on the day of the session. Do your homework on potential stylists. The longer they have been in your community, the more established they are and the more clients they have. Developing a trusting relationship is a must between you and your stylist. Do you share the same vision? Offer to make your stylist a look book of all her or his clients. That is a win-win. What better way to showcase their beautiful work and your gorgeous images—and to advertise to future clientele? Visual products speak volumes.

Our community is very fortunate to have a family-owned, national-award-winning cosmetology school. So it was an easy decision to reach out to the owner-instructor, who is also a licensed cosmetologist. My stylist has become the right side of my brain. Not only does she bring her amazing talent to the table, she also makes each of my seniors feel so comfortable and so beautiful, which is exactly what I strive for. I want them to feel like they are just hanging with their older “sisters” (even though I am the age of their moms) when they are with us. Remember, it’s the experience.

.....



© Julisa Haines



PREPARE FOR SENIORS

.....
Find a local boutique
.....

This is just as important as choosing your stylist. The two go hand in hand. It gives you more control over the wardrobe.

Clients typically don't know anything about "color casts." Educate your wardrobe stylists on color casting and what color tones complement which skin tones. Clients are unaware of photography wardrobe no-nos. They also may not understand why we want to scream when they show up in a neon-orange shirt when we are planning to shoot against a gorgeous sunset. They look to us as the professionals who assist them in choosing the best wardrobe. Boutiques also offer timeless pieces; things like logos can be a distraction and date the picture.

I also like the personal attention of a local place. Remember that any business you work with is also a representation of your business. I wanted to guarantee my clients that when shopping at this establishment, they will be taken care of. The local boutique I have partnered with has gone above and beyond those expectations. A senior will typically take wardrobe advice with more confidence from a professional stylist than from parents. It takes the pressure off the parents. You want parents to enjoy the shopping experience too.

.....



© Julisa Haines



© Julisa Haines

.....

Hosting senior events

.....

Last year, Julisa Haines Photography hosted its first Senior Glam Night at a local boutique called Bling. The glamorous evening included a guest appearance by my stylist, Danielle Markley. We planned the private event for after shopping hours, and it was a hit. It was catered, we had prizes and each client received a one-on-one private wardrobe consultation. Danielle did a makeup and hair demo. The boutique offered a discount to the seniors. It was a special night and a perfect opportunity to develop a connection with each and every one of my senior clients.

I have learned that word of mouth is a very effective and efficient form of advertising. Utilize it. Do it by involving local businesses. I did it essentially because I believe in supporting the community I live in, and it's paid off in many ways. I have been very blessed in a short time, but it has involved a lot of hard work and dedication. Embrace the challenges. ■

.....

SNAP AND LEARN
 WANT MORE INFO?
 WATCH THIS FREE VIDEO!




© YERVANT

NEW: THE PROFOTO OFF-CAMERA FLASH SYSTEM



"I hadn't enjoyed using flash for many years. The ones I tried were either too bulky or too restraining. The Profoto Off-Camera Flash System has changed that. Now, I can move around freely, follow the inspiration and control the light in whatever situation I may find myself. For me, it feels like the beginning of something new."

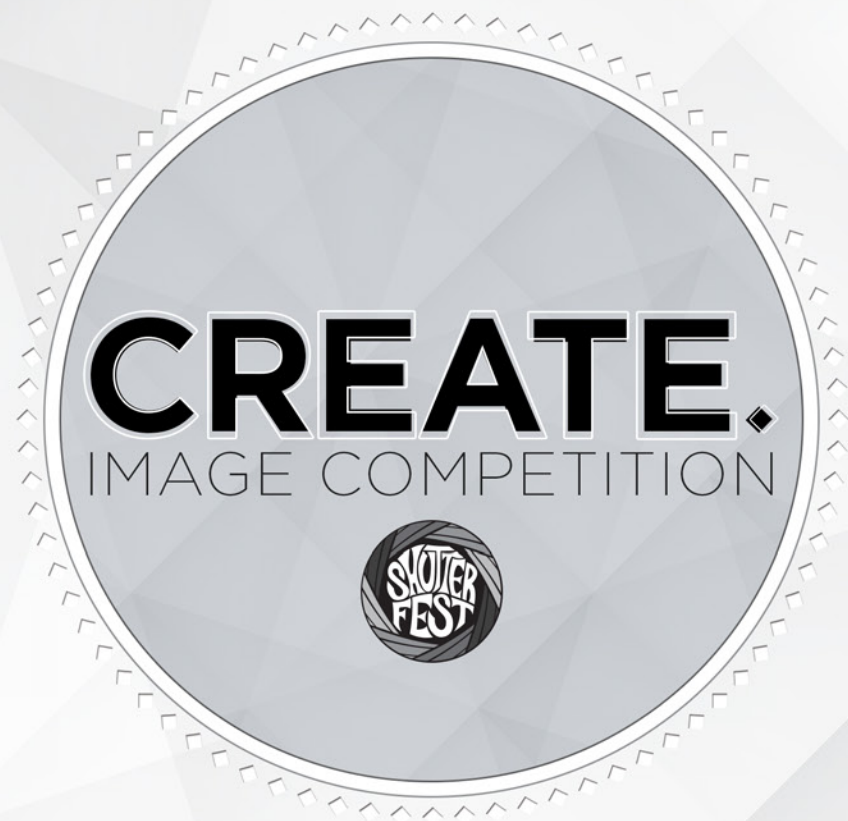
- Australian wedding photographer Yervant



SNAP AND LEARN
 WANT MORE INFO ON THIS PRODUCT?
 WATCH THIS FREE VIDEO!



See the world's best photographers using Profoto Off-Camera Flash on profoto.com/offcameraflash



SPONSORED BY
ShootProof []

SHOW THE WORLD WHATCHA GOT.

*WEDDINGS ♦ SENIORS ♦ FAMILIES ♦ BABIES
ENGAGEMENTS ♦ PETS ♦ AND MORE*

WIN PRIZES WORTH OVER \$2,000!

\$25 ENTRIES RECEIVED BY MARCH 21ST
\$35 ENTRIES AFTER MARCH 21ST
DEADLINE APRIL 5TH

COMPETITIONS.BEHINDTHESHUTTER.COM



PROFITING
FROM YOUR HIGH SCHOOL
BUSINESS
ALL YEAR LONG

WITH **LORI NORDSTROM**



by **Lori Nordstrom**

Most people know that high school seniors are not my main focus. I photograph kids and families, but if I didn't love kids sessions so much, I would definitely focus on high school seniors. Seniors bring in my second highest average profit (after families), and I really enjoy them. It's a special age. Having two kids of my own who have graduated and one who will be a senior next year, I love hearing about their plans for the year and their future dreams. During a session, I ask a lot of questions—favorite part of high school so far, if they could live anywhere in the world where would it be, what their dream job would be—anything to get them talking so I can learn more about their personality.

[GET A SYSTEM IN PLACE]

Like everything else in my business, it's important that there is a system for working with high school seniors. Getting systems in place takes planning, setting up projections for your season and year, and deciding on goals. We have scripts in place for that first phone call with Mom. I do a consultation call with every parent during which I talk about the areas of their home where they spend a lot of time and will want to see their daughter or son's portraits after they leave home.

I talk to seniors about anything they'd like to include in their session, and ask if there is anything they are nervous about. Girls especially give all kinds of information in response to this question. It's usually information that I can use to make their session more enjoyable. I want them to have a great time and to feel like a rock star. In fact, our three session offerings are called "All Star," "Super Star" and "Rock Star."

During the ordering appointment, I want everyone involved to be prepared, to know how the session will go. I always pitch as many products as possible, and offer a complimentary family portrait session. I want the order appointment to go very much like a family ordering appointment, which makes a difference in expectations and how much they will spend. Next, I have a plan in place for follow-up and working with Mom when it comes time for planning the senior's graduation party.



© Lori Nordstrom

COMMUNICATE AND MARKET YOURSELF

When I first started photographing seniors, it was all word of mouth. I had no images of seniors and no products to show. I had only maternity and baby images on my walls and my website at that time, in the early 2000s. I was always a little shocked when I booked a senior. I realized quickly that by concentrating with the parents on what a special time this is, that their baby is about to leave home and start a life of her own, by really communicating personalities and what I saw in their senior, they were willing to invest a lot of money with me. The best part was that that investment didn't end with the session.

After my first season of seniors, I was hooked and knew that I needed to start planning some marketing to ensure that I could keep photographing them and not just have the occasional out-of-the-blue call. My marketing has stayed fairly simple. I rely heavily on past clients, without doing a full-blown rep program.

One of the ways we do this is by making sure it's very easy for our clients to share their images once they are on the website or blog. We give parents an email to send out that contains an image of their senior and a direct link to their image. I never use an image online that has not been purchased. I choose my favorites from the ordered images, and those are what go online. Clients also receive a Web-sized digital version of every ordered image to share via social media. These files include my logo and website.

Another way I help my clients share their images is by creating templates for Facebook, Instagram and Pinterest. Drop the (ordered) images into the templates and email them to your clients. Even though most teenagers are not on Facebook anymore, their moms will use their images as their timeline covers. Sticky Albums offer another digital method of sharing that our seniors love. We offer a complimentary Sticky Album to every senior who goes through the four steps of our "Build Your Own Package" menu.

OFFER UPDATE SESSIONS - AKA BFF PARTIES

We offer our seniors update sessions (or "friends sessions") that we call BFF Parties. They can add this on to any regular session. These sessions may take place on a snow day, or when the senior changes her hair or gets a new car. Friends sessions are a great way to be introduced to upcoming seniors. They are only available on certain days toward the end of senior year, and only to past clients.

Seniors can bring in their friends to be photographed. I do this purely for marketing purposes. The kids have a great time. We show them their images immediately, offer discounts on small prints and, again, they get free digital files of any image they purchase. If the senior brings three junior friends, she gets a complimentary 8x10 "friend photo" to put on an easel at her graduation party. From these events, one Sticky Album can be made from all of the sessions so that as the senior shares it, students will see other kids they recognize having fun in front of the camera.



MAKING REVENUE YEAR-ROUND

So how do I make sure that we have revenue from our high school seniors year-round? Here's our rough schedule:

JANUARY-FEBRUARY

During the senior's order appointment, I show the clients all the options for graduation parties. I show them everything from graduation announcements and invitations to guest books. I want them to think about the options, but I don't want them to buy at this time. I let them know that I'll be calling them in January and February to help them start planning their parties. This brings in great revenue during a slower time in the studio.

MARCH-APRIL

This is when we do update sessions (even though they can do this at any time). We host our BFF parties, get final proofs and payment for party items, and also begin to book our upcoming seniors.

MAY

We host invite-only parties where we show off special products, including albums, and we send guests home with party favors like Jones sodas with custom labels. In May, we make phone calls to past clients who have a high school junior student. We tell them our senior season books quickly and that we want to make sure we photograph their upcoming senior. We charge for the senior session at the time it's booked.

JUNE-SEPTEMBER

This is our main senior season, and by September we are also doing family sessions.

OCTOBER-NOVEMBER

Our family sessions are coming in through October and November and into December. We are creating their last family portrait while that child is still at home, and also selling Christmas cards and gifts. These are big sessions for our studio. Family portraits are our highest-grossing and most profitable sessions.

DECEMBER

Family sessions drift into December, when we're getting final payments for our family session sales. My studio policy is "half down starts your order," and the balance is due when the order is complete (and before it's picked up!).





© Lori Nordstrom



I talk to moms about how important these portraits are and that she will want to choose a place to hang her portraits where she will be able to enjoy them every day and see her daughter or son's face after she or he is off to college. I also tell them that it's important to capture the memory of the experience with an album, a treasure that they will look back through time and again. I offer a second duplicate album at half price that their student can take to college.

Just making suggestions can often make the sale. Put a plan and system in place for working with your high school seniors, and keep that revenue coming in year-round. ■

SNAP AND LEARN
 WANT MORE INFO?
 WATCH THIS FREE VIDEO!



What's Sal Buying?

Studio Essentials



Introducing Studio Essentials - as a Pro Photographer we know you have limited time between shooting and editing to worry about image delivery! With so many in the Photo Industry now forgoing DVDs & CDs to deliver images and those cool Animoto slide shows, having a convenient, efficient, economical and attractive solution is a must! Studio Essentials are our new line of easy to store, easy to load and easy to ship image delivery solutions starting at \$8.00* for a 4GB kit. Your choice of 3 Stylish Flash/Box bundles. Sold in multipacks of 10, 20 or 50 - so you won't run out at the worst time! Consider Studio Essential USB flash and packaging bundles as your NEW all in one CD replacement option so you can be even more productive!

Studio Essential Bundles hit all the marks: Studio Branded? check. Easy to load? check. Inexpensive? check. Easy to ship? check. Easy to see why Sal is a fan!

20% Off Studio Essential Bundles
 Valid through March 31, 2015
 Coupon Code: **CSPFD3SAL**

*after coupon on Color Snap 50-pack



STAND OUT
with
composites

with Ben Shirk



by **Ben Shirk**

Today's marketplace is saturated with photographers, and it is an ongoing challenge to find ways to stand out. Even in my small rural town of 2,500 people, new shooters appear daily. And, with so many eager photographers and the abundance of quality cameras, it's easy for seniors to just have a friend or parent take their pictures for little to nothing. Many parents and seniors no longer see the value in paying a professional.

Social media spews out thousands of new images daily. And while there are many beautiful portraits to be inspired by, most people out there have no idea what truly makes those images so appealing. For example, a photographer may post an amazing portrait of a beautiful girl standing in a field at sunset. Seniors may see that image and think, "If I have my friend take pictures of me standing in a field at sunset, then my images will be beautiful too—and I won't have to pay for them!"

I don't blame seniors for thinking like that. I've come across photographers who have been shooting for years but are struggling with the intricacies that make up a quality portrait. So many things go into an appealing photo: the catchlight in the subject's eye, just the right bend in their waist, legs and arms, color harmony, leading lines, triangles of interest and a thousand other little elements. Even though seniors know their quickly snapped shot in a field doesn't look anything like the beautifully composed image they originally saw online, reinforcement from well-meaning friends on social media convinces them that their image is good enough. They then blow off any real differences with excuses that the girl in the image was obviously a model and the photographer got lucky with just the right field with just the right light.

HOW WE DEVELOPED THE VALUE OF OUR COMPOSITES

So how do we get potential clients to see enough of a difference so that they value our work as professionals? The task of educating potential clients on the difference can be gargantuan. And although we have invested a great deal of time creating guides with just the right terms and wording to help educate our clients, we have discovered that one of our services allows our clients to more easily see the value in what we do: composites.

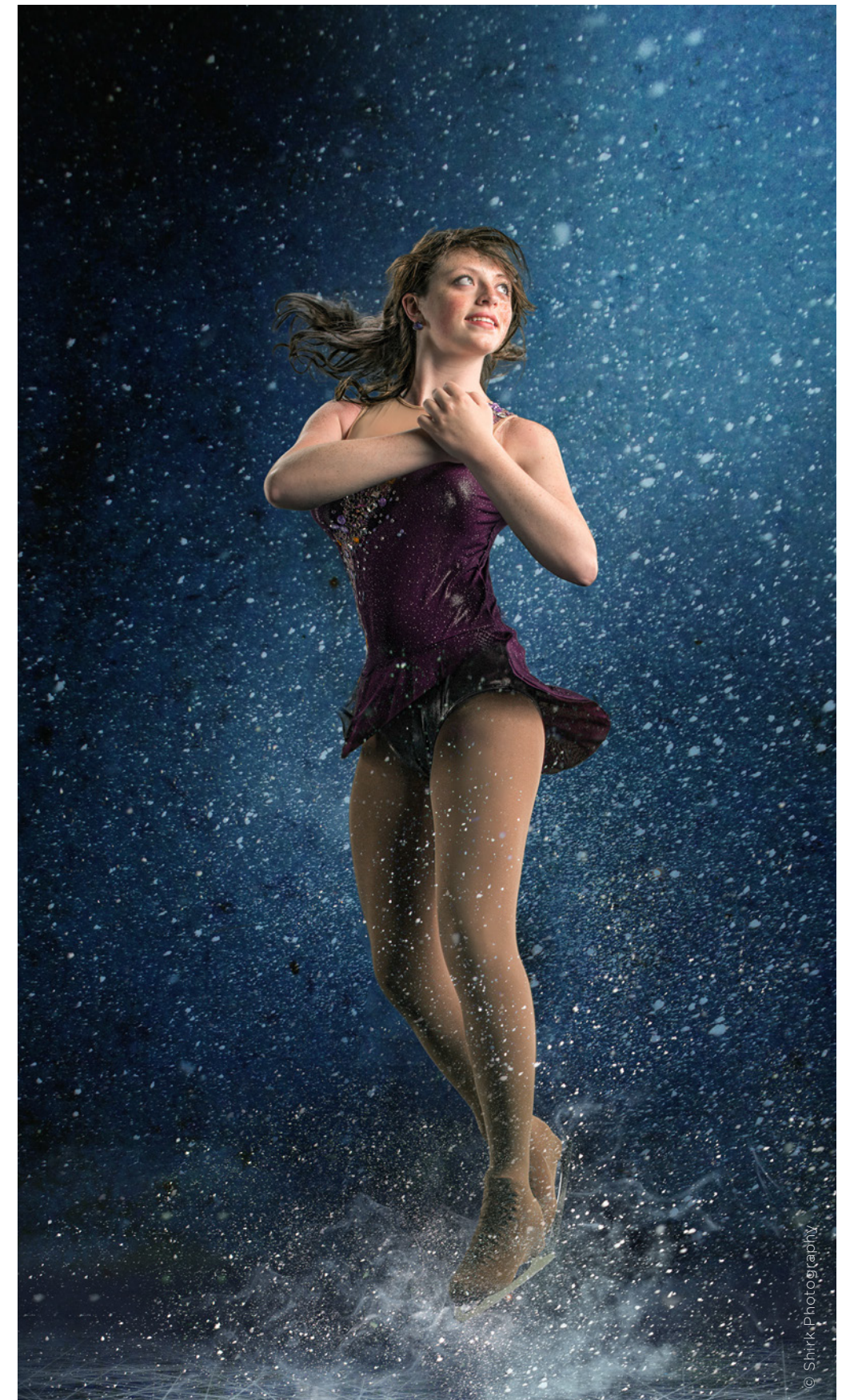
We have created a name for our studio in the senior market with our composites. Seniors travel from great distances for our unique composites of their hobbies and interests. When seniors see our composites, they know immediately that their friends and family can't replicate them. Unlike taking a snapshot of a girl in a field and calling it close enough, creating a composite requires much more than just owning a decent camera. In addition to the same techniques and elements that make up a quality portrait (like proper lighting, posing and color harmony), composites increase the difficulty level by requiring skills such as extracting, layering and blending. These additional skills and equipment help set me apart as an artist rather than just another guy with a camera.

OFFERING THE PERFECT EXPERIENCE

When composites first started becoming popular, many photographers downplayed their feasibility for clients because the actual experience of having a portrait created in a real place is a very big part of being able to sell the final image to a client. Being able to offer the experience is a very important factor, but it is not necessarily the experience of the location but instead simply the experience itself that is important. Our studio has lots of unique options for typical outfits, but also for some very cool options to create composites and a fun experience.

For example, in the back room of our studio, we created an area with a 5-foot-deep water pit with a 10-foot waterfall feature above it. That area is all cement and metal, so I can also light fires, throw mud or create any type of mess my heart desires, and it easily washes out the back garage door. I've also acquired fog machines, snow makers, a trampoline and a hoist to lift things off the ground. It's a virtual playground to create anything I can dream up so that I can create insane images while my clients are having a blast. Since our specialty is sports composites, I also have all the necessary equipment for nearly any sport, including a variety of basketball hoops, volleyball nets, football pads and nearly every sports ball imaginable. I prefer to use seniors' own personal equipment, but there are so many things they need to remember to bring for their session that I want to be prepared just in case they forget something.

When shooting composites, I normally start off shooting some powerful static options of the senior. To make it fun, I also have them show off their talents. I have them run, jump, dive, swing, tackle, dance or whatever it is that they do best. Seniors have a blast showing off their skills, parents enjoy seeing their child treated like a celebrity and I help commemorate all of those years of hard work in a way that fulfills that desire to look like their popular culture heroes and icons.





© Shirk Photography

“

For your first composites,
don't try to build entire scenes
 from individual elements.

Start off slow

with premade backgrounds or templates.

”

ACQUIRING NEW SKILLS

I teach classes on compositing and offer a variety of products for creating composites. Photographers often give me the excuse that they have tried a composite in the past and it just didn't turn out. They think that since they tried it once and it didn't work out, they can't do it. Compositing is just like any other skill: The first time you attempt it, you will most likely not get it right. With practice, you will begin to hone your skills. Think back to the very first time you picked up a camera. Your first images were probably pretty bad. You were probably lucky to even know where the On button was, much less how to change the exposure. Compositing is the same. Don't expect great results the very first time.

Gaining a new skill requires work. For your first composites, don't try to build entire scenes from individual elements. Start off slow, with premade backgrounds or templates. To help get photographers started off in the right direction, I design templates that include lighting directions, posing examples and individualized tips. There are many small details to think about. Once you've tried one, don't stop. Practice, practice, practice. If you run into problems, don't give up.

Every problem you face is an opportunity to gain a new skill. I have a hard time sleeping at night if I don't do something every day that has challenged me and allowed me to grow. I know that the time I spend watching a reality TV show is not what will better my business and allow me to achieve the quality of life that I want, so I use my time testing myself and gaining new skills, which has helped me grow my business to where it is today. ■

SNAP AND LEARN

WANT MORE INFO?
 WATCH THIS FREE VIDEO!



ALBUMS THAT SELL THEMSELVES



THE SIGNATURE
COLLECTION
BY Salvatore Cincotta

**WANT TO
MAKE MORE MONEY?**
OFFER SOMETHING UNIQUE.

SCALBUMS.COM



© Blair Phillips

MAINTAIN YOUR BRAND REFLECTIVITY

FOR VOLUME AND
STUDIO **SENIORS**

WITH **BLAIR PHILLIPS**



by **Blair Phillips**

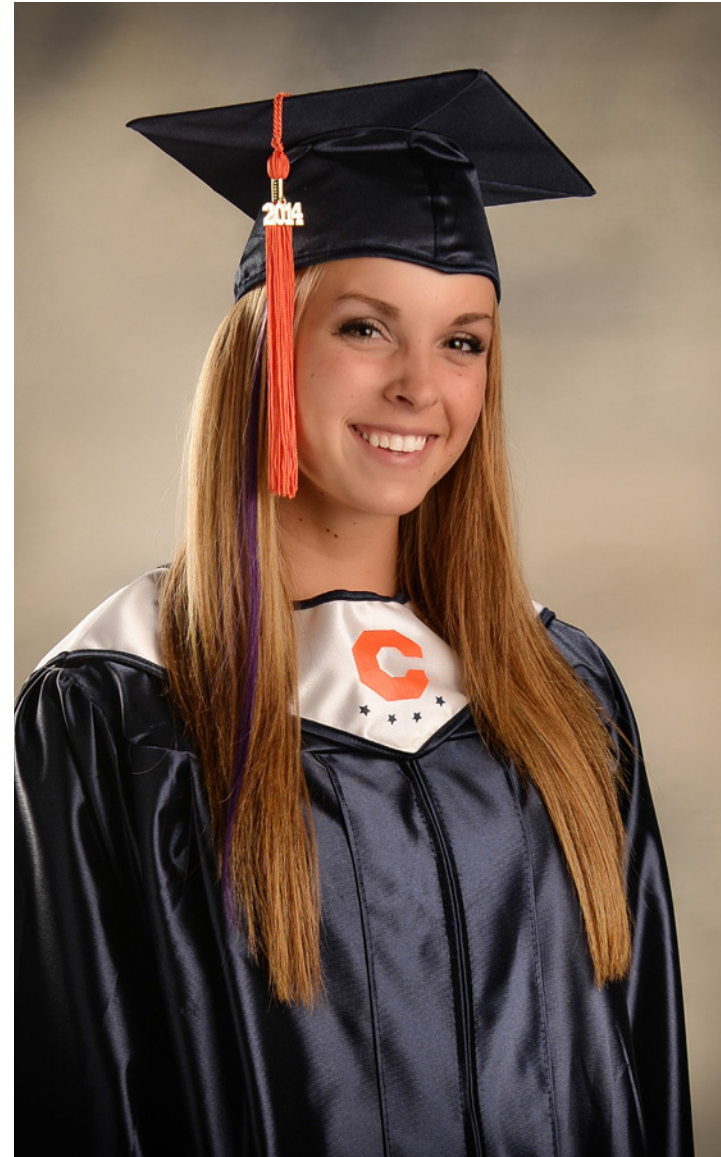
It has long been said that you should pick only one thing and be really good at it. I totally disagree. You can be really good at a lot of different things and have equal success across the board. Brand reflectivity is the consistency that exists among all of a business's products and services. It means that everything clients have come to appreciate about your business—lower prices, high-end settings, etc.—is reflected in everything you offer.

Trying to be a volume senior business and maintain a high-end studio business is really not hard. Your approach and delivery must be strategically planned. Lots of photographers are afraid to get into volume seniors for fear that people will see a decline in their studio seniors. The biggest challenge is explaining to the community the reasons for the price differences between the two separate divisions. We explain that with the volume side, the sets, outfit changes, time, poses and experiences are very limited. We build up the studio senior sessions as being a more personal, customized experience. If you feel that you may damage your brand by incorporating volume seniors, you can always operate it under a separate name.

Shooting Custom Sessions

We've had a decade of success shooting custom sessions. A few short years ago, I began to get my feet wet with volume seniors at a high school. The first taste was photographing all of the cap-and-gown individual pictures. I was at the school for about three hours and photographed around 240 headshots.

The great thing about cap-and-gown pictures is that they are all prepay. This means that every minute and a half, I have a student bringing me an envelope with a check enclosed. Once I had that under my belt, I approached the school with the idea of my company doing all of their photography. Their contract was up, and they were looking for a change, so I was in. In my area, the schools have a company that comes in for one week in the summer to do senior sessions. The same company also does yearbook pictures. That means every single student is required to come and at least get a headshot taken. We offer different levels of sessions on the volume level. Volume seniors can be very lucrative and beneficial to your business.



© Blair Phillips



Volume considerations

1. Lighting

You will need to have several complete sets of lighting. You will not have time to be moving lights back and forth. We generally set up four matching sets of lighting, with four different indoor sets to choose from. It is a great idea to have two outdoor sets as well.

2. Sets

I partnered with a junkyard and had two old vehicles brought out to photograph with.

3. Parent volunteers

Find parent volunteers to help you while at the school. We use parents who are interested in trading their time for their child's picture package. That works out to be much cheaper than paying assistants for a week.

4. Wardrobe

If your school's yearbook requires seniors to wear a tux or drape, you will need to purchase those. You can order shirts, jackets and drapes that are made specific for photography. We ordered two in each size to have on hand. Order a few sets of pearls for the ladies to wear as well.

5. Check-in desk

You will always want a check-in desk up front with a very organized and competent person staffing it. Their job will be to collect money and make sure people are ready to be photographed when you need them.

Continue to grow

We are constantly growing the volume senior side of our business, and are up to a large number of schools. One thing I will be changing this year is not setting up and shooting all of the senior pictures at the school. There is a ton of work that goes into it. The seniors have to drive to school, so why not have them drive to my studio? Here at my studio, I have a ton of different sets that are up all the time. This makes shooting so much easier and efficient. Plus, it gives me a much better chance of converting them to a full studio senior session.

We all know that there is strength in numbers. You can work very hard for a few months out of the year and generate a year's worth of income. One of the biggest struggles I have encountered is how seniors pick out their tux or drape image for the yearbook. I used to have to track down all of the seniors once all of the images were done, which was an absolute nightmare. We bought a product called a CamRanger that allows us to shoot the image and have it pop up on an iPad. They now pick the image on the spot.



Focal length: 15mm Exposure: F/11 0.6 sec ISO400 © Ian Plant

Managing Both Volume and Studio Seniors

When it comes to volume pricing, there are several factors to consider. You do not want to price yourself so low that your profits are barely worth it. The pricing menu that parents get should be very easy to understand, without an overwhelming number of options. When people are presented with too many choices, they lock down and buy nothing. A great tool that gets clients to buy more is to offer bonus levels for each package. The bonuses should be things that cost you very little money but add a good value to the client. Don't be afraid to include a couple of packages at a relatively high price point for those parents who are expecting to spend top dollar.

After you design and print your order form, send it out to people you know as a test. Have them pretend they are real clients. Ask what they would change about the order form.

I love volume and studio seniors equally. They are both completely different, and they each keep me on my toes. Being involved on two ends of the spectrum forces you to constantly keep putting one foot in front of the other. It is a constantly evolving circle that has the potential for great dividends. I am living proof that you can build and manage both types of seniors with brand reflectivity and success. ■



new

SP 15-30mm F/2.8 Di VC USD

[Model A012] for Canon, Nikon, and Sony* mount

Introducing the world's first** fast full-frame ultra-wide-angle zoom with image stabilization

Push your vision even wider with the new Tamron SP 15-30mm F/2.8 Di VC USD zoom — the world's first in its class with image stabilization. The latest addition to Tamron's line-up of SP (Super Performance) lenses, designed for both for full frame and crop-sensor DSLRs, is built to the highest standards, and enables you to capture images of expansive vistas free of annoying lens aberrations thanks to Tamron's use of proprietary XGM eXpanded Glass Molded Aspherical lens element technology. This bold new zoom delivers superb corner-to-corner resolution—equal to a prime lens— at every focal length and a bright F/2.8 aperture throughout its 15-30mm zoom range. Its rugged design features a fluorine-coated front element—which sheds water and repels dirt—and enhanced moisture resistant construction. Fast. Ultra-wide. Image stabilized. Powerful from any perspective.

*Sony mount without VC

**For F/2.8 ultra-wide-angle zoom lens for full-frame DSLR cameras (Source: Tamron)



TAMRON
New eyes for industry

www.tamron-usa.com



FRESHEN UP

**YOUR
SENIOR
REP
PROGRAM**

with Brittney Kluse



by **Brittney Kluse**

My senior rep program (SRP) was awesome the first year. I had 11 seniors representing two out of six schools. I gave away the farm in incentives. I didn't charge a penny. And not one senior did what was asked of her. Oh, and I was burned out before summer began.

Does this sound awesome to you? Me neither. That's why it was actually a bust.

Perhaps you're a new photographer looking for ways to implement a killer SRP. Maybe you're a seasoned photographer looking for some tips to freshen up your program. And, possibly, you're like most photogs out there wondering if you're even going about it right! Well, I'm here to tell you that no one does it all right—particularly not the first SRP year (or the second, or sometimes even the third). I made mistakes, and I learned from them. Each year my SRP grew in popularity, evolved in substance and eventually morphed into what it is today. It looks nothing like my SRP in its first year. Let me explain my journey that led me to the successful program I have in place today.

In 1999, I was a senior in high school. I thought my Calvin Klein jean overalls were timeless. My pager was the perfect way to stay in touch with friends. And there could never be a better television show than *Beverly Hills, 90210*. The only similarity to today's teens would be the just-returned trend of the overalls.

I asked myself, "Would there be any way to market a successful SRP to then-me and today-her?"

No!

Why? Simply put, teenagers' interests and motivators change. In order to have a successful SRP, you first need to understand what *motivates* teenagers to actually do what they say they are going to do. Even though a transparent pager case would have been the ultimate motivator to me in the late nineties, that wouldn't do much for a teen today. So we have to keep learning and keep adjusting.

My first SRP was filled with rookie mistakes. Maybe you can relate to a few. Here are my top four mistakes.





Mistake 1: **Call for All**

I sent and posted the classic email and Facebook blast. “I WANT YOU”—reminiscent of a war-era U.S. Army campaign. Instead of seeking individuals who had characteristics I was looking for in a rep (to complement my brand), my inbox filled up with applications from people I knew nothing about. All I had to go on was the sugary goodness they served me in the 10-question questionnaire. When I chose reps based on their perceived photogenic nature, I learned they can carry some dark skeletons behind their spray-tanned skin. Because I didn’t understand what my seniors’ reputations were to their peers, I had been blinded by beauty and selected a senior rep who had been kicked out of two high schools for cyberbullying. Funny, that didn’t make it into her application.

Mistake 2: **Gave Away the Farm**

No one values free—especially teenagers. And why should they? They’re not usually footing the bill for the final photos. It’s the parents. I mistakenly thought Jiminy Cricket was perched on their shoulder constantly reminding them to spread the word in exchange for the 30 full-resolution digital images I gave them up front, without asking for a dime in return.

Mistake 3: **I Spoke English, They Spoke Instagram**

I provided my seniors with several boilerplate email templates to send to their peers. I also gave them Facebook timeline covers and templates. Too bad they all had forgotten their Facebook logins, no one had an email account on their phone and they all socially posted to Instagram (a foreign social media tool to me at the time). Whoops!

Mistake 4: **PDMS (Prints Don’t Mean Sh*t)**

Teenagers couldn’t care less about print credits, mounted 11x14s or canvas gallery wraps. These kids are in the digital age. If you’re trying to seduce your senior into spreading the word, forget the giant print for the family living room. They want one of two things: digital images or cash. Unless it can be posted to Snapchat or spent online, they’re not listening.

Ask Questions

After two years of utilizing these methods, I realized I had a failed SRP, bruised ego and hundreds of wasted hours. The silver lining was that I could only improve. My first step toward improvement involved getting feedback from a select group of my past reps. Over coffee, I asked them questions like:

Who do you think are the seniors that most identify with my photography style? *This helped me better understand and align my marketing tactics toward the demographic of teenager I should target.*

What products (tangible or intangible) motivate teenagers like you? *This changed my perspective on what I offered my seniors in exchange for their referrals.*

When are you most likely to interact with your peers? *I learned that between 7 p.m. and 11 p.m. was prime socializing time for teens in my area.*

Where do teenagers socialize? *Guess what? It ain't the mall; it's online.*

Why did you want to be a rep for me? *Ironically, it wasn't about a discount, product credit or even photography. It was just about being connected to something that felt special, different, exclusive.*

How do you primarily interact with your peers? *While they are face-to-face with their peers all day at school, I learned most interaction outside school is through social media. A year or two ago, it was Instagram; now it's Snapchat. (Facebook who?)*

Set a Schedule

The second step to a new and improved SRP was setting a schedule that worked for me and ensured my seniors got their pictures into their school yearbooks by their deadlines. Here's what my SRP schedule looks like:

January: exclusive marketing for senior reps

February: selecting reps; receiving contracts/payments; planning rep shoot

Early March: senior rep shoot; development of marketing products/tools using rep images

March-June: reps working on referrals and summer session scheduling

June-September: senior photo shoots

Early October: finalize senior ordering sessions

Late October: images due for schools' yearbooks

November-December: breathe

(Note: This rough schedule changes from market to market based on different schools' deadlines.)



Ways to Improve Your SRP

Each year I tweak minor things, but for the most part, I have found my flow. I am happy to say that I am working less and making more money. Here are the top four ways I've improved my SRP:

Improvement 1: Exclusive Rep Recruiting

I don't have to post a call-for-all because my current reps do the work for me! When January rolls around and I start marketing to the junior class, I make sure those juniors know applications are open, but the only way in is through a current senior rep. This is a win-win for me and my current reps.

Here's why: Loads of juniors are actively seeking out my current reps trying to get information. As I've learned from my seniors, they like to feel a sense of importance by belonging to something elite. Being publicly sought out in front of their peers for information empowers them with positive responsibility. My current reps act as my gatekeepers. They know the reputation of each teenager who comes their way, so when they pass on the junior's information to me, they clue me in on whether or not that person is a good fit for my business for one reason or another. On the application, juniors also provide a teacher reference whom I communicate with for an adult perspective.

Improvement 2: Show Me the Money

I hold a two-hour informational senior night for invited juniors (through the current senior reps) and their parent/guardian. I structure it like a party: music, coffee, live makeup and hair styling demos, and my photos are on display. This event gives me a chance to interact with the juniors and their parents. I also invite current senior reps and their parents to speak about their experiences. Teens relate to teens and parents relate to parents. At the end of this meeting, the junior-parent teams are presented with a contract, and if they are interested in being part of my team, each signs the contract, prepays the full-session fee and schedules a date on my calendar for their full session. This up-front cash flow gives me the income to prepare for the rep shoot and any necessary rep marketing tools.

Improvement 3: Reciprocal Support

One of the primary motivators for my senior reps is my support in their lives throughout their senior year. These teenagers look up to us as role models, people they want in their life as part of the experience of their final year in high school. I schedule group meetups throughout the year with my senior reps; we catch up, talk about their college plans, boyfriends/girlfriends and the all-important "who is wearing what" to homecoming. This catch-up time has been rewarding not only for them, but also for me. In fact, my senior reps and their families become a part of my own family's lives as babysitters for my children, as well as assistants or me, and help me with photography-related side projects throughout their senior year. It's always amazing when, three years down the road, a senior rep comes home from college on break and wants to get together with me to catch up.



Improvement 4: No Shoes, No Shirt, No Discount

"Amy was superbusy with volleyball, so she didn't have time to recruit anyone."

"John posted a couple images, but I guess no one was interested."

"Lindsay told all her friends, but she must have forgotten to hand out her rep cards."

OK. No problem. I get that seniors are busy. Parents are busy. Sometimes the incentive of free images or even cash just isn't enough to make a teenager do the work. At the end of the day, if Amy, John and Lindsay didn't refer anyone, they essentially become a full-session booking client and pay 100 percent—no discount. This mentality shift—of work equals discount/no work equals no discount—has been by far the most successful part of my SRP.

There is no one-size-fits-all SRP. Make yours unique. Make it yours. Awesome or bust— it's all up to you. ■





Shown in **METALLIC FADE** or **VIBRANT** with **STAND-OFF POSTS**.
Over 60 sizes, 30 shapes, various mounting options.

2-3 day turnaround. Free Shipping with orders \$35+



Pros like Vanessa Joy choose

Metal Prints

From  **Black River IMAGING®**
blackriverimaging.com

BONUS IN THIS ISSUE:

[Hear how Vanessa Joy sells Metal Prints](#)
and attracts new client referrals with them.

SNAP AND **LEARN**
WANT MORE INFO?
WATCH THIS FREE VIDEO!





SENIOR PORTRAITS

WITH

DA BOYS

with Craig Lamere



by **Craig Lamere**

Of all the genres I shoot, high school seniors are one of my favorites because of the endless variety that's possible. Shooting locations, lighting and processing styles, and wardrobe offer limitless possibilities. I use studio lighting, outdoor off-camera, natural light, constants and every other lighting method there is. If a person really wants to become a versatile shooter, I can't think of a better genre to work in. This month, I'm going to focus on shooting male seniors.

TIP 1: WARDROBE

Market albums are a huge part of my product line. When I shoot, I have page spreads in mind. Typically I use three to four images per spread, and I try to sell an album with at least five spreads. That means I need a different look for each spread. One of the best ways to accomplish this is by using a variety of wardrobe changes. When shooting guys, I keep wardrobe changes simple and fast. If you try to make guys change pants, shirts (especially button-up shirts) and shoes with every single look, after about the third change,

you and the mom are going to be fighting an uphill battle with your senior. Have outfits picked out that require only a top change, or have a pair of shorts that will be easy for the senior to get in and out of. Start out with the fancy outfit. Trying to shoot the nice formal clothes at the end of the session is a big pain for one and all.

TIP 2: LOCATIONS

Finding killer locations is one of the best ways to get the word out. Too many shooters use boring locations because they are safe or traditional. Guys do not want traditional or boring, they want cool. I take my seniors to places that make them look cool and manly, like alleys, rundown buildings and junkyards. If you are shooting athletes, it's always a good idea to shoot at the football, baseball and soccer play areas. If you can get access, shoot in a school locker room or gymnasium. Pick locations that will make your guy seniors excited to shoot, because the more excited they are, the better your images are going to be.





© Craig Lamere



TIP 3: LIGHTING

One of the best things you can do to stand out is to master a couple of easy lighting setups—one for outside location shooting and one for studio shooting—that will make your seniors look as badass as possible.

The first lighting setup you should master is off-camera flash (OCF). There is nothing wrong with shooting natural light. I do it all the time. If that is “your” look, then cool, but if you want to appeal to the edgier side of the senior guy, this lighting technique is a fantastic way to do it. There are a number of ways to shoot OCF. You are underexposing whatever your background is and then exposing back your subject with some type of flash. Using this technique, you are able to create moody, contrasty and dramatic images that can transform any location to a whole new look.

The second lighting setup you should learn is a very simple but very effective three-light pattern using two gridded strip lights and a beauty dish or small octabox for the main. I use this for creating what I call my “Nike” shots in studio. The setup is easy. Place the two gridded strip lights parallel to each other at the same height and to the rear of your subject. You are using these as rim lights to wrap your subject. Take the beauty dish or small octabox and use it as your main light. You are going to expose for the main light and then overexpose the rim lights to taste. I usually shoot them a stop over the main light to make sure they are highlighting the edges and separating. This is probably the best lighting setup for dramatic studio images.



© Craig Lamere



TIP 4: SMILING

Senior guys have one mode, and that is badass mode. If you let a senior guy do as he will at your shoot, I can almost guarantee he will not smile in one image your whole session and will do all he can to be the cool guy. But if you try to make a senior guy smile the whole session, you will be in for one painful session. Trying to make a senior guy happy-happy the whole time is one of the biggest mistakes some shooters make. Being a guy, I know it is way easier to get a senior to go from badass to happy than it is to go from happy to badass. I always start my location sessions with badass images. That establishes that I'm interested in showing them a killer time and not just shooting for Mom. Once they know this, they are way cool with doing shots for Mom too. I tell my guys exactly this: "I know you might see yourself as a badass, but I promise you, your mom, no matter how old or cool you get, will always see you as her little boy. So you are going to smile some for your mom today." And they are always good with it.

TIP 5: POSING

Of all the tips I have for shooting guy seniors, this, by a mile, is the simplest and the most important tip of all: Do not overpose guys! Just let them be guys!

When most shooters shoot girls, they pose them for drama and beautiful lines, and most of the time they exaggerate the pose because you can do that with girls. Girls love to be directed and posed; all that direction gives them the full model experience, and in today's market, every girl wants to be a model. I do that myself with my girl senior clients, but today's guy senior wants none of that treatment. If you give them the *America's Next Top Model* shoot, you won't have the best experience with your guy seniors.

The problem with posing and especially overposing guys is that they start to overthink what you are having them do. They start to feel unnatural, effeminate and, most of all, not cool. High school guys have a fragile self-image, and this is where a lot of female shooters fail with them. Once you cross that line, you will lose them fast.



The trick to working with guy seniors is very simple: Just let them be who they are and direct them as such. When I pose guys, I tell them this for sitting poses: "If you were just hanging with your boys, how would you sit?" I make a few little tweaks if needed. For a standing pose, I say: "If you were just standing here waiting for your guys, how would you stand?" Again, I tweak as necessary. It really is that simple. If you have a senior who is a little slouchy, you might get him to sit a little taller. If you have a senior who likes to jam his hands in his pockets, you could tell him to just put his thumbs in his pockets instead.

Just keep it supersimple and show them a good time, and they will love it. ■

SNAP AND LEARN
WANT MORE INFO?
WATCH THIS FREE VIDEO!



© Craig Lamere

50%
STUDIO SAMPLES
OFF



ONLINE ORDERING • FREE DIY ONLINE DESIGN • PRINT & BIND - IN HOUSE PRODUCTION

P **WWW.PICTOBOOKS.COM**
Completely Custom... Your Way! Handmade in USA



INSPIRATIONS

— best senior portrait —

Put 10 photographers in a room and ask them to shoot a paperclip, and there's no telling what will happen. And that, ladies and gentlemen, is why I love being a photographer. We all see the world in our own special way. Ultimately, though, nothing is truly new or unique. Everything is inspired by something that came before. In that spirit, this month we asked you, our readers, to submit some work you thought would inspire your peers. What you gave us was inspiring for sure. Enjoy.





© Barbara Mendez



© Jonathan McInnis Photography



© Harvest of Memories



© Carroll's Photography



© Josh Fisher Photography



© picturemichaelanthony.com





© J. Swim Photography



© Jewels Gray



© Salome Klopfenstein Photography

THE TRAVEL EDITION

NEXT MONTH | APRIL 2015

We've added a few things.

ShootProof now has Invoicing and Client Management



Invoicing

Easily bill clients for session fees and receive payments.



Client Management

Organize leads, referrals, and client information.

ShootProof []

Your first month is free at ShootProof.com

© Salvatore Cincozia Photography



THE
**GREAT
WALL**

with Sal Cincotta



BY SAL CINCOTTA

FIND THAT UNIQUE SHOOT

As many of you know, we just returned from a business trip to China. While there, I knew I wanted to get a shot of the Great Wall—not just a landscape shot, but a shot that told a story.

We had a gorgeous backdrop, but we needed a little more. We worked with a local modeling agency to hire some talent, and they kept wanting to give us Asian models with a Western look. I thought that was kinda funny. I remember thinking to myself, “I want an Asian model who looks Asian.”

For wardrobe, we wanted something with a little pizzazz, something unique. Enter Lindsay Adler’s Dream Shoot Rentals (DreamShootRentals.com). In a word, *amazing!* If you want something unique, this is the place. They’ve got what you need to build a portfolio of one-of-a-kind looks. You want to stand out from the crowd, to wow people. White dress after white dress after white dress is cool and all, but once in a while we have to get a little creative. What I love most about Dream Shoot Rentals is how easy their site is to use when putting the creative plan together for a shoot. They carry fashion, wedding and children’s dresses. Best of all, their inventory is always changing and growing. (Use code BEHINDTHESHUTTER to receive a 25 percent discount on your order.)

OK, back to the shoot.

“YOU WANT SOMETHING THAT WILL
**STAND OUT
 FROM THE CROWD.**
 SOMETHING THAT IS GOING TO
WOW PEOPLE.”





THE FIRST SET OF SHOTS

Our model for the Great Wall shoot was Beijing native Nina Wu, who is also an actress. She spoke perfect English. She had been traveling back and forth to Los Angeles for acting gigs. She was perfect for the shoot.

Communication when you are in a foreign land is the biggest challenge. Subtlety gets lost in translation, but Nina understood everything we were looking for in the shoot.

We took the first set of shots in the hotel room. We were staying at the Waldorf Astoria Beijing, so the room had a gorgeous layout we could use for makeup and a few headshots.

Enter the brand-spanking-new B2 from Profoto. I am excited to say that we were one of the first in the world to get our hands on these bad boys. I couldn't wait to put these to the test. They are some of the most versatile lighting systems I have ever used. I don't use the word *system* lightly. It's not just about the light. You have to think about the light modifiers as well. I need to be able to control the light no matter the situation.

There was some natural light coming in from the window, but it wasn't soft enough. We had to close the blinds and use one of our portable strobes and a softbox to create the shape of light we were looking for. The B2 performed incredibly well, and, combined with the two strobes, it gave us incredible flexibility.

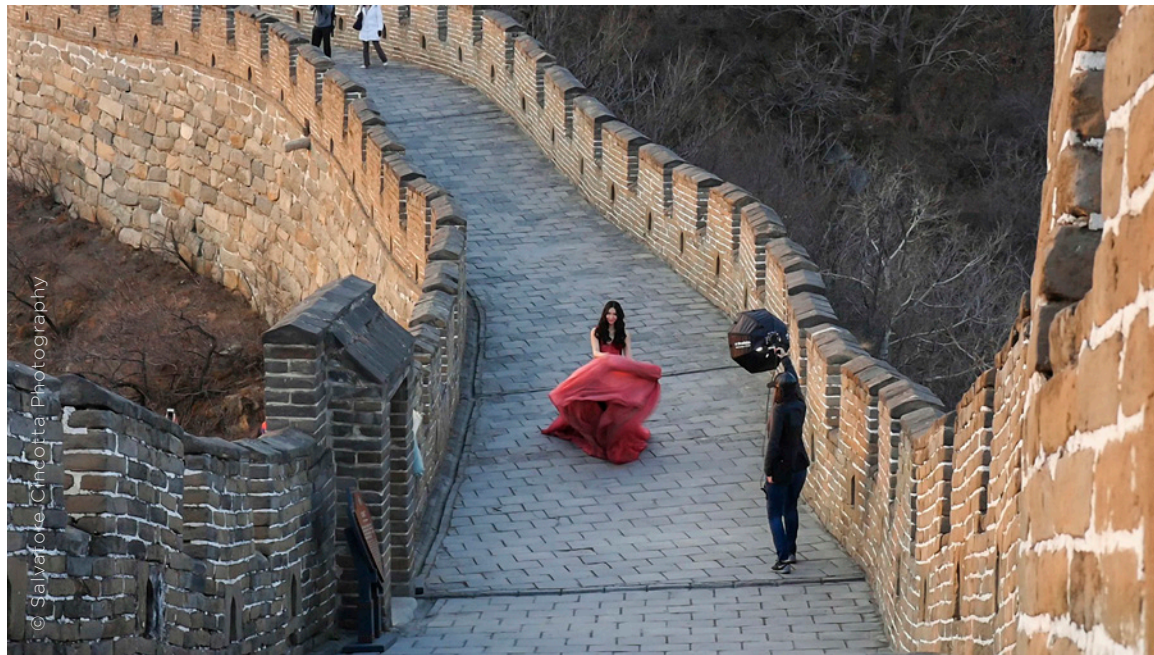


Figure 1

GETTING TO THE TOP

We left the room and grabbed a driver and car for the day to take us to the Great Wall and back. Well worth the investment. Can you imagine me trying to navigate back roads in China?

We got stuck in some incredible traffic in Beijing, and when we finally arrived at the Great Wall, we had about 30 minutes of light left and just enough time to hustle into the last cable car. No worries, I thought. Scramble is my middle name.

Of course, people don't like to cooperate. Everyone wanted to take pictures of the model. I knew this would be something I'd have to contend with, but it was getting out of control. We had a crowd of 40-plus people taking pictures of us taking pictures of Nina. At one point, a tour group from L.A. was trying to take pictures with Nina. Really? I am clearly in the middle of a shoot, and she is not there as the Great Wall's personal model. We managed to get everyone to move on only after I offered shots with our model for a fee. Sadly, no one was willing to pay me for pictures. Go figure.

Getting to the top of the Wall is no easy trek. You have to walk uphill nearly a mile to get to the trolley, so you want to travel lean. Lugging heavy gear is not my idea of a good time. The B2 is light and portable, allowing for control and power with a minimal footprint.

THE FINAL SHOT

The sun was setting camera left, but I needed some fill and balance to really get Nina to pop. Fast, easy, powerful was the name of the game. Before we knew it, we had moved on to the last shot we wanted.

I'd had this vision of a big shot showing off lines of the wall leading the viewer right to a bride running. Again, we needed light. And with Nina running, that light had to be mobile. We had Taylor running side by side with Nina to get the shot (See Figure 1).

The final shot is exactly what I had envisioned.

I hope this inspires you to get out there and shoot and, as always, try something different. It's how we all grow. ■



© Salvatore Cincotta Photography



© PHOTO: SAL CINCOTTA

NEW: PROFOTO OFF-CAMERA FLASH SYSTEM



"Good luck finding a power outlet on the Great Wall of China! Power and portability are key for me to do my job and do it right. The B2 never disappoints."

-Sal Cincotta

SNAP AND LEARN
WANT MORE INFO ON THIS PRODUCT?
WATCH THIS FREE VIDEO!



See the world's best photographers using Profoto Off-Camera Flash on profoto.com/offcameraflash

Profoto US | 220 Park Avenue, Florham Park NJ 07932 | profoto.com/us

Profoto[®]
The Light Shaping Company™

QUESTIONS

- + Sal discusses trends and changes in high school senior photography over the past few years for his business.
- + Creative ways to get seniors into your studio.
- + Recommendations on keeping your products relevant to the current senior market.
- + Tips for setting up a representative program for seniors.
- + Do's and don'ts of Senior Ambassador programs.
- + Sal discusses current hot products for seniors in his market.
- + Information about seniors and release forms.
- + Instagram marketing techniques.
- + Tips on marketing to seniors in your surrounding markets.
- + Pricing for profitability.
- + How to NOT have to compete on price with other local photographers.
- + Communicating the importance of prints vs. digital files.

Q&A

WITH

Salvatore Cincotta

YOU'VE GOT
QUESTIONS?
WE'VE GOT
ANSWERS

SNAP AND LEARN

WANT MORE INFO?
WATCH THIS FREE VIDEO!



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





© Scott Detweiler



© Scott Detweiler

SHUTTER
MAGAZINE

PRESENTS

SCOTT DETWEILER

SHUTTERFEST EDUCATOR



with **Scott Detweiler**

TELL US A LITTLE ABOUT YOURSELF AND YOUR STUDIO.

I got started shooting in 2009 with a local photography group that went out every possible weekend. Since I learned so quickly at those events, we now offer that type of environment in my current studio, in Germantown, WI. I offer themed open shoots as often as possible so people can work with unique lighting styles, designers and stylists, and build a quality portfolio in record time. Workshops are my major focus. Most of the seminar classes I offer are on lighting and post-production.

HOW DID YOU GET INTO PHOTOGRAPHY?

My interest in photography began when I learned that no matter how much I altered an image in Photoshop, it was never truly mine (legally or creatively). Taking found images and sketching, painting and otherwise messing with the ones I found to be incomplete stories was a great creative outlet. Taking this to the next level meant learning to take my own images.

The nice thing about being able to sketch is you can do the lighting in your head and simply draw what you see. The challenge with photography for me was getting my lights to do what I was imagining in my head. It took a long time to figure out, and it took tons of practice to finally get there. At my studio, we do single-frame challenges, where you light a scene without testing it and then shoot a single image. Everyone does the same with their own setup, and we compare results to see who “wins.” Forgetting to put the trigger on the camera, or to turn it on, has lost more than a few contests for those new to this stressful ordeal.

IF NOT PHOTOGRAPHY, WHAT WOULD YOU BE DOING?

Photography is my primary creative outlet, but I still have a day job designing large-scale databases for international companies. My goal is to shoot as often as possible as well as travel and do more workshops. I am also working on my second book, about lighting, which I hope to finish by summer.

TELL US A LITTLE ABOUT YOUR WORK AND STYLE.

I am fascinated by the concept of creative portraiture, and that’s mostly what I shoot. Working with unique themes opens my creative mind to all the ways to tell a story in what I like to call a “single-frame movie.”





TELL US A LITTLE ABOUT YOUR COURSES AT SHUTTERFEST.

At ShutterFest, we will be creating a complete conceptual portrait session, from planning to the actual shooting technique and final post-production. I plan to bend some minds with my concepts for lighting as well as how I tend to view the subject, story and environment. In the second session, we will turn theory to practice and perform the actual shoot, aiming for perfection out of the camera. Just because we know Photoshop does not mean we should rely on it to fix common lighting, posing and other mistakes. In the final session, we will be doing post-production using some of my favorite techniques. I do not use any plugins or predefined themes when I draw—we just go for what turns our creative crank and leads to the final desired mood.

You can see a lot of my work on Google+ (<https://plus.google.com/+ScottDetweiler>) as well as on my website, www.sedetweiler.com. I am a big fan of Google+, not only for the obvious SEO, but also because it allows creatives to be more free with their images. I plan to do some informal discussions around G+ in the evening hours of ShutterFest, which several people have suggested as an extracurricular session. ■

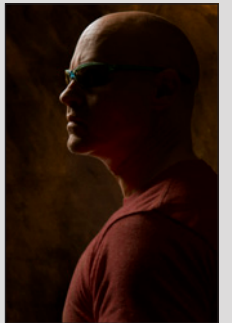
DON'T MISS SCOTT AT SHUTTERFEST 2015!



WHAT'S IN YOUR BAG?

WITH SCOTT DETWEILER

- 1 | Nikon D800 with battery grip sporting a 24-70 f2.8
- 2 | Nikon 70-200 f2.8
- 3 | Nikon 105mm f2.8 macro
- 4 | Nikon 85mm f1.4
- 5 | Hoodman loupe
- 6 | BlackRapid camera strap
- 7 | ND filters (.9, .6, .3, 300x) and a CPL
- 8 | Business cards
- 9 | OontZ angle speaker
- 10 | PocketWizard triggers
- 11 | Paul C. Buff Cyber Commanders
- 12 | Lens cloth
- 13 | String for focus length
- 14 | Memory cards
- 15 | Paul C. Buff CST triggers
- 16 | Remote camera trigger
- 17 | Pelican 1510 case



FISHING IN THE DARK

**ON LOCATION WITH JOE
AND THE SONY A7S**

with Joe Switzer



[by Joe Switzer]

We're always trying to think differently with our cameras to see what the possibilities are. Kristin and I make up the Switzerfilm video department at our company. We decided to test out the Sony a7S camera at nighttime on a boat. To make it more challenging, we didn't take any lights. These harsh conditions allowed us to see what the camera limitations are and what the Sony camera is capable of at night.

The temperature was under 30 degrees at 10:00. The water glistened in the moonlight. Lights from an adjacent power plant reflected off the water. Kristin did the majority of the filming. We decided to film the action of fishing in the dark. This article will show you what you can expect from the performance of the Sony a7S in darkness, and how you can implement these kinds of video results for your clients.

[EQUIPMENT WE USED]

The equipment used in the video included a Manfrotto tripod, Rhino track, two Sony a7S cameras, the Sony XLR-A1M audio attachment, Lectrosonics wireless mikes and a camera body cage made by Shape. We use Canon lenses that attach to our Sony cameras with an adapter made by Metabones.





We kept the shutter speed and aperture low for the entire shoot. Shutter speed was between 30 and 100. We always shoot with our aperture as low as possible unless we're doing a time-lapse or wide establishing shot where we want to show the entire scene in focus. For the video and photos you're looking at in this article, the aperture was as low as we could go for each lens. The ISO range on the a7S starts at 50 and goes as high as 409,600.

In the past, we have always filmed with Canon 5D's, and had a general rule to never go past 1600 because of the recognizable grain. When your video clips have that interference and grain, it makes your productions look less professional. What we found with the Sony a7S is that we could push the ISO much higher without any recognizable interference in the video. Our ISO ranged from 200 to 50,000 on this shoot. The majority of the filming was done with our ISO at less than 10,000. After reviewing all the footage, we felt the video looked acceptable up to 12,800 ISO. When we were shooting at 30,000 and 50,000, we could see the interference, and as a result, the footage was unacceptable for professional use.

HOW DOES A SONY A7S DO IN THE COLD?

So how did the camera handle the elements of all the moisture and cold? Battery life was about an hour, so that wasn't bad. No fog or lens moisture issues. The biggest problem was trying to see where the audio should connect. It's always better to connect everything possible before you get out in the dark. My advice is to keep all the audio connected and ready at all times. A light that you can strap on a hat would work perfectly in this situation so you can see all your camera tools and easily swap lenses in the darkness.

The footage turned out to be above all expectations for us. Everyone sees and knows what daytime looks like, but at night, when you're the only boat on the water, it's different. While we were looking at the video screen on the shoot, we were shocked to see the amazing detail and range this camera was able to show us. In a way, it felt like virtual reality.

What does this mean for you and your shoots? You can do more than just shoot in the early morning, daytime and at sunset. Nighttime gives you a chance to get even more variety. Looking back at last year, I feel like the Switzerfilm team and I missed out on some amazing opportunities because we never filmed at night without lights.

EVERY SHOOT IS DIFFERENT

One of our clients is a beer company that has one of the biggest breweries in the world. Last year we filmed its beautiful buildings, brewery and campus areas. We filmed from early morning into the evening. How different and interesting could it have looked in complete darkness in the middle of the night? Can you imagine the look of the Clydesdales, smokestacks, trains, trucks and stars all at night? We missed out on the opportunity. More recently I was filming oil companies in Canada and Texas. We shot boats, shipping yards, oil supplies being produced and refineries in action. I filmed virtually everything during the day. Once again, a missed opportunity to film at night.

If you don't have this Sony camera but want to capture night shots, you can still do so. Time-lapses with just about any DSLR camera look fantastic. So don't think you have to go out and get a new camera to film amazing shots at night. Overall with the Sony, you will have more flexibility than ever as you can now film with almost no existing light in basements, outside at night and even wedding reception venues without any artificial lighting.

The Sony a7S, with its low-light capabilities, is a revolutionary new tool. We will use it to capture establishing Glidecam motion shots, moving track shots and even nighttime drone shots. This kind of production will show your clients something they've never experienced before. More often than not, it's better to have light that you can control. But having the flexibility of taking on any dark situation without artificial light is a nice option that didn't really exist in years past.

This is a valuable tool for when you have limited choices. Every shoot is different. The tools you use depend on the look you and your clients envision. The bottom line is that the a7S expands the possibilities and your flexibility, allowing you to film confidently in any situation. ■

SNAP AND LEARN

WANT MORE INFO?
WATCH THIS FREE VIDEO!



 HeatMapMagic ^{v2.0}

“

When you really want to know what people are doing on your website, there is only one solution.
-Sal Cincotta

”



EVER WONDER WHAT YOUR VISITORS ARE DOING ON YOUR WEBSITE?

SURE, SOME ANALYTICS CAN TELL YOU THERE

WAS A VISITOR TO YOUR SITE OR PAGE,

BUT WHAT DID THEY DO ON THAT PAGE?

WELL, NOW THERE IS A WAY.



Optimize your site for better conversion through built-in heat maps and user tracking that helps you optimize your site based on real-time data.

\$199/YEAR
ANNUAL SUBSCRIPTION

LEARN MORE

[HEATMAPMAGIC.COM/SAL](https://heatmapmagic.com/sal)



© Michael Corsentino

GET YOUR BEAUTY ON

THE ANATOMY OF
**CLAMSHELL
LIGHTING**

with Michael Corsentino



by **Michael Corsentino**

HOW CLAMSHELL LIGHTING CAN HELP

Everybody wants to look good, especially seniors. It's our job to deliver the goods by giving clients the idealized vision they desire. Clamshell lighting can help.

Beauty is in the eye of the beholder, so don't be afraid to push the boundaries. I'm a firm believer in this old chestnut from *Field of Dreams*: "If you build it, they will come." In other words, be true to your style. Shoot what you want rather than try to recreate what everyone else has already done or what you think is expected. Get the safe stuff, but venture out and go beyond to create something new and exciting. It may not always work, but you'll be growing artistically and technically in the process. Working this way helps keep you fresh, excited and able to distinguish yourself from the crowd while developing your signature style.

Readers familiar with this column will remember my concept of "circle of light," simple shorthand for understanding and describing light placement and height in relationship to a subject. Clamshell is then a perfect place to start what will be a semiregular "Anatomy of..." feature looking at classic must-know lighting patterns. Clamshell is not only the perfect lighting pattern for flattering, nearly shadowless light; it's also the starting point along the circle of light.

The key light for the clamshell pattern is positioned at the front-most 12 o'clock position along the horizontal circumference of the subject, and above the subject at an approximately 45-degree angle. This position and angle are referred to as "Paramount" or "butterfly" light. It becomes clamshell when a second source of illumination is placed below the key light, creating an over-and-under lighting arrangement. This second source is a fill light. It's used to open up shadows under the neck and in the eye sockets, and potentially around the hair framing the face. I'll delve into this further in a minute. Source-to-subject distance can vary based on your composition needs. If you're shooting 3/4 length and headshots, your clamshell setup will be closer than when you shoot full-figure images. This flexible lighting pattern can work for all of the above scenarios.



LEFT IMAGE

A behind-the-scenes look at the classic over-and-under, key-and-fill, clamshell lighting arrangement. Here I'm using a beauty dish with a diffusion sock for the key light and a white reflector for fill. Note the nearly mirrored angle of key and fill.



RIGHT IMAGE

The Lastolite Triflector in action. Note its three independently controllable reflective panels.



LEFT IMAGE

Behind the scenes with the Eyelighter providing fill. Note the crescent shape, fixed angle and silver reflective fabric.



RIGHT IMAGE

A behind-the-scenes look at my two-light clamshell lighting setup. The fill light is fitted with a stripbox, providing a rectangular catchlight. Using a second light allows significantly more control over luminosity and specularities. For this edgy fashion image, I wanted more contrast and punch from the fill source.

THE INNUMERABLE VARIATIONS OF CLAMSHELL LIGHTING

Variety is the spice of life, and clamshell lighting is open to innumerable variations. Basically you're working with a key light and a fill light, and the instruments you choose for each. How you modify and combine them dictates the look achieved. Your choices produce different results based on qualities like level of contrast, speed of light fall-off, hardness/softness of the lights' edge and the shape of the catchlights created in the eyes. This is as true for the key light as it is for the fill light below.

Let's look at some of your options. Clamshell lighting can easily be accomplished using a one-light setup with a reflector providing fill, or a two-light setup with a fill light. There are numerous reflector types and options. The key light can be a strobe or speedlight(s) modified with any of the following: a softbox, octabank, beauty dish or shoot-through/bounce-back umbrella. The source for the fill is nearly the same, with some slight variations. Common sources include a softbox, strip bank, octabank, beauty dish, shoot-through/bounce-back umbrella or reflector. Each of these sources/modifiers and the way they're combined create different effects, ranging from soft to specular.

Keep in mind that many modifiers have an additional layer of customization available, allowing even more variations. In some cases, internal/external layers of diffusion material can be added or taken away; soft or hard grids can be added to more tightly confine the strobe's beam of light; and different reflective materials can be used to heighten or lessen contrast. These are just some of the many choices at your disposal.

Eventually you'll find your preferred look and the tools necessary to create it. I've experimented with just about every modifier, and settled on the beauty dish for my key light for several reasons. This is the go-to tool for beauty work, which is essentially what clamshell lighting is about. A beauty dish creates a more natural-looking round catchlight in the eyes. My beauty dish of choice is Mola's Softlights, which offer many ways to modify quality of light. Here, I'm using Mola's Demi Beauty Dish.

I'd love to show you examples of every possible option for use as a key light and fill light modifier, but there just isn't enough space. What I have done is narrow it down to my real-world use and provided examples of the various ways you can modify the key light using a beauty dish bare; with a diffusion sock; and with a grid. I've also included examples of the different sources that can be employed as a fill light, from reflectors to a second strobe with a stripbox. Each creates a different-looking catchlight with a different amount of contrast and luminosity. I hope seeing these variations lights a spark in you to experiment with the tools you have, to test and then test some more. You'll be surprised how much you'll learn about light by simply swapping in and out various modifiers and sources using the same lighting pattern.



BARE BEAUTY DISH WITH NO REFLECTOR

Using the beauty dish bare delivers a more specular light and crisper transition into shadow.

DETAIL

Note the signature round catchlight in the eyes and absence of fill from below.



BARE BEAUTY DISH WITH DIFFUSION SOCK AND NO REFLECTOR

The addition of a diffusion sock softens the light, lessens specularity and creates smoother transitions between highlight and shadow.

DETAIL

Note the change from the catchlight created in the previous image.



BARE BEAUTY DISH WITH A 20° GRID SPOT AND NO REFLECTOR

Using a grid spot more narrowly focuses the key light's beam, concentrating it and creating a more rapid falloff. The catchlight created is similar to that from a bare beauty dish.

DETAIL

Note the brighter area of light on Kira's forehead and face, and darker shoulder and neck.



BARE BEAUTY DISH WITH DIFFUSION SOCK AND CALIFORNIA SUNBOUNCE WHITE REFLECTOR

With the addition of a reflector, we move from Paramount, or butterfly, light to clamshell light, a classic over-and-under arrangement of key light and fill. Using a white rectangular reflector provides a soft fill light without unwanted luminosity or specularity.

DETAIL

Note the soft rectangular fill catchlight created in the eyes.



BARE BEAUTY DISH WITH DIFFUSION SOCK AND LASTOLITE TRIFLECTOR

Using a three-section Lastolite Triflector with white fabric provides soft fill with unlimited control. Use it folded into one section to fill only from below, or open to three sections as seen here for additional fill on one or both sides of the face.

DETAIL

Note the soft three-section fill catchlight created in the eyes.



BARE BEAUTY DISH WITH DIFFUSION SOCK AND WESTCOTT EYELIGHTER REFLECTOR

This was the setup used to create the final image for the first look captured. The Eyelighter is unique in many respects, including its crescent shape and its resulting catchlight. Its silver-only reflective fabric delivers great contrast and a punchy look that also works well for black-and-white images.

DETAIL

Note the unique crescent shape, luminosity and specularity of the fill catchlight.



BARE BEAUTY DISH WITH DIFFUSION SOCK AND ELINCHROM STRIPBOX

This was the setup used to create the final image for the second, more edgy look captured. The main difference here is the use of a second light with a stripbox to fill rather than a reflector. This allows significantly more control over luminosity and specularity of a distinct fill catchlight.

DETAIL

Note the shape, luminosity and specularity of the fill catchlight.

THE OVERALL LOOK OF THE LIGHTING

Typically with clamshell lighting, you'll want your fill light's output to fall under your key light by a stop or two, depending on your taste and desired look. In this case, my key light was set at f:16, and when I was using a second light as a fill, it was set at f:11. The angles of the key light and the fill light should mirror one another, more or less. If you're using a reflector, intensity and contrast are governed by distance from the subject and the type of material, white or silver, used on the surface of the reflector. Silver provides more contrast and punch, while white delivers a softer, less specular look. You'll notice in the example images that the attributes of the tool you choose for the fill light—its shape, fabric and intensity—all play a vital role in the overall look of the lighting.



This final from the first look captured was created using a Mola Demi Beauty Dish with a diffusion sock as the key light and a Westcott Eyelighter reflector for fill. The Eyelighter's crescent shape and silver fabric create a unique catchlight. These were both arranged in a classic over-and-under clamshell setup.




For this second look, I still used a Mola Demi Beauty Dish with a diffusion sock as my key light, but I replaced the reflector used for fill with a second strobe placed below the key. I modified with an Elinchrom Rotalux 14"x 35" Stripbox. Note the stronger rectangular catchlight in the bottom of the eyes. Both lights were arranged in a classic over-and-under clamshell setup.

THIS SPECIFIC SHOOT

Successful shoots are all about team effort. The same is true when working with seniors. Ideally, you'll have hair and makeup services to offer. These can either be sold separately or offered as a built-in value add. Not only will this make your clients feel special, but your images will be substantially better with a professional makeup artist on hand.

For this shoot with Kira, I teamed up with awesome HMUA Shelley Giard. Together, we created two winning looks that Kira and her mom loved! A good hair and makeup artist who's worth her weight in gold typically sticks around to help keep an eye on things as you're shooting. She'll look for stray hairs, watch how clothing is falling, help with posing, etc. This extra set of eyes is invaluable, and will save you or your retoucher a ton of unnecessary work in post. It's the old "quality in, quality out" maxim. A good HMUA can also do double duty as a stylist, helping make clothing choices for your clients.

Whether you're handing off the images to a professional retoucher or doing it yourself, I favor a light-handed, natural-looking approach with realistic skin. In other words, mannequins need not apply. Retoucher Kristina Sherk of SharkPixel.com lent her expertise for the finals appearing here, and in this issue's companion retouching article. As you can see from the before and after images, she added just the right amount of tasteful enhancements and finishing touches.

Now that you've had a clamshell primer, head over to Kristina's article and learn to retouch like a pro. 

SNAP AND LEARN

WANT MORE INFO?
WATCH THIS FREE VIDEO!



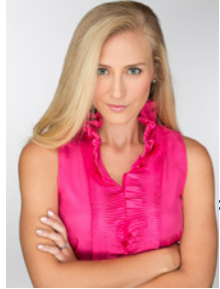
**Lady Gaga,
Imagine Dragons,
some cool indie band,
or an amazing movie score
for your next project.
now with songs as low
as \$9.99.**

license real music. support other artists. songfreedom.com



**DODGING
AND BURNING
TECHNIQUES
FOR TODAY'S PHOTOGRAPHER**

with Kristina Sherk



by **Kristina Sherk**

Dodging and burning, dodging and burning. We've heard it a thousand times. Some even know how to do it, but there are a lot of us who don't—because the reasoning behind it just hasn't clicked. In this article, I will shed light on many of the things that make dodging and burning so conceptually elusive.

A warning: I might sound more like a philosophy teacher than a Photoshop instructor in this article, but I feel the reasoning and rationale behind a technique can often be more important than the step-by-step process that gets you there.

Later, we'll take a look at the wonderful images that Michael Corsentino (with the help of makeup artist and hair stylist Shelley Giard) has created for us to expand this lesson from concept to utility. So let's dive headfirst into what it means to dodge and burn.

What does it mean to dodge and burn?

Dodging and burning was one of the hardest things for me to wrap my head around when I first started retouching. I had been hearing lots of people talk about dodge-and-burn as a way of retouching skin. One day, I thought, "What's so great about this method anyway? I guess I'd better try it for myself." I watched a few webinars and attended "YouTube University" for a hot second. Obviously that didn't last long, because as soon as I actually tried it, nothing happened.

I was zoomed into my image at 700 percent, almost to the pixel level, and I was trying to make sense of the minutely different tonal variations of skin color. After about an hour of diligent work using this new technique, I turned on and off my dodge-and-burn layer a few times, and saw almost nothing. How disappointing! "Why is everyone raving about this method?" I thought. Sound familiar to anyone?

Through the years since that experience, I've picked up a few concepts from various areas of photography (and art in general) that have translated well to help me understand dodge-and-burn on a deeper level.

Concepts that define dodge-and-burn

Push back/pull forward

You may have heard photographers say that if you want things to look like they're farther from the lens, you darken them, and if you want things to look closer to the lens, you brighten them.

Have you ever wondered what the black side of a reflector is for? I, too, wondered for a few years, at the start of my career. A mentor finally taught me that it gives the illusion that something is farther from the camera. It diminishes something's "visibility" by "un-lighting/de-lighting" it. If there was a person my mentor was photographing who was worried about an "extra chin or two," he would use the black side of the reflector to increase the shadow under the chin. It was almost like sucking the light away from that area to make it less noticeable.

This philosophy also works in Photoshop. Nowadays, when I photograph executives, I always ask if they have any specific retouching requests. More often than not, they joke with me, saying, "Oh yeah, and get rid of my two extra chins while you're at it." What they don't know is that I've got a two-pronged approach to doing this. Rather than rely solely on the Liquefy tool to do so, I also darken (burn) the area under the chin and neck to define the jaw line and essentially push back the neck area so it looks farther away from the camera. This is one way I use dodge-and-burn on a daily basis.

Two-dimensional versus three-dimensional

Whenever you get frustrated while retouching (probably because Photoshop isn't doing what it's supposed to), take three deep breaths and remember these simple words: *They're just pixels on a screen*. Thankfully, we deal in a two-dimensional world. A photograph is a two-dimensional representation of a three-dimensional object. Use this to your advantage. You can manipulate so much by simply brightening or darkening pixels. In a perfect world, I like to live by this Photoshop mantra: Ninety percent of the changes you make to the pixels in your image should fall under one of these two categories: brightening or darkening pixel tone, or changing their color.

If you've ever taken a fine-art or drawing class, remember back to that time for a moment. You probably spent a lot of time learning shading. This is ostensibly what dodging and burning is: taking something that's two-dimensional and giving it the illusion that it's three-dimensional. Take a look at Figure 1.

These two figures are identical in shape, but look completely different because of the shading I added to the figure on the right. Look at the two beach balls (Figure 2). The same thing applies. Once you add shading (or in this case, a gradient added with the help of the Gradient tool), you see the object immediately take form.

Here's one more example of 2D versus 3D (Figure 3). The top image is just two lines with a color in between them. The bottom image has been brought to life just by adding shading. Do you see the pipe appear? I hope you're starting to see the power of this technique.

Contouring

You've probably heard this mentioned by a makeup artist or two. It's the same concept as dodge-and-burn, but applied with makeup instead of Photoshop. This can be done with men and women to diminish certain features and play up others. In Michael's shoot, makeup artist Shelley Giard used contouring on our model's face. Take a look at these next three images (Figure 4). The first one is the model with no makeup; the second is the contouring example from the shoot before the model's makeup was blended in; and the third is the finished makeup.

Figure 1

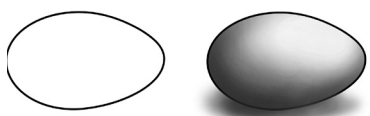


Figure 3



Figure 2

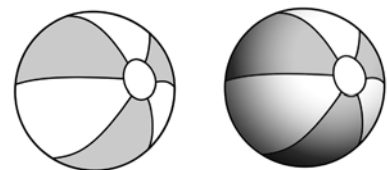


Figure 4



As you can see, Giard's using a lighter color on the bridge of the nose, the forehead and cheeks. She's also using a darker color under her cheekbones, along the perimeter of her face (around the hairline) and along the sides of her nose.

The objective of this kind of contouring is to make the model's cheeks look fuller, her face more heart-shaped and her nose narrower. Now, let's think about how this concept can be applied in Photoshop. Using dodge-and-burn, you can do the same thing Shelley is doing, just that you'll be applying it digitally.

Now it's time to see all of our philosophical ideas come to fruition. I was so thrilled to work with both Corsentino and Giard on this shoot. They sent the images over to me after the Florida shoot (and I did the retouching up here in cold, gray Washington, D.C.).

Now, a caveat ahead of this next statement: There's nothing better than working with a dream team in my kind of work. Since I'm not on set for a lot of shoots, it's really important that I work with professionals who know how to use their equipment, understand light and have really high work standards like I do. Michael and Shelley are definitely at the top of their game, and this makes my job as a retoucher so much easier.

Here's one of the final images from the shoot before and after the retouching was applied (Figure 5).

Figure 5





Figure 6

About 95 percent of the retouching I applied to this image was dodge-and-burn. I did this intentionally so you could see the power of this concept. I hope you can see how the dodging and burning really brought out her features, adding dimension to her skin and face. Here's the second image from the shoot (Figure 6). This one is a lot more stylistic. But, as you can see, dodge-and-burn truly can make your photographs shine and almost look three-dimensional in our two-dimensional world.

In the video for this article, I go step-by-step to show you how I retouched these shots. ■

SNAP AND LEARN
WANT MORE INFO?
 WATCH THIS FREE VIDEO!



New from Spider Holster

SPIDERPRO HAND STRAP

A paradigm shift in how a hand strap should look, work and function.

▶ SNAP AND LEARN 
WANT MORE INFO?
 WATCH THIS FREE VIDEO!



SPIDER MONKEY RAIN COVER

Protection from the elements. Unfolds to cover your camera and large lens.



SPIDER MONKEY WATER BOTTLE HOLDER

Hydration at your hip. Holds up to a 20 fluid ounce bottle.



SEE OUR COMPLETE PRODUCT LINE AT

SPIDERHOLSTER.COM

42nd St PHOTO

THE STORE YOU'VE KNOWN FOR OVER 50 YEARS

375 5TH AVENUE NEW YORK NY 10018



Point and shoot cameras



Video cameras



SLR Cameras



Photo Accessories

WWW.42PHOTO.COM

855-244-5799

CONTACT US TO FIND OUT WHY WE HAVE BEEN IN THE PHOTOGRAPHY INDUSTRY LONGER THEN ANYONE ELSE

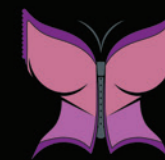
Canon SONY FUJIFILM Nikon

Panasonic OLYMPUS SIGMA

WE CARRY:

POINT AND SHOOT CAMERAS, DSLR'S, PRO AND CONSUMER VIDEO CAMERAS
MACRO, ZOOM, WIDE ANGLE AND PRIME LENSES, FILTERS, BATTERIES, FLASHES
AND MUCH MORE...

WE STOCK ONE OF THE LARGEST SELECTION OF PRODUCTS AVAILABLE
FOR **FREE GIFT** WITH ONLINE PURCHASE USE PROMO CODE BUG «**SB5799**» AT CHECKOUT



BODY BEAUTIFUL

Fashion · Boudoir · Fine Art Nudes

With Lindsay Adler

PHOTOGRAPHY
TRAINING
DOWNLOAD
CAMERA ANGLE
LENS CHOICE
CLOTHING
LIGHTING
POSING



The human form is beautiful, and this download will provide you with the tools and techniques needed to allow that beauty to shine through your photographic artwork.

ORDER THE DOWNLOADABLE TRAINING NOW

Understanding how to flatter the body is essential for any photographer. In this jam-packed download world-renowned fashion photographer Lindsay Adler will share her secrets of how posing, lighting, clothing choice, lens choice and camera angle work together to improve the appearance of the body.

Adler will cover how to photograph men, women, couples, full-figured subjects, and more. Want to master posing and understand all the tools available to flatter your subject's body? This download is a must-see!

\$20 OFF *

*Discount Code Expires 3/31/2015

Discount Code:

BBTSM3



Photographer
Lindsay Adler

Published in:
Marie Claire
InStyle
Noise Magazine
Zink Magazine
Rangefinder

PRESENTED BY
MZed

To Download Visit BodyBeautiful.MZed.com

Studio Essentials

Flash & Packaging CD/DVD Replacement Kits



As a ProPhotographer we know you have limited time between shooting and editing to worry about image delivery! Photographers are now forgoing CD/DVDs, instead choosing Flash Drives to deliver images and those awesome Animoto slide shows. A convenient, economical, easy to load, and attractive solution is a must! Our new Studio Essential Flash & Box kits make switching from DVDs to Flash Drives a breeze.

Consider Studio Essentials as your NEW all in one CD/DVD replacement option - starting as low as \$8.00* per Flash/Box after discount. Offered in convenient 10, 20 or 50 packs, these 4GB Custom Flash Drives & Boxes are available in three different styles: Color Snap, Metal (the one Sal uses!) & Wood.

Studio Essential Bundles hit all the marks: Studio Branded? check. Easy to load? check. Inexpensive? check. Easy to ship? check. Easy to see why Sal is a fan!

20% Off Studio Essential Kits
Valid through March 31, 2015
Coupon Code: **CSPFD3SAL**

*after coupon on Color Snap 50-pack

Shop now at www.photoflashdrive.com



Salvatore Cincotta

WORKSHOPS 2015



SENIORS

2 DAYS | HANDS-ON

MARCH 24-25 | O'FALLON, IL

FOR MORE WORKSHOP DATES AND INFORMATION VISIT
STORE.BEHINDTHESHUTTER.COM

THIS MONTH'S VIDEOS ARE AVAILABLE ONLINE



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

SEE MORE. LEARN MORE. GET MORE.