



#### PICK YOUR POISON | SPECIALTY TIPS



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### Shutter Magazine goes monthly!!

# SHUCE R



## Success is a crazy thing.

Sometimes it hits when you least expect it. The overnight success of Shutter Magazine is testament to the fact that if you work hard and put a **solid product** out there, people will take notice.

# thank you to everyone for helping us spread the word and raise the bar

for photographers around the world!  $\mathbf{7}$ 

WITH SAL CINCOTTA



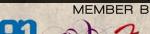
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Sooner than later the lines between photographer and videographer will blur and we'll all simply be defined as VISUAL Artists.



#### with Vanessa Joy

Technology in photography can be one of the best (and sometimes the worst) tools that we photographers can dream of, and the newer video capabilities in Digital SLRs are no exception. With the functionality in the new Canon 5D Mark III, 7D, 60D, Nikon D4 and 7000s, and pretty much every new SLR coming out, photographers now have HD video at the tips of their fingers. So should photographers ignore or embrace this latest development? Embrace and love it, of course!

Truth of the matter is that implementing video clips into your photography, or "fusion," is really quite simple. It's so simple in fact that a lot of high school students (aka your soon-tobe photographer colleagues) can practically already do it with their eyes closed. To be honest, I'm not so excited for my current photography generation when it comes to embracing fusion as much as for the newer generation of photographers, for which most of their fusion skills are already second nature. With the younger generation coming into the photography world, fusion will easily be a common technique and from that point will only grow in creativity. Sooner than later the lines between photographer and videographer will blur and we'll all simply be defined as visual artists.

Now, I'm not talking about photographers taking over the filmmaker mantle, but I am for photographers incorporating fusion into their lines of service. Fusion is not just slapping video and photo clips together and hoping it comes out great (we'll leave that to the high school kids I mentioned earlier). It's the blending of photography and cinematography to create a dynamic, multimedia presentation that combines the emotion of fine photography and the power of moving images. We're creating moving photography.

Want to see a few examples of fusion? Check out the videos here:



Fusion



Right now, you probably have the opportunity to be one of the first photographers in your area that can take advantage of the new technology and really put your business on the map. Whether you end up using fusion for a social media buzz, new products to upsell to your clients, or for an interesting way to introduce yourself to prospective clients who go to your website, it's sure to differentiate you in your market.

I'm here to give you what you need to start making your own fusion products. All you need is a few quick pointers on how to shoot and edit a fusion piece, and perhaps a few pieces of video equipment that you can add to your gear-junkie toy box wish list.

The good news is that, as photographers, you already know 90% of what you need to know to create fusion. You know how to use the camera (maybe a quick review of the manual, or a tutorial on YouTube will refresh your memory if you're not sure about setting up the video mode part), and you already understand key components like composition, exposure, use of light, focal length, depth of field and creativity. From there, here's what you need:

## EQUIPMEN

#### (must haves)

#### Digital SLR Camera with HD Video

Sure, you could use a flip cam or iPhone, but that won't give you the same professional imagery that matches your photography. If you want your fusion product to look professional and seamless, use the same or very similar DSLR camera that you're using to take your photos.

#### **Stabilization Device**

Staying steady while shooting video clips is key (we'll get more into that later). We suggest getting a Monopod with a quick-release plate (the Manfrotto 561BHDV is our fave) because it's light, fast, easy to use, and allows for more advanced movement (like pushes, pulls and pans). A tripod is perfectly fine as well, as is a gorilla pod or even using your surroundings such as a table or chair.

#### Video Editing Program

Don't stop here! I know that part was scary for me (a photographer just like you) when I first started with fusion, but it really isn't that bad. Did you know that Adobe Photoshop handles video? Extended versions of CS3, CS4, CS5 and all versions of CS6 can be all you need to manage your video clips. Other programs/ scripts like Lightroom 4, PhVusion Effects, Animoto and iMovie can all be used just as easily. If you don't already have one of these, sign up for a FREE account with Animoto (www.animoto.com) to get started.

Advanced Stabilization Device An advanced stabilization device is used for creating stable movement while recording a video clip. A slider (we love the Cinevate Atlas 30) moves the camera smoothly sideto-side. A glider (we use the Glidecam HD 4000 with the X10 arm and vest) will help you walk, and even climb stairs while the camera floats in front of you. And finally a jib crane will move the camera up and down from about 12 feet to the ground.

External Audio Microphone For starters, I recommend not working with audio until you've mastered the visual part of filming for fusion. When you are ready to start learning audio, you don't want to trust your in-camera mic as the quality just isn't that great. Get a small microphone that attaches to the hot-shoe of your camera and captures clean audio right to your video file to greatly enhance your fusion audio. The Sennheiser MKE 400 is a great one to start off with for about \$180, and my favorite is the RODE Video Mic Pro for a little larger investment.

#### View Finder

A view-finder, like the Zacuto Z-Finder, will help you in a number of ways as it attaches to the screen on your camera back. It will help you see better in all situations, but especially in bright sunlight. It will help you focus more easily (as you'll be doing that manually), and it will give you another point of contact to keep the camera steady while filming.

### EQUIPMENT wanna haves

Fusion

# So now that you've got your video swag, here are the basics of what to do with it.

The most important point to remember about shooting video is to shoot steady. Unless you want your clients to become nauseated by your roller-coaster, shaky video, you'll want to make sure you can hold a shot for a good 8 to10 seconds so you can get a solid video clip. This isn't a new concept to us photographers because we know about camera shake at slower shutter speeds and completely understand the use of monopods, tripods and how to balance the camera on a TV, shelf, or the priest's shoulder in the absence of those things. It's the same for video. Whatever stabilization device you choose, just remember your goal is to have a steady shot for about 8 to 10 seconds (you'll only use 4 to 5 seconds tops).

To keep steady, you'll want as many points of contact as you can get between you, the camera and the environment. The more contact the camera has with those points of contact, the steadier you'll be able to hold it. Your two hands on the camera are starters, the monopod to the ground is another, and holding the camera close to your body is another one. Even consider leaning against a wall for more stability. When you've got that, your shot is ready, hold your breath and squeeze the record button. Count to 10, and stop recording.

# SECOND

The second element to consider is the focus. Unfortunately, the auto-focus in any of the DSLR cameras isn't great when shooting in video mode (yet) so you're pretty much stuck with manual focus. I know, what will we do without our auto-focus? Don't panic! For video, manual focus is actually a good thing. Learning to focus manually is definitely an art in itself, but when shooting moving objects, it really comes in handy. There are three tricks you can easily utilize when focusing manually.

First is pre-focusing, just like you used in film days. Focus (even auto focus if you'd like in photo mode, then switch to your live view without moving and it'll still be in focus) on an object (like a pew in the aisle of the church). Then hit record and watch the bride walk down the aisle into and then out of focus. It's actually quite a beautiful visual technique and particularly handy when trying to focus on a moving subject (like children or pets).

Second is to use your magnifier tool to fine-tune your focus. In live view, zoom in to where you want to focus, then focus manually and hit record. It will pop back out to full view automatically leaving your subject perfectly in focus. Both of these focusing techniques take a bit of practice, but after doing them a few times, you'll feel like a master cinematographer!

Rack focusing is my last focusing technique that might take some practice, but can really be a helpful story-telling tool. I like to use this when filming details (such as a bride's bouquet and shoes). Rack focusing is simply focusing on an object in the foreground and then switching the focus to a background object and vise versa.



Fusion

The third technique to master is your exposure over time. As photographers we know how to expose for any given lighting situation, but when shooting video, your light may change while you're shooting. There are two ways you can handle the changing light.

The first is to adjust your shutter or aperture while shooting in manual mode. The only problem with doing that while recording is that the exposure change is a harsh change, not a gradual one. You'll notice a change of exposure in the video clip that's as abrupt as a click. The second is to use aperture or shutter priority mode, which will gradually change your exposure smoothly while filming. The problems with this method are that it might not change it to your liking (i.e. if there's heavy backlight) or it will adjust your ISO higher than you'd like and grain in video clips is not artsy, more like just bad TV reception. My advice? Consider your scenario and make a wise and educated judgment call just like you do when you photograph normally.



### the workflow

Now you know what you need and how to film. Lastly is the workflow involved. We'll stick with doing a nice and simple fusion slideshow.

At this point you should have a handful of awesome 8- to10-second video clips along with a bunch of photos that you've taken. Now what? Just like photos, it's time for editing, but without a steep learning curve, I promise!

Here's what my personal workflow looks like for a typical fusion slideshow:

- Shoot photos and video clips.
- Save to computer and sort out your favorite photos and video clips. On average I use about a 7-to-1ratio of photos to video clips. After all, you're just enhancing your pho tography, not replacing it.
- Edit your favorite photos so that they're gorgeous as you normally would. Then, it's time to do the same to your video clips.
- Edit your favorite video clips through PhVusion Effects in Adobe Photoshop to trim, effect and grab stills photos.
- Have a martini while the video clips render. Rendering saving your video clip to a new file to apply the changes. On average takes about one minute for every second of video that you render.
- Upload your favorite, polished photos and video clips to Animoto. Sort them the way you'd like to tell the story, turn the audio on or off on the video clips, pick from your own or royalty-free music, and hit produce.

The fusion slideshow will be put together in minutes!

It's just six steps to creating a visually incredible fusion product.

At this point I know you're just itching for more. So here's a video tutorial that shows some of the fun video toys we talked about and what those focusing techniques look like in action.

# SHUDERM

If you're ready to take fusion even further, be sure to check out the three-day workshop that Rob Adams and I did on creativeLIVE this past June. It's a seriously extensive and inspiring course on the world of fusion that is absolutely jam-packed with knowledge, advice, and even a mock wedding.

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#### Ready to take fusion even further?

Fusion

#### Click here to see the course page

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Determining whether a model release is necessary in the photography business can be tricky, but below are several considerations that streamline a photographer's decision-making on this issue.

**Defining a model release.** A model release is a written document that governs the terms under which a photographer may use the image of another party. Broadly, a model release can be as long or short as is necessary to set forth the essential terms governing the use of a party's image, including financial compensation, if any, that a model is to receive.

What is the purpose of a model release? The short answer is that a model release is a mechanism to protect the photographer (and with proper licensing and assignment, the ultimate publisher) from any liability for unlawfully using someone's likeness without their knowledge or consent. The legal answer is that a model release establishes a contract between the photographer and the subject. Properly drafted, a model release will contain specific rights and authorities granted by the subject, in favor of the photographer, whereby the photographer can legally use and profit from the images of the subject. This "contract" bridges the gap between a photographer's freedom of speech and an individual's right to privacy, and protects the photographer from future claims raised by, or on behalf of, the subject.

When is a model release appropriate? There is a wide spectrum of situations where a model release is appropriate. On one end, "commercial use" where a photograph implies that an individual endorses a product or idea, requires a release in most circumstances. On the other end of the spectrum is an "editorial use" where an individual gives a statement, and beneath the photograph of the individual a quote appears of such statement, which does not require a release. Unfortunately, the lion's share of photography falls somewhere in the middle of the spectrum. This is further complicated by the fact that even on either end of the spectrum, circumstances can vary.

with Joel P. Green JD/MBA & Lori E. DaCosse, Esq.





**Developing a checklist.** When deciding whether to require a release, ask yourself the following questions: Is the subject clearly identifiable? (is it a picture of the individual alone or is it a picture of the individual, along with a graduating class of 1,500 other persons?) How do you intend to use the picture? How and where did you take the picture? Is the subject aware that the photograph was taken? And, did you offer (or provide) consideration for the photo? If the subject is clearly identifiable, that is one strong point in favor of a release. If there is a photograph of one person at a graduation ceremony and the picture is linked to a college investment fund, there is a strong likelihood that this picture is being used for commercial purposes. Moreover, because the individual can be associated with a particular product, there is an appearance that the individual is endorsing this product (the college investment fund) and/or implying that this individual has benefitted from this product. Conversely, when the picture depicts 1,500 graduates and is published in conjunction with a college investment fund, any argument that a particular individual is endorsing this product is attenuated. In this case there is likely no need for a release.

How and where a picture was taken also determine if a photographer can use it and whether it is necessary to get a model release. First, any picture taken illegally cannot be lawfully re-sold under any circumstance. Second, the venue in which a photographer takes a photograph can also determine whether you need a model release. A private setting such as a photographer's studio where the subjects pose for family photos gives rise to a presumption that the picture was not intended to be circulated for the photographer's benefit without written consent. Conversely, a public setting gives rise to a lesser presumption of privacy and a less likely need for a release.

"Consideration" is a legal term of art that refers to something of value. While consideration typically involves a financial exchange, money is not the only legally acceptable form of consideration. Most jurisdictions require consideration for a contract document (i.e. a model release) to be binding. So, if a photographer does not give something of value to a model to obtain a release but obtains a release nonetheless, there is an argument that the release is invalid. As such, whether to obtain model release is often a financial consideration and, if there is no clear and present intent to use a photograph for a commercial purpose, it may not be financially worthwhile to provide consideration for a model release.

**Business Judgment.** It is important to note that it is the publication or ultimate use of images that requires a model release, not the act of taking, developing or merely owning the image. When considering whether a model release should be obtained, a prudent photographer should consider the likelihood that an image will be used for "commercial" purposes and whether the photographer intends to undertake the publication. Because the risk of liability to the photographer is remote (for legally obtained photographs), the photographer should conduct its own risk and reward analysis to determine whether the potential liability is greater than the reward (financial or otherwise) for its use. If the answer is yes, then a model release should be obtained.

*Summary.* Whether to obtain a model release is a fact-sensitive inquiry. The most important component to this analysis is to use the above checklist as a starting point and to perform a cost-benefit analysis as to whether there is legal and business merit to obtaining a release. This determination necessarily involves a certain degree of business judgment. When in doubt, it is generally best to err on the side of caution and obtain a model release.

In the next issue, we will discuss the legal and business issues to consider when deciding to license photographic images.



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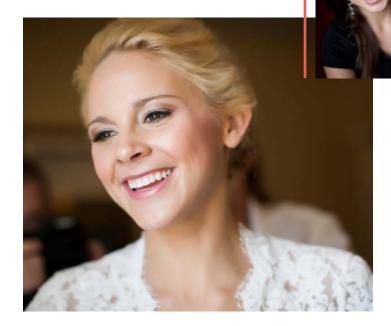


# THE OTOOOS A Shooting With taylor cincotta

-



#### with Taylor Cincotta



Many photographers teach about lighting, posing and technical aspects of shooting, but rarely do they teach how to second shoot. The training process I went through with Sal is the same process we put all our shooters through. Below I will outline our process on training a beginner, as well as tips on how to be the best second shooter.

#### the TRAINING PROCESS...

Sal and I started our studio five years ago when I knew nothing about photography or shooting. I began by carrying Sal's bag for all his shoots. I had to memorize what lenses were what, where they went and how to track what memory cards were used. I learned to watch for when Sal needed me from across the room. We came up with hand gestures for certain lenses, memory cards, and flashes so he could signal what he needed and I could quickly bring it to him.

The more shoots we had the more I understood the process of Sal's shooting style. I learned that he always used a 50mm 1.2 lens to shoot the bride getting ready. To shoot family pictures at the altar he always needed a 24-70mm 2.8 lens, a flash and a battery pack. We became so efficient that we could communicate without talking because I knew exactly what he needed at any given scene. It was at this point Sal deemed I was ready to second shoot.

This process was painful in the beginning because after each wedding Sal would review my images with me and critique them. I had to learn how to take constructive criticism and not get defensive. As you train your second shooters (or are being trained as a second shooter) you have to hear criticism in order for your work to progress.

Sal and I would discuss before each scene what images he wanted me to capture. He told me to get details, candids, close-ups of Mom's hands zipping up the bride's dress, or a profile of the bride looking out the window. We did this exercise before every scene so that I knew which images would be my job to capture.

As we were shooting these scenes I had to stay out of Sal's line of site so that I didn't end up in the background, but at the same time find an angle for a creative shot that Sal couldn't get. I understood my role as a second shooter and fell in love with it!

While Sal directed the couple, I was able to be a fly on the wall, which worked perfectly with my introverted personality! I could run around getting creative angles and focus on pushing myself to the next level without the pressure of having to get the "must have" shots that a





primary shooter must capture.

We came up with a formula for which shots were the primary and second shooter's responsibilities. It was my job to get the groom looking at the bride as she walked down the aisle, to get the bridal party laughing as Sal cracked jokes, to shoot down the line of the bridesmaids' bouquets as Sal set them up, and to shoot close-ups of the couple while Sal shot with his 16-35mm.

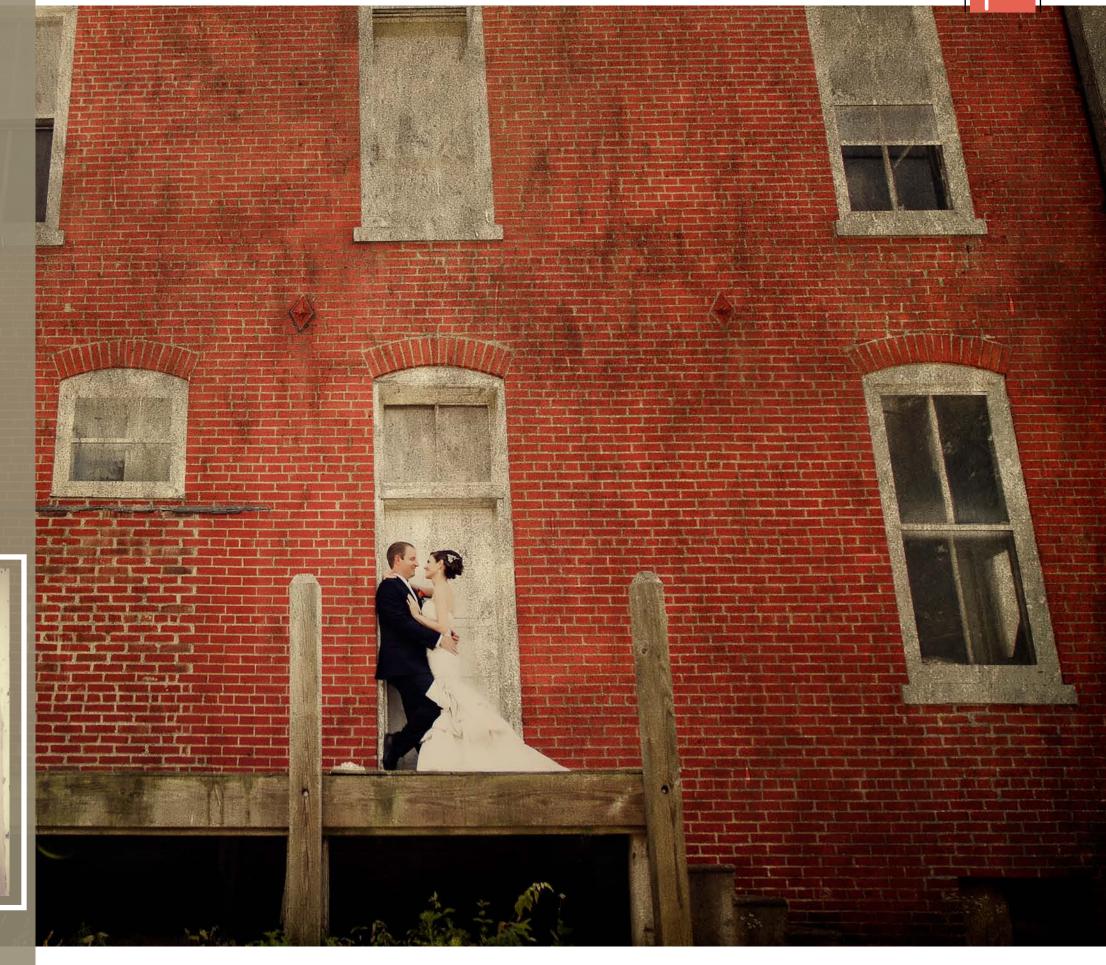
When the time came that Sal didn't have anything to critique on my work as a second shooter, he knew I was ready for prime time. I had butterflies the entire week before my first wedding as primary!

# OVER communicate!

Tell your second shooter what you are looking for; don't assume they know what you want. Describe specific shots, angles, candids and positioning you are looking for. Tell them why they are in your way or in your shot, and tell them where to stand and what settings to use. You may have to manhandle them in the beginning to ensure they are following your process.

If you are a second shooter and your primary is not communicating this information to you, ASK what you should be doing and what they are looking for. This will help you understand their thought processes and ensure you capture the images that are your responsibility.











## CRITIQUE

"Ok, we were shooting in the church, and then we went outside and it looks like you didn't change your settings. You have to take a test shot at each scene to make sure everything looks right and that your settings are correct. And if you are going outside you know you can automatically lower your ISO since we'll have more light, just like you know that if we are going inside you can start off with your ISO at 800 for your test shot since we have less light. You should be able to get your settings 90% correct before you even take a test shot just by analyzing the location and the light."

#### Second Shooting

As painful as it is for both the primary and second shooter, you have to critique their work in order for them to know what they are doing wrong. Go through their images with them, point out mistakes, wrong settings and bad angles, but also tell them the RIGHT way to do it. Work through specific images and situations with them. For example if you have a beginner shooter, this is more than likely a scenario you will encounter:



# TEST CONTINUALLY

Don't let your second shooter get too comfortable. If they aren't being challenged they will never progress to a primary shooter. When Sal and I walked onto a scene, he would ask what my settings should be, or what's the best angle. Knowing he could quiz me at any time kept me alert and thinking all day. Sometimes he would even make me take charge of a scene and direct the couple, to get me comfortable with posing and executing my vision ... frightening at first but essential in transitioning to a primary role.

Test them with their posing, flash, locations, everything. There has to be pressure to perform!

If you don't have the luxury of utilizing your spouse or family as a second shooter, then you must compensate them. If you compensate them, whatever images they capture belong to the studio and the studio only. They should be using YOUR memory cards. They should have no access to the images. You may even want to go as far as preparing a contract for your second shooters, stating who owns copyright, etc., should you need to enforce your copyright agreement.

Unfortunately, this is a lesson we learned from experience early on. We did not compensate our second shooters, so we had to allow them to use the images they took to build their portfolio. Otherwise, why would they shoot for us? When one of our second shooters used an image they took over my shoulder (to get the exact same shot as me) as their advertisement in a local magazine, claiming the shot as their own, we realized our mistake. From then on every second shooter was paid, and they used our memory cards.

Having a second shooter who is in tune with you and your flow is key to creating the imagery and experience you want for your couples. Set your shooters up for success by investing in the training process. Your weddings and photo shoots will not only be a breeze, you'll also have a ton of amazing images to show and sell to your clients!





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# COMPENSATE





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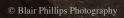
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BV Salvatore Cincotta







#### with Blair Phillips

The senior high school market is on fire and may be the spark that will help ignite your business. Photographing seniors gives you 100 percent creative freedom to follow your vision and become a standout in your market. Not only will I help you get to the top, I will help you stay there.

Let's just face it; customer service seems to be a thing of the past with most businesses. One of the most important things you can do is provide your clients with good customer service – a client adventure that won't be forgotten. Sometimes this is even more important than creating masterpiece images. What you do by creating such an awesome experience is create a marketing powerhouse through your seniors and their mothers.

It all begins with the initial phone call. When a prospective client calls the studio, we may be on the phone for 20 minutes just answering one question about my session fee. My staff and I are trained to make small talk and ask questions about what is going on in their lives. You should genuinely try to become friends with each and every client so they don't just feel like a number. Think of it like this, how can you ask a potential client to invest in you if you are not willing to invest in them?

I always allow two hours for each senior session. I could absolutely get it done in one, but I like the extra time to really talk with my clients and not feel rushed. Send them a personal video the day before and after their session that simply thanks them for allowing you to photograph them. It can be as easy as using your smart phone camera and recording it yourself. It doesn't have to be over-the-top; it just has to be original and genuine. People won't want to spend their hard-earned money if they have not had an experience that knocks them off their feet.



Unique sets and eclectic locations will also set you apart in your senior market. You don't need to compete for a location. If you have areas in your town that seem to be just perfect and all the other photographers use them, force yourself to move in another direction. Seniors don't want the same set and pose the kid who sits next to them in English class had. They want to feel original and unique. Even if two photographers use the same location with two totally different styles, it is still the same location in the eyes if a senior. Take a day off once in a while and do some scouting for new and unique locations you'll be surprised by what you find. When you find an awesome location, always find the owner and plead your case to gain permission to shoot there. It will look very unprofessional if you get kicked off a location because you didn't have permission to be there.

I absolutely love creating sets inside my studio that clients can't get anywhere else. Being thrifty and creative allows me to change my sets often and keep things fresh. Always be on the lookout for set materials that someone has thrown out. Never tell them what you need the materials for because the price will go up once they find you are going to make money from them. Try to maximize your space and build all of your sets in a row if possible. Think how awesome it would be to have a ton of options for each session and not have to fret about running out of ideas.

In my senior business, I got tired of driving all over town to use my locations for each session. I decided to build what I call my "Prop Shop." With the limited space I have behind the studio, I built a metal structure that has six shooting bays and can house 18 completely different sets. This way I can be in control of my locations and lighting, and walk right out the back door to be in photographer heaven. The Prop Shop is designed to be open in the front so I can add another lighting element, natural light, to my sessions. It is one more piece of the package that will help add tons of versatility.











## Today is the day to begin adding multiple light sources, & it will inspire you to be even more creative.

Speaking of versatility, another way to ensure you are at the top in your senior market is to use multiple lighting sources for each session. There is nothing wrong with using one single light source; however, you may end up creating the same look through the entire session. You want to overwhelm your seniors and their parents by giving them many powerful, varying images to choose from and allow the opportunity for an album sale. I generally begin in the studio with one, two, then three studio strobes. That is three different looks right from the start. I then move to continuous fluorescent lighting. After that I use my ring light with a fan to blow the hair around and really make them feel like a model. Move outside next for some off-camera flash to create flair. Next I add poses with natural light and my trusty reflector.

By being versatile and forcing yourself to shoot several lighting sources, you will not only sell more images, you will sell a ton of albums. You'll look like a very professional and knowledgeable photographer, which will set you apart. We always secure our wall and gift-sized portrait orders first, then tell the parents that instead of leaving the other images on the table, we can build a custom album with all of their favorite images. It immediately becomes a guaranteed sale. If I were relying on one light source, a large sale probably wouldn't happen. Today is the day to begin adding multiple light sources, and it will inspire you to be even more creative.



Branding identity crisis is a surefire way to confuse both your client and yourself. The best way to find your brand is to show your friends and family 10 of your favorite images. Ask them to give you the words that come to mind while describing the feel of your photography. Combine those words and that will become your brand. My brand is "eclectic elegance." Make sure you don't set out just to be different; set out to be you and people will see that you're different. Your marketing presence must match throughout. You want your clients to be able to glance at your materials and recognize them as yours ... that is one of the best forms of flattery there is.

I have found that most studios don't have a marketing budget. But you have to continue to invest in your business in order to grow. Make it a point to put a little money aside each month that will contribute to a marketing campaign. Tailgating at local football games is a great way to express your brand as well as market to your seniors. It will also help build bulletproof rapport with your community.

Here is an example of how to stand out in the crowd while tailgating at high school sporting events: We are buying an old airstream camper trailer and gutting it completely to an open shell with new hardwood floors, flat panel televisions, swanky couches, chandeliers and a custom bar to display albums and products. You can have the entire exterior wrapped in custom graphics to cover the ugly. Once it is completed, get to the school early and drop it right up front near the entrance gate. Invite a few previous senior clients and their friends to come hang out. Curiosity will get the best of the crowd and they will have to come inside to see what you have to offer. This is a good way to make an appearance and get your work in front of a new school each week. Think of it as a mobile marketing trailer that will act as a vitamin shot for your senior business.

Times are changing and our market is becoming saturated, so our marketing strategies must rise to new levels. Please don't get caught up in all the negativity out there. Know that you are in control of where you want to be. Put all your energy into being positive and focus on your family and business. I wish you happy shooting and much success.







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#### with David Cross

There's no question about it, Photoshop is an amazing tool that lets us create wonderful images. But as photographers, it's important to balance those creative possibilities with the reality of how much time it can require. My goal is to show you how to spend less time in Photoshop, and how to use Photoshop to create art that sells.

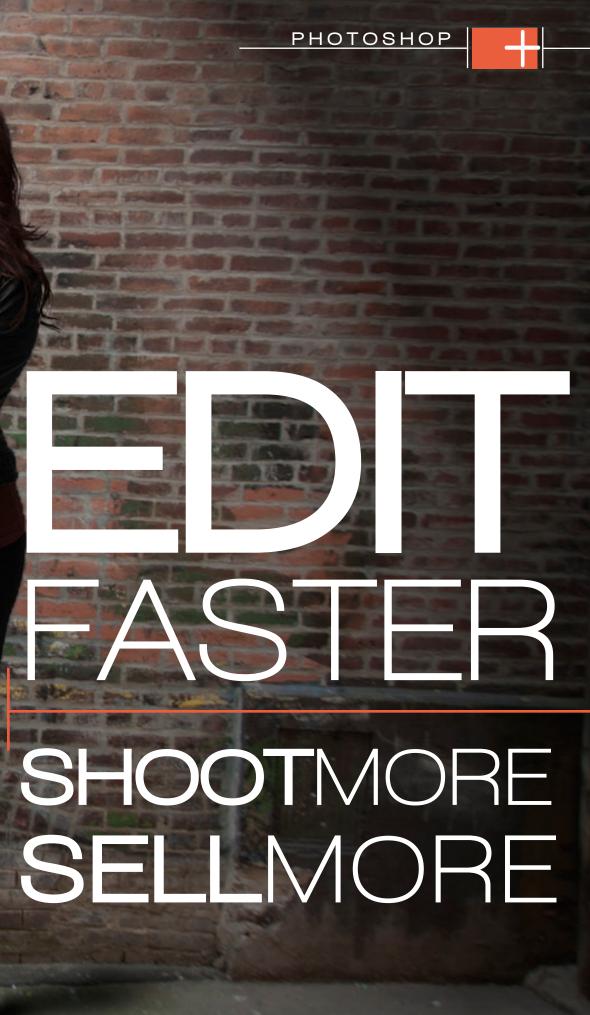
Automation is one way to work faster in Photoshop, but when most people hear the word "automation" they tend to assume actions. Although actions are a big part of automation (we'll talk about actions later), Photoshop has plenty of other ways to speed up your work, including built-in automations that require no preparation on your part.

Many people say they don't use actions or automations since they can't get them to do the whole operation. Personally, I think that's the wrong approach.

For me automation is anything that makes my job easier in Photoshop and takes less time. Even if the automation cannot complete an entire A to Z task, if I can get from A to K faster and do the rest myself, that's still a great thing. So don't view automation as an end-to-end process, but rather, as a means to save time. The phrase that always comes to mind is "compared to the alternative," as in "this automation doesn't do the whole operation, but compared to the alternative of me cloning for two hours, this is much faster."







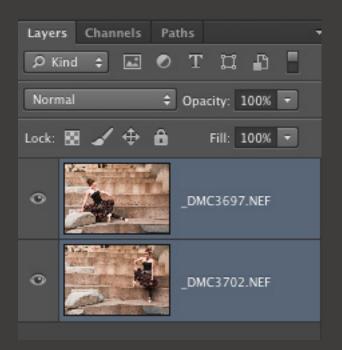
Here is a simple example of how to use built-in automation commands to get to an end result much faster. I've taken a couple photos of a dancer that I want to combine for an artistic layout. Although I could manually open both and then combine them, here is an easier way:

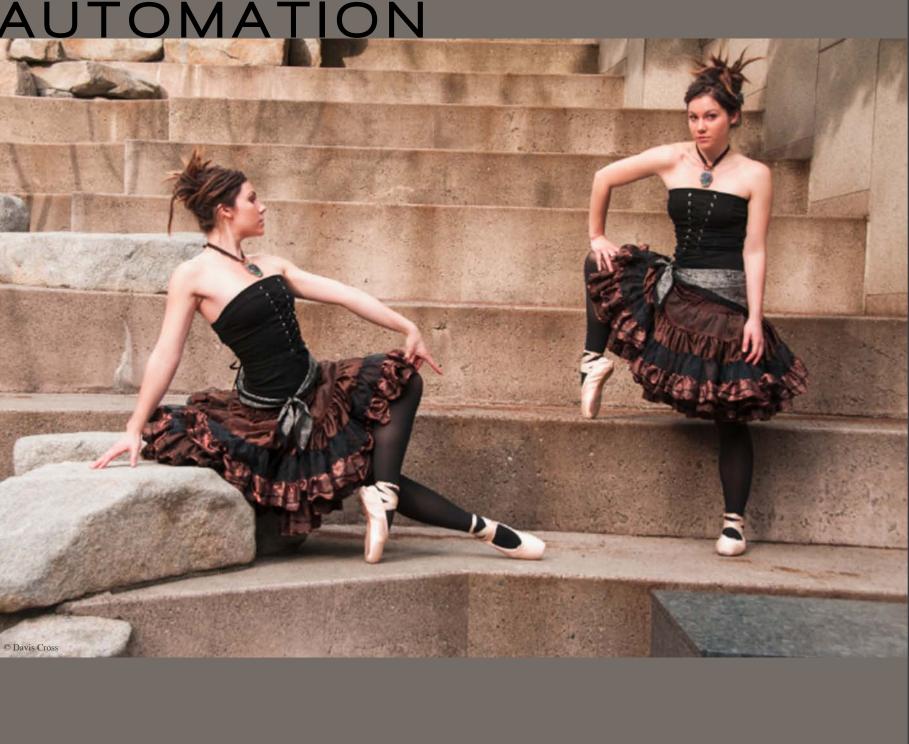
## STEP 1

I select both raw files so I can edit them at the same time. Rather than opening them when I'm finished editing in Camera Raw, I choose Done. This will apply the settings and prepare for the next step.

## STEP 2

In Bridge I select both images, and from the Tools menu I choose Photoshop>Load Files into Photoshop Layers. This automatically creates a new document with one image on each layer.



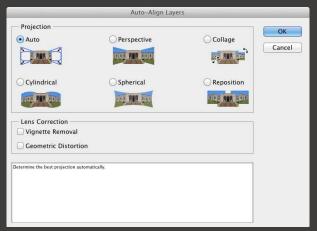


#### PHOTOSHOP



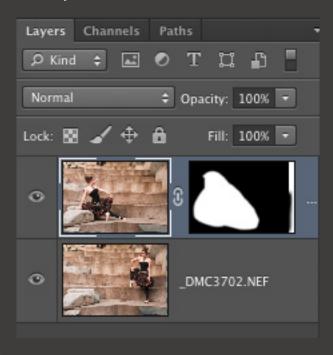
## STEP 3

Since I didn't use a tripod, the two images don't exactly line up. To fix this I select both layers in Photoshop and from the Edit menu chose Auto Align Layers. In the dialog, I choose Auto and click OK.



## STEP 4

All that remains is to make a loose selection around the top dancer and add a Layer Mask.





Run

Preview

# WATERMARKS

Another example is Adobe Watermark. It doesn't come installed in Photoshop, but after a quick (free) download, this panel provides a simple way to add watermarks to your photos. The beauty of this automated feature is that it will add a watermark, regardless of the size and orientation of your images. You can get the add-on here: http://russellbrown.com/scripts. html. (Scroll down to Adobe Watermark Panel 2.2.1)

It comes with a self-installer and once installed, it can be found in Photoshop under the Window menu under Extensions. The Watermark panel walks you through the process step by step. I recommend starting with one image first to get the settings the way you want, and then applying it to a folder full of images. Here is the process:

**STEP** 1: With one image open, go to the Watermark panel and choose your watermark: It can be a PSD, PNG, Adobe Illustrator or text file.

**STEP 2**: Select the Images to Process. Check Use Open Images to start so you can preview the results on one image. Later you can apply this to the contents of a folder.

**STEP 3**: Choose the position of your watermark, its size and opacity. Here is where the preview option is invaluable: Try a setting and then press Preview. Continue tweaking until you get the result you want.

**STEP 4**: Choose the JPEG export settings. When you're ready, return to Step 2 in the panel, uncheck Use Open Images and choose the source and destination folder.

**STEP 5**: Press Run to watermark all the images in the selected folder. The Watermark panel should remember your settings so that the next time you use it there will be less set-up time.

#### PHOTOSHOP

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# ACTIONS

So far we've talked about built-in commands that require little or no preparation. The other side of Photoshop automation is actions, where you record a series of operations and play them back when you need them – at speeds much faster than you could perform manually.

I won't spend too much time on the basics of actions as there are plenty of resources out there to get you started. In a nutshell, in the Actions panel you create a new Set (folder) to contain your actions, create a new action, and record the operations. An action can be anything from one step (to get more quickly to a "hidden" command) to many steps (combining multiple operations from different menus). You can also purchase actions or download free actions from various sources such as Adobe Marketplace & Exchange: http://www. adobe.com/exchange

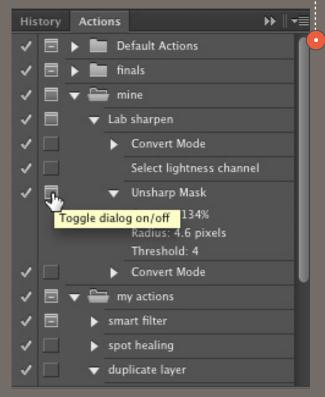
Here are a few hints to make life a little easier and faster when working with actions.

When recording a filter as part of an action, it will record the specific setting you use. In order to change the filter settings, just doubleclick on the step in the actions panel and the filter settings will open. Change the filter settings and from this point these will be your new settings (until you change them for a different project).

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• )---- To create an interactive action that pauses and waits for your input, click on the modal control beside any function that has settings (actions, adjustments, etc.). The action will open the dialog with the settings and wait for your input. Once you choose the settings and click okay, the rest of the action will play. Just remember, modal controls will stay on until you turn them off – and having modal controls turned on is not a great idea if you're trying to run a batch process to a folder full of images.

To play only one step in an action, hold down Command (PC: Control) and double-click on the step.



• The Insert Menu Item command is a great way to include in an action an operation that cannot be recorded in the normal way. For example, choosing the command Fit on Screen from the View menu will not be recorded as part of an action. But if you go to the Actions panel menu, choose Insert Menu Item and then choose View>Fit on Screen, that command will be part of your action.

Insert Menu Item	
Menu Item: View:Fit on Screen	ОК
To record a menu item, select a menu item using the mouse.	Cancel

• To save a text version of an action, down Command and Option (PC: Control an Alt) and choose Save Action in the Actions p This creates a text file that can be useful to pr the steps in an action, but the text file cannot imported back into Photoshop.

Button Mode is a useful display option that tu your Actions panel into clickable buttons. Th particularly useful if you record a series of or two-step actions and want to quickly apply th an image.

One last reminder about acti Don't think of actions as being useful only for complete, end-to-end process. Recording and an action that only does part of an operation saves time compared to the alternative.

#### In the accompanying video,

Dave demonstrates another useful & built-in timesaver, Tool Presets, & gives you some homework.



Next time... we'll see how Smart Objects & Smart Filters can save time & open up a world of creative possibilities.

#### PHOTOSHOP

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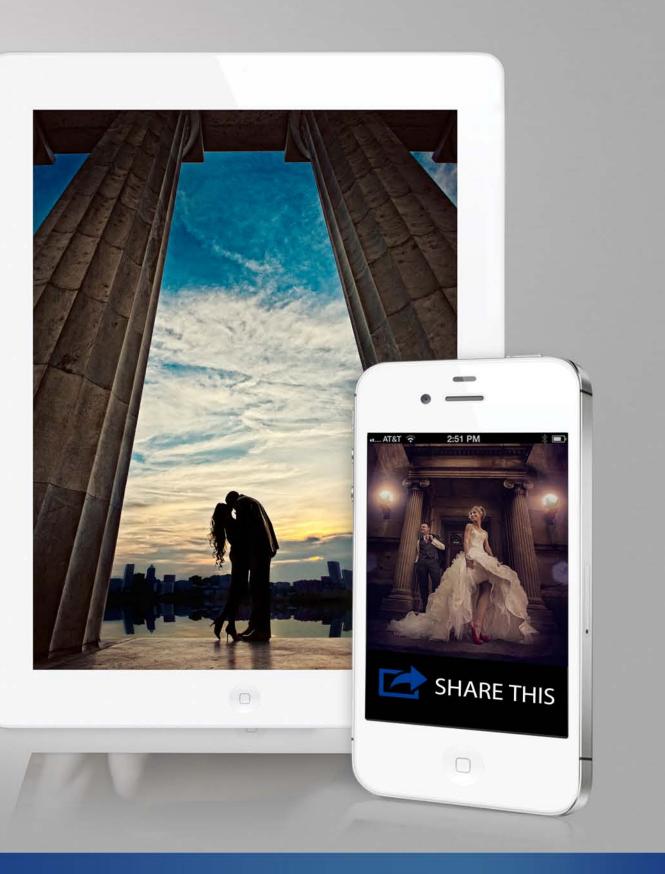
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Check out all of the other creative ways Sal and other inspiring photographers are leveraging the mobile revolution into **wow-factor** referrals. **Learn more at www.stickyalbums.com** 

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FIE

#### with Laurin Thienes

Every photographer will encounter wedding situations that could spell disaster. It may be the bride's personality or a mother's overreach, complicated situations with exes or out-of-control partying. But often the situation just needs some finesse in how you handle the situation. Knowing how to deal with people is a skill set that takes time to develop. In the following examples I will show you how to manage through communication and control.



# INDECISIVEBride

the

You'll recognize the indecisive bride by her wishy-washy demeanor. But often her indecisiveness is a direct result of you not taking control. Do not let the bride's lack of ability to make a decision affect your ability to dictate flow and direction to get great images. Take control. When you first start out it is so easy to let the couple determine where and when to take photos. But all too often this leads to creating substandard images - dappled light on faces, harsh shadows from the overhead sun, locations that are less than desirable. When your bride is indecisive, stop asking what she wants to do and start telling her what she needs to do. As her hired professional, being assertive and direct in what you know best will help calm her nerves and allow you to drive the flow of the wedding day.

Quick Tip: Know your locations ahead of time, where the light is and what distracting elements you may need to work around. By being in control of the location you can focus on your clients and your images.

# the CONTROLFreak

Working with this kind of bride requires patience and very direct communication. The main reason a bride wants to control you and your photography is because she does not fully trust that your ideas and vision will meet her expectations. Take her ideas and expectations seriously, but don't follow them blindly. If it's not going to work, explain why. When you do this, most brides will understand. Shift the conversation to how you can incorporate elements of her initial ideas into other images. Continue to communicate with the bride throughout the day, making sure she understands why you are doing things the way you are, and reassuring her that everything you do will help to get amazing images.

Quick Tip: While mental preparedness is half the battle, listening to the bride will help address any concerns or insecurities, even if she doesn't know how to vocalize them clearly.





# STUC.Kthe past

Sometimes you show up on wedding day only to find someone is going to make your job very difficult. Meet the overbearing mother who imagines that in some way this is her wedding day. Through tactful communication it is your job to convey the message that it is not. These situations can be some of the hardest to navigate because more often than not, Mom is the one writing the check. Remember that quality photography and telling the story of the day require you to remain in control. Being out of control equals substandard images and a whole new nightmare after the wedding. Controlling Mom starts with empathy; always communicating and making her understand the timeline you are working on. Let her know that your number one priority is to cover her daughter's wedding day in its entirety. In that same conversation, Mom must be assured that you are going to capture the images she wants. You are almost photographing two events in this case – one for the bride, which should be controlled by you and representative of your brand, and the other is for Mom. Make sure you get those candid images of Mom with her friends, as well as the "grip and grins" during the reception. These will be your saving grace when you sit down with the family for the preview session.

**Quick Tip:** During the cocktail hour, after you have covered all your basic detail shots, send your second shooter to shadow Mom and get all those images that might otherwise be lost. You will find it was well worth it when the print sales come in.

#### Kamily NTROVERSIES

Laurin Thienes

The unfortunate reality is that many weddings come complete with two or more sets of parents. Generally, families are able to put their differences aside for their children and the wedding can go on in peace. Unfortunately, you will occasionally find yourself standing in the middle of World War III, where Mom won't be in any photo with Dad and the bride is devastated. Bitter times call for desperate measures. Pull the bride aside and let her know that for each family formal, you'll be shooting two sets – one with Mom's new family, and one with Dad's. This ensures all your group shots are covered. A lot of uncomfortable situations can be resolved upfront. We always make sure we have a basic outline of family dynamics before the wedding day, so when the big day arrives, no one is put in an awkward situation.

**Quick Tip:** If significant others are present for photos, and if it is important to the family, shoot two shots, one with and one without. Life happens and people inevitably break up. It is much cheaper to shoot it both ways initially than to pay to have someone removed in Photoshop who is no longer connected to the family.

# INEBRIATED

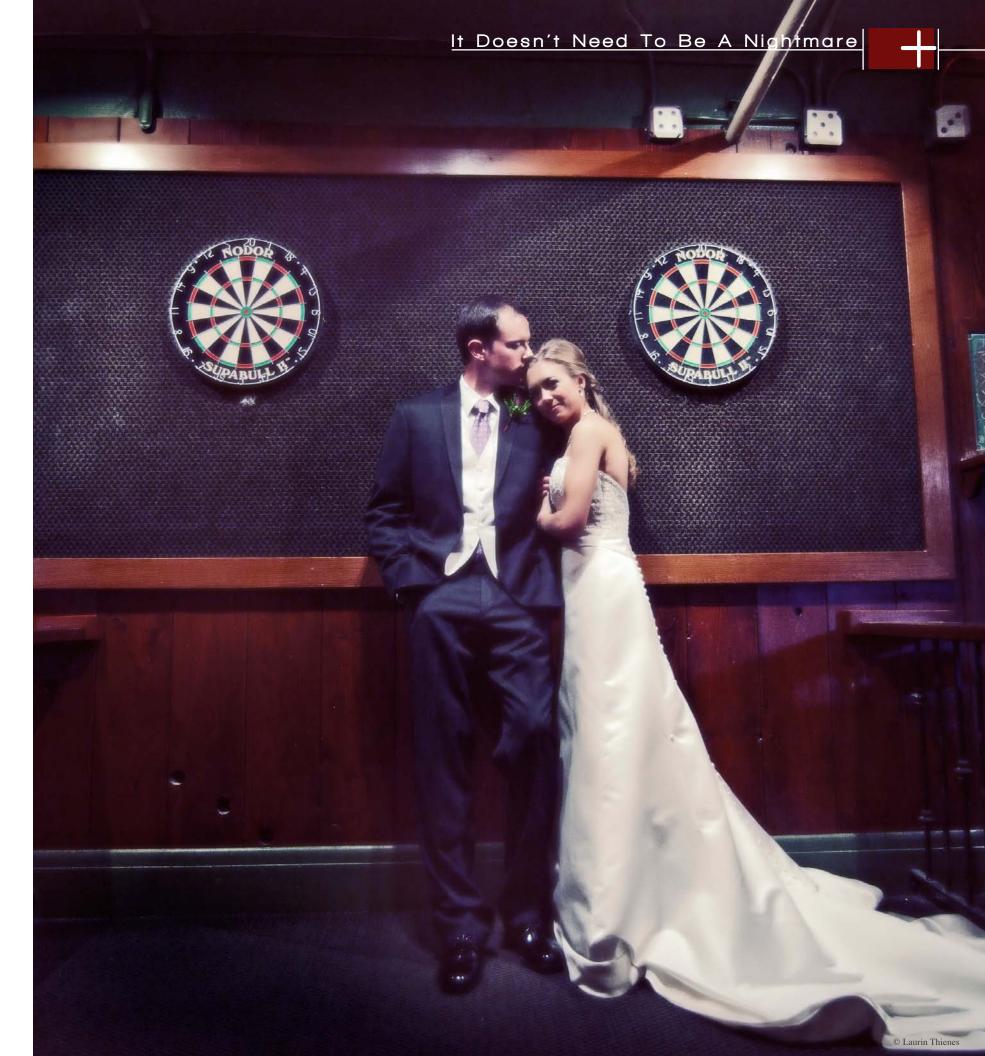
Most weddings are parties. Some couples love the party side of things more than others, and that can cause problems when you're trying to move fast and make great pictures. I've watched less experienced photographers stand around bewildered, trying to figure out how to handle a group of groomsmen who were, let's just say, having a good time. You have to gain respect from these guys fast or you may find yourself jumping through hoops to get just one great shot. We have found that just being playfully aggressive and taking control gets their attention. You never want to put a damper on their fun – you'll be remembered as the photographer who was too serious and not willing to have fun. Get the images you need once you have their attention, and then let them go back to their shenanigans.

**Quick Tip:** When working with a group that is serious about drinking, make a casual image with drinks in hand. It will tell them you're there to have a good time and create a fun memory for them. Later you can duplicate the same image without beverages.

There are many ways to deal with challenges on the wedding day. As a photographer, communication and control need to be key strategies of your business. Training yourself to speak with different personality types, talk with groups and know when to joke and join in the fun goes a long way. It will be the successful, friendly relationships that bring repeat business from referrals.

**Quick Tip:** Keep a journal when you first start out. Log notes about situations you run into, how you resolved them and what you could have done differently. Push yourself at each wedding to handle similar scenarios better.





I am not going to lie,

This month, I get to talk with Sue Bryce. Sue is, by far, one of the most exciting photographers in our industry right now. Her vision, her passion, and her love of education have really set her apart. She loves her job and it shows in every frame she creates. In addition, Sue is a new contributor to the magazine.

This month we talk to Sue about some upcoming projects, the resurgence of glamour photography and how you can get started in this amazing genre.

In an industry first, you can listen to Sue and I talk Glamor Photography

Click here to listen to the recorded interview. To learn more about Sue Bryce visit: inbedwithsue.com.





#### I love my job and I love getting the opportunity to talk to some of the greatest minds and visionaries in our industry.

Enjoy!

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## LIFE & BUSINESS

## with Kristy Dlckerson



As photographers, our lives are different from the norm, and our business is not just about snapping pictures all day as some people think. That is probably only 25 percent of our time. One of the phenomena our industry is experiencing is a sea of photographers who undervalue their services, and more importantly their time. Any business has to constantly evolve and take into consideration market changes. But what don't change are the basics of owning and running a business.

Let's be real ... raise your hand if you have ever worked a day job plus your photography job on nights and weekends, missing social functions because you're shooting. We are torn. We love our jobs and our families. I am a mom of two boys. I have a photography business, and also run FisheyeConnect.com. To say my time is limited is an understatement. I am efficient when I work because I have to be. I talked last issue about balance and gave tips on outsourcing. That has a big role in this, but part of learning balance is learning to value your time. We have to take everything else away, and just start with the numbers...I know, your favorite.

So let's get to it. You have a camera, you want to make money, and you want to keep your family and social life. I know that you might hate the business side of photography, but it is an inescapable part of it. If you hate business and don't want to do it, then don't start a business unless you can delegate or hire someone to handle that. Or go into partnership with someone who can help. Now, I realize I am weird, and I love this part but I am not the norm.



Let's start with pricing. How do you price your services? Do you look at other photographers in your area? Do you let your clients decide the price when trying to get the job? Do you pick a number that you feel you are worth and charge that? We have all thought about these methods. Remember, you are a business. You want to make money. Write down all of your expenses for the year. What is the average price that you charge for your services? What is the average number of sessions per year? If this isn't your first year in business then grab your tax return from last year. It will give you a starting point. If this is your first year you can estimate.

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We created a free pricing calculator for photographers at FisheyeConnect.com (http://fisheyeconnect.com/newsletter.aspx). Once you are subscribed you can use the calculator. Yes I know, FREE. That is how strongly I feel about it. What rocks about this is that it lists all the major expenses a photographer is likely to incur and even how much you want to make per month – a paycheck, woo-hoo! If you are new, it will give you a good idea of what to expect. It also has a tab for income, the stuff we don't mind calculating, right? Just enter the average price per session and the number of sessions you plan on shooting and, like magic, you will see the net income or loss you can expect. From there you can either celebrate in breaking even, profiting, or figure out what you need to do to get profitable. If you had a loss you can either try to lower expenses by cutting back, shoot more, or raise your prices. I realize the preferred solution is to raise prices, but consider the economic climate and other factors – we have to be real.

## LIFE & BUSINESS

According to the Small Business Administration it takes three years on average for a small business to become profitable. So keep that in perspective. Like any other business you have to set a marketing budget, other budgets and goals. I see photographers advertise or decide to make a purchase when they book a large gig. Sometimes that big deposit just starts burning holes in our pockets. With photography's seasonal fluctuations we are faced with the temptations of big deposits for services that we won't perform until later. We have to be disciplined when we really don't want to be.

Pay yourself first with a set monthly rate. Most photographers don't; they pay themselves when they take a job. It is important to establish a system for your business. Yes, sometimes you will have a high account balance and other months you might not. Many photographers are out of business in five years. Why? I think this is due to undervaluing themselves, which can lead to getting burned out, or to just never getting profitable.

> Listing priorities is also a big step in the process of managing your time. Be selfish for a minute and ask yourself what time commitments are important to you. List them on a piece of paper and keep them where you can see them. Once you know what is important you can put it on your calendar and make it happen. I have found that when we are happy with ourselves everything else is better, including our marriage, our family and our work. For instance, I enjoy working out and running. So I carve out an hour at least four times a week, and that is my time. Yes it might have to be at 6:00 a.m., but I make it work.

We all have different internal driving factors for our businesses and more than likely it is a combination of factors. Money, ownership, and creative outlets are just a few. But let me just say this – you are valuable. Your talent, time, and energy are worth you being happy.

# Your talent, time,

## energy are worth you being happy.

# YOU ARE VALUABLE,

learn more! Check out this video.





## with Sal Cincotta

Shoot to sell. It's a phrase I use all the time! When I am teaching workshops the one concept I have to bang my students over the head with is this. As photographers, we want to document and tell the story and I do agree with that. Without question, our job is to document the event in our own unique way to capture all those special moments for our clients. However, when it's all said and done, we have to sell some prints and albums.

You will not be able to sell prints if you do not shoot imagery that lends itself to sales. I have a philosophy I teach all my shooters when they are in training, and if you follow these key principals I promise you will sell more products and make more money. It's not complicated, you just have to be diligent and alter the way you think during a shoot. And best of all, this lends itself to all photography types.

You will not be able to sell prints if you do not shoot imagery

# that lends itself to sales.



SHOOTING FOR SALES

© Salvatore Cincotta Photography



## Alternate your poses

You need to create a progression for your shooting. Sure it can become mundane at times, but it can also deliver a consistent look and feel for clients. I have never had a client tell me all my pictures look the same.

When you are starting out, keep it simple. Let's say you are working with an engagement couple. Start off with the couple looking at each other smiling, then kissing, then looking at the camera, then looking away. Right out of the gate, there are four go-to poses. That is without changing location, body position or anything else. Merge that with various focal lengths and you have yourself a mini-portfolio with images your clients can't resist.

During a typical engagement shoot, I will photograph in two or three different locations with multiple outfits. This along with a plethora of quick poses creates an overwhelming number of images for our clients, all of which look and feel unique.

So, back to our example, I would start off with two simple poses. Have the couple face each other holding their hands together. Have them looking at each other, looking away, kissing, and looking at the camera. Then have them separate. Once separated they can hold single hands and you can take them through the same progression – looking at each other smiling, looking at the camera, looking away, and then stealing a kiss.

Of course, as you build confidence, your repertoire will expand and you will have more poses that are sitting right at your disposal. Don't overcomplicate posing, especially when you are starting off. In fact, if you start getting all fancy, you run the risk of losing confidence with your clients and making your clients feel awkward, which will affect the tone of the entire shoot. Start slow with some basics and expand as needed.



#### Think about the album

I find a lot of photographers are a little oblivious when it comes to shooting for the album. "Shoot for the album?" Yes, shoot for the album! I am thinking about the album design the entire day. Shooting with "bullseye" composition (subject dead-center) is not going to lend itself to good album design. Everything will be in the crease of the album. I am constantly shooting my subject utilizing the rule of thirds.

By shooting your subject within the rule of thirds, you will not only have a great image that can be printed independently, but you will have an image that will look amazing in the album with room to lay other images on top within the design.

Let's take it a step further. We are shooting in all sorts of locations, various cities, etc. Are you shooting details of the city skyline? Are you shooting details of the couple? Maybe their feet or shoes? Are you shooting the location with no one in it? Why not? This makes for great backgrounds in your album design. It's an easy frame to capture. Just think about your album sales, which may be non-existent at the moment. This could very well be the reason why.

Albums are a key component of our sales averages. The way we shoot lends itself to a very high picture count. When clients come in to see their images, they are often overwhelmed in a good way. They love all their images and want to see them in a gorgeously designed album. They can only put so many images on their walls at home. Offering an album is a no-brainer if you want to increase your sales.

However, offering an album is not as simple as just telling them about it. You have to show them a welldesigned and well-built album. Let them see and touch it. This will allow them to envision their images in their own book.



## Tight-Middle-Wide. The new mantra

I have noticed in all my workshops photographers get stuck at one focal length or one aspect ratio. This is going to kill your sales. All your images will begin to look the same. You have to mix it up for sure.

My 70-200mm f/2.8 is my 90% lens. I have that on all the time. So the one thing I teach students is to set up their pose and take that shot at 70mm, 130mm, and 200mm. This will give your session three different looks right out of the gate and that's just with one pose. Of course, don't just take the three different shots. Mix up your composition. Stand for one, get down on your knee for the next, and give it a little tilt for the final one. This will add massive amounts of diversity. Merge this concept with the poses I told you about earlier. If you do this for every single pose, your shot count will increase tremendously, but most importantly, you will have so much diversity the clients will absolutely love their images.

If you have ever had clients look at their images and narrow them down to next to nothing, or even worse look at the images and say, "This group all looks the same." Then you need diversity in your shooting style.

My clients want diversity. I love giving it to them. It definitely translates into bigger sales for us. Not to mention, have you ever had a shot that was well composed, but the expression was off? Yep. We did too. Now, with this new shooting system of Tight-Middle-Wide, looking at each other, kissing, looking away, etc., we never miss a shot. Never have a client say, "I wish we were smiling in this picture."

How about this. "I wish we had one where we could see more of our faces, it's too far away." Oh, not a problem. We got that one too! See, the Tight-Middle-Wide mantra will give you and your clients all the diversity they could ever want. Think about it, the same shot that might look great as a 20"x30" canvas might not make a good nightstand photo or 8"x10". You have to shoot with diversity, not only to give your clients what they are looking for, but to drive print and album sales.

## clients want diversity. I love giving it to them. It definitely translates into bigger sales for us.



## SHOOTING FOR SALES

## Shoot big.

Go big or go home! That's right ladies and gents. Gotta shoot big if you want those big portrait sales. Take out that wide angle lens and get an amazing shot utilizing architecture, trees and all sorts of elements above and beyond the client. The client should be smaller in the frame.

Rarely will a client put a 20"x30" of what amounts to be a head shot on their wall. Well, unless they are completely vain. But that's an entirely different conversation. My clients love the architectural elements we incorporate into their shots. Something we often hear from clients is "I love how we are so small in the frame." Yes, that is the perfect response and the goal of that shot. Our answer to the client is, "Yes, that was our goal to create more of a landscape/architectural feel that has you in the image. Because you are smaller in the frame, the best size for this would be a 20"x30" or larger. If not, you won't be able to see you at all."

The main objection we hear from clients is, "We don't want to be huge on our walls." Well, shooting this way alleviates that objection and ensures a larger portrait sale. Now, don't forget, this is used in conjunction with my overall Tight-Middle-Wide strategy. I don't shoot a lot of the day with my wide angle, but I definitely take it out several times through the course of a shoot to ensure I have that big impact shot for our clients.

#### Incorporate architecture

Yes, I know. It's all about your clients. And that is true when it comes to things like service. However, when it comes to imagery, I like to include more architecture into the shot. And by architecture, I am not referring to merely the most gorgeous of churches or new skyscrapers. Find a unique brick wall, one that has been spray-painted. Find an open field. Hell, find an open lot with tall weeds! Make the shot more than just about the client. All you need is a sliver of real estate and you can transform any location into a gorgeous backdrop.

I am always driving around looking for random backdrops for client shoots. Our style is more of an urban-grunge look. I love taking a gorgeous bride and groom or high-school senior and putting them on a grungy backdrop. That's our style and it's what our clients are digging right now.

How do I find locations? I just drive around and look ... all the time! Think about it. That wall that has gorgeous open shade at 4:00 p.m. is filled with horrible directional light at 11:00 a.m. So, I am always on the hunt for a new spot that I think my clients will like. And for the record, it doesn't have to be a huge location. Sometimes the smallest spots provide the greatest rewards. I love when I hear a client say, "It didn't look like that from where we were standing."

If you change the way you approach a shoot and follow the progression I am teaching, I promise your sales will increase to a level you never thought possible. Give your clients options! Now, get out there and remember: Tight-Middle-Wide.



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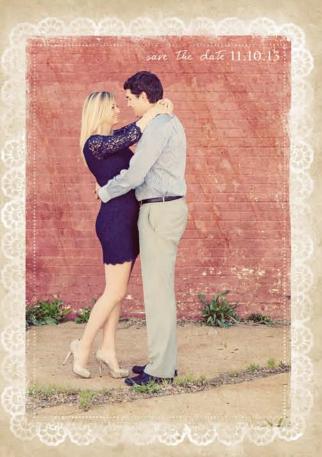
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10 spreads each (8x8, 10x10, 12x12)
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# GLAMOURO POSING With Sue Bryce







## with Sue Bryce

I started shooting portraits in the late 80s in New Zealand when glamour was the biggest genre. As the glamour trend started to die out we had no choice but to evolve as fast as possible. We were busy with the transition of learning digital photography and every hurdle that came with it. Family portraiture and weddings became the biggest trends and weddings became high-end, very big and very glamorous. This is when my portraits started to evolve.

I wanted to modernize my brand and reinvent the experience of glamour photography. I needed to get off that old-fashioned portrait chair with the five different hand poses. At the time and for many years after there was little photography education and I had to rely on trial and error. I turned my attention to fashion, and reading about Herb Ritts and anyone else who was published in *Black & White Magazine*. I wanted to know how they were shooting and posing.

Directing people is one of the hardest skills to learn, and real people do not move well on their own. I do not shoot models, and after photographing over 5,000 women I can honestly say I have seen maybe 10 that could move like a model. I still get asked at every talk, "How do you get people to relax in front of the camera?" My answer is I take control. I set up controlled moments carefully directed with real connection.

During my early days as a portrait photographer I spent a lot of time trying to get people to RELAX in front of the camera. I tried the warm-up talk/connect, coffee and chat. I tried the pep talks and the "you're so gorgeous" fakeness. I soon learned you do not need to relax anyone. You simply need to direct them. As soon as you use strong direction people are too busy doing as they are told to feel self-conscious. I watch photographers do what I call "free styling" (when you ask people to move on their own). Only about 3 percent or less of the population can do this well but for me it never worked. I shoot every age, demographic and body type, so of course free styling is not really an option.



© SUE

These are my posing strategies - chin, shoulder, hands, hourglass, body language, asymmetry and connection. Start at the bottom. Set the feet and work the knee. Now use the hips sideways and back to create waist shape and movement. Then work arms and hands. Make body language, not poses. Fill the frame with arms and legs. Create triangles and diamonds with limbs. This will make the image more interesting and fill the frame. Then work the shoulder and chin toward each other and connect through expression. As I work through the list from the ground up, I don't stop talking. I keep resetting the pose and working my way back up to the expression/connection.

When I train photographers my first observation is they shoot multiple images in one spot. Only with direction and movement can you maximize multiple images from one outfit and sequence. My studio rule is, "if you shoot series, you sell series." If you present a client with 20 images of the same pose with different expressions, they will buy one or two. Use strong direction to flow through poses quickly and efficiently to achieve better images, more flow and lots of options for your client.

These are my posing strategies chin, shoulder, hands, hourglass, body language, asymmetry & connection.

## Make Body Language Not Poses

Glamour

## Move 180...









finish

You can flow more with your posing by doing a simple 180 degrees walk around your client. Look for light, and for different parts of your background. Shift weight on the feet, move the hips sideways and away from you, shape the body. Shift the pose and hands. Change body symmetry/body language. Change composition by stepping in and out, or use your zoom. Change negative space a little to the left, then a little to the right. Keep that chin pushing forward, and maintain eye contact. Shoot straight into light and keep the reflector with you at all times. Practice this flow with a friend or a model that can move well.

When you have limited background and don't have room to move around your client, get them to do a full rotation. And remember, all poses start with good posture. It's slimming to lengthen so lift your clients up tall through the back. Use strong direction and keep talking; don't expect your client to do all the work. Be confident and they will trust you. Practice!

Check out this video.



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LIGHTING

## with Jason Groupp

## How I roll....

There are so many options for working with gear and lighting equipment. I've tried them all, but I guarantee my way will save you some dough. Below you will find what works for me.

I'm a manual OCF (off camera flash) guy. I don't do ETTL. Some people love it and it is a great system, but I personally find manual OCF gives me more consistent results and is much less expensive. Both have some limitations, pros and cons.

By using inexpensive OCFs I save approximately \$500 per flash. Multiply that by four and we're talking \$2,000! If you want to work in ETTL you'll also need more expensive radio triggers. All in all it could run you \$3-4,000 for a set of four Speedlites.

The big con to manual OCF is sync speed. With manual OCF you're limited to around 1/200th sec. depending on your camera. In bright sunlight, it could limit your choices for aperture. In other words, you'll need to stop your lens much farther down than you normally would like. Solution? Use a reflector in bright sunlight.

## Setup:

Most of my work is done on location and I often shoot throughout the day in multiple locations. Whether I'm shooting a wedding, one of my signature IHNYs or a commercial shoot, they all require me to think "on the fly." Preparation is always key, and pre-conceiving the situations I'm entering always helps to get great shots. Nothing is more of a drag (literally!) than carrying gear you don't need. And let me tell you it definitely does not make for happy assistants. If you're shooting an evening wedding with little or no daylight, as are most of my weddings, there is no point carrying around a 6-foot reflector. I like to travel as light as possible and have learned how to work quickly to get great results from my lighting techniques.

As you become more comfortable with lighting, you'll learn that there are a million ways to do the same thing. You need to find what gear works for you. You can always make the shot better. Given the time, consider what you would do. Add more lights? Use different diffusers? The more you know, the bigger the challenge.

This month's article focuses on what I like to call the "ghetto beauty shot." No matter what kind of photographer you are, knowing a quick way to get a beauty shot should always be in your back pocket. The lighting that follows can be easily applied to head shots, corporate work, seniors, fashion and, of course, weddings.



LIGHTING





## Step 1: Find the light

One of the hardest lessons to learn for photographers entering the world of OCF is how to mix available light with their OCF on location. Establishing exposure is paramount to great lighting. When you're working a shot (as you'll see in the video), find that great light first. There is ALWAYS something to work with.

1. Find the light. Where is it coming from? How can I direct my subject to get the most pleasing light? Sometimes I'll ask my subject to rotate in a circle to see where the most flattering light falls. Keeping in mind the background, we may not always have a choice, but rotating my subject just a little could make a huge difference!

2. Pick your ISO. I like to use the lowest ISO possible, depending on how much light there is to work with.

I like to start either in aperture priority mode or shutter priority mode.
 Once exposure is established, I lock my settings into manual mode. In other words, I let my camera help me "meter," then read my settings in the back of the camera.

By locking my settings in manual mode, I'm going to get consistent exposures throughout my shot. Otherwise, the camera meter may fluctuate as I move around. Of course this works best when the light isn't changing. If I'm shooting on a day when the sun is coming in and out of clouds and need to shoot fast, aperture and shutter priorities are my friends.

Settings: ISO 160, f/2.0 @ 1/200th sec.

## Step 2: Add a reflector!

Keep it simple ... sometimes a reflector is all you need! It's my go-to piece of gear, despite the fact that I'm such an OCF junkie. It's also the best way to build on a shot with OCF lighting.

Adjust your exposure. Remember, you're in manual. Sometimes when you add the reflector you'll need to stop down your exposure a bit. Remember what I said about establishing exposure. This is an important step to building that shot.

Settings: ISO 160, f/2.0 @ 1/250th sec.

In this shot I use keeps light cons prefer the gold/s translucent to sh LumoPro LP160



## what I used in this article:

In this shot I used the California Sunbounce reflector. The bars make it easy to hold and keeps light consistent across your subject. Larson and Interfit also make good ones. I prefer the gold/silver intertwined fabric. I also use a round reflector and only use it for the translucent to shoot through. Here are the links:

LumoPro LP160 – http://mpex.com/lumopro-lp160-manual-flash.html RadioPopper JrX – http://radiopopper.com/the-jrx-system Strobies Folded Softbox 24x24 – http://mpex.com/strobies-folded-softbox-24x24.html



## Step 3: Add some fantastic light!

As I mentioned in the video, you could do this whole shot with just available light and a reflector. However, by introducing OCF to almost any shot you'll also be adding some sharpness. Combining the two properly is where the magic happens. In this shot I felt the light needed some direction. By using a softbox to the left from behind, I added drama.

#### Settings:

ISO 160, f/2.0 @ 1/200th sec. I opened my shutter a bit because I was adjusting for the light dropping as we were shooting.

## Step 4: The Ghetto Beauty Dish

Adding the fourth layer to this shot, I bring in the "ghetto beauty dish." Using a second LP160 and an inexpensive reflector, I make use of the translucent fabric to make a softbox. I place it overhead as you would with a beauty dish and add the final component to this setup. As you'll see in the video, I have the translucent reflector about 6 inches away from the OCF. Play around with that distance and you'll see very different results. Of course, a tall assistant with long arms always helps!

Settings: ISO 160, f/2.0 @ 1/200th sec.



learn more! Check out this video.









## BABY'S FIRST YEAR Planning for Success

# BRAND NE

## THE NEWBORN SESSION

This series of articles will help you plan for each stage throughout the first year.







66 You'll know you've developed a style when your work feels like YOU.??



with Lori Nordstrom

In the last edition of Shutter Magazine, Lori Nordstrom talked about the maternity session. In the next four editions, you'll go through baby's first year with Lori.

## The Newborn Session

Photographing newborns has become more and more popular. Many photographers even specialize in newborns only! You've probably seen some crazy trends over the last couple of years ... babies in buckets, babies hanging from trees, and babies in poses that are, well, un-baby-like!

The great thing about being a photographer is that there are plenty of potential clients to go around. There will be new mommies who are attracted to the latest trends, new mommies who want to be photographed with their babies and new mommies who want their baby to look like a baby.

I've chosen to cater to the latter two, and have stayed away from the trends in my studio; however, there is no right or wrong! You'll know you've developed a style when your work feels like YOU.

Who are they? Get to know your clients! In my studio we schedule two hours for the newborn session. Many photographers get frustrated waiting for baby to fall asleep because they feel rushed or try to get in too many poses. By preparing your client for the length of the session as well as what will happen, you will both be put at ease. Ask Mom about the birth experience and about choosing the baby's name while she is feeding or rocking the baby. By talking through memories, you'll form a bond and build a relationship. She will also think of these things as she sees her images for the first time because it was discussed during the session. Make sure that Mom is relaxed during the session. Provide snacks and drinks for her as well as a comfy rocking chair and changing table.

#### What should they bring?

I choose to have the Moms bring personal props for their little ones. I'd rather have a hat that Aunt Molly bought the baby and a blanket that Grandma made over a stock item that I keep at the studio. It also keeps the sessions fresh, even though I'm photographing very simple, sweet images. Even when asking parents to bring personal items, I want to have a handful of necessities on hand. Here are my must-have newborn session items:

- + Beanbag
- + Textured blankets
- + Space heater (the area should always be kept warm)
- + Heating pad

(Warm the area where baby will be placed, but remove the heating pad before placing the baby)

- + Baby White Noise iPhone app
- + Puppy Pads (for under blankets to protect furniture)
- + Baby wipes (with a warmer is a nice touch!)
- + Diapers

(rarely needed, but appreciated when they are!)

+ Step stool

When should the session happen?

I like to have newborns in the studio under 10 days old. Getting them brand new makes a big difference in how the session goes. I tell Mom and Dad before the baby is born that most parents bring their babies right from the hospital. Just telling them this gets them into the studio quickly. I ask Dad to put me on his call list and let me know when the baby is born so that we can plan the newborn session right away. Babies change so fast, and I share this with Mom and Dad letting them know that they will want to be sure to have the baby photographed as soon as possible.



Where you shoot matters! Saftey first! One of the biggest obstacles for trendy newborn photography is safety. It's extremely important as a professional photographer to have the safety of the baby as your number one priority! Realize that most of the trendy images you see are composites of at least two images. For example, a baby in a small hammock will be photographed on top of a beanbag or pillows. Then the hammock will be photographed hanging without the baby. Those two images will be merged in Photoshop to create one image that looks like the baby is hanging in the hammock.

Keep this in mind when photographing any pose or idea that could put the baby in danger. Even when photographing a sleeping newborn, always have someone close by and never turn your back on the baby. Even brand new babies will have sudden movements that could send them rolling right off whatever they are posed on. And if you're photographing outdoors, there are more safety items to consider such as bugs and sun.



How we ensure everyone is comfortable - communicate! In our phone consultation, I let Mom know that during the session her baby will cry and poop and pee – on me, on my things, and maybe on Mom and Dad, too. I'm prepared for it; it's okay! Telling them this takes all the stress away when it does happen. However, if it's not discussed and then it happens, parents think it's their fault, and it completely ruins the mood of the session.

I ask Mom to be prepared to feed the baby when she gets to the studio, and also let her know that we will be breaking some rules and giving the baby snacks throughout the session. I do want a full baby, so I ask Mom to come early. I also ask beforehand if she is bottle feeding or nursing. I want a sleeping baby, and since we are posing the baby, shooting, and then re-posing this of course wakes the baby up, so we start over! Remember to walk around your little subject, shooting from different angles. Have a step stool or ladder handy so you can get above the baby. This will allow you to get several different shots before re-positioning the baby and taking the chance of them

Check out this video. Lori talks about pricing and products for "Baby's First Year"

# THE REAL WOMAN'S GOUDDIDDE TO BOUDDIR POSING Mastering those fest -selling shots





## with Jen Rozenbaum

As photographers, we spend a lot of time perfecting our craft. We take workshops, learn camera and lighting tricks and spend hours developing Photoshop skills. All of these are vitally important to produce quality images, but I find one area that can make the most impact on your images is

That's right, I'm talking about posing. With proper posing, you can make your lighting look even better, spend less time editing in Photoshop, and really impress your clients by making them look better than they have ever seen themselves. Posing allows you to show off the parts of the body that your client wants to flaunt and hide what they want to diminish. A quality pose can often be the difference between a good photograph and a great one.

There are a lot of areas to address when learning about posing. In order to make it simple, I am going to show you my top-selling poses and seven common mistakes people make when taking these images...and how to improve

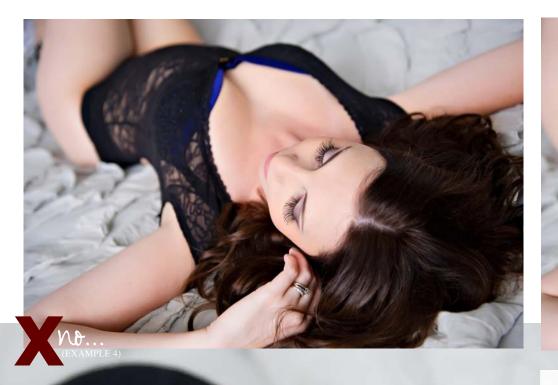
## Shooting from the wrong angle

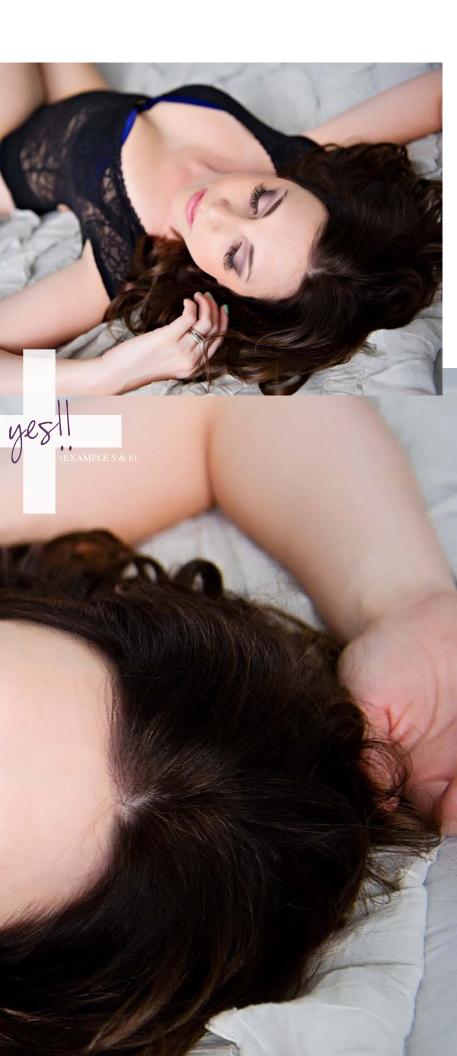
— Over and over again I see images from boudoir photographers in which the client is in a gorgeous pose. It's just that the angle the photographer took doesn't do it justice. In this example, Amanda is laying on the bed in the most perfect pose to show off her curves. I shot at the angle that most people do – head on. When you shoot that way, it shortens the body (or sometimes even worse, making it invisible). In addition, it often makes a woman's legs look as if they are growing out of her shoulder. By simply changing your angle (in this case taking a few steps to the right), I am now showing off her body and her gorgeous curves. She looks longer and leaner too!

BOUDOIR

## Cutting off the face

Anonymous photos are hot! But I often notice in photos not meant to be anonymous that photographers cut off or distort women's faces. In Example 4, Amanda's chin is not raised enough. This causes two issues. The first is that it distorts her face. The top half of her face looks huge compared to the lower half. In addition, the client's nose will often mesh with or overlap her lips. By asking her to raise her chin (Example 5) her face is now in total proportion and visible. As a bonus, follow the fix to Mistake 1 and take the photo from another angle too, and now you have two sellable shots! (Example 6)



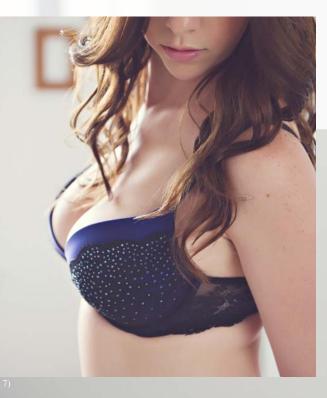




## Making arms look heavier

0 

 $\infty$  Women are extremely self-conscious about their arms. If you make her arms look heavier than they really are, you have lost the sale and deflated her self-esteem. In Example 7, Amanda (who does not have heavy arms, mind you) has her arm close to her body, which is making her triceps look bigger than they really are. In addition, it's adding inches to her body; not flattering her Mis waistline either. Simply by having her bend her arm and putting her hand on the curve of her back she instantly slims her arm and waist, and even provides a more interesting photograph by creating negative space and an interesting triangle shape. (Example 8)



yes!



## Raising shoulders

take

I have found through my years of working with women that they carry a lot of their tension in their shoulders. They often use them as armor to protect themselves from the outside world. If someone snuck up from behind and touched you when you weren't expecting it, what do you do? Your reflex is Mist to raise your arm and shoulder to protect yourself. Well, my boudoir clients do it too. They don't realize it, but often they feel more secure when their shoulders are up and they are guarded against the camera. The problem is when they do that, they are shortening their necks and blocking their chest (see Example 9). The irony is Amanda and I have been friends for many years, so you can only imagine what a client you are working with for the first time would do. Amanda is on my rooftop and exposed. Raising her shoulder makes her feel safe.

> Notice what happens when I ask Amanda to relax her shoulder and push it back toward the wall (Example 10). It lengthens her gorgeous neck and makes her look more approachable. And look at how it changed her chest positioning making it look fuller. Because of the angle change, we get a little peek of cleavage. That is a lot of benefit from one small instruction. Mission accomplished!



Because of the angle change, we get a little peek of cleavage. That is a lot of benefit from one small instruction. Mission accomplished! 7

yest

(EXAMPLE 10)





## Dangerous curves ahead

Every woman wants curves, but they want them in the right places. When you ask a woman  $\bigotimes$  to stand in front of you and place her hands on her waist, usually she will place her hands on her hips. You can see in Example 11 when I ask Amanda to stand with her hands on her waist it's not very flattering. Her posture isn't great and we would not generally find her stance feminine and sexy.

It's not until I ask her to move her hands to the smallest part of her waist, or better yet have her arms mimic the beautiful S shape of her body that we are truly showing off her curves in all the right places. (Example 12)

## Hips don't lie

Speaking of curves in all the right places, let's address hips. Hips and bottoms provide an important curve ↔ on the female figure. Whenever I ask my client what her partner's favorite part of her body is, 99% of the time they reply with their bottom side. We don't want to lose this part of a woman's body, BUT we do often want to make hips and bottoms look a little smaller for the woman's eye. Remember the rule that everything closer to the camera looks larger and everything further from the camera looks smaller. This holds true for hips too! In Example 13, Amanda's hips are toward the camera. She still looks hot and would love this photo, but look what happens when I ask her to push her hip away from the camera (Example 14). Not only do her hips look less wide (bonus for her) but the curve of her back and bottom side is now exaggerated (bonus for her partner) and as an added bonus, even her torso lengthens and appears to slim out from stretching away from me.





BOUDOIR

## Forgetting the details

Sometimes attention to the smallest details can make a huge impact on an image. In the image (Example 15) I asked Vanessa to stand in the middle of the hall and touch the walls with her hands. Here is an example of how her body naturally fell into the pose. She's beautiful! Except there are a few small details that I knew I could fix. First, the skin on the side of her body is folding. That is a huge no-no in the boudoir world. Second, her hips look very wide making her look heavier than she really is. And last, her ankles look awkward because her feet are facing the camera. These are all small details. I could have taken this photo as is, brought it into Photoshop, fixed her rolls and liquefied her hips, and I am sure she would have loved it. Instead, I simply asked her to push her hip back on her left side. It wasn't too comfortable for her, but look at the results! (Example 16)

No more rolls on her waist, her hips look slimmer and the change in her foot position slims and lengthens her legs, plus it now shows off those gorgeous heels she spent a fortune on. One simple instruction changed a whole photo and saved me from spending 20 minutes of my time in Photoshop.

All seven mistakes and fixes are easy to do. They don't require any additional equipment or cost. The skill set we are working on is simple: seeing and communicating. Don't be afraid to take your time with your client, ask them to move in different ways and then decide which pose is the best to shoot. Practice how to communicate with a client to get your poses down easily and effectively. Truth be told, time is money. The easier and more effectively you can get your client into the pose you want, the more shots you can take and the more you can sell.

One final point. I have two expressions I use regularly around my studio: "The worse it feels, the better it looks," and "If you are not sore tomorrow, I didn't do my job today." These are often what I tell my clients when they resist poses because they aren't comfortable. Boudoir photos are sexy, but there is often nothing sexy about posing for them. It's hard work, so it's our job to make it look effortless in the photos. Don't be afraid to show the poses yourself. If you can do it – she has no excuse not to!









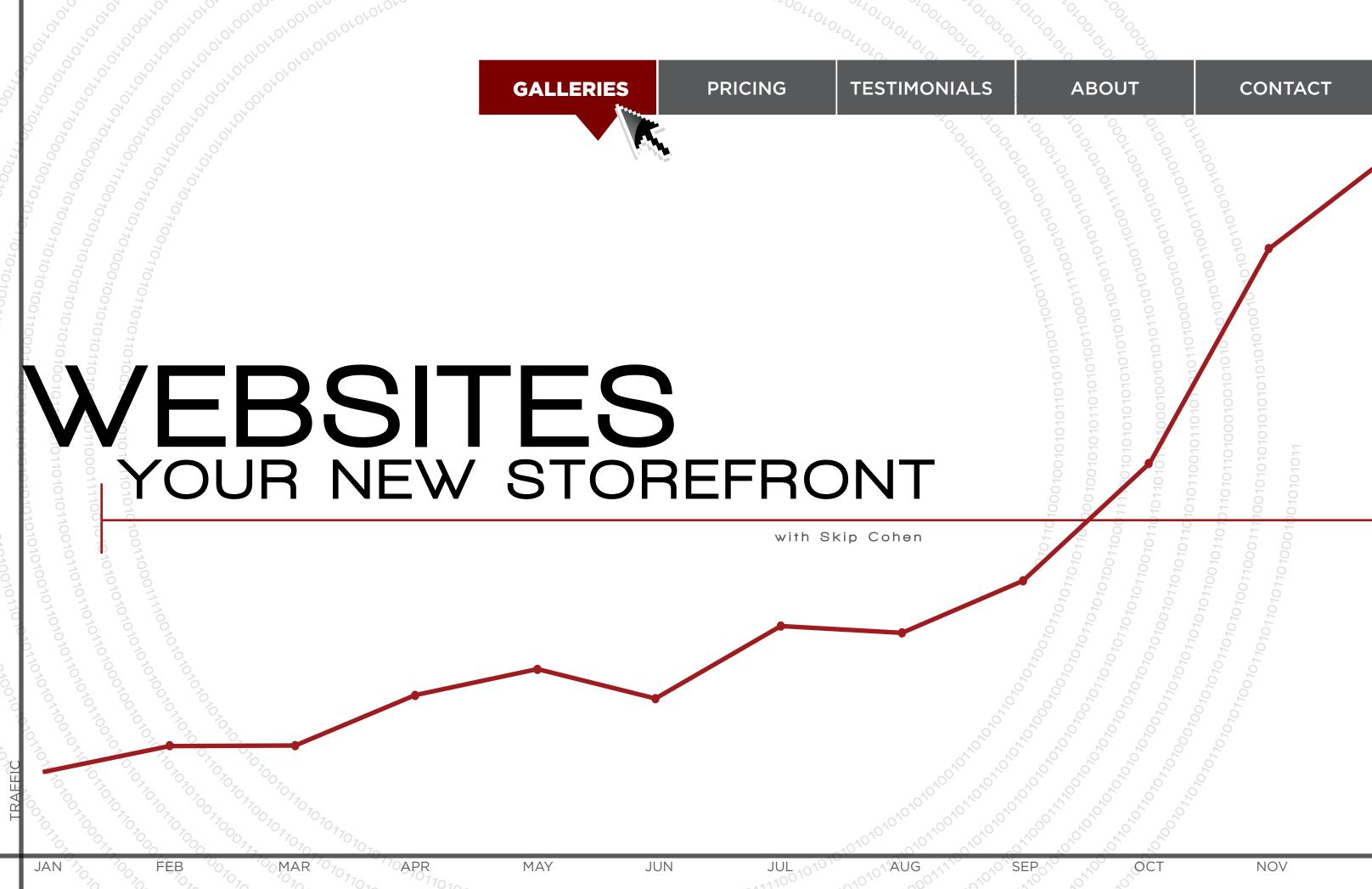
## MEET OUR TEAM CLICK THE VIDEO LINK BELOW



877.578.4777



## WHAT WE CARRY: CAMERAS LENSES STROBES LIGHTING DSLR VIDEO SLIDERS AUDIO SUPPORT



## "In today's information age Marketing and Web 2.0, a company's website is the key to their entire business



with Skip Cohen

In the last issue I talked a lot about what you should be doing to get through the noise, but here's a little different spin on that challenge. Once you succeed and potential clients decide to take a look, do you have what it takes to hold their attention?

"In today's information age of Marketing and Web 2.0, a company's website is the key to their entire business." ~Marcus Sheridan

Let's start by getting you to think about your website. Here's the challenge with so many websites – everybody has forgotten what they really are! A website is your storefront, gallery, office and showroom. It's your business, but so few photographers really think about it that way.

If you were building the house of your dreams you'd pay attention to every single detail. From colors to materials to design and layout, you'd spend hours and plenty of sleepless nights worrying about the minutia. You'd want everything to be perfect.

It's your dream house and you'd be spending every minute thinking about how to make it perfect.

the dream.

Well, your website is no different, but somehow, in your haste to get it built you didn't spend the time you needed to think through a strategy about what it truly represented. You threw things together because you knew you had to have a location to show your work. You're out there now, but does your site really represent who you are?

That dream house, like your website, is built and out there, but did it really come out the way you imagined?

Here's the great news though – everything is fixable, providing you put your ego aside and focus on what your clients need to see and read. Here's the key ...

"If I can see the world through my client's eyes, then I can sell my client what my client buys!" ~Ed Foreman

It's a lot different than just the old expression about putting yourself in their shoes. You don't want to be in their shoes – they'll hurt your feet. You want to see the world the way they do. You want to understand what they're really looking for. You want to understand what's important to them. You literally want to see the world through their eyes and understand how they think about photography.

## The Look and Feel of Your Site

As you think about cleaning up your site, remember that 98 percent of purchase decisions to hire a professional photographer in the portrait/social categories are made by women. Your site has to have a certain feel that's appealing. For men or women visiting your site, keep it clean and easy to navigate.

Here's something I learned just starting out on the Internet. Think about your favorite retail stores. Macy's and Nordstrom's carry a lot of the same products, but it's a completely different experience shopping at Macy's versus Nordstrom's. Your website has to have the same shopping appeal.



WEBSITES: The New Storefront

## Within your gallery you have an opportunity to show your work & tell a story about who you are.

It's important to tell that story, but do it in a way that is logical and to the point. GALLERIES PRICING

If a picture is really worth a thousand words, then it amazes me how many photographers kick off their websites with lengthy bios and stories about who they are and what they've accomplished. I've even seen equipment lists of what they use to shoot! Here's the painful truth...NOBODY CARES!

Potential clients need to see images right away. Your galleries should be the very first tab on your website, their first stop when they come into your "store," but be logical. You don't need to show them every image you've ever captured!

#### Here are a few basic rules to remember when you're trying to decide what images to show:

- + Don't show too many images ... limit them to 20 to 30 per category.
- + NEVER post an image that doesn't represent your very best quality work.
- + Your galleries should tell a story of an event or a session. Think of it as a mini album.

And here's the granddaddy of all the rules. With every image ask yourself this one question: "If this was the only image I could show to get the job, is it strong enough that I'd hire me?"

If the answer is "yes," it belongs in your portfolio, but if the answer is "no," why would you even consider it? It doesn't make the cut and needs to be left out.

As a wedding photographer you don't need to break the wedding down into too many categories. We all know how a wedding plays out. So, it would be logical to start with engagement shots followed by preparation, the ceremony and reception. As you tell the story, do it the same way you'd lay out an album, mixing in a few detail shots and formal portraits. I've seen websites where the wedding galleries were broken down into as many as 10 different categories!

Stay away from too many special effects, camera tilts and over-manipulated images. And NEVER show the same image twice! There seems to be a trend lately for photographers to show the same image, once in color and then in black and white. Seriously, we all know it happens with the click of your mouse, but it really takes the mystery out of you being a magician. If an image has more power in black and white, just show it once as a black and white.

As a children and family photographer, you're going to follow all the same rules. Let your galleries tell stories about your clients and skill set. Show a variety of different images, different children and families and stay with the topic of the gallery.

Don't stray from the "granddaddy" rule – if the image isn't good enough that you'd get hired showing it as your only image, then it doesn't belong on the site. Children and family work is especially tough with all those "Uncle Harrys" out there. Everybody thinks they can get great shots of kids without any training. That means you've got to make sure your work is spectacular.

+ Stay on point in each category; if the gallery was called "Weddings" don't throw in a handful of baby shots.

CONTACT

ABOUT

If your galleries should be first then your "about section" comes next. Why? Because the two biggest hooks you've got to get potential clients are your images and who you are. If they loved your work, the next place you want them to go is where they can find out more about you.

As usual though, there's a big challenge here with so many of you. In putting together your bio, you've droned on and on about how you became a photographer, what awards you've won and often, what gear you use. Again, NOBODY CARES, especially your potential clients!

Why? Because people don't hire you because of what you've done, your awards or your gear. They don't care what camera you use. What they do care about is why you're a photographer. They need to hear about your passion for people and for capturing memories. Mom is on your site and needs to know she can trust you to see her family the way she does. She needs to know your romantic side and your ability to be a storyteller, telling the story of her family.

Watch this video clip from Jason and Mary Marantz. I've shown it in just about every workshop on marketing I've ever done. Pay attention to what Mary says. At the end she brings it all together, "We're Justin and Mary, wedding photographers who believe in love!"



I've actually made sports and commercial photographers watch this video, just to make a point about their on-site bios. You've got to come across with the passion your clients need to hear. No matter what your specialty, you need to go back to that quote by Ed Foreman. You've got to see the world through your client's eyes.

Everything else on your site is still important but secondary to your images and bio. There are a lot of other tabs people like putting on their site. Here a few:

# the two biggest hooks you've got to get potential clients are your images & who you are.

# You've got to SEE the world



through your client's eyes.

GALLERIES PRICING ABOUT CONTACT FAQ TESTIMONIALS

I'm just not a fan and here's why. Testimonials are like references on an employment application. They don't really tell the whole story and there's no such thing as a bad one. Right off the bat, I don't believe them. Yet, I've been on websites where photographers list dozens of them and after the first few, all I read was blah, blah, blah.

I've only been on a couple of sites where testimonials were really effective. First is the credibility of the source. If you've been lucky enough to be written up in a national magazine or even your local paper, a quote from the originator of the story can be very effective.

Second, I was on one site where the photographer showed an image of the family who had sent in the comment with each testimonial. Again, it gave the testimonial credibility, especially in a small town where so many people know each other.



I like these, but don't go into too much detail, and answer those questions you really do hear most often. What should we wear? Can we do a portrait session in our home? How long will a portrait session last? How many photographs will I be able to choose from? The list goes on and on, but the point is to be helpful in your answers.



The issue of pricing represents one of the single most confusing topics for photographers, especially for those just starting out. In fact, just the topic alone is enough for a full article, and then some. I'll only leave you with two thoughts here. First, remember to consider everything you've invested in to get to this point. It's not about the cost to literally produce a print. It's about your education, gear, insurance, computer, costs from other vendors, time, and the list goes on and on. As Sal Cincotta says in his Behind the Shutter video about pricing on YouTube, "If you want to really screw up your business, price things wrong!"

Second, I'm a big fan of a starting point on pricing. Your low end should still be enough to make a profit for whatever service you're providing. Remember, this is your website, not a full discussion with the client on pricing. If you've done your job with terrific images and a poignant bio, you've hooked the client and they'll pick up the phone or email you to discuss it further.

## Remember You need to create experiences for your clients that they'll want to share



Here's the big question for so many of you: How do you feel when you're trying to contact somebody at a corporation and all you get is an email form to fill out? Now, how do you feel when you can talk to a live body?

ABOUT

There's no such thing as too much contact information. Give your potential clients a way to call you! List both your phone number and email address. If you work out of your home, I completely understand not posting a physical address and that's fine, but let people know how to speak with you directly.

Last item on the list, at least for this article: Check your website every day. Check it on different browsers and check different pages on your site. Do NOT assume that your site is always doing what it should. Ideally, you should set up a team of people to check your site. Consider other family members if you don't have a staff. Don't forget your friends. This can easily be reciprocal, with you checking their site every morning while they check yours.

Remember my original point - this is about your storefront. Having a site that doesn't work is like forgetting to unlock the store in the morning and then at noon wondering why nobody has come in yet!

Remember this is a word-of-mouth industry. You need to create experiences for your clients that they'll want to share with other potential clients. The Internet gives you the ability to reach literally thousands of people around the world, but it also gives each client, especially those who are unhappy the ability to share their bad experiences.

Get Customers"

Check in next month when we'll get into more components to help expand your reach, including building your own publicity machine.



with other potential clients

CONTACT 1

FAQ

"Word-of-mouth marketing has always been important. Today, it's more important than ever because of the Internet." ~Joe Pulizzi and Newt Barrett, authors of "Get Content





# EDITOR

CINCOTTA www.SalCincotta.com

#### LOCATION: O'Fallon, IL

#### **PASSION**: Weddings & Seniors

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

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

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

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

### FEATURED ARTICLES

Shooting for Sales Candid Interview with Sue Bryce





# www.InBedWithSue.com

LOCATION: Sydney, Australia

**PASSION**: Glamour Photography

I have been in the Professional Photographic industry for 22 years, the first 4 years as a photographic artist for professionals and the last 18 years in studio shooting portrait. I started off at the height of the 90's Glamour trend. I have seen the many changes and trends in our industry from film to digital, followed closely by the change to photoshop from traditional retouching. I have seen many fads and styles come and go including my own entire genre Glamour when this happened I developed my own style and worked hard to forge a new path into contemporary portrait.

I would like you to be educated and inspired but mostly I would like to help you improve your business, lift our industry higher as a collective and free your mind, because the only blocks around you are the ones you have created in your own thinking.

FEATURED ARTICLES Glamour & Posing Candid Interview with Sue Bryce

# TAYLOR (F) (E) CINCOTTA

#### LOCATION: O'Fallon, IL

#### **PASSION**: Weddings & Seniors

Taylor is a business school graduate, only picking up a camera in the last 5 years. Catching the bug from Sal, Taylor has fallen in love with the romantic side of wedding photography and photographs 20+ weddings per year, along with, running the sales side to their studio.

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

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

FEATURED ARTICLES The Art Of Second Shooting



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

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

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

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

FEATURED ARTICLES Websites : Your New Storefront

#### CONTRIBUTORS

## SKIP COHEN

### www.SkipsPhotoNetwork.com

LOCATION: Sarasota, Florida



#### LOCATION: Tampa, Florida

CROSS www.DCross.com

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#### **PASSION:** Photoshop

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

**FEATURED ARTICLES** Edit Faster. Shoot More. Sell More. DICKERSON (f) (E) www.KristyDickerson.com LOCATION: Atlanta, Georgia

**PASSION:** Weddings & Engagements

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

FEATURED ARTICLES

Valuing Your Time

#### CONTRIBUTORS



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## www.SandbergPhoenix.com

Joel P. Green and Lori E. DaCosse are business attorneys working with Sandberg, Phoenix & von Gontard, P.C., a full service, regional law firm headquartered in St. Louis, Missouri. Their practice is focused on general business, real estate transactions and estate planning and administration. They represent businesses and individuals in the selection and formation of various business entities, contracts and commercial transactions, real estate transactions, estate and succession planning. Both are members of the Bar Association of Metropolitan St. Louis, the Missouri Bar Association, and the Illinois Bar Association. Mr. Green received a Bachelor of Science from Bradley University, his Juris Doctor from Saint Louis University School of Law and his MBA from the Saint Louis University John Cook School of Business. Mr. Green is also an Illinois licensed real estate broker. Ms. DaCosse received a Bachelor of Arts from the University of Illinois/Urbana, graduating summa cum laude and received her Juris Doctor from Pepperdine University School of Law. Mr. Green and Ms. DaCosse are dedicated to addressing each client's unique business planning objectives in an efficient and cost-effective manner. For more information, please visit www. sandbergphoenix.com or call Mr. Green or Ms. DaCosse directly at (618) 397-2721.

#### FEATURED ARTICLES

Model Release?



GROUPP f)(t)

LOCATION: New York

#### **PASSION**: Weddings

Like Woody Allen, I adore New York City beyond any healthy proportion. In a city that never sleeps, there is always time to try that new restaurant, or trek across town to check out Questlove's hoodie shop. Or that new place that has its own line of custom-designed bow ties. Or that Weegee exhibit at the International Center of Photography that ends in two days. Being a New Yorker takes dedication! This is a town that is based in black and white; where colors explode like matches and pulse to the rhythms of Gershwin. It is everywhere you go, from those magically illuminated wet streets and sidewalks on a rainy night, to the warm glow shining down on a crowd sunbathing in Sheep's Meadow. I thrive on the hustle and bustle of the crowds and traffic. New York City has always been my only mistress. Thankfully, my wife understands. More than 12 years ago, I moved into my loft studio in West Chelsea. It was the greatest day of my life. Wait, no... marrying my best friend, Elizabeth, was. Then there was the birth of my kids, Phoebe and Eli. Okay, all those things are important to me... though not always in that order. New York City is the greatest city in the world, and I have 8.1 million people who agree with me!

FEATURED ARTICLES The Ghetto Beauty Shot



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# LOC

CALLER ARE ARE ARE SARES ARE SARES

14 Years of Photography, Eight Years of Shooting Weddings, Three Years of Business Ownership (Not to mention Five College Degrees)

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

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

FEATURED ARTICLES Fusion: It's Not Dead



LOCATION: Freehold, New Jersey

**PASSION**: Weddings

NORDSTROM (f) (E) www.NordstromPhoto.com

LOCATION: Winterset, Iowa

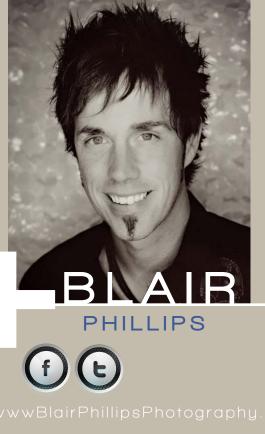
#### PASSION: Babies, Families, Weddings & Seniors

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

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

FEATURED ARTICLE Brand New: The Newborn Session





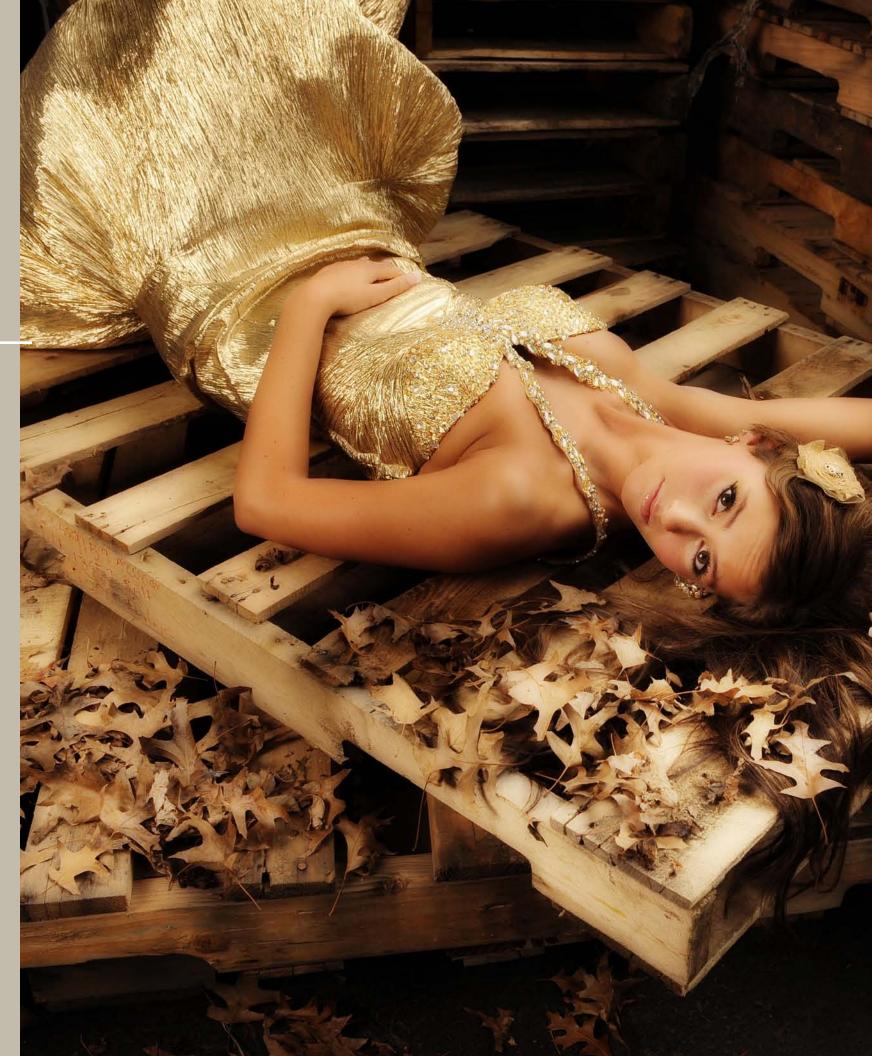
LOCATION: Landis, North Carolina

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

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

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

FEATURED ARTICLE Seniors: Start The Fire



### CONTRIBUTORS



### **ROZENBAUM** www.Jenerations.com

#### LOCATION : New York

#### **PASSION:** Boudoir

Jennifer Rozenbaum is the eye, talent and sultry force behind Jenerations, THE Woman's Photography Studio. Her artistic background lends an almost sixth sense when it comes to the aesthetics of boudoir photography (which is only half the reason for her extraordinary success). In just 3.5 years, Jenerations has found a burgeoning audience in the market for women's photography (specifically Boudoir), due largely to Rozenbaum's magnetic personality and her unique ability to make women feel beautiful, confident and strong. Her clients are her biggest supporters, having gone through what they describe as "a life-changing experience" after seeing the results of their portrait session. "They feel stronger, they feel gorgeous and most importantly, they had fun!" says Rozenbaum. Empowering women with a renewed sense of self-confidence and beauty is the inspiration and motivation behind Jenerations.

FEATURED ARTICLE The Real Woman's Guide To Boudoir Posing

# LAURI

THIENES

www.EvolveEdits.com

LOCATION: Portland, Oregon

#### PASSION: Weddings & Engagements

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

### FEATURED ARTICLE

It Doesn't Have To Be A Nightmare



Don't miss our next issue: NOVEMBER 2012



alvatore Cincotta Photography