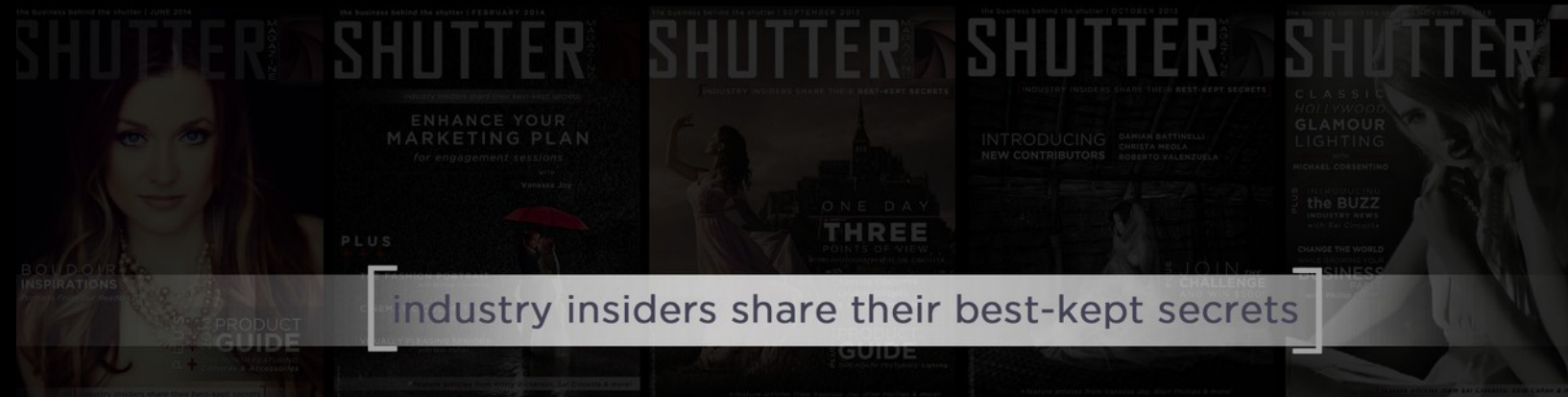
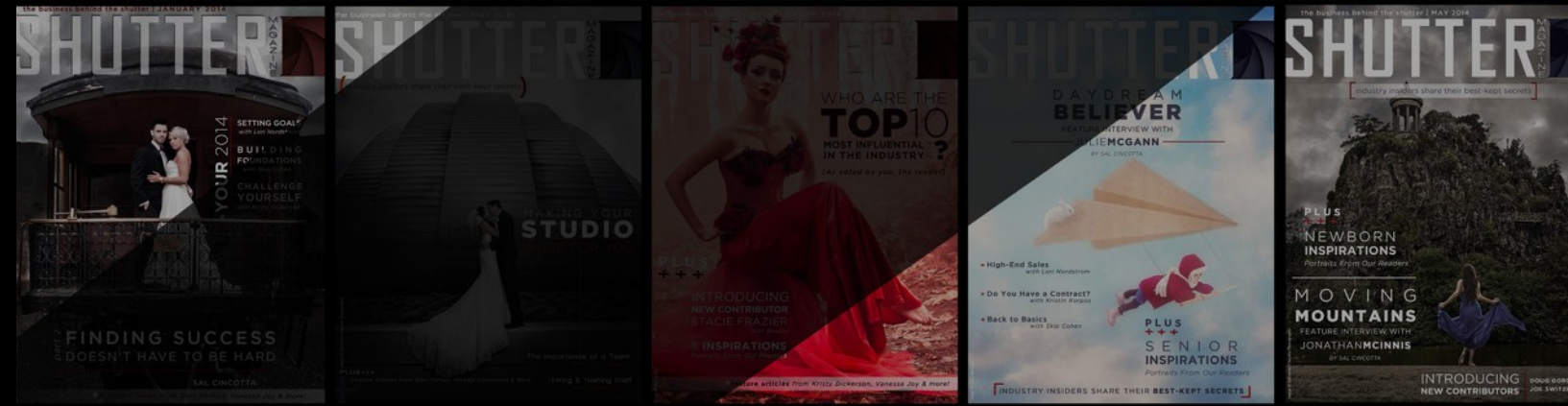


SHUTTER

MAGAZINE



TWO YEARS & GROWING STRONG



industry insiders share their best-kept secrets



©Lori Nordstrom

ELEMENTS OF A HEALTHY BUSINESS

LORI NORDSTROM

FEATURE ARTICLES

HIRING SECOND SHOOTERS
Kristen Korpos

5 REASONS YOU SHOULD SPECIALIZE
Kristy Dickerson

CREATING YOUR OWN SHOOTING OASIS
Blair Phillips

CIRCLE OF LIGHT
Michael Corentino

LET'S GO WITH GOPRO PT 2
Joe Switzer

COMPOUNDING YOUR EFFORTS FOR SUCCESS
Vanessa Joy

FINDING BALANCE
Skip Cohen

COLOR SPACE PT 2
Dustin Lucas

IN EVERY ISSUE

Q&A
Sal Cincotta

WHAT'S IN THE BAG?
Michael Corentino

MEDIUM FORMAT
Sal Cincotta
Featuring Scott Lowden

THE SHOT
Sal Cincotta



©Scott Lowden

LAUNCH POINT



THE JOURNEY

Life is a journey.

Sometimes it's easy, but most of the time it's hard.

Like all journeys,

it's not merely the destination

that motivates and inspires you.

It's the process of getting there

that provides so much more meaning.

TWO YEARS & GROWING STRONG



WITH **SAL CINCOTTA**

Wow, Shutter is two years old this month! When I started the magazine, I never imagined the extent to which we'd tap into the huge demand for photography education. What an amazing journey this has been.

I have been honored to have met and worked with some of the most talented people in our industry, gaining valuable insight along the way. We all love what it means to be a photographer, and Shutter was created to help professionals around the world gain access to some of the best photography training there is.

What is your journey? Where do you want to be—in life and in your career? We all have dreams. The one thing I can tell you from personal experience is that the journey is rarely an easy one. If it were, everyone would do it. What I have found in my life and career is that when it gets tough, the easy thing to do is bail out. Pull the parachute and jump off the ride. That's exactly when I dig in! I dig in because I know it's about to get hard, uncomfortable, difficult—whatever adjective you want to drop in there.

The most successful people have all had to push through something. If you quit when it gets tough, how will you ever persevere? You are not just quitting on your job or journey—you are quitting on you. Sure, there is always an argument to be made—maybe it's just time to move on and look for other opportunities, etc. But if you are noticing a trend, then you are quitting.

The message I am offering you is a seemingly simple one. We all have obstacles to overcome. In Shutter's brief history, we have faced many challenges. At no point did I think to myself, Man, this is easy. It's been tough every step of the way. But along my journey, I have grown as an entrepreneur, photographer, writer and as a person. Best of all, I have gotten to know and help some incredible people along the way. People just like you. I can't imagine being any other place right now.

Where do you want to be? Don't you dare quit until you get there! When times get tough, hang in there and know that most will quit at this point. Be better than you were the day before, and refuse to give up that dream. The future is bright. This is your journey.

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HIRING

SECOND SHOOTERS

WITH KRISTIN KORPOS

BY KRISTIN KORPOS



More and more wedding photographers are hiring second shooters for the wedding day, with so many couples now requesting this “extra coverage.” Two wedding photographers means more images and angles to choose from.

There are plenty of things you need to consider when hiring a second shooter. These include knowing the difference between an employee and an independent contractor, second shooter contracts and handling income tax, including the requirements for issuing Form 1099s.

EMPLOYEE VS. INDEPENDENT CONTRACTOR

A second shooter is generally considered an independent contractor. This is because many second shooters are photographers who have their own businesses, and second-shoot either to get more experience or to fill in open weekends and make some extra money. Second shooters are generally not an “employee” of the photographer, but rather a self-employed individual who is hired for a specific event. Things can get a little bit hairy, and sometimes there may actually be an employee relationship. This article presumes the second shooter you have hired is an independent contractor and not your employee.

If you have an employee relationship, a whole new bag of worms opens up, including payroll, issuing a W-2, worker’s compensation requirements and more. The factors that weigh into whether or not you have an employee relationship include:

- How much artistic direction are you giving your second shooter?
- Are you training them?
- Are they using all your equipment?



Figuring out this relationship is critical to your business, because if you have an employee relationship, you will need to be in compliance with state and federal laws. Otherwise, you face penalties and fines. Check out the IRS website (<http://www.irs.gov/Businesses/Small-Businesses-&-Self-Employed/Independent-Contractor-Self-Employed-or-Employee>) for more helpful information on this topic. Also check with an accountant to determine your state and local requirements.

SECOND SHOOTER CONTRACTS

It baffles me that so few photographers have their second shooters sign a contract. Contracts not only protect both the photographer and the second shooter, but also set expectations and policies, which is so important. Second-shooter agreements should address the relationship between the parties, equipment to be used, compensation, delivery of files, assignment of copyrights, certification of liability insurance, responsibility for loss or damage, and much more.

[1] RELATIONSHIP BETWEEN PARTIES

The contract should make it clear that the second shooter is not an employee of the main photographer, and is not subject to the control of that photographer. This means that the second shooter uses his own eye and artistry to create the photos, uses his own equipment and provides his own training. These are just a few factors that show the second shooter isn't an employee but an independent contractor.

[2] EQUIPMENT

The contract should include a statement that the second photographer is responsible for providing all equipment necessary to complete her assignment, unless otherwise agreed upon. This clarifies expectations; the photographer is not going to provide equipment to the second shooter. If you plan to provide your second shooter with equipment, that's fine. Just be very clear on what specifically you are providing, such as strobes or a camera. The last thing you want is your second shooter showing up for the wedding day without important gear.

[3] COMPENSATION

Include a clause outlining the specific compensation the second shooter will receive, and when he will receive such payment.

[4] DELIVERY OF FILES

How are you going to get your digital files from the second shooter? Have you provided your personal cards for her to shoot on that will be handed back to you at the end of the event? Or is the second shooter using her own cards and then transferring files to you via FTP or some other digital method within a specified period of time? These important details should be included in the contract.



[5]

ASSIGNMENT OF COPYRIGHTS

Most photographers have the second shooter assign copyright of all works created as a part of their assignment to the photographer. The photographer can then grant permission to the second shooter as to what use is allowed. Maybe the photographer wishes to only allow use of images from the wedding day in printed portfolios or albums, and not in any digital media, such as blogs. The possible limitations are endless.

[6]

CERTIFICATION OF LIABILITY INSURANCE

The contract should require certification of business liability insurance. When the second shooter signs the contract, she is certifying she has such insurance.

Another precaution to take is to require proof of insurance. It sounds like overkill, but as a business owner, you need to protect yourself. If the second shooter causes injury, you want to be sure you aren't left on the hook for it. Your liability insurance does not cover damages caused by your second shooter.

[7]

LOSS OF DAMAGE RESPONSIBILITY

What happens if the second shooter's camera is stolen during the event? What happens if she breaks a very expensive vase at the wedding venue? You don't want to be responsible, and that is why you need a clause in your second-shooter contract stating this.

INCOME TAX REQUIREMENTS: 1099

This topic is one of the most overlooked. If you pay a second shooter more than \$600 in a single tax year, you need to complete a Form 1099-MISC. The MISC stands for "miscellaneous," and Form 1099 provides a way for the IRS to record income from other sources, beyond salaries and wages. Independent contractors (who are self-employed) do not get W-2s like employees get from their companies. For this reason, the IRS is concerned that income will not end up being reported. If income is not reported, income tax will not be paid.

You are required to provide your second shooter with Form 1099, and you are also required to send a copy to the IRS, along with a Form 1096, which supports transmittal of Form 1099. I know, there are lots of forms, but it really is not that complicated. For more information on Form 1099, watch my video.

Okay, are you ready for one more form? Have you ever been hired for a photography gig by a business or organization and asked to fill out a Form W-9? Many photographers get concerned with this because it asks for a social security or employee identification number. Form W-9 is used to gather taxpayer information from the independent contractor who is to be paid. You should have no concerns completing one if the client is a business or organization.

This all probably sounds like a hassle, but it is a requirement of being a business owner.



CONCLUSION

Being a photography business owner is not easy. The rewards can be huge, but some of the business tasks can initially be challenging to learn. After all, we are artists and we would rather be behind a camera than mucking around in Quickbooks and with tax returns. But the reality is that, while you can hire an accountant to do the really dirty work, you still need to have a basic understanding of contracts, taxes and general business concepts in order to run a legitimate and successful business. Now get out there and hire some second shooters! ■

The information contained in this article is for educational purposes only, and not the provision of specific legal advice. Laws vary from state to state. You should not rely upon information in this article without seeking the advice of an attorney in your state. There is no attorney/client relationship created by the reading of this article.



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- Sal Cincotta



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5 REASONS

YOU SHOULD

SPECIALIZE

with Kristy Dickerson





by Kristy Dickerson



When I first fell in love with photography, I shot everything and anything. I was going to countless workshops and soaking everything up that I could. I was in my learning phase, and I really didn't know what I wanted to shoot. Looking back, I really don't think I even knew who I was as a creative. I distinctly remember getting an inquiry for a family session, and I was so excited. My son Roman was only six months old, and I had only just started to charge for my photography services.

I showed up to the family session that wasn't just one family but an extended family as well. I immediately felt outside my comfort zone, and knew I was in over my head. Kids were running everywhere, no one was listening and I was just trying to get a couple of shots that they would love. I left that day knowing that I didn't want to do family sessions. Weddings are what I knew and what I felt comfortable controlling. They were not completely overwhelming, and I felt like I had more control. For five years, I had exclusively shot weddings and engagements. Although I exclusively marketed myself for weddings, I still had inquiries for families, seniors, etc., but due to my schedule, I turned everything else away. Specializing allowed me to brand myself and become known for shooting weddings relatively fast in my market.

Fast-forward six years to last fall. I decided to open up one day for family sessions, and I absolutely loved it. What had changed in those six years? For one, I now know my equipment like the back of my hand, so I am confident in my ability; secondly (and probably the biggest factor), I am now a seasoned mom with two kids. I know what is important, I know how to handle kids running away and I know how to organize the flow of a family session to get what I need. I also think there is a creative process that every artist goes through when defining their own style, and six years ago, I was still figuring me out.





YOU SHOULD SPECIALIZE

BRANDING

A customer's experience starts when they land on your website, your social media, come into your office to meet you— basically the first interaction they have with you.

Branding doesn't happen overnight, and many photographers stumble through it. They don't invest in a graphic designer or a professional to help brand their business. Or they do, and a year later rebrand and then rebrand again.

The first thing I see photographers investing in is equipment. If you are a new photographer and want to create a profitable business, the first thing you need to invest in is your brand. If you do commercial photography, editorial, family photography, weddings, seniors and everything else, how do you know how to brand for your end customer? You don't! When you specialize in, say, editorial home decor, you know how to brand and how your logo should look, you know who you will be marketing to and you know the look and feel it should have.

Your branding should be similar to your style of photography, and personal to who you are. When I first started out, I tried all sort of styles and filters in an attempt to appear artsy. It wasn't me. I was trying to be something that I wasn't. My style is very consistent, clean, crisp, and it took me some time to develop it. Who you are as a person and as an artist needs to play a role in your branding process.

MARKETING

Because you specialize, you know whom to market to. That's huge. When you are a jack-of-all-trades, you really don't know how to effectively market because in your eyes, everyone is your customer, right? When you are spending marketing dollars or investing your time in promotions or PR, you know whom to go after.

Because your brand caters to that, it helps to qualify leads. A newborn photographer, for example, would not market toward new moms. So one idea for a newborn photographer is to reach out to an OB/GYN's office and create some artwork for their walls or books to put out in the waiting room. Targeted marketing is more successful.

ROI

Now this brings me to probably the biggest point that I just briefly touched on. The more you spend on branding and marketing, the more your return on investment (ROI) should be. People who come to your site are already qualified leads, since you're specialized. In other words, when you specialize, your ROI, whether it be time or real money, should be higher.

EXPERTISE

Creative businesses don't always think this way, but wouldn't you rather be considered an expert instead of just a photographer? Think about a doctor. When my husband doesn't feel well, he goes to a general practitioner. He has a blood clotting disorder, so he sometimes sees a hematologist, a doctor who specializes in blood disorders. The more specialized a doctor is, the more she can charge for her knowledge and expertise. It is the same thing with photography.



YOU SHOULD SPECIALIZE

TIME MANAGEMENT

Time is money. When you start a business, it is hard sometimes to see that, but it is. At the end of the day, we only have so many hours that we can allocate to our business. That's especially true if you are a parent, because then you have a full-time job that never goes away. Specializing in one type of photography also allows you to do what you love, create efficient workflows and maximize your effectiveness.

Does that mean you can't do other stuff? Of course not. You will probably still get people asking you to do families if you are a newborn photographer. By all means, if your schedule allows, do it. If you do two things, like families and weddings, have separate landing pages or two separate websites. Brides don't care about seeing family pictures, and vice versa.

Picking a specific type of photography is a process that takes time. From a business standpoint, the faster you can brand and specialize, the better chance you have of making your photography hobby into a business. ■



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0:25:37 4K

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Watch how Sal is using mobile apps to GROW his business



New album style



"Innovate or die."

- Sal Cincotta

THE SHOT

CHICAGO STYLIZED SHOOT



BY SAL CINCOTTA

I am always talking about sweat equity and investing in your business, well here is a perfect example to prove even with an established business, I am still willing to invest my time and energy to grow my business.

As our business has grown and continues to grow, it's important that we continue to reinvest in our business and evolve our art and style. See, I am looking to break into a new market. Chicago. We get weddings there from time to time, but I want more. How do I get more? Let me tell you how I won't. Just showing up to bridal shows showing pictures of my St. Louis weddings. Or just calling planners up in Chicago asking for them to refer me. Or by running ads in Chicago magazines. It's going to require some investment and networking along with traditional marketing efforts. *(continued)*

[CLICK HERE TO READ THE FULL STORY](#)

IT'S ABOUT SHOOTING

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MEDIUM
FORMAT

WITH
Salvatore Cincotta

FEATURING SCOTTLowDEN



MEDIUM FORMAT

“

Medium format has been around for quite a while. Digital medium format, though, is something most of us might never consider for a multitude of reasons. I recently made the switch, and the quality of my imagery has never been stronger.

The level of detail from medium format is superior in every way, shape and form to that of the traditional 35 mm format. We thought it would be interesting to share with you what some of your peers around the world are doing with the format, this month featuring Scott Lowden.

One thing is for sure: Medium format is superior to 35 mm, and it's here to stay. It's going to continue to evolve and grow in popularity. If you haven't already had a chance to play with one, rent one to see what all the fuss is about. Companies like CaptureIntegration.com provide rentals and all the support you might need.

—Sal Cincotta”



with **SCOTTLOWDEN**

TELL US ABOUT YOUR FAVORITE IMAGE.

One of the things I love about this particular image (cover spread image) is the slight motion. To me, it adds a bit of energy, making it less of a static image and more cinematic. In order to do this, we shot with HMIs and Kino Flow lights. Continuous lighting is a common thread among my favorite images. It was shot for Von Maur, a department store based in the Midwest. Fortunately, we were shooting an image campaign, which gave us the freedom to focus on the overall beauty of the scene without having to capture specified details of a particular dress or pair of shoes. The medium-format chip captured the subtle tones of the clothing, makeup and the antique Chinese wallpaper beautifully.

HOW LONG HAVE YOU BEEN SHOOTING MEDIUM FORMAT?

Believe it or not, I started with large format, an old Kodak 4x5 with a press lens. The Mamiya RZ was my first medium-format camera, and wow, that was a wonderful format to shoot film on. I've also shot the Contax 645, which I still regret selling. Now I'm working with the Phase One system, and it's quite intuitive. The images obviously give you so much more information to work with due to the chip size, the resolution and the bit depth.

WHAT IS IT ABOUT MEDIUM FORMAT THAT YOU LOVE MOST?

It's several things—of course the file size and depth. After working with a beautiful file at 100 percent, it's very hard to go back to 35mm. Then there is the way the format affects the way you shoot. While you can certainly shoot someone running through a field with the phase, working more methodically and intentionally with medium format will definitely influence the type of imagery you'll capture. It's a more deliberate, more crafted image.

MEDIUM FORMAT



SCOTTLOWDEN

MEDIUM FORMAT

SCOTTLowDEN

© Scott Lowden

TELL US A LITTLE ABOUT YOURSELF.

My interest in photography began as an elective requirement while on my way to a degree in finance at Temple University. I tried to recreate the images I saw in magazines, and I haven't looked back. I'm from Philadelphia, and followed a girl to Atlanta in 1991. I used that as my excuse to only work in photography from that point on—beginning with a focus on still life, spending a few years directing for TV and independent film, and shifting my concentration to lifestyle in 1996. Today I shoot lifestyle and fashion images mainly for advertising clients. I love to capture emotion and relationships, with lighting that feels like your best day ever.

WHAT IS YOUR TOOL OF CHOICE?

As with most photographers, my favorite tool depends on the project. I shoot the Phase One DF body with 40+ back, as well as Canon, and the Leica M.

WHAT IS THE MOST IMPORTANT PIECE OF ADVICE YOU WOULD OFFER PHOTOGRAPHERS?

Always be hustlin'. Of course I'm somewhat joking. My advice to photographers would be to push forward every day and never give up. It's certainly not an easy career. Only choose photography as your full-time gig if you just can't bring yourself to do anything else!

WHERE CAN PEOPLE GO TO SEE MORE OF YOUR WORK?

Check out my recently updated website at www.scottlowden.com, as well as on other sites, like workbook.com/portfolios/lowden. ■



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CREATING

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SHOOTING OASIS

WITH BLAIR PHILLIPS

SHOOTING OASIS

BY BLAIR PHILLIPS



Location is one of the toughest hurdles photographers face. Just when you find the perfect location, someone tells you that you need to leave. Although frustrating, I understand where they are coming from in this highly litigious country. Landowners realize the liability of letting people on their private property.

It seems like the more dilapidated and grungy the location appears, the more appealing it is to photographers. I used to scout locations all of the time, and had several options spread all over town. I would begin my sessions by loading all my gear, my client, their clothes, and we were off to the shoot. After a couple of years of this, I began to realize the liability I was putting on my business. Putting clients in my vehicle and carting them all over town was both costly and risky. We get so consumed with the idea of creating awesome images that we often overlook the risk.

I also noticed that doing all this traveling each day greatly added to the length of my workday. Travel added nearly an hour to each of my sessions. In the summer, it is typical to photograph three to four sessions per day. I knew if I could create my very own shooting oasis here at my studio, I could shave nearly 16 hours off my work week. That is exactly what I have accomplished.

I always dreamed of being able to walk out my backdoor and have a plethora of sets at my disposal. The sun is one of the toughest hurdles to overcome when shooting throughout the day. So I built a large structure that has a roof over it. It's 24 feet wide and 36 feet long. It is set up like a storage facility, with individual 12-foot-wide shooting bays. The floors are derived from a concrete pad. There is one major thing to consider when you build sets outdoors: Look at the path the sun takes each day, and build your set so it will be available most of the day. You don't want your sets to face the direct sun, because it will pose too much of a challenge. I built my structure so the sun rises on one end and sets on the other. This way, the sun travels directly overhead during the day, allowing me beautiful natural light nearly all day.



SHOOTING OASIS

DRINK
Coca-Cola



BEFORE YOU BUILD

You need to do some research with your county's zoning and building code departments. I was ready to break ground on my structure when I was advised that I may need to jump through a bunch of hoops. I was so happy that I looked into all of this before I went forward. My county made me have engineered drawings done that had to go before the plan and review board for approval. Was this just their way of ensuring they have a constant flow of money coming in? Nah, of course not. Actually, it is to ensure that things are built to a certain structural code. Although I was upset in the beginning for the setback, I understand now. Safety first.

Not everyone has the same type of space that I do to build a prop shop. This is where you get creative and leverage your talent and charm to find someone who has some vacant property nearby that you can use. You never know until you ask.

DESIGN TIME

I wanted to build individual bays that were all in a line with each other, and then replicate the exact same thing on the other side. There are three walls inside each bay. Tall ceilings are a necessity. The taller the ceiling, the more light transmission you will have in each of your shooting bays. I chose a ceiling height of 14 feet, and that has proved to be a great decision. There is a 5-foot overhang over all the bays to keep most of the rain out. Some moisture may still blow in, but I do not have doors on the bays, and everything holds up just fine. I do not put anything really delicate out there anyway. The doors would have to be very large and heavy, so I decided to go without them. A flat roof was much cheaper and practical than an A-framed roof. The metal roof structure has 6 inches of fall from front to back to ensure good rain falloff. I thought it would be a great idea to pour a 5-foot-wide strip of white gravel all the way around the structure to act as a reflector. Great idea, but the white was way too bright. It was like standing on fresh concrete when the sun was directly overhead. I fixed it by covering it with light gray gravel. The gray is a wonderful accelerator for carrying the light all the way into my subject.

THE BUILD

The overall space I ended up with for each bay was 12 feet by 12 feet. I could have crammed way more sets inside, but I wanted to be able to photograph groups inside too. I built three sets inside each bay. That gave me a total of 18 set opportunities. The walls that divide the structure and create the bays begin on the concrete and are built to a height of 12 feet. This way the wind is able to flow freely throughout the structure. If the wind is not able to flow freely, you may be required to meet certain structural wind codes that will cost you more money in both materials and labor. I painted all the exposed lumber overhead. It makes natural lighting on my subject so much cleaner. When it was not painted, it would sometimes make for some weird brown and orange color cast.

SCAVENGER HUNT

Now it's time to get creative. The majority of my sets come from materials I have scavenged. The junkyard has become one of my favorite places to hunt for materials. There are piles and piles of scrap metal items that people bring in and exchange for money. One of my best finds was a retired high school scoreboard. It was from the early seventies, and had a nostalgic and rustic look. I paid \$180 for it, and it more than paid for itself with my first client. I have worked up a great relationship with the owner of the junkyard, and he has been very generous. I have an old truck and car here on my property that he lets me use on loan. When I want to switch one out, I just pick out another one, and he exchanges them for me. I throw him an occasional session with his grandchildren. He thinks I hung the moon for taking care of his family, when he is the one taking care of me. If I am ever in need of anything in particular, he remains on the lookout and calls me if it comes through. I steer clear of antique malls and stores, because they are really proud of their junk. If I see something out and about that I am interested in, I never tell them I am a photographer. It is amazing how much the value of someone's junk increases when they find out you intend to make money with it.



SHOOTING OASIS

BEWARE OF PICKERS & THIEVES

I have several other stand-alone sets that are not under this structure. Unfortunately, when you acquire a bunch of old nostalgia items, there may be pickers who want them as badly as you do. I had to put up a fence around my prop area when things started disappearing. Even after I put up the fence, I still had some low-life scale the barbed wire and make off with several things. No matter where you are, there will always be people who want to rip you off.

My sessions have become so much more enjoyable with all these sets to offer my clients. There is also something to be said for shooting in somewhat of a controlled, predictable environment. If you build all your own sets, you are creating something totally unique to your studio and brand. It also rids you of that ever-lurking risk of liability and of going into the unknown. ■



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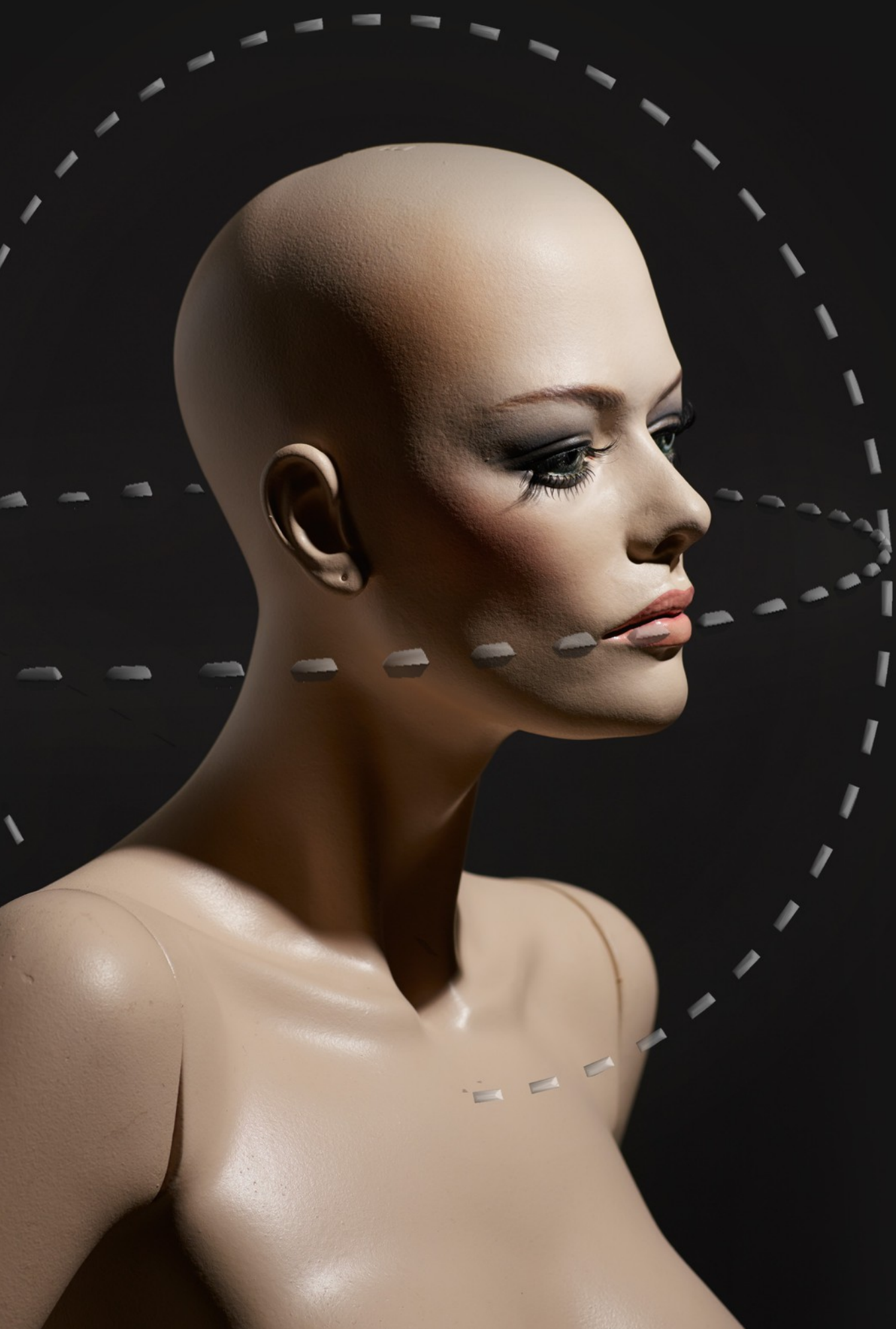
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CIRCLE OF LIGHT

UNDERSTANDING
LIGHT PLACEMENT & POSITION

WITH MICHAEL CORSENTINO



Paramount Light with Reflector | Placing the light centered and directly in front of and above the subject at approximately 45 degrees produces a light pattern known as Paramount lighting. This pattern produces a very flattering, almost shadowless light that's also known as butterfly light for the signature butterfly-shaped shadow it casts under the subject's nose. Paramount light was popularized by photographers working for Paramount Studios during cinema's golden age. It's typically modified using a beauty dish in conjunction with a white or silver fill card or reflector, as done here. The reflector/fill card is used to bounce light back toward the subject's face, open up any shadows under the neck and eye sockets, and add sparkle to the eyes. The reflector should be placed just below the subject's face (as close as possible while remaining outside the frame), and aimed toward the light above. See horizontal diagram for position.



BY Michael Corsentino

When it comes to creating lighting that's compelling, lighting that fits the subject at hand and lighting that can be accomplished quickly and efficiently, understanding of the effect of light placement and position is essential. Certainly, I'm all for experimentation and thinking outside the box, but you need a baseline to operate from.

Time is money, and when you're on set/location interacting with clients and models, the last thing you want is the perception that you're winging it (even if you are). You need to know how to get the job done expertly and efficiently before moving on to any experimentation. This way everyone on your team—clients, subjects, models, assistants, creatives, etc.—will all be at ease knowing you're in charge, confident you know your stuff and that you captured the images everybody was counting on. Once that's in the bag, it's a good bet you'll have earned everyone's trust and they'll pretty much do whatever you ask.

Just as a musician memorizes scales before being able to solo, or a student of a foreign language memorizes the components of a new language before being able to speak fluently, photographers must master the language of light before expecting to be able to create visual poetry. The benefit of all this memorization and practice is fluidity of craft and technical proficiency. Having a solid foundation in lighting fundamentals doesn't mean you have to know everything; what it does mean is that you'll be able to make more-informed decisions. Without a basic understanding of light placement and position, you'll be flying blind at every turn.



(Above) Loop Light | As the light's position shifts left or right from center along our imaginary 360-degree horizontal arch, you'll begin to see a shadow cast from the nose. The first stop along our horizontal arch is a classic lighting pattern known as loop lighting (seen here). Loop lighting takes its name from the loop shape of the shadow cast below the nose. Take note of the angle of the shadow as well; this is controlled by the height and angle of the light (approximately 45 degrees). See horizontal diagram for position.

CIRCLE OF LIGHT

The easiest way to think about lighting a subject is to imagine an invisible sphere with both horizontal and vertical axis guidelines encircling it. Picture these axis guidelines as overlays centered on top of your subject(s). The horizontal axis represents the 360-degree circumference around the subject, while the vertical axis represents the front-to-back overhead arc. These guidelines work together, and can help you quickly position your lights left to right as well as top to bottom. Using these imaginary guidelines is a great way to memorize the positions lights can occupy in relationship to your subject. This is important because there are positions along both these axes that are tried and true classic lighting patterns. These are lighting patterns you'll want in your repertoire. Once you know the positions for these patterns, it's easy to lock them in by envisioning this imaginary "circle of light" overlay and place your lights in the necessary positions.

I like to think in terms of tick marks along both axes. By moving to certain predefined positions along both axes, I'm able to quickly and efficiently lock in classic lighting patterns. If I move my light to a centered position along the horizontal guideline, that's one tick. If I then raise my light along the vertical guideline to a position 45 degrees directly in front of and above my subject, that's my second tick. I'm now locked in and ready to shoot with paramount/butterfly lighting used in beauty and glamour. The horizontal guideline represents all the possible lighting positions around your subject, starting in front, moving right or left, traveling behind and coming full circle. Throughout this arc lies a range of must-have lighting patterns that I'll discuss below. The vertical axis is equally important but often unmentioned. This is because the left-to-right movements that happen along the horizontal axis are instrumental in creating the directionality that makes up lighting patterns. Height plays a pivotal role as well.

More often than not, we're trying to replicate how things look in the natural world, exterior and interior, where light comes from above. But even in nature, the sun moves along an arc, creating a different quality of light depending on its position. If your light source is below your subject, it creates a very unnatural "spooky"-looking light. Remember holding a flashlight under your chin on Halloween? Conversely, if your light source is directly overhead, you'll end up with deep shadows in your subject's eye sockets. None of these positions are "against the rules"; you just need to understand the quality of light they create and why, when and how to use them.

You can see how important the height of your light source is. You'll typically want your key light at an approximately 15- to 45-degree angle above your subject in relationship to their nose. Additionally in nature, there is only one light source: the sun. So beware multiple lights that create multiple catchlights in your subject's eyes. Again, not a hard and fast rule, but a guideline. Multiple light sources are used all the time in beauty, with many preferring to leave in the multiple catchlights. I usually opt for retouching out all but one catchlight. The other gotcha with multiple lights illuminating the face is competing shadows; this is way worse than too many catchlights, and in my opinion is something to be avoided at all costs.

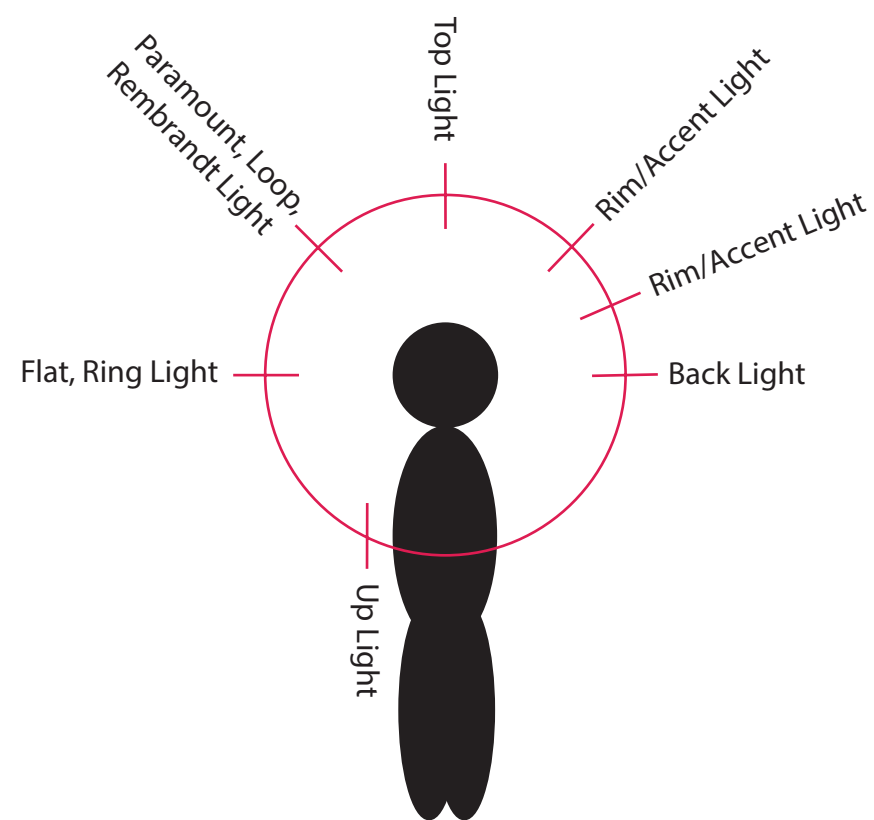
Rembrandt Light | Continuing our movement away from the center and around our imaginary 360-degree horizontal arch (in this case left to right), the next stop is Rembrandt lighting, a classic pattern that takes its name from the master painter. The hallmarks of this pattern are several. Note the angle of the shadow cast from the nose, how it stops slightly above the lip, how it connects with the shadow on the cheek, and the triangular highlight that results on the subject's cheek. See horizontal diagram for positioning.

Split Light | With our light now at the 90-degree mark from center and positioned to the side of our subject, we achieve a pattern known as split light. This is a very dramatic and dynamic pattern, and one you'll probably use less often because of this. Keep in mind this pattern can be modified with a fill card or reflector to open up the shadowed side of the face. See horizontal diagram for positioning.

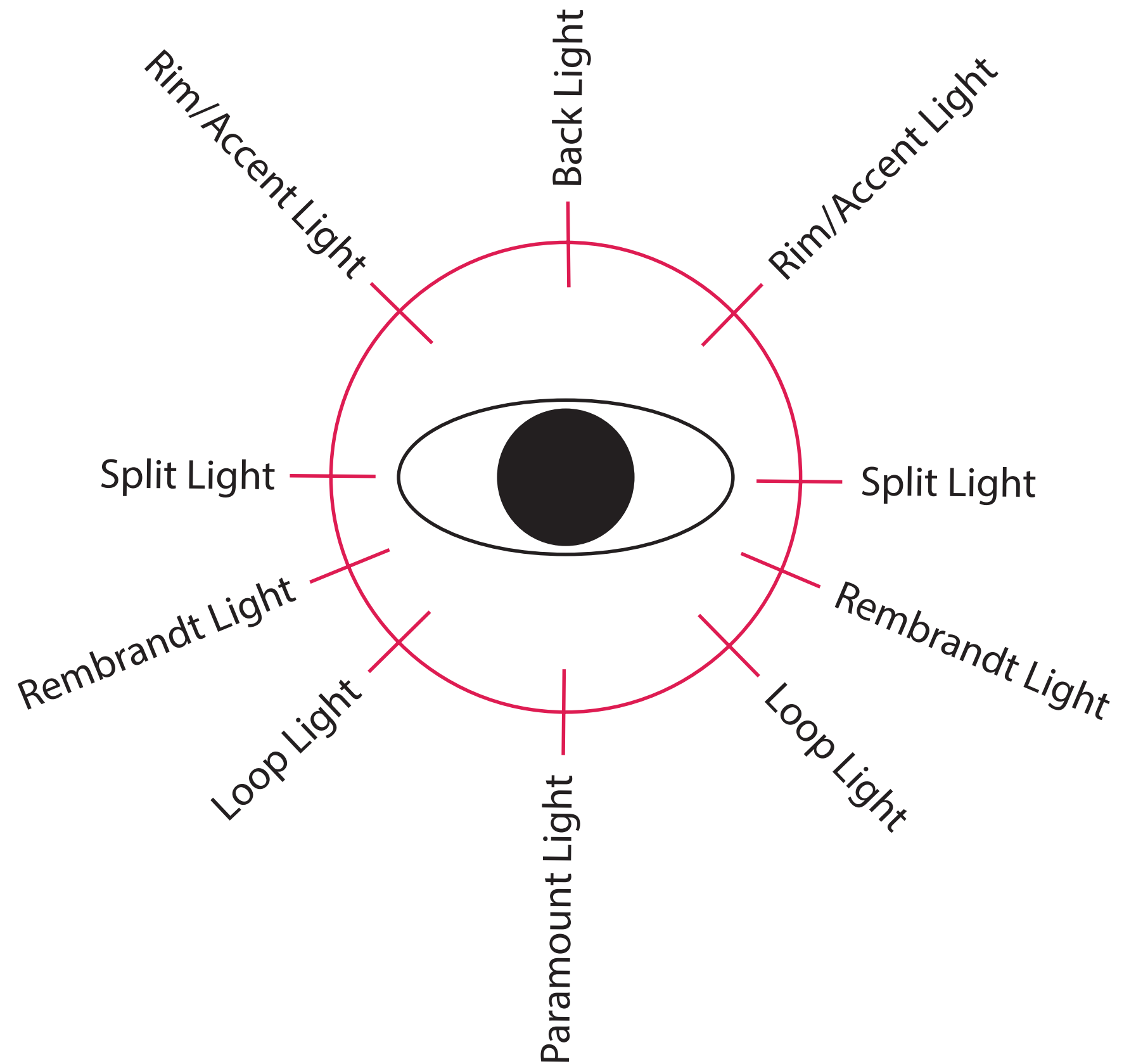


CLASSIC LIGHTING PATTERNS

If you think about the classic lighting patterns pictured here and described below in relationship to the imaginary horizontal and vertical guidelines, it's helpful to start front and center; call that zero degrees, and work moving from the center to the left or right of your subject. The lighting effects created at the same positions left and right of center are identical. Starting at the center position is paramount, or butterfly, lighting. Moving left or right around the subject is loop lighting. Rembrandt lighting is when the light moves farther to the side, becoming more directional and introducing more shadows. Still farther to the side at the 90-degree mark is split lighting, which creates a completely side-lit subject. As the light continues behind the subject, it enters rim and accent lighting and backlight territory. I've included sample images and descriptions of each of these patterns, as well as short and broad lighting. While short and broad lighting aren't technically lighting patterns in the classical sense, they are nonetheless important and useful concepts to understand and master.



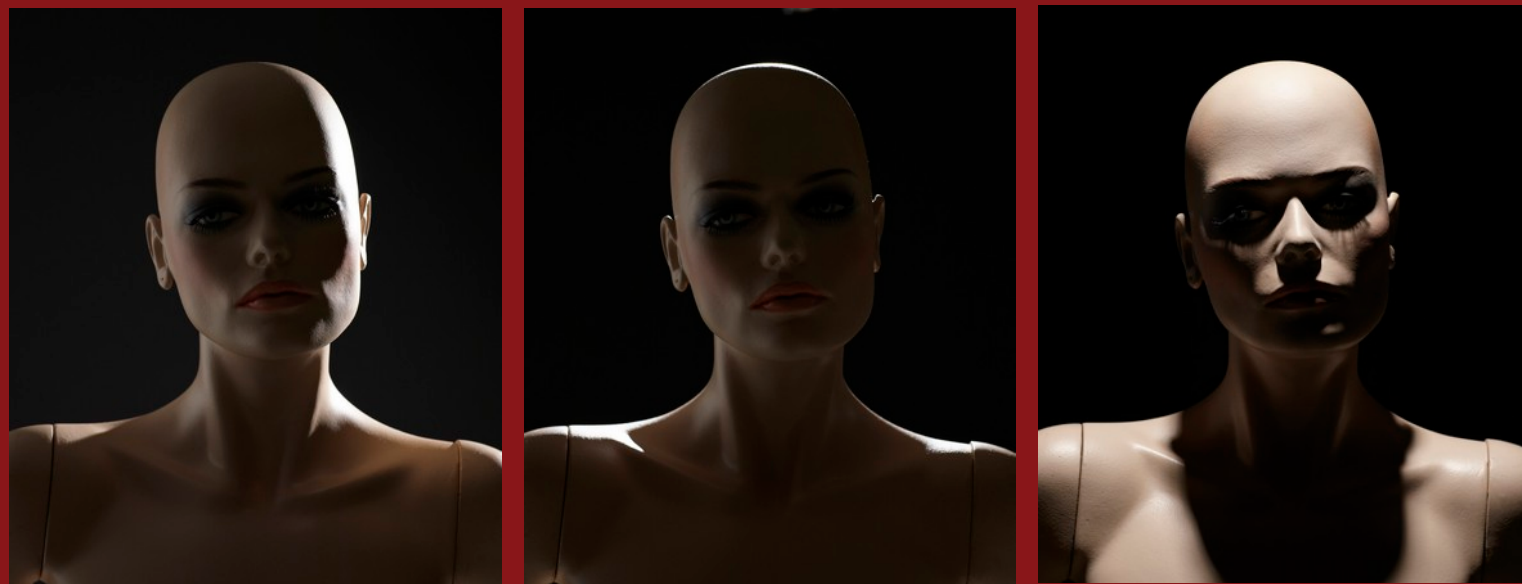
LIGHTING PATTERN 360° VERTICAL ARC



LIGHTING PATTERN 360° HORIZONTAL ARC

ONE-LIGHT LEARNING

The easiest way to learn the lighting patterns outlined above and lighting in general is to work in a dark room with a mannequin or model, and use just one light. Preferably an unmodified, directional constant light source like the Profoto D1 Air 500's modeling light I used for the sample images in this article. By using only one light, you're keeping things simple and you'll be better able to see what that light is doing without the distraction of additional light sources. Working with an unmodified source that has a harder quality of light is also preferable because it allows you to more clearly see the differences you're looking for between lighting patterns with subtle position shifts, such as loop and Rembrandt. You can easily substitute a deer light or flash light if you don't have a strobe with a modeling light.



*(Left) **Rim/Accent Light** | As the light moves behind the subject, we enter into rim/accent light territory. There's a lot you can do with rim and accent light, from beauty to portrait to fashion applications. It's been used classically to light a subject's hair and create separation from the background. This position can also be repeated on the opposite side for edgy sports portraits and fashion accent lighting. Using a light in this position helps add dimension and volume. See horizontal diagram for positioning.*

*(Middle) **Backlight Flagged** | In this image we see the result of placing the light directly behind and above the subject. Note the highlights on the subject's head and shoulders. This position creates separation from the background, used alone creates a silhouette, and it's often used to light hair in fashion, glamour and beauty work. The light is flagged to prevent flare by blocking its beam from shining directly into the lens. See horizontal diagram for positioning.*

*(Right) **Top Light** | Here the light is placed directly above the subject's head, creating a pattern I call top light. This position can be a tricky one due to the shadows it creates. You'll need to be very aware of where shadows are falling with respect to eye sockets, etc. Typically you'll want to move the light slightly forward to open up the shadows on the face. It's a look you'll probably use sparingly. See vertical diagram for positioning.*



***Up Light** | Lighting from below on its own is something you probably won't do too often. Why? Because it creates spooky light! However, a two-light clamshell arrangement, often used in beauty work, places one light above the subject (the key) and one light below (the fill). See vertical diagram for positioning.*

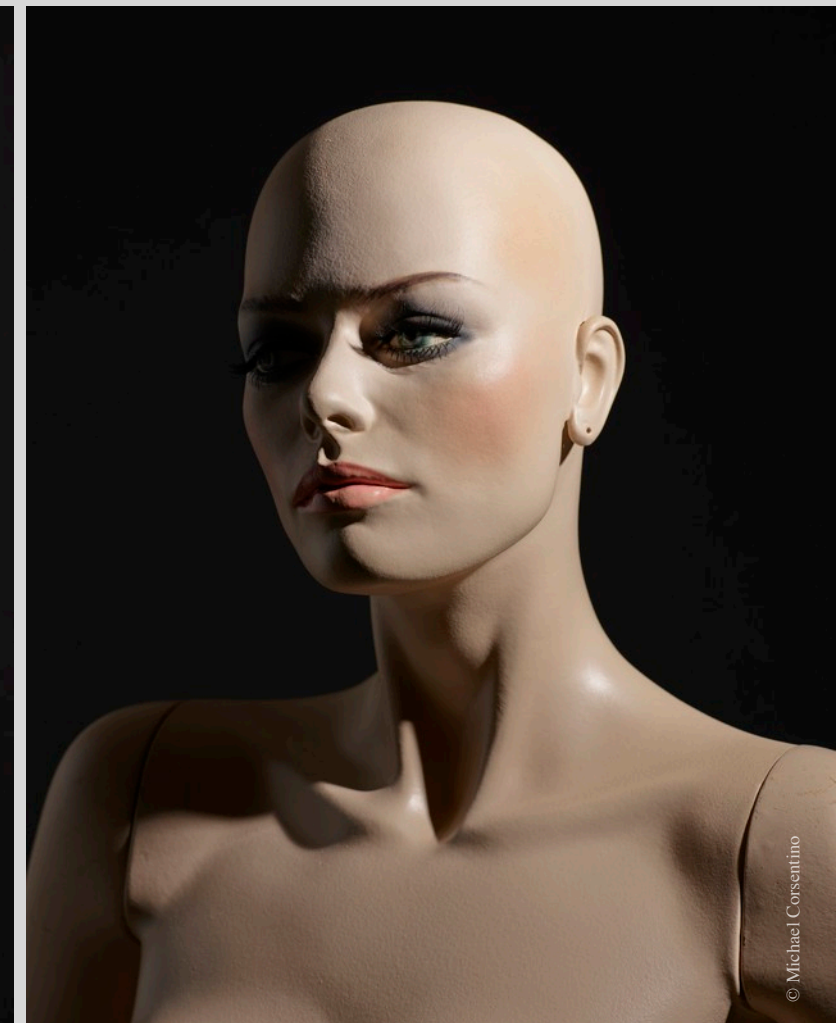
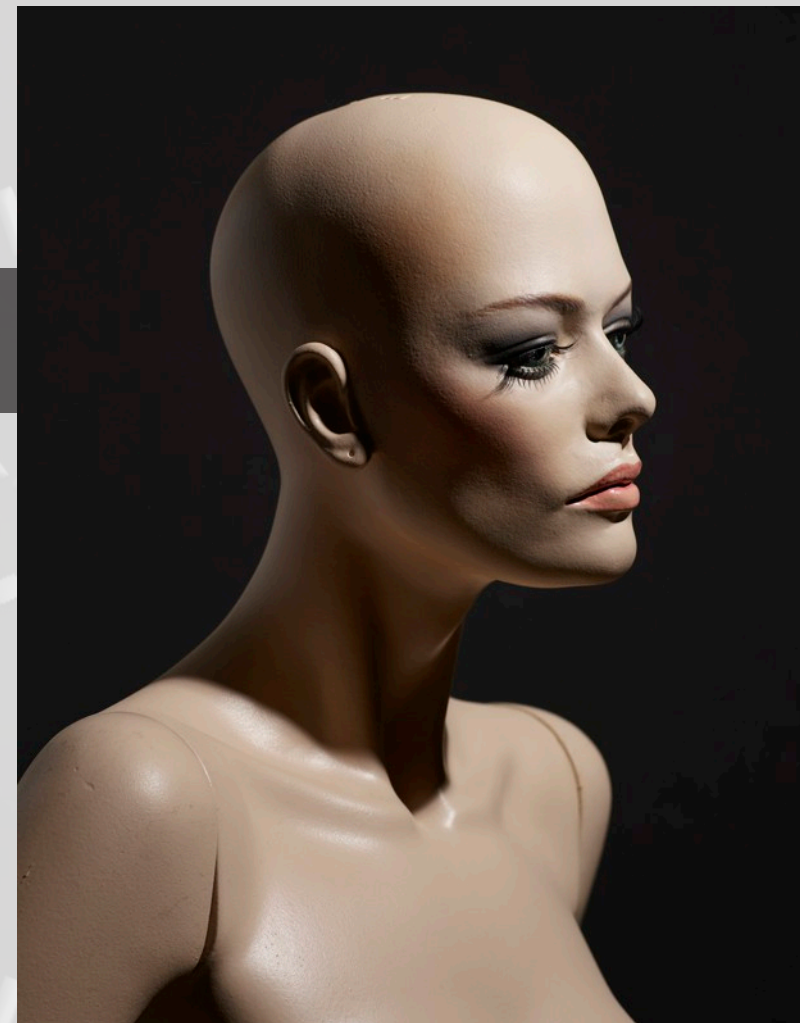
MANNEQUINS & THE VALUE OF PRACTICE

Practice is essential, and there's no better way to improve your craft in a hurry than practicing often. Absent the catchlight feedback one would get with a live model, using a mannequin is a great way to practice your technique in a low-stress, low-pressure, low-cost way. A mannequin frees you up from the pressure you might feel with a model or family member who's bound to grow increasingly bored and fidgety with each passing test and retest. Additionally, a mannequin provides a consistent position that can be a real asset with this kind of technical practice. One of the other cool things about working with a mannequin to improve your lighting chops is that with a simple wig swap, you can determine how lighting ratios will work with different hair colors.

BUILDING A VOCABULARY

Learning your tools and craft is what it's all about. It's then and only then that you can operate fluently and effortlessly. Don't get me wrong: As much as I believe in technical mastery, it's the last thing I want to be thinking about while I'm shooting. Knowing the topic cold helps me not have to think about it too much. I can basically set it and forget it, and when I'm working with assistants, I have the vocabulary necessary to communicate effectively so they can help me create the look I'm after.

In the immortal words of Quentin Tarantino's Lt. Aldo Raine: "You know how you get to Carnegie Hall, don't ya? Practice." ■



© Michael Corsentino

Short Light | *Short light is a term used to describe the lighting pattern created when the side of the face with the majority of light faces away from the camera (as seen here). The shadowed side of the face/figure is toward the camera and therefore creates a slimmer look than broad lighting.*

Broad Light | *Broad light is a term used to describe the lighting pattern created when the side of the face/figure with the majority of light faces toward the camera (as seen here). Lighting the face or figure this way creates a fuller look.*



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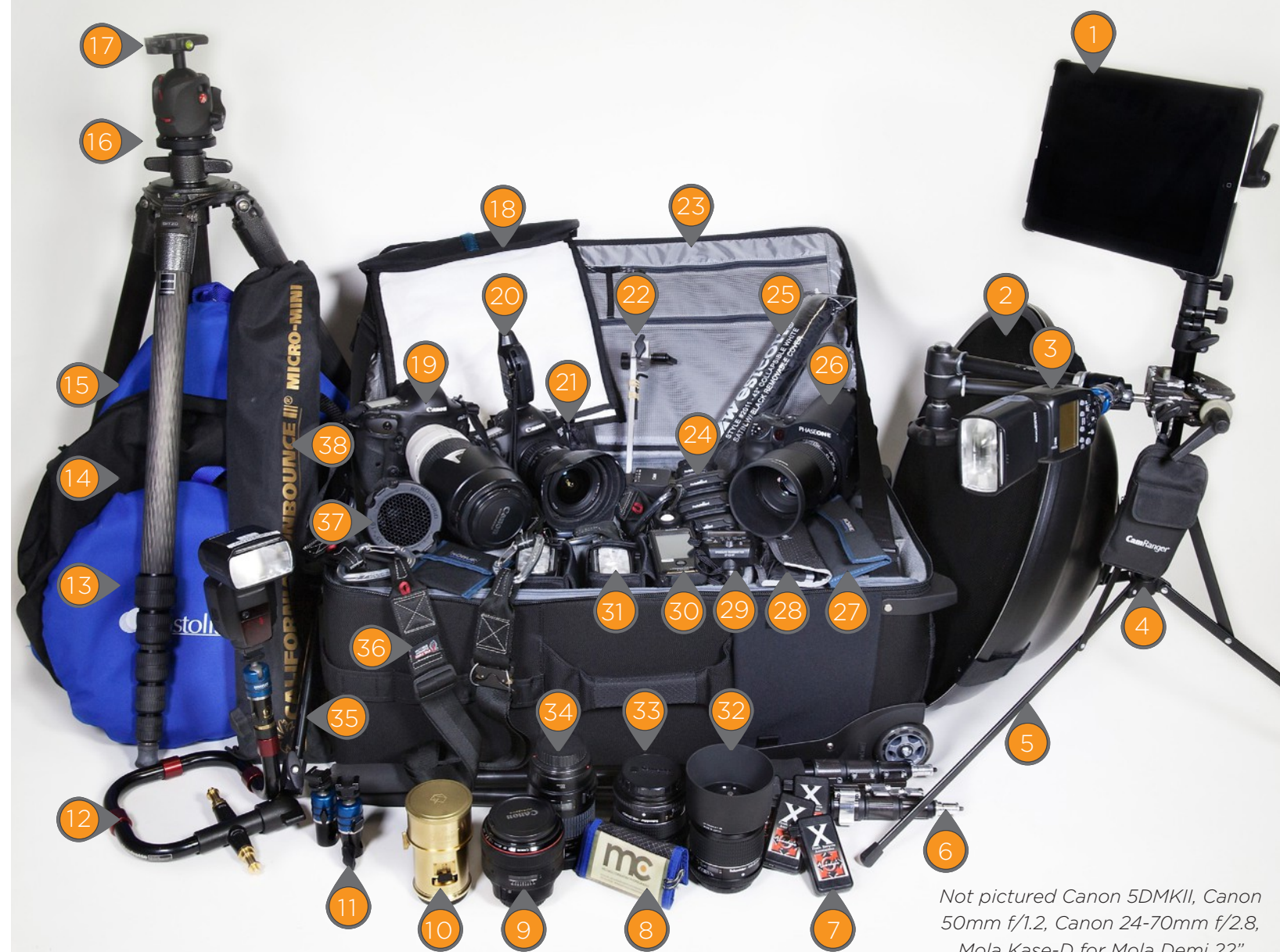


WHAT'S IN YOUR BAG?

WITH MICHAEL CORSENTINO

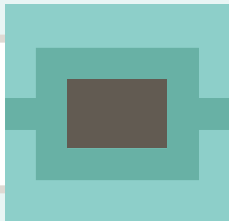


- 1 | iPad Mount w/ TetherTools Wallee Connect Mount
- 2 | Mola Demi Beauty Dish & Lumi Bracket
- 3 | Manfrotto Magic Arm
- 4 | CamRanger
- 5 | Kupo Handy Stand
- 6 | Lastolite Non-Rotating Extending Handle (29 to 91")
- 7 | Lymedyne "X" Flash Recycle Accelerator
- 8 | Think Tank Photo Pixel Pocket Rocket Memory Card Carrier
- 9 | Canon 85mm f/1.2
- 10 | Lomography Petzval (D)SLR Art Lens
- 11 | Lovegrove Flash Bracket MkVII
- 12 | Manfrotto Snake Arm
- 13 | Lastolite TriFlip 8 in 1 Grip Reflector Kit - 30"
- 14 | Lastolite Joe McNally TriGrip Kit
- 15 | Lastolite Ezybox
- 16 | Gitzo GT5562GTS Tripod & Center Column
- 17 | Manfrotto MH057MO-Q5 Magnesium Ballhead
- 18 | Rogue Flash Bender XL
- 19 | Canon 1DX w/70-200 f/2.8
- 20 | Pocket Wizard Plus III
- 21 | Canon 5DMKIII w/16-35mm f/2.8
- 22 | Lovegrove Gemini twin speedlight bracket
- 23 | Think Tank Photo Logistics Manager Bag
- 24 | Pocket Wizard Flex TT5, Mini & AC3 Controller
- 25 | Westcott Collapsible Convertible Umbrella
- 26 | Phase One IQ250 Schneider Kreuznach w/150mm LS f/3.5 AF
- 27 | Rogue Flash Gels
- 28 | Think Tank Photo DSLR Battery Holder 4
- 29 | Canon STE3-RT Speedlite Transmitter
- 30 | Sekonic L-478DR Flash Meter
- 31 | Canon 600EX-RT Speedlite
- 32 | Schneider Kreuznach 110mm LS f/2.8 AF
- 33 | Schneider Kreuznach 80mm LS f/2.8 AF
- 34 | Canon 100mm f/2.8
- 35 | Sunbounce Speedlight Bracket
- 36 | Vulture Equipment Works A4 & A2 Camera Straps
- 37 | Rogue Grid & Grid Gels
- 38 | Sunbounce Micro Mini Reflector



Not pictured Canon 5DMKII, Canon 50mm f/1.2, Canon 24-70mm f/2.8, Mola Kase-D for Mola Demi 22"

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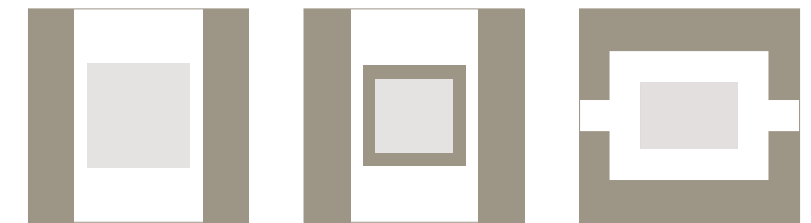
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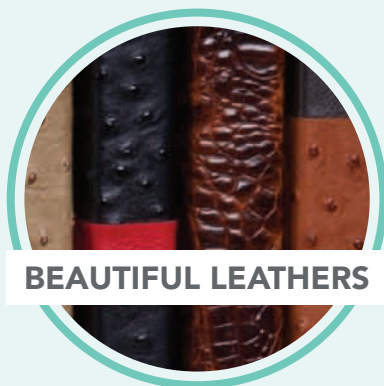
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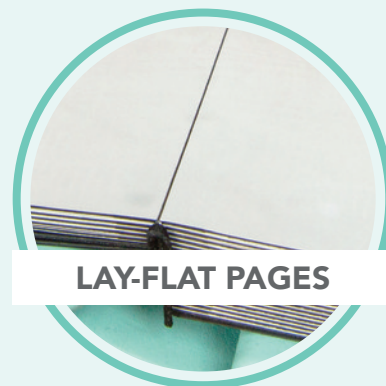
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LET'S GO

WITH

GO PRO

WITH JOE SWITZER

PART 2



BY JOE SWITZER

What has changed since you bought your GoPro? Maybe it's still in the box, or perhaps you haven't purchased it yet. Some of you are using it for fun—good for you! This article is all about how I've used the GoPro in the past month on shoots for clients. I'll also show how you can avoid all my mistakes and implement Switzerfilm's GoPro success strategies to make better films and more money.

Why should you spend more of your hard-earned money for this fad of a camera? You already have a camera (or four) plus your 1080p iPhone. But the GoPro is not just another camera. It's the most versatile, fun OMG tool to hit the video world in years. Just like you have a monopod and a track and stabilization device, the GoPro allows you maximum flexibility for your films. It's your one tool in the bag that just flat out works in those situations when nothing else can do the job.

The GoPro stands out to me as one of my favorite video tools for three reasons.

[1] SIZE

It's all about the size for me. This camera stays in my pocket all day long on my shoots. I've put it in places where DSLRs could never fit. Did I mention I'm a really short guy and it makes me feel better about myself? Yeah, that too.

[2] NO RISK

How much do you have invested in your DSLRs and lenses? I'm betting that most of you are protective of your cameras. Are you willing to attach all your thousands of dollars in equipment to a moving car or copter, and risk damaging it? What's a filmmaker to do? I *always* carry it around in the underwater housing. It never comes out of that housing unless I'm charging the battery or downloading the card. By doing this, you'll always be ready for anything thrown at you. The next time it rains, you'll be ready. You have peace of mind knowing you're ready in any environment or condition without even thinking about it. Knowing that sand, dirt and water can't affect your camera gives you the edge to do what you're paid to do.

[3] VERSATILITY

This is the tool of tools. GoPro and its third parties make a ton of different tools to aid you in any situation. Oceans, planes and outer space: Yes, this camera has been everywhere.





What do you really need to buy for your GoPro? It depends on whether you're filming water sports, race cars or weddings. You can actually get by with the basics. When I got my GoPro, I went out and filled my shopping cart up with every accessory. Seriously. I bought all of them. After trying everything GoPro makes, I find myself using the same basic tools.

Here are my Top 5 Must-Haves, in order of importance:

- #1 Dive housing
- #2 LCD touch back
- #3 Frame
- #4 Curved and flat adhesive mounts
- #5 Suction cup

(Note: If you're filming surfing or other sports, you are going to want to take advantage of all sorts of different mounts and accessories. This list will take care of you in most everyday situations with moving cars, ocean and beach environments, and all weather conditions. These must-haves are easy-to-use on-the-go tools that allow you to move fast, get the shot and move on.)

This isn't just a toy for your family vacation this summer. Over the last month or so, I've gotten to use my GoPro on three shoots: for an educational business, a construction company and my own post-wedding shoot. Let's look into each shoot so you know how I got the shots.

SPLASH PAD SCENE FOR AN EDUCATIONAL BUSINESS

I had only 20 minutes to film this part of the video. The scene was all about a mother taking photos of her daughter playing in the mini water fountains of a Splash Pad. When working with a four-year-old, you have to be quick (and we had only 20 minutes to film all the B-roll we could get). I used a variety of camera gear, including a 5D Mark II, Glidecam 2000 and Glidetrack. For my lenses, I used a 14mm, 50mm and 135mm.

When we arrived in the parking lot for the shoot, I had the GoPro in my pocket with a charged battery and in its waterproof housing. I had my lens belt on with my three lenses. As soon as mother and daughter walked out of the car, I got my Glidecam out with the Canon 5D and a 14mm lens, and started to follow them to the Splash Pad. Within moments, the little girl started playing on a swing set and I circled around her. A few minutes later, the Splash Pad turned on for the day. The four-year-old ran toward the water and I followed her for the last Glidecam shot as she ran into the water with a big smile on her face. Now it's GoPro time!

Your success with the GoPro is all about you taking control and having it ready to use. In this situation, I pulled the GoPro out of my pocket and put it in the middle of the fountain as the toddler played in the water and her mom took photos of her. I didn't attach the GoPro anywhere—it was just ready to go, with the battery charged and water housing on. The GoPro was capturing video within 15 seconds on the ground. No tripod. No mounts. Just threw it on the ground for an amazing angle in the middle of a fountain of water.



THE CONSTRUCTION SHOOT

Switzerfilm was hired to film a “who we are” video for a construction company that builds all over the U.S. The locations were actual construction sites. They were big projects, and the workers had no time to help us with the video. Our job was to visit these active construction sites and capture amazing video. The GoPro came into play on both shoots (in Las Vegas and Texas), and was key to our success.

On a typical day, we would arrive to set up time-lapse cameras and set up GoPros on a few of the workers and on moving construction equipment. Of course, while all of that was being recorded, we would walk around with a Glidecam, slider and monopod. Most of the success with the GoPro came from the simplest of tools, like the curved and flat adhesive mounts. We also used the suction cup, chesty and head strap mounts. Seventy percent of the usable shots came from using the simple curved and flat adhesive mounts on construction equipment. We put it on cranes, walls and smaller machinery. What other camera could you just stick on those objects in a matter of seconds and not have a panic attack of it breaking?

The smaller moving construction equipment was the same concept for us. Just stick it on moving parts and at interesting angles with the suction cup or sticky adhesive mounts. Tip: Make sure you use the sticky mounts only a few times, and then get replacement stickies and keep a good supply of extra stickies in your camera bag. (Remember the point-of-view [POV] shots, right?) After 20 minutes or so, we would have all the work done for us. We had head straps and chesties on a few of the workers, which gave you that look into their world that you can't get with any other tool. If you ever have a construction shoot or something similar, get yourself a chesty, head strap and a good supply of sticky mounts. After you set up the GoPro, the environment and your subjects will do the work for you.

MY WEDDING SHOOT

Just about a month ago, I had my wedding here in the Midwest. At Switzerfilm, we do a post-wedding shoot where we put on our full wedding attire and do a half-day shoot called “Rock the Dress.” We take photos and video in locations we never could've made happen on the wedding day. Ashley and I did our shoot in Saint Martin. All I had with me was the sticky mounts and a GoPro. I forgot all my other mounts at home—does this kinda thing ever happen to you?

The GoPro was in my pocket most of the day, and finally came through with possibly the shot of the day, at the very end. We finished up the RTD at the airport bar, where planes land just a few feet above your head. We wanted a cool video shot of a plane just above us. Once a day, a huge plane lands, and of course the moment we arrived, we had five minutes to set up. The photo and video team was setting up as I pulled the GoPro out of my pocket and just pressed record and put it on the ground. About a minute later, the big plane landed and the GoPro ended up getting the best shot of the plane between all the cameras. Keep this little camera in your pocket on your wedding shoots this year, and put it on walls, the ground and on objects. You never know when you might slip up or not have the best angle.





BOTTOM LINE

Let the GoPro do the work for you. Keep it handy with the card inside and the battery charged and ready. For the majority of you who film events, you probably can get by with a GoPro, adhesive mounts and the water/dive housing. If you can afford it, buy all the mounts and accessories. If you can't, just get more add-ons as needed. The quality work that this little camera produces will fit right into your workflow.

Good luck on your next shoot! ■

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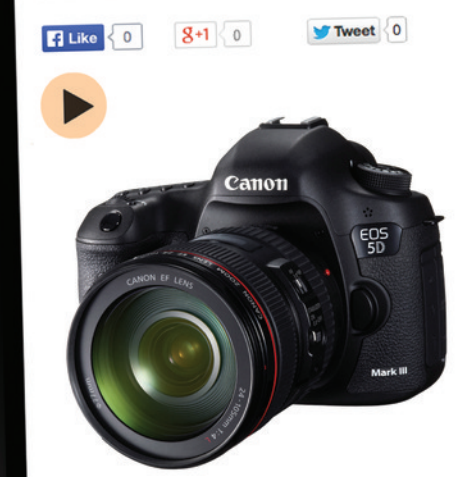
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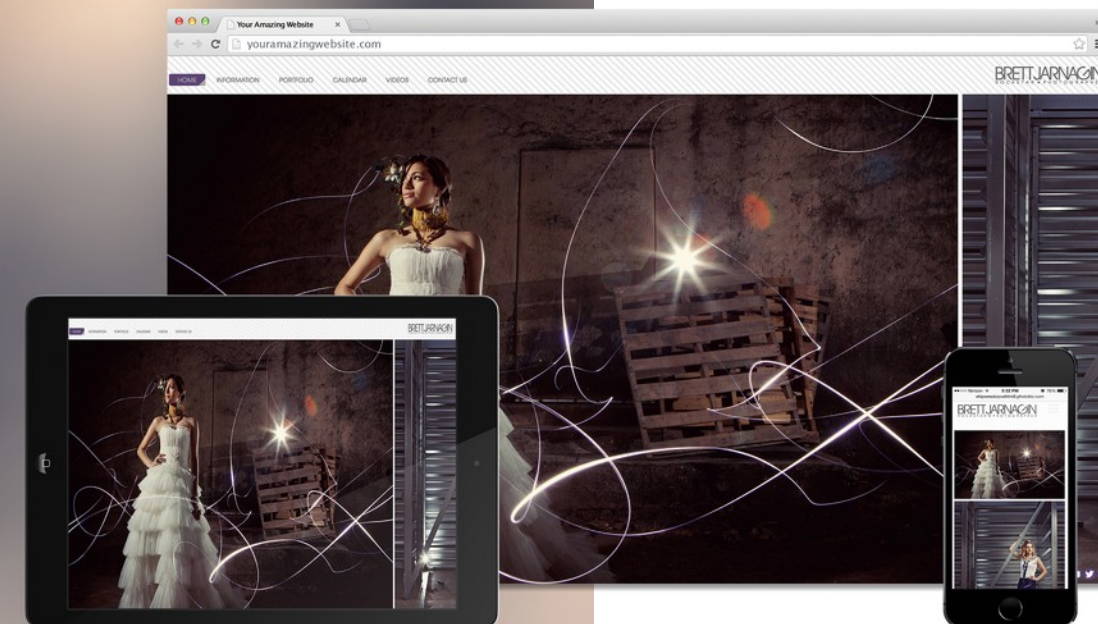
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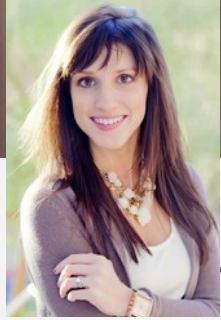
YOUR EFFORTS

FOR

SUCCESS

PART 1

WITH VANESSA JOY



BY VANESSA JOY

As I write this, I'm sitting outside on my patio enjoying the sunshine, cool breeze and the comfort of working at home. Most people would look at my life and think how lucky I am. I look at my life and think about how hard I worked to get here. It's a little bit of both, but what no one can debate is that it didn't happen overnight.

Whether you're starting a business or trying to improve your life, it's always the little steps that you take that make mountains out of molehills (for better or worse). Gary Vaynerchuk once wrote, "Crushing it" does not involve a magic formula that equates to less work." Hard work always pays off, in the same way that the early bird gets the worm.

In his book *The Compound Effect*, Darren Hardy embraces the concept of hard work and diligence winning over talent and luck any day of the week. He refers to himself as the tortoise in the race against the hare. While the hare is naturally inclined to winning races, the slow and steady tortoise beats him every time.

So what does this have to do with photography? Everything—from your skill as a photographer and how you find clients, to how you manage your life and put yourself in the position to enjoy it.

In this two-part article, we'll address how you can utilize the slow and steady to win the photography race, and how to apply it to your life until you're sitting on your patio, working from home and doing what you love with enough spare time to enjoy your life.



MARKETING THE COMPOUND EFFECT

Just a few weeks ago, I received my very first wedding inquiry from a bride who had seen my work on Instagram. High fives all around, right? While I was pretty proud of the inquiry, what I was particularly beaming over was finally seeing the results of my long-term diligent efforts in posting and hashtagging correctly on Instagram. If you look back at my Instagram feed (www.instagram.com/VanessaJoy), you'll find that the first wedding-related picture post, of a bridal bouquet I shot with an iPhone, was from February 28, 2012. Twenty-eight months and 100s of photos later (and learning about hashtags and what to post along the way), I received my first inquiry. That, my friends, is the compound effect in action. Baby steps that amount to something big.

So how can you start creating little steps in your photography that'll amount to more over time? Here are four areas of the photography business where you can start taking those steps.

 SKILLS

If your pictures look the same as ones you took three years ago, then this is an area you want to start working on immediately. With the rapid pace at which consumers are learning about photography, one thing that will hurt your business drastically is if you're not learning at the same or a faster pace as your clients.

The middle of wedding season may seem like the wrong moment to invest time and effort into changing and growing your photography skills, but it's actually the perfect time. You're already doing more shooting, so you have more opportunities to learn and grow, which can directly and positively affect your clients, than you would if you weren't shooting.

On your next job, make it a priority to try something different. Maybe it's changing up your typical angle on bridal-party shots, or letting your second shooter take control for a few moments while you back up with a long lens and find an interesting foreground to shoot through. If you want to make a slightly bigger step, try doing a nighttime shot using a simple video light, or trying out a pair of Profoto B1s. Whatever it is, look at every job as an opportunity to take a few minutes to try something new. By the end up this season, you will have improved your photography and retrained you photographic eye to look for new and interesting things.



A silhouette of a man and a woman walking hand-in-hand on a beach at sunset. The sun is low on the horizon, creating a warm, golden glow. The man is on the left, wearing a short-sleeved shirt and pants, and the woman is on the right, wearing a long-sleeved top and pants. They are walking away from the camera towards the right. In the background, there is a fence and some buildings.

MARKETING

If there's any area of photography that needs constant attention, it's marketing. Our culture changes so quickly with the advancement of social media and consumers getting wiser to our advertising efforts. To quote Gary Vaynerchuk again, from his book *Jab, Jab, Jab, Right Hook*: "I have bad news. Marketing is hard and it keeps getting harder. But there's no time to mourn the past or to feel sorry for ourselves. It is our job as modern-day story-tellers to adjust to the realities of the marketplace, because it sure as hell isn't going to slow down for us." He's speaking directly to us, isn't he?

Thankfully, making a few small improvements on marketing doesn't have to be that difficult. This year, I decided to take my social media to the next level by using an app called EveryPost (www.everypost.me), which allows me to schedule posts on Google+, Facebook, Pinterest, Twitter, LinkedIn and Tumblr all at the same time without having to log onto each site.

So what can you do to give your marketing a boost? How about taking five minutes a week to personally email or call a vendor from the wedding you just shot and offer to give them some pictures of their venue/work? Maybe you could post just one helpful hint a week to your brides/moms/clients via social media. Schedule one post a week on social media via EveryPost. You can easily schedule a whole six months of posts in about 20 minutes that way, and get your compound effect well on its way.

WORKFLOW

Workflow is another area that photographers can always find a way to improve. At this point, I've done so many baby steps in my workflow that after I shoot a wedding, the rest pretty much runs itself, without my direct involvement in every little thing. This not only reduces the stress in my life, but also gives me more time to shoot, live and love, and improves my overall client experience at the same time.

Think of one thing in your workflow that you hate doing. Processing my images in Lightroom was the first thing to go for me. I let Evolve Edits do all of my proofing post-production work. If you're not ready to let that control go, consider grabbing Lightroom presets or brushes, like the Lightroom Retouching Toolkit (www.lightroomretouching.com), that'll speed things up for you and make life easier.

To truly improve your workflow, find little things to delegate to someone else (intern or office manager). Things like mailing products, shipping client gifts or not having your bills on auto-pay are a sad waste of your time and talents. Find little things, one thing at a time, that won't take more than a few minutes to teach someone else, and let it go.

CLIENT PRODUCTS

I would like to say that I've always given my clients the high-quality albums, canvases and framed artwork that I'm giving to them now, but that's just not the case. When you're first starting out in photography, you simply can't afford the better stuff, so you have to settle a little. But you don't have to stay there.

Switching to a higher-end album company is a bigger step. If you're not ready to do that, think about the other things that your clients receive that you can bump up a notch without breaking the bank. I give my clients complimentary thank-you cards for their wedding (complete with my logo, of course—almost free advertising, where your clients pay for the stamp). In the beginning they were smaller, less-pretty 4 x 5.5-inch cards. Now, they're pearl-coated 5 x 5-inch cards with custom designs that wow my clients and their family and friends much more. What did that change cost me? Maybe \$50 per wedding, and I just raised my prices by \$50 per wedding package. Simple.

Find something in your client product or experience that you can improve slightly, and raise your prices by that slight amount. Maybe raise your prices by \$25 more than what would cover your new product so that you're doubling the compound effect by bettering your client experience and making a few bucks more yourself.

Next month, we'll talk about how to apply the compound effect to other areas of your life. After all, what's work if you can't enjoy the fruits of your labor? We also want to live balanced lives, because, as Darren Hardy writes in *The Compound Effect*, you should absolutely "[b]e wary of the high price of putting too much focus on any single aspect of your life, to the exclusion of everything else." ■

Check out this video, in which I explain how I used the compound effect (before I even knew about it!) to raise my prices from \$2,000 for my first full wedding to upwards of \$10,000 that I consistently get now.



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ELEMENTS
OF A
HEALTHY
BUSINESS

with Lori Nordstrom



BY Lori Nordstrom

Being healthy plays an important role in how things happen in our lives, both in business and personally. Let's go through the word *healthy* together with an acronym I came up with.

HABITS

The habits we develop play a key role in our performance, both in business and life. We form habits around what and when we eat and drink, when or if we exercise, what we do in our free time, how we run our businesses and so much more. When it comes to forming or breaking routines we've put in place, we have to look at the "habit loop," according to the author of *The Power of Habit*, Charles Duhigg. Duhigg explains that habits are made up of cues (or reminders), the behavior (action) and then the reward (or benefit), and understanding this "loop" is the key to breaking bad habits. We have to remove the cue or understand and change the reward, and the reward is usually a result of the way we think or feel.

Our lives are made up of habits. Think about it: What is your daily routine? Everything from brushing our teeth to putting away the dishes to running a business is all based on routines. If we are making a mess of our business, you can bet that there are some poor habits in place—like procrastinating, getting on social media instead of getting to task, or not setting aside focused time for networking or even editing.

Your habits are directly related to your level of success. If you're stuck in the repetition of bad habits, the best thing that you can do is make a commitment to not only cut things out, but replace the bad habits with new ones. Set reminders for your new habit using something that you already do. Look to cues for your old habits, and decide how you will replace them with new/healthy ones.

Start small. Plan for a new habit where failing isn't an option. What will you do first as soon as your alarm goes off (cue) in the morning? What will you do when it's time for lunch? What will you do before bed each evening? Use things that are already happening every day, and plug in new responses when those things happen.





Author Brian Tracy offers seven habits of highly successful people.

Those are:

- >> Be goal-oriented
- >> Be result-oriented
- >> Be action-oriented
- >> Be people-oriented
- >> Be health-oriented
- >> Stay honest
- >> Be self-disciplined

(You can read more about these habits from Brian Tracy here: <http://www.briantracy.com/blog/personal-success/seven-good-habits-of-highly-successful-people-goal-oriented/>)

ECONOMICS

Look at the economic state of your business. Do you know how profitable you will be this year? Have you planned for the right clients, at the right time and at the right profit point? A healthy business isn't wondering and worrying if the phone will ring. Instead, a plan is put into place for getting in front of the right clients and bringing them into your business. When times are slow, do you have a plan of action for bringing in revenue?

If you haven't yet, sit down and think about how much you want to profit in the last six months of the year. Next, think about your workflow and how many sessions you can do each week and each month. Divide your desired profit by the number of sessions you can do to come up with the average income that each session or event needs to generate. (After all of your expenses, you will profit 35 to 45 percent of your gross income.) A healthy business has an actionable plan for economic success.

ATTITUDE

A dictionary definition of attitude is "a settled way of thinking or feeling about someone or something, typically one that is reflected in a person's behavior." What is your attitude toward your business? Just as the definition says, your attitude will determine how you perform, and your attitude comes from your perspective.

There is a story that I love about a shoe company that sent out two salespeople to a remote village. After a week, the first salesperson called in and said, "There is no way I can be a success here—these people don't wear shoes!" The second called in later that day and declared, "What an amazing opportunity! Everyone here needs shoes!" You see, it's all about the way we look at things, and our attitude determines the outcome of our success.



LIFESTYLE

Our lifestyle and environment have a huge impact on the health of our business. As Jim Rohn said, “You are the average of the five people you spend the most time with.” Think about this. Do you surround yourself with positive, successful people? It’s so important that our friends, employees, clients and even the vendors we work with provide the type of positive momentum in our lives that are a help instead of a hindrance to the health of our business. The great thing is that you get to choose! If there is someone who is bringing your business down, get rid of them.

This doesn’t mean that you have to shut someone completely out of your life. You can continue to be a positive influence on someone else and lead by the example that you are setting. If you have a family member who is always questioning your dreams and plans, or a friend who is constantly making excuses for where they are in life, it might be time to sit them down and let them know that while you love them, you need a break from the negativity. Let them know that you will be there for them anytime they need positive support, but that you’ve made a decision to choose a happy, healthy and profitable lifestyle. Let them know that the door is open for them to be a part of that when they make that choice for themselves as well.

Also, consider your workspace. It’s been said that our workspace is representative of our minds. Our minds need freedom and the space to be creative, and the clutter of our environment can also clutter up our minds. Set aside some time to clean up, organize and purge. Getting rid of the old makes room for the new.

THOUGHT

How healthy is the self-talk that goes on in your head? Have these thoughts crossed your mind before? “I’m not good enough to charge that much”; “Everyone walks all over me—I have no backbone when it comes to pricing or policies”; “If only I had XYZ like the photographer down the street has.”

There have been books in every era—like *The Secret* by Rhonda Byrne, *The Power of Positive Thinking* by Norman Vincent Peale and *Think and Grow Rich* by Napoleon Hill—that have taught us how powerful our thoughts are. Even the Bible tells us in Proverbs Chapter 23, Verse 7, “As a man thinketh in his heart, so is he.” , a book inspired by this verse, author James Allen writes, “Men are anxious to improve their circumstances, but are unwilling to improve themselves; they therefore remain bound.” How many times do you wish for something other than what you have, but tell yourself over and over that you can’t have it?

Our thoughts are contagious. The way we feel about ourselves is absorbed by the people around us. If you feel confident, you will appear more confident. If you feel successful, you will radiate success. Whatever your circumstances are right now, when your thoughts are positive, your circumstances begin to change.

HEART

Your heart plays a huge role in the health of your business. What are your priorities, the things that you care about most? Write these things into your mission statement and refer to them often. Your values should be at the forefront of all that you do.

Part of having “heart” is giving back. Giving ties you to your community and shows that you care, and is a big responsibility. We’ve all heard the saying “To whom much is given, much is required.” I also believe that this works in reverse. To give a lot, we have to make a lot. So giving gives you a sense of responsibility to be successful and profitable.

A healthy heart is also a grateful heart. Create a grateful practice by thinking about what you are thankful for each morning when you wake up and each night before you go to sleep. When your heart is grateful, you will have a hard time complaining, making excuses or being angry.

YOUNIQUE

For your business to be healthy and to attract the right clients, it should stand out from other businesses like yours. Remember, there is only one you, so play up your personality and your strengths. If you’re true to who you are, there is no one who can compete with that. What are the things that make your business different and unique? What are the things that only you have to offer? Think about three to five words that describe your personality. Then think about your strengths. How can you use these words to describe your business and make it more of an extension of you?

H.E.A.L.T.H.Y. BUSINESS

To get more ideas on standing out and finding your “zag,” read last month’s article in .

A healthy business will keep you motivated and in forward momentum. With a healthy business, you will attract the right clients, feel fulfilled and serve a purpose while being successful and profitable. Here’s to your health! ■



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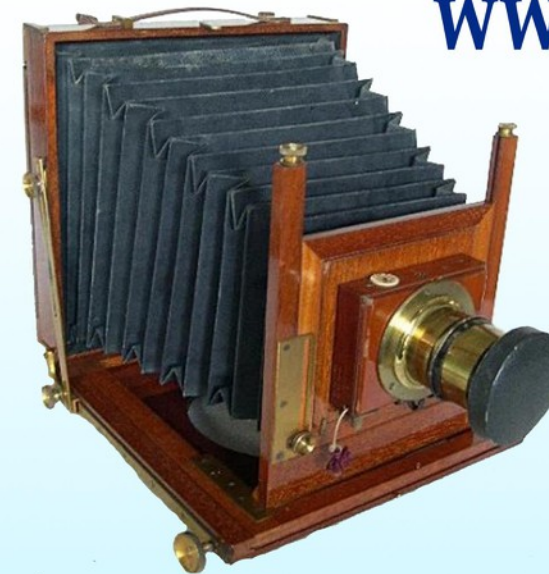


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FINDING

BALANCE

WITH SKIP COHEN

Here are some things to ponder and implement

TO HELP YOU PRIORITIZE

& FIND THE BALANCE

THAT MAKES YOU HAPPY

BY SKIP COHEN



I've met so many people over the years who don't have the faintest idea how to find balance. In fact, they're not even aware they're off their axis, slowly spinning out of control. While the term *finding balance* is overused in photography and business, that doesn't change the importance of working to establish your priorities and have the kind of fulfilling career and life you deserve.

Think about somebody you might have met once who, with a certain level of pride, shared with you they haven't taken a vacation or sick day in several years because they're working so hard. They're so overfocused on their business, they can't take time off. They're control freaks who haven't learned to delegate, and have a serious misperception about priorities.

Don't get me wrong. I know how important your business is. I've got my own challenges in delegating more, taking time off and not letting building a new business totally consume me. But in my case, I've got somebody I hope all of you have: an incredible partner. My wife, Sheila, helps me stay grounded and focused.

She's helped me to prioritize and find the balance between different aspects of my business, family, friends, each other and, most important of all, myself.

This is a very different article from what I normally write. I'm going to delve into something I've had the hardest time learning in all my years in business. Here are some things to ponder and implement to help you prioritize and find the balance that makes you happy.

+TO THINE OWN SELF BE TRUE

Okay, so they're Shakespeare's, but there are no better words to live by. It's first on this list because you've got to recognize that you're the most important person in the equation. If you don't take care of your own needs, you won't be any good to anybody else, and that includes your family, friends and clients.

Let's start with the obvious: your self-confidence. Make a list of things that challenge your comfort level. For some of you, it might be techniques in your skill set when it comes to capturing and creating great images. For others, it might be your ability to close the sale. Others might be the lack of comfort in meeting new people. What can put you ahead of everyone else is recognizing your short suits. Once you've made that list, assign a vehicle to help you raise the bar on what you're missing.

Next on the list, let's hit the positive side of your skills and make a list of things you're really proud of. List those skills and qualities you've mastered that make up your foundation as a photographer and businessperson.

+READ INSPIRATIONAL MATERIAL

For years, I rarely read anything but work-related material. After all, I read emails and articles about photography all day. It wasn't until just a few years ago that I started reading material outside our industry. In the same way you recognize a sugar low and when it's time to grab some lunch, you've got to do the same with your brain, heart and soul.

For me, it's everything from Melody Beattie to Guy Kawasaki, Marianne Williamson and a host of other writers. I find that reading even short inspirational materials gives me a motivating energy boost.

+RECOGNIZE THE SIGNS OF BURNOUT

You know the signs. We all know them, but we think if we can just work in one more project, one more client, or make one more sales call, then we can relax. If you're not waking up every morning with a smile on your face ready to tackle the day, you just might be on the edge of burnout. I don't want to make this too simplistic—just have respect for your body and your inner voice telling you it's time to take a break, slow down and shift your priorities.

+TAKE TIME OFF

None of us takes enough time off. You've got to learn to step away from the business. You've got to find those times when you need your family, friends and recreational time to recharge your battery. You need days when you do absolutely nothing related to business!

+CHALLENGE YOUR SKILLSET

There's that old line "If it ain't broke, don't fix it!" Well, it should be "If ain't broke, you haven't looked hard enough!" Don't get too comfortable doing the same old routines. You've got to challenge your creativity, learn new skills, take workshops that are out of your comfort zone. This is where that original list of short suits comes in, enabling you to look for ways to grow as an artist.

+NETWORK WITH OTHER ARTISTS

Nothing can match the feeling of being with other artists who face many of the same challenges you do. That's why this year's Shutterfest was so amazing. Sal didn't just put together a great workshop series, he created a new community. Again, you've got to recognize the importance of talking with other photographers and in turn helping each other.

+COMMUNICATE WITH YOUR SPOUSE AND FAMILY

Nothing can match the feeling of being with other artists who face many of the same challenges you do. That's why this year's Shutterfest was so amazing. Sal didn't just put together a great workshop series, he created a new community. Again, you've got to recognize the importance of talking with other photographers and in turn helping each other.

+ASSIGN TIMES

FOR THE THINGS YOU'RE PASSIONATE ABOUT

There are times when we all get so engrossed in what we're working on that we forget about everything else. How many times have you sat down at your computer and anticipated doing something for 10 minutes? An hour later, you're still working and your family is waiting for you to come to the dinner table.

Our good friend Michele Celentano has done an amazing job creating a secondary career in physical training. Because she's so passionate about staying fit, jogging, hiking and bike-riding, time with her family never places second to her business. Instead, she makes time for everything that's important to her.

+DONT MIX BUSINESS WITH PLEASURE

Back to Michele again. She's made her kitchen a *NO CELL ZONE*. Her kitchen is the heart and soul of her home, and it's exclusive to real people time with family and friends. Interruptions of the business world and technology is forbidden.

How many of you do business while you're on vacation? The rationale is saving money and being more efficient. The truth is, if you're truly trying to take a vacation, then the minute you stepped back into the business world, you lost the benefit of time off.

Last month we were on a short family vacation in Ohio. Instead of finding somebody to help me run my blog, I got up early every morning. I did my posts and tweets along with all email, and by 11 a.m., I was ready to enjoy the day, but I never did. I never successfully unplugged from the business! It was a tough lesson to learn, but one that won't happen again.

+BUY A WHITEBOARD

I made this one of my last suggestions because it's so archaic. We live in a technical age. We text, email, tweet and post daily. Everything is technologically assisted, but a whiteboard forces you to write out exactly the things you want to focus on.

By writing out things you're working on, your priorities and deadlines, you have a visual representation in front of you all the time. While it might seem unbelievably basic, my whiteboard is my secret weapon. It keeps me focused on what I need to be working on, both professionally and personally.

+HAVE FUN

That's right: *fun*, the lost forgotten word in business today. If you're not having fun as a photographer, then you're doing something wrong. You've lost focus on more than just your subjects. Take the time to have fun and enjoy your family and friends. Make the experience your clients have with you fun.

Most important of all—and it's another “Sheilaism”—don't *should* on yourself! When you do make mistakes—and you always will—don't dwell on them. Just learn from your mistakes and move on. Remember, falling down is all part of the routine, but getting back up quickly is what helps you grow and secures a solid, fulfilling life. ■



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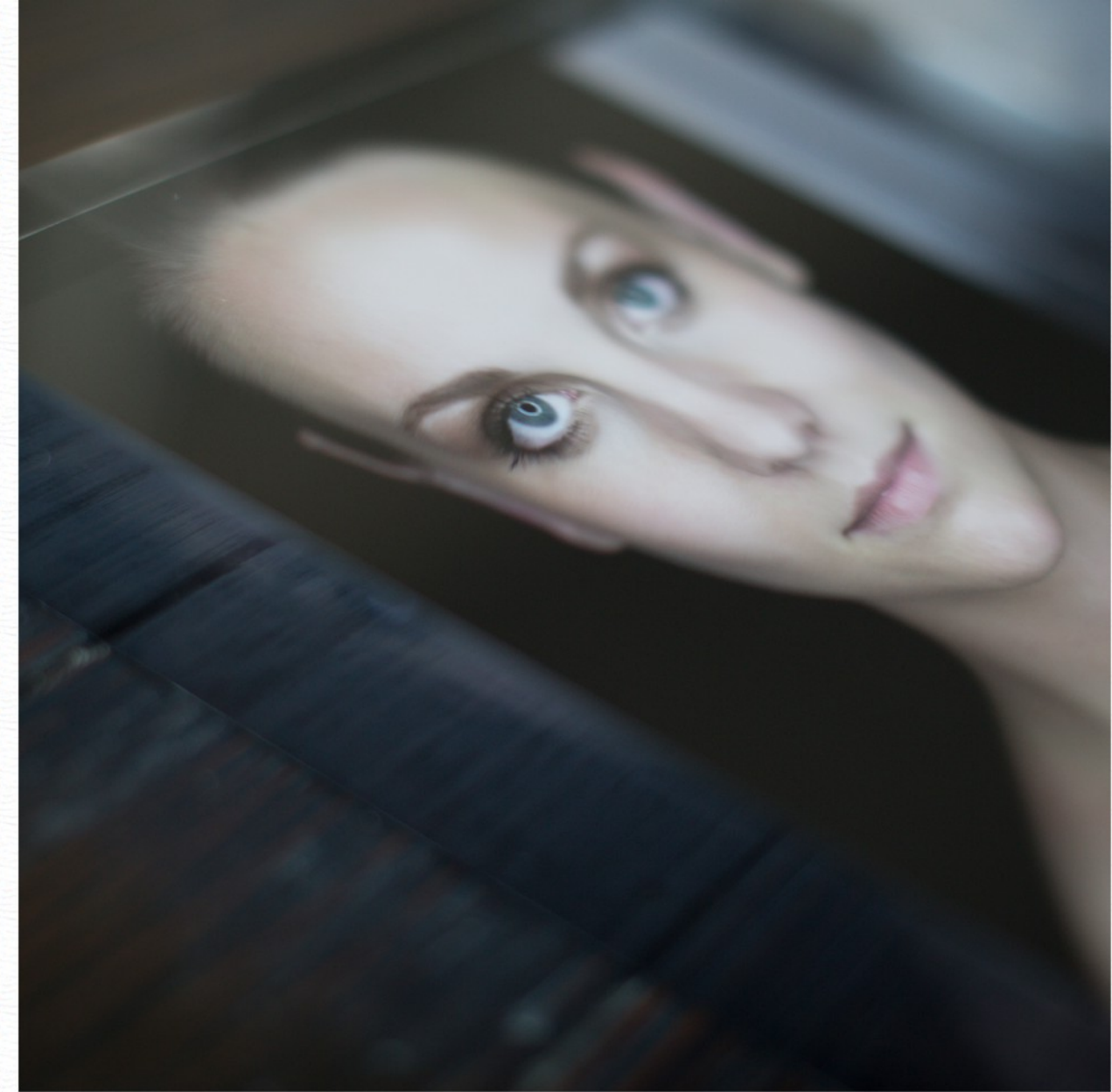
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VIRTUOSŌ
by Salvatore Ferragamo

COLOR S P A C E

GETTING CONTROL WITH YOUR COLOR

with Dustin Lucas

PART 2



AUTO WHITE BALANCE



BY DUSTIN LUCAS

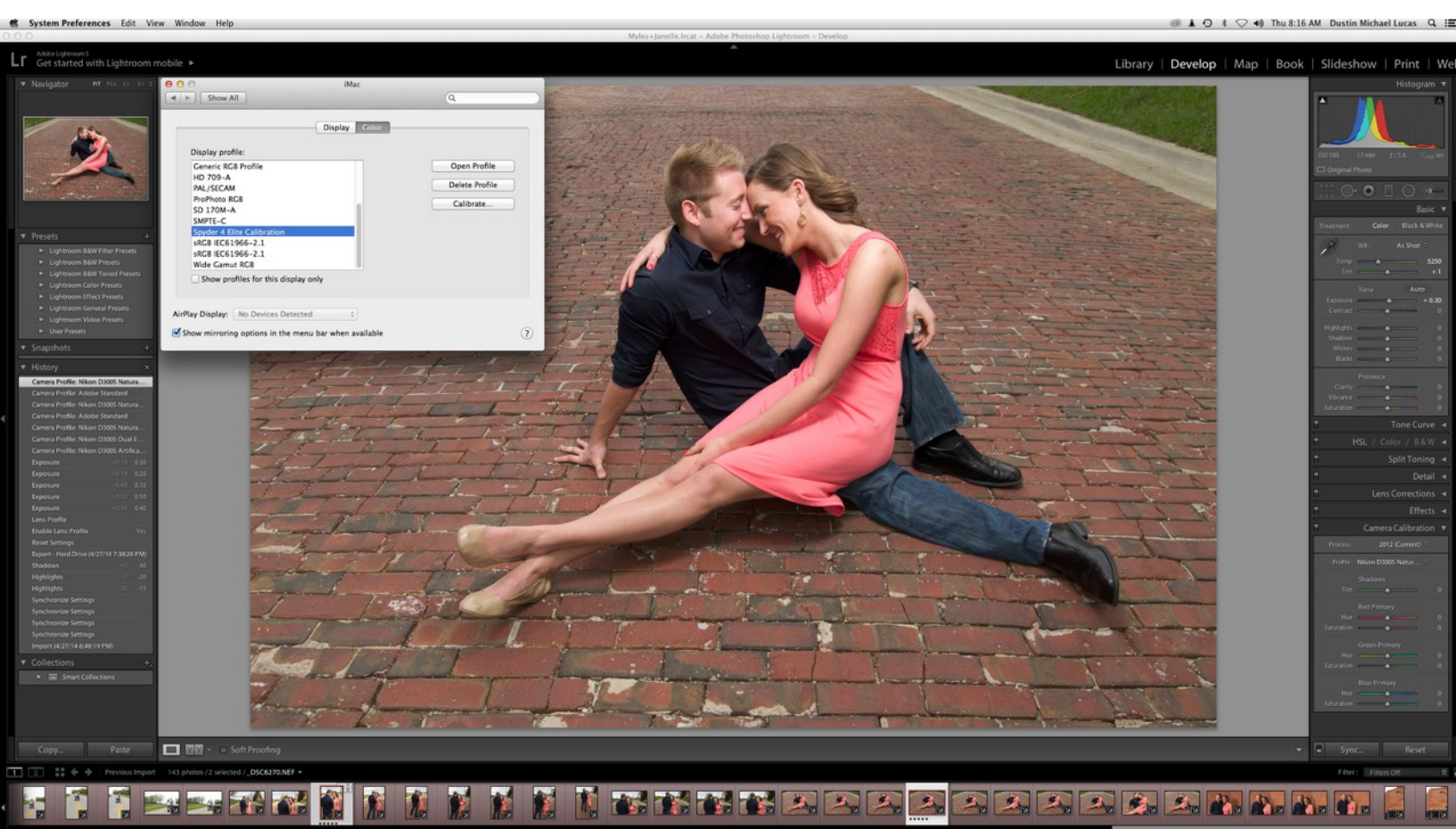
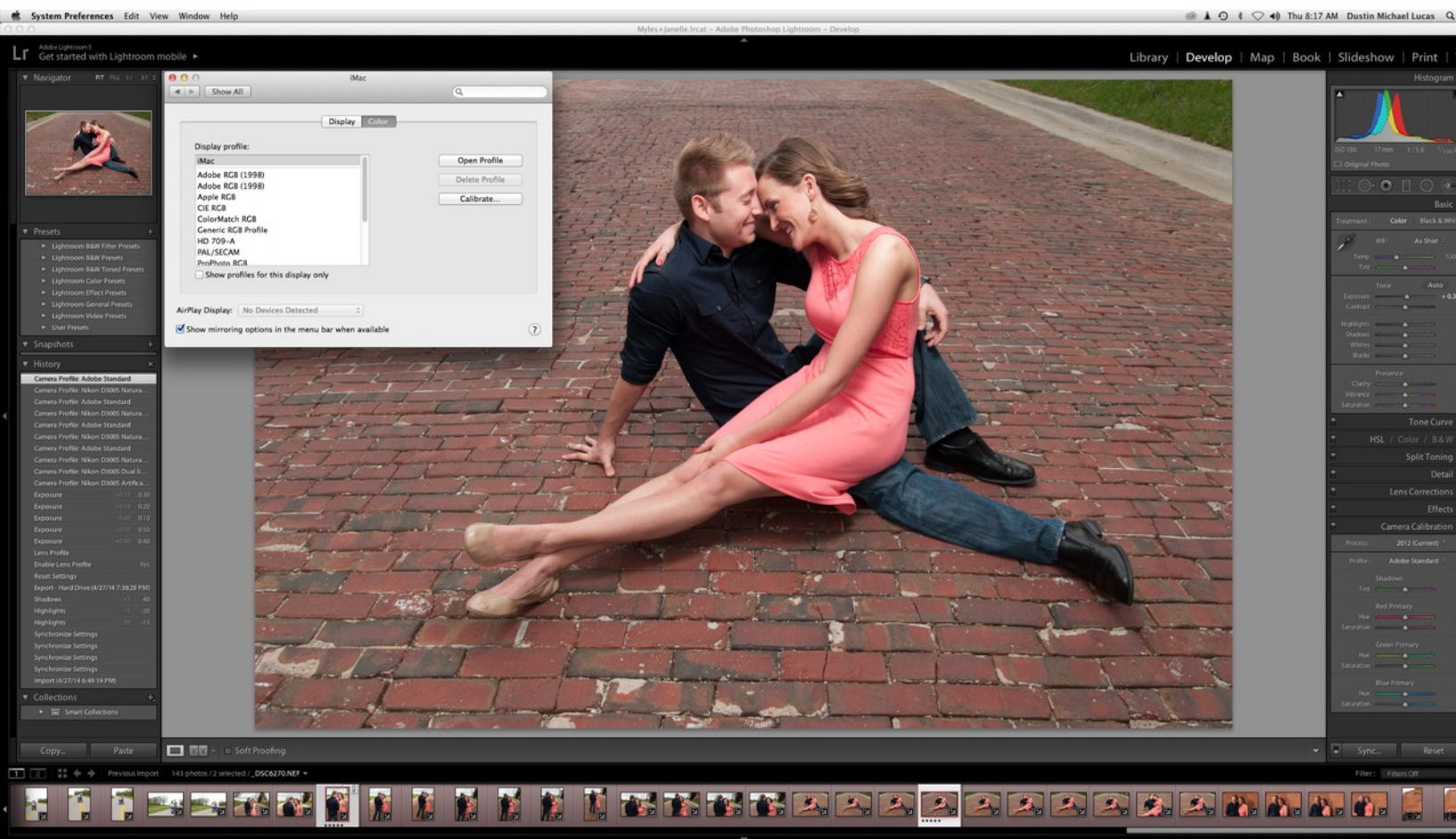
Now that you have tested the waters with color space, hopefully you have had some success. In last month's article, "Color Space and Your Photography," I discussed how to get control back into your workflow using different color spaces. By expanding on this— —creating custom camera profiles and calibrating your monitor— —you can get your images the way you want them. Seeing the difference in your color photography is a huge step you can take to be ahead of the curve. As we all know, separating yourself from the competition is crucial. Before we jump into specifics, I want to start by checking your camera settings and getting you on track before shooting. Then onto creating custom profiles for your camera and computer monitor.

For a custom workflow in color photography, you need to get away from using auto white balance in-camera and in post-production. The camera manufacturers claim that their sensors can accurately balance a multitude of lighting conditions; although this is correct the majority of the time, it creates inconsistency and wasted time editing. For example, if you are shooting in low light or with an incandescent light source, the auto white balance tends to cast a color across the image to adjust for it. You might have also used the preset options, including incandescent, fluorescent, daylight, flash, shade, cloudy, etc., but these are approximations of color temperature, and don't accurately balance the light.

Now we are on to the custom options for white balance. The two primary settings are PRE and custom. PRE gives you the workflow flexibility to adjust to a more accurate temperature in-camera from a white card. This is a great way to work when shooting in multiple light sources. I am sure you have photographed the bride in the hotel room next to the window and left on the lights to decrease your exposure time. Sometimes, the window light just isn't enough and you don't have a reflector to fill in the deep shadows. No need to spend all your time in post fixing the balance of blue and orange light. Shooting a white card can be a huge workflow difference for you, but you must remember to reshoot the white card when your lighting condition changes. Every time you shoot the white card, it adjusts the balance of light. Do not shoot in a cast of direct shadow or light. This gives inaccurate reading for PRE and custom white balance.

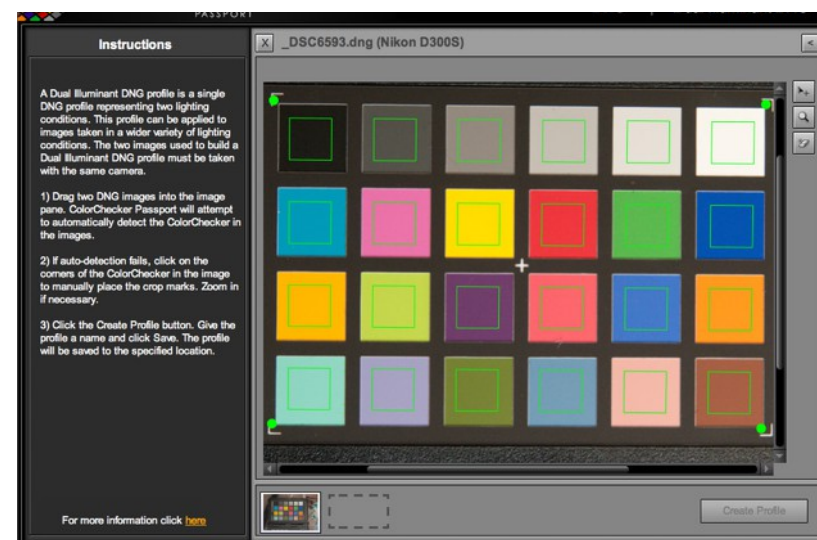
Custom white balance, or K (Kelvin), allows you to set the specific temperature in-camera to account for your lighting conditions. This option is best for using the gray card or a color checker. Setting your camera's custom white balance is a great way to remember Kelvin temperature for different lighting conditions. For example, a great way to remember daylight is roughly 5000 to 5550K and a tint of +5 to +10 tint of magenta; cloudy is 6000 to 6600K; shade is 7000 to 7600K; fluorescent is 4000 to 4300K; and incandescent is 2950 to 3500K. Lower Kelvin numbers indicate that more of a bluish or cooler tone is added to balance the warmer tones in the whites, and vice versa for the higher.

UNCALIBRATED MONITOR & CAMERA



CALIBRATED MONITOR & CAMERA

COLOR SPACE



COLOR CHECKER SOFTWARE

The term *color management* seems to appear in a lot of areas of photography. This relates to the camera, monitor and printer in how your image inputs and outputs color. You are now accurately capturing color and balancing for the whites, so let's make sure the computer is in line with your camera's sensor. That is where the camera profile comes into play. I am using X-Rite's ColorChecker Passport to make my profile, as well as Datacolor's Spyder4Elite for monitor calibration.

Start by positioning the color checker in a well-lit area, but not where light is reflecting or a shadow is cast. You need to take a proper exposure in the middle of your light meter. As far as ISO goes, you do not want a heavy amount of grain, so keep that as low as possible. White balance should be set to accommodate the light condition, and the color checker should be parallel to the lens. Allow it to be in at least 10 percent of the frame to allow a proper reading from the software later. Shoot in RAW to get the most out of your color profile; you can choose JPEG, but I am going through the steps in which I shot. My settings were ISO 400, 1/60 of a second at f4. I chose to shoot inside with natural/daylight and with an incandescent. Now we are ready for the computer, so you can put the camera down.

Let's calibrate your monitor to get the proper color displayed on the screen. This process needs to be done with a warmed-up monitor, so let it stay on for 30 minutes. This is very important because the LCD or LED screen needs to fully illuminate to get the best results during calibration. If you are waiting for this, you can move onto the next steps for preparing your monitor.

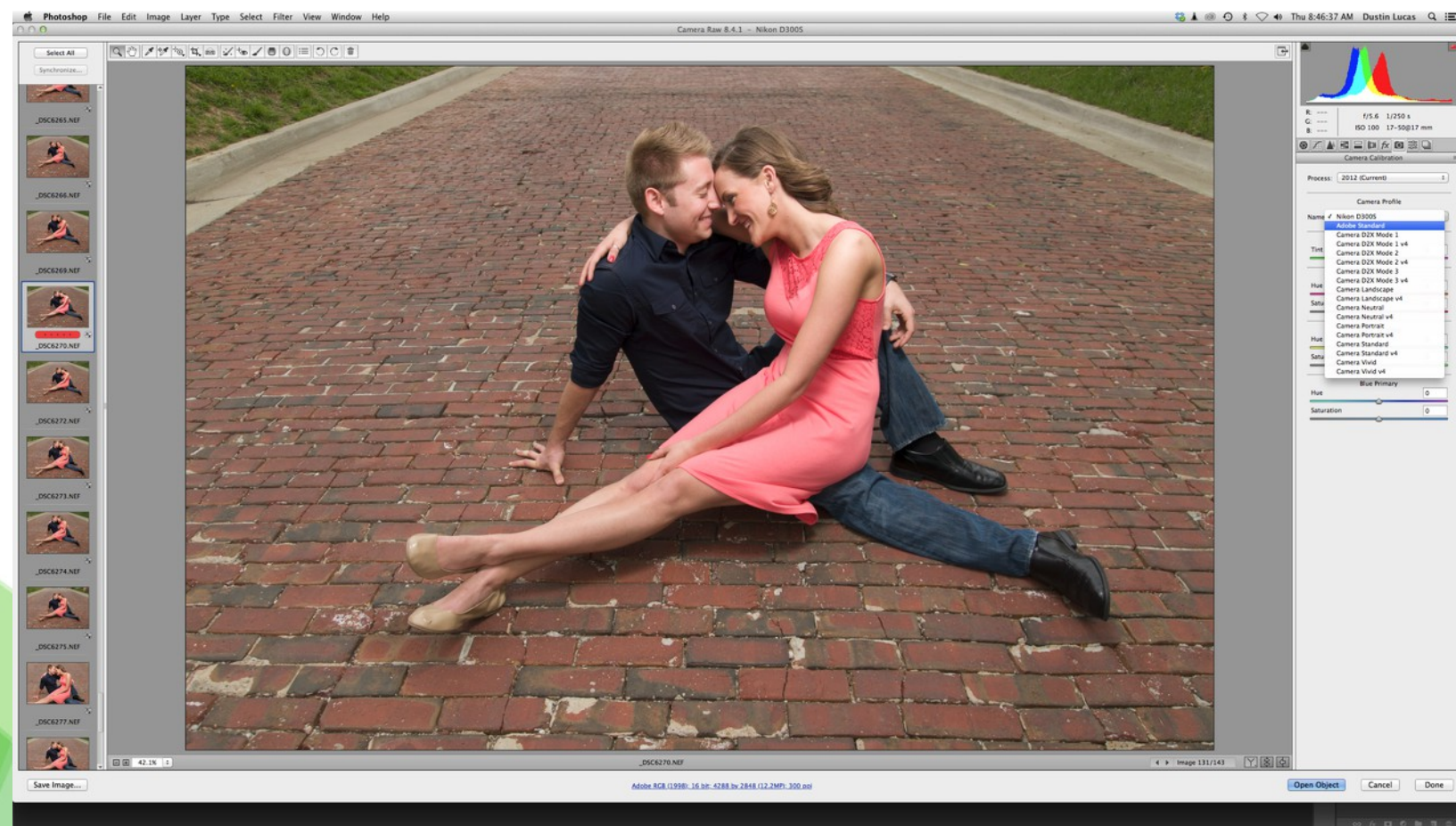
Set the brightness to half and reset the contrast to default. If you have color temperature adjustments, reset them back to 6500K or close to it. Similar to the color checker, the screen can't be in direct light or have anything cast on it. The software comes with the DataColor Spyder unit, but you can also download it from www.datacolor.com. Next, plug in the unit and follow the onscreen instructions. I am working on an iMac, and my settings are for that type of monitor. This is a normal-gamut monitor with a white LED backlit panel. Once it has completed its ambient light reading and color calibration process, give your profile a custom name to distinguish it from the others. In System Preferences > Displays, click the color tab to see all the monitor profiles. DataColor automatically saves in this location. When I was finished, I noticed the screen became dimmer and warmer than the iMac-calibrated color profile. I was surprised how much blue light was cast throughout my screen. Recalibrate your monitor monthly for consistent results. If you don't, you will get inaccurate results with the color checker.

Now we are ready to use the RAW file of the color checker. You can use whatever software that can convert a RAW to a DNG (digital negative). The purpose of this is to allow the ColorChecker Desktop software to read your digital file; RAW files cater to specific cameras and won't open. With the X-Rite ColorChecker Desktop application open, you can choose DNG or dual-illuminate. These depend on whether you shoot with multiple light sources. I shot for both to show the difference with individual and dual light source profiles. Once you have the DNG of the color checker image, drag and drop it into the application. Make sure all the squares are detected and centered; you can move the selection if needed. Once you are ready to export the file from the ColorChecker software, make sure it saves in /Users/<user name>/Library/Application Support/Adobe/Camera Raw/Camera Profiles/. Now the custom color profile will appear in the calibration section of your software. You want to keep the color process at 2012 or the latest year, and choose the appropriate camera profile to edit in.

With this done, your color will adjust to the native color gamut your sensor is recording. You now have your camera and computer more balanced and controlled. Remember that this can be used to get neutral white balance as well as when shooting in multiple lighting conditions. You can create profiles for different lighting conditions and shoot the X-Rite Passport on location to accurately balance the whites in post-production.

Now that you have your color processing sorted, go out and shoot! ■

CAMERA RAW PROFILE



DEFAULT PROFILE



CUSTOM PROFILE



SALCINCOTTA

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 Nordstrom's and the St. Louis Cardinals to elite sports celebrities and the White House, photographing President Obama.

FEATURED ARTICLES

Medium Format: Featured Artist Scott Lowden
Q&A with Sal Cincotta



MICHAEL CORSENTINO

www.CorsentinoPhotography.com

LOCATION: Petaluma, California

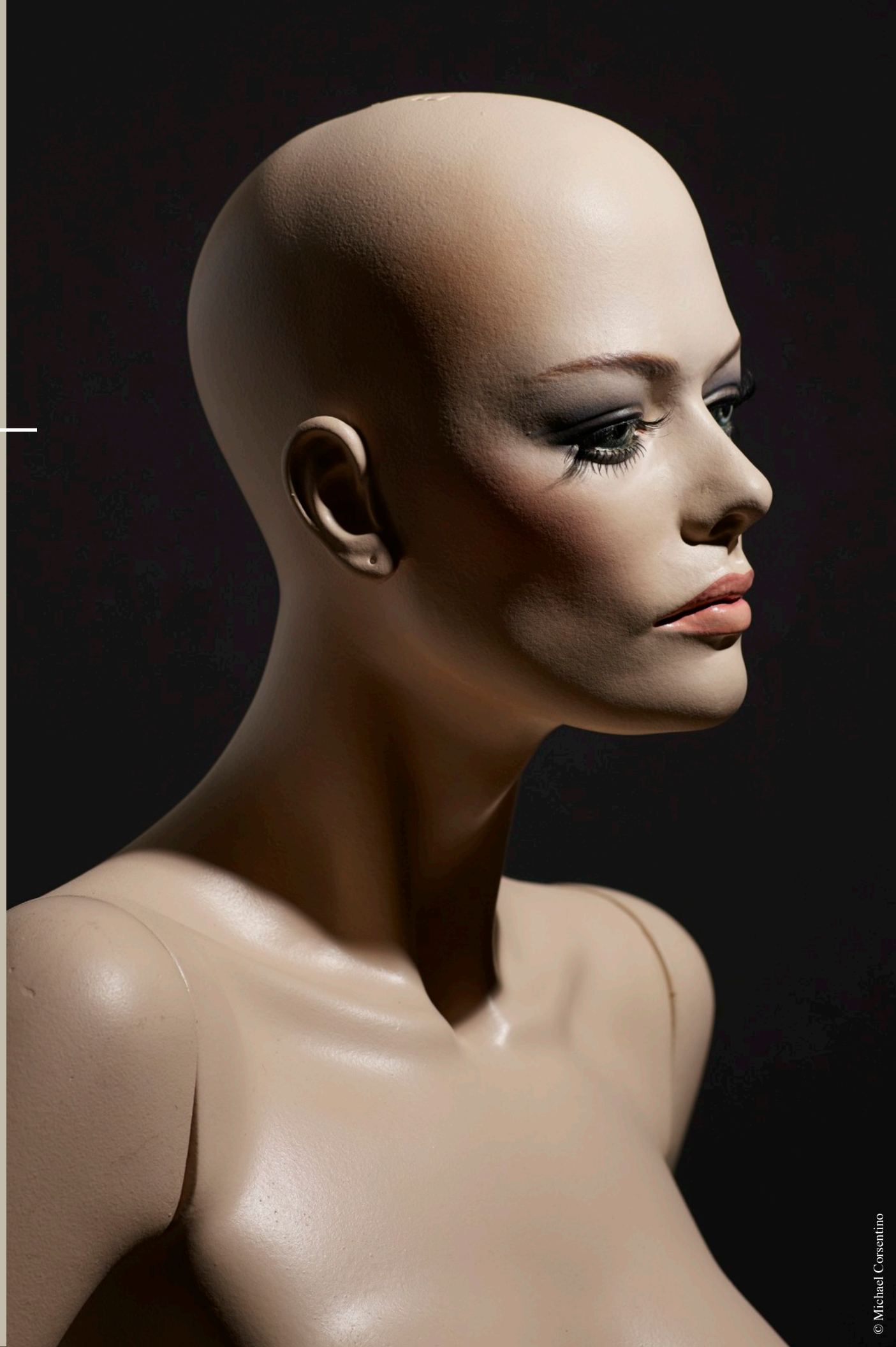
PASSION: Lifestyle Photography

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

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

FEATURED ARTICLES

Circle of Light



SKIP COHEN

www.SkipsPhotoNetwork.com

LOCATION: Sarasota, Florida

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

He is also the founder of Skip's Summer School (www.mei500.com), the founder of the Akron Photo Series (www.AkronPhotoSeries.com), and the co-founder of GhostRighters (www.GhostRighters.com), a content resource for professional photographers needing help with editorial content, web re-design and marketing. His blogs, SkipsPhotoNetwork.com and PhotoResourceHub.com, 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

Finding Balance



KRISTY DICKERSON

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

5 Reasons You Should Specialize





DUSTIN LUCAS

www.evolveedits.com

LOCATION: O'Fallon, IL

PASSION: Photographic Education & Digital Process

Dustin Lucas is a full-time photographer and educator with his interests in the wedding industry as well as the academic world. The educational route led him to the wedding industry after achieving his Master in Fine Arts degree from SIUE emphasizing in analog photography. Through his academic endeavor, digital was taught along side within analog photography and this allowed for a more dimensional application of the medium. A career opportunity opened once he began working with Evolve Edits and he quickly gained traction in the editorial process. While teaching advanced photography classes at the University of Missouri in St. Louis, Dustin is expanding his practice of post-production and education to his colleagues and peers. He believes education is a huge component of servicing his community. "As an artist, the balance between education and business in the wedding industry allows my passion in photography to expand."

FEATURED ARTICLES

Color Space Part 2





VANESSA JOY
www.VanessaJoy.com

LOCATION: Freehold, New Jersey

PASSION: Weddings

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

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

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

FEATURED ARTICLES
Compounding Your Efforts for Success



LORINORDSTROM

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

Elements of a Healthy Business



BLAIR PHILLIPS

www.BlairPhillipsPhotography.com

LOCATION: Landis, North Carolina

PASSION:

Seniors, Babies, Families & Weddings

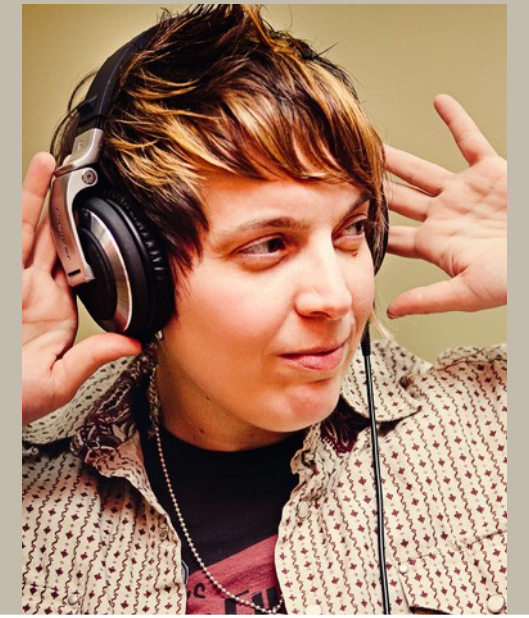
Blair's team includes four employees plus Blair, who photographs 20 to 30 weddings and 500 studio sessions per year. Blair has a passion to teach photographers how to express themselves in ways they can't find with traditional training. He speaks to and teaches thousands of photographers and digital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

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

FEATURED ARTICLE

Creating Your Own Shooting Oasis





KRISTEN KORPOS
www.NiftyKnowledgeRocks.com

LOCATION : Boston, MA

PASSION : Business

Kristin Korpos is the founder of Nifty Knowledge Rocks, which provides business, legal and tax information to photographers. She is an attorney licensed to practice in New Jersey, and holds a Masters in Business Administration as well as a Masters in Accounting.

In 2009, while trying to find a creative balance to her corporate career, Kristin started a photography business in the Boston area (www.kristinkorpos.com). She quickly became a much sought-after wedding photographer whose work has most recently been featured in *Rangefinder*.

With the success of her own photography business, Kristin has become passionate about empowering other photopreneurs with the knowledge necessary to run healthy, legitimate, successful businesses. Through the NKR podcast, videos, and blog, photographers can gain knowledge on a variety of topics. Other resources, including contracts, legal forms and sales tax guides are available in the Nifty Knowledge Rocks Shop (www.niftyknowledgerocksshop.com).

FEATURED ARTICLE

Hiring Second Shooters



JOESWITZER

www.switzerworld.com

LOCATION: St. Louis, MO

Joe says "I got lucky and fell into the film/photo world. I'm probably known for my enthusiasm and randomness. I totally enjoy capturing real moments creatively...even if that's with my iPhone. I prefer Cold Stone ice cream once a week with Snickers, cookie dough, carmel, fudge, and a splash of Robitussin to take the stomachache away. My favorite color is the number 9. I'm writing this without any help from Google so I hope you feel like you know me better now. I hope they aren't mad at me for not writing something more professional."

FEATURED ARTICLES

Let's Go with GoPro Part 2



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**AUGUST
2014**