

the business behind the shutter | JUNE 2014

# SHUTTER

MAGAZINE

## BOUDOIR INSPIRATIONS

*Portraits From Our Readers*

PLUS 2014 PRODUCT  
GUIDE  
THIS MONTH FEATURING:  
Cameras & Accessories

image © Taylor Cincotta

industry insiders share their best-kept secrets



# Panasonic

**4K VIDEO + HD STILLS.  
PHOTOGRAPHY REDEFINED.**

CHANGING PHOTOGRAPHY **G**



© William Innes

## William Innes. Changing Photography with 4K Video.

William Innes is discovering how recording 4K in-camera memory video with Fast Tracking Full Area AF, plus simultaneous 8.8-MP HD photo frame capture adds value to his bottom line. You can too. [LumixLounge.com](http://LumixLounge.com) #LUMIXLounge

*"As a wedding photographer, the GH4 has expanded my portfolio to meet and exceed the changing demands of my clients."*

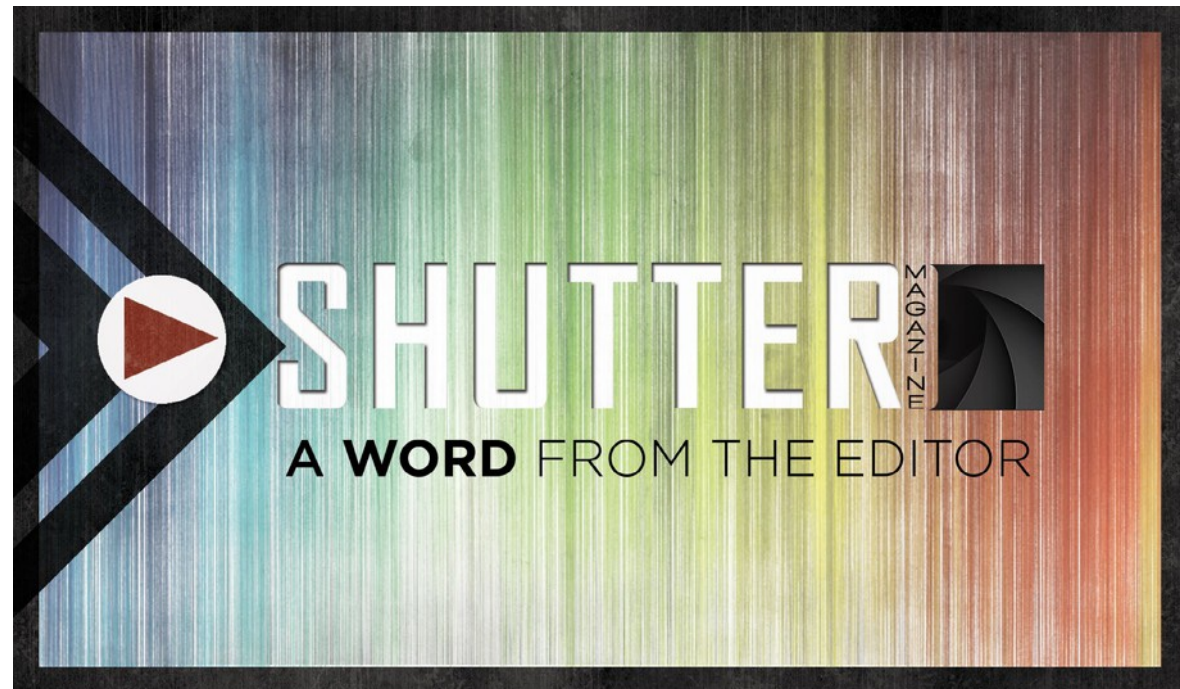
— William Innes, Hybrid Photographer and LUMIX Luminary

# LUMIX **G**

## 4K



# LAUNCH POINT



# “2015 IS NOW OPEN”

Shutter Fest changed everything!

*It's a new way of learning. It's a new way of community.*

this is **OUR** industry,

we should control **ITS** future!



WITH **SAL CINCOTTA**

# IT'S ON.



There's nothing more powerful  
than shooting side-by-side with some of the  
**best photographers in the world...**  
*all while building your portfolio.*

“ I loved being able to work with models during ShutterFest,  
it truly set the conference apart from all the others ”  
-Kristina Hiles Carlson

# SHOOT



**CLICK HERE TO LEARN MORE & REGISTER!**



“

**It was by far the best conference I have EVER attended!!!!**

I learned so much in two days from photographers  
I have been following for several years

-Jan Grantz

”

**IT'S MORE THAN JUST A CONFERENCE.**  
*It's a community.*

# EARNS



©Jonathan Melniss



©DeWayn Christensen



©DeWayn Christensen

**CLICK HERE TO LEARN MORE & REGISTER!**



Enjoy the evenings  
by building life-long relationships  
with your peers  
From around the world

“Can't wait for next year-  
I miss my new friends already!”  
-Jewels Gray”

# DARTNY



[CLICK HERE TO LEARN MORE & REGISTER!](#)





©Alissa Zimmerman

# 2015



**HANDS** THE **BEST**  
**DOWN** THE **BEST**  
PHOTOGRAPHY CONFERENCE  
ON THE PLANET

**APRIL 7 & 8 | ST. LOUIS, MO**

EARLY BIRD PRICING  
————— ONLY \$99 —————  
(regular \$129)

**WHAT ARE YOU WAITING FOR?**  
**REGISTER NOW**

[www.BehindTheShutter.com/Shutterfest2015](http://www.BehindTheShutter.com/Shutterfest2015)

PRESENTED BY  
**SHUTTER**



# CONTENTS



©Brandi Image

AN UNDERWATER DANCE | Sal Cincotta: *Featuring Brandi Morris*

# PRODUCT GUIDE

CAMERAS & ACCESSORIES

## FEATURE ARTICLES

- 5 TIPS TO GENERATE REFERRALS**  
Kristy Dickerson
- BABY WHISPERER**  
Blair Phillips
- ALBUMS**  
Vanessa Joy
- THE OTHER SIDE OF THE LENS**  
Joe Switzer
- FINDING YOUR ZAG**  
Lori Nordstrom
- NEUTRAL-DENSITY FILTERS**  
Michael Corsentino
- COLOR SPACE**  
Dustin Lucas
- BUILDING BLOCKS OF A STRONG BUSINESS**  
Skip Cohen
- PORTRAIT RETOUCHING**  
Kristina Sherk

### IN EVERY ISSUE

- Q&A**  
Sal Cincotta
- PICTURE PERFECT**  
Roberto Valenzuela
- WHAT'S IN THE BAG?**  
Michael Corsentino
- INSPIRATIONS | BOUDOIR**  
From Readers
- MEDIUM FORMAT**  
Sal Cincotta  
*Featuring Randal Ford*



©Kristy Dickerson



A man and a woman are shown in profile, kissing outdoors. The man is on the left, wearing a red, white, and blue checkered shirt and yellow shorts. The woman is on the right, with long blonde hair, wearing a denim vest over a red top. In the foreground, a white, fluffy dog is sitting, looking towards the camera with its mouth open. The background is a bright, sunny outdoor setting with green grass and trees.

**5 TIPS**  
TO GENERATE  
**REFERRALS**  
with Kristy Dickerson



## GENERATING REFERRALS

by Kristy Dickerson



I have found that the biggest ROI comes from investing time in people and creating genuine relationships. We have all heard the saying that in any business, your network is your net worth. In other words, networking with people who talk about you and create leads for your business is key to generating referrals. When someone thinks photography, you want your name and brand to pop into their head first.

Referrals can be from past clients, your personal network, vendors and even other photographers. You can pay big money for ad space or a booth at a bridal show, but one of the best ways to market yourself is to invest time in relationships. I love meeting new people, so this is right up my alley. If you have a hard time being social or putting yourself out there, my only advice is to just do it. I myself often clam up in a room full of people. For networking events, bring a friend so you are not as intimidated.

Let's talk about how to create these relationships.



## CREATING FRIENDS

Think of vendors and other photographers as friends. When you meet a new neighbor for the first time, it is just a simple hello. Then you decide to grab lunch together, then maybe a double date with the spouses, and then both families grill out one night, etc. It is no different with vendors and other photographers. I hear from so many photographers that when they started, they just wanted to get referrals, so they emailed wedding planners and other key people in the hope of landing on "their list." Keep in mind that *people refer people they like and trust*. So with that being said, if you are sending those emails, it can actually hurt your brand instead of help it. Instead, go to networking events, exchange cards, follow up, meet for coffee or lunch, get to know them, offer to take a headshot. And that brings me to my next point.







## GENERATING REFERRALS

### BETTER THEIR BUSINESS THROUGH TAKING PICTURES

We are in a unique position as photographers. We can use our cameras and talent to better others' businesses. When I see people I want to get to know better, I think outside the box. A solid business starts with solid branding and marketing. So let's say, for instance, there is a wedding planner I met at a networking event. After the event, I check out her website and notice there's no headshot. I follow up with an email offer to meet for coffee and take a headshot for her site, or to take pictures of her studio for branding purposes. She would then get to see me work, see my images firsthand, and I'm giving her something of value without asking for anything in return. Anytime you do something just out of kindness, it is typically repaid. But don't do these things with only a referral in mind. Be genuine.

### GIFT "THEM" WITH PRODUCTS.

"Them" meaning both vendors and clients. Gift them when they least expect it.

For vendors, after you shoot a wedding alongside them, give them digital images for their own branding, an album, vendor cards (which I talked about in a previous article), canvas art for their studio, etc. Give them images of their work and products that they will want to talk about. When you give away products, your end goal should be to create something that you would be proud to show off. You want them to want to show it and talk about it and, ultimately, *you*.

Past clients are a huge source of referrals, especially because of social media. If you are not on Instagram, get on it. Sharing images and tagging clients on Facebook, Twitter and Instagram is a great way to expand your network. Giving gifts to past clients to thank them for choosing you will not only better their experience, it will give them a reason to sing your praises yet again. For your clients who go above and beyond, give them a product that you love. You are basically giving them another reason to love you and the experience they had working with you. Holiday time is ideal for this.

I use [BlackRiverImaging.com](http://BlackRiverImaging.com) as my lab. I look at what products they have, and I think about how can I use them as vendor and client gifts. Examples include custom notebooks for vendors, flat cards with images of vendors' work, and coasters or calendars for clients. The more you think outside the box, the better. (Use code "KDP4" at this site to get 25 percent off any order.)



## GENERATING REFERRALS

### HANDWRITTEN NOTES

This is a little old-school. It's relatively easy, but it often gets overlooked, and it is so important. I am a huge fan of writing notes to thank someone. I have horrible handwriting, but handwritten notes are so intimate. They show that you are taking the time and you care. I have notecards that are letterpress and have my branding on them, so they are an extension of my brand. Put handwritten notes into your workflow. Include one with a product you give a vendor. After someone books you, surprise them with a thank-you note.

### BEING ACTIVE IN THE COMMUNITY

In order to generate more referrals, you have to broaden your network. That means networking in your industry, but it also means being active in your local community. If you shoot families, babies, seniors, etc., one of the best things you can do is just be social in everything you do. For me, this includes the people that I work out with at the gym, shooting pictures at my kids' games and sharing them with parents, field trip images, joining a tennis team and volunteering for charity events. The more active you are, the more people you will meet. I never "sell" what I do; I broaden my network by creating new relationships.





## GENERATING REFERRALS

If you are just starting out and feel like you don't fit in, give it time. Think of yourself as the freshman just entering high school. It will take time to find your way around "school." You may go to networking events or see current weddings online and think they already have "their people" that they refer, and you don't think it's worth it to give it a shot. But remember that those vendors were not always who they referred. They developed a relationship with them over time. You have to do the same. You have to be willing to put yourself out there and to never stop broadening your network.

Fostering relationships with vendors and the community, and bettering the photography experience for your current clients, will generate more referrals for you and your business. ■



# Custom Image Wine Box

Inspired by Victoria Grech



Victoria is an international photographer and film maker. With a list of worldwide celebrity clients who demand quality and luxury, Victoria constantly pushes the boundaries with technology while passionately striving to deliver an experience that exceeds expectation every time.



Well known Photographer & Film Maker Victoria Grech inspired us to develop this new customized wine box. Victoria believes strongly in the importance of presentation and that it is in fact a major part of the customer experience. We have created our newest Custom Image Wine Box with her viewpoint in mind. Imagine your client opening this box. A ribboned box, a custom metal plate on front and when opened a favorite image of your client's with their favorite bottle of wine inside! They will be thrilled & you've now achieved the wow factor. Photoflashdrive.com knows "Presentation Matters" to you and your clients, we help you stand apart from the crowd with beautiful and unique Packaging and Flash that can be customized one by one.

50% Off  
While Supplies Last! Discount is limited to  
one box per person.  
Coupon Code: **CSPFD6SAL**

Shop now at [www.photoflashdrive.com/shutter](http://www.photoflashdrive.com/shutter)





# Exceptional Images

Deserve an Exceptional Presentation



From 4x6's to MetalPrints, Bay Photo has the products you need to make your business a success.

## The Largest Selection of Premium Photo Products

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

Learn more at [bayphoto.com/pro-products](http://bayphoto.com/pro-products)



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

- Sal Cincotta



Press Printed Cards



Proofing & Presentation



Books & Albums



Canvas Prints



MetalPrints



Framed & Matted Prints

Images by: Sal Cincotta, Annie K. Rowland, Suzette Allen, Gallerie, Jim Garner, James Carroll, Hanson Fong, Art Suwarsang, Doug Gordon, Cottage Kids, Tamiland

 **20% OFF** Sal Cincotta's business-building "Collections" are now available in Bay ROES! Use Promo Code **SALCOL** and save 20% off through 07/15/14.

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





BABY  
WHISPERER  
WITH BLAIR PHILLIPS





BY BLAIR PHILLIPS



If you have children, you already understand just how special a newborn is. If you do not, just imagine the best day of your life and multiply that by 100. For photographers, it's an opportunity to share their craft and gain a client for life. Emotions are high, creating a great environment for big profits. In my studio, I photograph a huge variety of sessions, and newborns top the charts with the highest averages. Newborn photography takes a special kind of person with unbelievable patience. A nurturing spirit and the ability to make everyone feel really comfortable are big pluses.

### *Getting the Sale*

When a potential newborn client calls my studio, I begin with small talk. Then I email them a video of me giving a tour of the studio, explaining exactly what we do, clips of me working with newborns, and showing them all the cute outfits and props I have. A few minutes after I send the clips, I call back and pick up our conversation.

Showing is always better than telling. When you put together a video, make sure it fits your brand and who you are as a person. This marketing video is so helpful in gaining qualified clients who want my style. The video also helps get rid of any of their preconceived ideas. Pair your best clips with some emotional music. The video is a much more personal way to connect with a potential client than simply quoting a price and letting them hang up. If your client already feels a connection before coming for the session, imagine the possibilities.





## Outfits And Props

Nothing can deflate a photographer's motivation like a client showing up with terrible outfits. I tell my newborn clients that I will supply most of the clothes. I have lots of really cute outfits and props. It was tough to spend all that money up front, but it paid off with my first couple of newborn sessions. I watched my work immediately improve and my enthusiasm grow just by having everything I needed.

I also encourage parents to bring any personal items they'd like to see in the images. These can be profession-related, heirlooms, etc. I had one client who owned a trucking business bring one of his big rigs. We cleverly incorporated the truck, and that client bought a framed 40x60 to hang in the office, along with tons of prints for the home.

## Planning The Session

I ask clients to make their appointment around the baby's feeding schedule. This way, the baby shows up ready to eat and will generally fall asleep shortly after feeding. I go through the studio before they arrive and predesign several sets with the accompanying props so they will be ready to go. We use several heating pads and space heaters to keep the babies warm. I used to turn the heat up in the building, but that made the adults miserable. Giving the parents a walk-through and showing them what you have planned is a great way to create excitement and let them know what to expect.

My newborn sessions are based around a two-hour time frame. This is often way more time than we need, but it's helpful in case the baby gets fussy. Parents never get the sense of being rushed or stressed while they are at the studio. I have a changing table in the dressing room with diapers and wipes. They are new parents, and you never know what they might forget.

## Location

Until last year, I never photographed newborns outside. I just did not feel comfortable with it. Then I began to venture outside, and my clients went crazy over the images. There is something really intriguing about a photo of a newborn outside in the elements, where I rely mostly on natural light with a reflector. With an aperture of f2.8–f5.6, you can't go wrong with that combination. I choose a location that allows the baby to be in the shade. Finding similar color harmonies from subject matter to background is very important. Before heading outdoors, see if the parents are comfortable with it. If you make the choice and it's too cold, windy or hot, then it falls on your shoulders. If the parents give the go-ahead, they are least likely to complain about the elements.



## Pricing

Newborn sessions happen just once, so set your prices accordingly. My pricing structure is completely different than for my other sessions. You should charge more simply because you can. Newborns are not the easiest to photograph, so you should be rewarded for it.

At the risk of my sounding greedy, this is an opportunity to maximize profit. Before the order appointment, ask your clients to write down the names of everyone they will want to share their new baby with. You will be amazed by the number of smaller prints this will help you sell. Never display small prints in the area where you hold your order appointments. We display 24x30s and 30x40s. I want clients to get used to seeing large prints so that if they think of choosing something small, it will make it look really small. You can't sell it if you don't show it.

## Add-Ons

We offer a few add-on sessions to keep clients coming back. One is called Grow Baby Grow. It is basically where they come back once a month for 11 months, and we photograph the baby in the same spot in the same outfit. At the end of that year, they are presented with a print from Artsy Couture. We also offer the Baby Book End, which brings them back at six and 12 months for a mini-session after the initial newborn session. They are then presented with a canvas from each of the three sessions. These milestone sessions keep them interested in your style and services.





## Safety

Safety should always be your No. 1 concern. Weigh the risks you're willing to take against the possibility of getting a great image. I have watched photographers post really unique but dangerous images, and get totally bashed for doing so. It takes only a second for a baby to fall and get hurt, but it may take an eternity to rebuild your reputation. Educate clients on your safety awareness and concerns. Talk to them about what you are doing and why you are doing it. I basically turn into a narrator while I am photographing so they understand the amount of thought I am putting into their session.

I hope these tips have helped you, whether you're already a newborn photographer or are thinking about getting into this lucrative, long-term area. As long as people keep making babies, they're going to want pictures of them. ■



**SHUTTER**  
LEARN MORE! CHECK OUT THIS VIDEO...



## Capture One Pro 7

is the world's best raw converter rendering precise colors and incredible detail with support for leading high-end cameras. It contains flexible digital asset management, all the essential adjustment tools and fast performance in one customizable solution.



EVERYTHING YOU  
NEED TO TAKE  
CONTROL OF YOUR  
ONLINE BRAND.



WEBSITES

ECOMMERCE

BLOGS

SERVICES



photobiz.com | 866.463.7620





# ALBUMS

SHOW ... SELL ... CREATE ... REPEAT

WITH VANESSA JOY





BY VANESSA JOY

Because of how easy it can be to “shoot and burn” a job, wedding or otherwise, the task of creating and selling albums can be a daunting one. Why should we spend the time making albums for our clients when they have access to similar products online? And if you are selling them, how can you make sure you’re selling them in a way that’s worth your time?

As with a lot of elements of photography and running a business, the devil is in the details. There’s a lot to consider. Here are three angles I focus on in my business that help me incorporate albums into my workflow and make them a significant source of profit.

## 1 SHOW

The album is one of the staples our clients will remember us by, so it has to look incredible, which means you have to take the lead role and create it yourself. It has to be beautiful, pristine—not something that looks like it was printed via an online consumer publishing app.

When I show new clients my albums, I remind them that they’ve invested countless hours and dollars in their wedding, and at the end of the day, the photography is what they’ll remember their beautiful day by, and that album quality has to be of the highest quality, a family heirloom worthy of being handed down between generations.

I point out all the beautiful features of the albums, and let clients hold them to get a sense of their quality. I show them only perfect albums that pass my five-point quality inspection, as I describe next.





## ... NO PAGE WAVING ...

When you look at the album closed, opened or propped up on its side, the pages should be straight and not wavy or warping in any way. Waving pages can be a sign that the book was not made with quality materials (paper, mounting board, etc.) or a superior mounting/printing process. It can also be a sign that the book hasn't been taken care of (left in humidity, not stored flat). Tell your clients how to take care of their album (which includes storing it in a dry location, away from direct sunlight and extreme temperatures).

## ... HAS END SHEETS ...

A higher-quality album has end sheets (the pages that are directly on the back inside cover at the beginning and end of the book). These pages are a buffer between the covers and the beginning of your design work. As an added quality bonus, some album companies have beautiful unique end sheets, like the crushed velvet end sheets/liners from the Signature Album New York Collection, or you can choose your own end sheets, like the pretty Tiffany-blue floral letterpress design from Indigo Album Design.

## ... CLEAN BINDING & CORNERS ...

Inspect the binding and corners of albums to check for any signs that the cover material or photos are peeling away from the book or being wrinkled or crushed in any way. Dented corners and bunched binding and seams can also be a sign of wear and tear; tell your clients how to keep their album away from children and pets, and to turn pages by the long side rather than the corners.

## ... NO PINKING OR CRACKING ...

Pinking in panoramic album spreads is by far my biggest pet peeve in poor-quality albums because it ruins both the book itself and the photographs. You can check to see if an album has a pinking problem by finding a page where white or a very light color is going across the middle seam. If there's a pinking problem, you'll notice the seam has a faint pink discoloration to it right through the middle of the page. The seam should have absolutely no discoloration or cracking.

## ... GREAT PHOTO QUALITY ...

This seems like a no-brainer, but you want to make sure the photographs in the album have the same color tone and quality that are present on your website. Clients don't necessarily know why they think the albums don't look as good in person as they do on the screen, but they will notice a difference that usually amounts to "It's not as bright as it looks online."



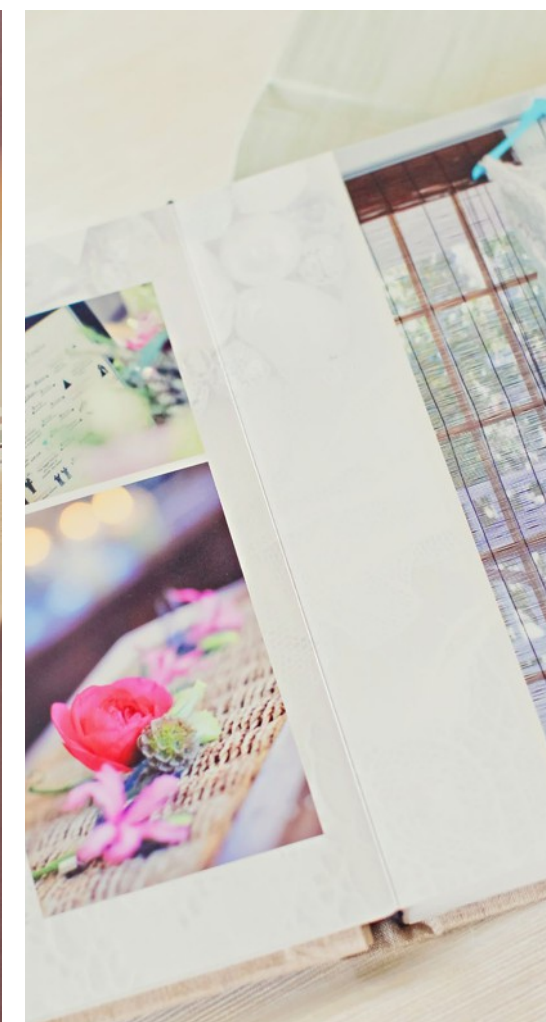


## 2 SELL

If you don't make albums easily accessible to your clients, they won't buy them (and that goes for any product you sell). To make sure that the majority of my clients end up with albums, I include them in both my preliminary packages and my post-wedding upsell collections.

To start off, albums should be in most of your packages. Make them a staple in your packages, which teaches your clients that having an album is the norm. Out of my five packages, four include albums. You should tier the size and perhaps quality of the albums in your collections so that they can become a pull-through to entice your clients to book higher packages. I often tell my clients that a 10x10 30-page album is the "average" size (and it is for my clients), while my lower packages include an 8x8 20-page album and the higher packages include the 10x10 30-page album.

My post-wedding packages also make it easy to keep the pages in the album. Two of the three packages I offer include 10 to 20 extra pages in the album, with a significant discount on the à la carte price for adding additional pages. I also throw in more goodies for those collections, such as canvases, metals and Artsy Couture Blocks, because I certainly want to decorate their new home too!





## 3

## CREATE

After the wedding, I want to make it easy for my clients to upgrade whatever it is they initially purchased, but I also want to make the album design process easier on both of us. My method starts with predesigning their album with a few more pages than what is included in their collection. They of course can remove the extra pages if they like, but most of my clients end up keeping a few extras, and truly appreciate the predesign. It gives them a better feel of their album layout without the burden of picking all the pictures themselves. I have their album already predesigned when their proofs are ready (three to four weeks after the wedding). All my clients need to do afterward is submit up to two rounds of changes to complete the design.

Through this process, my clients end up with their wedding albums roughly three to six months after their wedding. Say goodbye to year-long grueling, tiresome post-wedding relationships!

Once you solidify a process that works for you, you (and your wallet) will be so happy that you're selling albums to the majority of your clients. ■

*This video shows how I look at my client albums when they come in and make sure they pass my perfection inspection before I send them out to my bride and groom.*



"MY CAREER WOULDN'T BE WHERE IT IS TODAY WITHOUT CANON SERVICE AND SUPPORT."



Gabrielle Revere  
Switched to Canon in 2009

When established fashion photographer Gabrielle Revere first made the switch to Canon, she called a Canon professional support expert who spent 45 minutes talking her through every setting of her new EOS 5D DSLR camera. Since that day, Gabrielle's business has grown exponentially with the help and technical insight of professionals as passionate about photography as she is. It's this level of support, combined with benefits like fast repairs and comprehensive maintenance, that leads thousands of professionals to rely on Canon for all their needs, from capture to output.



FAST REPAIR  
TURNAROUND



DEDICATED PRO  
TECH SUPPORT



PRO EDUCATION  
& TRAINING

Learn what Canon Service & Support can do for you at  
[pro.usa.canon.com/supportmatters](http://pro.usa.canon.com/supportmatters)



SUPPORT MATTERS

Canon

Canon is proud to have Gabrielle Revere as part of this campaign.

© 2014 Canon U.S.A., Inc. All rights reserved. Canon is a registered trademark of Canon Inc. in the United States and may also be a registered trademark in other countries.



# < NEW

## Elixir Premium Websites

50% off Websites  
+ 3 months free hosting

\*Applies only to Premium Websites | expires 6.30.14



# FREE

 Digital Copy of

The Photographer's Guide  
to Marketing Success  
(a \$49.95 value)

**click to get yours now**

Marathon 





SHUTTER MAGAZINE 

2014 PRODUCT  
GUIDE

---

CAMERAS & ACCESSORIES



# CAMERAS & ACCESSORIES

This month's product guide is all about cameras and accessories. These are the tools of the trade. Without a camera, well it's obvious, we would not be able to do what we do.

While not an all-inclusive guide, this is a guide with some products you might want to consider checking out. For me, I was very impressed with some of the new products coming out on the market and getting my hands on a few to play with was even better.

Like all things for our business, I firmly believe in investing in anything that can help me be more productive or make more money. As business owners, that should be your measuring stick as well.

## PRODUCT REVIEW **Panasonic**

CAMERAS & ACCESSORIES

The world around us is changing. As professional photographers, we need to wake up! Everyone is a photographer, nothing we do can change this simple fact. My mom is a photographer, albeit, not a very good one, but she has an iPhone and boy can she click away. Now, in all seriousness, I worry less about "everyone" being a photographer and more about what I can do to allow my business to stand out from the crowd. This, I can control.

What I am seeing more and more as a professional photographer is the demand for video from my clients. It can be a pure video production or a hybrid approach combining both video and still imagery. Regardless, our clients are driving demand. Panasonic has done an incredible job of creating a product that is easy to use and powerful. 4k video is on the horizon and it's about to slap us all in the face. The Panasonic GH4 is the answer for us. 4k power at a point-and-shoot price.

I could go on and on about the feature list, but one of the things you will find incredibly useful is the focusing technology. Today, I use my DSLR for video and the manual focus is just difficult and somewhat useless when it comes to filming anything with action like a wedding. The GH4 has several focusing options that are just cutting edge for a camera in this category. The ability to lock in and follow focus, 49 focus points, touch screen focus allowing you to pull accurate focus from subject to subject, and then finally focus peaking which shows exactly what is in focus during manual adjustment.

[CLICK TO LEARN MORE!](#)

[www.lumixlounge.com](http://www.lumixlounge.com)





# PRODUCT REVIEW **GLIDECAM** STABILIZERS

CAMERAS & ACCESSORIES

Today, everyone is a videographer. Oh wait, I got that wrong. Today, everyone is a photographer. How about this, today, everyone thinks they can do everything better themselves. There you go, perfect. Now, in all seriousness, the reality is, I would imagine most videographers are feeling the pressure today because with the current state of DSLRs and iPhones all shooting Full HD are making us all video-capable. I don't know that we could be considered filmmakers or cinematographers just because we can now record video.

And that leads me to my point. Camera movement is so important when making any kind of film, commercial, fusion, wedding video, etc. A solid stabilization tool is the difference between crap footage and footage that looks like it was taken by a professional. Once you get your camera set up, these tools are fairly easy to use and quickly allow you to add stable motion to your shots.

I have personally been using the Glidecam HD-2000 for the last 3 years and I can honestly tell you this is one of the best tools on the market. The Glidecam HD-2000 was made specifically for the DSLR. I have tried many units on the market only to be disappointed time and time again as they are clumsy to use, difficult to balance, and just too much weight to work with all day.

I think you will find the Glidecam HD-2000 to be the perfect tool for your video work and one that will quickly allow you to start adding professional motion to your projects. And if you want to be an iPhone professional, well, they have a Glidecam for that too – check out the iGlide.

[CLICK TO LEARN MORE!](#)

[www.glidecam.com](http://www.glidecam.com)

“

*Today, everyone is a videographer.*

**Oh wait, I got that wrong.**

*Today, everyone is a photographer.*

HOW ABOUT THIS:

**TODAY,  
EVERYONE THINKS  
THEY CAN DO IT BETTER  
THEMSELVES.**”







# PRODUCT REVIEW **TAMRON®**

CAMERAS & ACCESSORIES

As a professional photographer, having the right tool for the job is what I would consider common sense. While I realize, common sense is not in abundance these days, there is just no reason not to have the right tools. The school of thought when it comes to glass has always been to use OEM. It's sharper, it's faster, it's... more expensive. Now, don't get me wrong, I am all for spending money to have the absolute best quality, but if you are still sporting that f/5.6 kit lens and wondering why your pictures are grainy or soft, well, it might be time to wake up.

Wedding and portrait photography seems easy to everyone until you really start to understand what it means to be a professional. Tamron has continuously stepped up their game by producing professional grade products at a very economical price point. Their 70-200mm f/2.8 VC is top notch and no exception to the rule here.

Having the lens in hand to work and play with was an awesome experience. The focusing system – FAST and quiet. And I mean quiet! I had to push it way out of focus to ensure it was working. And there is no need to worry about sharpness. Every image that came off this bad boy was tack sharp.

No matter where you are in your career, the Tamron 70-200mm f/2.8 VC is a worthwhile contender.

[CLICK TO LEARN MORE!](#)

[www.tamron-usa.com](http://www.tamron-usa.com)



“As a professional photographer,  
**HAVING THE  
RIGHT TOOL  
FOR THE JOB**  
is what I would consider  
**COMMON SENSE**”



**BEACH**  
**CAMERA.COM**  
since 1983



AUTHORIZED DEALERS FOR:

**Canon Nikon TAMRON SIGMA**  
PLUS MANY MORE!

**1-800-57-BEACH**

Beach Camera has been serving the needs of photographers young and old for more than three decades. With a wide range of SLRs, lenses, flashes, tripods and accessories, it has something to suit every budget and need. This authorized dealer of Canon, Nikon, Sony, Olympus, Pentax, Samsung, Tamron, Sigma and more also sells a full line of photo printers, external hard drives and storage solutions. Beach Camera specializes in a large selection of attractive prebuilt camera, lens and accessory bundles designed to save customers both time and money.

BeachCamera.com's 45-day return policy, fast free shipping and obsessive focus on exceeding customer expectations make it the ideal destination for your next equipment purchase.

[CLICK HERE TO LEARN MORE!](#)  
[www.BeachCamera.com](http://www.BeachCamera.com)

BEACH CAMERA

COTTON CARRIER

The Cotton Carrier StrapShot is the perfect solution for carrying your DSLR camera without all the pain and discomfort of traditional neck straps.

The StrapShot keeps your camera held securely in place with no loose swinging, while ensuring it's always ready the instant you need it.

Small and compact in size, the StrapShot is perfect to travel with, and easily attaches to your camera backpack or pants belt.

A hard anodized aluminum Camera Hub attaches to the base of your camera's tripod thread, and the camera smoothly slides into the StrapShot's receptacle to keep it securely and comfortably in place.

An included Hand Strap provides users with superior camera-holding comfort and grip to make a long day of shooting less fatiguing.

Check out the StrapShot at [CottonCarrier.com](http://CottonCarrier.com) and get one today!

[CLICK HERE TO LEARN MORE!](#)  
[www.buy.cottoncarrier.com](http://www.buy.cottoncarrier.com)







If you have exhausted your supply of silly songs, crazy faces, and fantastic prizes in an attempt to get kids to look at the camera, Shutter Huggers are for you!

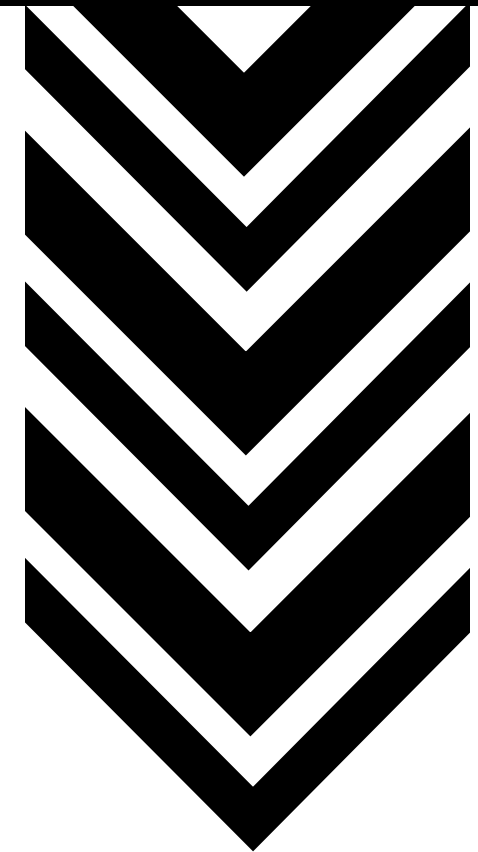
Shutter Huggers are custom plush characters that attach to your camera lens and give children something fun to focus on, for more relaxed and natural portraits. With your Shutter Hugger attached to your camera, you no longer need a bag of tricks, an extra pair of hands, or "Say Cheese".

Shutter Hugger Minis conveniently attach to smart phones, tablets, and other portable devices. Parents and photographers can capture great photos and video, then instantly share with friends and family via text, email or favorite social networking forums!

If you photograph children or pets this product is a must! Shutter Huggers – You don't need "cheese" when you have these!

[CLICK HERE TO LEARN MORE!](http://www.shutterhuggers.com)  
[www.shutterhuggers.com](http://www.shutterhuggers.com)

# | SHUTTER HUGGERS |



# | ONA BAGS |

ONA Astoria camera and laptop messenger bag

Sick of boring black nylon camera bags? ONA sells stylish camera bags that are handcrafted with premium materials. The ONA Astoria camera and laptop messenger bag is designed to accommodate a 13-inch laptop, two full-frame cameras, three to five lenses and small personal items. The Astoria is handcrafted with water-resistant waxed canvas and detailed with full-grain leather. A discreet luggage sleeve can be opened to slip through the handle of a rolling suitcase or closed to act as a slim pocket for a magazine or tablet. A convenient top-grab handle provides extra stability when carrying the Astoria, while antique brass tuck-lock closures keep the contents secure. \$359. Available worldwide.

[CLICK HERE TO LEARN MORE!](http://www.onabags.com/store.html)  
[www.onabags.com/store.html](http://www.onabags.com/store.html)







Schneider Optics' iPro Lens System is purpose-built to enable professional quality still and video images from iPhone 5, 5S, 4/4S and Samsung Galaxy S4 and S5 phones, and from most iPads. The iPro Lens System includes interchangeable Macro, Wide Angle, Super Wide, Fisheye, and Telephoto lenses. A quick bayonet mount securely fastens lenses to the custom iPro case.

The space expanding Wide Angle lens adds 35% and the Super Wide lens adds 50% more coverage. For wide action or scenic shots the Fisheye lens provides a 165-degree angle of view. The 2X Tele lens compresses space, allowing the photographer to get close-ups of the action. The Macro lens has 2.5X magnification and provides razor-sharp details giving small subjects or objects a big presence.

The iPro Lens System's professional optics are simple to use, easy to handle, and smartly self-storing in an integral black case that doubles as a handle.

CLICK HERE TO LEARN MORE!  
[www.iprolens.com](http://www.iprolens.com)

# |iPRO LENS SYSTEM|



# 42<sup>nd</sup> St PHOTO .com



## The Store You've Known For Over 50 Years

378 5th Avenue  
New York NY 10018

[www.42photo.com](http://www.42photo.com)

855-244-5799



Contact us to find out why we have been in the photography industry longer than anyone else

**Canon** **Nikon** **SONY** **Panasonic**

**SIGMA** **FUJI** **OLYMPUS** **TAMRON**

We stock one of the largest selections of products available.  
For a **FREE GIFT** With Online Purchase Use Promo Code: **Behind42014** At Checkout

We Carry: \*Point and Shoots \*DSLR's \*Macro, Zoom, and Wide Angle Lenses \*Pro Video Cameras  
\*Filters \*Memory Cards \*Battery's \*Flashes And MUCH MUCH MORE...





© Justin & Mary Marantz

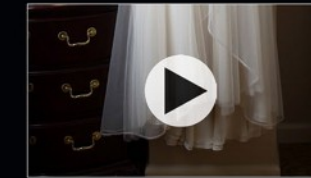
# WATCH THE VIDEOS



The Why



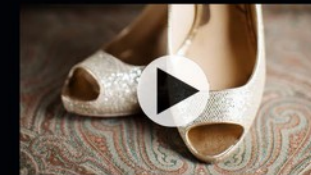
1 - The Iconic Bridal Portrait



2 - Shooting the Wedding Dress



3 - The Girls Getting Ready



4 - The Bridal Details



5 - The Guys Getting Ready



6 - The Processional



Coming June 2

7 - The First Kiss



Coming June 16

8 - Shooting Family Photos Quickly



Coming July 7

9 - Shooting the Reception Details



Coming July 21

10 - Iconic Bridal Party



Coming August 4

11 - Capturing Reception Uplighting

## JUSTIN & MARY WALK THROUGH A WEDDING



Come join world renowned wedding photographers Justin and Mary Marantz on their Walk Through a Wedding.

Watch the full 20 video series at [www.profoto.com/us/justinandmary](http://www.profoto.com/us/justinandmary)



Coming August 18

12 - The Cake Shot



Coming September 1

13 - The First Dance



Coming September 15

14 - The Flower Girl



Coming October 6

15 - Capturing Emotional Moments



Coming October 20

16 - The Cake Cutting



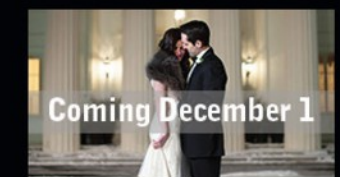
Coming November 3

17 - The Hora



Coming November 17

18 - The Night Shot



Coming December 1

19 - The Nighttime Portrait



Coming December 15

20 - The Sparkler Exit



A bride and groom are standing in a lush green forest, holding hands. The bride is wearing a white strapless wedding dress and holding a bouquet of flowers. The groom is wearing a light grey suit with a white shirt and a light-colored bow tie. They are both smiling. The background is filled with tall trees and dense foliage.

**THE OTHER SIDE**

**OF THE LENS**

**WITH JOE SWITZER**



BY JOE SWITZER



We just experienced the shoot of a lifetime from the other side of the lens, and I'll never be the same when I get back to being behind the shutter.

My Switzerfilm team and I have filmed and photographed over a million minutes of weddings over the past 10 years—in England, Hawaii, the Caribbean and all over the U.S. We have worked with the biggest wedding names in the industry, including Martha Stewart Weddings, Michelle Rago Destinations and Disney Weddings. So I thought I pretty much knew weddings—how to film, the wedding process workflow, how to interact with clients. But I was missing something, something big!

I thought it was going to be just like our other weddings, but with just a bit more “amazing” added in. I was wrong. Nothing I've ever experienced in my entire life could top that day. It was indeed the greatest day of my life. So it got me thinking about how the Switzerfilm team is shooting weddings. My eyes have been opened, and it's time to go back to the drawing board and re-think the way we do our jobs.

Here are my Top 4 recommendations for you this year.



## [1] THE EXPERIENCE

Give wedding clients what they want and something they'll remember forever.

Why do people choose you for the biggest day of their lives—price, style, process, relationship, technology, skill or personality? It can really be summed up with what my pal Sal has repeatedly told all of us over and over: the experience you offer.

For our big day, we chose Ashley Photography, Becker, Kim Thiel Photography and One Fine Day Productions. This A-team has done it all. It was fascinating, from the bride-and-groom perspective, seeing how these four companies all worked together.



## [2] PLAY WELL WITH OTHERS

This helps the bride and groom get the best photos and video. It helps you book more weddings because of the relationships you make along the way.

Photographers and videographers are known to hate on each other. On our wedding day, we had three photography companies working with one video company. We knew the day was going to be smooth sailing when both parties were helping each other and asking each other if they got the shots before they moved on. They were swapping lenses and taking turns working with us. They were constantly on the move, finding the good light and incredible shots together. Their mission? To provide the bride and groom with the best images, period.

## [3] PUT YOURSELF IN POSITION

Grab that bull by the horns! Move wherever you need to be and don't worry about what family members or the wedding planner think about where you're standing. Do your job and get the shot of a lifetime. Go where you need to go. That's what the bride and groom are paying you for.

Scared to stand in the front or aisle of a church, or to walk in front of a bride entering the reception hall? During the vows, are you just not comfortable moving in close to get the shots? The biggest part of the day for me was when I saw my bride walking down the aisle to me for the first time. This felt like the single greatest moment of my life. I remember a glimpse of Amy (One Fine Day Productions) standing right beside me. I could just feel she was nailing the shot. It made me feel at peace knowing the greatest moment of my life was being captured.

Now that was just half a second that I noticed her; the rest of the time, I have no idea where anyone was. My bride and I were so into the moment and each other. The emotions were so intense, you could've flown a drone over my head and I wouldn't have noticed. Get yourself in the right place, because the couple wants you to capture everything. Being aggressive with your shots is the key to excelling at your job and getting the shots you have been hired to get.





## [4] ENGAGEMENT AND FEEDBACK

Provide genuine feedback and never stop engaging all day long with your couples. You can't tell them enough about what you're seeing behind that lens. If you don't encourage them, they will feel like they're not doing good or, worse, that you're not doing your job. Tell them what's going on. They can't read your mind.

I could never really see what the camera saw on my wedding day. All we had to go on was what they told us. We knew we were in some pretty light. I knew we were all dressed up and looked decent. How do *you* interact with wedding clients? Are you the fly on the wall, or the outgoing personality that likes to control the day and be more hands-on with your clients?

Our photo and video team was both. We had Ashley from Ashley Photography, who might be the best in the world with her hands-on approach. She is very aggressive, takes charge, makes you laugh all day long. Ashley never turns off. Her mind is the Energizer Bunny. She wasn't at lunch or taking a break. She keeps herself in position at all times, and never misses a shot.

Chris Becker was very balanced with his approach. What was most profound to me was the constant feedback he kept giving us. He made me realize I'm not nearly as good as I thought I was with this. For those who have heard Becker speak, you know he isn't a shy person. He's very vocal, with a ton of energy and enthusiasm. Chris would break the ice and get us to think about each other. He would get his shot quickly and then continue giving feedback. Even the fun, random nonwedding conversations were great because you can't smile and be on for 15 hours straight.

Kim Theil kept it balanced too, with a soft voice that still managed to take charge by leading with questions. I noticed Kim thinking ahead all day and positioning herself strategically. She made sure at all times I was feeling good about myself. She gave me genuine feedback and cared about how I looked, but wanted us—as a couple—to be ourselves.

The video team was always on the move—directing, working with the photo poses and also creating their own poses. Video is physically more demanding than photo. It's a longer process that is tricky because they are balancing the glide cam, focusing the lens, setting exposure, setting up audio—and, of course, you can only make all these adjustments manually.





### THE BOTTOM LINE

What made the video and photo teams so successful on our special day was their ability to do it all. It's like a well-rounded athlete who has the speed but also the strength. You can't just be that person who sits back and waits for things to happen. You also can't just talk to everyone and embrace the couple all day long and not be able to back up and get those fly-on-the-wall shots. To be effective capturing and creating moments, you need to be able to do it all.

Our wedding taught me what parts and people of the big day are most important. I will strive to take charge and be more aggressive for our clients. I will constantly give positive feedback and let our clients know when we are starting and stopping a shot, and reassure them that everything is going perfectly and that they look gorgeous.

The photographer's job is the *most important* job of the entire day, and we will treat it just as that. ■



**SHUTTER** MAGAZINE

LEARN MORE! CHECK OUT THIS VIDEO...

# ACCESS. ANYTIME.ANYPLACE.

**SHUTTER** MAGAZINE  
**PDF** DOWNLOAD

**LIKE OUR FACEBOOK PAGE  
TO DOWNLOAD  
SHUTTER MAGAZINE'S  
MONTHLY PDF FOR YOUR MOBILE DEVICE**  
*not available anywhere else*

**WHAT ARE YOU WAITING FOR?**  
*click here to get it now...*



# ON LOCATION WEDDING + PORTRAIT Shooting Workshop

THE BEST PHOTO EQUIPMENT IN THE WORLD PROVIDED BY  
PHASE**ONE**  **Profoto**<sup>®</sup>

with Sal Cincotta and Roberto Valenzuela  
September 29 - October 2 // **Tuscany, Italy**



**Sal  
Cincotta**  
9/29-30



**Roberto  
Valenzuela**  
10/1-2



**Private Villa at Torri di Bagnara**

**\$2,990** FOUR DAYS  
FIVE NIGHTS

### INCLUDED

- + **World Class Location**
  - Private Estate Lodging
  - 1,500 Acre Property
  - Private Church
  - Nature Reserve
- + **World Class Equipment**
  - Phase One DF+ Kits
  - Digital Backs
  - Profoto B1 TTL Kits
  - Lenses and Accessories
  - Light Modifiers
  - MUCH MORE
- + **Food & Refreshments**
- + **World Class Instruction**
  - Cincotta and Valenzuela
  - Capture Integration Team
- + **Rome Airport Shuttle**
- + **MUCH MORE!**



© Sal Cincotta

## COME PREPARED TO LEARN

Dynamic and Romantic Engagement + Bridal Portraits  
Location Lighting // Off-Camera Flash // Natural Lighting // Posing Techniques  
Client Communication // Professional Capture One Pro Training  
Advanced Post Production Workflow // MUCH MORE

**Register Online >**

reserve your space today at [captureintegration.com](http://captureintegration.com)



# MEDIUM FORMAT

WITH  
*Salvatore Cincotta*

**FEATURING RANDALFORD**







*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, starting with Randal Ford.*

*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](http://CaptureIntegration.com) provide rentals and all the support you might need.*

*—Sal Cincotta*



withRANDALFORD

#### TELL US ABOUT YOUR FAVORITE IMAGE.

This is a portrait of my son a couple hours after he took his first trip from the bathroom counter to the bathroom floor—in other words, he took a bad spill. His first shiner. I love it for his tough expression and pose, despite the excessive swelling. I also love it because being a commercial photographer is a lot like having kids. Both are a roller coaster ride of ups and downs, joy and frustration, but I wouldn't trade either experience for the world.

#### HOW LONG HAVE YOU BEEN SHOOTING MEDIUM FORMAT?

Over six years. My first MF system was a P30+ on a Hasselblad H1. The p30+ was and still is a great backup.

#### WHAT IS IT ABOUT MEDIUM FORMAT THAT YOU LOVE MOST?

I shoot medium format for the file size and quality. When a job requires extensive cropping to images or huge reproduction, the files really can't be beat. They are sharper and of course larger than even a Nikon D800 file.

#### TELL US A LITTLE ABOUT YOURSELF.

I started taking a black-and-white class in high school, and fell in love with photography but not so much the darkroom aspect of it. However, I ended up scanning my images and learning Photoshop. I then got further involved in photography during college, and shot for the student newspaper. At this point, it became an obsession, but I continued to pursue a business degree and graduated with that. I graduated knowing that I wanted to do photography, and aggressively pursued that as a career. I assisted a bit, and eventually I was able to break out into my own. That was about nine years ago. I shoot a wide variety of subject matter, but try to keep a consistent aesthetic throughout my work. Whether it's cows or chameleons, landscapes or portraits, I want my work to not only feel unique but have a common thread throughout.



MEDIUM FORMAT

# RANDAL FORD

## WHAT IS YOUR TOOL OF CHOICE?

Whatever gets the job done. I use a Nikon D800 as a main camera and use a medium-format system when clients request a larger file size. I use a 35-millimeter or 50-millimeter lens for 90 percent of my work (55-millimeter or 80-millimeter for the Hasselblad system). The medium focal lengths don't distort too much or become a distraction from the story being told.

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

Shoot consistently, try to weave a common thread throughout all your images, and work at networking and relationships (yup, that means schmoozing).

## WHERE CAN PEOPLE GO TO SEE MORE OF YOUR WORK?

Visit my website, [RandalFord.com](http://RandalFord.com). ■

© Randal Ford



© Randal Ford



# LOFT

## Business Cards



Special offer for Behind the Shutter readers!

**30% OFF**

your next order, any product.  
Get free shipping on orders \$35+

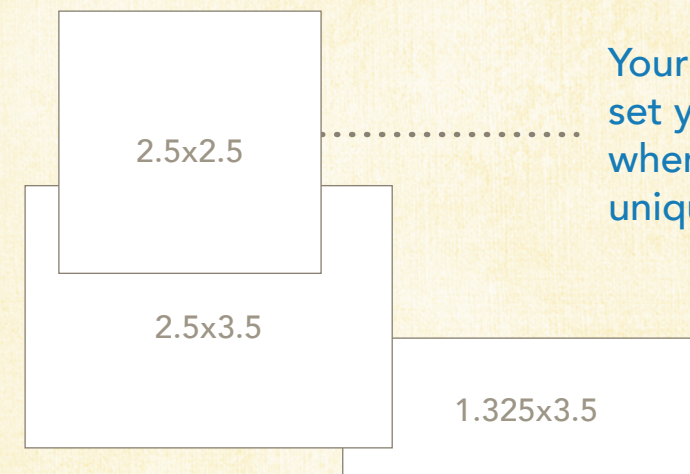
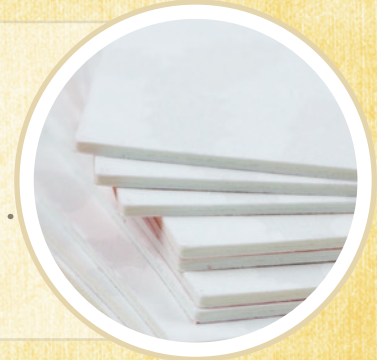
Enter code **BTSJUNE34** at checkout

(Expires 07/30/14. Limit 1 use per account.  
Valid for web, ROES and Cascade orders.)

Make the ultimate first impression.

LOFT paper is 4x thicker than  
a common business card.

48 POINTS THICK .....



Your LOFT business cards will  
set you apart from the rest  
when you choose one of three  
unique sizes.

With LOFT business cards, 6-color  
printing is standard, giving your  
images added depth and clarity.

6-COLOR PRINTING .....



LOFT products are available only at

 **Black River IMAGING®**  
blackriverimaging.com

Black River Imaging | M-F 8am-10pm CST | 1.888.321.4665

[Stationery](#) [Business & Promotional](#) [Gift Items](#) [Home Decor](#) [Prints](#) [Albums & Books](#) [Packaging](#)

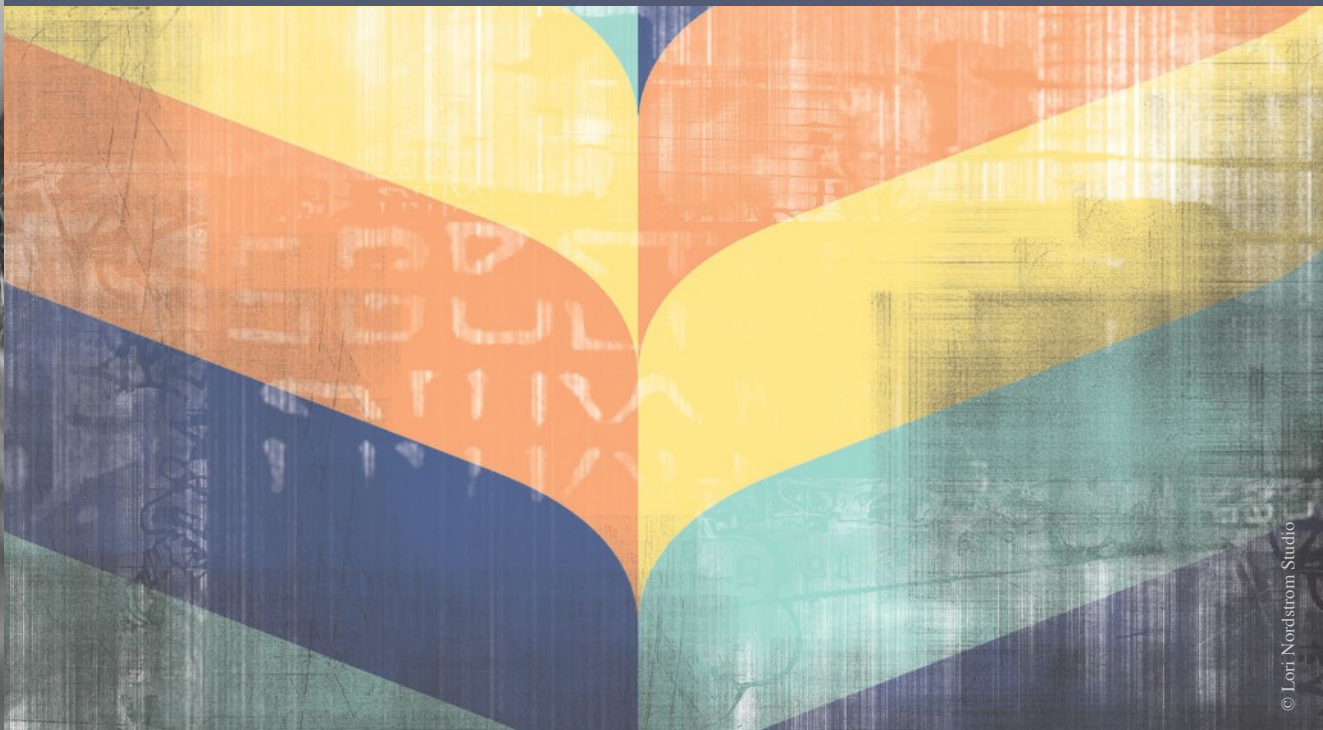




# FINDING YOUR

# ZAG

with Lori Nordstrom





“WHEN EVERYONE ELSE ZIGS,  
**ZAG!**”

*-Brand expert Marty Neumeier*

BY Lori Nordstrom



In today's digital world, everyone can be a photographer—and let's face it, most people either think they are or know someone who is. Photographers have a product and service that is easily and readily provided by the masses. It has become more important than ever to stand out from the crowd, to be different, to find your “zag.” Then there's the challenge of getting that uniqueness in front of the right people.

In my opinion, the days of the “shoot and burn” model are going away. If someone wants digital files of their family, they can hand their camera to their neighbor or Aunt Sue. If they want pics of their kids, they can take them themselves. Even a day as important as a wedding is now being trusted to that friend-with-a-camera and to guests posting to social media. Sure, there will always be photographers who are willing to shoot and walk away, and many actually enjoy this process. But photographers who want to build a business and be profitable have to add high-end products and services to the mix.





In this “everyphotographer” marketplace, high-end offerings set a business apart very quickly. What once was offered by every professional photographer is now hard to find, and many consumers aren’t even aware of what’s available. It’s more important than ever to have a plan for educating clients about the value of portraits for their home, an heirloom album or image box.

Look at the other photographers in your area, and seek out the things that aren’t being offered. Are most of the well-known photographers selling online? Offer a service in which you view the images with your clients and help them through their order. Does everyone shoot available light outdoors? Set up a studio space in your home or somewhere where you can offer a different look. Do most photographers in your area have a studio space? Why not offer to go to your client’s home as an extra value added to your service? Fill the gaps in your marketplace. When you do, your clients will start talking about it.

### SOME EXAMPLES OF FINDING YOUR ZAG:

- >> Offer personal clothing and prop selection. Go to the client’s home and shop her closets.
- >> Everyone in your area shooting high-contrast color outdoors? Offer black-and-white on high-key.
- >> Offer interior design service by creating custom wall concepts for each client.
- >> Offer delivery and even installation of wall portraits.
- >> What product is new to your area? Think metal prints, photo blocks, photo jewelry, wall murals, board books, etc.
- >> Offer a same-day service where you shoot and then show their images right away so you don’t need to schedule a second appointment.
- >> Do you have a location or prop that’s available only to you?
- >> What pampering service can you offer? If you shoot newborns, you could offer a foot bath to the new mommy while baby gets photographed.
- >> Partner with another business. A bakery offers a birthday session along with a designer cake. You offer eyelash extensions with each boudoir session.
- >> Offer snacks, prizes and other surprises. Here’s another opportunity to team up with other businesses that want their products in your clients’ hands.
- >> Give clients handwritten notes on custom cards. Send birthday and anniversary cards.
- >> Get involved in causes that are important to your clients, or get them interested in a cause that’s important to you.









---

NEUTRAL-DENSITY  
FILTERS  
& FLASH  
WHEN, WHY & HOW

---

WITH MICHAEL CORSENTINO





BY Michael Corsentino



Neutral-density filters, aka ND filters, have long been the go-to tool for nature photographers looking to incorporate motion into their scenic images. You've seen the classic nature shots, the ones with flowing waterfalls and ethereal, shimmering, glasslike shorelines. These are all accomplished with ND filters, which reduce the amount of light that's able to reach the camera's sensor. This allows significantly slower shutter speeds to be used, which means more motion. This is essential in bright ambient-light situations in which it is impossible to use a shutter speed slow enough to capture motion while still maintaining a properly balanced exposure—without an ND filter.

Neutral-density filters aren't just for nature photographers, though. They are also very useful to portrait photographers, both in the studio and on location. Think about it—they cut light, which means they can give you additional latitude not only in your shutter speed but also your aperture settings. This is especially useful to portrait photographers working with speedlights or strobes. Even at reduced power settings, many strobes are so powerful they necessitate shooting with the lens stopped way down to narrow ranges such as f/11, f/16 and so on. This is true in the studio as well as on location, where additional ambient light also becomes an important part of the equation. Being constrained to small aperture values becomes problematic in portrait situations where soft backgrounds via the use of wide aperture settings are often desired.

*This image, also seen on opening spread: In order to overpower the Sun during this session I set my key light at f16. However, with the help of a Tiffen 5 Stop Neutral Density Filter I was able to work with an aperture of f2.8 instead of f16. This created separation between the background and subject. For the set with Fanny I also used a slower shutter speed to bring back additional ambient light and create a more open feeling. Fanny Karlsson/New Version Model Management*



*With the key light set to f16 to overpower the sun and no neutral density filter used, an aperture of f16 was needed to create a balanced exposure. Because of this the background, Jenni, basically everything is sharp and providing very little separation between subject and background.  
Model: Jennifer Larsen/New Version Model Management*



## NEUTRAL-DENSITY FILTERS

I know what you're thinking: "I can just use high-speed sync to achieve fast shutter speeds and knock down the ambient light." Well, you're partially right. First of all, high-speed sync is available only on handheld flashes, not strobes. So if you need a more powerful source to overpower the Sun, for example, you're out of luck when it comes to high-speed sync as a method of control. Additionally, high-speed sync creates a lot of wear and tear on your speedlights. More importantly, your flashes lose a significant amount of power output in high-speed-sync mode, approximately one stop or greater. To circumvent these shortcomings, you'll need to use two to four speedlights, and even then you won't be close to the power of a 500WS portable studio/location strobe like the Profoto B1 or similar. For these reasons, I prefer neutral-density filters. They give me the flexibility I need without any of the drawbacks. I can work with speedlights and strobes, cut down as much light as needed, adjust aperture or shutter speed, and do it all without compromising the power output of my lights.

I favor fixed ND filters, the kind that drop into a holder in front of your lens. These typically come in 4-inch by 4-inch squares made of resin or plastic with varying degrees of thickness. I have both, but I prefer these over the variable twistable versions that screw onto the front of your lens. They are both fine, but I find it much easier to work with the drop-in versions because I can obtain my base meter reading, see where my aperture falls and determine how many stops of light I want to reduce, all without the ND filter on the camera. This makes focusing much easier than doing so with an ND mounted in front of the lens. With the ND filter on from the start, it can be so dark that it's difficult to see what's going on.

*LEFT: Without using a neutral density filter to reduce the light reaching the camera's sensor I needed to rely on my aperture for this. This forced me to stop down my lens to f16 to create a balanced exposure. Because of this the background, Jenni, and basically everything is very sharp providing very little separation between the subject and background.*

*RIGHT: Using a Tiffen 5 Stop Neutral Density Filter in front of the lens allowed me to open up the aperture 5 stops from f16 to f2.8, while the power of my lights remained unchanged. This achieved a much softer, less distracting and more pleasing background overall. Model: Jennifer Larsen/New Version Model Management*





## NEUTRAL-DENSITY FILTERS

One of the things that can be a little confusing to first-time users of ND filters is the way their rating numbers correspond to real-world f-stops. They're numbered in increments of 0.3, each step up representing a full f-stop of increased density. To keep things clear, I label all mine with the point rating and the actual f-stop rating.

### LET'S BREAK IT DOWN TO KEEP IT SIMPLE:

- 0.3 = 1 stop of ND filtration
- 0.6 = 2 stops of ND filtration
- 0.9 = 3 stops of ND filtration
- 1.2 = 4 stops of ND filtration
- 1.5 = 5 stops of ND filtration
- 1.8 = 6 stops of ND filtration
- 2.1 = 7 stops of ND filtration
- 2.4 = 8 stops of ND filtration
- 2.7 = 9 stops of ND filtration
- 3.0 = 10 stops of ND filtration

Filters can also be stacked to increase density. So you don't necessarily need every single filter across the 10-stop spectrum. I use Tiffen's 4x4-inch NDs made of 101.6 mm optical glass that's built to last. They're not cheap, but it's one of those buy-it-once-and-forget propositions, and definitely worth the investment. To hold them in place, I use a LEE Universal medium-wide lens hood. This serves two purposes: It holds up to two filters in the front of the lens and provides shade, which helps reduce flare. LEE makes adapter rings in various diameters for different lenses.



#### KEY LIGHT

PROFOTO 500WS D1  
AIR, MOLA DEMI  
BEAUTY DISH,  
PROFOTO BATPAC,  
KUPO MASTER C STAND  
& GRIP ARMS, POCKET  
WIZARD FOR USE WITH  
SEKONIC L-758DR  
FLASH METER



#### CAMERA & SUPPORT

PHASE ONE IQ250,  
PROFOTO AIR REMOTE,  
GITZO GT5562GTS  
TRIPOD, MANFROTTO  
405 TRIPOD HEAD,  
TIFFEN 5 STOP  
NEUTRAL DENSITY  
FILTER, LEE LENS  
SHADE/FILTER  
HOLDER, SEKONIC  
L-758DR



#### ACCENT LIGHT

PROFOTO 500WS D1  
AIR, MOLA DEMI  
BEAUTY DISH,  
PROFOTO BATPAC,  
KUPO MASTER C STAND  
& GRIP ARMS, POCKET  
WIZARD FOR USE WITH  
SEKONIC L-758DR  
FLASH METER



## NEUTRAL-DENSITY FILTERS

Let's look at a few of the practical applications for ND filters during portrait sessions.

1. Sometimes your studio strobes are just too powerful for their own good. In the studio, ND filters can be used to help tame those powerful beasts by cutting down on the light and thus allowing wider apertures.
2. When it comes to overpowering the Sun with strobes, ND filters are also extremely useful. They allow you to use strobes powerful enough to compete with the Sun yet achieve soft backgrounds with wide aperture settings. This is what I did for the images in this month's feature.
3. ND filters allow you to strobe your subject on location and shoot with wide apertures at the same time. This is because they cut down the overall light reaching the camera's sensor so that the wide apertures can be used.
4. Because ND filters cut ambient light, they facilitate the use of slower shutter speeds. This means you can introduce movement to your captures while using a strobe. Picture this: You've got a couple in the middle of Times Square in New York City and you want them frozen against a backdrop of motion and energy from all the cars and people whizzing by—combining a strobe and ND filters make it easy.

You can see from this shoot and the examples listed above just how useful a good set of ND filters can be for portraits. So bust out your strobes, pick up a few ND filters and shoot wide open. ■



*My key light was metered at f16, using a Tiffen 5 Stop Neutral Density Filter allowed me to shoot at f.28, 5 stops wider than f16. Doing this allowed me to create separation between the background and subject. For the set with Fanny I also used a slower shutter speed to bring back additional ambient light, giving the images a more open feeling.*

*Fanny Karlsson  
New Version Model Management*

# THE SONG FREEDOM \$100,000 Song Giveaway

**TWO FREE SONGS** (a \$100 value) to the first 1,000 people who opt-in, exclusively at the Behind The Shutter facebook page. That's \$100 worth of free music, to a total of 1,000 people, for a total of \$100,000.00 in FREE song licenses.

Now use the most amazing music available *with* permission. After opt-in you will be contacted with song credit redemption instructions.

**songfreedom**

songfreedom.com





FOUR DAY SUMMER SALE

**40% OFF**  
for **4 days only!**  
June 16, 17, 18 & 19

Songs that are normally **\$49.99** will **ONLY BE \$29.99**. No coupon code necessary, just login on those days and buy.

Now's your chance to support other artists while creating a better product. License songs you've heard on the radio and other amazing tunes.

**songfreedom**

songfreedom.com

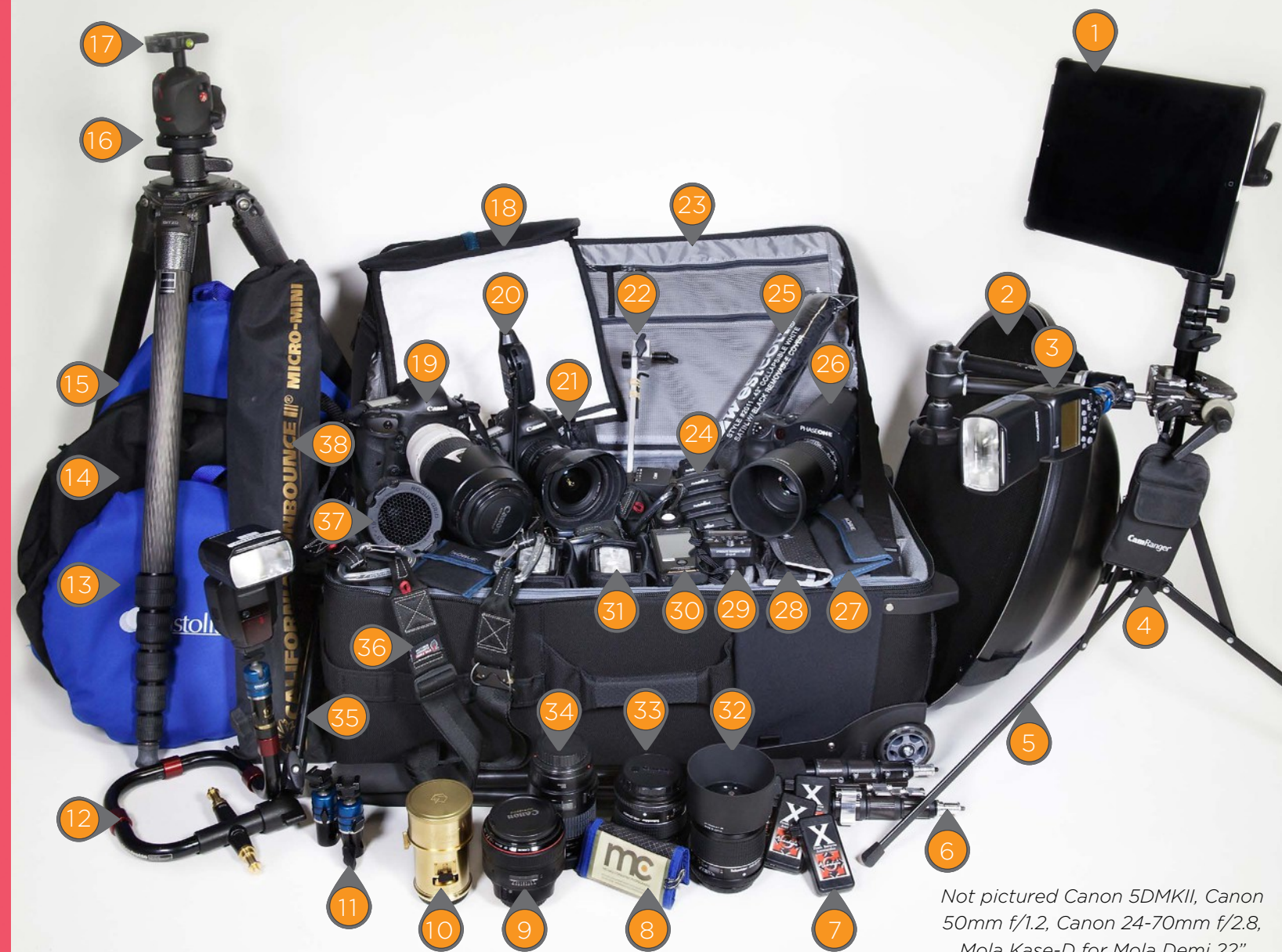


# WHAT'S IN YOUR BAG?



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"



# HANDS-ON WEDDING WORKSHOPS

July 8-9 // London, England

July 15-16 // Prague, Czech Republic    Sept 23-24 // O'fallon IL

## SAVE \$400 TODAY



DAY 1: Posing. Lighting. Shooting. DAY 2: All Business

**\$999 FOR TWO DAYS OF TRAINING**  
*(regular \$1399)*

### TOPICS COVERED:

posing basics and corrective posing // fool-proof lighting techniques  
your business plan - the next 30, 60, 90, and 1 year! // pricing and packaging  
marketing and advertising // social media // branding // managing costs // contracts  
working with and hiring second shooters // sales (in-studio and online)  
objections from clients // developing referral channels // search engine optimization  
make your website work for you // **and much more**

*Salvatore Cincotta*  
BEHIND THE SHUTTER

**LEARN MORE NOW**

[www.BehindTheShutter.com/workshops](http://www.BehindTheShutter.com/workshops)





# COLOR | SPACE

with Dustin Lucas



BY DUSTIN LUCAS



Capturing the most out of my subject matter has always been my biggest challenge. Whether it's landscapes, architecture or portraits, I want to have a fine-tuned image before I get to post-production. In terms of color, I know that white balance determines this in-camera, but what else can I do to get the same color tonality as the award-winning work I see in magazines? Am I missing something? One of those answers lies in the process of color space and how you incorporate it into your workflow.

You have a controlled workflow, don't you? No need to worry: I will get you on track so you can have all the control you may have been lacking.



ADOBE RGB 1998



PRO RGB



sRGB

FUNDAMENTALS OF COLOR SPACE AND BIT DEPTH

Now we are getting into a popular debate: sRGB versus Adobe RGB. This is exactly where we need to be! Standard RGB, or sRGB, was developed for the purpose of Web usage and consumer printing. Adobe RGB has a wider range of tonality, and is best for shooting colorful subject matter. This enhances green and cyan colors far better than sRGB, but it requires color management. Adobe claims that it has over 30 percent more color space than sRGB. JPEGs have up to 16 million colors, so don't let its compressed-file type turn you away. Choosing color space becomes important in-camera when using JPEGs because the gamut of captured colors is limited during its recording. RAW files require advanced photo software to interpret color space. For more control in your workflow, I recommend shooting in RAW.

Adobe Lightroom and Photoshop use different default color spaces when converting RAW images. Camera RAW is used for both of these programs, and is the reason your RAW files can be edited the same way. Lightroom uses an advanced color space called ProPhoto RGB, but you can choose sRGB or AdobeRGB as well. Using ProPhoto RGB complicates the viewable colors on screen because normal-gamut monitors display in sRGB. This color space requires full attention to the way you are processing your RAW images, and is best utilized when making advanced edits in Photoshop. From Camera RAW in Photoshop, the default color space is Adobe RGB. Moving forward, sRGB is covered entirely by your computer's monitor and is the default for Web browsers.

Output becomes a huge factor when choosing color space. For richer colors on your photo blog, you want to convert your edited image into sRGB. That's because Web browsers can display only in sRGB—it does not convert for you. When you print your images, you need to know whether the lab or your own printer can handle these different color spaces. The majority of printers can accurately print Adobe RGB images, a huge advantage for getting a wider range of tonality in your work.

The newest of the three color spaces used in digital photography is ProPhoto RGB. It's the largest of the three, reaching beyond lab color (the human eye). It requires a full knowledge of color space. You need to be able to construct a custom workflow that works best for you. Control is a better avenue to take than blind chaos. If you are unsure of what to use or don't want to buy any calibration equipment, stick with the flexibility and safety of Adobe RGB.





ADOBE RGB 1998



sRGB



PRO RGB

**SRGB VS. ADOBE RGB VS. PROPHOTO RGB**

Let's take a more in-depth look at how Photoshop displays the different color spaces. Adobe RGB appears to be the most accurate representation of color in the images. I edited the RAW images once, and then simply converted them into PSDs. You have to take these images with a grain of salt, because this does not mean Adobe RGB always prevails. sRGB has a dulled look, and seems to have clipped some of the rich tonality originally photographed. ProPhoto RGB has a much more complicated gamut, and seems to have mismanaged the colors in the subjects.

Camera RAW is a nondestructive engine that allows the user to make multiple edits over time before choosing color space. This means you can convert your edited RAW file with metadata into multiple color spaces and file formats: JPEG, PSD, TIFF, etc. At this point, your choice for output has a lot of potential.

I have recorded a screen capture of my workflow for the images displayed in this article. Tune into the video following this article for a real-time look at how to use both Lightroom and Camera RAW—you need to see the process. You'll notice when opening an image from Adobe Camera RAW that your RAW file must convert to 8- or 16-bit. This occurs because the image needs to be accurately previewed in Photoshop from its 12-, 14- or 16-bit RAW bit depth. If color space and bit depth represent more tones—and if more is better—you don't want to lose any of your camera's capabilities, right? Sixteen-bit is the way to go in editing, but it can slow down your computer (buy more RAM already!).



Again, calibration is crucial. Professional workflow begins and ends with control and calibration. This is the next step in taking your images to the next level, which of course is your goal. In the end, your portfolio represents your artistic control, which you maintain through consistency. Calibration is the collaboration between control and consistency. Calibrate the camera, monitor and printer to get back the control in your work.

In Part II next month, I'll look at calibration and custom camera profiles. Until then, get out there and shoot! ■

**SHUTTER**  
LEARN MORE! CHECK OUT THIS VIDEO...

Introducing the web's newest source for photo and video equipment...

# phototools.com

the tools you need for great photography

HOME PHOTO VIDEO LIGHTING CINEMA RENTALS BLOG ALL BRANDS  
Call Toll Free: 855-397-4886 | Live Chat Offline - Leave a Message

phototools.com  
the tools you need for great photography

HOME > SONY > PHOTOGRAPHY > CAMERAS > DIGITAL MIRRORLESS CAMERAS > SONY

## mirrorless digital cameras

a7 Mirrorless Digital Camera with FE 28-70mm f/3.5-5.6 OSS Lens (Part #: ILCE7KB)

PRICE: \$1,998.00  
EARN 4% REWARD UPON PURCHASE

FREE SHIPPING

phototool box  
the tools you need for great photography  
FREE WITH PURCHASE. LEARN MORE

MS/SD 24 25600 3" 5 1080  
memory card megapixel iso sensitivity lcd screen frames per sec. hd video

1 Quantity **ORDER NOW**  
FREE SHIPPING ON ALL ORDERS

Availability: In Stock

Essential Accessories  
Lexar Media - 32GB SDHC Platinum II 200x Class 10 UHS-I Memory Card (2-Pack)  
PRICE: \$51.69  
\$14.20 in rebate(s).  
AFTER REBATE: \$37.49  
View Available Rebates  
ADD TO CART

PhotoTools.com offers a huge selection of photographic & video equipment. We carry everything you need, and more, to get the best shot. Plus, we offer low prices, added savings and free shipping throughout our site.

To get you started, every digital camera purchase includes a **FREE** "Photo Toolbox." It includes a **free memory card** and **free camera bag** to get you up and shooting as soon as you get your camera.

In addition, you'll receive a **4% REWARD** on every digital camera or lens bought on our site. Use this towards a future purchase and save on your next piece of photo gear.

**VISIT US AT WWW.PHOTOTOOLS.COM**

**Canon Panasonic Nikon Leica SONY**





Founded by professional photographers, Spider Camera Holster develops innovative camera carrying gear and accessories for all shooters.



PLAY VIDEO

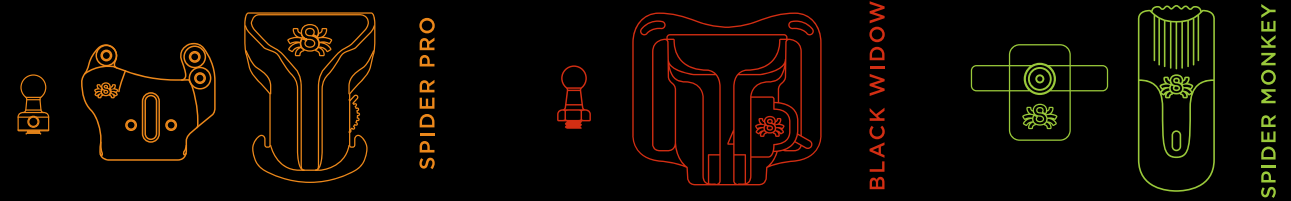
Register for our email newsletter and receive a discount code for 10% off your next order.

[SPIDERHOLSTER.COM/NEWSLETTER](https://spiderholster.com/newsletter)



### The Spider Pro Lens Pouch

Carry your large lens with hood attached. Securely tether your rear lens cap to the pouch. Expandable with our Spider Monkey accessory system.



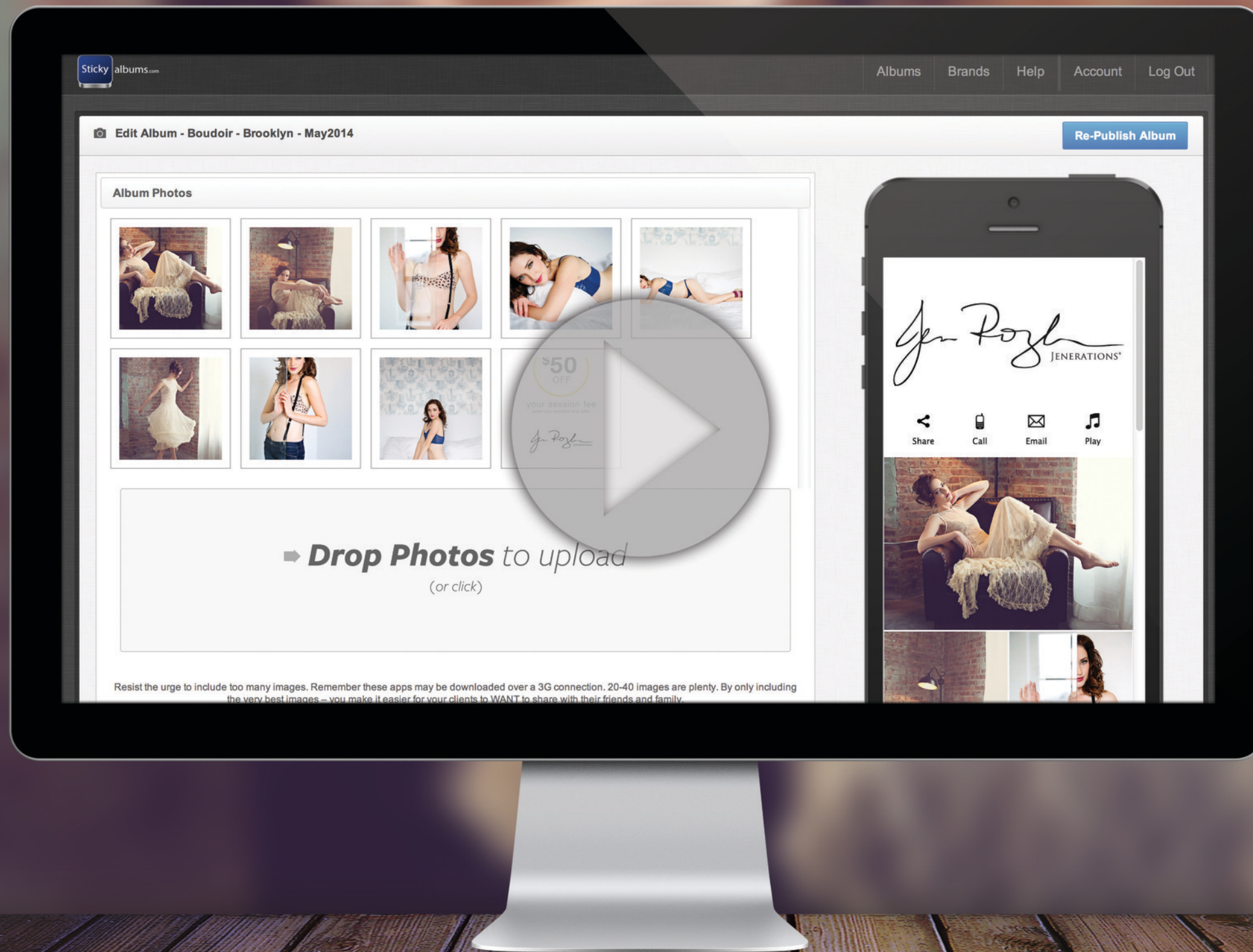
SPIDER PRO

BLACK WIDOW

SPIDER MONKEY



ALL NEW & BETTER THAN EVER AT BOOKING YOU MORE CLIENTS.



" I love to surprise my clients with a StickyAlbum as a thank you.

It's a great tool to make them feel special and drum up referrals. "



Jen  
Rozenbaum



Click Here to Sign Up today and Save \$40 with the code: ShutterMag





# QUESTIONS

- + How to continue finding inspiration.
- + How to build the bond of your team.
- + Dealing with lighting challenges at weddings.
- + How to find your niche.
- + Finding and distilling your own style.

YOU'VE GOT  
**QUESTIONS?**  
WE'VE GOT  
**ANSWERS**



# SHUTTER

WATCH Q&A WITH SAL NOW!

**Q**  
**&**  
**A**

WITH

*Salvatore Cincotta*

**GOT MORE QUESTIONS?**

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





**CLICK HERE AND ORDER NOW!**

WANT TO CHARGE MORE MONEY  
AND INCREASE SALES?

**STOP PROCRASTINATING!  
UPGRADE YOUR SAMPLE ALBUMS NOW!**

THE SIGNATURE  
COLLECTION

BY *Salvatore Cincotta*

**IS YOUR ANSWER!**

ORDER AND GET  
**30% OFF**

**NOW UNTIL JUNE 15TH!  
USE CODE: 30JUNE**



THE SIGNATURE  
COLLECTION

BY *Salvatore Cincotta*



# AN UNDERWATER DANCE



FEATURED ARTIST  
**BRANDIMORRIS**

---

WITH SAL CINCOTTA



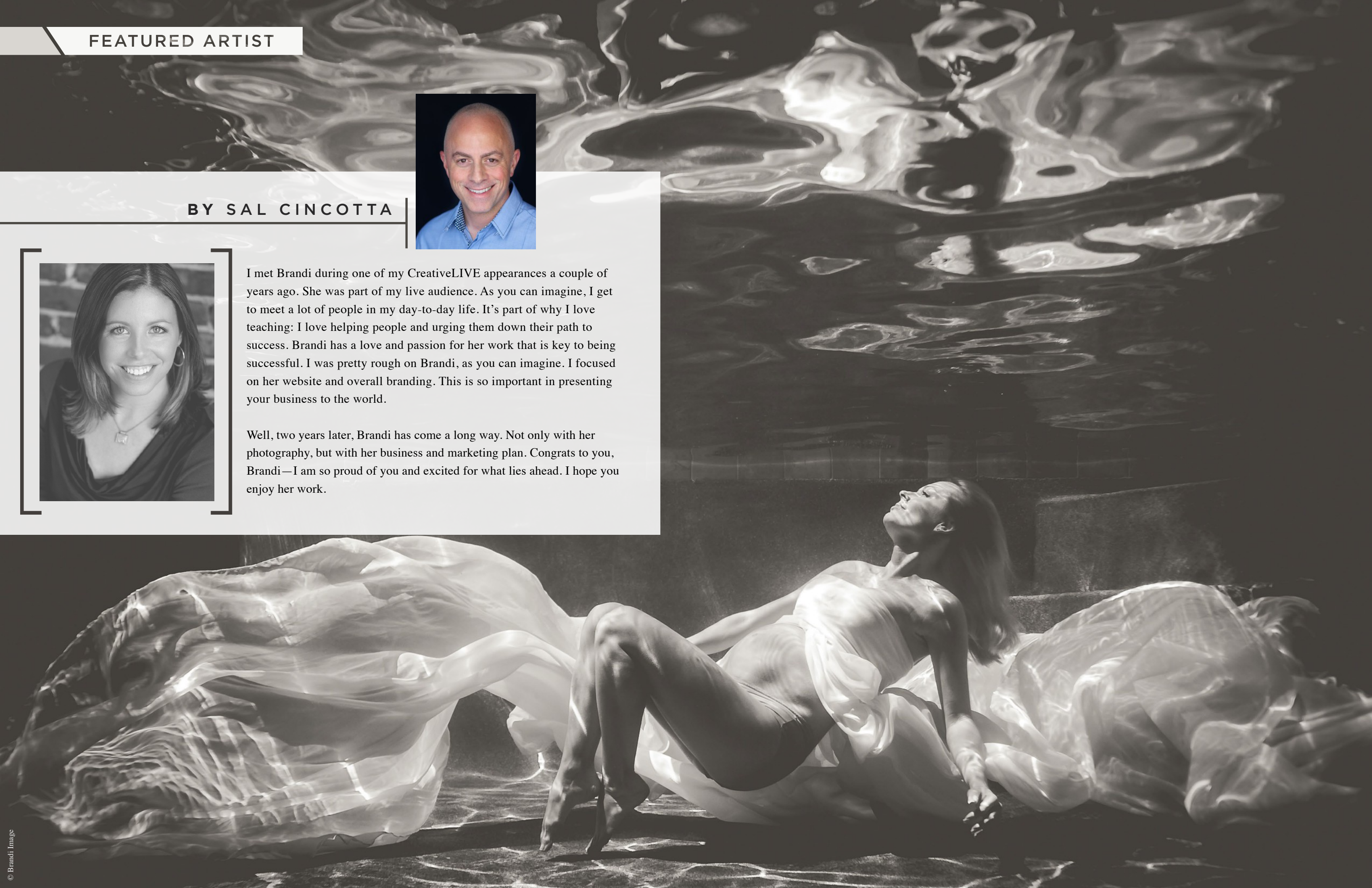


BY SAL CINCOTTA



I met Brandi during one of my CreativeLIVE appearances a couple of years ago. She was part of my live audience. As you can imagine, I get to meet a lot of people in my day-to-day life. It's part of why I love teaching: I love helping people and urging them down their path to success. Brandi has a love and passion for her work that is key to being successful. I was pretty rough on Brandi, as you can imagine. I focused on her website and overall branding. This is so important in presenting your business to the world.

Well, two years later, Brandi has come a long way. Not only with her photography, but with her business and marketing plan. Congrats to you, Brandi—I am so proud of you and excited for what lies ahead. I hope you enjoy her work.





## TELL US A LITTLE ABOUT YOURSELF AND YOUR STUDIO.

I'm Brandi Morris in St. Petersburg, Florida. I've been in business for over seven years, and still view photography as a passion as well as my business. I've been married to my amazingly supportive husband for just over 11 years, and have two beautiful girls.

## HOW DID YOU GET INTO PHOTOGRAPHY?

I started at 16 after my father passed away suddenly. I don't have much of a long-term memory, and photography became a way to document memories I wouldn't otherwise have. Eventually, I started to care what those photos looked like. I was working for a real estate company when I went pro. Agents began hiring me for their listings, and I swore up and down I would never shoot people. Well, that didn't last. I fell in love with weddings and then with underwater photography. Maternity especially.

## IF NOT PHOTOGRAPHY, WHAT WOULD YOU BE DOING?

Movie critic, travel blogger or museum docent.

## TELL US A LITTLE ABOUT YOUR WORK AND STYLE.

I try to keep the sessions very natural and lighthearted, with lots of chatting beforehand to get to know the clients and their stories. It makes everyone more comfortable, especially when you're about to enter a foreign environment. From there, I work to make sure they feel beautiful during the entire session. That's the first goal: Make them feel gorgeous and graceful during the session, and they'll view their images with that feeling in mind.



## HOW DO YOU APPROACH SALES WITH THIS TECHNIQUE?

It starts early, usually in the second email. We cover the session pricing and what that includes (no images). Then I send over an email that details the keepsake options and collections. We'll schedule their preview party, usually in their home, and that night they will receive a percentage off orders.

## GIVE US A LITTLE BACKGROUND ON ONE OF YOUR FAVORITE IMAGES.

From the beginning, I knew I wanted yards of fabric to flow around them in the water. I researched wardrobe options and finally found exactly what I was envisioning. There are so many options; it really depends on how you want the final look. Like the feel of the sessions, the feel of the finished image is natural yet elevated. For the most part, I use natural light and use the sun as a huge softbox. This means all the light is coming from the surface directly above, so getting creative on angles and posing is key. For editing, I start in Lightroom with white balance to get the correct skin tones. From there, usually a contrast adjustment and light sharpening is all it takes. Sometimes, Photoshop will remove ladders, debris, backscatter and pool lights. I am also beginning to work with Evolve Edits to add a more artistic element.

Anyone who's interested in my technique can learn more at a workshop I am offering in Dallas this July. Get more information and register at <https://www.fisheyeconnect.com/workshop/3698/photography-h2o.aspx>.

## WHAT ADVICE DO YOU HAVE FOR PHOTOGRAPHERS WHO ARE NEW TO THE INDUSTRY OR WHO WANT TO TAKE THEIR WORK TO THE NEXT LEVEL?

Take workshops from photographers in your specialty who you admire. Make connections with other pros in your area. Get out and shoot. Observe everything.

LEARN MORE ABOUT BRANDI  
& SEE MORE OF HER WORK:

**Facebook:** <https://www.facebook.com/BrandiImagePhotography>

**Website:** [www.BrandiImage.com](http://www.BrandiImage.com)







IT'S

# COLOR

CORRECTION

IT'S NOT ROCKET SCIENCE

EVOLVE PREMIER

Evolve Premier is an exciting program geared towards helping you outsource your post production and getting back to the mission critical aspects of your business like customer service, shooting, marketing, and the host of other hats we wear as entrepreneurs.

At Evolve, our staff of professional editors can help you free up your valuable time, increase your turn around time, and improve customer satisfaction.



**CLICK HERE TO LEARN MORE**  
[www.EvolveEdits.com/premier/](http://www.EvolveEdits.com/premier/)



# INSPIRATIONS





# Inspiration comes to us in many shapes & sizes

---

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



© Jewels Gray







© Jewels Gray



© Patrick Hadley Photography









© Authentic Portrait

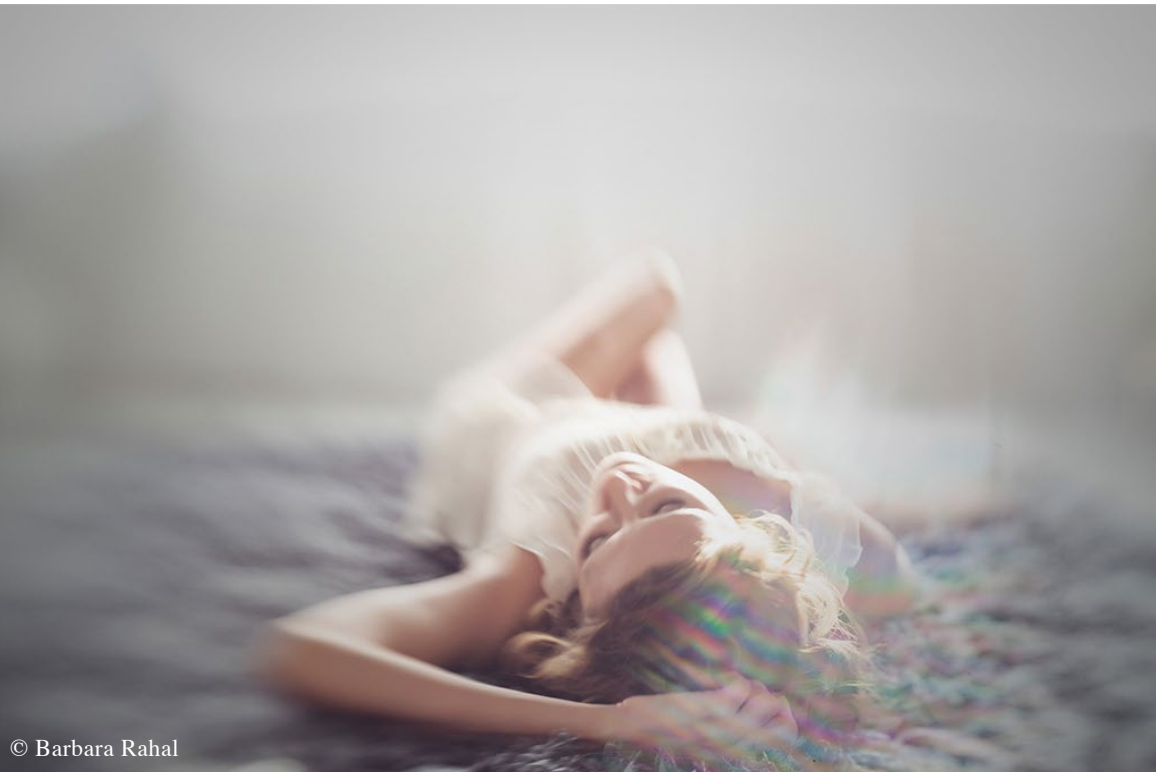


© Patrick Hadley Photography









© Barbara Rahal



© Authentic Portrait



© Zeus Martinez









© Taylor Cincotta

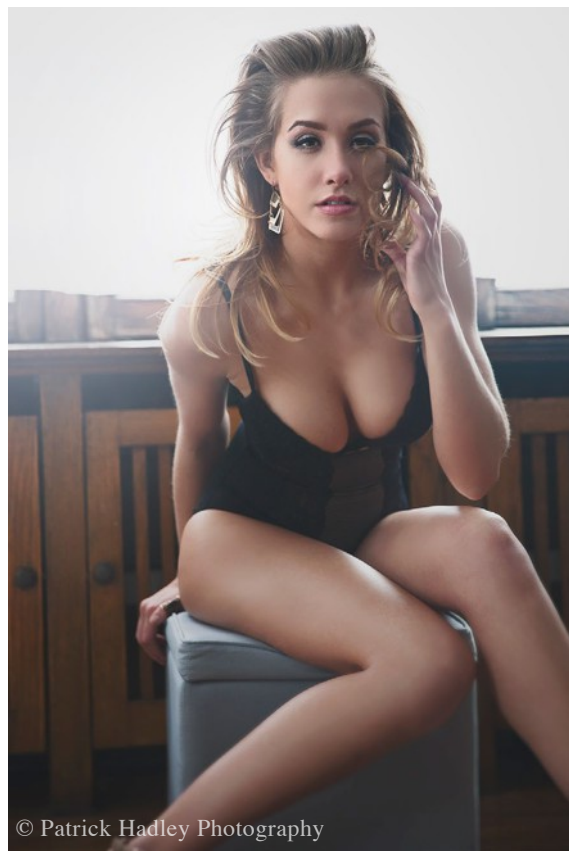


© Anya Foto



© Barbara Rahal













© Barbara Rahal



© Desola Photography



© Louis Elain Brill





*Thank you to everyone who submitted this month*

>>WATCH [FACEBOOK.COM/BTSHUTTER](https://www.facebook.com/BTSHUTTER) FOR OUR CALL TO SUBMIT IMAGES NEXT MONTH!<<





# SHUTTER NETWORK

A **FREE** weekly web broadcast

**ONAIRNOW**

[ EPISODE 1 ]

**BRANDING STRATEGIES THAT WORK**

[ EPISODE 2 ]

**GET LEGAL**

[ EPISODE 3 ]

**BUSINESS 101**

[ EPISODE 4 ]

**THE BASICS OF SELLING**

[ EPISODE 5 ]

**MARKETING CONCEPTS // FLIXEL**

**COMING SOON**

[ EPISODE 6 ]

**SAME-SEX WEDDINGS**

[ EPISODE 7 ]

**BUILDING A BETTER PORTFOLIO**

**TUNE IN ANYTIME!**

[www.BehindTheShutter.com/ShutterNetwork](http://www.BehindTheShutter.com/ShutterNetwork)





# PICTURE PERFECT

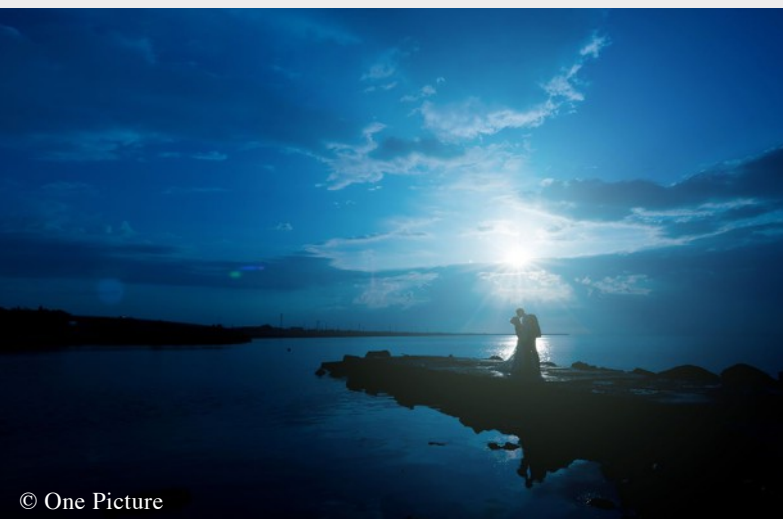
— C R I T I Q U E —

WITH ROBERTO VALENZUELA





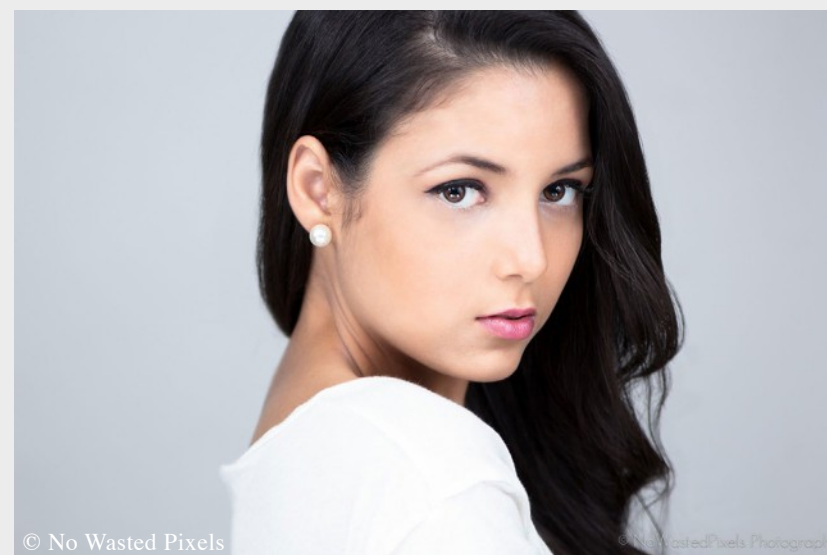
© Daan Meusen



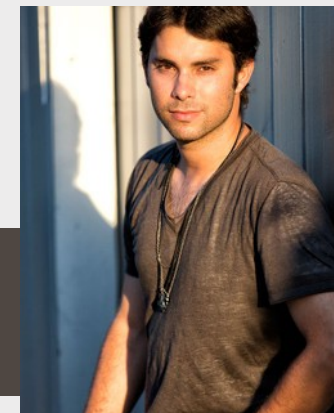
© One Picture



© Derickle Photography



© No Wasted Pixels



BY ROBERTO VALENZUELA

I have always been an advocate for the invaluable educational opportunity that image critique can bring. **I think it's one of the very best ways to understand your work.** Having your photos critiqued can bring to the surface both weaknesses and strengths you might not even know are there. Equipped with this knowledge, you can work on those aspects that need fine-tuning. Most of the issues with images fall into four main categories: technical, location, background and pose/expression.

**Every month, I will critique five images chosen by Shutter from reader entries.**

The best part is that I will critique them on video, and use PhotoShop to draw callouts to show you where the issues lie. It'll be as if we were sitting in the same room going over your images together. I love this industry, and I have dedicated many years to pushing my fellow photographer friends to invest in their education and prioritize their skills and mastery of the art. ■

>>WATCH FACEBOOK.COM/BTSHUTTER FOR OUR CALL TO SUBMIT IMAGES NEXT MONTH!<<







**CONTINUITY**

AND

**CONSISTENCY**

THE

**BUILDING**

**BLOCKS**

**OF A STRONG BUSINESS**

WITH SKIP COHEN



BY SKIP COHEN



A few days before my mother passed away last year, I had a very funny conversation with her. I promised her I'd make sure Dad never went out of the house with clothes that didn't match. While that might seem like a strange conversation to have at a time like that, it made us both smile, in spite of the sadness of her Alzheimer's winning the battle.

If left to his own devices, Dad, now coming up on 92, would be arrested by the fashion police every morning. The first question he'd be asked would be, "Who told you that outfit looked good?" I'm laughing as I write this, but, honestly, there's little embellishment.

Similarly, for many of you, your website, blog, stationery, business cards and social media pages suffer from the same lack of continuity. Nothing matches. There is no continuity between any of your most important marketing/advertising components.

You change your logo on a whim. Blog posts often have nothing to do with your business. Galleries jump from topic to topic. You're dressing up your business presence the same way my dad puts together patterns and colors.

Let's clean things up a little.

## +WEBSITE & BLOG DESIGN

These are your two most important building blocks. While they serve different purposes, they still need to look like they're part of the same artist's world.

Your website is about what you sell, while your blog is about your heart. Design elements need to show they're part of the same company. Most of you built your website first, and later added the blog. You probably had different companies build both. The blog you probably did yourself, but that doesn't let you off the hook in making sure your branding is consistent with both.

Carry over the same colors and graphic design elements in both your site and your blog. Use similar fonts and make sure they both support the look and feel of the brand you're trying to build.

## +CONTINUITY IN CONTENT

While your site and blog serve different purposes, you still need to stay on point with both. Describe your products and services on your site in ways that appeal to your target audience. With your blog, stay on topics that appeal to your readership.

Think about your readership for your blog. Stay with topics related to their interests. Be helpful with the information you share, and write with the same enthusiasm you used to describe your services and products on your website.

This is like fishing. Depending on what you're going after, if you're fly fishing for trout, you don't switch to a hook and live bait to experiment. In the same respect, stay with blog topics that involve some aspect of imaging, the community and being helpful to your client base.



## CONTINUITY & CONSISTENCY

### +YOUR LOGO

Earlier this week, I reviewed a website for an incredibly talented young wedding photographer. As we went through her galleries, there were three different versions of her logo used as a watermark on her images, and she's been in business for only two years. The watermarks had been placed on her images at different times. Whatever the prevailing logo was at the time, that's what wound up on the image.

First, figure out what you want your logo to look like, and then stick with it. It doesn't have to be forever, but most of you get tired of your logo and think it needs to be changed long before it's received any recognition.

Years ago, I read one of David Ogilvy's books on advertising. He was the king of advertising 30 years ago, heading up one of the most recognized ad agencies in the world. He said that too often companies get tired of their advertising and turn it over long before the public has really seen it. Because they've seen it so often and are tired of it, they assume the public feels the same way.

It's the same with your logo and advertising and promotional materials. Don't turn it over just because you're tired of it, when there's a huge community of potential clients out there who haven't seen it yet.

And one more point on logos as they relate to watermarking your images. I know many of you are afraid of your images being stolen. There's nothing sadder than the stories I hear almost every day about photographers stealing other artists' images.

Price your work right in the beginning so you don't care if somebody steals an image. Be paid fairly for your time so you don't feel any pain when a client does something inappropriate. At the very least, if you're going to put your logo on your images, put it in a corner of the image, and post it at a low enough resolution so that the photo still looks good on your site but can't be reproduced very easily.

As far as another photographer stealing your images, chase down every one of them you can, but don't become obsessed with it. The only thing more sad than a photographer stealing another artist's work is the original artist not sleeping at night because of the theft.

### +CONSISTENCY

A successful blog must be updated consistently. This is about continuity of your presentation skills. However often you've decided to post, make it a point to never miss one. I always recommend that photographers post at least twice a week.

### +PROFESSIONAL PACKAGING

Your colors, logo and design elements should run throughout your business on everything you produce, including professional packaging. Over the years, I've seen work sent out in everything from manila envelopes to sandwich bags.

Your work needs an upscale presentation. If you don't show it the respect it deserves, nobody else will. At a presentation years ago about packaging, I remember hearing this tidbit: "Points made to the eye are 78 percent more effective than points made to the ear."

We live in a visual world, and you're a visual artist. It's important to take the time to develop packaging for your products. They need a professional look and feel, and should include the same design elements as the rest of the material you publish/present.

### +DEMOGRAPHICS

Remember that 98 percent of photography purchase decisions in the portrait/social category are made by women. All you wedding and portrait artists out there—how often do you get a call from a man to set up a portrait session, shoot a wedding, etc.?

In your quest for continuity, look for color combinations that appeal to women. Don't let your logo become too hard-edged. If you're a male photographer, it doesn't have to be feminine, just softer than Guns & Ammo's letterhead!

Pick any national restaurant, department store or hotel chain, and you'll notice its combination of colors, logo and graphics never strays from its core design elements. It's because they recognize the importance of building brand awareness.

It's not hard to clean up the mess you might have created, but just like Dad promising to never put a couple of different colors together again, it takes commitment. ■







WITH KRISTINA SHERK

# LIGHTROOM

PORTRAIT RETOUCHING





BY KRISTINA SHERK

As a portrait retoucher, I admit that smart objects and their capabilities of nondestructive editing were once a bit foreign to me. I knew I had to grasp the concept, but couldn't understand how they were applicable to my kind of work. To many photographers' delight, Lightroom 5 has brought the concepts of nondestructive editing to portrait retouching. In this article, I'll touch on a few tools and tips that will reinvent how you edit portraits.

One day, it all clicked for me.

I found myself at a Starbucks in line behind photographer and instructor RC Concepcion when Kelby's Photoshop World was in town. I begged him to explain the concept. I knew all I needed was one real-world example to make it make sense.

"Smart objects aren't ideal for people who do pixel-based editing," said RC.

At the end of our conversation, he remarked, "Well, it seems like you already know how to use the hammer, so now go build the house!"

I didn't understand it then, but now it's clear. I'd had the opportunity to learn Photoshop full time for four years during college because of my digital art concentration. I interpreted RC's comment to mean that, although I didn't view myself as a Photoshop expert, maybe I was closer than I thought.

The reimagined Advanced Healing brush is one of my very favorite new kids on the block. Being able to now click and drag to heal a linear area (i.e., a stray hair) opens up a Pandora's box of retouching potential.

So let's get retouching! Here is a photo of mine that I've wanted to retouch for a while.

Here are my previously applied global adjustments.

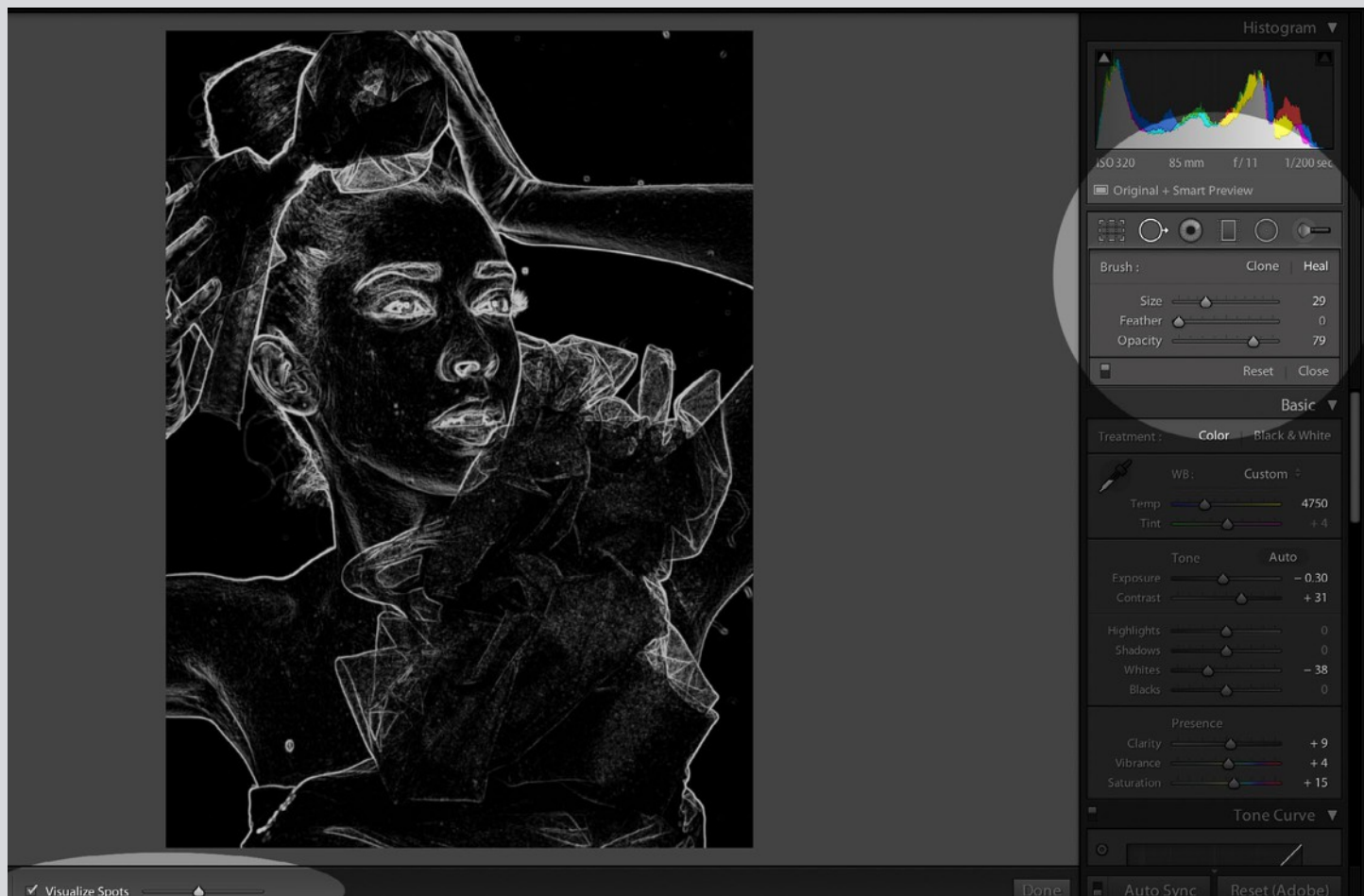


I'll start by activating the Spot Removal tool located at the top of the Develop panel. Or you can use the Q key to activate this tool. Make sure your Spot Removal tool is set to Heal and the opacity is at 100%.





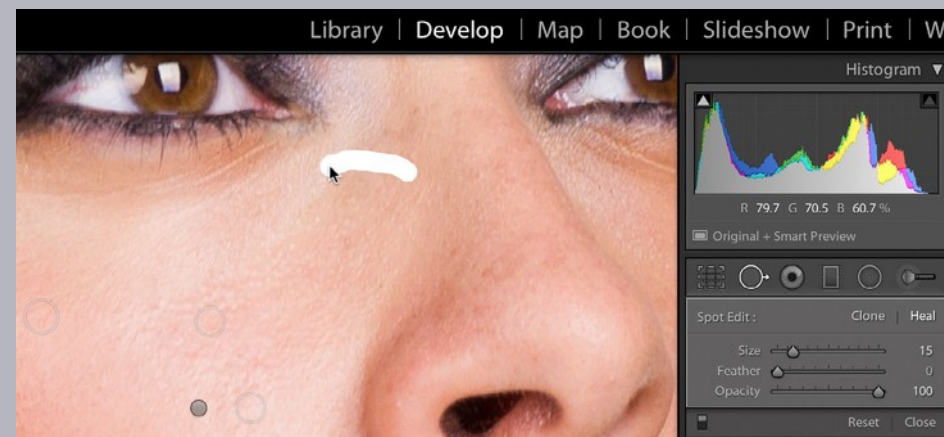
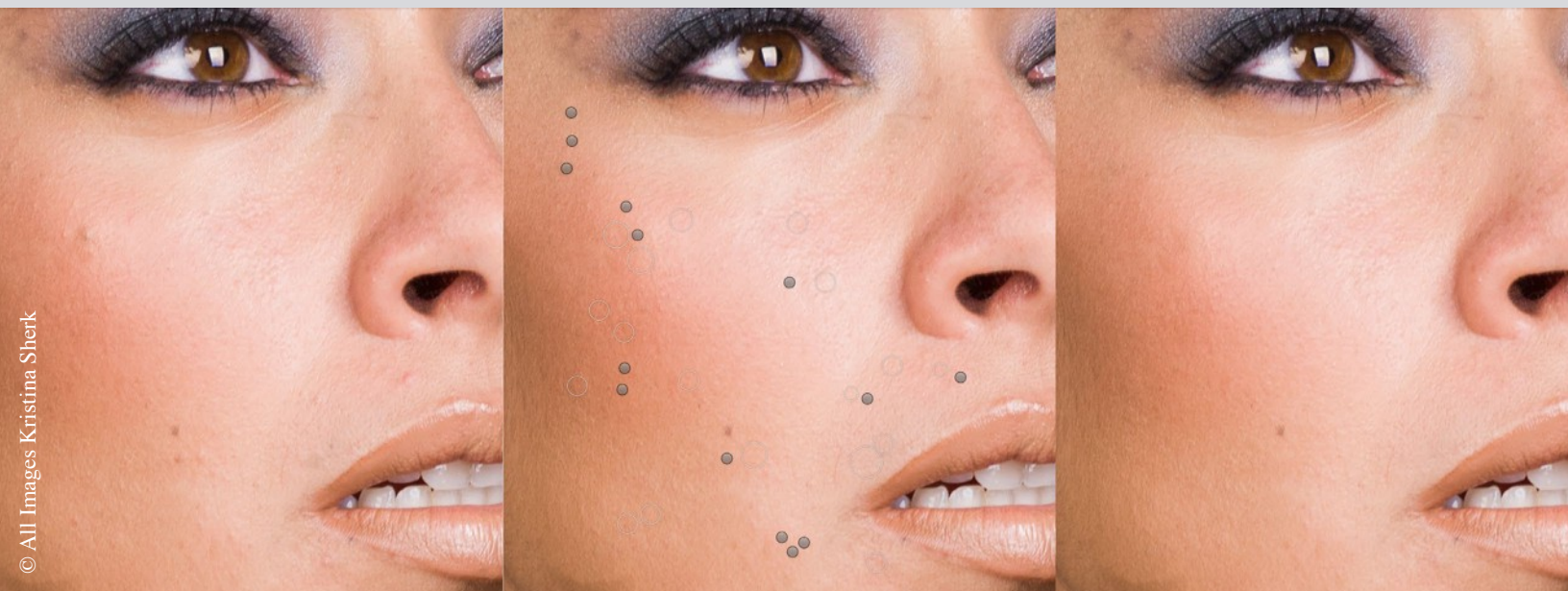
Let's remove the dust from this image. Tick the Visualized Spots checkbox. Then we'll drag the slider to 50.



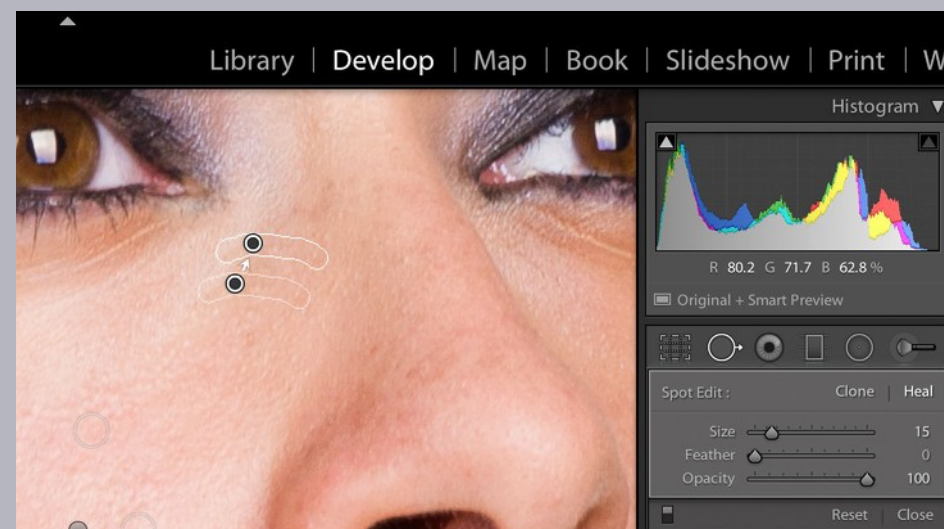
This helps to illuminate spots that may not be visible to the human eye by creating a black-and-white mask of your image.

Now we'll move on to cleaning up skin blemishes. You'll still be using the same tool for this. One great new feature about the improved Spot Removal tool is the ability to bounce around between source points. By hitting the slant-bar (/) key, you can quickly change the location your spot's using for its source. This allows you to easily match skin texture without manually dragging each spot into place.

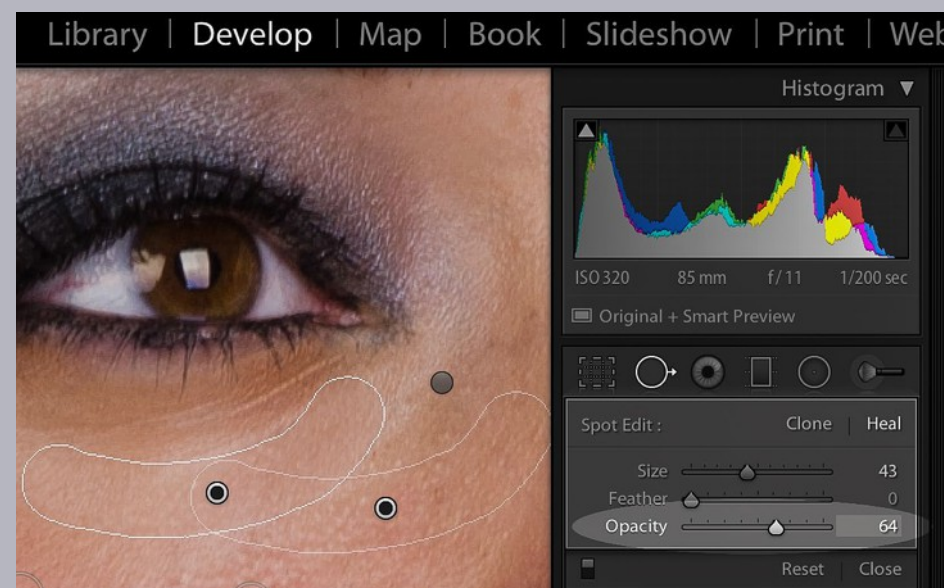
Here is the skin before, during and after the blemish removal.



Now let's remove some lines from the image. With your Spot Removal tool activated, click and drag along a line you'd like to remove.



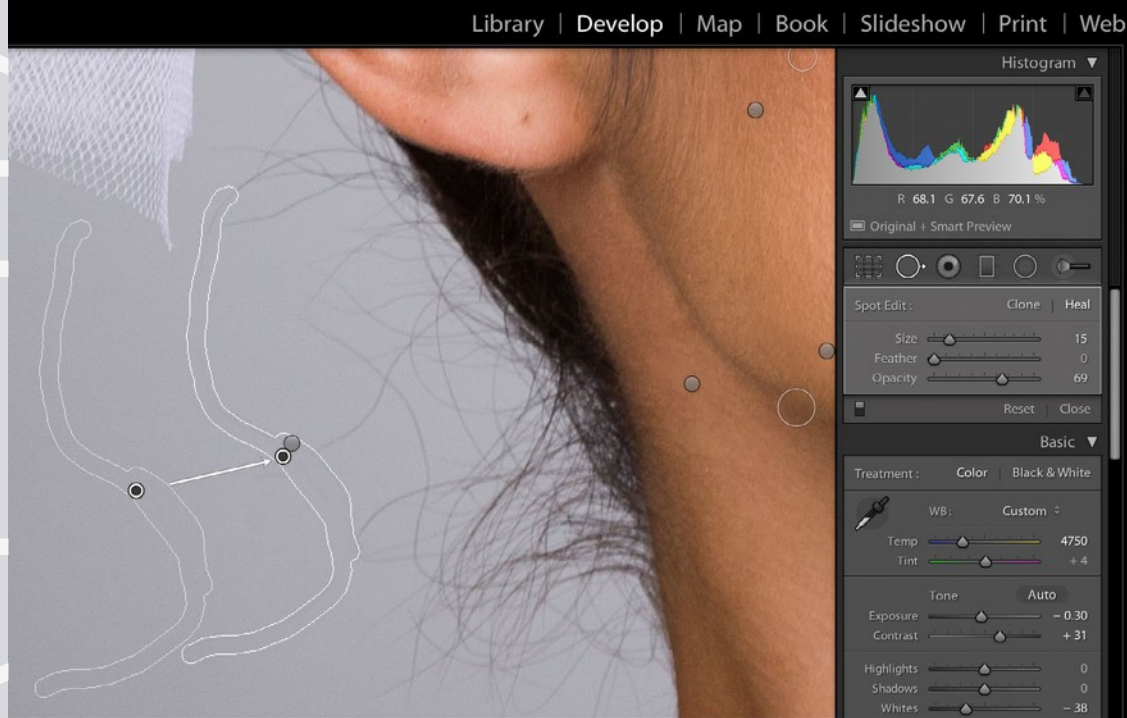
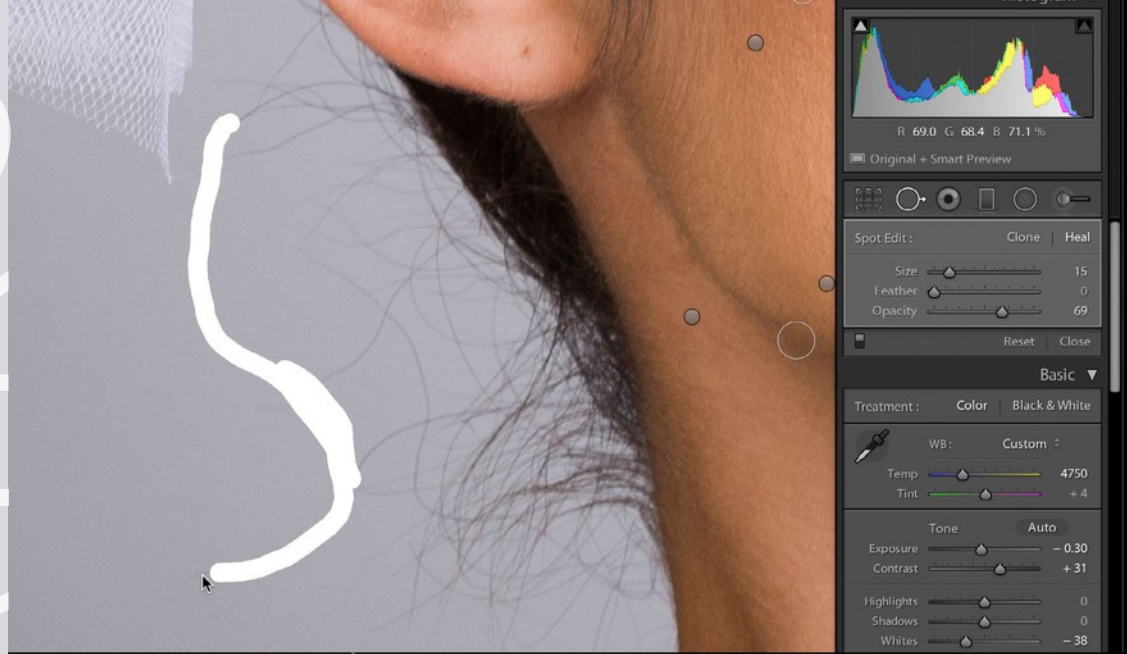
Just as before, Lightroom asks you where you'd like the source point to pull from. If you're not happy with the original source point, simply click, drag and drop it to a better area.



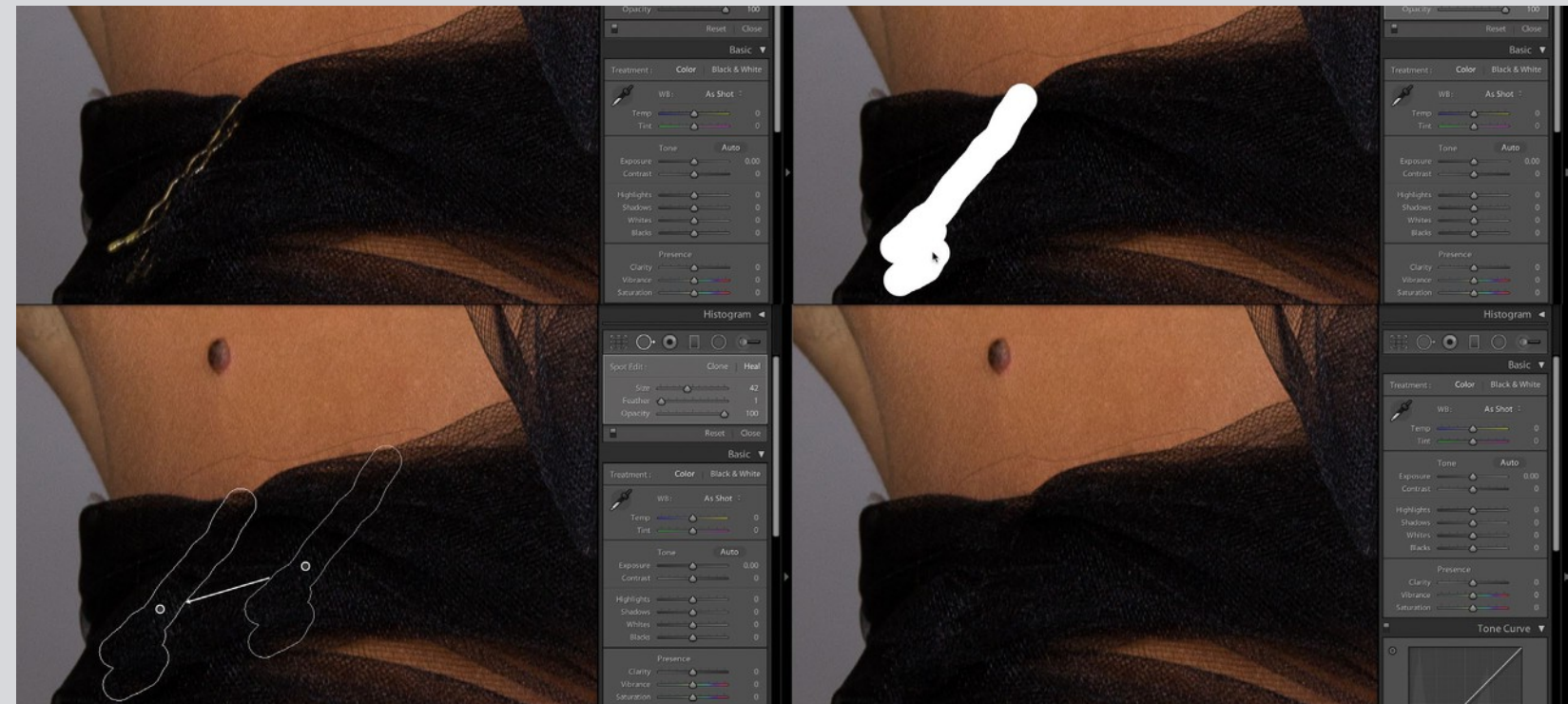
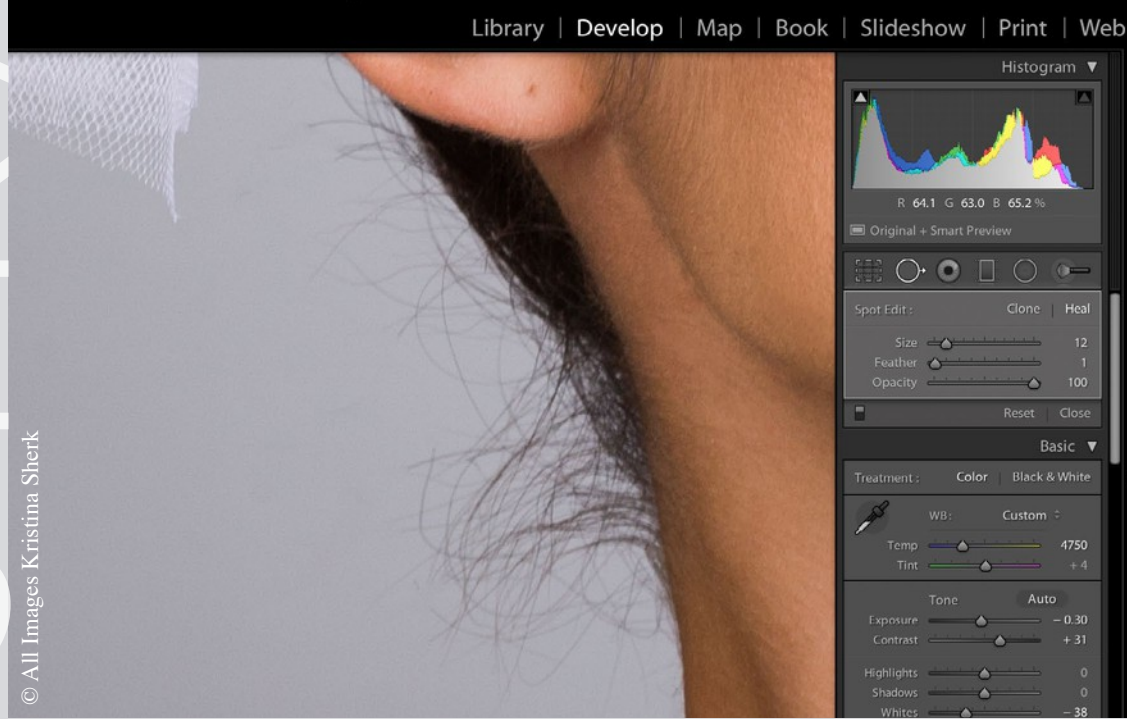
You can also drag the opacity down to help match the color and tone of the underlying skin.



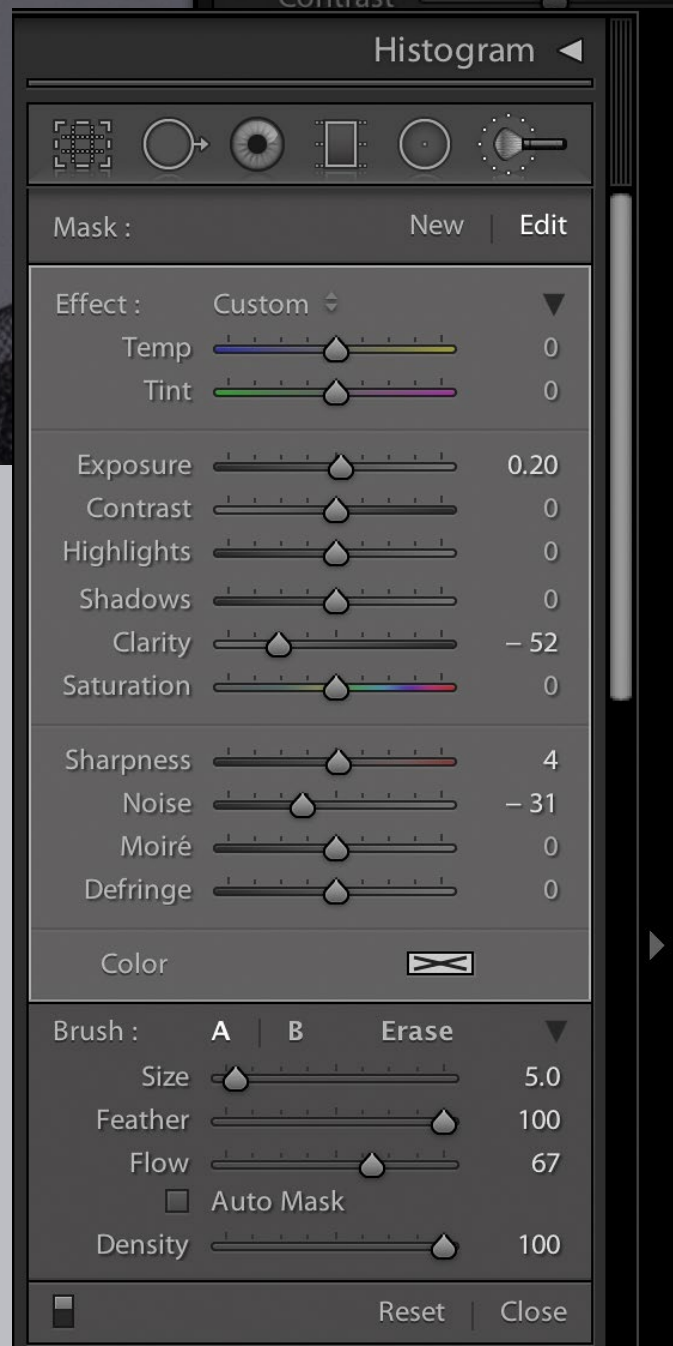
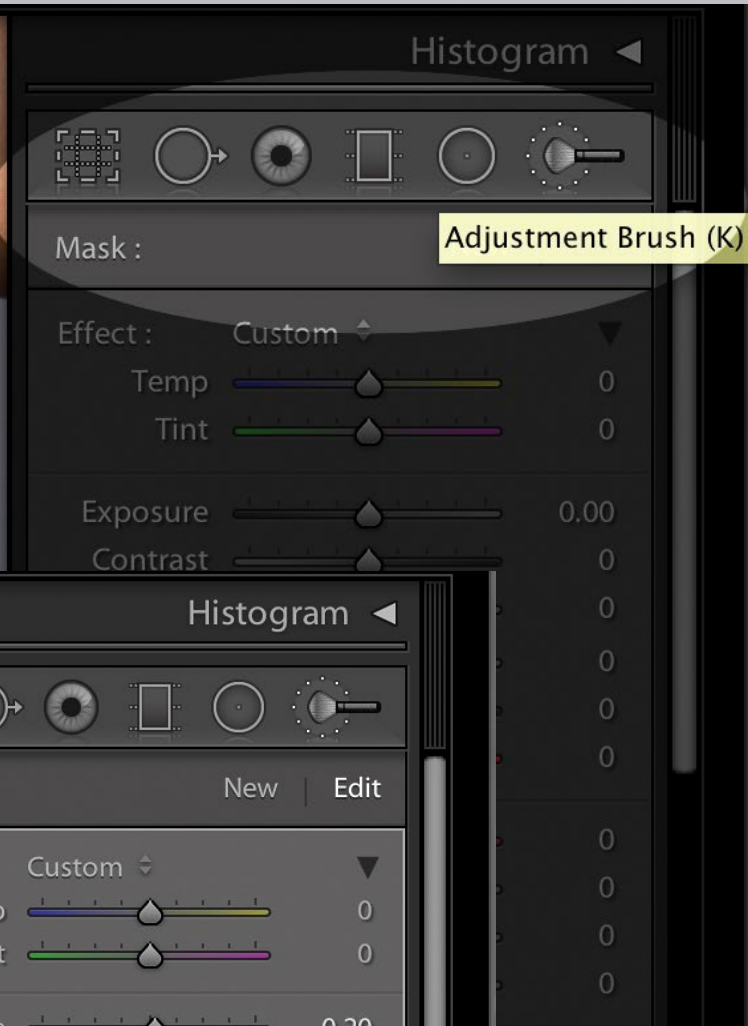
This tool also works for stray hairs. Here are the before, during and after images for this portion. Are you starting to grasp the versatility of this new tool and why it's such a game changer when retouching portraits (or anything, really) in Lightroom?



Here, I'll use the same tool to remove a bobby pin from the model's top.







Now we'll smooth the skin. Choose the adjustment brush from your Tools panel (top right section of the Develop screen), or just press K.

Here are the settings for our Skin Smoothing brush.

For your brush settings, make sure your feather is set at 100 and your flow is between 50 and 70. You don't want to add more skin smoothing than you need, and decreasing the flow allows more control over this effect's application.

Here's my skin-smoothing mask. Avoid areas where the skin creases; this allows for a more natural appearance. To erase from an active mask, hold down the Option (Mac) or Alt (PC) key. Previewing the mask overlay might help with this portion, so hit the O key to visualize your mask. Or you can check the Show Selected Mask Overlay box in the toolbar (show or hide by tapping the T key) at the bottom of your Develop module.

Here's my mask:

# SKIN SMOOTHING





Let's now move on to the eyes. I'll start by cleaning up the eye whites. Underneath the Adjustment Brush icon, you'll see either Add or Edit. Press New, which gives you a new mask to work with. If you would like to reset your Adjustment Brush values, hold down the Option or Alt and press the reset key that appears where the word *effect* usually lives.

Here are the Eye Whites brush settings.



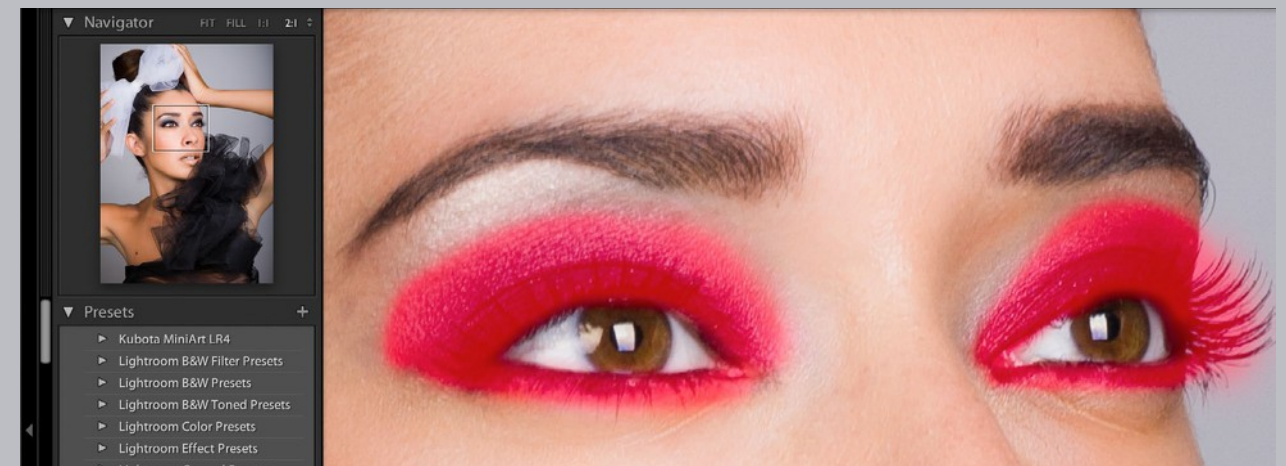
© All Images Kristina Sherk

I'll use a very small brush to reach all the crevices in the eye whites. It's again beneficial to decrease your flow in order to keep a natural look. Remember to tap the O key when you would like to visualize your mask.

When it comes to using adjustment brushes, it's important to streamline the process when you can. There are so many different sliders to manipulate in each brush, and it can become time-consuming to tweak them all. An easy solution is to save presets of your brushes. To do this, scroll to the bottom of your Adjustment brush drop-down menu and choose Save Current Settings as New Preset.

Over the years, I've created numerous brush presets that are specifically geared toward portrait retouching. (And they're all available for download at [www.sharkpixel.com/store](http://www.sharkpixel.com/store).)

Now let's move on to eye makeup. Choose the New Mask button underneath the Adjustment brush icon to get started. I'd like to make her makeup pop since it's so striking. Here are the settings and the mask for the Eye Makeup Enhancement brush.



In order to intensify the eye color, we'll create another Adjustment brush by choosing the New button again. Then we'll use these settings to paint her irises.





© All Images Kristina Sherk

We're now done with the eyes. Such an improvement, and we didn't even take the image into Photoshop.

Let's move on to the lips. I'm not thrilled with the lip color in the original shot, so I'm going to change it to a completely new color. First, we need to create a new Adjustment brush by clicking New one more time. Insert these settings (Exposure -50, Contrast +10, Clarity +20, Saturation -87) and paint onto the lips. Note that I'm taking almost all the saturation out of the lips.

Here's where we'll do something a little bit different. In the bottom of the Adjustment brush window, there's a white box with an X inside. Click on that box to activate a color overlay window. Choose a reddish-pinkish color with a saturation of 100.

This completely changes the color of the lips without the underlying nude color affecting the final tone. In the screen grab above, you can see the new color of the lips.

At this point, we are completely done with the makeup. We've got only a few more steps to go.

Here are my lighten and darken masks:

LIGHTEN

DARKEN



We can now focus on creating what I like to call "moonbeam highlights" on the model's skin. We will be using a new adjustment brush for this.

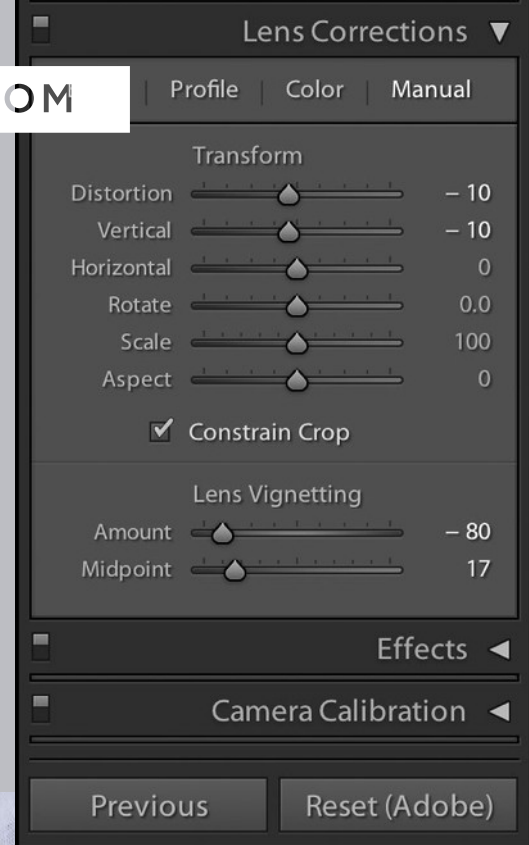
To achieve this look, we'll need to divide this into two different parts: one Highlight Adjustment brush and one Shadow Adjustment brush. Here are my settings for both brushes.

Then we can brighten the areas we'd like to pull forward and darken the areas we'd like to push back. Using highlights and shadows is an excellent alternative to using the Liquefy tool in Photoshop. The eye perceives lighter things to be closer than they are, and darker things to be farther away. Use this to your advantage—at the end of the day, you're just working on a two-dimensional photograph.





## LIGHTROOM



BEFORE



In our last step, we'll use one of Lightroom 5's new features to slightly transform the image. I couldn't help but be distracted by the black ruffles on my model's shoulder.

We'll use the Lens Correction section at the bottom of the Develop panel to slightly transform the image to give the illusion that the model's face is closer than it is. Let's scroll down to Lens Correction and choose the Manual subsection.

We'll use the settings below in our final step. Check the Constrain Crop box and add a slight vignette if you'd like.

Use the back-slash (\) button on your keyboard to preview the before-and-after states. I think this touch of lens distortion makes the viewer's eye focus on the model's face instead of the ruffles.

If you ever experience a lag in Lightroom while doing an in-depth retouch like this, it's probably because you've got quite a few adjustment masks/spot removals. A work-around for this is to export the file with the work you've already done back into the catalog as a PSD. Then you can continue your retouching with much less lag time.

Lightroom 5 allows for a plethora of new applications. You won't be disappointed with the upgrades. The fact that you can now achieve completely nondestructive portrait editing makes the program an extremely valuable product that every photographer should use. ■





# EDITOR



**SALCINCOTTA**  
[www.SalCincotta.com](http://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

An Underwater Dance: Featured Artist Brandi Morris  
Q&A with Sal Cincotta





## MICHAEL CORSENTINO

[www.CorsentinoPhotography.com](http://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

Neutral-Density Filters



© Michael Corsentino



## SKIP COHEN

[www.SkipsPhotoNetwork.com](http://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](http://www.mei500.com))

He is also the founder of Skip's Summer School ([www.mei500.com](http://www.mei500.com)), the founder of the Akron Photo Series ([www.AkronPhotoSeries.com](http://www.AkronPhotoSeries.com)), and the co-founder of GhostRighters ([www.GhostRighters.com](http://www.GhostRighters.com)), a content resource for professional photographers needing help with editorial content, web re-design and marketing. His blogs, [SkipsPhotoNetwork.com](http://SkipsPhotoNetwork.com) and [PhotoResourceHub.com](http://PhotoResourceHub.com), is read by thousands of professional and aspiring photographers. On May 21, MEI launched [PhotoResourceHub.com](http://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

Continuity and Consistency: Cornerstones of a Strong Business





## KRISTY DICKERSON

[www.KristyDickerson.com](http://www.KristyDickerson.com)

LOCATION: Atlanta, Georgia

PASSION: Weddings & Engagements

Kristy Dickerson is the founder and CEO of Fisheye Connect ([www.fisheyeconnect.com](http://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 ways to Generate Referrals







## DUSTIN LUCAS

[www.evolveedits.com](http://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







VANESSA JOY  
[www.VanessaJoy.com](http://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  
Albums





**LORINORDSTROM**

[www.NordstromPhoto.com](http://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](http://www.dandoamor.org)

**FEATURED ARTICLE**

Find Your Zag





## BLAIR PHILLIPS

[www.BlairPhillipsPhotography.com](http://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

Baby Whisperer







## KRISTINA SHERK

[www.SharkPixel.com](http://www.SharkPixel.com)

LOCATION: North Bethesda

PASSION: Photoshop

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

Kristina studied digital art and photography at Elon University in North Carolina and then interned and assisted for DC-based photographer John Harrington where she learned the business behind the art. Since she was a photographer before she started retouching nine years ago, not only does she understand her role as a retoucher, but she also understands the aim and vision of the photographers she works with (in other words; 'she speaks camera'). She also makes certain always to stay within their photography style. Her clients hail from all over the world and include National Public Radio, Sports Illustrated, Time, Inc., XM Satellite Radio, onOne Software, Cotton Inc. and Hasselblad USA.

## FEATURED ARTICLE

Lightroom: Portrait Retouching







**JOESWITZER**

[www.switzerworld.com](http://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

The Other Side of the Lens





**ROBERTO VALENZUELA**  
[www.robertovalenzuelaphotography.com](http://www.robertovalenzuelaphotography.com)

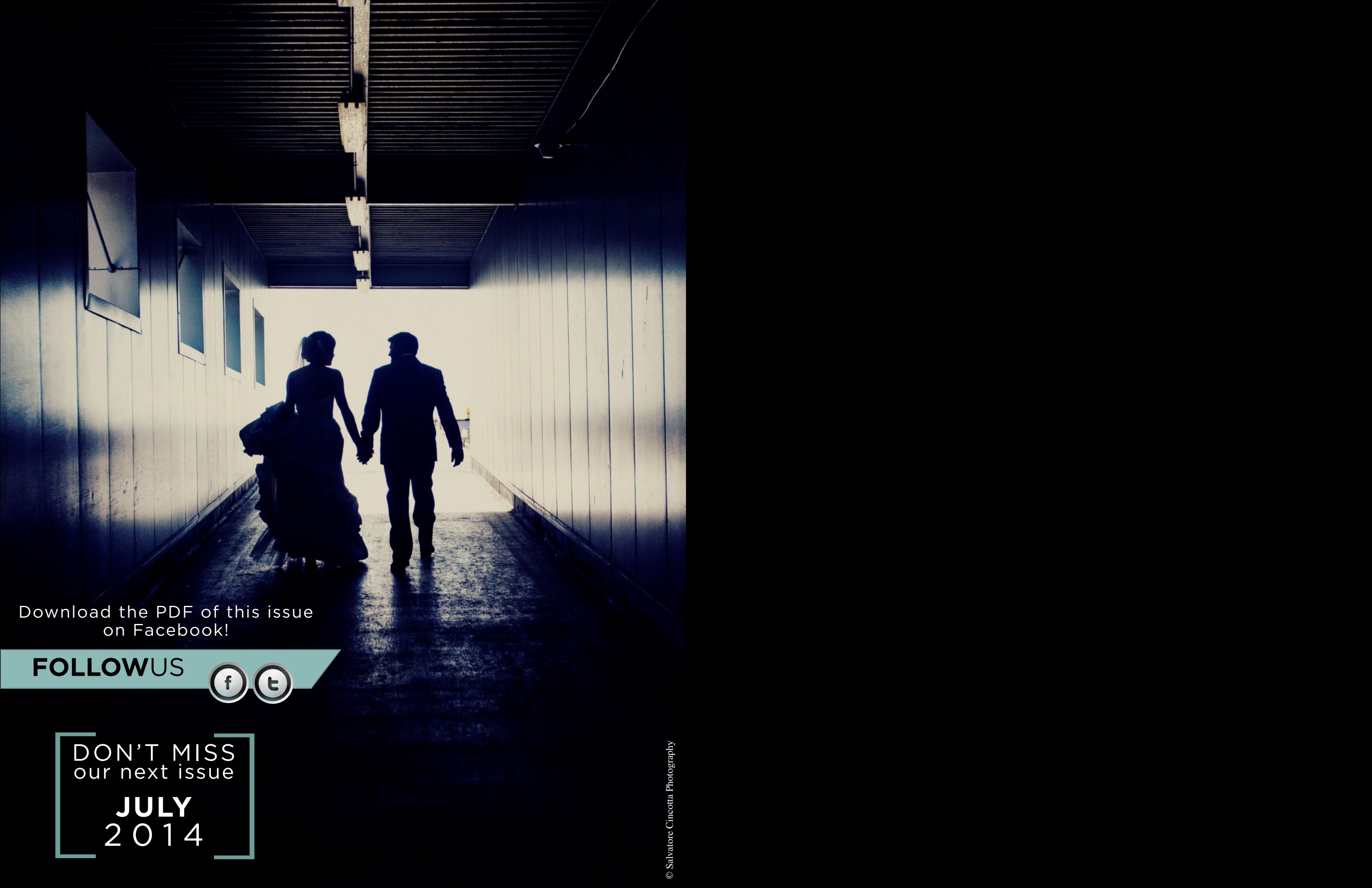
LOCATION: Beverly Hills, CA

Roberto Valenzuela is a wedding and fine art photographer based in Beverly Hills, CA. Roberto Valenzuela is a 70-time International award winning photographer and three-time International first place winner. He serves as a photography judge for the 16x20 WPPI (Wedding and Portrait Photographers International), PPA (Professional Photographers of America), and various European photography competitions. Roberto's private photography workshops and speaking engagements are held worldwide. His goal is to encourage and inspire professional photographers to practice their craft when not on the job, as any other artist must do so in order to perform. He is an active teacher and platform speaker at WPPI and has served as the keynote speaker at other International photography conventions.



#### FEATURED ARTICLES

Picture Perfect Critique





Download the PDF of this issue  
on Facebook!

**FOLLOW US**  

DON'T MISS  
our next issue  
**JULY**  
**2014**