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SHUTTER

MAGAZINE

INDUSTRY INSIDERS SHARE THEIR **BEST-KEPT SECRETS**

ONE DAY

THREE

POINTS OF VIEW

BEING PHOTOGRAPHED BY SAL CINCOTTA

with

TAYLOR CINCOTTA

LAURIN THIENES

& ALISSA ZIMMERMAN

PLUS+
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THIS MONTH FEATURING: *Lighting*

+ feature articles from Vanessa Joy, Blair Phillips & more!

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A TRIP TO REMEMBER: *one day, three points of view*
Sal Cincotta, Taylor Cincotta, Alissa Zimmerman, Laurin Thienes

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Q&A
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- VERB
1. Develop gradually, esp. from a simple to a more complex form.
 2. (with reference to an organism or biological feature) Develop over successive generations, esp. as a result of natural selection.

EV

YOUR BUSINESS

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YOUR LIFE

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YOUR WORKFLOW



BEFORE

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BEFORE



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5

RULES FOR GROUP PHOTOS

WITH VANESSA JOY



BY VANESSA JOY



WHAT YOU WILL LEARN IN THIS ARTICLE...

- + *Basic rules of photographing groups of people*
- + *How to make everyone look good quickly in a group photo*
- + *What to do if you have no chairs or stairs to posing a large group*



A wedding photographer is expected to be a jack-of-all-trades. We need to know how to take pictures of almost every type of genre of photography, from still life to real life, photojournalism to portraiture, and everything in between. Needless to say, we all have our strong and weak areas, our favorites and least favorites.

My own least favorite is posing groups. Whether it's families, bridal parties or a group of college friends at the reception, group photos are definitely not my favorite. But it doesn't matter, because every picture we hand our clients needs to be representative of our brand and the quality of work we've promised them. Here, in just a few easy steps, are my five rules for group photos.

1 GET THE RIGHT LIGHT.

This is really the first rule for any photograph you take. With groups, though, it plays an even more important role because it's extremely easy to have half of the group in great light while the other is lost in the dark.

Regardless of how you choose to light the photograph, just make sure it's even, that one side isn't darker than the other (a common mistake, especially when lighting with a flash). Choose a location where you can get an even bounce off your flash, where you can set up lights evenly or where the sun is casting even light and shadows. You'll be happy when it's time for editing and you don't need to recover the highlights from one side of the photos and de-noise the shadows in the other.

2 MAKE TRIANGLES.

When you're posing three or more people together, it's visually appealing to create triangles with their heads. You can take this one step further and make sure they're tight triangles, with one person's eyes being level horizontally with another person's mouth (the "ear-to-mouth" rule). Ultimately, the goal is to avoid making totem poles, horizontal fences or tilting slopes out of people's heads.

If you're lucky, you'll photograph a group of people who aren't all the same height. When you place them in the photograph, consider their height and position them accordingly. As a sort of extension to this rule that might naturally fall into place, mix up the groupings by gender and have them stand boy-girl-boy-girl. Mixing it up like this can get you great results.



SIT AND STAND.

3

Move some chairs into the photograph or use some stairs, especially when you have large groups of people. Use these tools to help you make those triangles—if nothing else, at least make sure everyone's face can be seen.

No chairs or stairs? No worries. Use depth in the photograph to create height differences in your subjects. Remember, we don't have to pose groups in a straight line all the time. Try moving some people backward and forward in the photo to break up the line and create depth. Shoot at a smaller aperture so that everyone is in focus.

4

MAKE EVERYONE LOOK GOOD—QUICKLY.

No one likes standing around for 15 minutes just to take one family photo that the bride and groom didn't even want. You'll need time to set up the shot, so find ways to streamline the process.

I often start by placing everyone where I want them to stand, and then give them directions as a group on how to stand. During a bridal party session, for example, I'll usually take a traditional photo of the group first so that I can teach them all how to stand at one time. I'll put the bride and groom in the middle and the rest of the bridal party on either side. Once everyone is settled and paying attention, I'll simply say, "All right, everyone turn in toward the bride and groom. Great! Now everyone turn just your shoulders to face me. Perfect! Guys, put your hands in your pants pockets, and ladies, lean on your back leg and place your flowers low, wrists to hips." From there, everyone is usually in a generally flattering and uniform position, and I can tweak as necessary. Then, for all the pictures afterward, they'll know how to stand, so mixing it up for some fun photos is much easier.

A second way that I streamline group photos, especially for the bridal party, is to get them in the wings waiting for me. With the bridal party, I'll usually ask all the bridesmaids to stand next to the groomsmen that they walked back down the aisle with after the ceremony. This allows me to create some order to the process, and usually the bride has paired people of similar height, making my job of determining height and placing them correctly that much easier.

SMILE BUT BE ASSERTIVE.

5

It's very easy during the chaos of group photos to get frustrated and flustered, or to get lost under the laughing roar of drunk people you're trying to photograph. It's important to remember throughout the day to simply smile even when you don't feel like it. The last thing you want while you're in front of a large group of people is to give off a hostile vibe. You want to be a fun participant in the wedding day.



© Vanessa Joy

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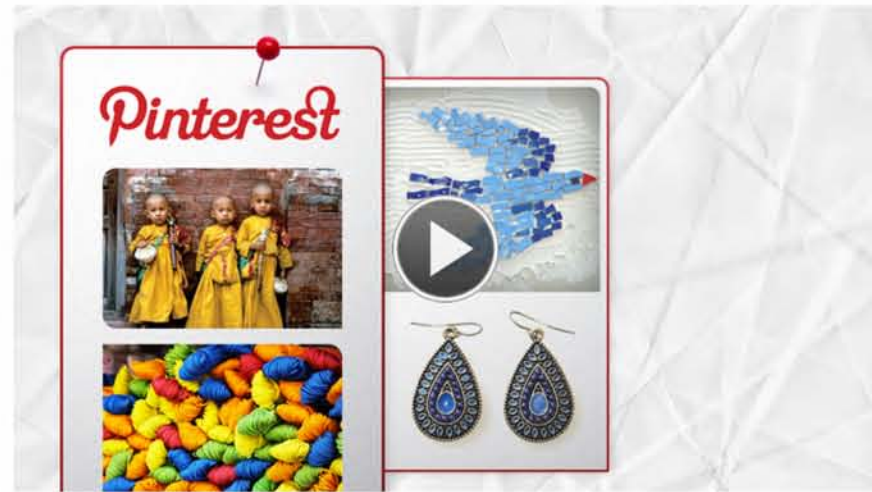


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dear male photographer,
SHOOTING

BOUDOIR

IS NOT JUST FOR FEMALES!

with Jen Rozenbaum

WHAT YOU WILL LEARN IN THIS ARTICLE...

- + *Tips for males breaking into the boudoir market*
- + *Benefits men have over women while shooting a boudoir session*
- + *Why it may not be as hard for a man to break into boudoir as you think*

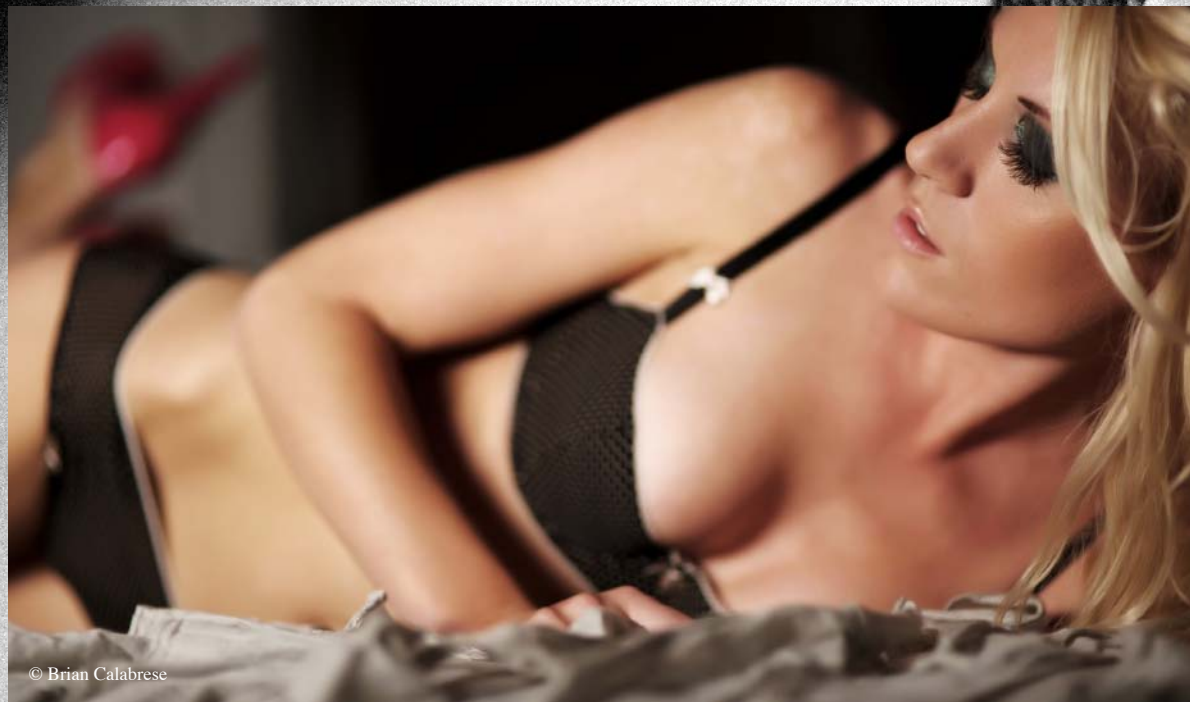
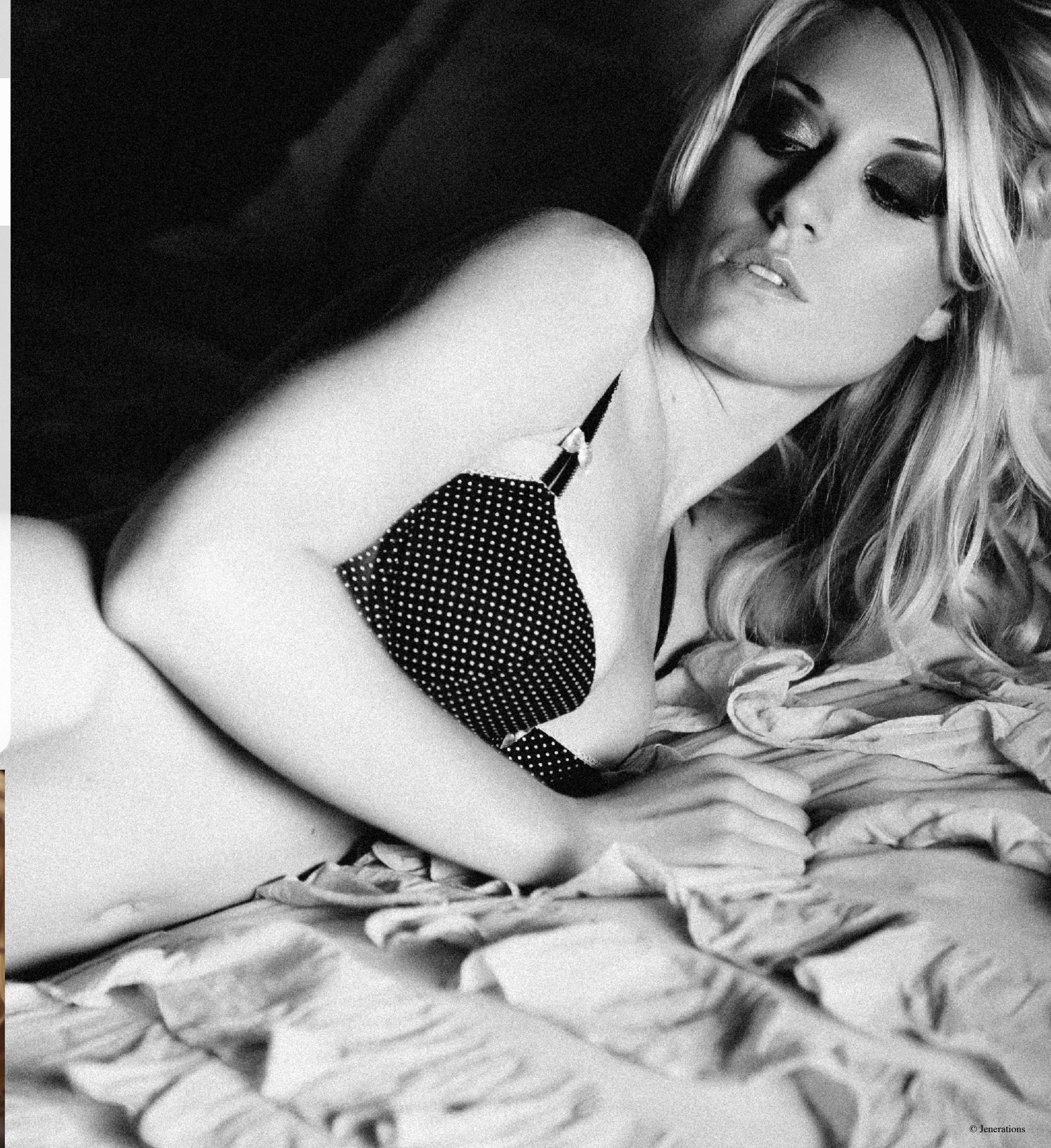
by Jen Rozenbaum



There seems to be one common perception among the countless kinds of photographers out there: Men have a tougher time shooting boudoir than women. This year I have been very fortunate to have traveled the country teaching many photographers the art of boudoir, and I heard over and over from men that women don't trust them as much, or that they could never do what I do. I helped many of them overcome their doubts.

Different rules apply to male and female photographers. I'd say men often have an advantage over women. This occurred to me during a recent conversation with another photographer who told me he has a disadvantage because he has to try extra hard to make a woman comfortable, that a woman automatically trusts other women.

I wondered if it was true or just an assumption. Let me tell you guys something about women you may not know. Unfortunately, we are sometimes judgmental. I can easily illustrate this through a recent experience I had.





About seven months ago I moved to a fitness-obsessed town on Long Island, New York, with an impressive number of high-end gyms. Women in this town take care of themselves. Every year the town throws a summer kickoff party at the community pool, and I took the family. As I lounged in the pool, I noticed something weird. One mom was wearing a cover-up...in the pool. The more I looked around, the more I began to realize I was one of only very few women actually wearing a bathing suit. Most of the moms were covered in one way or another—even in the pool!

Now, we've all had a "fat day" when we've felt like covering up, but this was making no sense to me. These women work so hard to be as close to perfect as they can. They pay tons of money for their personal trainers and Fresh Direct deliveries. Why on earth, when they finally have a chance to flaunt it, are they covering up?

The answer is very simple. They are worried about being judged by other women. They are afraid to be less than perfect, and feel vulnerable in front of each other. So much so that they are thinking about that instead of freely enjoying the party with their children.



© Brian Calabrese



This is sad to me—but very typical. This is why it is so important to me to have a no-judgment zone in my studio. But here's the thing: I, as a female, have to earn that and prove that to my clients. They automatically assume I will be judging them.

Men, you don't have that problem. I can tell you from experience, having had a boudoir shoot done by both a man and a woman. When I was shot by a man, I had a brief moment when I was a little nervous to be seen by him in my lingerie. Then I thought to myself, what the heck, he's a guy—he's not going to see my faults...he's going to think I look hot!

If a woman hires you, there is a reason. She trusts you and knows she is in good hands. In fact, there is something sort of risky and exciting about being shot by a guy. As a woman, I can't offer that same experience. I can't see women through a man's eyes. That makes me insane, and I believe it's an advantage for men.

There are some things you need to do differently as a man. For example, every once in a while, I may touch my clients. I might have to fix their hair, rotate a bra strap or simply move her hand where I want it. Of course I am always respectful and ask first, but I have never had a client say no or be uncomfortable with it.

As a male shooter, I recommend never touching a client. In fact, I recommend always having a female assistant with you. This is part of her job. (The other part of her job is creating a safety zone for both you and the client. Never put yourself in a bad situation!)

This is why I tell male photographers to learn communication. Better communication ensures that your client will do what you want her to do without having to make physical contact.

On the topic of communication, it's vital that you are aware of what you say to your clients. For example, I can say to a client, "Can you spread your legs a little more?" But as a male, you need to say, "Can you please separate your knees a little?" (In fairness, I avoid saying "spread your legs"—but if I did, it wouldn't be as creepy as it would if a man said it.)

If you want to be taken seriously as a male boudoir photographer, you have to take it seriously. I have too often seen men ask a woman to get on the bed and act like a tiger...and roar. Yes, true story—I saw this with my own eyes. Do something like that, and your credibility as a photographer just went to zero—and your credibility as a creep just skyrocketed!

Speaking of creep, I also want to address compliments. I am a firm believer that it is OK for you to give women compliments as long as you are careful. Women like to hear things like, "You look gorgeous," "That outfit is beautiful," "Those shoes make your legs look sooo long." But please refrain from anything like, "I would totally take you home tonight," "I have such a crush on you," "I am so turned on right now," etc. I know it seems like common sense—but again, I have witnessed such cringe-worthy moments, and I can only imagine how many times it actually happens in the privacy of boudoir sessions around the world.



I beg you to do your homework. Learn about lingerie, how a woman's body moves, and how a lady's mind works. You should be able to answer their questions about wardrobe, hair and makeup. Work with other women (assistants and hair and makeup artists) so that the client knows there's at least one person there she can count on if she needs help with her corset, garter or stockings.

Most importantly, use what you have to your advantage. You're a guy—you automatically see women as the hot, gorgeous and powerful creatures they are. I sometimes shoot boudoir for fun with my friend Brian Calabrese (you can see some of our shots here and an interview with him as well). I find it fascinating. We use the same camera, same lenses, same lighting and same model, but our photos are always different.

Men see women as sexy. You don't need to pretend you don't. To me, seeing a woman as sexy plus a large dose of professionalism equals great success for any male boudoir photographer. ■

xo! Jen



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ATRIUM TO REMEMBER

with

Sal Cincotta

Taylor Cincotta

Alissa Zimmerman

& Laurin Thienes

A TRIP TO REMEMBER



BY Sal Cincotta, Taylor Cincotta,
Alissa Zimmerman & Laurin Thienes

Recently we taught a workshop in London. During that trip, we took the team on a vacation to Paris, where we rented an apartment for a week and just bonded. Part of that bonding experience was the several photo shoots we all did together.

We all had our own creative ideas and concepts that we tried to flush out beforehand. I thought it was important for everyone to have an experience in front of the camera—more importantly, in front of my camera. The team has to understand what it's like to be in the shoes of our clients. From direction to planning to wardrobe to the actual shoot—what's it like to work one on one with Sal? This article explores that from several different points of view.

Sal's Goal

I wanted to create something worthy of print competition. I wanted to build my portfolio. And I wanted to give everyone an experience and an image they would remember forever. There was a lot of pressure on me to perform. My team has seen my work for other clients, but they have not had the opportunity to be one on one with me—with the added pressure of knowing I was not shooting for fun. I was shooting with purpose. There was definitely pressure on all of us.

In the following sections, we will explore each person's individual experience. As I am writing this, I really only know what they have told me, and have not filtered or monitored their thoughts. For me, as it should be for you, it will be interesting to see what kind of experience they had.

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of print competition,
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& I wanted to give everyone
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There was a lot of pressure on me to perform.

Here is what I wanted for them based on the conversations we had leading up to the shoot.

Taylor Cincotta: As my wife, there is always that pressure of just directing someone close to you in order to get the response you want. Working with Taylor is easy in the sense that she understands the camera and my direction. It's difficult, though, dealing with another creative with her own ideas. It was very important that I control the shoot and ensure that I remain in charge of creative. Sure, I wanted her input, but once the shooting began, I needed her to be a client and not an art director. I had to be confident in what I was doing, or she would try to take over the shoot. My goal for Taylor was to create something I would want to look at for years to come. I wanted something that would be unique in a city that photographers are constantly shooting. I wanted something that was print-competition worthy. No pressure.

Alissa Zimmerman: As my second shooter and assistant, I wanted to deliver for her. She was going to Paris, a city she loved. I had to create something for her that was both a statement piece and something that she would be proud to show off to her friends and family, and a snapshot would not suffice. I wanted to push myself out of my comfort zone and do something I could use in my own portfolio. So, once again, no pressure.

Laurin and Melissa Thienes: As a friend and business partner, I had to get Laurin and his wife something that would compete with their wedding photography. No easy task. A bar had already been set. Could I surpass it? That remains to be seen. They were first-time travelers to France, so I had to do something unique, something that would amaze all their friends and family. Keep in mind, Laurin has been looking at my work for over five years. How do I impress him? Can you feel the pressure?

In the next section, you will hear from each of them, as they discuss their planning, fears, final thoughts and what it was like to work with and be directed by me.

**Enjoy!
Sal**

A TRIP TO REMEMBER

TAYLOR CINCOTTA

OWNER OF SAL'S WORLD

I think I have the most diverse perspective for this shoot because one, I am working with my spouse, two, I was being photographed, and three, I was assisting. Alissa did most of the planning for the locations, but true to Sal's style, a lot of it was off the cuff, finding new places as we drove.

Alissa and I had researched so many dresses to find the perfect one for each of our photos. Once we found something we liked, we would run it by Sal for artistic approval. The dress I originally found was gold, but Sal and I both agreed it washed out my skin, so we had it made in navy blue. I was looking for a dreamy fantasy type of picture, so we decided I should be barefoot, with long flowing hair—insert lots of extensions!—and no jewelry.

For my shoot, Alissa found me this amazing park in the middle of Paris, with a structure on top of this mountain, surrounded by a lake. It looked like it belonged in a fairytale, not the middle of a city. As soon as we pulled up, I knew I wanted to look as if I were walking or running toward it.

I'm used to working with Sal and his direction, so I was quickly able to nail the pose. I give credit to Sue Bryce for teaching me how to pose my hands and many other things! I was actually standing on a sewer cap, but after Sal talked to Laurin, they agreed the ground could easily be replaced if shot from the right angle.

When I was getting set up, a security guard wandered over looking very unhappy, and we were afraid we would get kicked out of the park because we didn't have permits. But he said as long as we don't use an alternate light source, including a reflector, then we were fine. If only we had those same rules here in the states!

A half hour later, we were done with my blue dress and on our way to Mont Saint-Michel.

Up next... Alissa

the PARK



A TRIP TO REMEMBER



ALISSA ZIMMERMAN
GATEKEEPER

From the first minute I googled Mont Saint-Michel, my heart stopped. Ideas immediately started flying, and before I knew it, I was looking at dresses and figuring out how we could incorporate this location into our Paris trip.

Let's talk logistics for a minute. This had potential to be a complete disaster if not planned properly. Luckily, I minored in French in college, so I was able to translate a lot of the details along the way. Something Sal has always taught me is to plan as many details as possible in the beginning to avoid chaos. So here are the things we knew we wanted from the shoot.

Low tide at Mont Saint-Michel: We knew we wanted the water to be down so we could get a shot of me walking on the sandy dunes in front of the church. Where do you research something like this? Google. I literally typed in "what time of day is low tide at Mont Saint-Michel on August 12, 2013?" The only chart I could find was translated into English from French, and the numbers made absolutely no sense to me. It took me about five hours of research to finally figure out the best time of day to plan on shooting.

Sunset: We wanted the light to be perfect—me walking into the sunset, away from Mont Saint-Michel. We had two other shots we wanted, so I had to do some research on sunset times as well to make sure we were able to get the other shots in before nailing this one at sunset.

Distance away from Mont Saint-Michel: We knew what we wanted this shot to look like, compositionally. I showed Sal countless YouTube videos posted by tourists to gather ideas for where we could walk while the tide was low.

These were the three main tasks I had to tackle before booking the car and mapping out the trip. We were going into this completely blind—none of us had ever been to this spot before, so we had no idea what to expect.

We pulled up to the parking lot and so began our two-mile trek to Mont Saint-Michel, camera bags and all of our clothes and accessories in tow. We got about halfway when we realized the shot we were looking for wasn't there—we had no access to the grounds in front of the monument because it was all fenced off, and, even if we could get out there, the shot just wasn't what we had expected.



A TRIP TO REMEMBER

Right there, on the side of the road, I quickly changed into my dress and touched up my makeup (you'll see from the photo that Sal was my stand-in makeup artist when the handheld mirror just wasn't getting the job done). I hopped up on the ledge and got into the pose we had vaguely discussed the night before.

It was absolute chaos, wind whipping in every direction. I was getting highly agitated with my hair blowing in my face and getting stuck to my lip gloss, one of my biggest pet peeves. There were so many distractions, between all the people walking by staring and Laurin and Melissa getting ready right next to me, it was hard to stay focused.

What I liked most about working with Sal were his direction and feedback, which made me feel confident and stay on track. He knows I'm self-conscious about my image, and he was very specific in telling me how to pose. Direction like that makes me feel like the photographer knows what he's doing and will be able to produce an image that will make me, the client, happy at the end of the day.

He wasn't bossy at all—he would direct me to turn a certain way, or adjust my legs a certain way, then explain to me why he was having me do that. He would tell me he was trying to create more of an "S" curve with my body, or the way I was standing wasn't flattering. I appreciated feedback like that during the shoot more than anything—I trusted him to pose me in a way that would make me love the image, not focus on my flaws.

Taylor: "When Sal took a shot, I stood behind him looking over his shoulder at the back of the camera to see what he was getting so I knew what corrections to make on Alissa. That way he didn't have to point anything out if I could catch it—I just ran up between shots and fixed what needed fixing."

Having Taylor there was great as well. She was fixing all of the little details along the way—the wind would blow, and she'd be right there fixing the strand of hair going across my forehead so I didn't have to move and ruin my pose. Her encouragement throughout the whole thing really put me at ease, too. I remember a few times Sal showed her what was coming off the camera and she would freak out: "Oh my God, Alissa, you look like a goddess!" Stuff like that really helped boost my confidence to be able to give the right expression and push through all of the outside distractions.

And just like that, we were off to the beach. Sal dropped a pin to the nearest beach, and we drove up to absolute magic. It was perfect—the lighting, the low tide with sandy dunes and water puddles. Only Sal would be able to drop a pin and come up with gold like that. Here, we were able to create the sunset image I wanted, where I was walking into the light through puddles in the sand.

Up next... Laurin & Melissa

MONTSAINT-MICHEL



the BEACH

LAURIN THIENES | *Co-owner, Evolve Edits*

“You look disheveled.” Awesome, dude—exactly what I wanted to hear from Sal. But it was true, and I needed to hear it. My tux from six years ago looked a bit big. Thank goodness for fashion clips. A quick tug on the back of my jacket, and it cinched right up. We were ready for business....

When we were approached about having a shoot done in Paris, we were initially thinking something casual, more photojournalistic. Soon we decided we wanted to do something more elegant, with more impact. Being in a new house, we have some significant wall space to fill, and we really wanted that timeless impact piece that we could hang. Something memorable.

As I stood there, I could feel Melissa’s body shake as she was posed on my leg. It was August, but the wind whipped coolly across the sand. Regardless, we had our marching orders, and we knew this was the shot we were going for. I was staring into the quickly fading sun. My eyes watered in its brightness but it felt right....

Just moments earlier, we were standing on a rocky path with Mont Saint-Michel directly behind us, trying to force an image. In my experience, just standing there as we worked to get the shot, I knew this wasn’t the piece we were looking for, but it was a good warm-up for getting in front of the camera. I thought about the technical side, the resolution, my poorly shaved face. These were Phase One 60 megapixel images. My job is to dissect these, not be the subject of dissection, but I’m thankful for a top-notch retoucher. I was confident that Sal wouldn’t let me down. We got what we could out of the location, but we were ready to move on. And move we did, small town after small town, to a random GPS point. The beach seemed to stretch for miles before us until it finally hit water. This was the shot.

Until we shot the first frame, it was tweak after tweak to get things just right. Something I have always admired about Sal’s work is his attention to detail. The small things--positions of hands, the perfect expression, the entire scene being right. I realized these were the things that, if not corrected, would have driven me nuts if I was looking at a 30x40 of this shot. I sucked in the beer belly and tried to focus on being in front of the camera and not behind it.

We went into the shoot with the idea we would be doing something entirely different, but what we walked away with blew our minds. We never thought plan A would not necessarily work, but plan B was so much better. The image has blown us away: an image we feel can last us a lifetime.



HOW TO MAKE AWESOME

TIME-LAPSE VIDEOS

with Rob Adams

» FROM THE BEGINNING

First, you'll need a way to take a series of images over a period of intervals. You can use an intervalometer, such as the Canon TC-80N3 or the less expensive Vello ShutterBoss. If you're a Nikon shooter, you're in luck. Some Nikon DSLRs have an intervalometer built right in. Note to Canon: Get with it.

An intervalometer allows you to program your shutter to take photos over time based on your exposure time and the periods between captures. If you happen to have your camera tethered to Lightroom or even some iPhone and Android apps, you can program it to take photos in intervals, and then view the results in real time.

Now you need to decide a few things. First, what type of time lapse do you want to create? Are you going to be shooting during the day, night or both? Do you want the motion of your subject to look like stop-motion video or more fluid, like when you use slow exposures to get light trails and motion blur? This decision directly impacts how you approach setting up your camera and how many photos you will have to take.

Lots of different variables determine what exposure and settings you'll choose in order to create the desired look.

Suppose you want to shoot a busy intersection at night. To achieve the look of headlights and taillights streaking in and out of the frame, you need to drag your shutter. You'll likely want most of your landscape to be in focus, so by setting your ISO to 100 and your aperture to f/16 or higher, you'll get crisp, sharp images while dragging your shutter down to three-second exposures or slower to nail the light. I like to shoot eight-second exposures for people and moving objects, and 10- to 15-second exposures for clouds and water.

If you want your movements to look sharp and crisp, more like a stop-motion video, you need a faster shutter speed. For daylight time-lapse photography, use a neutral-density filter in order to stop-down your aperture enough for wide focus and gain the ability to drag your shutter to get that dreamy, blurry look.



BY Rob Adams



Time-lapse videos are cool. They just are. Have you ever watched one and wondered how they do it? Is it video? Is it photos? The answer is both, and it's really not that complicated if you understand shutter speed and some simple math.

Time-lapse videos can be created a few different ways. The simplest is to set up a video camera on a tripod and let it record for hours or days or months. This does pose some issues: memory card space, battery life, continuous power and the elements. This method also doesn't explore the depths of cool you can attain by using your DSLR to create a series of photos called an image sequence.

>> NOW COMES THE MATH

Time lapse is best viewed when time is sped up. Ultimately we will want to speed up our video after we've compiled all of our images into a video format. Video is commonly viewed at 24 or 30 frames per second. For time lapse, it doesn't matter much which you choose. It does, though, affect how many photos you need to capture. Here's the math equation we need to solve:

24 frames per second = 1 second of video in real time.

If we want our time-lapse video to be at least 10 seconds after we speed it up by a factor of 4, we need 960 photographs. You'd need 240 photos for 10 seconds in real time, but when we speed it up 400 percent to add that fast motion, we need 960 photos to end up with a 10-second video.

This is where we find out how long we are going to let the camera take photographs in order to have enough to make the image sequence.

If I'm shooting one photograph at 1/60th of a second every two seconds, it's going to take me 32 minutes to acquire my 960 photographs. But if I'm dragging my shutter, it's going to take longer.

Let's say I'm shooting five-second exposures. It will now take me 80 minutes to capture the required 960 frames.

Luckily, there are plenty of time-lapse calculators out there to help you figure this part out.

Once you know how long you have to shoot and at what exposure, the rest is easy. Set up your intervalometer to take a photo about a second after the last photo is taken. For example, when one photo ends and the mirror comes back down, there should be a very short pause before the mirror opens again to take the next photograph. I usually set my intervalometer to 00:00:00:01 to achieve this, but it may vary depending on how long you want the time lapse to record and how many photos you need. If I'm doing a time lapse longer than 24 hours, I may just want to take one photo every 10 seconds instead of every two. Consult your time-lapse calculator for help with the math.



>> TIME TO SHOOT

Time to shoot. Get out a tripod. Lock the camera down tightly. Compose your shot and start your intervalometer. After your calculated time frame, you should have enough photos to make your time-lapse video in post. Do not touch your camera or tripod or try to adjust exposure or focus while shooting. Any bumps or changes you make will be apparent when you compile the time-lapse video. Slow and steady wins the race here.

Let's talk about card space. Shooting raw is the best way to ensure you'll have enough data to correct any major issues with your photos before you build your image sequence video. This requires quite a bit of memory card space. I find that shooting in large JPEG is more than enough on my Canon 5DM3. Remember, the video file we create later is going only to 1920 x 1080, and having images larger than 5k in total pixel dimension means I have lots to work with in terms of recomposing or even making the image move later on. This should be fine, but it's a personal choice. Keep this in mind: If you shoot raw with the intention of correcting all of the images, you will have to manipulate every single image to avoid changes during the time lapse. In the beginning, it's best to get it right in-camera.

>> WHAT NOW?

Now that you have all of your photos (960 of them, let's say), you need to compile your image sequence. Many programs allow you to build image sequences, but I like something quick and simple, such as QuickTime Player 7. (Newer versions of QT have removed the image sequence option.)

In QuickTime 7:

1. Go to File > Open Image Sequence.
2. Navigate to the first time-lapse image and click Open.
3. Choose your frame rate (I use 24 frames per second).

QuickTime 7 automatically compiles the rest of the time-lapse images from that folder and makes a very large movie with them. Your computer may have a hard time fitting this amount of resolution on the screen, so:

4. Go to View > Fit to Screen.

You likely won't be able to play this video back in real time.

To make a nice 1080p video of your time lapse:

5. Go to File > Export.
 6. Give the file a name and set a destination.
 7. Choose Movie to QuickTime Movie down near the bottom where it says Export.
 8. Click Options.
 9. Click Settings.
 10. Change the compression type to Apple ProRes 422LT. Click OK.
- Click Size. Make sure the resolution is set to 1920 x 1080HD.

It takes several minutes to render your video file. When it's done, your time lapse will be in .MOV format. I hope this article inspires you to take the first simple steps in time-lapse photography.

Check out my video of one I did in my hometown using 15-second exposures and a motion-control rig from Kessler.



CONTROL THE POWER



The NEW FlexFlash™ Strobe from Photoflex

Photoflex introduces the FlexFlash™ Strobe. The FlexFlash delivers spot-on lighting accuracy in a smartly designed, lightweight strobe. Just what you've come to expect from Photoflex – the company with the highest service ratings and most comprehensive product line in the lighting industry.

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PICTURE PERFECT

CRITIQUE

WITH ROBERTO VALENZUELA





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WHAT YOU WILL LEARN IN THIS ARTICLE...

- + Critiques of five images submitted by readers
- + Tips on improving your shots to create those impact images
- + Recognizing common strengths and weaknesses in composition



BY ROBERTO VALENZUELA

Hello friends and colleagues,

I write this beyond excited to officially announce my critique column with *Shutter* magazine! 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.

So continue submitting your images and let the learning begin! ■



Having your photos critiqued
can bring to the surface
both weaknesses
& strengths

you might not even know are there.



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

HIGH KEY HOW-TO

WITH MICHAEL CORSENTINO



WHAT YOU WILL LEARN IN THIS ARTICLE...

- + Light a beautiful pure white background without affecting your foreground
- + Discover the benefits of working with lighting zones
- + Work with a beauty dish, V-flats & subtraction panels to light a beauty portrait

HIGH KEY LIGHTING



BY Michael Corsentino

This month I look at beauty lighting and white backgrounds, two of my favorite studio lighting techniques. The concepts used to create this setup are a great foundation for just about every other studio lighting scenario you'll run into. I'll walk you step by step through the creation of a classic beauty portrait with soft accent lighting, and what seems to be viewed as the Holy Grail of studio lighting: the pure white background.

The key to this lighting pattern is balance—the balance between the background and foreground and the balance between each zone of light. “Zone of light” is simply any light or group of lights that are separately controlled, metered and positioned. Working this way allows you to build your lighting patterns one zone at a time and judge the contribution of each zone (by shooting with each zone one at a time and then in combination), and also allows individual control over each zone's position, distance and modification. Care must be taken to avoid unwanted light contamination between zones. For example, if we place the foreground subject too close to the background, lit by a separate lighting zone, light from the background zone will spill onto the foreground zone, contaminating it with unwanted additional light. So distances are key!

Here I've got my subject 8 feet from the background. Ideally I would want another 4 to 6 feet between the subject and background. So I knew I'd have some spill on the background from the key and accent lights (kickers), but I also knew it wouldn't be enough to ruin the setup. With metering I'd be able to control it and get what I wanted.

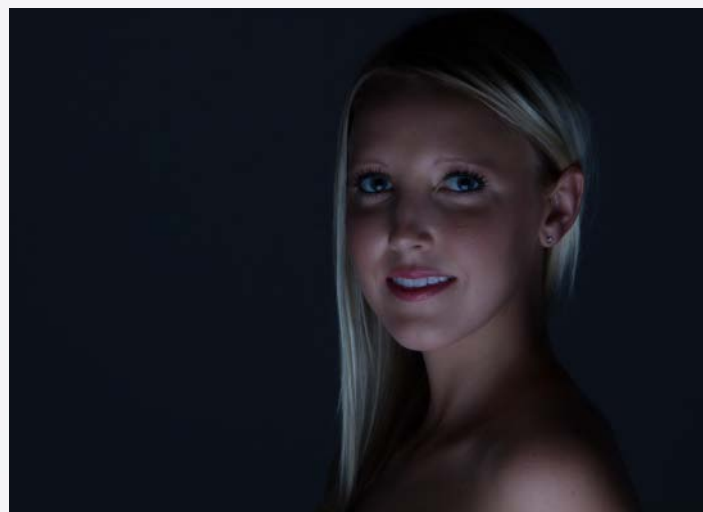
The second key concept is balancing the output contributed by each zone of light. This is done using the single most important piece of equipment in your photographic arsenal: the light meter. The technique gets even scarier, so hang on to your hats: Now let's talk about using a light meter to determine lighting ratios. *Ratios* is one of those words that can send anyone with a math-averse brain like mine into fits and paroxysms, so let's simplify it.

(BACKGROUND) FINAL IMAGE- UNRETOUCHED

LIGHTS & EFFECTS



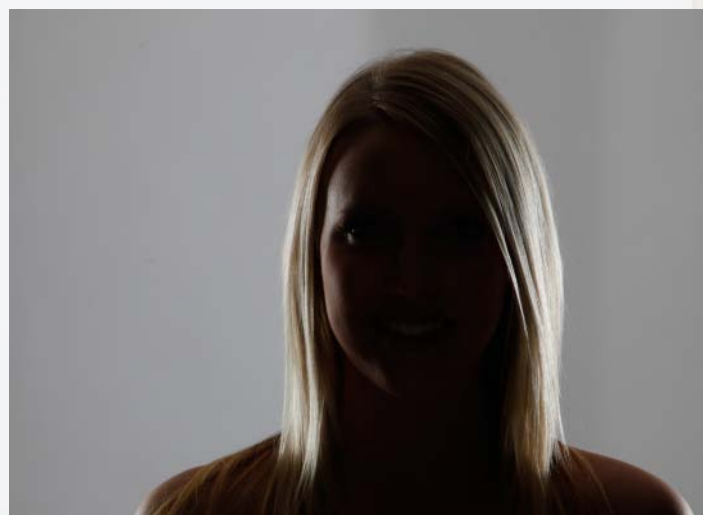
KEY LIGHT



FILL LIGHT



KEY & FILL LIGHT



ACCENT LIGHTS



KEY, FILL & ACCENT LIGHTS



BACKGROUND LIGHT



© Michael Corsentino

HIGH KEY LIGHTING

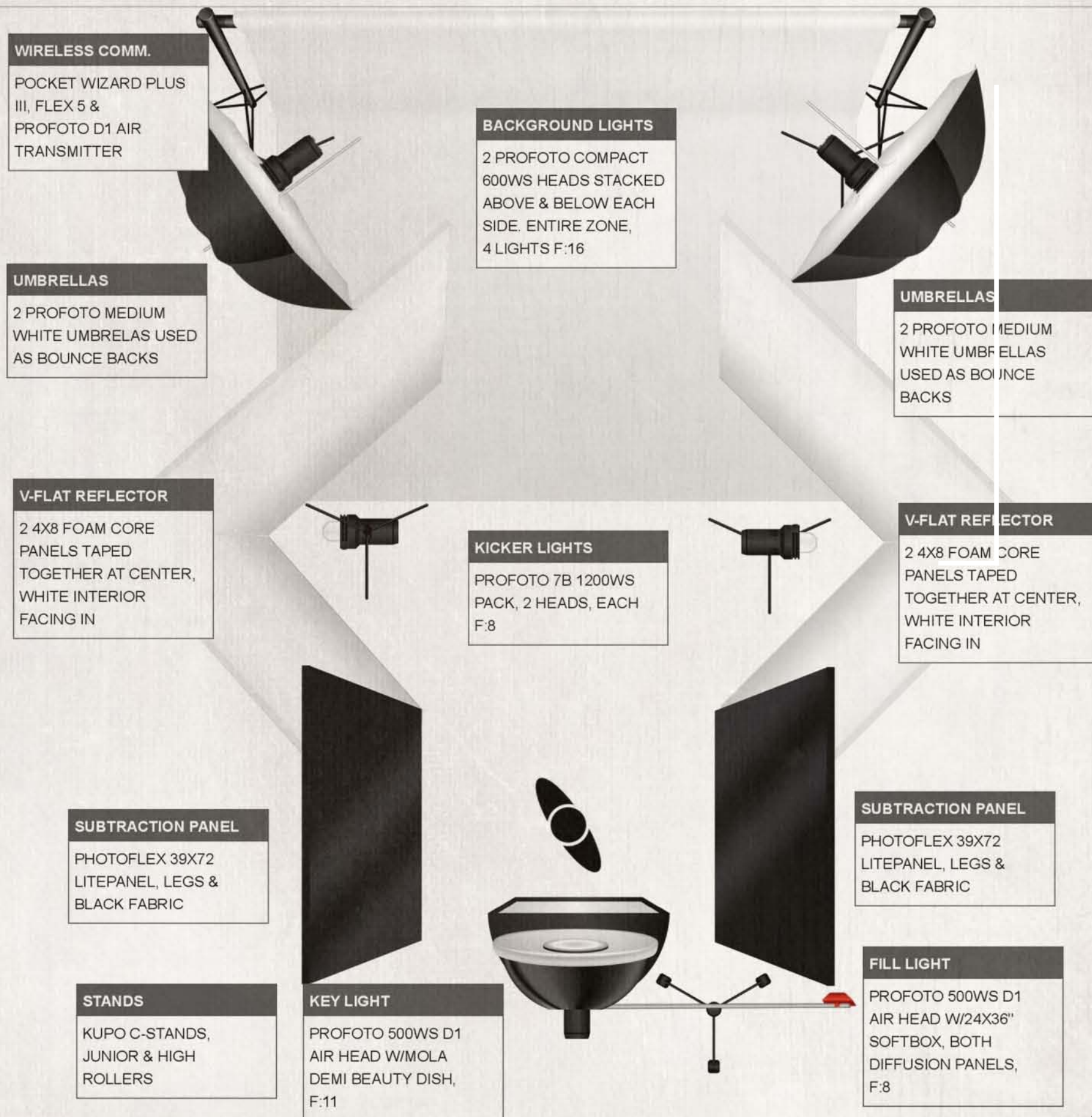
Ratios are simply a way to express the difference between the light output from one light or lighting zone to another. If I want twice as much light from Zone A as I do from Zone B (which is one full stop more light), then that's a 2:1 ratio. It's that simple. Here I'm using a Sekonic flash meter's memory and delta EV function (available on L-358, L-478 and L-758 models) to save the first reading I take (the key light) into memory and then dial in the desired power for each additional light based on that reading. Using this method, I can easily set additional lights at the power I want based on the key light's reading, in this case f:11. I can set another light or zone, like the fill light, to match the key light (a 1:1 ratio with 0 +/- difference on the meter). I can set a zone of light to be brighter than the key light by one stop at f:16 (+1 stop on the meter, or 1:2 ratio). I can set it to be dimmer than the key light by one stop at f:8 (-1 stop on the meter, or 2:1 ratio). And that's just a few of the many combinations that can be explored.

Once the desired meter reading for the key light is established, you can begin dialing in the power for each of the lights in the remaining zones based on that initial reading. For example, if I set the power of the key light to meter at f:11 at the model's face (as I did here), then f:11 is my baseline reading. So all my other lights or zones of light will fall into place based on this initial meter reading of f:11. The next readings I take and settings I make will determine whether I get the same, less or more light from each additional zone of light.

Let's look at the zones and modifiers used for this setup. I'm working with four zones of light comprising eight lights, using various models of Profoto strobes: two 500w D1 Air heads, four older 600w Compact heads and a 7B 1200ws battery pack with two 7B Pro heads. (I mention this because wirelessly triggering the proprietary Profoto Air and Pocket Wizard radio systems during metering and shooting required an interesting workaround that I'll discuss in the video.)

Zones 1 and 2 are, respectively, my key light and fill light, arranged in a clamshell configuration to produce a classic beauty lighting effect. My key light was modified with a Mola Demi beauty dish, creating a lovely soft light that still has snap and contrast. The key light was placed directly overhead, 36 inches in front of the subject. I paid special attention to the "catchlight" created by the key light in the eyes. All the other lights were disabled when I took this reading. The fill was placed below the key, at the opposite angle, 26 inches away from the subject's chin, and modified with a 24-square-inch softbox using both diffusion panels. I used the key light reading I had saved into the meter's memory and the delta EV function to set the fill one stop below the key light, or f:8. This was the only light fired when I metered.

Zone 3 consisted of the accent lights, also known as kickers. Here I'm using two V-flats (4-foot-by-8-foot sheets of white/black foamcore taped together at the center and arranged in a "V" formation) placed on either side of the subject. The white sides are facing in toward the subject, and two unmodified Profoto Pro 7B heads, both set at f:8 (one stop less light than the key light), are firing into each side. These were metered as a group, with the other zones turned off, from the left and right side of the model. Kicker lighting can be achieved in many ways using softboxes, grids and combinations of each. What makes this V-flat technique special is the quality and softness of the accent light created. Each V-flat functions as a huge light-softening reflector. In front of the V-flats on the left and right sides are two Photoflex 39-inch-by-72-inch LitePanels with black fabric attached. These serve as subtraction panels, absorbing any unwanted light spilling from the kicker zone into the key light zone. (Special thanks to Mark Wallace at Snapfactory for sharing this setup with me—be sure and check him out.)



HIGH KEY LIGHTING

I've saved the best for last: Zone 4, the background! Keep in mind that different seamless papers have different levels of reflectance. I used a standard white seamless paper for this shoot. Reflectance impacts the lighting ratio needed to create a white background. Super White seamless paper, for example, requires less light than standard white paper. The background lighting zone was made up of two stacked Profoto 600w Compact heads, placed left and right on Kupo Grip C-stands. These lights were hidden from the camera by the V-flats, avoiding any flare. Each light was aimed away from the background and fired into medium-white umbrellas, causing light to bounce back onto the background. Each bank of lights was also angled toward the center of the background, providing soft, even coverage with no hot spots. Typically I want my white backgrounds to meter at +1.5 to +1.75 stops above the key. Space was limited and I knew there was going to be spill from the key and accent lights onto the background, so I went with +1 stop, or f:16. I like a little tone in my white backgrounds, which gives me flexibility in post, and I just think it looks better than blasting away until there's nothing left.

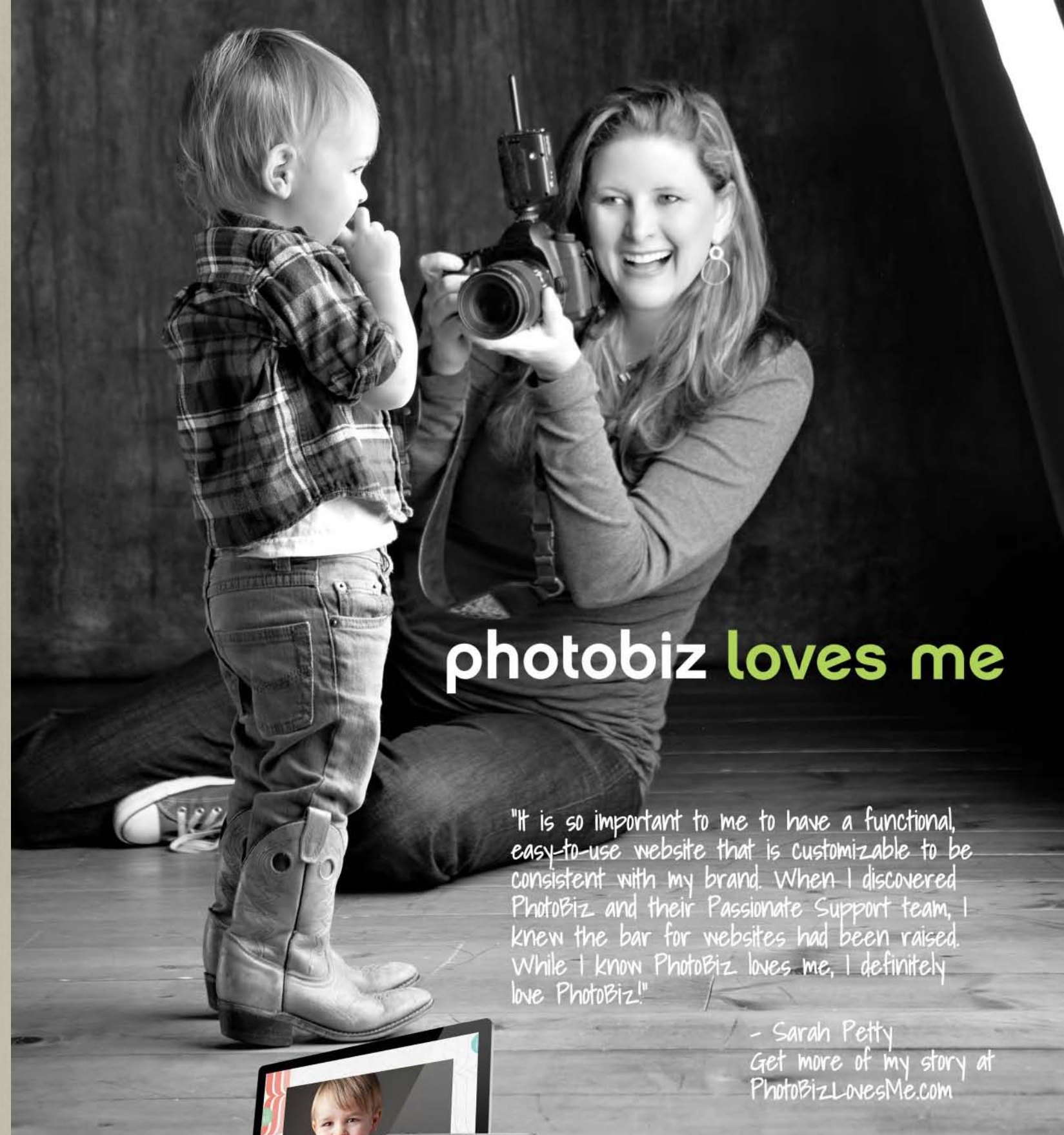
I needed one more reading before I was ready to start shooting, an overall reading with all light zones turned on. That reading, again at the subject's chin, was f:13. It's higher than the original key light reading of f:11 because the fill, kickers and background zones have been added.

Many techniques for white backgrounds come close to this one, but this is the best way I know to really nail it.

Don't be intimidated by the number of lights or complexity of this setup.

Rent lights you don't own, borrow lights from friends &
remember to just have fun with it.

I'll cover more light alternatives in the coming months. 📸



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- Sarah Petty
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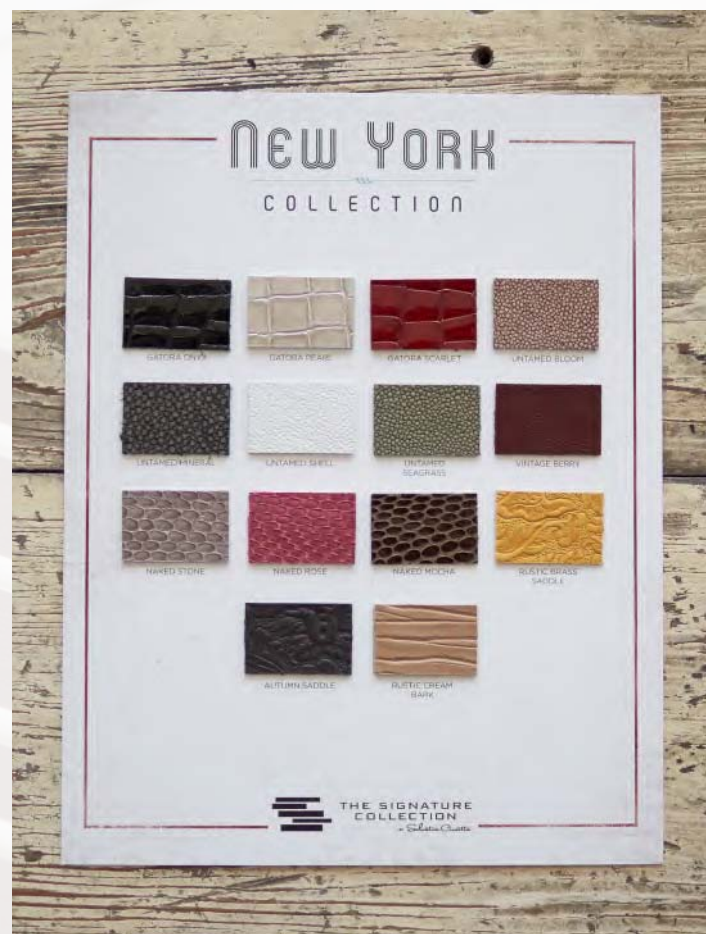
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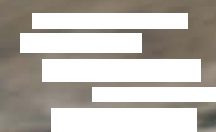
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SHUTTER MAGAZINE

PRODUCT GUIDE

LIGHTING

1 BEAUTY DISHES

Created to make our clients look beautiful... no, I am totally kidding on that. Beauty dishes provide a style of lighting that brings out the unique features of our clients. They're common in the fashion industry, but there's no reason not to make this a staple for any portrait work. Indoors and out, this lineup of beauty dishes is sure to change the way you light your subjects.

EDITOR'S
PICK



BEAUTY DISHES

Once relegated to studio work, **Chimera** has done an amazing job creating a portable and lightweight solution for professional photographers. Beauty dishes are the tool of the trade for commercial photographers, but us wedding and portrait photographers shy away. Why? I know why I do. The damn things are too freaking big and heavy. I have to buy a suitcase just to take one on location. Well, not anymore.

This bad boy is light and portable, and comes in its own carry case. Best of all, I assembled it in under five minutes without even reading the directions.

I was feeling rebellious during the review, and just threw complete caution to the wind.

This beauty dish mounts to almost all studio strobes with its speed ring. Let's say studio strobes on location or in studio are not your thing. No problem! They have an adapter to connect to your speedlight. What excuse do you have now?

What I love about working with beauty dishes is the quality and shape of the light that comes out of them. Chimera's **Octobox** also features a reflector dish. Instead of being made from light-blocking material like metal, it's made from a translucent material that allows some light to spill forward to create a unique catchlight in your subject's eyes.

Get in the game with this high-quality product, which gives you a level of portability previously unavailable in a beauty dish.

WATCH
NOW

[CLICK HERE TO LEARN MORE!](#)

TRENDING PRODUCTS

BEAUTY DISH

| BRONCOLOR |

The **Broncolor Beauty Dish Reflector** has a 20.4-inch diameter and a light aluminum reflector with a white reflecting surface. It uses a half-stop fabric diffuser “sock,” and fits all Broncolor heads.

| HENSEL |

The 22-inch **ACW Beauty Dish** aluminum reflector comes with a cap mechanism at the center that allows you to manipulate various lighting effects. It’s compatible with the Mono E, Mono Max, MH Scanlight and Twinstar series.

| PAUL C. BUFF |

The **Paul C. Buff 22-inch High Output Silver Beauty Dish** has a silver interior and creates a very narrow beam of light. This high-output dish comes with a white diffusion “sock.”

| PROFOTO |

The 20.5-inch **Profoto White Softlight Beauty Dish Reflector** can be equipped with a grid, front diffuser and glass deflector. At 2.75 pounds, this piece is light and very easy to transport.

| INTERFIT |

The **Interfit White Beauty Dish for EX** comes in a 27-inch diameter, and delivers a direct light that is not too harsh. It can be mounted directly to any EX mount flash head.

“BEAUTY DISH:

comes with magical

BEAUTY

POWER

BUILT IN!!”

CONTINUOUS LIGHT SOURCE

These are typically used by videographers, but these bad boys give the still photographer unprecedented control over their WYSIWYG—fancy talk for what you see is what you get—lighting. Don't get me wrong, there is nothing wrong with a good ole'-fashioned strobe, but working with daylight-balanced continuous light sources offers a level of versatility and control not available with other light sources. Give them a try—I am sure you will be pleasantly surprised.

EDITOR'S PICK  westcott®

CONTINUOUS LIGHT SOURCE

As photographers, we are constantly experimenting with different light sources, all in the pursuit of creating something unique for our clients. For the past 12 months, I've been playing with continuous light sources. The challenge for me is that the more powerful units are also ridiculously bulky and clumsy, and offer limited light modifiers.

Enter the **Westcott Skylux LED**: light, well-built and with amazing light quality. I'm always talking up portability. I don't want to be that guy on photo shoots lugging around 18 bags of equipment. I want to be in and out quickly, but the equipment also has to perform.

The Skylux is a great unit for both video and portrait work. One light, many purposes: Now that's economical! If you have never used a continuous light source for portraits, get ready to be impressed. It's WYSIWYG: no guessing, shooting, testing, adjusting. Get set up, and you can see exactly what is happening with the light. Best of all, it's daylight balanced and completely dimmable—incredibly practical when you use this in conjunction with natural light in your studio or on location.

Last but not least, the Skylux mounts to nearly any light modifier: umbrellas, softboxes, grids, snoots, barn doors, etc.

You can't go wrong with Westcott, which has a proven track record of delivering high-quality products.

[CLICK HERE TO LEARN MORE!](#)

WATCH NOW

TRENDING PRODUCTS

CONTINUOUS LIGHT SOURCE

| LITEPANELS |

The **Sola 4 DMX** features **Litepanels'** renowned heat-free LED technology. It offers all the unique properties of a Fresnel light, with the energy savings of LED.

| ICE LIGHT |

The **Westcott 5500 Ice Light** is a handheld LED daylight light source designed by the award-winning photographer and educator Jerry Ghionis. It allows you to shoot without cumbersome stands or mounting systems, and is easy to use and super-easy to transport.

| IKAN |

The **Ikan 576** is a super-light product with a practical LCD touch screen controller and Barn Doors with Intensifiers. It also comes with an integrated yoke mount and a dual-color light feature.

| FLASHPOINT |

The **VL100A** provides 35W output at a color temperature (5600K), and manages to consume only 11W. It also comes with a 3200K conversion filter.

| IMPACT |

The **Impact Porcelain Socket With Umbrella Mount** (500W) allows you to use a wide variety of Edison-based lamps. In addition to several standard lighting options, it has an adjustable mount with a 5/8-inch receiver for stands, as well as a great umbrella receptacle.

“POWERED by
NUCLEAR
FUSION...”

these LIGHTS
will be your beacon!

— “Supposed” Expert

SOFTBOXES

The bigger the better. That's the motto when it comes to softboxes. They come in all shapes and sizes, and can add a very interesting dimension to the shaping of light. Make no mistake, not all softboxes are created equally. From portable to supersize, there is something unique for all of us. Check out the lineup of various softboxes geared toward your specific needs.



RÖGUE
photographic design

Rogue Photographic Design needs to raise its prices. I'm just kidding. Honestly, I hope they don't read this. I can't say enough good things about their product. I have been using Rogue for almost two years now. Its stuff is affordable, well made and superior to any speedlight modifier on the market.

They just get it. I see a lot of products come across my desk that make me wonder to myself: "Self, did they even test this with a true working photographer?" I'm very mobile in my work. I have to be able to get on a plane or put everything in my trunk. I don't want to get a workout before every shoot or check four extra bags. Rogue is with me on every single shoot.

From grids to flash benders, they've thought about almost everything. And now, with their new **XL Pro Lighting Kit**, they have created a large softbox, strip box and shapeable reflector in one portable unit. (Just as an FYI to Rogue: I will not be returning this. I am pretty sure if I write it in the magazine, it becomes completely binding. I read it on the Internet somewhere.)

If you are looking for best of breed in speedlight modifiers, put one of these in your bag—it will change the way you work forever.

[CLICK HERE TO LEARN MORE!](#)



EDITOR'S PICK

TRENDING PRODUCTS

SOFTBOXES

| WESTCOTT |

The **Westcott Photo Basics Softbox** comes in the 24-inch by 32-inch diffuser size, and has two heat vents to help control temperature. It's very effective for diffusing harsh light.

| PROFOTO |

The **Profoto 3' by 3' Softbox** has a removable front diffuser that actually zips away from the fastener edging. Its removable internal diffuser baffle provides contrast and a spotlight effect when shooting.

| CHIMERA |

The **Chimera Maxi Bank White** softbox allows you to spread your on-camera flash. It's sized at 16 inches by 22 inches, and adapts to either show or handle mount strobes. It comes in black rip-stop nylon exteriors, and you have the choice of silver or white interiors.

| ELINCHROM |

The **Elinchrom Rotalux Mini Recta Softbox**, sized 14 by 35 inches, comes with a rotating speeding mount and self-locking struts for setting up on the fly, and snap-fasteners that attach to the included diffuser.

| BOWENS |

The **Bowens Lumiair Softstrip 140** comes with a practical carry case to shoot on the go, a front diffuser, internal diffuser, support rods and an S-type speed ring with adapter. It offers a high degree of efficiency, and its translucent diffuser ensures an even light distribution.

“ARE
SOFTBOXES
REALLY
soft?!?!?”

LIGHTING ACCESSORIES

You can never have too many gadgets in your bag. With the plethora of tools on the market to shape and adjust your lighting techniques, the only limit is your imagination. Lighting without a doubt means the difference between average and outstanding. Check out our listing of some must-have accessories.

EDITOR'S
PICK PHOTOGENIC®
ACCESSORIES

We're always looking for power: a place to charge a phone, plug in lights, what have you. **Photogenic's ION** is a nuclear-powered power supply for field use. OK, just did some fact checking. Apparently it's not nuclear powered. Honest mistake.

The first thing I noticed is that the ION is light! Today, my battery pack is like 20 pounds. I have to hire someone to walk around with it all day. The ION weighs in at 3.5 pounds—not only portable, but just downright practical. With a single battery, it can fire off 430 flashes at 530ws. Best of all, it comes with a spare battery, so it's no problem taking your strobes out in the field.

We got to play with this in the studio, and it performed like a champ. As I fired away, it kept recycling my 800ws unit without issue. It's well built, and, as an added benefit, it mounts directly to a light stand, once again making it practical for the photographer in the field.

[CLICK HERE TO LEARN MORE!](#)



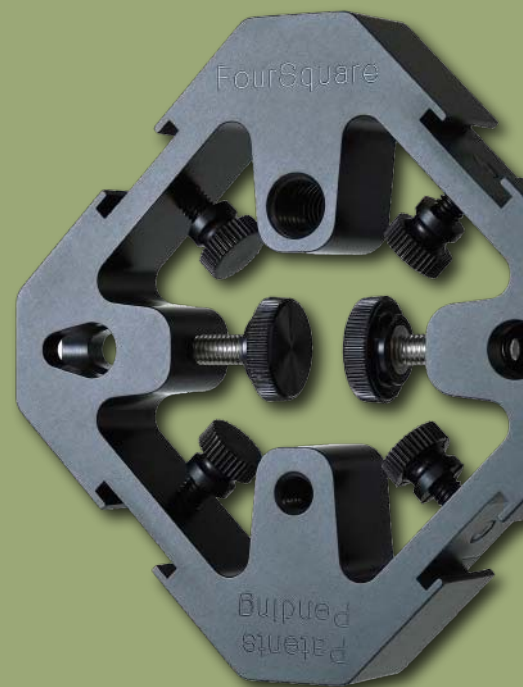
FEATURED PRODUCTS ACCESSORIES

Finally, a high-quality bracket solution for my speedlights. **LightwareDirect.com's FourSquare** is a top-notch accessory for the mobile photographer. One of the biggest challenges when using speedlights on location is overpowering the sun. Speedlights are just not powerful enough. Put four of them together, and you're ready for battle.

The basic FourSquare block holds four flashes and two umbrellas, allowing you to get a double bounce effect. You can add another block and mount eight flashes, and if you still want more, a center mount can be attached for a ninth flash. You're not limited to shooting with just umbrellas—the FourSquare has a variety of softboxes that work with the block.

[CLICK HERE TO LEARN MORE!](#)

FOURSQUARE



TRENDING PRODUCTS

| MANFROTTO |

The **Manfrotto 5001B Retractable Light Stand** is constructed of black anodized aluminum and has a maximum height of 74.8 inches. It has a maximum load capacity of 4 pounds, and is compact, lightweight and easy to transport.

| MAHA |

Maha's PowerEx 2700 Rechargeable Batteries come with a practical carrying case that can hold up to four long-life batteries designed for power-intensive devices.

| SEKONIC |

The **Sekonic LiteMaster Pro L-478DR Light Meter** includes a color touch screen interface. The navigation on this device makes for simple workflow, allowing the photographer to easily get around a simple-to-use menu and tweak exposure settings.

| EXPOIMAGING |

The **Rogue Gels Universal Lighting Filter Kit** by **ExpoImaging** includes colors and correction filters. Each gel has the LEE name, the gel's measured f/stop loss value, and a practical Kelvin color temperature correction and camera white balance icon, all printed on the gel, making this kit super-practical.

| PLUS III |

Plus III's PocketWizard Transceiver is used for flash and camera remote triggering, switching seamlessly between receiving and transmitting.

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 - 8 | Phase One iq260 with Schneider 150mm 3.5
 - 9 | Cyclone Battery Packs
 - 10 | Canon 600 Speedlites
 - 11 | Canon Speedlite Transmitter
 - 12 | Lens Cloth
 - 13 | Flashlight
 - 14 | Memory Case
 - 15 | Canon 24mm 1.4
 - 16 | Canon 85mm 1.2
 - 17 | Canon 100mm Macro 2.8
 - 18 | Canon 16-35mm 2.8
 - 19 | Schneider 80mm 2.8
 - 20 | Schneider 28mm 4.5
- *not shown: canon 50mm 1.2, schneider 55mm 2.8*



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FORGET THE BEATEN PATH

PAVE YOUR OWN ROAD

FINDING YOUR WAY IN THE HIGH SCHOOL SPORTS MARKET

WITH BLAIR PHILLIPS



BY BLAIR PHILLIPS

A successful entrepreneur has an **open mind** and the ability to **spot the need for change, plus the willingness to change** —at the right time.

Opportunities always appear to be much greater as they are passing you by. Case in point: While high school team and individual sports pictures have changed very little over the past 20 years, the athletes and their styles have most certainly changed. I noticed a tremendous opportunity when I asked a couple of seniors to show me their school sports pictures. I was completely in shock with the lack of effort the photos showed, and that gave me an idea. Unafraid to go after an opportunity when I saw one, I soon secured my first high school sports contract, which turned out to be a great decision.

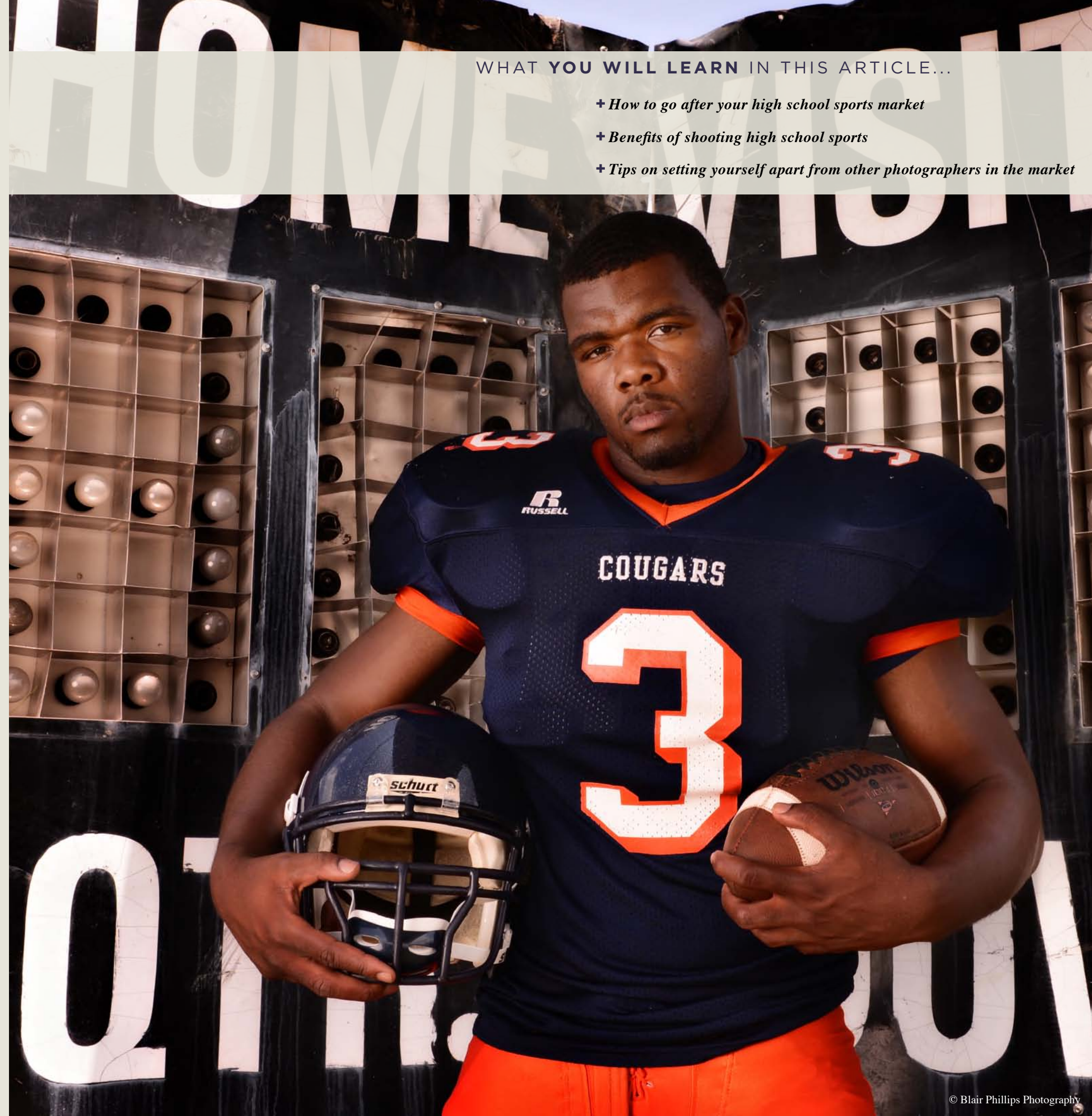
Photographing high school sports has two major advantages. The first is the amount of sheer profit. The second is the relationships you are able to build with the rising seniors who can send you more business.

I recently photographed a football team of 70 people. It took me just two hours to photograph all of them. Each image was in the same spot, in the same pose. The average order was \$41 a person—you do the math. Once we come back to the studio, there is minimal processing to be done. H&H Color Lab has a brilliant ordering program that makes things so easy. For this shoot, we worked only four hours total. The orders come back from our lab in alphabetical order in individually wrapped packages, so all we have to do is drop them off at the school.

Another perk about school sports is that there are several different sports that play at different times of the year. Sports can drastically fill any voids you may have in revenue throughout the year. Once the parents and the school see just how much better you are than the competition, you will secure your job year after year. Another thing I can promise is you will have a large number of add-on purchases after they receive their initial order. Tout your studio services so that seniors know they don't have to settle for the boring stuff they do at school. Have your iPad handy with some of your best senior work for them to pass around. If you can get a handful of students on board from each team, that can add huge value to your efforts.

WHAT YOU WILL LEARN IN THIS ARTICLE...

- + How to go after your high school sports market
- + Benefits of shooting high school sports
- + Tips on setting yourself apart from other photographers in the market



Landing a school contract is not easy to pull off. It's a volume game—don't stop at one if your pitch falls on deaf ears. You are first going to have to shoot some examples of what you are capable of delivering on picture day at the school. My method was to *call a few seniors I previously photographed, and ask them if I can do a test shoot at their school. The key is for them to be able to gain access to their seasonal uniform.* Once I had a few from a couple of different schools, I set up the appointments with administrators.

The appointment times were during the middle of the day or late afternoon. I did this because this is the time they are most likely to have team pictures done at school. I want to make sure I deliver a product that will be within their expectations. I loaded the images on the iPad and ordered physical prints and products. I began by calling the schools and asking for the athletic director. This is the person who is most likely in charge of sports pictures. You'll likely get their voicemail. *Leave a message letting them know you are interested in making a donation to their booster club.* This is a sure way to get them to promptly call you back.

Once you receive the call, set up a time to swing by and chat. When you go to the school, bring all of your sample items as ammo. *Tell the athletic director that you would love to donate some very unique team images to the school for display.* Show that person your work, which communicates all the extra effort you put into creating such images. Seeing is believing, and once the director sees how much better your images are, he or she should be ready to make the switch.

Not all schools will be ready to jump on board, but that does not mean you should not try. Stress your quick turn-around times, excellent communication, great service and your keen attention to detail. Once you get in with your first athletic director, ask for other directors' names. You may even ask that person to do a little ground work and call them for you. *Give each coach a complimentary 8-by-10 group picture.*

Most school sports contract photographers show up with an on-camera flash and just start blasting away. You rarely see them fixing hair or tweaking a pose to get it just right. This is what is going to really allow you to shine. I shoot most of my individual images with at least two off-camera lights. Lighting ratio is little used in such pictures.





Providing students with poses that are a departure from their parents' images is another trend-setting tool. It takes no more than 10 minutes to set up the lighting. Once you set it, you don't have to move it. The athletes will even feel like their images will rock just by the sheer presence of softboxes. A large staff is not needed to service a school in this way. I have just one person there to help: someone to collect money and direct students where to stand in line. We come back to the studio the next day to download, very lightly process and order the images. In a few days, they are delivered and ready to be dropped off at the school.

Some portrait photographers can't get over the idea of selling a package for \$40, but let's break it down. An average \$40 package has two 5-by-7s, four wallets and one 8-by-10. Now think about selling one of those every 60 seconds for a few hours at a time.

Creating a separate name for your sports division is a really good idea as well. This creates a divide between studio and school pricing.

If making a **great return on your investment & gaining lots of new clients** sounds good to you, I strongly encourage you to get the ball rolling. ■

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I could have chosen any equipment in the world, and I chose to go with PHASE **ONE** through Capture Integration.
- Sal Cincotta

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MOMFIRST

AN ENTREPRENEUR'S PERSONALITY

with Kristy Dickerson



WHAT YOU WILL LEARN IN THIS ARTICLE...

- + *Pros and cons of being an entrepreneur*
- + *Assessing whether you have the personality to own a photography business*
- + *Tips on balancing work life and mom roles*

by Kristy Dickerson



My new series, “Mom First,” touches on life, business, photography and the struggles we face wearing so many hats. You don’t have to be a mom to gain something from these articles. We all have roles that sometimes take priority over our photography career. Whether you are a dad, have another full-time job or just have a something/someone pulling your attention away from photography, you can relate. Being a good photographer isn’t enough—you have to be a photographer with sound business skills who can balance all the other roles you play in others’ lives.

We all need super capes, a double of ourselves and a clock that we can stop so we can get everything done in one day—right? If you have relationships that are suffering, if you are editing at all hours of the night, if you just can’t get the laundry done or you are just struggling to make the business thrive, surprise—you’re not alone. Through a lot of tears, frustration and doubt, I feel like I have found a method to the madness. My hope with the series is that you will walk away with one piece of advice from every article that you can apply to your business or life.

Every “Mom First” article hits on one topic that I relate back to being a mom, first. It’s an honor and a privilege to be able to preserve clients’ memories. I have never met a photographer who says they hate what they do. You are a photographer because you love the art, but you are not always a business owner because you love owning a business. Some photographers can work until midnight, or can pick up and travel whenever they want or need to, or put in 70 hours of work with no bad consequences. I do believe that you get out of your business what you put into it, but I don’t want to work a million hours a week. I want to be at home with my kids as much as possible, I want to see my kid’s first giggle and be there at the bus stop when he gets home. Being a photographer enables me to do all of this.



We all need super capes,
a double of ourselves,
& a clock that we can stop...
then maybe we can get
everything done
in one day right?

Being a photographer is hard.

Being a business owner is hard.
And balancing work and home life
can be one of the hardest things
you will ever do.

I am going to tell you something that no one ever told me while I was learning the business and going to all the workshops: Being a photographer is hard. Being a business owner is hard. And balancing work and home life can be one of the hardest things you will ever do. I truly want my first role to be Mom. I don't want my kids, my husband, and my family and friends to always think of me as working and unavailable. I want to be able to work, but more importantly, I want to be alive. I want to feel like because of my job I have freedom and not the other way around.

I've seen plenty photographers quit the business or harm their relationships because they couldn't find balance. As an entrepreneur, you have to be dedicated and self-driven. One of the biggest challenges is being dedicated all the time. I even go through "seasons" when I am really productive and then others when my home life takes up too much time.

One of the biggest benefits of working from home is the flexibility. But when you add the mother/wife factor into the equation, the challenges become evident. These challenges can be the demise of your business and/or relationships if you're not careful.

This leads me into my first question that I think everyone should ask him or herself: Do I have the personality to be an entrepreneur? Here, a few other essential questions you must ask yourself before you begin your journey:

ONE

Do you want to do photography as a hobby or a serious moneymaking enterprise?

TWO

Do you have the personality to sustain a business? It's not just shooting pictures. It's bookkeeping, consulting, shooting, editing, marketing, etc. Taking pictures is probably only 20 percent of what you'll be doing.

THREE

Are you self-driven? We all like to think we are. Speaking from experience, it's tough to stay on track sometimes. You have to balance naptimes, homework, play dates, school activities, lunches and everything else we do as moms. (Remember: Being a mom is itself a full-time job that never ends. Anyone who says that stay-at-home moms have it easy is crazy!) Can you set aside times for work and set up and accomplish goals—all without sacrificing your home life? I get up at 5 a.m. (or earlier) in order to maximize work time. My most productive times are when my kids are still fast asleep. I work 5 a.m. to 3 p.m. It is what works for me.

FOUR

Have you written a business plan? Do you know your end goals—photographically and financially? Without a plan, it's impossible to know where you're going. Just keep your goals realistic—keep modifying them, and keep them achievable.





However attractive entrepreneurship may appear, the cold, hard reality is that your personality may be best suited for going to a job, punching the clock and leaving work at work when you go out the door at the end of the day. Those who are more suited to a traditional job are more productive when someone gives them a to-do list. Whereas when you own your own company, you have to make your own to-do list, have your own manager meetings with yourself, and set and go after goals by yourself.

I want this series to help you succeed because you know you can. Owning a business is not for everyone. Photographer profiles often paint rosy pictures of the road to success, making it look easy. You are not going to get that from me. Business mistakes can be undone, but family life is more complicated, and it's harder to make up for lost time. Success to me as a business owner means profit, but success to me as a mom means a healthy, functioning, happy home. Balance between both is the ultimate goal. And it's reachable if you're realistic—and tenacious. ■

*xoxo,
KD*



SHUTTER

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Soul Society Collection

Inspired by Jerry Ghionis



Jerry Ghionis is considered one of the Top Five Wedding Photographers in the World. Designer of the Ice Light and Ice Society founder, Jerry's natural photographic talent is matched only by his business acumen and his ability to teach and inspire others. Jerry and his wife Melissa's most recent passion is their non-profit charitable organization named The Soul Society, created with the specific purpose of caring for poor, homeless and orphaned children.



Inspiration from our amazing customers drives us to keep developing the best possible products we can! Inspired by the exquisite design sense of Jerry Ghionis, we were honored to create the Soul Society Collection line of custom Flash Drives and Packaging for Photographers. As Jerry imagined, this product line has been developed for Photographers to deliver digital images to clients stylishly. We are also pleased to announce that 10% of all purchases will be donated to Jerry & Melissa Ghionis' Soul Society Charitable Organization!

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Salvatore Cincotta

PRESENTS

Join Sal and Taylor Cincotta
as they take you **behind the scenes** of **real photo shoots**
so you can *learn in real-time*

In this on-demand episode,

Sal and Taylor explore a MadMen

1960s Retro inspired shoot.

TOPICS COVERED

What's in the bag . Make-Up . Negotiating with vendors
Stylized wardrobe on a budget . Posing . Lighting // natural, reflector, video light
Before and After imagery . Behind the scenes

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Some photographers recently told me
their own stories
about how **they turned**
a near derail
into personal or professional
fortune.



BY SKIP COHEN

WHAT YOU WILL LEARN IN THIS ARTICLE...

- + *Everyone runs into business struggles—you are not alone!*
- + *How several industry leaders overcame hurdles in their business*
- + *How staying motivated and focused will keep you headed in the right direction*



Very early in my career, I received a call from my lab rep. I was \$19,000 behind on my lab bill! I had attended dozens of seminars and classes, I had heard all the things I needed to do to be successful, but I had every excuse why I could not do them in my business or my town. After this call, I went to my office and had a heart-to-heart with the person responsible for the problems: me!

I went through all my notes from all the seminars and took a look at all the “Things I Need to Do” the instructor had suggested. I knew I could not do them all at once, so I took five to 10 things to do each month for the next year, put them on my calendar and vowed to do them all.

Within one year, I had turned my business around.

Since that experience, I discovered a great saying—“You can make money or you can make excuses, but you can’t do both!”—which I still follow to this day.

DOUGBOX

I discovered a great saying:
“You can **make money** or
you can **make excuses**,
BUT YOU CAN’T DO BOTH!”



After a decade as a newspaper photographer, I’d finally built up my freelance business to the point that I was making more money from my magazine clients than my staff job. This gave me the confidence to head out on my own, so I quit my job and walked away from the security of a steady paycheck. Within two weeks, two of my three biggest clients fired their director of photography, and their replacements each set out to make their mark with new photographers. Fortunately, my largest remaining client kept me quite busy—but I learned an important lesson about the value of a large and diverse client base.

BRIANSMITH

LORINORDSTROM

In late 1999, I moved to the small town of Winterset, Iowa (pop. 5,000). After moving around quite a bit, dabbling in the pro world and shooting all on location for about five years, I was thrilled to look for a retail space. My husband quit his job to be around for the kids while I chased my dream. I found the perfect space and moved in, and just months later purchased the building.

In 2000 I was also blessed with some media coverage, got really busy in my business, and went digital! Now, going digital in 2000 looked a lot different than it does now. There wasn't much education beyond an hour-or-two platform convention class, and certainly no online classes. So I spent days and nights at my studio working, working, working. I was trying to take care of clients, trying to figure out running a business, trying to learn my digital camera and workflow, learning PhotoShop—you get the picture.

There were many nights I spent asleep at my computer. That meant I wasn't home with my family, taking care of my kids or my husband. Not long after, I was divorced with a broken family.

I share this story because I had to learn the hard way how important it is to find a work/life balance. Scheduling has become a very important part of my workflow, and I now know that I have to schedule family time and "me" time, as well as time for my business. I learned a lot through those early years, and hope to spare a few young women in the business from falling into the trap of "busy is better." I also learned that running a business is more than marketing and customer service. It's putting systems in place, management and knowing your numbers so you can price for profitability. Making money in your business means taking care of your family time, too! It's all too precious and goes too fast.



Don't let people's opinions drag you down
or stop you from following your passion.
We all need support and encouragement in our lives—
seek out those who do that for you.

A few years back, I had a falling out with longtime friends. The kind of friends that spent every weekend together at each other's homes drinking wine and having dinner. My life began to go in a slightly different direction, and they were not very supportive. They basically told me I was making the biggest mistake of my life and it would be harmful to my family.

I wanted to become a part-time personal trainer because I'd found a passion for fitness. In their minds, I was giving up photography and ruining my life. It was hard to see people who I thought were really good friends turn on me. It wasn't long before the phone calls and invites died out. At one point, there was a long conversation with one of those friends about how I had changed. In my mind, I wasn't changing as a person, I was growing and exploring new interests. I could not understand for the life of me why they were being so negative. It took a long time, but the end of those friendships opened the doors to new and different friendships with the kind of friends who supported and encouraged me in all aspects of my life—not just the ones they approved of.

I know in my heart how important it is to surround yourself with positive people who push you in the direction of your dreams and don't try to hold you back because they are afraid of change. Don't let people's opinions drag you down or stop you from following your passion, either family or friends. We all need support and encouragement in our lives—seek out those who do that for you. It makes a huge difference when you surround yourself with the right people.

MICHELECELENTANO

STACY PEARSALL

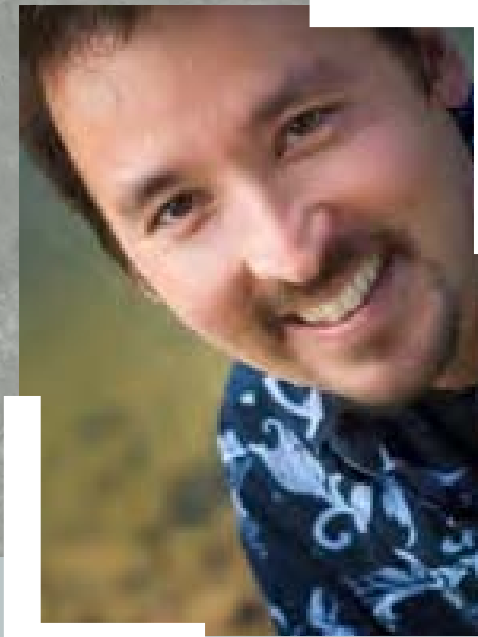
I joined the Air Force to be a still photographer, and thought I'd spend my days documenting military stories. But I was placed in intelligence, where I processed film 12-plus hours a day in a top-secret secured vault. It was not the glamorous job I envisioned when I signed the dotted line.

For four years I made the best of it by continuing to shoot outside the lab and go to night school. I'm glad I did, because when a rare opportunity at Combat Camera presented itself, I was ready. There was plenty of talented competition vying for the job, and I'll never quite know what separated my portfolio from the others, but I'd like to think it was my unwavering drive.

Continuously striving for career goals has kept me moving forward even when it's not the most direct path. Sometimes it's about the journey to the goal more than achieving the goal itself.



Sometimes it's
about the journey to the goal
more than achieving
the goal itself.



I had a career-changing layoff similar to Skip's before becoming a pro photographer, without which I may never have become a photographer.

The one story I'll never forget was when I was starting out as a wedding photographer about 20 years ago and I had just bought my own Hasselblad system and Metz flash. My mentor taught me how to beautifully fill-flash everything with that Metz, and my exposures were perfectly balanced and evenly lit.

On one wedding, about 20 minutes into it, my flash just died. I couldn't afford backup equipment at the time, and I called all of my photographer friends for an emergency loaner. Nobody was home. I thought for sure I was sunk and my wedding career was over as I desperately searched for natural-light locations, reflections and windows throughout the wedding. I just knew it couldn't turn out well without that flash.

I reluctantly sent the film off, waited two weeks, then peeked sheepishly at the proofs. It was probably the best set of wedding images I'd ever done! It began my true understanding of and appreciation for natural light. What a game changer it was for me!

KEVIN KUBOTA

BOBBILANE



I set up my first studio in Los Angeles in late 1979 and started going after multi-image production companies, the kind that used multiple projectors of 35mm slides run by computers and synced with music and words.

One of my first jobs was for Pentax, as one of two photographers on a two-week shoot. I had my cameras cleaned and checked before I left for the location in a different city. The first day we shot, we found a lab to test film and then the next day processed everything from the first two days. On the third morning, I was fired.

They had strips of film—we mounted them separately—and 80 percent of the film was grossly underexposed. They gave me no chance to look at the film, and I was too young and insecure to ask for a chance to figure out what happened. They sent me home humiliated, despondent and confused.

It turned out that some tiny little screw had come loose in the camera and locked my shutter speed on 1/2,000 of a second. My secondary camera, which I shot 20 percent with, was fine. It took me months to recover from this devastation, and I was sure I would never work again.

What did I learn? I learned to stand up for myself, without anger, to find solutions to problems at the time they happen. Sometimes everything fails, but there is always a way to figure it out, pick yourself up and move on with your head high. I went on to win awards for multi-image shows, and was the chief photographer for the Mattel Toy Fair show, the largest show in the U.S., beating out the production company that fired me.

Next time you're worrying about changes in your business and find yourself caught in woe-is-me mode, just remember you can only do the best you can. If you stay focused & maintain a positive outlook, there's no telling where the next fork in the road might take you.

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with
Salvatore Cincotta



SALCINCOTTA
www.SalCincotta.com

LOCATION: O'Fallon, IL

PASSION: Weddings & Seniors

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

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

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

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

FEATURED ARTICLES

A Trip To Remember
Q&A with Sal Cincotta



© Salvatore Cincotta Photography



ROBADAMS

www.RobAdamsFilms.com

LOCATION: Freehold, New Jersey

PASSION: Weddings

“Wedding films are my life. It’s all about the the story-telling. The art of seeing action, drama and beauty unfold and then harnessing the emotion of it all and the making it come to life on screen...that’s why I do this.”

Rob Adams began his video career in television over 15 years ago. Four years after that he merged into the wedding industry and eventually started his own business in 2006. Recently, Rob filmed and directed his first full-length feature film that was premiered at Robert DeNiro’s personal screening room in New York City.

Because Rob is on the cutting edge of the DSLR video revolution, his business has grown rapidly over the past few years and his passion for finding new creative ventures in the field has as well. His main goal, along with making sure that every product that leaves his studio is amazing, is to teach other wedding film-makers how to bring their work to the next level. Speaking around the world at venues such as creativeLIVE, WPPI, Imaging USA and more, he wants to see each and every film-maker learn about the little things that make filming and editing go from “good” to “the best in your market.”

FEATURED ARTICLES

[How To Make Awesome Time-Lapse Videos](#)



TAYLORCINCOTTA

www.SalCincotta.com

LOCATION: O'Fallon, IL

PASSION: Weddings & Seniors

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

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

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

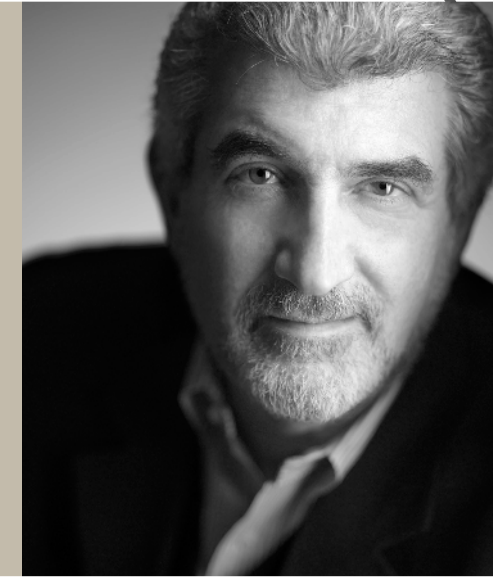
FEATURED ARTICLES

A Trip To Remember



© Salvatore Cincotta Photography

CONTRIBUTORS



SKIP COHEN

www.SkipsPhotoNetwork.com

LOCATION: Sarasota, Florida

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

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

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

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

FEATURED ARTICLES

Everything Always Works Out for the Better



MICHAEL CORSENTINO

www.CorsentinoPhotography.com

LOCATION: Petaluma, California

PASSION: Lifestyle Photography

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

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

FEATURED ARTICLES

High Key How-To





KRISTY DICKERSON

www.KristyDickerson.com

LOCATION: Atlanta, Georgia

PASSION: Weddings & Engagements

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

FEATURED ARTICLES

Mom First: An Entrepreneurs Personality





VANESSA JOY
www.VanessaJoy.com

LOCATION: Freehold, New Jersey

PASSION: Weddings

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

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

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

FEATURED ARTICLES
5 Rules To Group Photos



BLAIR PHILLIPS

www.BlairPhillipsPhotography.com

LOCATION: Landis, North Carolina

PASSION:

Seniors, Babies, Families & Weddings

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

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

FEATURED ARTICLE

Forget The Beaten Path: High School Sports





JENROZENBAUM

www.Jenerations.com

LOCATION: New York

PASSION: Boudoir

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

FEATURED ARTICLE

[Shooting Boudoir Is Not Just For Females!](#)



LAURIN THIENES

www.EvolveEdits.com

LOCATION: Portland, Oregon

PASSION:
Weddings & Engagements

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

FEATURED ARTICLE

A Trip To Remember





ROBERTO VALENZUELA

www.robortovalenzuelaphotography.com

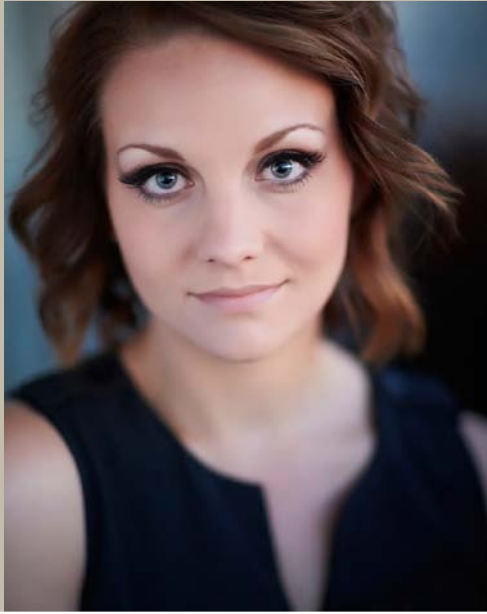
LOCATION: Beverly Hills, CA

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





ALISSA ZIMMERMAN

www.SalCincotta.com

LOCATION: O'Fallon, IL

PASSION: Weddings & Seniors

Alissa graduated with a degree in Television Production in 2010, and quickly realized her passion was in photography, specifically portraiture and photojournalistic work.

Her initial roll in 2011 as Studio Manager for Salvatore Cincotta Photography quickly expanded. Today she is the Brand Manager and Director of Operations for Signature Collection Albums. She is also behind the camera regularly as Sal's primary second photographer at weddings as well as a video producer for Behind the Shutter and Shutter Magazine. In addition, she oversees support for Virtuoso and handles other daily operations within the family of Salvatore Cincotta brands, and overall ensures that everything (and Sal) is moving forward the way it is supposed to.

FEATURED ARTICLE

[A Trip To Remember](#)



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