

may 2021

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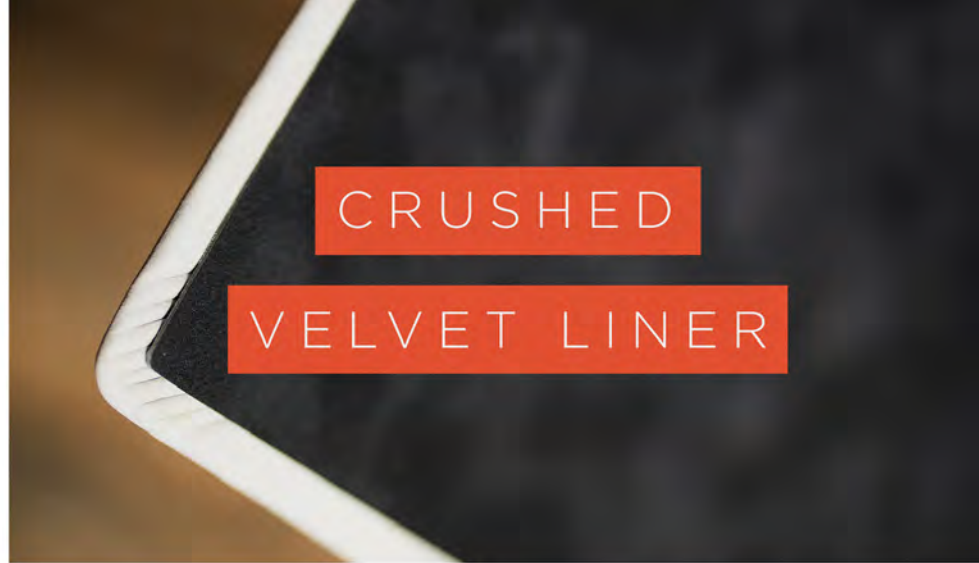
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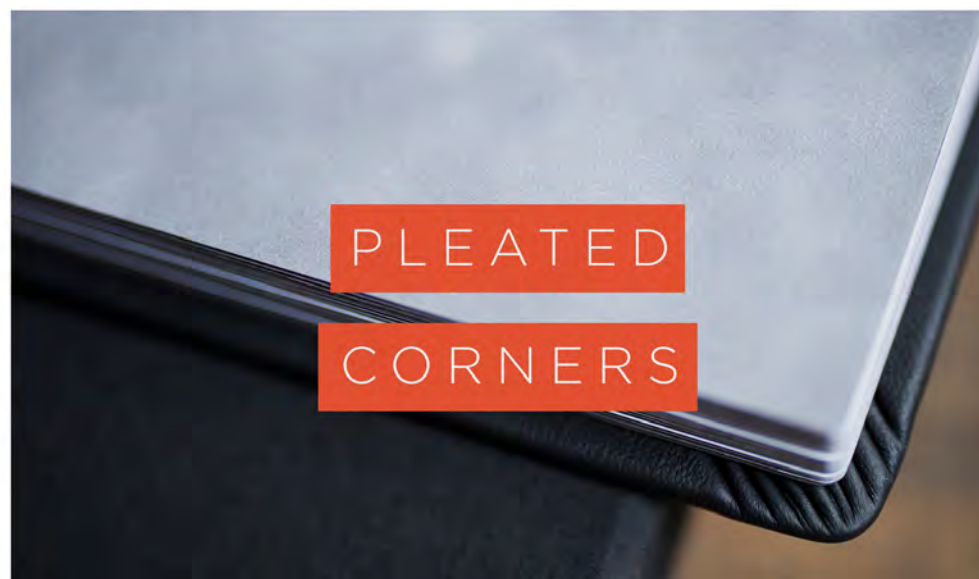
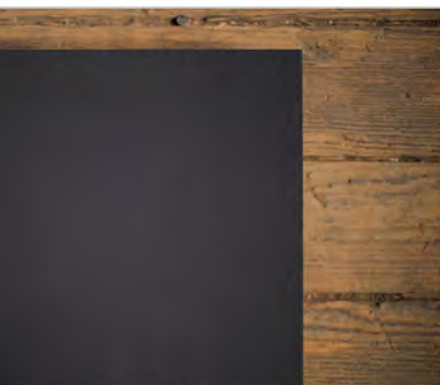
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MAY 2021 | ISSUE 104

- 12** **Understanding Non-Fungible Tokens for Photographers** with Scott Detweiler
- 24** **How to Make Your Side Hustle Your Full-Time Job** with Vanessa Joy
- 36** **Product Spotlight** with The Salvatore Cincotta Album line from H&H Color Lab
- 40** **Creating a Wedding Day Timeline for Photographers** with Alissa Cincotta
- 54** **Pandemic Profitability: The New World For Wedding Photographers** with Lora & Issac Skelton
- 64** **Essential Gear for Wedding Photography Pros** with Jason Vinson
- 78** **3 Ways to Achieve Consistency in Wedding Photography** with Sarah Edmunds
- 94** **5 Steps to Attracting High-End Wedding Clients** with André Brown
- 106** **Film Photography 101: The Foundations of Film** with Jeremy Chou
- 122** **10 Tips for Better Engagement Photos** with Kesha Lambert
- 136** **How To Use Flash Photography in Tight Spaces** with Justin Yoder
- 150** **Dramatic Portraits Using Natural Light** with Brett Florens
- 172** **Inspirations** from Our Readers
- 196** **How to Get Super Resolution with Raw Images in Photoshop v22.3** with Dustin Lucas
- 208** **Beastgrip for Videographers** with Rob Adams
- 214** **Final Inspiration** with Sarah Edmunds



24



64



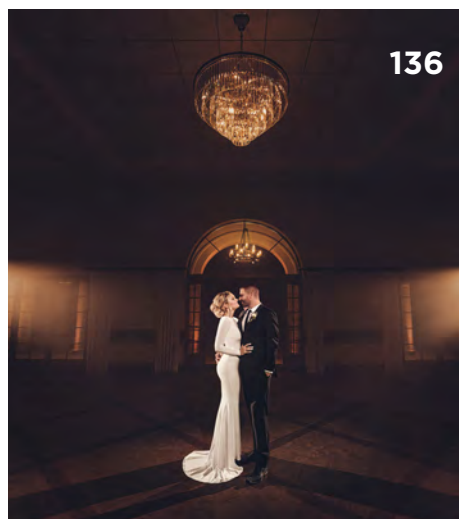
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136



122

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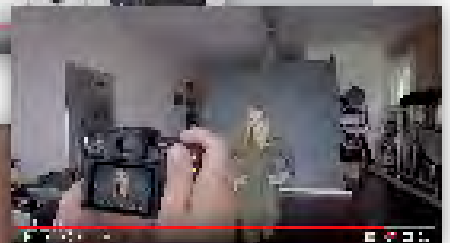
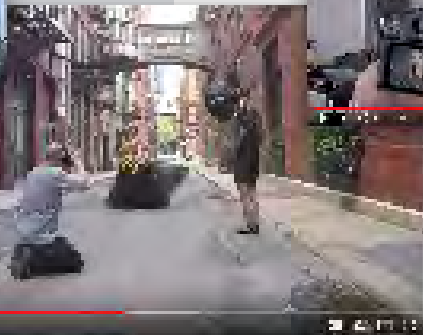
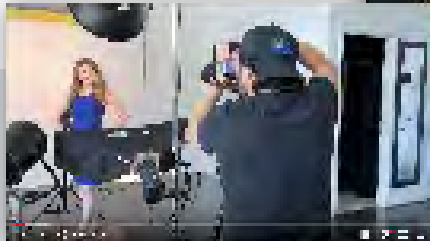
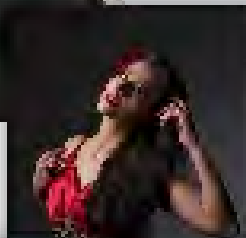
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and portrait photographer.

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Vanessa Joy



LAUNCH POINT

A message from the publisher

We may still be recovering from a *global pandemic*, but people are still getting married.

This month we explore the industry and how to **maximize your success** in the pursuit of weddings.

- Sal Cincotta

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DRESS AND VEIL: eve of milady at kleinfeld bridal

STUDIO LOCATION: [jerevele.com/bridal](#)

ASSISTANTS: [instagram.com/vjburgosphotography](#)
[instagram.com/jennablakeleyfaith/](#)

ABOUT THE IMAGE: This photo was shot for the launch of the Canon EOS 1DXIII, and it was one of my favorite shoots today. Not just because it was my first commissioned job for the launch of a new camera, but because it was one of the only times I had a bride, all to myself, for the whole day. We shot a lot of other pictures, but for once I was able to just play and be creative, especially with light and taking the time to do what I wanted.

You can see a behind the scenes video of the shoot and edit here: [youtu.be/Q6Zlq3pqblw](#)

UNDERSTANDING NON-FUNGIBLE TOKENS FOR PHOTOGRAPHERS

with **Scott Detweiler**





Model: Emma Hanna



Model: Haley Grace

Image © Scott Detweiler

I am writing this article in early April, and the vast majority of the photography universe has no idea what a non-fungible token is or why it is important. So I will assume this will surprise many of you. It is quite pertinent to our industry, so hold on through this trip down the rabbit hole!

In the digital imagery universe, we are on the cusp of a significant milestone: the circulation and collection of digital originals. That part makes this hard to grasp... We all have the exact same JPG, yet only one of us has what can be considered the actual original.



Model: Jennifer Raelynn



Model: Rachel Moehr

Images © Scott Detweiler

A Non-Fungible Token (or NFT) is a wild concept, and “fungible” is probably an unfamiliar word. A way to wrap your head around this idea is to consider a humble coin, like the quarter. If I have one and you have one, we can swap them since all quarters are considered the same, or fungible. However, if you have a rare quarter with some bizarre minting mistake that a coin collector prizes, yours is no longer equivalent to mine or any other quarter; it is now a unicorn of sorts and is non-fungible. Taking the coin metaphor into the world of JPGs, if I have the same image that you do, we can swap them because they are fungible down to the exact bits that comprise them. However, we can go through a process, known as “minting,” to set one of them as the genuine “original,” and it will then become non-fungible. Think of this akin to owning a unique Ansel Adams print that you can freely sell, collect, or trade. This NFT concept may sound far-fetched, but check out Christie’s auction in March where Beeple sold an NFT for \$69 million (remember, it’s just a JPG). This shows there are some legs to this concept as there are more NFTs on the auction blocks already. Over \$2 billion of NFTs have been traded in just the first few months of 2021! (See nonfungible.com for stats.)

In my own experience, I sold an animated version of one of my Doll series within 24 hours of it being minted in early April on foundation.io. It ended up selling for around 1.210 Ethereum (about \$400). What is an Ethereum? Well, that is where this entire thing takes a bit of an exciting turn. Ethereum is a digital currency like Bitcoin, and its value can vary wildly by the hour. So why use digital currency? Even though this is a bit convoluted, I want to explain precisely how this works because a digital currency is at the heart of this entire process.

To start, let's take a super-duper simplified look at what we will be calling the "blockchain." Think of the blockchain as a general ledger of transactions and contracts. So, grab your beverage of choice—better yet, grab two—and relax your mind as we are about to learn some kung fu.

For example, imagine a child's wooden toy block. On one face, we put our fancy original image. On another face of the block, we put our unique digital signature as the current owner (commonly referred to as a wallet signature). On the third face, we put the wallet address of the person buying the image and the exact amount they paid for it, in Ethereum. Now, this might seem like enough information, but it leaves the door wide open for people to invent transactions out of thin air because anyone could say they own your image or that you owe them a million Ethereum. To resolve this, we need to include on the block the answer to a complicated mathematical problem using the above information as the variables in the problem. This answer is known as a proof-of-work, or "hash." Suppose we change one tiny bit of the information like a transaction amount or digital wallet signature. In that case, the math problem no longer gives a rational and verifiable answer.

Furthermore, to be sure people can't invent blocks, we always encrypt them in a specific order as a chain of transactions. We even include the hash of the previous transaction (no matter whose block it was) on yet another face of the block before we encrypt it. So, the hash of the last block is included on our block, and if some smartypants tries to sneak in a block out of order, change the wallets, alter the image, swap blocks, etc., the math will not work, and the blockchain will reject it. We then make that hash available for the following block to use when they do their encryption, and so on down the chain.

This method leaves no room for hacking or falsifying information since any alteration makes the hash change violently. So, who does all of this tracking of transactions and creating all these "proof-of-work hash answer things"? The answer is: folks commonly referred to as "miners."



Image © Scott Detweiler

Model: Jennifer Raelynn



Image © Scott Detweiler

Model: Haley Grace

When someone is mining Bitcoin, for example, they are keeping a copy of the same general ledger (blockchain) and doing the math on the new blocks in a race against other miners. It is a lot like playing the lottery as the math is cryptographic in nature and isn't reversible, so you literally have to guess until the conditions are met. In exchange for this system taxing, dart-throwing process, the blockchain will reward the person with the first correct answer to the proof-of-work with a fraction of that currency (this is known as "gas"). The miners' signature and the gas they are paid are also written on the block's final face before the hash is calculated. Everything is tracked, nothing can be altered, and we have a perfect record of every single item in the correct order.



Image © Scott Detweiler

Because millions of people are mining digital coins, it makes it impossible for someone to sneak in a false block of information. Remember, mining is just the task of keeping a copy of the ledger, encrypting the blocks, and chaining them together. Again, this is a grossly simplified explanation.

In the end, your image's current ownership is a matter of public record because it is part of the digital blockchain and a clear owner is always ascertainable. Sites like tryshowtime.com clearly show the images owned by someone, while etherscan.io shows the chain of transactions. Those are just two examples. As the blockchain is public knowledge, many sites display the data differently depending on their goals.

Just like fine art today, there is some fantastic work out there. Still, there are also those head-shaking pieces of "art" from galleries that I don't understand, like Maurizio Cattelan's \$120,000 work "Comedian" that is literally a banana duct-taped to a wall. (No, I am not kidding.) By the way, he sold two of those on opening day! Some art out there is fetching prices that I can't comprehend. Because this space is built for digital imagery, a lot of the current art is dominated by 3D artists and illustrators, which vary from beginners to amazingly talented folks. But because this space is not mature, some of the asking prices seem disproportionate to the talent involved.

That being said, some fantastic artists are selling their work. Twitter users like @tina_eisen and @dracorubio, who I have followed for years, are successfully selling NFTs of their work for thousands of dollars each. I have personally watched other items get bid into the hundreds of thousands and even into the millions by some prominent collectors!

Do you want to get involved? There are two barriers to entry (aside from having artistic skills, which again seems somewhat optional at this point): one is converting a fiat currency like U.S. dollars into a digital currency, and the other is the price of gas.

When I minted my first piece in March, it was challenging to obtain Ethereum. The only site I found that wasn't intimidating was coinbase.com, since banks and other familiar places for monetary transactions shy away from these new currencies. The tracking of transactions involves a digital wallet, which is unique and hopefully protected by a password more complex than your dog's name with a "1" at the end. Because this currency is part of the Ethereum blockchain, you can purchase it from literally anywhere as long as you use your digital wallet as the block's signature. Moreover, because the NFT transactions are also decentralized, you can use any website to sell your photos. Sites like superrare.co, foundation.app, and mintable.app are the most popular with photographers and artists, but they are also invite-only at this time. The largest open one I know of is opensea.io. It is packed with animated GIFs, icons, songs, and any other digital media that someone feels the moral obligation to foist upon the world. Regardless, all of these sites are connected to the same Ethereum blockchain.

The other barrier is the price of gas. This obligatory payment is akin to the cost of gas you put into your car. This gas fee is paid to the miners to create the proof of work hash for your block. This price can vary widely every hour, and minting a single image can cost anywhere from \$30 to over \$250! When there are not many pending transactions, the price of gas will drop. I use gasnow.org to determine the current price before I decide to mint another image. Remember that every transaction needs to be hashed, so all things require gas. But those much more complex tasks (known as contracts) like NFTs are the hardest ones, where functions like swapping currencies are much more reasonable.

There may be opportunities to offer NFT versions to clients in our photography industry, for example, or creative ways a digital original can be placed into our portfolio or offerings. Only time will tell, and I am sure many creative souls will find ways to add this to their client offerings.

A few key things to keep in mind are that the NFT does not include the transfer of copyright or permission to create or print duplicates. The digital NFT version is simply the file that is considered to be the original or limited edition, and it is not the same as those fungible copies that others might have and enjoy.



Image © Scott Detweiler

Model: Lunaria

Image © Scott Detweiler



Model: Rebecca

As the NFT space matures, I can see many beautiful pieces of art being collected and sold in single, limited editions or even open runs, just as they would be in an art gallery. As the future of augmented reality and digital assets starts to be more common, only the future knows how far this will go. For those of us that create images for the fine-art market, this is an opportunity to create yet another potential revenue stream, and I think it is opening the doors to new ways of thinking about digital art. ■



Scott is a conceptual portrait photographer based in Milwaukee, Wisconsin. Along with his original approach to portraits, he excels at fashion and boudoir, and is an amateur body painter. When he is not shooting, Scott turns his studio into a classroom where he holds workshops on lighting, conceptual work and boudoir.

website: sedetweiler.com instagram: [@sedetweiler](https://www.instagram.com/sedetweiler)

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A person with long brown hair, wearing a white t-shirt, is standing next to a rough, textured wall. The person's arm is visible, and they appear to be looking out of a doorway or window. The background is a bright, slightly blurred outdoor scene.

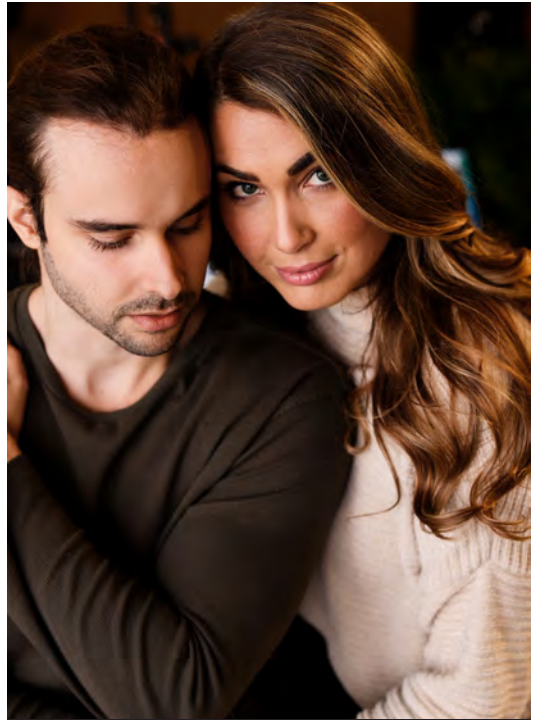
HOW TO MAKE YOUR **SIDE HUSTLE** YOUR FULL-TIME JOB

with Vanessa Joy





settings: f2.2 @ 1/200 iso 50



settings: f3.2 @ 1/200 iso 400



settings: f1.4 @ 1/1250 iso 100



Image © Vanessa Joy

settings: f4 @ 1/250 iso 125

I have two businesses, working in both online education and as a wedding event photographer, and I love my work—it's definitely a dream job for me. I also make fantastic money from it: more than six figures from each side of the business is my net yearly pay, after expenses.

Compare that to the day job I used to work, earning \$42,000 a year as a Spanish teacher. I've been able to do more of what I love and make much more money doing it. I won't lie though: it took time—more time than you might think.

I want to share the strategy you can use to take your side hustle and grow it enough to quit your day job. If you follow these steps, you'll be prepared for the challenges of self-employment so that you can also reap the rewards of owning your own business (or two!). Here are the steps to take.

1. DON'T JUST QUIT! WORK BOTH AT FIRST

I won't lie, you'll probably be working nights and weekends during this stage, but that's the "side" part of having a side hustle. What is so valuable about keeping the security of the day job while you work your side hustle is that you get to test out your skills in the marketplace, but you aren't taking on as much risk as those who just quit their jobs and start from scratch.

Your side hustle will teach you a ton of things about what doesn't work and what does work, but the goal is to start growing your income in that side hustle until it is enough to replace all your income from your day job.

Many people are tempted to get the money from their side work and fold it into the monthly budget, but if you are serious about making the leap to full-time, don't do it! Keep your expenses as close to the same as possible, using your day income. Put all the side hustle money aside. When they are roughly equal, you switch: start living off the side hustle money and put your whole day job paycheck into savings.

This sounds ambitious, but remember, it's proving that you can make it when you switch to your side hustle full-time. Don't quit yet either, just because you hit a month that is equal to your day job pay. Instead, keep building that savings account until it equals three to six months of expenses. Include everything too. If your current job has nice perks like insurance or a 401(k) match, you'll want to account for that in your savings.

When you've done that, it's time to get started!



settings: f4.5 @ 1/250 iso 100

Image © Vanessa Joy



settings: f2.5 @ 1/250 iso 100

Image © Vanessa Joy

2. SET UP HELPFUL BANK ACCOUNTS

You can make these accounts any time after you know you're getting serious, but definitely before you make the leap and quit your day job. Having your bank accounts in order will help you have a professional, functional structure from the very start!

The biggest reason to have plenty of structure is that your gross income (everything your side business makes) isn't the same as your net income (what you get to spend personally after all your expenses and taxes). You need a structure that helps you pay taxes, employees, contractors, and other costs before you start thinking of the money as your “paycheck.” This helps you avoid getting a huge bill that your business isn't equipped to pay.

- Get a business checking account. Ideally, this will be the place where your clients pay you. Get an account with a bank that doesn't charge fees for having a low balance or for having multiple checking accounts so that you can get organized without worrying about being charged when an account is low.
- Start a payroll expenses checking account. This helps you get organized so that all of your payroll expenses from a given job are covered.
- Start a tangible cost of sales checking account. These are all the expenses you know you'll have to make in order to fulfill an order. In my case, I know that every wedding photography job will involve the expense of creating a physical album, so I always put those costs right into the tangible cost of sales checking account so I have them handy when I need to pay for the album.
- A taxes checking account is also a good idea. You actually pay quite a bit of taxes on your income at a day job, but it comes out without you handling it yourself, so it's easy to ignore. I recommend putting about 30% of everything that comes into your business into this checking account. You may qualify to pay less, but it's much better to be able to write your checks for quarterly income taxes from this account than to have to scramble in your personal account to find that money.
- An optional fund or checking account would be a sinking fund. When you know you want a big expense in the future, this fund lets you save up for that item over time. I might save up for a new camera in the sinking fund, a little bit each time I'm paid, so that it doesn't feel as overwhelming when that expense needs to happen!

I'm particularly indebted to Dave Ramsey's financial advice, where I learned much of what helped me create this structure. I also learned a lot from Jordan Page, who has suggested a variety of checking accounts as well that you want to have!



settings: f5.0 @ 1/200 iso 100

Image © Vanessa Joy



settings: f3.2 @ 1/200 iso 800

3. PLANNING FOR GROWTH!

This stage is really about how you'll deal with success, whatever that looks like for you, on a day-to-day basis. It's fun to think high-level and consider what it'd be like to be “successful,” but you need to have things like a workflow, a client management system, or a day-to-day plan for how you'll do all the work you commit to and do it well enough to make your customers happy. The key is to make a system that works now but will also work when you grow.

This might be about outsourcing. What elements will you consider taking out and having someone else do? Pay attention to what elements of your business you don't like or that you aren't good or fast at doing. Write these things down. You may have to do them all now, but when you're growing, you may be able to pay someone else to do this work! A big question is whether or not someone would be willing to do this work for less pay than you are doing it for now. You are, after all, the CEO, so as you find and add to your team, you may contract out elements of the business for less than you make yourself.

Then it's time to research. What items might you outsource, what would they cost in your area or for your needs, and in what order would you like to outsource them? Make a plan for how well your business needs to be doing before you outsource each item. Ideally, your outsourcing frees up your time to do what you do best, what you enjoy most, or what brings in lots of happy clients—ideally, all three!



settings: f2.8 @ 1/400 iso 1600



settings: f2.8 @ 1/250 iso 1600

Images © Vanessa Joy

Image © Vanessa Joy



Also, remember to think of your future retired self! Plan to put aside 15% of your profit per month into a growth mutual fund. There are tons of opinions on how to save for retirement, but that's my benchmark based on Dave Ramsey's recommendations. You want to think these things through as a business owner.

The sky is the limit for your business: don't limit yourself. Down the road, you might, like me, get into the world of online education and teach about the things you do, diversifying your income. There's a lot to learn, but remember: starting your side business on a firm footing is one of the best ways to eventually quit your day job and do this full-time! ■



Vanessa Joy has been a professional wedding photographer in New Jersey since 2002, and an influencer in the photographic community for years. Since starting VanessaJoy.com in 2008, she has taught photographers around the globe at almost every major platform in the industry (LearnPhotoVideo.com). Vanessa has been recognized for her talent and business sense at the renowned industry events CreativeLIVE, Clickin' Moms, WPPI and ShutterFest. Her peers love her informative, open-book style of teaching.

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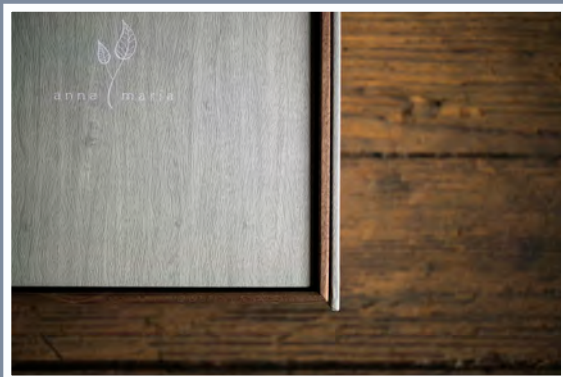


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the
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- 40 | **Creating a Wedding Day Timeline for Photographers** with Alissa Cincotta
- 54 | **Pandemic Profitability For Wedding Photographers** with Lora & Issac Skelton
- 64 | **Essential Gear for Wedding Photography Pros** with Jason Vinson
- 78 | **3 Ways to Achieve Consistency in Wedding Photography** with Sarah Edmunds
- 94 | **5 Steps to Attracting High-End Wedding Clients** with André Brown
- 106 | **Film Photography 101: The Foundations of Film** with Jeremy Chou
- 122 | **10 Tips for Better Engagement Photos** with Kesha Lambert
- 136 | **How To Use Flash Photography in Tight Spaces** with Justin Yoder
- 150 | **Dramatic Portraits Using Natural Light** with Brett Florens
- 172 | **Inspirations** from Our Readers





CREATING A WEDDING DAYTIMELINE..... FOR PHOTOGRAPHERS

with Alissa Cincotta



Ah, the wedding day timeline. If you're a wedding photographer, you know all about the never-ending battle on what should happen on a wedding day. The bride wants one thing, the planner wants another, and the reality is this: The wedding photographer spends the most time with the bride and groom on their wedding day and should be in charge of building the flow for the day. Our JOB is to capture moments throughout a wedding day, and who understands the standard moments better than a wedding photographer?

Image © Salvatore Cincotta Photography



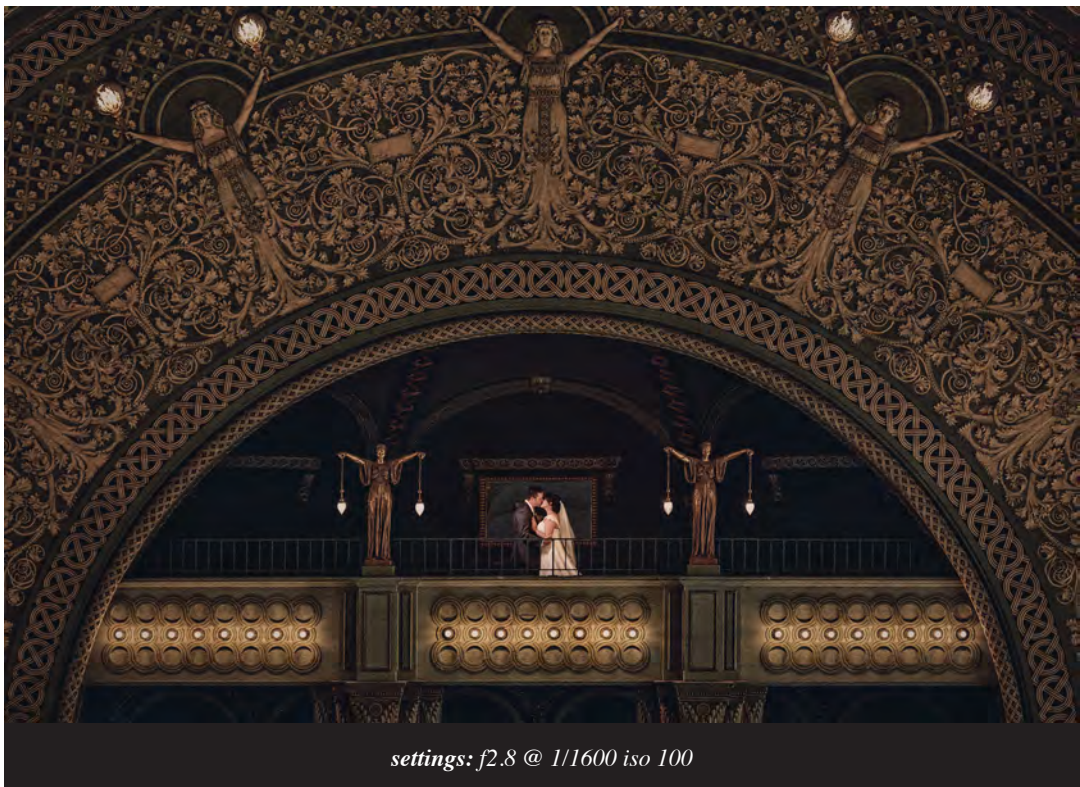
settings: f1.2 @ 1/1800 iso 800

Wedding days, as Sal always says, are a series of mini emergencies. It's just the reality of the business. It's your job to set yourself up for success when it comes to the way a day lays out. So let's dive right into all of the details that go into creating a successful wedding day timeline for your couples.



settings: f5.0 @ 1/1600 iso 80

Image © Salvatore Cincotta Photography



Images © Salvatore Cincotta Photography

PLANT THE SEED ABOUT THE IMPORTANCE OF TIME FOR CREATIVES AT THE INITIAL CONSULTATION.

When our couples meet us for their initial consultation, we are asking all of the important details about their day: ceremony time, location, specific requests for creatives, reception time and location, and so on. There is, however, one specific question we open up with:

“What is it that drew you into our work?”

This question is so important as a baseline for your timeline with the couple. Nine out of 10 times for us, the answer is the same as they point to the large cinematic and dramatic portraits hung throughout our sales room:

“We love all of your epic shots. It all looks straight out of a movie and your couples all look like models.”

THIS is our key indicator that the couple sitting in front of us is our client. Why? Because they understand that what we do isn't just clicking the shutter button on a camera. There is art in what we do, and these people can see it, value it and appreciate it. Bingo.

Now, you have to educate the couple. These cinematic shots don't just happen on the wedding day. We need to be strategic in our timing to ensure we're able to create these types of images. This is how the conversation goes:

“We typically aim to create two or three signature style cinematic images from your wedding day. We should plan on at least an hour and a half for the creatives to allow for this. Two hours is ideal, but if we stay in one general location, we can rock these shots out with just you and your fiancé and still have time to capture you and your bridal party.”

Guys, what you say is so important in this initial meeting. You are planting the seed in their brains and positioning yourself as the expert. Be confident in your approach. Don't make suggestions. Tell them what YOU need to be able to deliver on the imagery they are hiring you to create.



CREATE A SET OF BASIC GUIDELINES YOU FOLLOW FOR EVERY WEDDING DAY AND ADJUST ACCORDINGLY.

A foundation is crucial if you're a medium-to-high-volume wedding studio. A foundation is simply a set of "what should happen whens."

So we know almost every traditional American wedding has five to six main components to the date: bride getting ready, groom getting ready, first look (or maybe not), creatives, ceremony, and reception.

Here is our foundation that we run with:

Bride prep: 1 hour

Groom prep: 30 minutes

First look: 30 minutes (the actual first look takes 5 minutes, but someone is always running late)

Creatives: 2 hours

Ceremony: 1 hour (plan for the longest option in your foundation, then tack any extra time on to their creatives if they end up only having a 30-minute ceremony)

Reception: Who cares? At this point in the night, everything is pretty loose.

Here's how we run our planning process after we've had the initial timeline conversation at their consultation (this happens six months out from their wedding day):

First question: Are you doing a first look or waiting until you walk down the aisle to see each other?

Next question: What time will the ceremony start? How long will it last?

Start at the ceremony and work your way to the end of the night.

Ceremony: Catholic weddings are usually one hour. Non-religious weddings are usually 20 minutes.

Next question: Will you be doing a receiving line or any kind of special exit after the ceremony ends? Allow for 15 minutes anyway. Even when they say they don't plan on doing something, they always end up changing their mind the day of the wedding.



Images © Salvatore Cincotta Photography



Family formals: Give yourself 30 minutes for this and do not overcomplicate it. How many of you have had your bride hand you a printout from a Pinterest article listing out every single possible photo pairing needed during family formals? Hi, yeah, me too. Too many times to count. This is your time to shine. You don't need a stinkin' LIST of shots! You do this for a living!

Here's what we tell our couples:

"For family formals, we want to capture these as quickly as possible so we're not cutting into the creative portrait part of the day. We will do immediate family on both sides out to grandparents (or great-grandparents). For aunts and uncles, just pull us aside at the reception and we'll be more than happy to capture groupings there!"

Creatives: At a minimum, we need an hour and a half. Ideally, we'd like at least two hours and two locations.

Question about locations: Do you want park or urban? Again, don't overcomplicate this. Don't ask them if they want a specific park. If there's a place that is meaningful to them, they'll let you know. If you put the ball in their court, they'll have you driving around for hours back and forth to get the exact same picture in park A that you would have gotten in park B. A park is a park is a park. It's all green. Same thing for urban locations. I suggest having a handful of go-to pre-scouted locations that you can rotate between clients so not everything looks the same.





Images © Salvatore Cincotta Photography

Reception: Here's the deal with receptions. Once you get your couple back to the venue, make sure they have a few minutes to touch up and just be together before the chaos of having to be "on" for everyone. This is so important. And reminding them about this shows a human side to you that all of their other vendors will overlook.

Once you get to the reception, sync up with the DJ immediately and make sure your timelines match. Pro tip: They never match. Start the conversation by letting him or her know what time your coverage ends and you need to make sure you're getting in the first dances, toasts, and bouquet/garter toss. If you're short on time, leave things like the dollar dance and the shoe game for after your coverage ends. Most couples don't actually put those images in their album.

Once you've covered everything and your coverage is coming to an end, grab your couple for one final signature style shot inside or outside, but somewhere that showcases the reception venue well because BINGO, you can use this image as a way to build a relationship with the venue. Win-win for us all!

OK, now it's time to look at how many hours you're into this day so far so you can work backwards from the ceremony to see what time you need to start getting ready with the bride and groom. This is the perfect time to nudge them into getting ready at the same hotel so you're not losing time traveling between locations.

Make sure everything fits into their allotted time based on their package and if they're over by 30 minutes, just eat it. Don't be that person that nickels and dimes your clients on something like this. Truth is, if you show your willingness to eat that cost, they're more likely to spend with you post-wedding on upgrades. However, don't let this get out of hand. Understand that if your initial timeline is already over by an hour or more, it's only going to get worse with delays on the actual wedding day. We allow our clients to swap out their engagement session for an extra hour of coverage. Just know, if you do in-person sales, you're losing an opportunity to make a sale on that engagement session you're allowing them to swap out.

Image © Salvatore Cincotta Photography



DON'T FORGET ABOUT TRAVEL TIME.

This is probably the single most forgotten part of the day when photographers are getting started in weddings. You don't just magically get from point A to point B by snapping your fingers (although that would be pretty awesome).

Use Google Maps. If the hotel to the ceremony venue shows a 30-minute drive time, allow for 45 minutes. This gives you time to pack up gear, load the car, and also gives you some wiggle room for traffic. Remember, I am speaking to you as a St. Louis-based photographer, not a New York City photographer. Know your area and plan accordingly.

Also, don't forget to do your research ahead of time so you can plan for things like parking (valet, street parking, etc.). Wedding days are not the time to be an amateur with travel. Take five minutes and figure it out ahead of time so you're prepared to arrive early. This makes such a good impression on your clients when they arrive and you're already there ready for them. Remember, your clients should not have to worry about you and your time management (or lack thereof) on their big day.

BE THE EXPERT AND SET REALISTIC EXPECTATIONS FOR YOUR COUPLES.

Don't forget, these people are coming to you fresh to the wedding scene (usually). They've never done this before, so what you find to be second nature and almost "duh"-worthy is completely new to your couples. You do this every weekend for a living, and they are leaning on you to provide your expertise to make their day go off without a hitch (as much as possible).

Once a couple signs a contract and pays their deposit to lock their date with us, we send a welcome packet with tips to look your best in photos, a copy of all of their paperwork, a welcome letter, timeline sheets, and cards from local vendors we recommend. Take that extra step and show your couples that you know what you're doing. When you take the initiative on something like this so early in the game, they will continue to look to you for guidance throughout their planning process (and you want this so you can control the outcome of what photos you're able to capture for them).

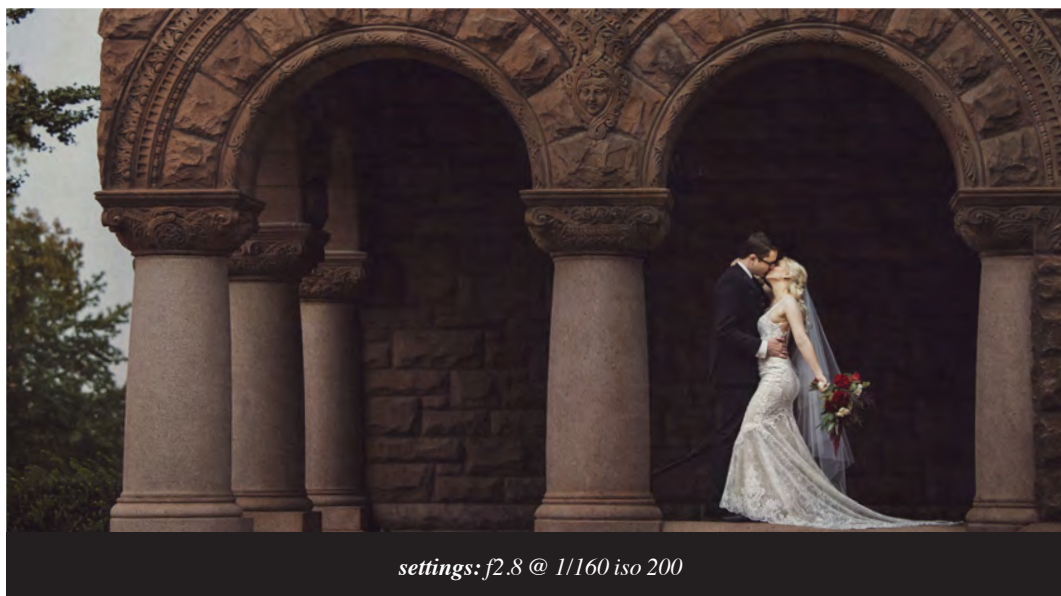
Always be upfront and honest. If a client wants photos at location A, and also at location B that's an hour and a half away, but they only have two hours for creatives in their timeline or are already over by an hour or two... DO NOT just say OK.

Level set with them:

"We are more than happy to get you images at both of these locations, just know we're already over in time and this is eating into your timeline with empty drive time. Is there somewhere closer to location A that looks similar to location B that we could compromise on? This will give us more time for creatives, which means more images for you, and will allow us to get you back to your reception on time."

You can say everything you need to say without being rude, condescending or anything negative. Just be confident in your approach and bend where you need to. As long as they understand they might not get the images they hired you for, OR they might have to pay for extra hours of coverage, do what they want.

Image © Salvatore Cincotta Photography



TIMELINE FOR THE TIMELINE: UNDERSTAND THAT THINGS CHANGE.

Welcome to the world of weddings. Things change on a daily basis, especially in today's Covid world.

We do timeline reviews over the course of a year with our clients as follows: 6 months, 3 months, 1 month, 2 weeks, week of. This allows us to stay up to date with changes as they're happening so we can adjust the timeline accordingly.

I will also send my bride a text the night before the wedding with a sweet little message wishing her the best day ever and letting her know how excited we are to be a part of their big day. Then I will screen shot their final timeline and ask if there are any special additions that we need to be aware of so we're prepared to document them. Texting a client the night before is also when I ask for the hotel room numbers where applicable.

Wedding day timelines are tricky at first, but having that foundation solid will make it all feel pretty template-based. You'll start to get into a rhythm where it all falls into place and your wedding days are no longer chaotic scrambles. Remember, the worst thing to do is be the source of stress for your clients on their big day. Good luck! ■



Alissa Cincotta graduated with a degree in television production and has been a part of the Salvatore Cincotta team since 2011. Today she is behind the camera regularly as Sal's second shooter and as the executive producer and camera operator for Salvatore Cincotta Films, Behind the Shutter. Alissa is the Editor-in-Chief for Shutter Magazine and serves as Sal's right hand, managing daily operations within the family of Salvatore Cincotta brands.

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PANDEMIC PROFITABILITY: THE NEW WORLD FOR WEDDING PHOTOGRAPHERS

with Lora & Issac Skelton



2020 was going to be our year. We dedicated 2019 to making sure 2020 would be the breakout year for our business. We had spent tens of thousands of dollars on business mentorship, rebranding, and investing in all new products to sell. We drastically increased our marketing budget and the wedding bookings were flying in. We had hired our first full-time employee. We had ourselves in a position to make more money in three months of work in 2020 than we made in all of 2019. We were going to hit our goal of \$400,000 in revenue in 2020. And then Covid hit.





Images © Lora & Issac



settings: f4.0 @ 1/500 iso 160

Wedding season for us was supposed to start in June. We welcomed our third child in early February, so we had planned our bookings so we would have some time off before the weddings started up. I remember us sitting at home when the first shutdown came through and saying, “Thank God we didn’t book anything until June. This will all be gone by then.” Man, I wish I had been right.

As the wedding cancellations began, so did the panic. We quickly dropped from 30 weddings down to 25. Then down to 20. Then down to 10. Finally, we dropped to eight. In a matter of weeks, our entire goal for 2020 went out the window, and we had to figure out how we were going to salvage the year and pay the bills. We were left with two options: either sit at home and complain about our year falling apart before our eyes, or we could do something about it. We could change our goals and strategy, and attempt to salvage 2020. We chose to do something, and it changed our lives for the better.

Our days as wedding photographers were over. Weddings were gone, and they weren’t returning back to normal anytime soon. It was sad, but we accepted that early on and realized we needed to be more than wedding photographers now. We needed to make money and shift our focus to portraits. We were used to working with 40 to 50 clients total in a given year, so changing that to working with 100+ was going to be a big shift. But, it was something that we had to do to remain profitable and keep our business alive during the pandemic.



settings: f4.5 @ 1/250 iso 100

Image © Lora & Isaac

Working when others weren't is what allowed us to be successful this past year and is continuing to help us in 2021. The country was shut down and photos weren't able to be taken. A huge number of photographers I knew just shut down and sat at home waiting for things to open back up. We started restructuring our business. We shifted focus and began to execute immediately. We ramped up marketing. When everyone was hoarding money, we were spending it. The extra \$1,000 we used in Facebook ads wasn't going to help us keep our doors open, so we figured we might as well spend it and be ready to go once things opened up.

You would be surprised how easy it is to book family sessions when you are one of the few photographers in the area running Facebook ads. We ran a \$200 ad campaign over five days and it generated over \$38,000 in revenue for us in 2020. Let that sink in: spend \$200 to make \$38,000. My only regret is that I didn't push that campaign more. We immediately invested in education. We were wedding photographers. We didn't know how to run a portrait studio, how to book this volume of clients, or what the back end of our business needed to be. We subscribed to Level Up and launched our senior influencer program and began filling our calendar. We spent thousands of dollars during a time when we had zero money coming in and were unable to actually shoot. There was no idea for when our state would open back up, but we weren't going to sit back and let our business fail and just wish we could work again.



settings: f4.5 @ 1/500 iso 160

Image © Lora & Issac



settings: f4.0 @ 1/320 iso 200

Image © Lora & Issac

When things did open back up, our calendar was packed and we got to work. Other photographers were just starting to ramp up marketing again, and we had 35+ sessions to schedule and start shooting right away. The crazy part was, during this economic downturn, clients were spending more money with us. Our sale averages were up over 30%. Clients had been sitting at home and came out ready to spend money. Because we shifted our business and took the risk of spending money, we capitalized.

We went from making \$25,000 a month to making \$25,000 in a week. We passed our 2019 revenue at the end of July. Keep in mind, we didn't shoot anything until mid-April. So what we did in all of 2019, we surpassed in three and a half months. We had our best year by far, crossing the \$250,000 mark on only eight weddings. Weddings were 90% of our revenue in 2019—that dropped to 30% in 2020. We would have easily surpassed \$300,000 in revenue in 2020, but we had to shut down in October because our back end was a disaster. We could keep up with orders, we just weren't used to this volume and needed to regroup. October, which is usually our best month for business, we shot less than five sessions because we needed the time to regroup.

Our back end cost us drastically in 2020, but it won't in 2021. We continued to shift our business this winter. We reinvested in business mentorship. We relocated our business an hour away and upgraded from our 800-square-foot studio in a town of 300 people to a 2,300-square-foot downtown studio space just outside of Minneapolis. We have continued to work while photographers are recovering from last year and still waiting to ride out the storm. Right now is the time to set up your year. Take advantage of it.

Image © Lora & Issac



If you are a wedding photographer, don't just sit around and wait for things to open back up. The restrictions on weddings aren't going away anytime soon, even with a vaccine rolling out. The market has shifted and won't be the same again. Use this time to explore other sources of revenue and redefine your business.

In 2020, our goal was 50 weddings. We wanted to be the top wedding photographers in our area. Because of Covid-19, we were forced to shift to portraits. Never in a million years would I have thought I would want to photograph 100 to 120 seniors in a year, but that is our 2021 goal now. We have fallen in love with being portrait photographers and aren't looking back. Portraits have given us our weekends back with our kids. It has allowed us to be selective of the weddings we take on. And it has us shooting for \$500,000 this year.

Remaining profitable through a pandemic was incredibly challenging. But the fact that we were able to see growth during these times has removed all self-imposed limits we ever had on our business. The ability to adapt has removed all fear this pandemic has put on our business. I am 100% confident that we will continue to see growth in 2021 no matter how this year plays out—because we weren't afraid to be seen as more than just “wedding photographers.” ■



Red Wing, Minnesota-based photographers Lora & Isaac travel the world documenting couples and families, capturing the most important moments of their lives. Specializing in senior and family photography, their main goals are to provide an unmatched client experience from start to finish, and to create images that are unique and will fill the walls of their clients' homes for generations to come. Their love for photography began shortly after their own wedding. What started as a side hobby quickly blossomed into a successful career for Lora & Isaac.

website: lora-isaac.com instagram: [@loraandisaac](https://www.instagram.com/loraandisaac)



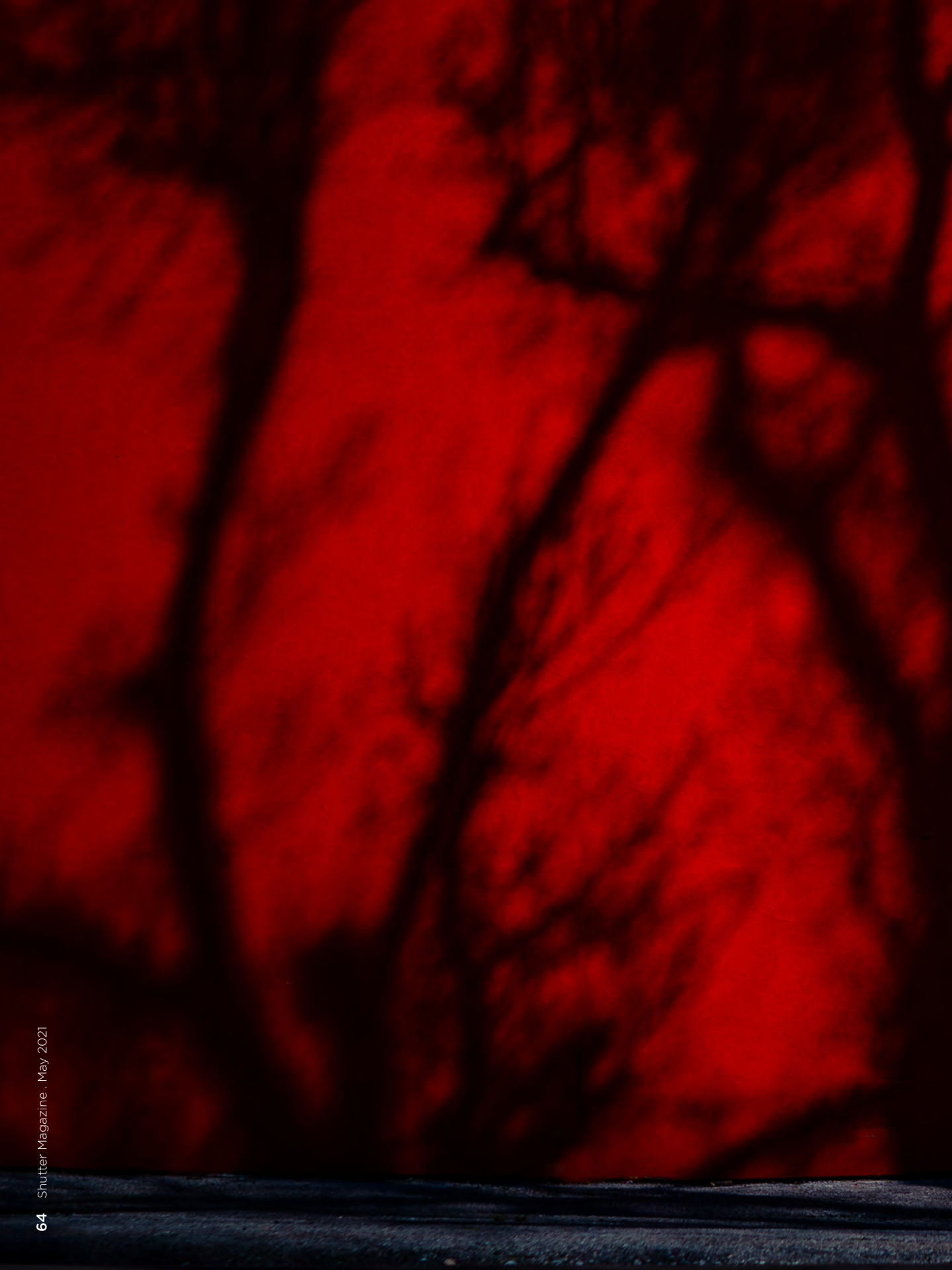
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ESSENTIAL GEAR FOR WEDDING PHOTOGRAPHY PROS

with Jason Vinson



Before I jump into this list of essential gear, I'd love to address the phrase "gear doesn't matter." It's a phrase I have said myself over and over and I truly believe it. Photographers of the past have created work I could only ever dream of aspiring to—and they achieved this with much less gear than amateur photographers currently have access to. Because of this fact, there is a comparison that goes, "A professional photographer with beginner gear will create better work than a beginner photographer with professional gear." I feel this statement is completely accurate. It's meant to encourage beginners to become better at their craft before they get consumed with lust for the latest and greatest gear.

But this article is not meant for beginner photographers. Gear doesn't matter until it does actually matter. And while a beginner photographer with professional gear may lose to a professional photographer with beginner gear, a professional photographer with beginner gear will lose to a professional photographer with professional gear. And as a professional wedding photographer, that is who you are against. But the good thing here is that not all pro-grade gear comes at the steep price you may be accustomed to seeing.





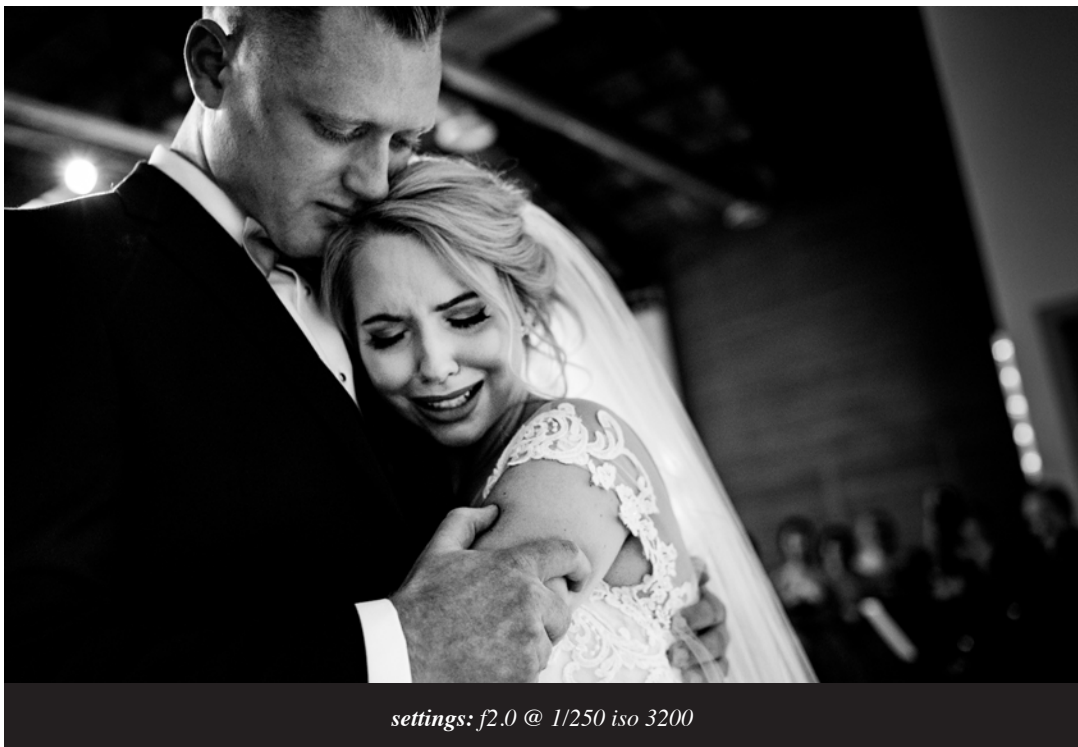


Image © Vinson Images

CAMERAS

This one is pretty easy because I feel like any of the higher-end models from any manufacturer would serve a professional wedding photographer well. As long as it's not a prosumer camera you can pick up at Walmart or Sam's Club, you should be fine. That said, I have used a ton of different types of cameras from crop sensor to medium format and from Nikon to Leica, and I have found what works best for me in regards to weddings. So from here I'll walk through two features I never want to have to shoot without for the rest of my career (unless something new and unimaginable comes along). Sneak peek: one of these features can only be found from one camera brand.

MIRRORLESS

Mirrorless cameras have changed the way I shoot because they have changed the way I view a scene before I take an image. In the days of optical viewfinders, you had to use the meter in the camera in order to get an idea of what the exposure should be. You then had to have a mental idea of what the camera was seeing and make a decision on whether you wanted that image to be brighter or darker than what the meter was telling you. From here you could take a picture, look at the back of the camera, and then decide if it was good or if the image needed adjustment. Then when the scene or light changed, you had to do it all over again. Enter mirrorless and the electronic viewfinder. Now, I can simply look through the finder or at the back screen and see exactly what the image will look like before I even press the shutter. I can physically see if the image is too bright or too dark and make adjustments on the fly as needed. This has drastically changed the way I view light because it has taught me how to see the way the camera sees.

SILENT SHUTTER

When silent shutters were first released, I looked at them as sort of a gimmick. I didn't really see the need for them and never thought they would be useful in the real world. That was until I began using them. The first time I dove into using a silent shutter was when photographing a funeral. I never realized how loud my shutter sound was until I was photographing people in grief. It was here I realized that I wanted to be close to the moments to capture them well, but that my shutter was bringing people out of those moments and making them aware of my camera.

The problem with silent shutters is that they bring about some downsides, like rolling shutter and banding under certain lighting conditions. That is why I shoot with the Sony a9 (the a9ii and a1 would also work): because the technology built into these sensors allows the silent shutter to not only shoot at 20 frames per second (30 for the Sony a1), but it also allows it to shoot with no banding and no rolling shutter. So you get all the benefits of a silent shutter without any of the drawbacks.

LENSES

Lenses can be such a hot topic with wedding professionals. On one side you have the crowd that believes zoom lenses give you the most versatility. And they do, because you can shoot at any focal length you want within that zoom and you have far less need to change your lenses. The problem for me here is that most people use the zoom feature of their lens the wrong way. If they need to get closer to the subject, they zoom in. Need to get further away? Then they zoom out. The problem with this is that the zoom feature of a lens is changing the focal length of the lens, which in turn changes things like depth of field, distortion, field of view and compression.

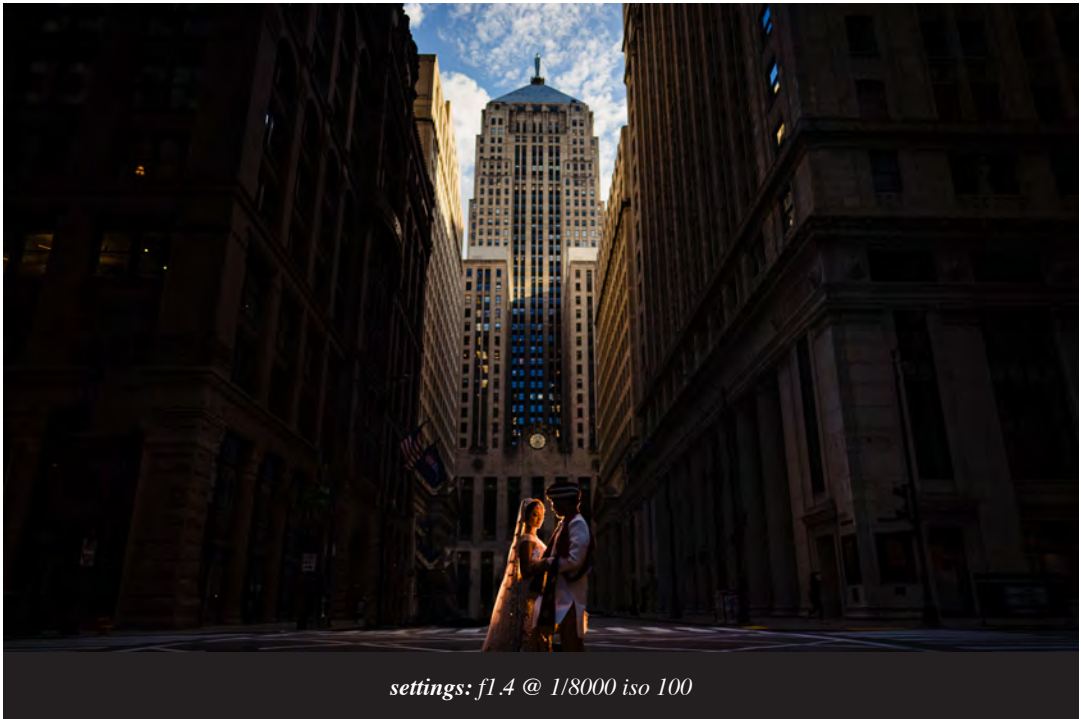
What I believe should be done is you choose the focal length of your lens for the specific properties you want and then you use your feet to get closer or further from the subject as needed. Because of this, I much prefer prime lenses over zooms. What prime lenses do is force me to choose the lens for what it's meant to do and then use my feet to get the right composition. Add into this that prime lenses are inherently faster, sharper and lighter, and it's almost a no-brainer in my book.



settings: f2.8 @ 1/200 iso 100

I also feel that limitations make me a better photographer. This holds true for me whether I have some zoom lenses or a bag full of primes. If I have lenses that give me the option to shoot anything and everything under the sun, it's going to be really hard to concentrate on a single subject. There will always be something else I can shoot or a different way I can shoot the same scene. There is also the constant mental dialogue on what lens or what focal length to choose. Because of this, I shot weddings for five years with nothing but two prime lenses, a 35mm lens and an 85mm lens. What this did was greatly free up my mental capacity when trying to find what to shoot and how to shoot it. Do I need a wide lens? Then I grabbed my 35mm. Do I need a tight lens? Then I grabbed my 85mm. There were no other options. I even went as far as shooting for two straight weeks in India with nothing but a 35mm lens.

The main idea here is to give yourself as much mental capacity as possible to concentrate on light, moment and composition. The more time you are spending on your gear, the less time you have to take the perfect image.



Images © Vinson Images



settings: f2.8 @ 1/800 iso 100



settings: f2.8 @ 1/160 iso 100

Images © Vinson Images

LIGHTS

If you are a wedding photographer, you most certainly need to have lights in your gear bag. Even if you consider yourself a “natural light” photographer, the fact remains that at some point in the wedding day you will need to add your own light or suffer the grainy consequences. But these days, there are countless manufacturers of lighting gear and not all are created equal. Not only that, but some are regarded as the best of the best and charge a premium for that title when they are in fact worse in certain aspects when compared to cheaper alternatives. So without going down the rabbit hole of comparison, I’m going to tell you what I personally use and why.



Image © Vinson Images

CONSTANT LIGHT

The reason for these lights is within the name. Because they are giving you a constant stream of light, they are extremely easy to use and set up. Simply turn them on and start adjusting. With constant lights you can see when shadows are falling weird and you can easily see when they are too bright or not bright enough. You can also quickly see how certain light modifiers change the light, which makes learning how to modify light that much easier. For me, the best in the game for this is Light & Motion, specifically the Stella CLx10. With this light I can go from 500 lumens all the way up to 10,000 lumens. They are also built like a tank and my lights have withstood great falls onto concrete without even causing the light to flicker. The CLx10 can also be left on while out in the rain and they offer other models that can be completely submerged under water—which makes it the perfect light for those dreamy rain portraits.

Image © Vinson Images



FLASH

When it comes to “flash” we are talking about the type of flash that can connect to your camera. While you can always mount a flash off camera, its primary design is to be attached to the camera. And for me, there is no better flash than the Flashpoint Zoom Li-on X R2. This flash is about half the price of a Nikon or Canon speedlight and is more capable and feature-rich. The main reason is that it runs on a lithium-ion battery, so not only do you not need to worry about carrying loads of AA batteries, but you also get amazing refresh rates and battery life from it. With this flash I can also trigger other lights that are placed off camera as well as control the power of those lights. This flash also has a round head which people say has a better quality of light, although the only time I can tell the difference is when firing the light at a wall taking test images, so I wouldn't really factor that into your buying decisions. But either way, you would be hard-pressed to find a light this good for such a reasonable price.

STROBE

Strobes are essentially flashes designed to be off camera. They come in various sizes and power ratings, and in my opinion, there is no better strobe than the Flashpoint eVOLV 200 Pro. This strobe is essentially the size of a flash but with 200ws of power—and I have never fully killed one of the giant lithium-ion batteries, so it can easily last an entire wedding day and more. The power is also enough to overpower the sun in most situations so long as you are not using modifiers that kill much light. This light is so small and easy to carry, I basically leave it on a stand and carry it everywhere I go. Paired with some basic MagMod modifiers (gel, grid and sphere), I can essentially take any type of image I can come up with. If you want to control the sunlight while also using large modifiers, I recommend the Flashpoint eVOLV 400 Pro or 600 Pro. But for run and gun shooting on a wedding day, the size, weight, power and price cannot be beat with the 200 Pro. This light is a staple in so many wedding photography bags and it might be the most owned light on the market.



settings: f4.0 @ 2/5 iso 640

Image © Vinson Images

Image © Vinson Images



settings: f2.8 @ 1/10 iso 1600

EVERYTHING ELSE

Like most articles about gear, this piece could go on and on. I could write a full page explaining why I love a certain camera bag (and I have done that before), but here I wanted to give you practical explanations as to why I choose certain gear along with the specific examples of what I think you should buy. The thing with gear is that sometimes it's more about why you are using certain items than what you are actually using. The "why" can actually influence the way you create your art and document moments. But the statement "it's not about the gear" still holds true—until it is about the gear and you need something to make your job easier or your work more consistent. ■



Jason Vinson is a wedding and documentary photographer based in Northwest Arkansas. Ranked as one of the top 25 wedding photographers in the world, he is primarily known for his artistic moments and dramatic portraits.

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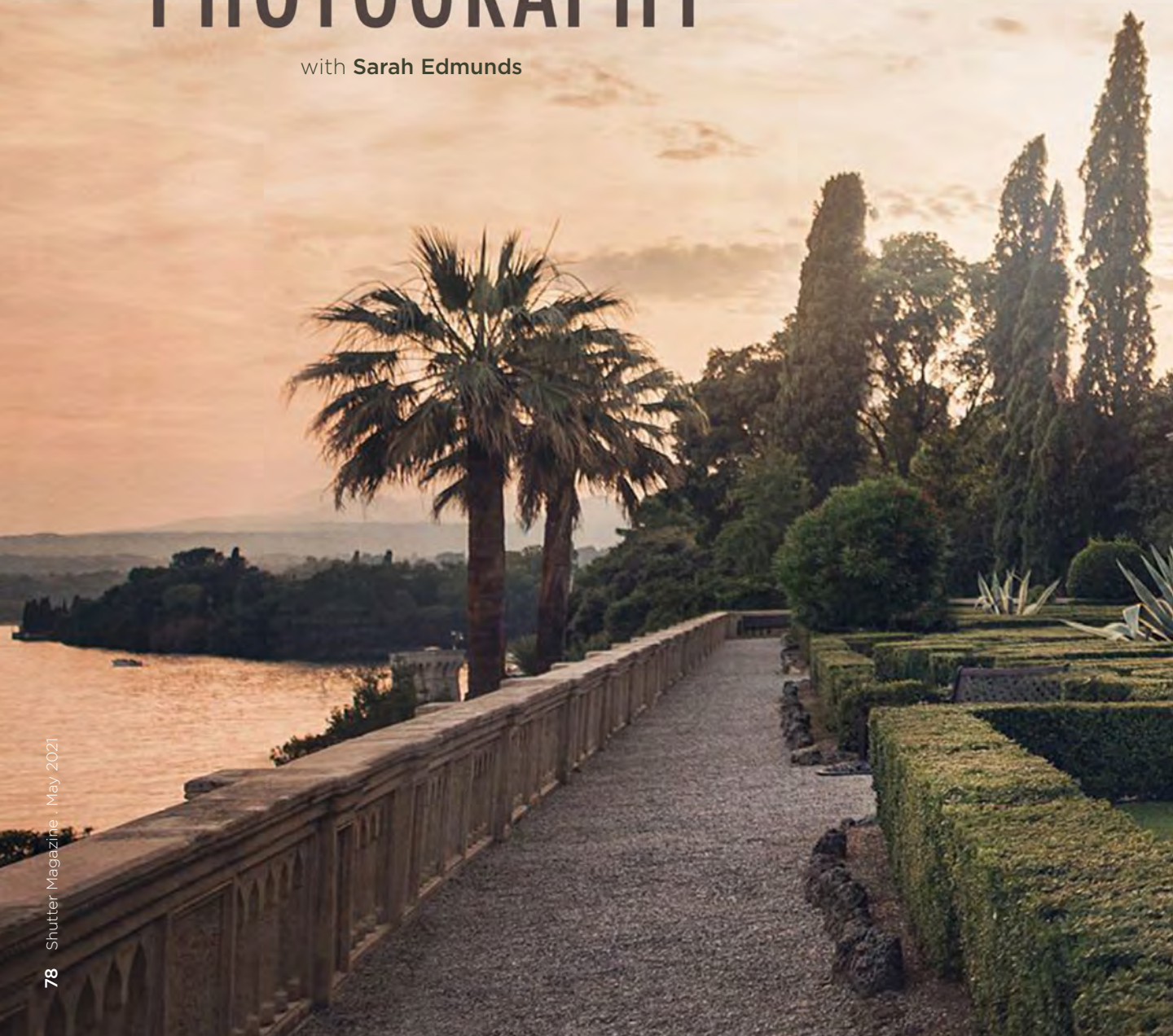
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3 WAYS TO ACHIEVE CONSISTENCY IN WEDDING PHOTOGRAPHY

with Sarah Edmunds





You are visiting Milan, walking down Via Montenapoleone, Europe's most expensive street. As you admire the stately windows and incredible luxury brands in the heart of Milan's fashion district, you soak in the spectacular storefronts. Then you notice something.

The clothes and sets of each window seamlessly blend harmonious colors and shapes. You can tell, even without looking at the logo, that Armani is Armani. The rich jewel colors of Dolce & Gabbana set against opulent gold trims express a clear identity that leaves an indelible impression on us. What is so compelling about the way successful businesses do this? According to Sonja Prokopec, a professor in the marketing department at the renowned ESSEC Business School Asia-Pacific, "Ultimately, it boils down to building a strong and very individual identity — a brand DNA."



settings: f2.8 @ 1/1000 iso 100

Images © Sarah Edmunds



settings: f2.8 @ 1/2000 iso 100

DO YOU KNOW YOUR BRAND DNA?

How can we, as wedding photographers, craft our own "Brand DNA"? How do we position ourselves in a sea of competitors offering the same services in the same market? How can we create an image of our studio that is as enduring and enticing as Dior, Apple or Tiffany & Co.?

The brand identity discovery process starts by looking inwards (identifying a heritage, a story, the values that underpin your services and products), then outwards, using brand codes: the way we communicate our brand DNA, or identity, to our target market, and the visual anchors that will consolidate that identity in our client's mind permanently.

Photography is a visual medium, so we can strengthen and even create our brand through our work, just as Armani created their brand through their minimal, elegant clothing design and sober shades. Our photography, portfolio and printed products ARE our brand codes.



settings: f4.5 @ 1/125 iso 720

Image © Sarah Edmunds



settings: f2.8 @ 1/500 iso 100

Image © Sarah Edmunds



Image © Sarah Edmunds

THE THREE CS

Clarity, Consistency and Constancy are the holy grail of a strong brand.

These attributes permeate the entire business, not just the traditional branding elements such as logo and website graphics. Clarity, consistency and constancy must be present in every service, product and communication the business offers.

Achieving a consistent brand identity through logo, website and other marketing materials is the easy part. It can be harder to find the confidence to bring that clarity and consistency into our work. As creatives, we are often lured by the next bright, shiny trend in wedding or portrait photography, trying to chase someone else's style instead of creating our own.

Remember, your portfolio is part of your brand, so reduce your website showcase to the specific style you want to shoot more of in the future and the one that you have identified as your "DNA." The stronger the portfolio in terms of consistency, the greater the possibility that you will attract your ideal client (clarity) and that you will meet that client's expectations (constancy). Wedding photography is possibly the most unpredictable part of a couple's day against a large chunk of their budget, so the more consistent your portfolio, the more secure the couple will feel about their choice in hiring YOU as their trusted professional.

Here are my three steps to maintaining consistency in wedding photography.

1. CONSISTENCY IN SHOOTING

WHITE BALANCE

Consistency of capture starts with white balance. The light and mood of the day may vary, but skin tones must always be true. For the ultimate in consistent color, set a custom white balance in camera. This will save time editing later and ensure perfect color and consistency throughout the entire wedding.

There are several tools that can help you measure a custom white balance, including the ExpoDisc (a filter you attach to your lens), or the Lumi light meter, which is a small dome that plugs into an iPhone. The device is an incident light meter, which also reads color temperature. You can then dial in the correct Kelvin value into your camera manually.

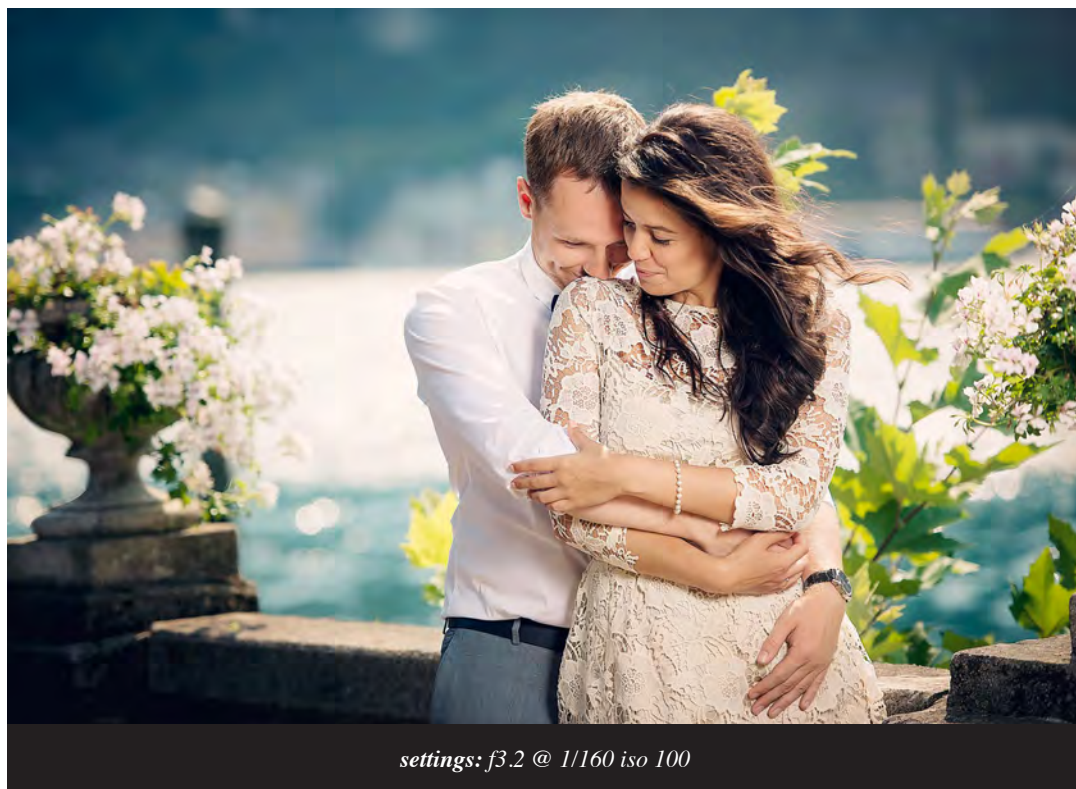


Image © Sarah Edmunds

A more traditional method is to use a gray card, which is a card printed with the solid reference of “middle gray,” also known as 18% gray. You can use it to set a custom white balance in a manner similar to the ExpoDisc, or use it as a reference for editing later.

For speed during the fast pace of a wedding day, this is my preferred method. I shoot using auto white balance throughout the day, but take a quick shot with the gray card (I have one that folds down to pocket size) clearly visible in every location, or whenever the light changes. I take a shot of the gray card in the preparation room, at the altar before the bride arrives (making sure all the lights are as they will be during the ceremony), outside the ceremony venue, before group and couple shots, and at the reception with and without flash. Later, while editing in Lightroom, I correct the color of the raw file by clicking on the gray card using the white balance selector tool, then sync the white balance across each set of images in the same lighting conditions.



settings: f4.0 @ 1/2500 iso 100

Image © Sarah Edmunds

KEY SHOTS

Become known and requested for signature shots. Make these your classic standards that you are fairly certain you can recreate at each wedding, regardless of location. I am primarily a photojournalist wedding photographer for 90% of the day, with no intervention on the day apart from a brief time slot for group and posed couple shots.

Key shots I try to achieve at every wedding include fun, unposed moments during bride and groom preparation, the spontaneous reaction of the father of the bride as he sees her for the first time in her dress, the look on the groom's face as he sees his bride walking down the aisle, reactions of parents as vows are made, close-up shot of the rings as they are placed on fingers, in addition to bride and groom portraits and family portraits, if requested.

You might be known for wide-angle hero shots, crazy dance floor action, tender moments, or spectacular pre-ceremony couple portraits. Decide what your signature is and make sure you display these shots on your website and in sample albums.



settings: f3.2 @ 1/50 iso 640

Image © Sarah Edmunds



Image © Sarah Edmunds

MASTER LIGHTING FOR ANY SITUATION

For bride and groom preparation shots I bring a continuous, daylight-balanced light wand on a stand with me. Its narrow shape takes up little room and adds extra light to dark hotel rooms when needed, leaving me free to shoot without disturbing my clients or being too invasive. I also use the curtains to control the light, pulling them semi-closed for a cleaner, darker background and to shape the bride's features as makeup is applied, or the groom as he adjusts his tie.

You can eliminate the Russian roulette of available light during dinners, reception and dancing by using off-camera flash. This will give a consistent feel to these all-important action/reaction shots and give the couple confidence that you can handle any venue and lighting situation. For external group shots I use a Godox AD200 or AD300Pro with softbox, balanced against the available light. Dinners, receptions and dancing are lit with three AD200s with fresnel heads (and I have now added an AD100Pro) on light stands in different corners of the room. This gives dimension to a situation that is often either extremely dark or flat-lit. It also means all my evening pictures are consistent in lighting and style regardless of venue. An additional advantage of using off-camera flash is that you can be sure your photographs will look highly professional compared to those taken by guests.

2. CONSISTENCY IN EDITING

If you want your photography to be timeless and classic, avoid trends that will date quickly and make your portfolio look inconsistent as you shift styles to follow the latest one. Clients need to feel secure that they know what they are getting when they book you and that you can deliver what they expect.

I have a signature look that I developed years ago and have maintained for 10 years: a clean edit in Lightroom, then a creamy tone added using adjustment layers in Photoshop. Eliminating Photoshop from my workflow (with the exception of images retouched for print) sped up my processing dramatically. I now use my own Lightroom profiles (www.lightroomcolorprofiles.com) that I created from my Photoshop adjustment layers, meaning I can apply the same color toning in batch to thousands of images in one click, with a simple slider to reduce or increase the effect, without touching any of the raw adjustment sliders used to adjust white balance, contrast and exposure.



settings: f5.0 @ 1/800 iso 100

Image © Sarah Edmunds



settings: f2.0 @ 1/6400 iso 100

Image © Sarah Edmunds



Image © Sarah Edmunds

settings: f2.8 @ 1/640 iso 1000



Image © Sarah Edmunds

3. CONSISTENCY IN PRODUCTION

Complete the consistency of your Brand DNA using specific brand “codes” in the form of the color, materials and layout design of your albums. Consider creating a simplified range for your clients that reflects and consolidates your identity and prevents overwhelm in the clients’ minds. The Italian album company Graphistudio offers almost unlimited customization options, meaning you can create an album or set of albums that is totally unique to you or your studio, and are handmade in Italy.

Stay consistent with album interior design too, or reduce the options to two, or maximum three style choices. I show clients a simple white background with or without a black two-point image border, and a simple, uncluttered layout.

Images © Sarah Edmunds



SPREADS FROM ONE OF MY ALBUMS: I MAKE SURE EACH SPREAD IS CONSISTENT IN BOTH CONTENT AND COLOR

In this new world scenario, couples around the world have been forced to adapt, and a powerful brand identity is more important than ever. As *The Financial Times* reported in its February 2021 article on “The Minimal Wedding,” smaller, more intimate ceremonies are setting the trend. However, as the writer Clara Baldock affirms, “While couples may be cutting back on size, they aren’t holding back on style.” A smaller wedding could now mean more value assigned to recording and printing precious memories of time spent with loved ones, and there are clear signs that the new attitude and minimal approach aren’t going to disappear with a vaccine.

A solid “Brand DNA” will help us shine and attract those couples who resonate with it. In such uncertain times, let’s give couples the gift of feeling secure in the knowledge they have chosen the right photographer for them. Let’s recalibrate and turn this new world into opportunity for our clients, and for us as wedding photographers. ■



Sarah Edmunds has been a self-employed business owner for 28 years, and a professional photographer for 10, specializing in wedding, portrait and commercial beauty. She is a Fellow of the Society of Wedding and Portrait Photographers (SWPP), and Master of WPPI. Sarah is a brand ambassador for Godox and Graphistudio.

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5 STEPS TO

ATTRACTING

HIGH-END

WEDDING CLIENTS

with **André Brown**

From the moment we start our businesses, many of us aspire to cater to an upper echelon of wedding clientele, each for our own reasons. Perhaps you are enamored with the beautiful decor, or you'd like to boast about the people you've worked with—but I think we can all agree that we want to make the big bucks! Whether you are in year one or year five of your business, finding these clients can be a mystery. I'm sharing my five keys to attracting, booking, and best serving a high-end clientele.

First, it is important to note that the term “high end” much like the term “success” is relative. You will first need to define what high end means to you before you can begin to target these clients. You may be familiar with the process of creating a client avatar. If you haven't done this, I encourage you to do so to clearly define who your target client is. Remember, you can't hit a target you can't see.

From my experience, whether your ideal clients are hosting extravagant ballroom weddings or quaint, southern farmhouse weddings, high-end clients tend to have the following things in common.

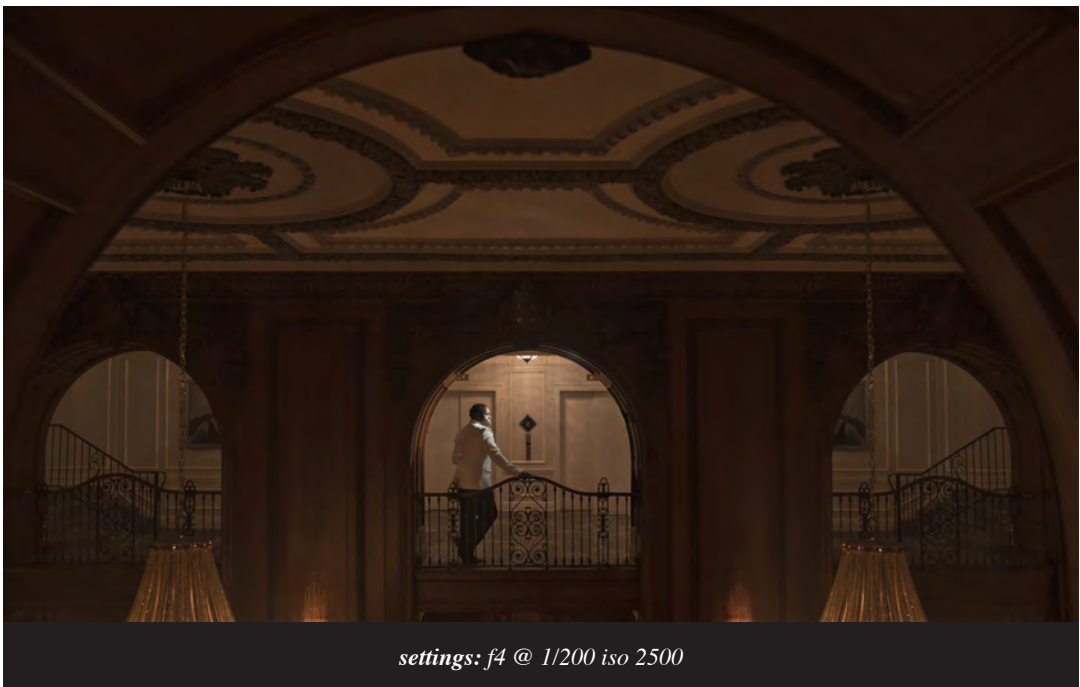


Image © André Brown Photography

settings: f4 @ 1/200 iso 2500

VALUE

“Price is what you pay, value is what you get.” –Warren Buffet

Value or perceived value is one of the most important catalysts for how much consumers are willing to spend on any given product or service, and how often. What can customers expect to get when they enlist your services that is different from all other photographers in your market? If you don't know the answer to that question, I encourage you to take a deep dive into your business to figure it out.

Be clear on your value proposition, include it in your messaging, and make it relatable to your ideal clients.



settings: f4 @ 1/200 iso 125

Image © André Brown Photography

GREAT IMAGERY

It goes without saying that your body of work must appeal to the high-end clientele that you are seeking. If you aren't sure what that is just yet, begin by researching photographers that are servicing the clients that you want to attract. Simply searching Google, Facebook or Instagram can provide tremendous insight into what they are delivering and what the clients expect. The same goes for the publications that are featuring those weddings.

Take an honest assessment of your work and consider soliciting the opinion of an impartial third party to determine if you can truly deliver on a level that would satisfy those clients. If the answer is no, or you are unsure, consider investing in education. Many photographers host workshops so you can learn new techniques to put into practice and bring your skill set up to par. I created the Embrace Workshop because I strongly believe that continued education is key in taking your business to the next level. Having a portfolio that stands out is incredibly important in separating yourself from your competition. You can't sell what you can't show.

If your work is comparable to those you find in your search, then you are already ahead of the game. Focus on leveling up the other areas of your business to make yourself appeal to your ideal client.



settings: f4 @ 1/160 iso 250

Image © André Brown Photography

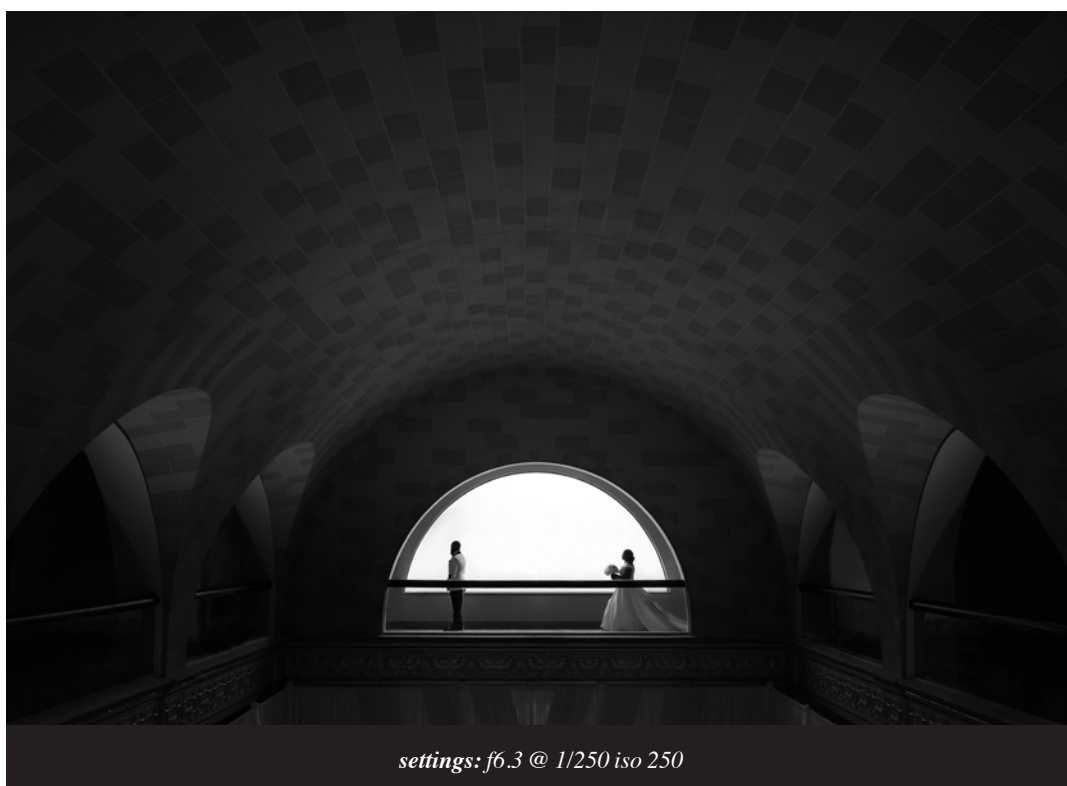


Image © André Brown Photography



CONSISTENCY

You've got some stellar images in your portfolio but are you a "one-click pony" only producing a few images to share on your social media? Or can you deliver exceptional results time and time again, no matter the circumstances? Having an extensive body of work produced over a period of time affirms your ability to deliver to clients whose expectations are often quite high.

Consistency in all aspects of your business is incredibly important. Clients want to see some level of uniformity when they visit your website, social media, and see you in person. Whatever your unique style is that attracted them in the first place, it should be visible across the board. This gives them some reassurance that they will get the same quality results all your clients have come to expect.

TRUST AND CREDIBILITY

Your brand identity is usually the first point of contact between your business and the client. When they hear about you, the first thing they will do is visit your website and social media profiles. Take a moment to think about what message your brand says to potential clients. Is your imagery, logo and website professional or does it make you look like an amateur? Is your brand congruent with the brands that you've identified as appealing to the client in the avatar that you created? Clients want to be confident that you'll still be in business six to twelve months from now when it's time for their wedding.

Let's take it a step further and consider if your reviews reflect the message that you want to send to prospective clients. Reviews are essential in establishing trust and credibility as they pull back the veil (no pun intended) on your business. They provide new clients with insight into the experiences past clients have had working with you.

It is also important to align yourself with other wedding professionals who are also attracting the clientele that you desire. Wedding planners can be your best friends as often times they are the first point of contact with brides and are guiding most of their decisions along the way. Florists and decorators are also great partners. I've never shot a wedding that didn't have flowers and let's face it—flowers are an inevitable part of weddings. Work closely with these vendors to build strong relationships. They will also be sharing the work you produce. The work you do together may also get published, which will increase your visibility and further validate you.



Image © André Brown Photography

CLIENT EXPERIENCE

You've established an awe-inspiring portfolio and collected glowing reviews from past clients and colleagues. Now your client experience is the icing on the cake. Everything you do from the moment you first meet a client sets the tone of what that client expects from you. You know the old adage: You never get a second chance to make a first impression.

If you have never had a high-end client experience, there is no way that you can begin to know how to create one. No need to reinvent the wheel. Learn from the companies that have been doing it successfully for years. Take some time and get the experiences for yourself. Grab your significant other and make a date out of it. Visit luxury retailers and see the level of service that they provide. Drop in to Louis Vuitton, Gucci and Hermes. Take a test drive at the nearest Mercedes dealership. Believe it or not, you can learn a lot from attending open houses at luxury properties. Take note of details such as how you were greeted. How did they serve you? How did they make you feel? Was there a distinct smell? Details such as a signature scent are common practice for hotels and retailers and can be a unique identifier for a brand. By the way, as you go out on these adventures, take pictures and post them in the ShutterFest group and tag #LivingLaVidaCincotta and show us all of the fun you are having.

These experiences will help you to be more relatable and establish common ground with the clientele you desire. Once you've created a tailored experience of your own, they will rave about you to their family and friends creating a steady flow of referrals for potential clients that share the same core values. Remember, "People will forget what you said, people will forget what you did, but people will never forget how you made them feel." –Maya Angelou



Images © André Brown Photography

Image © André Brown Photography



settings: f4 @ 1/250 iso 1600

Consider these five points in your quest to attract high-end clientele. Keep in mind, you may discover that high-end clients are not in fact your ideal client. Begin by clearly defining your ideal client avatar. Understand their expectations, how your service is most valuable to them, and show them consistent, quality work. Immerse yourself in their culture and lifestyle and craft a client experience that is sure to wow them. ■



Andre Brown is an award-winning wedding photographer based in Atlanta, Georgia. His work has been featured in several notable publications and has won awards from prestigious organizations including WPPI. Andre is also a brand ambassador for MagMod and Light and Motion.

website: andrebrown.com **instagram:** [@andrebrownphoto](https://www.instagram.com/andrebrownphoto)

A woman with blonde hair styled in an updo, wearing a black, long-sleeved, off-the-shoulder dress with a high slit and a black lace choker. She is posing with her hands on her hips, standing in front of a stone wall. The background is a warm, golden-brown color. The image is framed by colorful geometric shapes on the left and right sides.

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FILM PHOTOGRAPHY 101: THE FOUNDATIONS OF FILM

with Jeremy Chou





Image © Jeremy Chou Photography

So you've decided to pick up a film camera.

Despite new technologies being added to digital cameras on what seems like a daily basis, film has steadily been gaining popularity amongst amateur and professional photographers alike in recent years. However, for a photographer who's brand new to shooting film, it might seem very intimidating—especially with new terminologies like “handheld light meter,” “film stock,” “35mm vs. 120 vs. 220 medium format,” and the list goes on and on. There will be a pretty steep learning curve without a doubt. But like everything else in life, practice makes perfect. Continue to practice, and pretty soon you will have a handle on it!

In order to start shooting film, the most important part is to decide if you want to shoot 35mm or medium format cameras. Then of course deciding what film stock to use in order to best represent your work. Since all film stocks have some inherently different color profiles, picking the right film stock will have a huge impact on the final image. You will also have to decide which professional photo lab you would like to work with. Most drug stores have discontinued offering film development services, so finding a reputable professional photo lab to develop and scan film will be of utmost importance. Of course, you can always choose to build your own darkroom. However, as a professional photographer and shooting 20+ weddings and events per year, I much prefer to let a photo lab handle all the development of film rolls.

If this all sounds overwhelming already, fear not. I will do my best to break down the basics of shooting film. Please keep in mind these are very general guidelines. Photographers should always try different approaches to find what best suits their needs!

First thing's first: deciding which film camera to use. This will also determine the film type. While there are still many brands that produce 35mm or medium format film cameras, there are currently no camera manufacturers that still produce new film cameras. So more than likely, the film camera will be a “well-loved” one. My suggestion would be to find film cameras through reputable sellers on eBay or other trusted camera shops.

Here are some advantages and disadvantages of both 35mm and medium format cameras.

35MM CAMERAS

Pros:

- Many modern-day 35mm cameras have advanced motors, film advancing, and metering systems, so they're not complicated to learn and use.
- Many 35mm cameras operate just like modern-day digital cameras.
- 35mm film rolls are still easily accessible in most drug stores and online.
- 35mm cameras tend to be much smaller and more portable, so they're better suited for day-to-day use and street photography.
- Generally speaking, the cost for 35mm cameras is still much less than medium format cameras.

Cons:

- 35mm cameras are not considered "professional cameras" in the sense that many consumer-grade 35mm cameras lack the functionality and reliability a professional photographer would expect.
- Many 35mm cameras have a fixed lens and lack the ability to affix lenses of different focal lengths.
- 35mm film stock tends to be less versatile. It requires much more light and the images tend to look more grainy in comparison to 120mm film images.



Image © Jeremy Chou Photography



Image © Jeremy Chou Photography

MEDIUM FORMAT (120MM & 220MM) FILM CAMERAS

Pros:

- It's a larger film negative, so in concept there is much more resolution for film. More resolution equals finer grain and clearer larger prints.
- The film stocks offered for 120mm and 220mm film cameras are generally considered professional grade. They typically offer more consistency in colors.
- The cameras are generally built better and there are still some newer medium format film cameras.

Cons:

- 35mm cameras are not considered “professional cameras” in the sense that many consumer-grade 35mm cameras lack the functionality and reliability a professional photographer would expect.
- Many 35mm cameras have a fixed lens and lack the ability to affix lenses of different focal lengths.
- 35mm film stock tends to be less versatile. It requires much more light and the images tend to look more grainy in comparison to 120mm film images.

After selecting the right camera system, you will need to decide on the film stock you might want. As previously mentioned, Fuji 400H will be discontinued at the end of 2021, but I feel it would still be pertinent to discuss this film since it's one of the most popular film stocks on the market today.

COLOR FILM

While there are many film manufacturers and stocks available, we will focus on the two most popular types: film stocks made by Kodak and Fuji. Kodak's most popular film stock is their Portra and Ektar series, which currently come in 100, 200, 400, and 800 film speed. Kodak film tends to feature a deeper rendition of skin tone, is much warmer in white balance, and tends to highlight reds and yellows.

Fujifilm has the popular Superia and the Pro 400H series. Fujifilm tends to highlight more greens, blues and magenta. This will be purely a personal preference on which type of film stock a photographer would like to use. I am personally a huge fan of Fuji 400H since I love the way it renders skin tone. However, by working with a photo lab, they will still be able to get an amazing color tonality regardless of which film stock is used.



Image © Jeremy Chou Photography







BLACK & WHITE FILM

Like color film, while there are many black and white film types, we will focus on some of the most popular ones still being shot by photographers today. The first one is the Ilford film stocks. It comes with HP5 Plus, which features a box speed of 400, and Ilford Delta 3200, which has a whopping box speed ISO of 3200. Kodak also produces its own line of black and white film, namely the Tri-X series. The most noticeable differences between black and white film stocks would be how it renders the deep shadows and the grains. My personal favorite is Ilford Delta 3200 film, but metered at 400-800 ISO.



SELECTING THE RIGHT FILM LAB

After selecting which film stock and camera you want to shoot with, the big question is what the heck do you do with the film rolls? Of course, you always have the option to build your own darkroom and develop your own film rolls. However, there is a very steep learning curve to doing that, not to mention a good amount of space will have to be dedicated to make this work. My preferred way is to send it to a reputable film lab. While there are many professional photo labs out there, my preference is Richard Photo Lab in Los Angeles. After sending the film rolls, you generally will have to make a choice on which film scanner to use. Just like film stocks, each film scanner will have its own inherent color profile as well. However, a great film lab will still be able to modify the colors to your liking. The two most popular film scanners are Frontier and Noritsu. Frontier tends to be favored by photographers who like a more rich, contrasty look, while Noritsu scanners are preferred by those who prefer the more light and airy look. However, as I've stated previously in regards to film stock, the photographer will want to test different combinations of film stocks and scanners to get the perfect winning combination.



Images © Jeremy Chou Photography



Image © Jeremy Chou Photography

Image © Jeremy Chou Photography



In closing, one of the most important aspects of shooting film is to expect failures. In the beginning stages of shooting film, one can expect lots of blurry, out of focus, underexposed or overexposed photos. It will feel like relearning photography from scratch again. It will be both the most rewarding and frustrating process of learning. But I can promise this: with lots of trials and failure, the end result will be worth all the frustration. ■



Jeremy Chou is a fine art film wedding photographer who has traveled extensively throughout the world capturing beautiful weddings. Trained as an architect, Jeremy has a unique ability to incorporate the environment into his images while telling a compelling story. His work has been seen in all major U.S. wedding blogs and select print publications. He also has taught workshops throughout the U.S., Europe and Asia.

website: jeremychou.com instagram: [@jeremychouworkshops](https://www.instagram.com/jeremychouworkshops)

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10 TIPS FOR BETTER ENGAGEMENT PHOTOS

with Kesha Lambert



settings: f1.6 @ 1/500 iso 200





settings: f2.0 @ 1/1000 iso 200

Images © Keshia Lambert

An engagement session is an amazing way to break the ice and connect with couples. It gives the couple an opportunity to experience working with you before the wedding day. When a couple invests in working with you for their wedding, in many instances they don't truly know what they are signing up for. They have seen your work, maybe they've met you and have had a conversation with you, but there is so much added value in working together for a photo session before the wedding day.

For the photographer, the engagement session provides an opportunity to establish rapport, build trust and impress your client. The engagement session also opens up an avenue to sell products like wall art and albums in addition to the investment they made for their wedding photography. The engagement session is the photographer's chance to stand out in the client's mind and make a great impression. So here are 10 quick tips for a better engagement session.

1. GATHER INFORMATION

Ask couples that you'll be working with lots of probing questions. When you engage with your clients, listen actively and pay attention to the little things. Keep eyes and ears out for the subjects that make them light up and the things that they shy away from sharing about. When you gather information about the people that you photograph, you build a library of information that you can use as a pathway to connect with them on a deeper level. This library of information can be used as a resource to prompt a moment, instigate interaction between the couple, or pull out a show of personality. It gives you a starting point to establish rapport and trust when you can have a conversation based on your clients' interests and personal history. When you have your clients' trust, the creative possibilities are endless.

2. GIVE GUIDANCE

In many instances, couples arrive at their engagement session nervous about whether they will know what to do in front of the camera. Give your couples some guidance before the date of their session. Providing information via a "What to Expect" guide or a beautifully packaged client gift will put nervous minds at ease. Include recommendations for creative direction, like what colors to wear, location and time of day. Include practical advice on how to prepare for their session. Include a gift that they can use during their session, like a confetti popper or a small bubble wand. The goal is to set the tone and get them excited about the session.

3. TIMING MATTERS

If you're planning to do an outdoor engagement session, the time of day will impact light. Light quality will also vary based on the type of location. Factoring in the time of day may impact the type of gear you decide to bring to achieve the desired look you want for your images. If there is a particular time of day that allows you to achieve a look that fits your style, then schedule your session for that time of day. Your clients will appreciate your expertise and guidance.



settings: f1.4 @ 1/500 iso 125



settings: f1.4 @ 1/500 iso 125



settings: f2.8 @ 1/1000 iso 400

Image © Kesha Lambert

4. ARRIVE EARLY AND TEST

If you've ever talked yourself out of trying something new during an engagement session out of fear you may not be able to pull it off, arriving early and testing your ideas out beforehand will quiet that doubt. Whether the idea involves a lighting technique you've never done before or a location you will be working in for the first time at a tricky time of day, an early arrival will allow you time and space to get familiar with your surroundings and test before the couple arrives. This means you can push the creative envelope with confidence.



Image © Kesha Lambert

5. USE AN EFFICIENT GEAR SETUP

When working on location, bringing only the gear you will need and want to work with will allow you to move around with ease. When you're out on location, there is also so much room for gear to get lost along the way, particularly the small things like transmitters and flash modifiers. Take an efficient approach to gear and pack light.

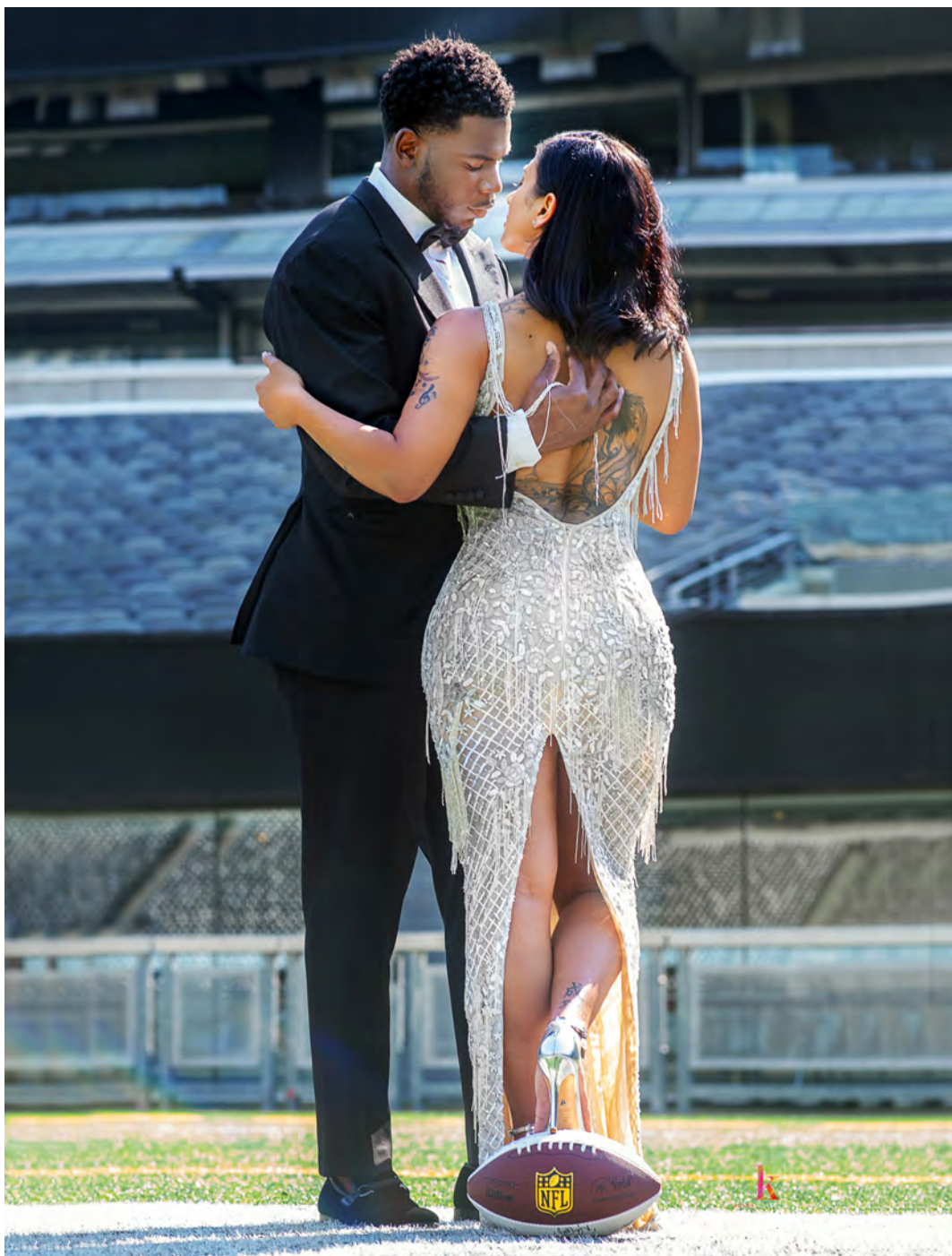
6. BRING BACKUP

Even when traveling light, you should always have a backup of the essential things that you'll need for the session. When you are out on location with a couple, preparing for the unexpected means having extras of anything you might need: a backup camera, at least two lenses, extra memory cards and batteries. These can fit snugly in a backpack or you can wear your gear on you with a double harness.



7. SKIP THE POPULAR PLACES

Choosing the right location, a location that fits your clients' style, taste, and love story is important. Couples will often default to choosing popular local attractions and historical sites for their engagement session. As a photographer, recommending a location that you know like the back of your hand is always a safe and easy way to go. The truth is that some of the most amazing places for engagement portraits are off the beaten path or random. Any place that catches your eye has the potential to be a beautiful engagement portrait location. A side street, a dirt road, an alleyway, a tree-lined neighborhood street, or an underpass—skip the park or other local favorites, and instead choose a location that is sentimental to the couple or a location that you noticed in passing. Beautiful backdrops can be found on any given street. The next time you're in your car or out on a walk, take mental notes of the places that catch your eye.



settings: f4.0 @ 1/250 iso 250

Image © Keshia Lambert

8. CUE THE MUSIC

Music is one of the best ice breakers; it's a great way to distract your couples and put nerves at ease. Find out the couple's favorite songs or ask them to send you their favorite playlist. You can get them dancing or simply play the songs that set the vibe for the session and make them light up on camera.



Image © Kesha Lambert

9. CUE THE DAD JOKES

Dad jokes, riddles, and cheesy wordplay are another great way to lighten up the mood, instigate a reaction, or pull out a show of personality from your couples. Have a few riddles and jokes in your back pocket and see what happens!



settings: f3.2 @ 1/250 iso 1600

Image © Keshia Lambert

10. BRING A BAG OF TRICKS

While working on location we often scout the environment for things we can use to make magic for our couples. We look for ambient light, objects, interesting shadows and foreground elements to use as a part of the composition. Bring your bag of tricks to open up creative options for you to pull from and use while working on the go. What exactly is a “bag of tricks” in this context? For the on-location photographer, this means bringing small things that can fit easily in your bags like prisms, small mirrors, confetti, a bubble wand, prop shades or tree lights. Your bag of tricks is like having a little extra magic to work with right in your back pocket.

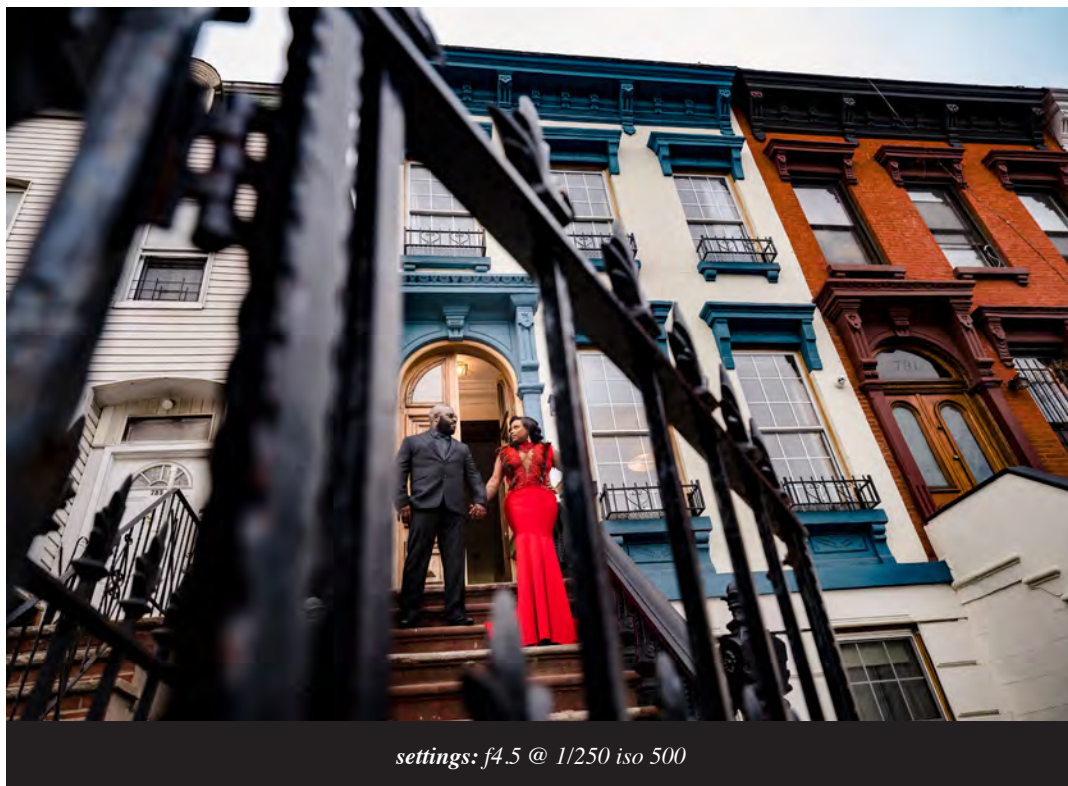


Image © Kesha Lambert

The goal for the engagement portrait session is to build trust, establish rapport, create beautiful images and provide an experience that your clients will talk about to all of their friends and family. When you provide a memorable engagement portrait experience, it builds excitement for what's to come, puts nervous minds at ease, and confirms for the client that they've made the right choice in investing in you for their wedding day. ■



Kesha Lambert is an international wedding and portrait photographer and speaker based in New York. A Fordham Law School graduate and lawyer admitted to practice in New York, Kesha's fascination with visual storytelling and love inspired a career change and a focus on weddings. Her work, a reflection of her affinity for taking chances and pushing limits, has appeared on the pages and covers of leading publications including *Inside Weddings*, *Brides magazine*, *Munaluchi Bride*, *The New York Times*, *People magazine* and *The Knot*. Genuinely curious about life and the people she encounters, Kesha has had the honor of personally documenting hundreds of weddings for couples from all over the globe.

website: keshalambert.com instagram: [@keshalambert](https://www.instagram.com/keshalambert)



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The background of the image is a museum exhibit featuring several large animal skulls and long, curved tusks, likely from mammoths or elephants. The exhibit is dimly lit, with a warm, orange-brown light source creating a dramatic effect. In the foreground, a placard is visible with the heading "TY HERBIVORES" and a small image of a mammoth. Another placard to the right has the heading "GET POWERED" and a small image of a mammoth. The text "HOW TO USE FLASH PHOTOGRAPHY IN TIGHT SPACES" is overlaid in a large, white, sans-serif font, with the word "TIGHT" in a smaller, bold, black font. The word "SPACES" is the largest and is in white. The text is centered within a semi-transparent orange-brown rectangular area.

HOW TO USE FLASH PHOTOGRAPHY IN TIGHT SPACES

with Justin Yoder

A decade ago, I was fairly new to the professional world of photography. While I didn't know much, using flash was something I knew I didn't want to do. My limited knowledge of artificial light led me to believe that it looked fake, harsh, and not very flattering. That was until a friend challenged my thinking. He knew I had what it took to be a great photographer, but also knew I could elevate my work so much more if I would just learn to use flash. He convinced me to meet up with him one afternoon, which would change my photography forever. I walked away feeling overwhelmed by how little I knew about lighting—but also knowing my perspective had changed and it was time for me to embrace using flash.

Image © Justin Yoder Studios



WHAT AND WHY

Most of us probably know what a flash is, but just so we are clear: a flash is a small light that can be attached to your camera or used off camera that creates a single burst of light. I rarely use my flash on my camera simply because I like the look of off-camera flash better. When I use my flash on my camera, it's for situations in which I have to move around a lot and do not have other options. Most of the time, it's on the dance floor, but even then, it's only during selected times. We will get into that more later.

There are many reasons to use flash. Some of the biggest reasons are when it's just too dark to shoot natural light, or the available lighting is bad. It can create drama in your photos. It can help your subject stand out by creating separation between your subject and the background. Flash can even help freeze motion. To think that such a small, lightweight and (sometimes) relatively inexpensive piece of equipment can accomplish so much! There is no good reason not to add flash to your gear bag.



settings: f2.8 @ 1/160 iso 160

Image © Justin Yoder Studios

FLASH WARS

It seems like there is a war going on between flash systems, and I kind of get a kick out of watching them unfold. We have all probably heard the saying, “The best camera is the one you have on you.” The same thing can be said about flashes. If you need six months to save up for an expensive flash, start with something you can get in your hands today. Flashes start as low as \$99 with some pretty great reviews. Some can shoot up to \$1,000. If you can’t afford the \$1,000, but the \$99 flash is within your reach, the \$99 is the better flash for you. I personally use the Godox V1s which typically run \$260. I also have a Godox accessory kit for each of my flashes. The bottom line is the best flash is the one you have or can afford to purchase now.



settings: f4.5 @ 1/125 iso 1250

Image © Justin Yoder Studios



settings: f4.5 @ 1/320 iso 3200

Image © Justin Yoder Studios

EXPOSURE IS KEY

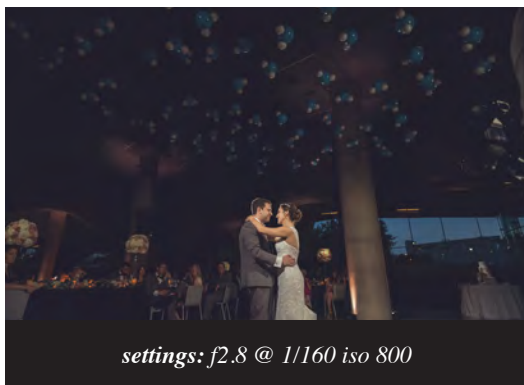
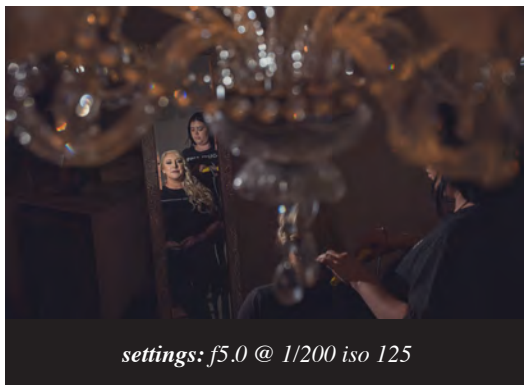
I believe the most important thing to understand about using flash is exposure. Beginners often make the mistake of setting up their flash, turning it on and then trying to get the power figured out. The first step should always be to get your camera settings by exposing for your environment. Once you do that, add your flash and take its power up or down depending on what it takes to get your subject exposed properly. Doing this will also make it look more natural because your goal is generally not to light everything in the shot. The goal is to light your subject.

USING FLASH AT WEDDINGS

While you might typically think of using flashes during the reception of a wedding, they can be incredibly useful tools throughout a wedding day. In an ideal situation, your couple will be getting ready next to soft window light, but if you shoot weddings long enough, you won't always be so lucky. Most of the time I will start by turning off any overhead lights to try to avoid mixing light temperatures. While a bride is getting hair and makeup done, the makeup artist will typically have decent light on her, but when this isn't the case, I put my flash on a light stand and use a trigger on my camera to fire the flash and control the power settings. Typically for these shots, I use a grid on my flash head and try to keep the flash at a 45-degree angle from my subject. A grid will focus the light where I want it to go rather than spilling everywhere in the room. This helps me be able to lower my ISO so my environment is slightly darker which allows my bride or groom to pop out in the photo. Profoto A1s and Godox V1s both have kits with magnetic light shaping tools. If you have a flash with a rectangle head, MagMod makes some great tools that will attach to it.



Image © Justin Yoder Studios



Images © Justin Yoder Studios



settings: f2.8 @ 1/100 iso 800



settings: f3.5 @ 1/800 iso 800

Images © Justin Yoder Studios

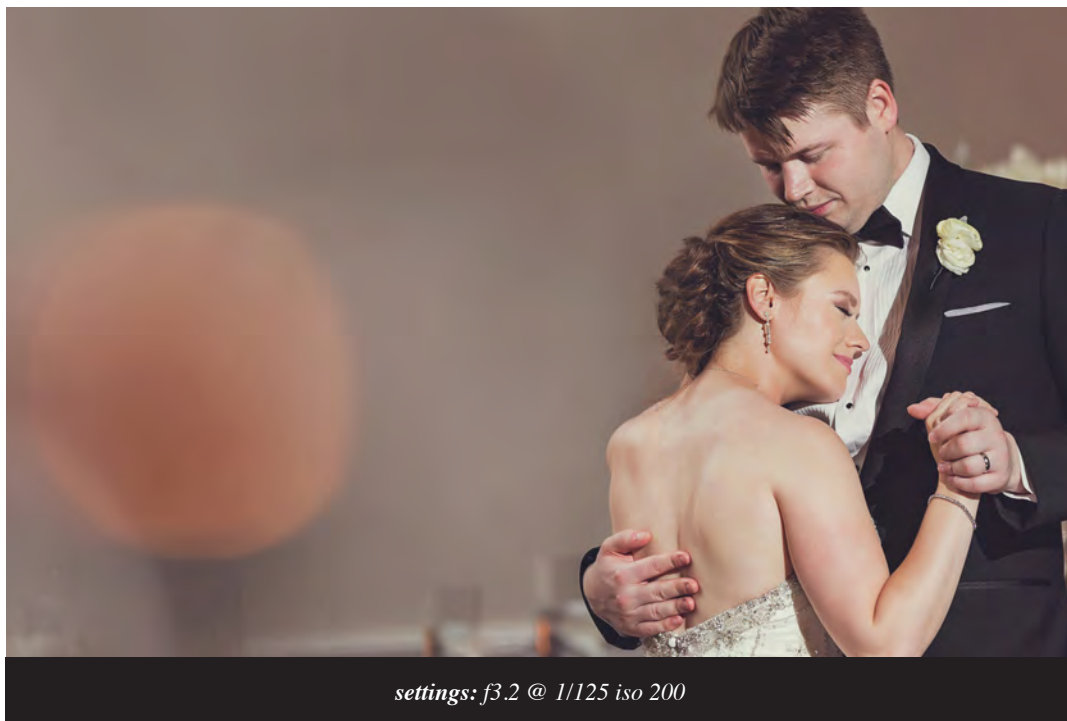


Image © Justin Yoder Studios

The more you use your flashes, the more you will become comfortable with them, which will enable you to get more creative. One example of getting creative is to put a flash on the side of your subject opposite to where you'll be shooting from. From the other side, set your exposure for the bride and then turn your flash on low power. Once set up, have the hair person spray the bride's hair a final time. The flash will pick up the hairspray particles, creating a more interesting image. This can quickly become a standard shot for you that your brides will love.

It's pretty rare that I will use flash for ceremonies, but I have done it before. The quality of the photos is always the most important thing to me. If a ceremony location is so dark that I will have to boost the ISO so high that the images will be grainy, I will talk with the couple and give them the option of me using flash and having great images or having dark, grainy images. Clients are usually concerned about the flash being a distraction, but in my experience they rarely are.

If the walls are a light color, I will place a flash against the walls to the right and left of where the couple will be standing and approximately 10 yards down the aisle. I will point the flash against the wall so that it will bounce and create a larger and softer light on the couple and wedding party. If placed properly, this will also light the couple as they walk down the aisle. Do this along with setting your ISO as high as you can without getting grainy images so your flash power can be as low as possible. This will help to minimize any distractions from the flash. Just be sure to test this with an assistant or guest beforehand. You do not want to wait until the couple is walking down the aisle to be sure your settings are correct.

The reception is where flashes are most commonly used. Receptions are usually dark with a lot of movement so having flashes is critical for creating great photos. Generally, I use three flashes during a reception: one behind each corner of the back of the dance floor with just bare bulb (no modifier), and one in the front of the dance floor with a grid. All three flashes will be approximately 8 feet high and angled down towards the center of the dance floor.

The purpose of the two lights in the back is to create back lighting on people on the dance floor—this includes when speeches are given, bouquet and garter toss, dancing and anything else that may take place on the dance floor. This isn't to say you can't move around the dance floor where one of the back flashes becomes the main flash. You can always adjust your power levels with your trigger. If anything takes place off the dance floor such as the cake cutting, I grab the main light from the front of the dance floor and move it to where I need light, which again is generally 45 degrees from my subject.



Image © Justin Yoder Studios

If the dance floor is extremely lively, I will hand-hold a flash with a diffusion dome on it to soften and spread light. I'll use a wide-angle lens on my camera so I can get right in on the action. Sure, hand-holding a flash in one hand and a camera in the other can be a little tricky, but by getting the flash off your camera you will create a more flattering image.

Flashes are great for details as well and can be used for epic ring shots. I carry a small bottle of glass cleaner in my bag for my lenses, but will often use it in the manner of the hairspray shot, except for the rings. I'll put a gridded flash, often times with a color gel on it, behind the rings and a gridded flash with no gel for the front light.



settings: f1.4 @ 1/250 iso 1600

Image © Justin Yoder Studios



Image © Justin Yoder Studios

settings: f2.8 @ 1/125 iso 1200

The best piece of advice I could give you is to not let flashes intimidate you. If you do not have a flash, pick up one or two. If your flashes are just collecting dust, break them out and start practicing. Practice, practice, practice until you are as comfortable with the flash as you are your camera. Flashes are an amazing piece of equipment that might not be as sexy as a new lens, but they can be just as important to take your wedding photography to a new level. I promise you will never go back. ■



Justin Yoder, based in Dallas, Texas has been a professional wedding and portrait photographer for the past 11 years. Justin is an award-winning photographer, educator and founder of LGBT Outdoors. Justin picked up his first camera when he was in third grade, and by age 16 he had his first image published. Justin was recently named the #8 wedding photographer in Dallas.

website: justinyoderstudios.com **instagram:** [@justinyoderstudios](https://www.instagram.com/justinyoderstudios)



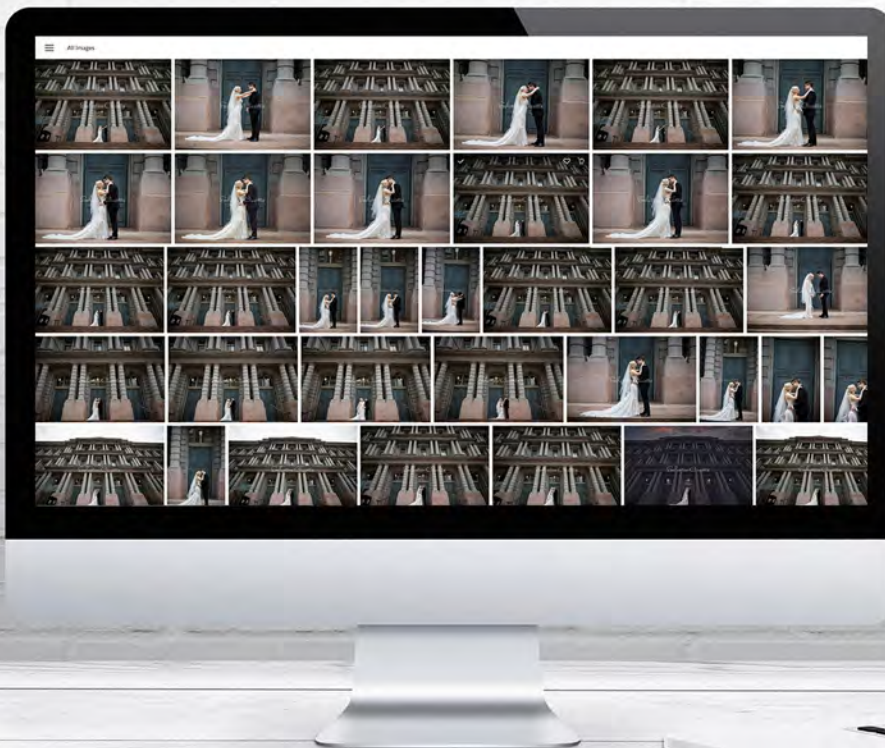
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DRAMATIC PORTRAITS USING NATURAL LIGHT

with **Brett Florens**





Most of us start our photographic journeys shooting with naturally available ambient light. How to master this readily available light source is an art that takes thought, planning and experience. Being able to control and manipulate natural light to create images that will differentiate your brand in a congested market is essential to a profitable, sustainable business.

DEALING WITH DIRECT SUNLIGHT

Since most weddings are planned for seasons with a better-than-average chance of good weather, you may need to learn how to shoot in harsh, direct light. Here is a series of images created within minutes to ensure that there were no ambient light changes. They reveal the various ways to combat unflattering light, as well as utilize it to create images that clients will be happy to hang in their homes.



Images © Brett Florens

Shooting with the sunlight landing directly on the model's face poses a lot of challenges for us photographically, as it can be very unflattering if not done with premeditated intent. It is not easy for the model to look directly into the sun, so she would more than likely have a frown that could be perceived as a scowl—not a great look for a bridal portrait. The tonal gradation between highlights, midtones and shadows is very abrupt and reveals very defined shadows. The image overall has too much contrast and lots of potential for improvement. This image was shot at F4 in Aperture Priority without any exposure value compensation.



With the use of a simple scrim, which is part of the 5-in-1 reflector system, you can reduce the contrast and create an image that looks like it was shot with studio-quality lighting. This flattens the image, creating a smoother transition from highlights to midtones and midtones to shadows. It makes it much easier for the model to keep her eyes open, creating a more flattering, attractive image. Essentially what you are doing here is diffusing the harsh sunlight by using the scrim to create a softbox effect. This image was also shot at F4 in Aperture Priority without any exposure value compensation, making it one of the easiest techniques to combat harsh direct light.



settings: f4 @ 1/800 iso 100



Another common method for photographing flattering images in harsh light is shooting backlit. This way you don't get the harsh shadows and it is far easier for the model, as she is not looking directly into the sun. The trick here is to effectively control your exposure. As you can see, if you don't compensate for the heavy backlight, you will end up shooting a silhouette if you are relying solely on the camera's light metering system to gauge your exposure.

You will need to ensure that you are exposing for the light landing on the model's face and not the overall light in the image. There are a few ways to do this. One is to spot meter off her skin. Another is to shoot on manual, where you decrease the shutter speed to allow more time for the light to be exposed to your shutter. Or, my preferred method is to use the EV \pm button right next to your shutter (Nikon) in this instance, increasing the EV (Exposure Value) by 1 \square of a stop. This elevates the shadows to midtones and the midtones to highlights. Generally, your highlights will then be blown out and won't have much detail. The light landing on the model is soft and the wrap-around lighting is romantic, ethereal and flattering, but the payoff is loss of details in the highlights.



settings: f4 @ 1/1250 iso 100



settings: f4 @ 1/320 iso 100

When looking at the silhouetted image, we notice the midtones are missing. By using a reflector, you can “bounce” the midtones in, creating a more flattering image that has more detail in the highlights. In this case, this is a good thing because we want to see the desert in the image for context and visual appeal.



Images © Brett Florens



Image © Brett Florens

If I have a certain background that I want to use, I often combine different techniques to create my images in order to maximize the benefits of the techniques. By understanding these simple techniques, you can master shooting in harsh light and elevate your images to the level of being worthy of belonging on the pages of a magazine.



settings: f2.8 @ 1/2000 iso 400

Image © Brett Florens



When shooting weddings, the more romantic the better, and nothing says “romance” better than backlighting. Soft backlight, usually in the late afternoon or early morning, is ideal for creating romantic, timeless images. I might use an assistant to bounce in the midtones if needed, but it is not always necessary. Often a good command of your exposure can result in breathtaking images oozing with romance. I use the same method to control my exposure as described when shooting in harsh sunlight. What I ideally look for when shooting backlit images is for a darker background to separate the bride from the backgrounds and accentuate the angelic atmosphere backlighting brings.



settings: f2.8 @ 1/100 iso 800

Images © Brett Florens



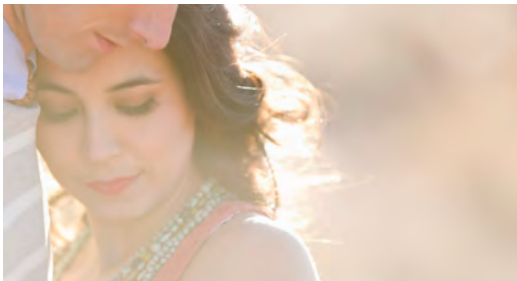
settings: f1.4 @ 1/1600 iso 50



settings: f2.8 @ 1/250 iso 100



settings: f1.4 @ 1/800 iso 100



settings: f2.0 @ 1/800 iso 100



settings: f2.0 @ 1/640 iso 100

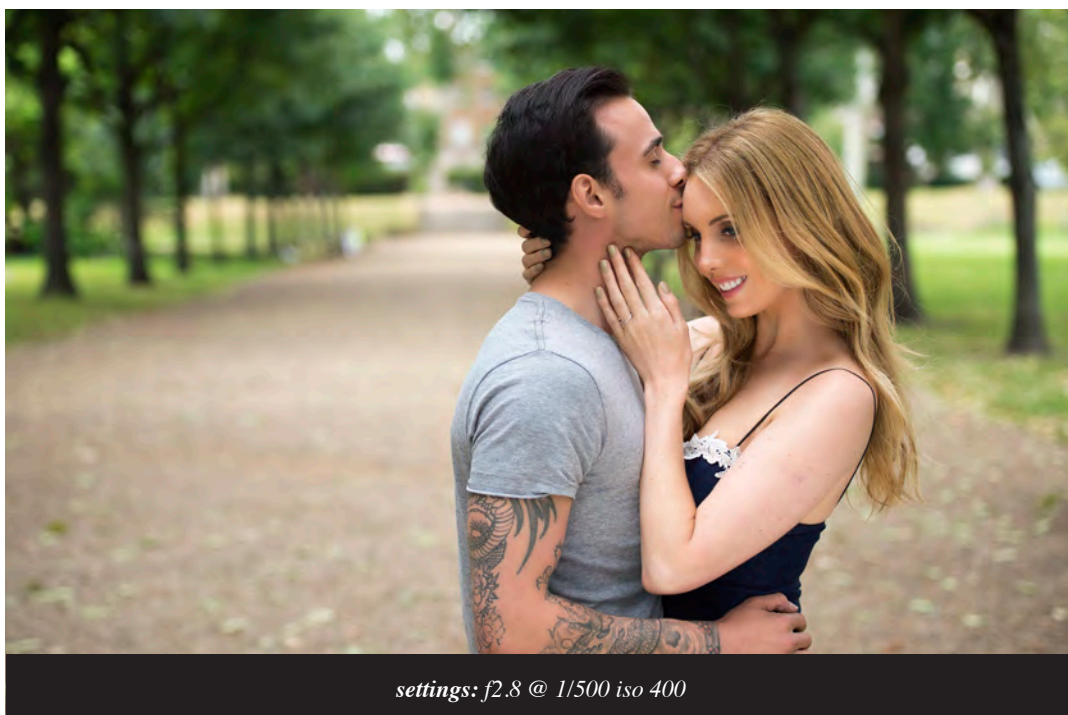
Images © Brett Florens



settings: f2.8 @ 1/1250 iso 100



Using a reflector to bounce in midtones is also very effective in overcast conditions, and I use it to fill out the shadows under people's eyes and to create a twinkle in their eyes.



Images © Brett Florens

Did you know that your basic reflector can be a 3-in-1 lighting system? Many photographers don't, so I want to share this cool tip with you regarding the different effects your reflector can give you by physically manipulating the reflector.

Held in the CONCAVE position, the light becomes more concentrated. This option results in a very sculptured look, giving the image an editorial feel.



Held in the convex position, this option delivers a soft window-light effect, giving a gentle and friendly ambience.





Held in the neutral position, this option creates a natural feel with a moderate light source, providing good tonal gradation.



Here's a side-by-side comparison of the three different looks.



Images © Brett Florens

DEALING WITH INDIRECT SUNLIGHT

Moving indoors, we need to look for good-quality light that is flattering and bright. This is most often found next to doors or windows. Just as with direct sunlight, you can always diffuse the sunlight with a diffuser or white bedsheet, reducing contrast and creating conditions favorable to great images. I often shoot in open doorways, where I am standing outside and the bride is standing at the entrance to a room. Because of the inverse square rule, you find that if you expose correctly for the light landing on the subject, then the background goes darker which creates the drama we are looking for.



Images © Brett Florens



For these images I dragged the sofa to the open doorway to make most of the great light coming in from the outdoors. Be prepared to move furniture around when necessary. Do so mindfully and it will show that you know what you want from the image and are prepared to put in the effort to achieve that goal.



settings: f2.8 @ 1/60 iso 400

Image © Brett Florens



The next best thing to open doorways is indirect natural light coming through a window. The bigger the window, the better. This is going to give you soft, flattering, directional light that is a dream to work with. You can place your subject right up next to the window to shoot images with form and dimension.

Or, you could shoot with your back to the window and create an image with very flat lighting. It really is up to your personal preference.

In all of these examples you could use a reflector to fill out unwanted shadows or create highlights where needed.



Images © Brett Florens

I will often use the veil in the shot to create a tunnel-like effect where the veil is creating leading lines to the bride as a focal point and at the same time is acting as a diffuser to create soft, flattering light that is highly romantic and alluring. BFP-039 Getting down to floor level and using the tulle for the dress as a diffuser has created an image with depth, romance and mystery. Nailing your exposure here is critical to the success of the image.



settings: f2.8 @ 1/200 iso 1250

Image © Brett Florens

If you are fortunate enough to be shooting on a balcony, you have the luxury of beautiful, diffused light pouring onto the bride, as I did here in a colonial building in Zanzibar. It offers top-to-toe gorgeous silky light, and you can't ask for more than that.

Shooting as I did here with the couple in the shade, you will notice that the Eiffel Tower in the background is overexposed and therefore not very clear. I could have filled in with flash or a reflector to bring down the exposure on the background, but I liked the more subtle suggestion of the Eiffel Tower, rather than the expected Eiffel Tower shot.



Images © Brett Florens

settings: f1.4 @ 1/1250 iso 160



settings: f2.8 @ 1/2000 iso 400

Golden hour for photographers is absolute heaven. It's a fleeting time of day, but it's really ideal. I love how the golden light wraps around this couple and accentuates the feel of romance. For this image, I used the exposure compensation technique to ensure that I had the right exposure.



When indoors, open all the curtains and let the light flood the room. You can always pare back by closing them gradually if it isn't the mood you want. An important tip is to turn off any interior lighting, as this may cause unsightly color casts. Don't be afraid to crank up the ISO. Most modern cameras capture great images at high ISO.

I will often be in a situation where I have a bride in a beautiful location and just need a spot of light on her to fill out the shadows. Here, Carla is in a forest and I have my assistant finding light to bounce onto her. The effort pays off and having my clients appreciate that is very rewarding

As you can see from my work, I never shoot with harsh, direct light onto my subject. However, I really admire the work of Ruan Redelinghuys (<https://ruanredelinghuys.com>) who is really talented and has incorporated shooting with direct sunlight into his distinctive style. I asked him for a few images and for him to describe this thought process.

We moved outside for bridal portraits, but the wind was too strong to set up a strobe with a softbox. This made me change plans and I placed the bride facing the sun and moved to align the clouds with the veil to create a diagonal line and lower third placement in the frame.



Images © Brett Florens



settings: f5.6 @ 1/8000 iso 200

Shooting at midday in the bright sun with wind means we must get creative. The bride was placed so the shadows fell right underneath her chin. I then shot from below with the sun in the one corner and the bride in the other, creating a diagonal line in the frame. Aperture was closed to create a star-like bokeh from the direct sun.



settings: f14 @ 1/640 iso 200

Images © Brett Florens



settings: f5.6 @ 1/8000 iso 200

Images © Brett Florens

We changed the look from soft bridal portraits to a more edgy look. I asked the bride to stand with a side profile and then move the veil to create a framed focus. We continued this for a couple of frames to ensure that the expression and veil matched the hard-edge look. ■



Regarded by Nikon as one of the world's most influential photographers, award-winning destination wedding photographer and Nikon ambassador, Brett Florens, travels the world capturing exquisite wedding images for a fashion-conscious clientele. His work has been featured regularly in *Vogue* and *Harper's Bazaar*, with many magazine covers under his belt. He is one of the most respected educators on the circuit, speaking at conventions such as WPPI and PhotoPlus. Brett is based in Amsterdam and shoots a lot in the Middle East.

website: brettflorens.com **instagram:** [@brettflorens](https://www.instagram.com/brettflorens)

INSPIRATIONS

Inspiration can come when you least expect it. As photographers, we are visual artists. We express ourselves through our camera and the images we create. Inspirations represents a sampling of our industry and the vision of professional photographers from around the world.

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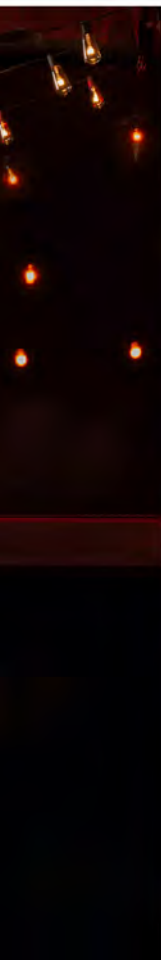




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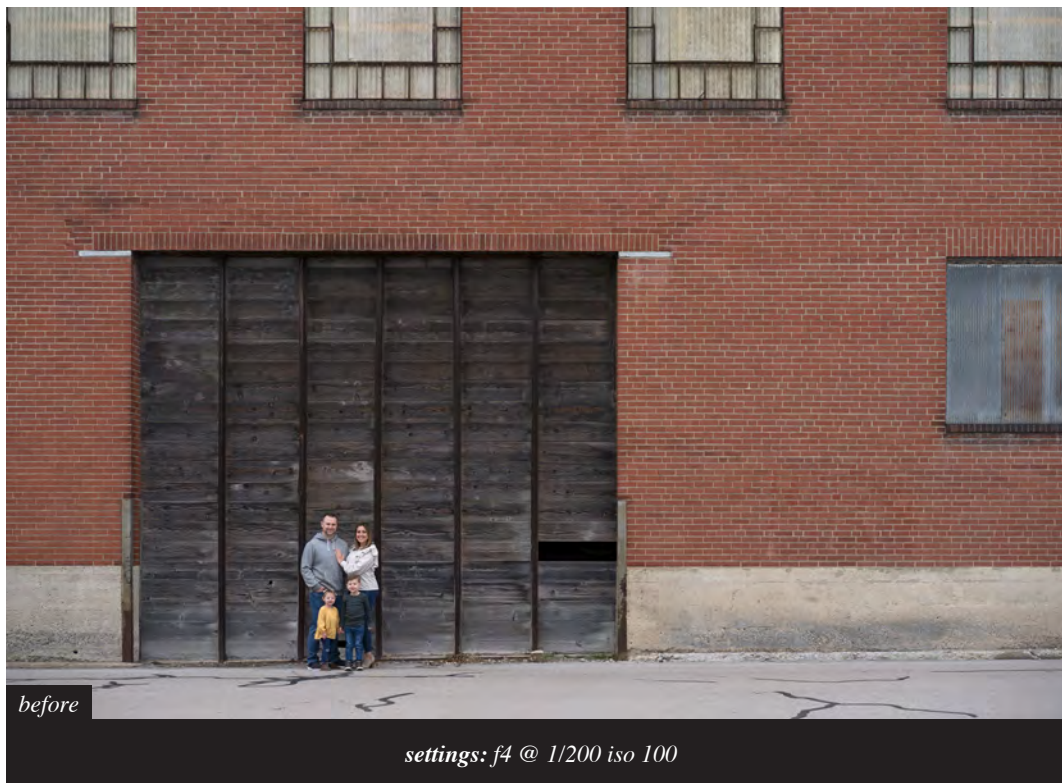
HOW TO GET

SUPER RESOLUTION

WITH RAW IMAGES IN PHOTOSHOP V22.3

with Dustin Lucas

Image © Jessica Lucas



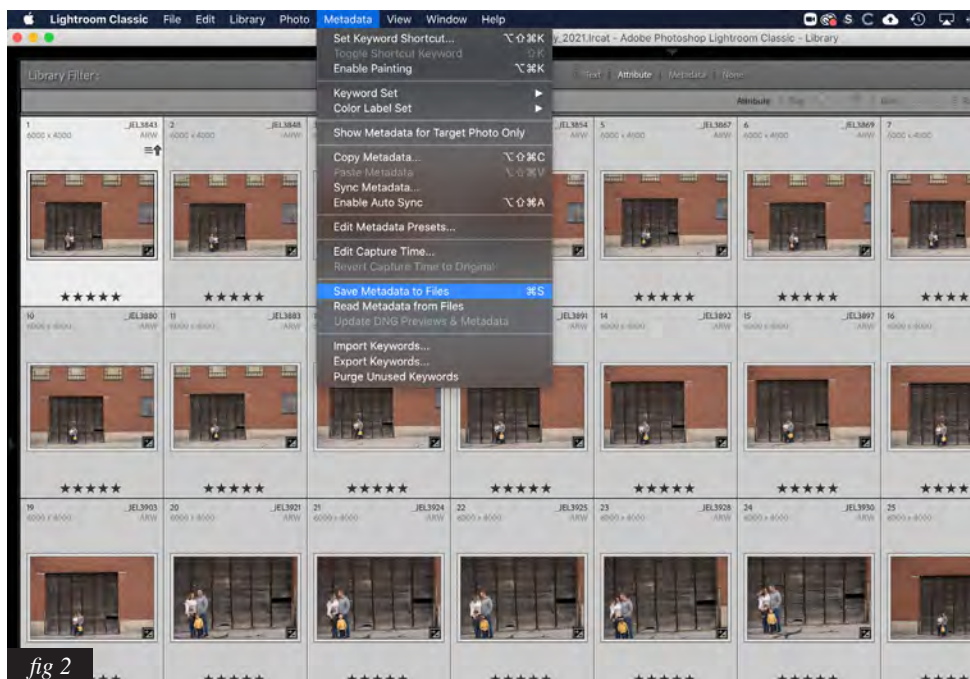
As a photographer, clients request to print large-scale and fellow photographers constantly ask if they can print large-scale with a 24-megapixel camera. The answer is, it depends. Most labs upscale for you and have advanced software to do it, so whether you have 12 or 36 megapixels, you should be fine for most applications. When it comes to camera manufacturers pushing more megapixels, this is always the debate of whether I'm getting better quality pixels, higher ISO, focus, dynamic range, etc. Don't get stuck in the mud trying to enlarge images. There is a better solution.

Adobe has announced Super Resolution, a feature within Camera Raw 13.2 in the Enhanced tool. This doubles the pixel dimensions of your raw file and outputs into an Adobe Digital Negative file, or DNG. It seems like Adobe is jumping on the Ai train and offering a non-destructive raw output option. This is a game-changer for Adobe users! Let's dive in and check out the results.



ADOBE CAMERA RAW 13.2

As a Lightroom user, I rarely go into Adobe Camera Raw (ACR) v13.2 unless I am making a custom profile or need to double my raw file resolution. In ACR v13.2 you also have new features including Super Resolution as well as some other workflow enhancements. (fig. 1) What's nice about ACR is it reads the editing metadata from Lightroom as long as I Save Metadata to Files or create .xmp files first. (fig. 2) Unfortunately, the Edit in feature in Lightroom makes a copy so you have to save out an .xmp sidecar file before opening your raw directly into Photoshop v22.3.



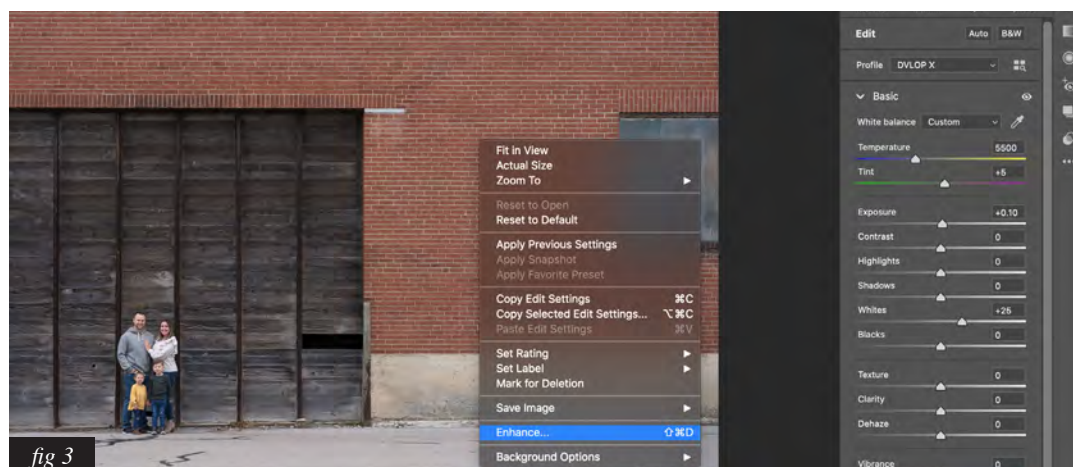


fig 3

ENHANCE: SUPER RESOLUTION

Once your image is open in ACR v13.2 you need to right-click to choose Enhance or hold Shift and Command while striking the D key. (fig. 3) You'll notice in Enhance Preview that only Raw Details is selected. Once you select the Super Resolution option, your image immediately begins rendering a preview. (fig. 4) You can select in your image where you want to preview the enhanced version. In my opinion, this gives a poor preview of what the results actually look like. (fig. 5ab) You'll also notice an estimated time is given. In my case, it's 5 minutes due to my 2016 MacBook Pro's graphics processor, or GPU. (fig. 6) This will vary for most users depending on your GPU.

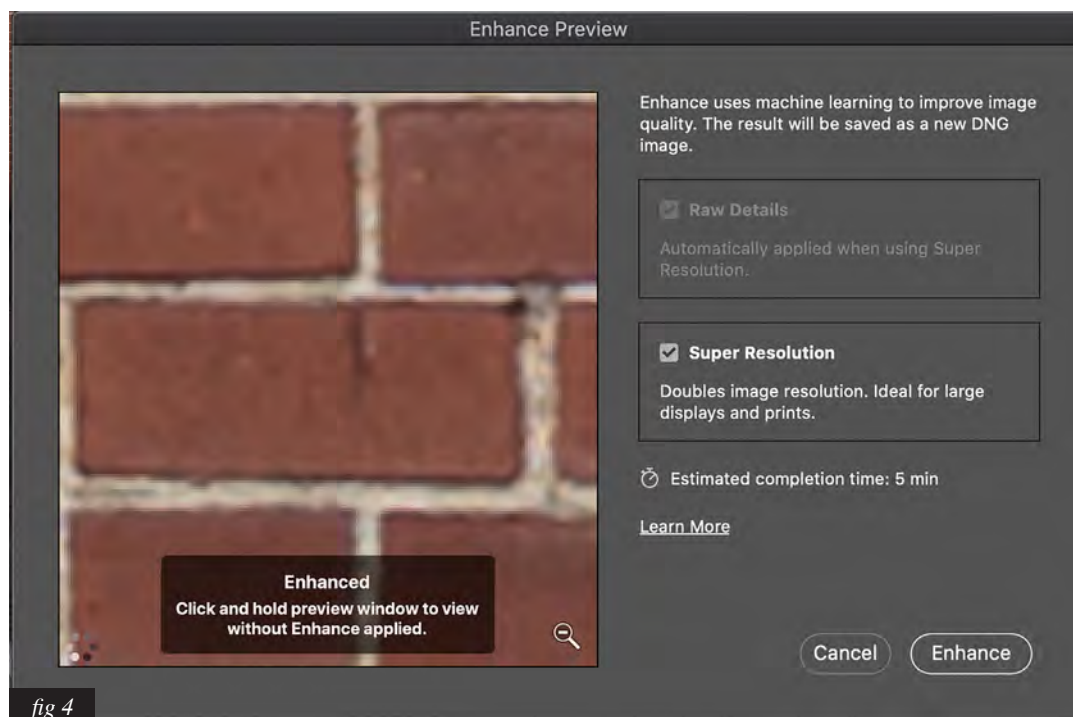
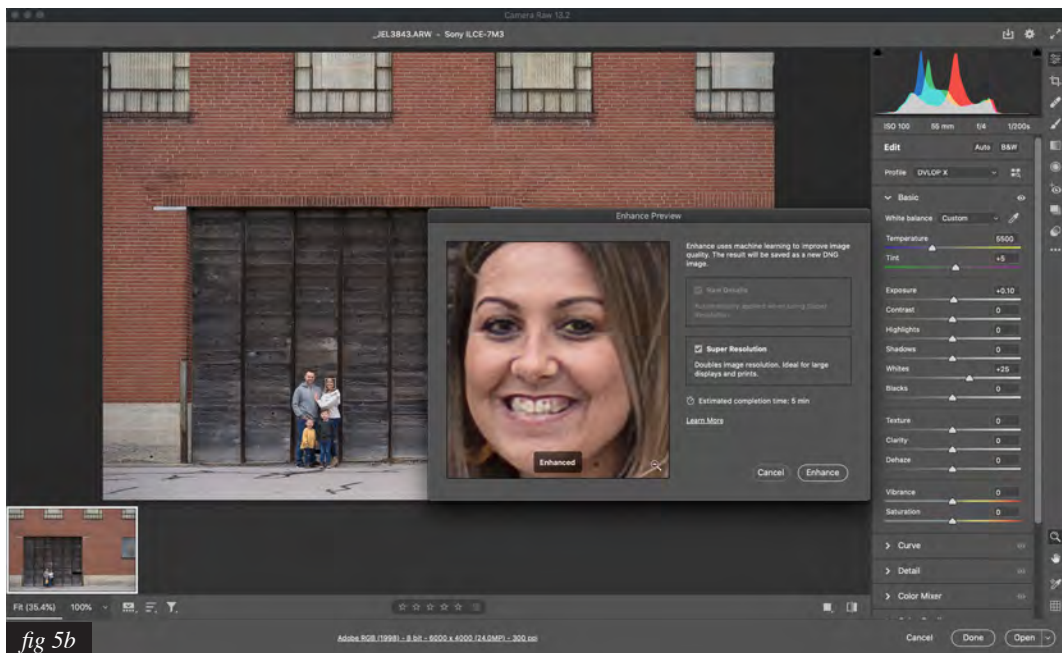
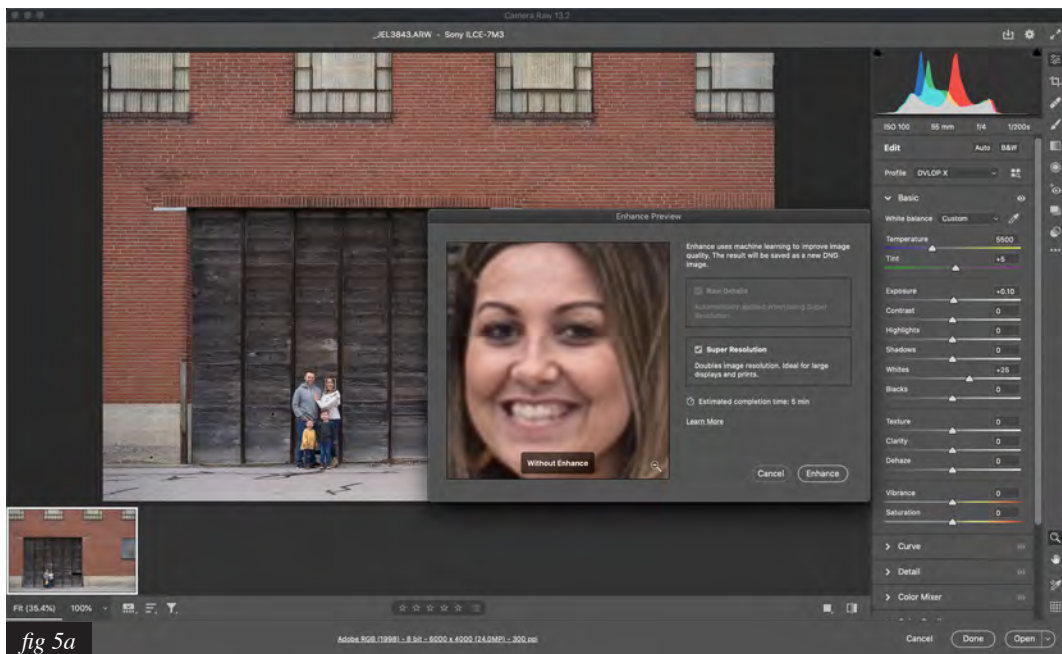


fig 4



⌚ Estimated completion time: 5 min

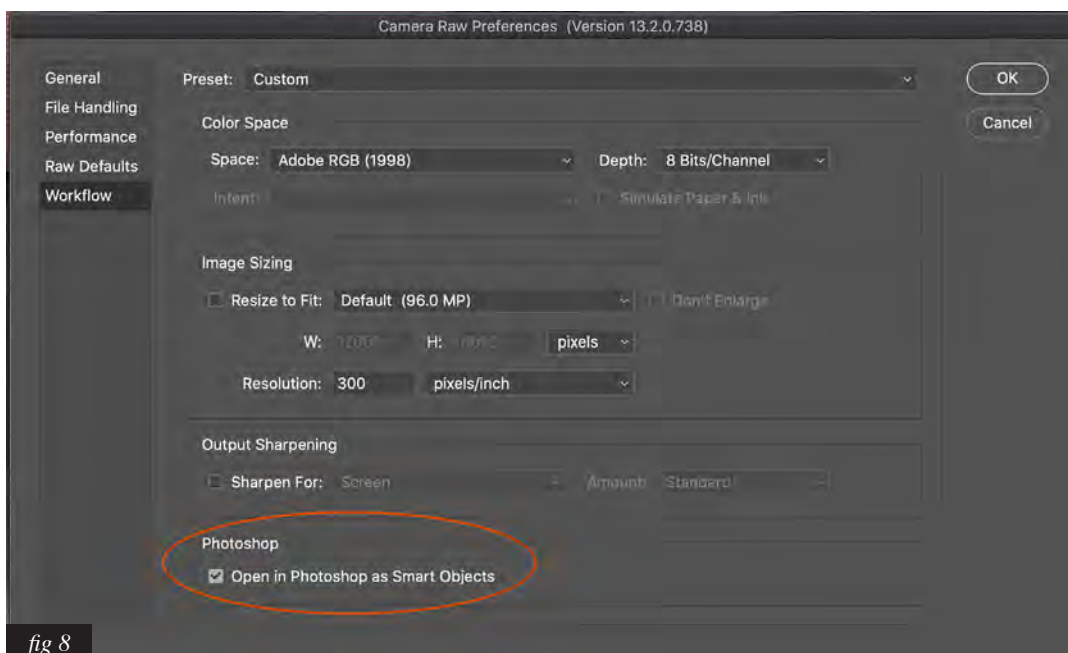
fig 6

Once it finishes you'll notice a second copy of your raw file and it's a non-destructive DNG file. (fig. 7) This carries over any develop settings you applied as well to keep your editing workflow intact. If you cropped previously you can undo and edit as well. This becomes a massive time-saver for me as well as being able to open the image as a smart object to access this later while editing. Let's open both versions into Photoshop to compare the results.



COMPARED WITH RESAMPLE IN PHOTOSHOP

After opening both images as smart objects, if I need to go back into ACR to make tweaks I can. This can be done in the settings before you open the files as well as color space and bit depth. (fig. 8) First, I want to compare natively how different the images are without resampling the original. As you can see, these images at 100% are very difficult to compare due to the massive difference in dimensions. (fig. 9ab) We can zoom in to the original 200% so the scale is the same. However, this does not give a 1:1 pixel comparison. (fig. 10ab) Our only option is to resize the image based on pixel dimensions of 12000 x 8000 at a resolution of 300. (fig. 11)



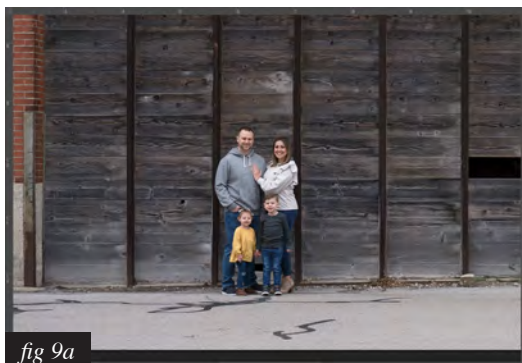


Image Size: 274.7M (was 68.7M) ⚙️

Dimensions: ▾ 12000 px × 8000 px

Fit To: Custom ▾

Width: 12000 Pixels ▾

Height: 8000 Pixels ▾

Resolution: 300 Pixels/Inch ▾

fig 11

When it comes to resampling, you have to be careful which option you choose. If you apply the default Bicubic Smoother, the image gets softer. (fig. 12) On the contrary, I can apply Preserve Details to get my sharpness back, but it starts to add noise. (fig. 13) As I increase the Noise Reduction, the image gets less sharp. Let's put it at 25% and compare these two images. (fig. 14ab) The first thing I notice is the wall bites so much harder on details in the Super Resolution image. Then it's the details in the eyes, faces, clothing, etc. This is insane detail from an upscaled image. Taking this a step further, I can apply my input and output sharpening action to pull out more details of the resampled image to get to a useable place. (fig. 15) When I do this for the Super Resolution Raw it's too sharp, and at 50% opacity, it's done. (fig. 16)

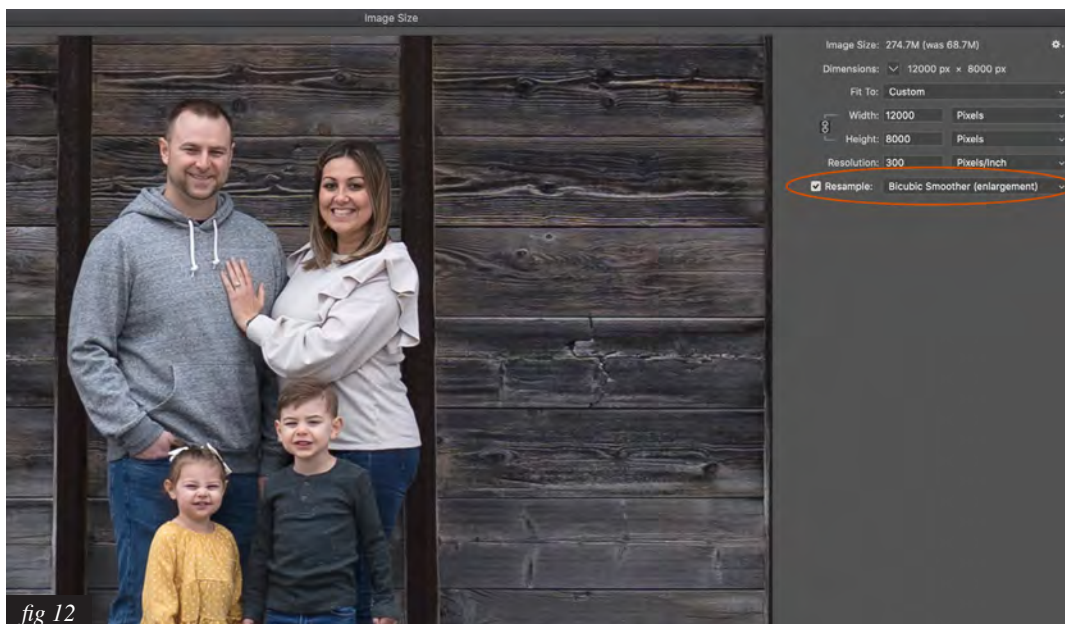


fig 12

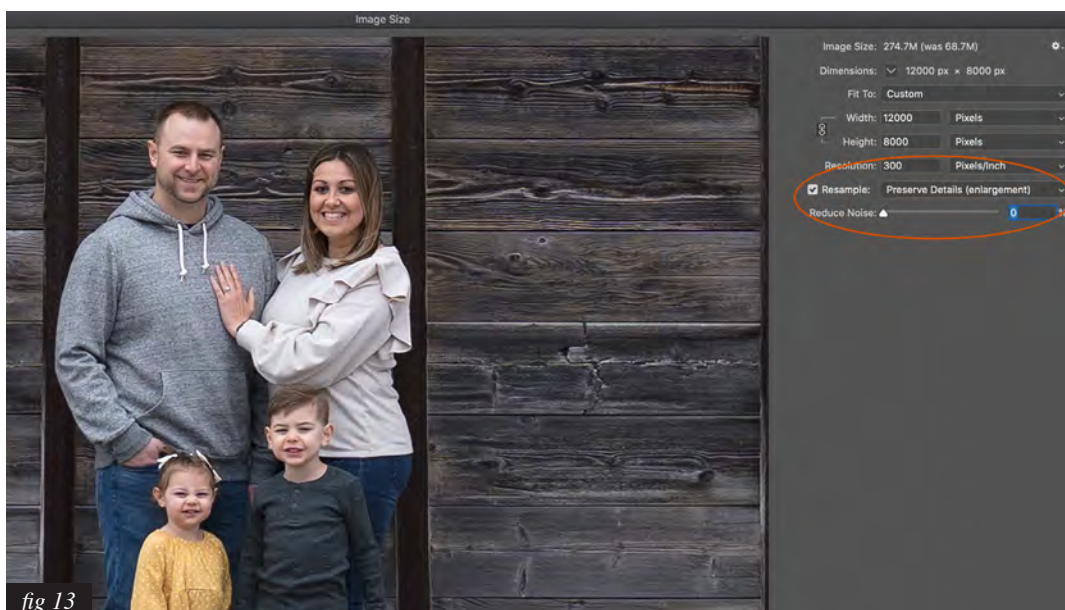


fig 13



This is truly a feature Adobe has caught my eye with and now I don't have to use a third-party plugin that makes me convert my raw files. I can double my resolution and work non-destructively on my image. Super Resolution is a game-changer. (fig. before/after)

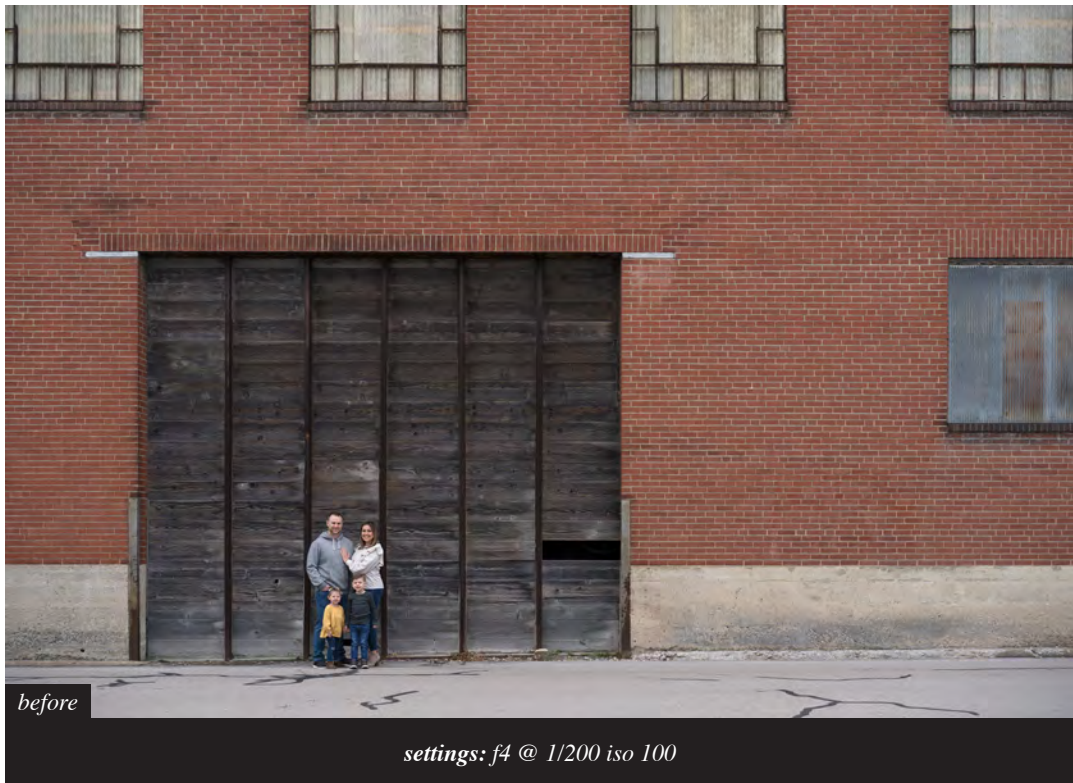


Image © Jessica Lucas

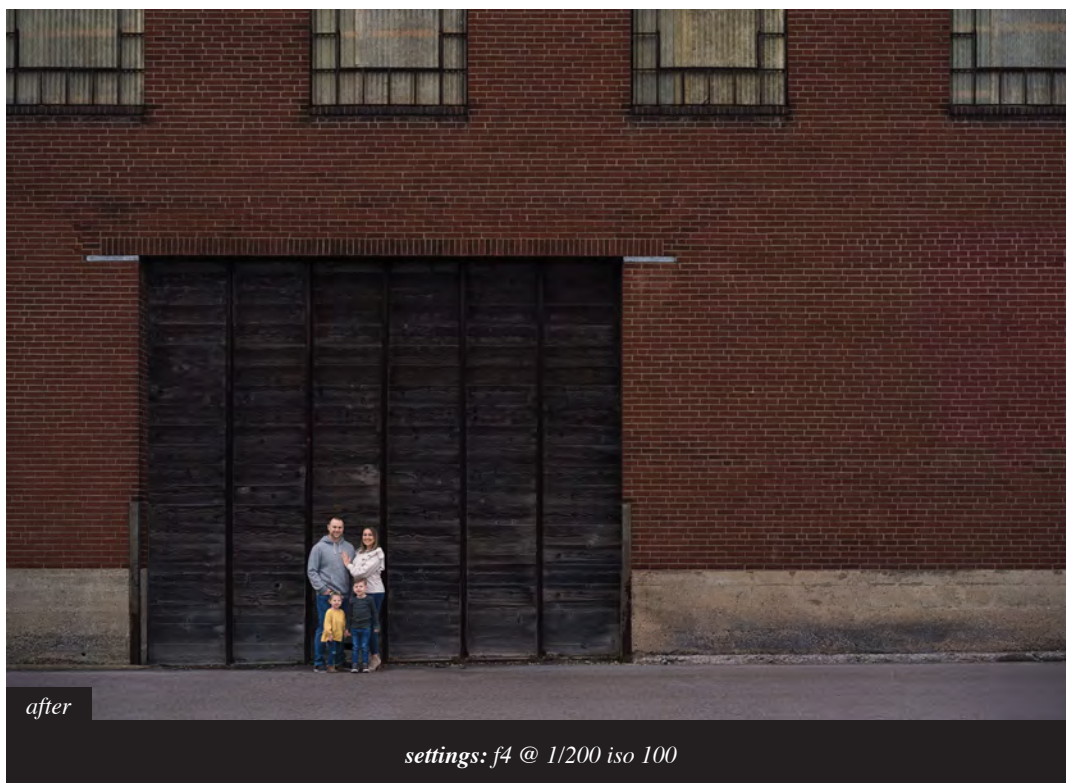


Image © Jessica Lucas

THE RESULTS

I am impressed with these results and you should be too. Now I feel like I can upscale a raw file with the confidence of working in Photoshop non-destructively. This isn't for every workflow, but absolutely is for my large-scale work with wider shots of clients. Especially when I like to fill the frame with an architectural background and pose clients in the bottom third. I am loving Super Resolution exclusively in ACR v13.2. Try it out for yourself. I promise you won't be disappointed. ■



Dustin Lucas is a full-time photographer and educator focused on the wedding industry and the academic world. After achieving his Master of Fine Arts degree, a career opportunity opened once he began working with Evolve Edits. Through teaching photography classes and writing about photography, Dustin continues to expand his influence on art and business throughout the industry.

website: evolveedits.com instagram: [@evolveimaging](https://www.instagram.com/evolveimaging)



BEASTGRIP — FOR — VIDEOGRAPHERS

with Rob Adams



There's the Canon R5, the Sony a7s3, the Panasonic S1, the Nikon Z8, and then there's the smartphone. Don't think the cameras on today's mobile devices can hang with the big boys for cinematic mirrorless video quality? You may want to think again. What if I told you that for less than \$500 USD you could transform your phone's camera into a cinematic beast with shallow depth of field and all? It's true, you can. And I'm not talking about those cheap little snap-on lenses you can find on Amazon. I'm talking about using your professional lenses on your phone, but with full depth of field.

I'm not one for gear reviews, generally. I certainly don't like to write about gear in my articles, but this gadget—it's more than a gadget—is pretty unique, therefore I'm gonna give it the attention it deserves. It's worth saying that anytime you try to make a device exceed its normal parameters, there are concessions. Pros and cons, if you will. And in this case, there are most certainly points to consider that may make you think twice about trying what I'm about to show you, but I will leave that to you. Bear in mind that there are pros and cons to selecting even a high-quality mirrorless camera system and concessions to make in your selection from brand to brand. So with that said, allow me to introduce you to the Beastgrip DOF Adapter for your smartphone camera.

The Beastgrip is a combination cage and lens adapter system that attaches to your phone. It unlocks the full capability of your phone's image sensor by introducing an intermediary focusing screen that offers the video and photos captured on your phone to have true, shallow depth of field using your existing DSLR lenses. But the Beastgrip is much more than just a lens adapter. It has a rotating barrel system that locks the lens in place at the correct angle to frame the image on the sensor of your camera so that the lens measurements are properly captured at their intended focal length. That's pretty cool considering that there really isn't a true 35mm equivalent lens adapter on the market that allows full use of your existing glass in the correct way.



It works like this:

The Beastgrip cage (sold separately) houses your phone and acts like a cinema cage. It even has a built-in grip and a 1/4" mount for attaching to a tripod. The Beastgrip lens adapter locks onto the housing and aligns with your phone's camera. You can also purchase an add-on handle for increased ergonomics. The lens adapter comes in Canon EF mount, but other lens types can be used with their appropriate adapters. Since the Beastgrip bayonet mount doesn't offer any sort of electronic control communication between the phone and the lens, you will need to use lenses that have manual iris and focus control. Canon FTM lenses would not be compatible. The best types of lenses to use with the Beastgrip are vintage lenses and cinema lenses that offer a manual iris ring. Since the adapter is meant for full-frame lens systems and because the average focal length of your phone's camera is likely between 28mm and 24mm, you cannot use micro-four-thirds or APS-C lenses either. The phone captures the full-frame image that's projected onto the large focusing screen inside the adapter, so using full-frame lenses is the only option.

Another thing to consider: like the old Letus cinema adapters once used on old CCD video cameras and inside DSLR cameras, the Beastgrip presents your image upside down to the phone's sensor. So, you will have to file the image in post, but there are a plethora of apps to help you do this and even iPhone has this capability built into its native imaging app.

Beastgrip has done a fairly good job of offering an adapter that minimized chromatic aberration and vignetting using a custom achromatic doublet macro lens which gives your phone the ability to quickly focus in macro. There's a condenser lens next to the focusing screen that works in tandem with the fresnel lens of the focusing screen to get rid of any pincushion distortion, too.

However, on phones where the focal length equivalent is wider than 28mm you may have to zoom in slightly to avoid the edges of the focusing screen and get the image to fill the frame.

Once you connect a compatible lens to the Beastgrip adapter, you can start filming, but you will want to film a wide-open aperture to get the desired depth-of-field effect. The Beastgrip adapter reduces the amount of incoming light by about 20%. You will want to take that into account along with the fact that phone cameras aren't as adept as professional mirrorless or DSLR cameras in handling low-light noise and high ISOs. Many example videos online about the Beastgrip show the optimal use case is to shoot in good lighting conditions with your aperture wide-open or nearly wide-open to achieve a good amount of shallow focus effect. Still, this is quite amazing considering you are using a camera phone to get these images!





Another reason you will want to shoot as wide-open as possible is because of how the adapter is made. The fresnel lens side of the focusing screen has tiny micro-indentations that are meant to diffuse the light sent to the camera's lens. At smaller apertures, you may end up seeing some of the artifacts from these engravings in your image. The focusing screen is also very susceptible to dust and particles. Because the adapter is projecting the image onto the tiny screen, which is then picked up by your camera by focusing through a small macro lens, you are likely to see microscopic dirt, dust or particles on your captured image. So it's very important to keep that clean by using the included lens caps when the adapter isn't in use.

I have to admit that I'm quite impressed with the images that you can create with the Beastgrip. See some of them in my video that accompanies this article on www.behindtheshutter.com.

The examples are soft and cinema-like. They have an almost Super 35mm image quality to them and can likely hang with the lower-end tier of the mirrorless cinema offers out today. If nothing else, the Beastgrip allows you to take true portrait-style images without having to rely on software background masking and blurring to get that shallow look. And for the price of less than \$650 total to transform your phone into a viable, useable cinema camera, I'd say it's a beast and worth taking a look at. ■



Rob Adams is a veteran wedding filmmaker and educator. During his 22 years filming weddings he has helped to define modern wedding storytelling with his blending of visuals and spoken dialogue. He has been a frequent contributor to *Shutter Magazine* and has spoken at various photo and video conferences around the globe.

website: robadamfilms.com **instagram:** [@robadamfilms](https://www.instagram.com/robadamfilms)

final inspiration

photographer	sarah edmunds
website	sarahedmunds.co
model	beatrice

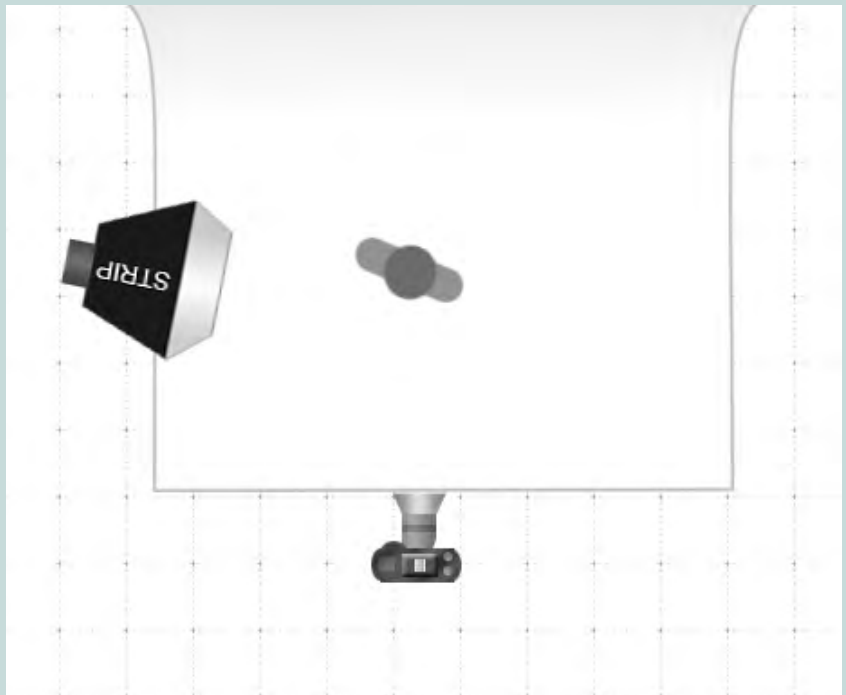


image title	timeless
exposure	f/5.6 @1/200 iso 100
lighting	1x mono strobe in strip softbox
location	cross studios, milan
gear	sony iii7r 50mm 1.4 zeiss lens




10

Hi-S

1A



 **Profoto**



Profoto B10 and B10 Plus

Big lights in small packages

Because how much gear you have to carry – matters. How much space you have to set up and work in – matters. Having the freedom to seamlessly connect camera, app and light in the blink of an eye - matters. Being able to move fast, get in, get out and most of all, get the shot – matters. All that, and more inspired the Profoto B10 and the Profoto B10 Plus. Both are a big light in a small package.

Discover the B10 at profoto.com/us

Owning Profoto has never been easier – B10 as low as \$55 per month.
Find our more at profoto.com/us/finance

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Profoto[®]
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