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**JANUARY**

— 2022 —

**Profoto brings professional flash to smartphones**  
**Changing the rules of photography**





## Future Ready Profoto B10 with AirX

Profoto announces a major milestone by bringing the Profoto B10 flash series to mobile photography. With AirX technology you can now use your smartphone to capture images using studio quality flash. This allows professional photographers, for the first time in history, to use the full power of their flashes no matter the capturing device.

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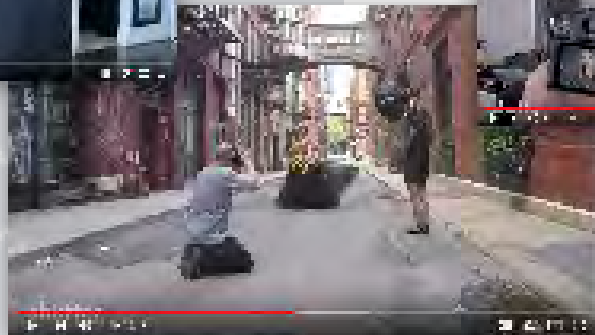
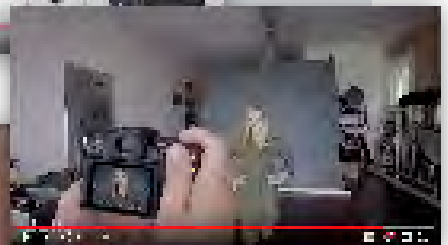
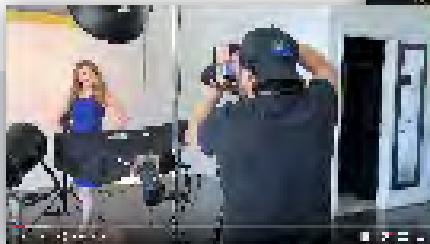
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## MISSION STATEMENT

*Shutter Magazine's* focus is on photography education. Our goal is to provide current, insightful and in-depth educational content for today's professional wedding and portrait photographer. *Shutter* uses the latest technologies to deliver information in a way that is relevant to our audience. Our experienced contributors help us create a sense of community, and have established the magazine as one of the leading photography publications in the world.

*Shutter Magazine:* By photographers, for photographers.

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## THE COVER

**PHOTOGRAPHER:** Sal Cincotta | [salcincotta.com](http://salcincotta.com)

**CAMERA:** Canon EOS 5D Mark IV

**LENS:** Canon EF 85mm f/1.2L II USM

**EXPOSURE:** f9 @ 1/200 ISO 100

**LIGHTING:** Two Profoto B2's (one bare bulb firing into the wall behind model, one bare bulb as an edge light camera right) + 1 B1x with 2' Octa camera left.

**ABOUT THE IMAGE:** This was one of the most challenging images I've ever created. The pose had to be perfect and the lighting had to sculpt her body perfectly as well. Our model, Svava, was so committed to getting everything right and I think we nailed it!

**MODEL:** Icelandic Selkie

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*Beauty is in the eye of the beholder. **Sexy** comes in **all shapes and sizes** and being sexy is more a **state of mind** than anything else.*

*This month, we celebrate a **sexy state of mind** with some extremely talented photographers.*



message from **sal cincotta**

*publisher*

GETTING CREATIVE  
— WITH —  
LIGHTING

with Ashley Boring





One of my favorite things about studio photography is that it provides a blank canvas for endless possibilities. You get to choose and control every aspect of the shoot, from the styling, props, background and wardrobe—but to me the most important thing is the lighting. Lighting can change the mood and look of an entire image. When you get creative and try new things with lighting, you can create unexpected and impactful images. Here are just some of my favorite ways to get creative with studio lighting.



Image © Ashley Boring Photography





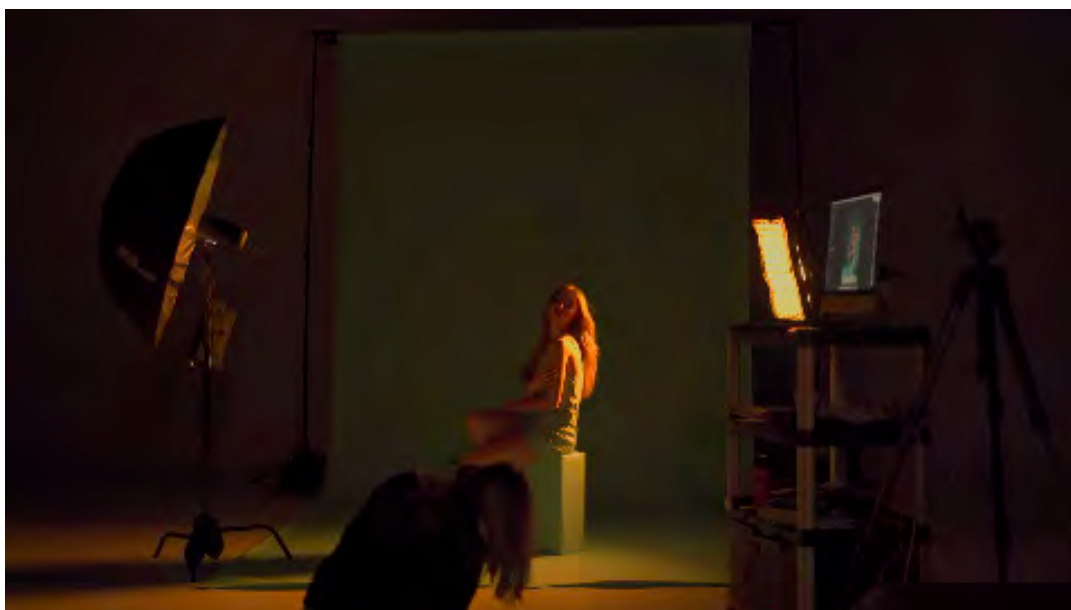


## LIGHT PAINTING

One of my favorite ways to add creative lighting to portraits is to incorporate light painting. This is a technique where you drag your shutter and move light through the frame to get streaks of light. This can be a very fun technique to do, especially since no two images will be the same and you can get some really creative in-camera effects. For this shoot, I used two lights: a constant light and a strobe. This is critical for light painting portraits since the strobe will freeze your subject and the constant light will allow you to get light streaks in your final photo. For this shot, I used a Westcott 53" Deep Silver Umbrella with a FJ400 wireless strobe to freeze my subject and a Flex RGBW LED Panel for the constant light. I decided to turn the constant light to an orange color to help complement the teal monochromatic tones in the rest of the image.

How it works: Since most strobes sync with cameras around 1/250th of a second, if you lower your shutter speed, you will just be adding more ambient or constant light. When light painting, light streaks occur when you have a slower shutter speed, while also having motion with your constant light. Motion can be added in many ways. Some of the most common are moving your light, your subject, or even moving your camera. For this shoot, I used a combination of the subject moving and the camera moving. My settings were ISO 100 F5.6 at a 1-second exposure. The longer the exposure, the more time you will have to light paint. The exposure of the constant light will also increase while the strobe exposure will stay the same.

Achieving the perfect results when light painting can be tricky, so here are some tips to help you get the shot. First off, you want to make sure the room is as dark as possible. Any ambient light will show up in the images, including the modeling lamp of your strobe, so make sure to turn off any additional constant or ambient lighting. When it comes to light placement, I almost always want to place the constant light so it's not shining on my subject's face. This helps ensure their face is as clear as possible. Another tip is to play around with both rear and front curtain sync, since both make very different types of lighting patterns. Finally, remember to have fun! Light painting can result in some unique and interesting results with organic shapes, so try not to be a perfectionist and let your creativity flow.





Images © Ashley Boring Photography

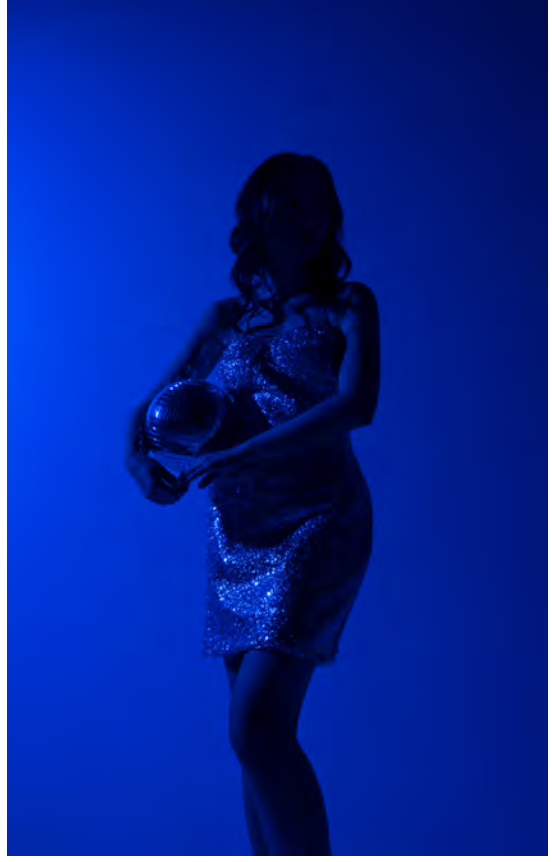
## REFLECTING LIGHT

Reflecting light can make for really interesting lighting patterns. For this shot, I used a mirrored prism to reflect light for a unique backdrop behind my subject. I created the mirrored prism by gaff taping three mirrors together into a triangle prism shape. I thought that if I shined a light into it, I could get some interesting patterns on the back wall behind my model. I started by setting that up on a table and placed an FJ80 round head speedlight inside of the triangle. I used a compact light with less power, not only because of the limited space, but its flat head design with a smaller beam angle provided crisper lines in the shapes on the background.

I aimed the center of the prism at my model so the brightest part of the pattern would light up my subject and draw attention to her. I added a Westcott FJ400 wireless strobe with a deep focus reflector, just to add some additional light to my model's face. I made sure to place the light far enough to the side that the shadow cast by this light would fall out of frame. Since I was already getting a shadow from the mirrored light hitting my subject, it was important to place my second light far enough off to the side so I only had one shadow. This makes it appear like just one light is lighting my subject and keeps the background clean. When placing a light far off to the side, I let my model know they need to favor that side when posing. That way the light is always flattering and is what I intended for the final image.

Finally, I incorporated another FJ400 with a blue gel attached to add some color to the scene. This filled in all of the shadows with blue light and gave the background the blue color. I added a star filter to the front of my lens. This made the light shining into my lens a star shape, and added some sparkle to the dress and disco ball.

Reflecting light doesn't have to be just with mirrors. You can use other things, like reflective fabric, metal, or you can even bounce light off of water. Looking around at reflections that happen naturally can be a great inspiration for adding creative reflections to your images.



Images © Ashley Boring Photography

## OPTICAL SPOT

Using an optical spot is a fun and quick way to add a creative element to your photography. An optical spot is a light modifier that projects light through a lens to create a defined hard light. You can then add gobos between the lens and the light source to create very precise shapes. Gobos are small metal discs that have cutout patterns. These small cutouts allow you to control the shape of the light source. You can adjust the sharpness of the shape by focusing or defocusing the lens. This lets you add very precise lighting to achieve portraits with a unique and creative look.

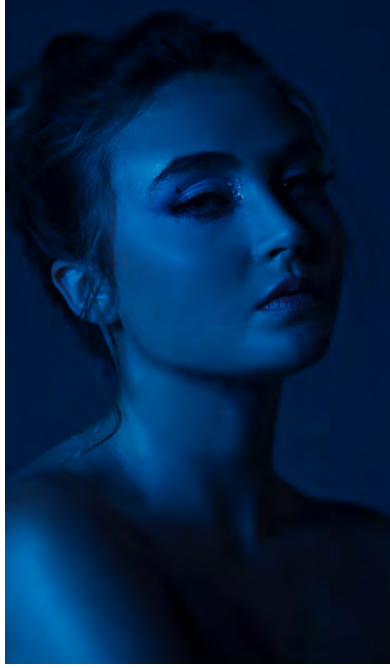
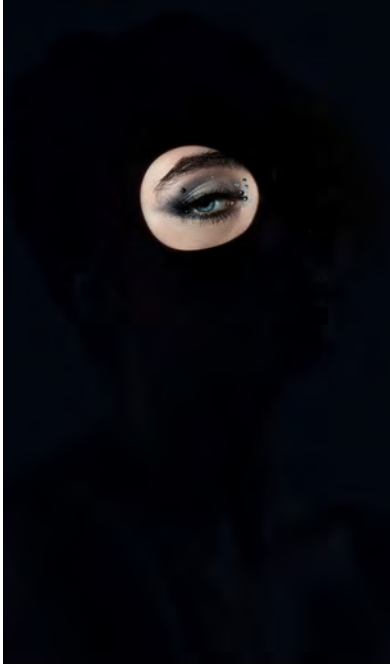
For this shoot, my main light was a FJ400 strobe with the Westcott Optical Spot attached. Since I knew the optical spot would be a very hard and focused light source, I knew I would need to add in a second light source to fill in anything not lit from the optical spot. I brought in a second FJ400 modified by a Westcott 53" Deep Umbrella with white interior. I wanted



this to evenly fill in all the shadows, so I added an additional diffusion cover to the umbrella to make it an extra soft light source. I then added a blue gel to the front of my fill light to give the photo an overall blue tone. Since the light from the optical spot is brighter than the fill light, the blue tone of the photo shows up less where the optical spot is lighting.

Before shooting, I tested a few different gobo shapes for the optical spot until I found the one I liked the best. I selected a small circle gobo. I could have used a more intricate gobo, but I wanted to keep the image clean and simple. I went with the circle and chose to focus it on the eye to emphasize the model's makeup.

A tip when using an optical spot is to make sure you use your modeling lamp. Since the light from the spot is so controlled, it can be hard to tell what the light is looking like unless you are using your modeling lamp. This helps you ensure that the light is hitting the right spot on your subject and that it is as focused or unfocused as you want. When using the spot to light a portion of your model's face, it might be handy to have an assistant move the spot as your model moves. This way you can ensure the light is placed correctly and your model can freely move to give you a variety of poses.



Images © Ashley Boring Photography





Image © Ashley Boring Photography

Discovering and trying out new lighting techniques is one of my favorite things to do with photography. Once you have a solid understanding of different portrait setups, adding in creative lighting effects can broaden your portfolio and open a door to unlimited lighting possibilities. ■



Ashley's love for photography started at a young age. Her devotion for photography grew stronger when she decided to get her bachelor's degree from Bowling Green State University for Visual Communications Technology. During her last semester at college she interned at F.J. Westcott where after only a short time she became invaluable to the company, and after completing her degree in 2014 she was officially hired as their in-house photographer, and currently works there till this day. There she not only creates all their product photography, but also creates marketing and educational content to help other photographers build their skills and better understand their lighting equipment.

**instagram:** @heyhelloashley



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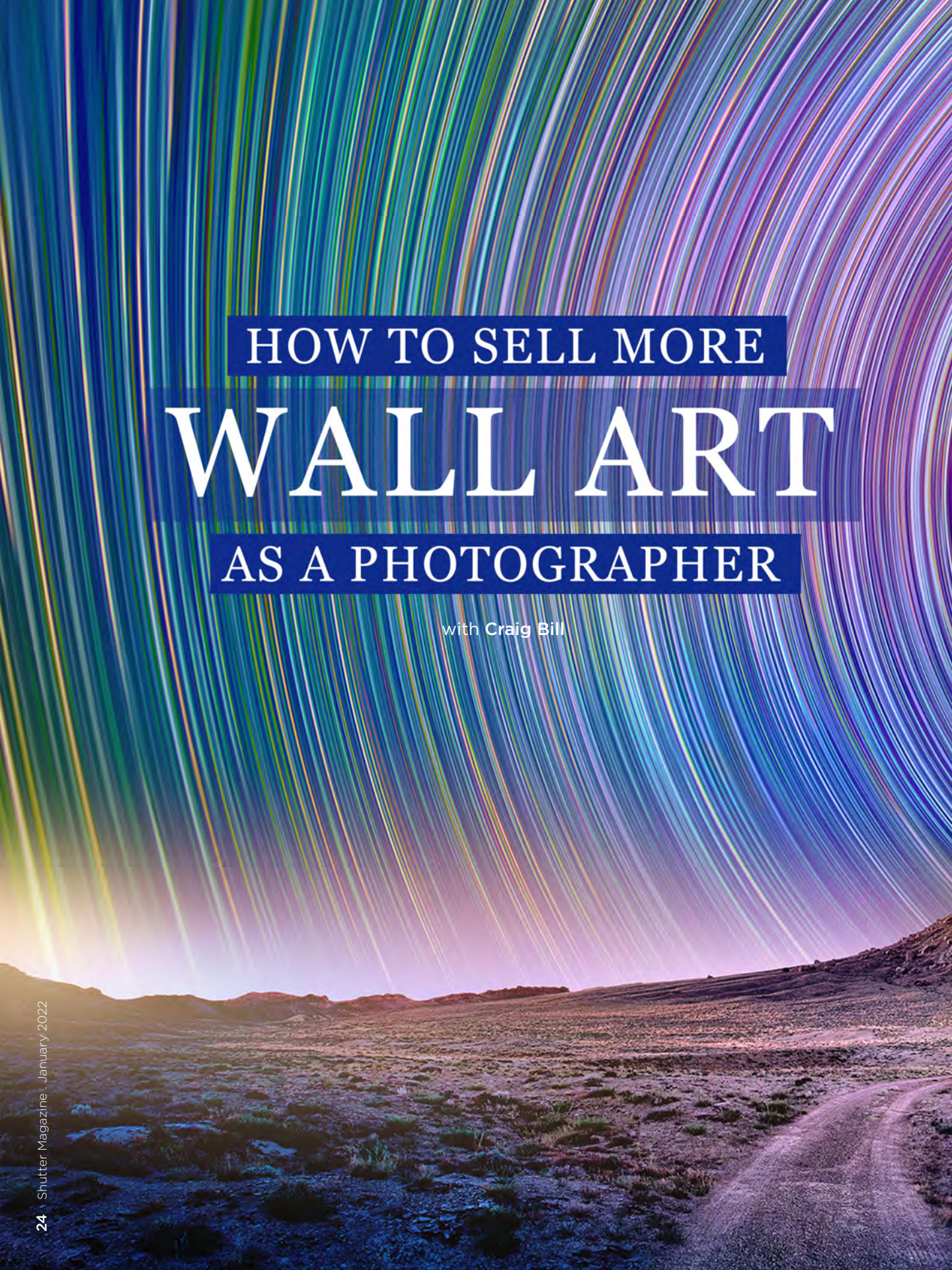
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HOW TO SELL MORE  
**WALL ART**  
AS A PHOTOGRAPHER

with Craig Bill







While creating art through photography may seem straightforward, it is the business of getting your images in front of eyes and on walls that can be much trickier. Connecting your images with people on different levels is gratifying, but the highest endorsement can be receiving pay for our vision... our creative mission. Whether you have a photography skillset or creative approach that is highly technical, time-sensitive, simple and objective, or even a call-to-action—there is always money to be made.

With this in mind, let's examine some tried and true aspects to achieving this, as well as a few off menu and creative angles that I have used personally and professionally to sell more art as a photographer in today's world.



Image © Craig Bill Photography



Image © Craig Bill Photography

## 1. HEAR YOU ROAR

In today's avalanche of content creators and more affordable photography equipment, you have to stick out from the crowd. Do not hesitate or be ashamed to be self-promotional and unique. Get an official web presence such as a website plus your own domain. Doing so establishes an air of professionalism. Consider image-heavy social platforms such as Instagram as well as new ones coming up. Perhaps set up an account with a few online sale platforms such as FineArtAmerica, Etsy, RedBubble, even eBay. Try to think of these efforts as advertisement sites for you, not just for selling your photographs or even complete artworks. On a few of them I just do gift cards—that gets my content in front of eyes, but they still have to go to my website or the gallery to buy complete artworks if there are any concerns about quality/brand control on actual artworks themselves. I often explain to people that customers regularly find my content on these sales channels and then go to my direct and enriched website, essentially making them advertising channels much more than only for sales. I also have colleagues that run a nice blog with relevant content that is easily picked up by online searches and browsing.

## 2. GET SOME GUTS

Just try it. It just might work. Think of something outlandish and reach out. Yeah, you'll likely be rejected, but so what? What do I mean? Without going into detail here, I'm going to throw a few ideas to you right now (many of which have worked well for me):

- Correspond with a local hotel or even large hotel chain about placing artworks in some rooms or lobby spaces. Even change them out... maybe for free.
- Message a few or an avalanche of celebrities (local or go big). Maybe you will strike up a conversation. This one worked well for me a few times and it was fun. Maybe do a charity for one of their causes that aligns with your mission... for free, perhaps.
- Contact a few galleries and ask about the qualifications to be represented. Maybe with a charity as well that they are promoting... for, yes, free.
- How about putting together an art show at a location that you would think is impossible to do? I set up a show in a major hotel and made lots of contacts. A colleague asked and was allowed to install large artworks in the city's airport for a certain time... for free?
- Enter, enter and enter photography contests all over the world. Many are free, like the Smithsonian, the Nature Conservancy and uncountable others. These awards give you credibility and direction as to the artistic trends and levels of expertise you are up against, and often visibility for participating. Don't stop... especially if they are free or cheap because you are likely to surprise yourself. When, not if, you do strike bronze or silver or gold, shout it out to the world!
- Submit, submit and submit to magazines and other publications whether printed or digital. Many have an online portal for submissions. Sometimes your work might be picked up for reasons you might not be aware of. Again, this gives you credibility and direction as to the artistic trends, levels of expertise you are up against and often visibility for participating. Also consider short write-ups to go along with your submissions. Publications love extra content and that just might be the thing that they are looking for today.
- Contact a few interior design pros. They are in need of fresh content as well and may become a link between you and buyers that you would not normally or easily find.

I guarantee that all of the above will not all be successful. But, I also guarantee that something is likely to get a bite. Not everything should be free, but many opportunities have happened because the other party just could not say no. If you keep knocking, somebody is going to open that door.







### 3. YOU ARE THE HERO

Everybody wants to be part of the action. And in your art, you are the hero of your story and mission. I know there is a story behind all that creativity of yours. Why hide it? Were you inspired? Were you suffering? Are you helping the change? Do you have a perspective stemming from your past? Career? Hardship? Profound experience? Anxiety? Tell us. Give it to the world. Collectors cherish a journey that they can be a part of, maybe even relate to. This can result in artwork sales and injects you into others' conversations. It also keeps your fans in touch. Oh, here's a great one: create videos of you in action (failures and wins) or reach out to someone to help you create a "sizzle reel" of you and your art. That would be perfect for your website and social media! You are not just a photographer... you're an artist, a visionary, a journeyman. You don't just make pictures, you produce profound artworks. Find your cape.



Image © Craig Bill Photography



#### 4. THE REAL DEAL

This advice is a bit more tangible and pragmatic. Even if you don't feel like a pro, act like one. Include instruments that are indicative of fine artworks, such as a Certificate of Authenticity, or COA. Even if your images are open editions, collectors relish COAs. Design or use certificates that include details about the image or artwork. Is it limited? Perhaps limiting your edition runs will help imbue value into your pieces. What is the printing or creation process? Perhaps an artist statement is appropriate. Regardless of its design, a certificate of authenticity increases collector confidence and artist prestige, and gives buyers a little extra knowledge about the piece. It allows them to engage with your artworks as an investment and a worthy addition to their personal or commercial collections.



Image © Craig Bill Photography

## 5. DISCOUNT SCHMISHCOUNT

Fine art is just that... fine, not casual! Discounts and sales claw down the value or brand of your work. But we all know how fickle people or economies can be, and no photographer is immune. Even though I have tried different strategies, one that works well for preserving your intrinsic value or protecting your brand is by using “comps” or complimentary items (also called a concession) to seal the sale. I used this earlier in my life as a personal trainer, in fact. I would keep my rates the same, but I would drop the charge for drawing up the program, which was extra. In the case of my fine artworks, if the price is a little steep for the customer, I would sometimes throw in my 2000-2020 catalog book, “The Art of Nature,” or include an additional loose rolled print that they can store, have framed externally or that I could frame in-house for even more extra revenue. The collector gets the original artwork at regular price and an extra image or a book, and I get the sale and we are both happy. Be creative and use any number of objects, situations, even services. By preserving your front price (even though you negotiated), it sounds better than a blue light special.



Image © Craig Bill Photography





Image © Craig Bill Photography

## 6. BOOK IT!

Since I mentioned it earlier, contemplate creating a book complete with your stellar images! But don't forget the rest of the story. Use inspirational quotes, QR codes to create links to videos or your website (where you can see sales information, \*wink wink\*), artist statements, artist biography, and so much more. It is exhausting to put a book together, but you can use it as a professional tool, a prestigious branding effort, and as mentioned earlier, a bonus to close a sale. Some platforms, like Blurb, allow you to produce as little as one book at a time.



## 7. SHOW THEM HOW IT LOOKS

This may not apply to everyone, but I have used it thousands of times: a digital rendering. Especially if you do more and more online sales, consider using this quick freebie. Collectors often have little vision for what or how one of your artworks will look in their space. And if you are even moderately proficient in editing software—which is likely these days if you produce and develop your own work—render up a quick frame choice with the image that the collector is interested in. Even better, have them send you a few photos of their room or space. Easy peasy. Now, I do advise the customer that the “quick renders” are not exact, but they invariably love them! It has led to more sales than I can remember. Often, the buyers just say, “That’s it!” This little extra is just another reason for them to place your artworks on their walls.



Image © Craig Bill Photography



Image © Craig Bill Photography

## 8. THE DREADED NEWSLETTER

I say dreaded because I can see so many eyes roll when I mention it. But it's tried and true. I recommend that you encourage signing up for your newsletter at every chance: social media, website, pop-ups, QR codes, on and on. Remember, you are in control here. You do not need to blast everyone every week. But it works. People still sign up for your newsletters, so give them something to engage with periodically. This list is a direct link to people who are interested in YOU. Maybe try sending VIP links to your newest image and pricing before it's announced to the masses on your website or social media. Or, tell them about some personal experiences during your recent photography trips or newest inspirations. Newsletters are a great way to connect and share more personally and creatively with your collectors or soon to be collectors.

## 9. PHOTOGRAPHER OR AN ARTIST?

Starting out, as many do, I outsourced many prints and artworks to various print labs around the country. At one point, I finally bought my first large format printer. I figured that I would use this printer to facilitate faster print-proof-adjust times. I ended up falling in love with the process of being an artist. Having the control to micro-adjust my prints to a final approval made me all-powerful. These prints were usually much better in every aspect (color gamut, cost, resolution, longevity, etc.) than the print shops, and it sparked an explosion of creative control. I do still use various vendors for certain technologies, like acrylic prints. But overall, being able to print my own prints on substrates that I personally choose is divine. My time frames and costs became higher profits. With this power, I am able to produce artworks directly by myself, for higher profit, and market them as “artist printed himself” artworks. Some collectors really like these “gourmet” prints and often buy more. The connection with the artist is deeper and more genuine with these prints. I recommend printing all or some of your artwork personally. It can make a difference depending on your professional environment, even if you do just a few.



Image © Craig Bill Photography





## 10. FRAMELESS

Speaking of acrylic prints, having the option to sell finished artworks without having to be in a frame is advantageous. Sometimes just the freedom from the frame entices a sale much faster. In some cases, you can even print your own and have it created as an acrylic print. Or, some resources such as Nevada Art Printers are on the cutting edge of this game, producing some of the most high-tech and beautiful acrylic prints around. Also, aluminum metal prints are fairly popular, but can have some drawbacks such as giving up print control or producing large prints that can be very easily damaged. But whichever is used, you have a product that is contemporary and free from additional framing cost and might just be what the customer was looking for.



Image © Craig Bill Photography





Image © Craig Bill Photography

Even though the world is awash of photographers and pretty pictures, remember: if you take some of these tips that you may never have heard of, ones that a vast majority of photographers do not do—like taking big chances, printing your own, offering alternative products, inspiring newsletters, blogs, sizzle reels and social media, digital renderings, building a great story of yourself and your brand, creatively protecting your value/pricing and being loud and proud—you could find some real traction. I did. There will always be space for actual artworks even in the ocean of single-serve, quick-digital-images all over the web-verse. In fact, I have said it for years: the physical printed artwork is your image’s ultimate creative destination. Not Instagram. Real money is being made, however. So make it your time to level up and keep discovering! ■



My name is Craig Bill and I am a landscape photographer residing in Austin, Texas. Photography, I feel in my life, has always seemed a relevant and appropriate tool for expression. Technological advances in this industry not only allow me to appreciate and utilize past techniques, but embrace the future of photographic science... one without limitations.

website: [craigbill.com](http://craigbill.com) instagram: [@craigbillphoto](https://www.instagram.com/craigbillphoto)

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# FINDING EPIC LOCATIONS FOR WEDDING PHOTOGRAPHY

with Deivis Archbold

How do you find epic locations for your bride and groom? In my earlier years, the thought of finding the perfect spot for an epic photo would engulf me. I recall overthinking and stressing about selecting the perfect backdrop. I soon realized that you really do not need a castle, ancient historic cathedral, or open field of vibrant, colorful lush flowers to capture an amazing work of art for your clients. The saying holds true: Beauty is in the eye of the beholder (whether the photographer or the client).

Fast forward, today as an established and growing wedding and portrait photography studio, the team and I have a method to the madness when it comes to selecting the ideal location(s) for our couples. We continuously keep a running list of places we believe photograph well. This list is populated over time, whether by doing some area reconnaissance in our free time, online scouting (Google Earth) and/or online research. We take the time to get to know our couple one-on-one prior to the shoot, so that the location selected can be personalized or perhaps contain elements important to them. Independent of the couple, we deem a location epic when there's several components present that enhance the ability to be creative with composition.



Image © Deivis Archbold Photography



## SCOUTING LOCATIONS

Keeping a running list in our back pocket of a variety of places that photograph well has been our saving grace. Every so often Keyla will run a basic Google search such as “engagement photo locations near me” and find new places, new or up and coming venues, seasonal outdoor art expos or unique locations that others happen to post or blog about that we didn’t know existed. During our day-to-day commutes, many times we will come across some scenic spots and add them to our database. Many couples know and communicate what type of scenery/backdrop style they prefer for their photos. As the photographer and their trusted advisor in the matter, it is up to us to make their vision come to life. Therefore, having a list and being familiar with locations that photograph well and align with their vision is crucial.





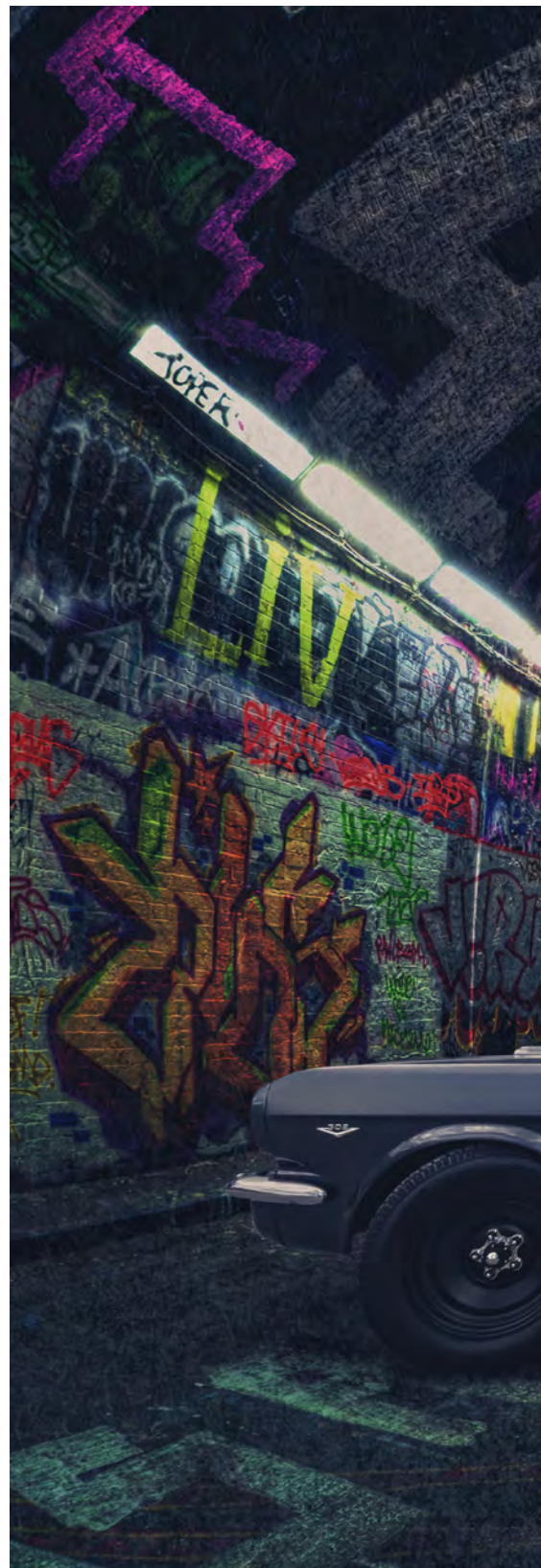
## GET TO KNOW YOUR CLIENT!

It is just as crucial to set time aside to get to know your couple. Talk! Chit-chat! Joke around! It's super important to converse with the bride and groom and get to know them on a more personal level. Getting to know them helps filter and select a location from our list of places. Many times chatting may even lead to selecting an entirely new location based on the couple's specific interests. Location will be primarily driven by the client and their story.

How do you get to know the couple? We simply just talk as we would talk to friends. Start a conversation and let it flow. What are their likes and dislikes, what's their style, where did they meet, where did they have their first date, where do they hang out? Do they love traveling, are they into sports? What are their hobbies, where are they getting married, what are their wedding colors? Don't get me wrong, we don't hand them a questionnaire or sit them down for a formal interview—that's weird... but you get the point!

If they like to travel, perhaps you'd suggest a destination shoot at their favorite landmark. If they had their first date on the beach, perhaps a beach location would be appropriate and hold sentimental meaning. If they love nature and greenery, you then know to select a park setting. If their hobby is going out boating, perhaps the couple would like to have their shoot on their boat out in the open ocean. The possibilities are endless. It's just a matter of getting to know the couple through casual friendly conversation. I once had a client that in conversation the groom shared his passion for classic cars and how much of his spare time would go to working on one of his own. Jokingly he said that he knew his soon-to-be wife was the one when she offered to join and help him work under the hood. This tidbit of information gave me the opportunity to personalize their location by including his 1965 Ford Mustang in their shoot. Long story short, the groom fell in love with the shot produced and has it hanging in his home today in a beautiful 30x40" acrylic. Including his vehicle in the photo added that much more meaning and sentimental value to the shot for him.

As you see, a location is not epic simply because of the landscape, backdrop or architecture included, but a location may become epic to a person because of the sentimental connections they can make with the image and its contents. Beauty is in the eye of the beholder.











## ELEMENTS OF COMPOSITION

Aside from location personalization, elements that enhance composition are key to look out for when deciding on if a location photographs well or not. Elements such as leading lines, symmetry, color contrast/color pops, reflections, juxtaposition, texture, patterns and shapes are all great tools that allow the creative juices to flow as an artist. Composition is how the elements of a photo are arranged in the frame. Composition gives a photograph depth, makes it interesting, and can be used to tell a story. One of my absolute favorites, out of the many elements of composition, is symmetry. Symmetry portrays balance, harmony and cleanliness. In my opinion it makes for an overall aesthetically pleasing photo.





Image © Deivis Archbold Photography



## CONCLUSION

As previously stated, a huge epic backdrop or landscape does not necessarily define an epic photo location. As a studio, we believe the best method for finding epic wedding photo locations is to: 1) Scout your area and keep a list of places that photograph well. 2) Get to know your clients so that you can select a location (or include items at a location) according to their personalities. When the client can create an emotional connection with the setting selected for the photo, the photo will carry more meaning for them. 3) If the location contains a variety of elements useful for creative photo composition, then to us it can be labeled as an epic location.

As a photographic artist, being aware of the different elements available to you can be essential to the success of your composition. An epic photo location is led by the client and defined by the knowledge, talent and artistic eye behind the lens. ■



My name is Deivis Archbold and I am a wedding and portrait photographer based out of south Florida. After receiving a degree in computer science and working in that career for several years, I found out I was going to be a father. Feeling the need to document every moment of this new season in life, I purchased a camera and immediately discovered my true passion and the creative outlet I did not know I always longed for. With countless hours of learning, reading and practicing the art of photography, what started out as a hobby transformed into a full service studio, Deivis Archbold Photography, ran by my wife and me for the last five years.

website: [deivisarchbold.com](http://deivisarchbold.com)    instagram: [@deivisarchboldphoto](https://www.instagram.com/deivisarchboldphoto)





VELVET TOUCH COVER W SATIN LAYFLAT PAGES

# PRESS BOOK



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3 WAYS TO MAKE  
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EDITING  
EASIER  
IN LIGHTROOM CLASSIC

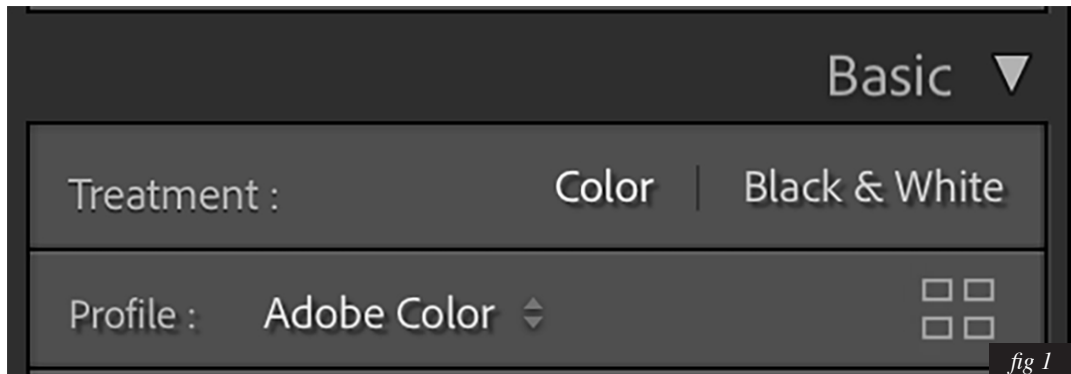
with **Dustin Lucas**

Now that wedding season has finally started to level off for most of us, we gotta get back into the studio and fix all those broken aspects of our post-production workflow. Whether it's spending less time transferring files to multiple places, waiting on Lightroom to load previews, culling, editing or retouching, you should always strive to be more efficient. From an entrepreneur perspective, I don't need to tell you where your time is better spent because you don't make money sitting at your computer editing longer than you need to, or editing at all for that matter. This is why I want to show you three ways to make creative editing faster.

Lightroom Classic offers many ways to save time, but more importantly it offers amazing creative tools. The first one is custom profiles. You can take a Lightroom preset or a Photoshop action with adjustment layers and build a custom profile. This is a one-click solution to overlay your creative toning without changing your sliders! Next comes masking, and with the new masking tool it couldn't be easier to bang out some badass edits in 30 seconds or less. Lastly, once you have your masks in place you can create a preset or simply sync your masks to multiple images in a sequence to dial your images in instantly. This is a game-changer!

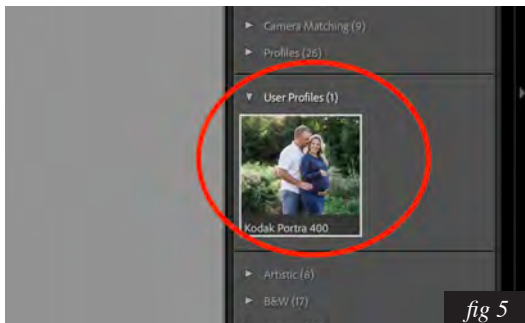
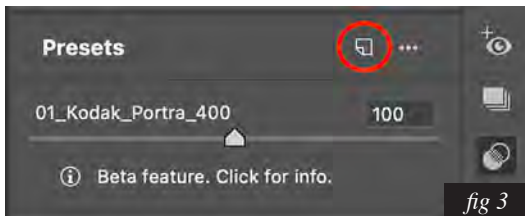
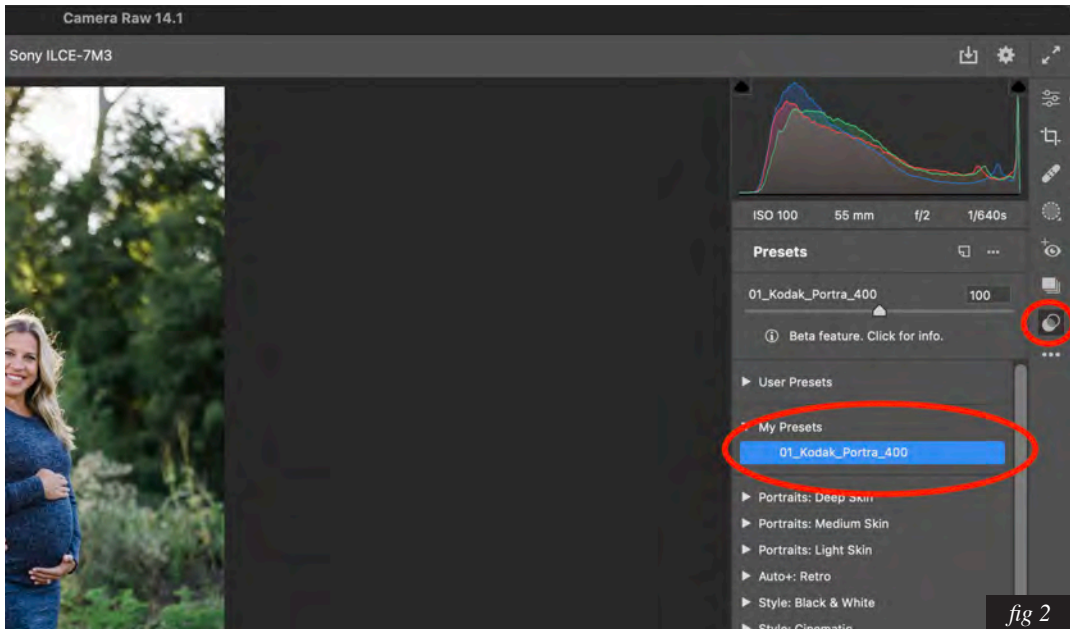
### 1. GET CREATIVE WITH CUSTOM PROFILES

Custom profiles are not a new feature but certainly a massively underutilized tool. These are simply overlays to apply toning and creative effects that don't affect your Develop sliders. If you use Adobe Color, Camera Standard or other Lightroom profiles, you can change this in the Basic panel of the Develop module. (fig. 1) They are best applied after you color correct images to a proof level, then you can select creative images for your IPS to show off your skills. You can buy third-party ones and what makes this powerful is you can convert Lightroom presets and/or Photoshop actions into custom profiles.





If you want to convert a Lightroom preset to a custom profile, simply open raw files into Photoshop to get into Camera Raw. Once open, navigate to the presets panel and apply the preset you want to make into a custom profile. (fig. 2) Then hold the Option key while clicking the Create Preset button. (fig. 3) This will bring up a Create Profile dialog box for you to name the profile, create a custom set, apply color lookup tables and click OK to save. (fig. 4) Then, once you relaunch Lightroom Classic you can find it in the profile browser listed under the custom profile set. (fig. 5)



It's simple to apply and you can even add to your favorites to recall quickly later. This can now be saved as a preset and simply applied as you need. (fig. 6ab)

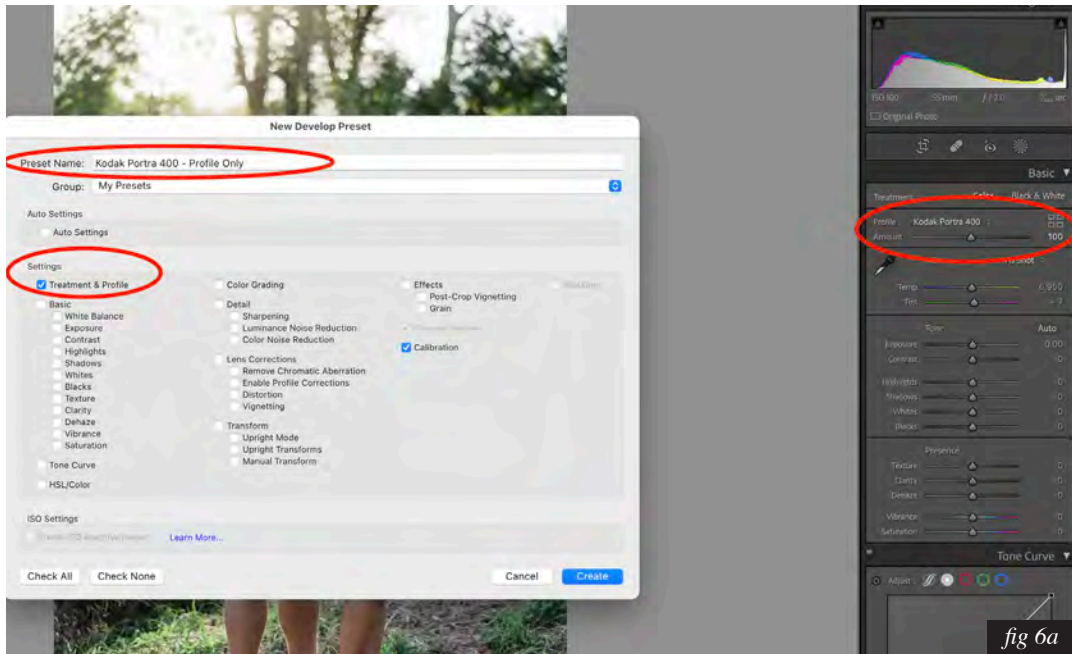


fig 6a



fig 6b

For Photoshop actions, it's a bit more work but the steps are simple. Open an image in Photoshop and apply the action you want to use. It's important to note only adjustment layers will save. Select all the layers you wish to export. (fig. 7) Then you need to go to the top menu bar to File>Export>Color Lookup Tables. (fig. 8)

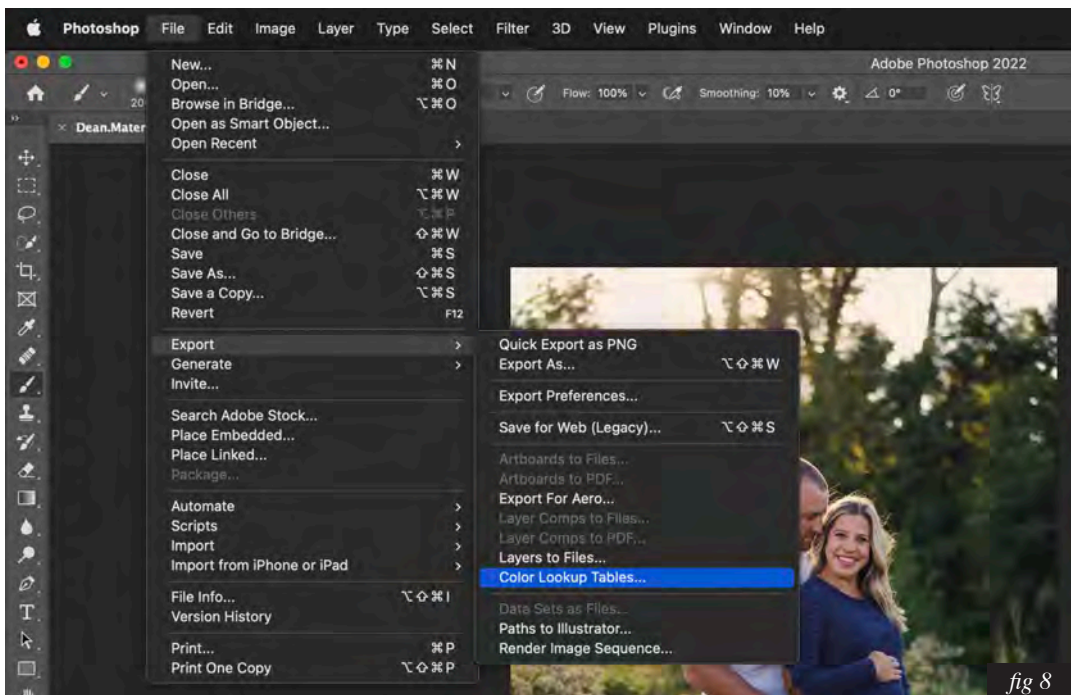


Image © Jessica Lucas



In the description field, I recommend naming this Lookup Table (LUT) the same as the action to recall later. You will also only need to check the box next to CUBE. (fig. 9) Then you'll need to save as the same name and choose where to store the LUT. After saving it you'll need to open an image in Camera Raw, navigate to the preset panel, hold Option and click the Create Preset button. You need to name the custom profile, choose where to save it, uncheck Lookup Table and check the Color Lookup Table option. (fig. 10)

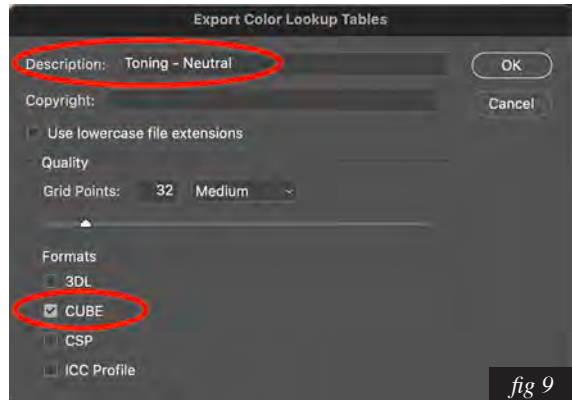


fig 9

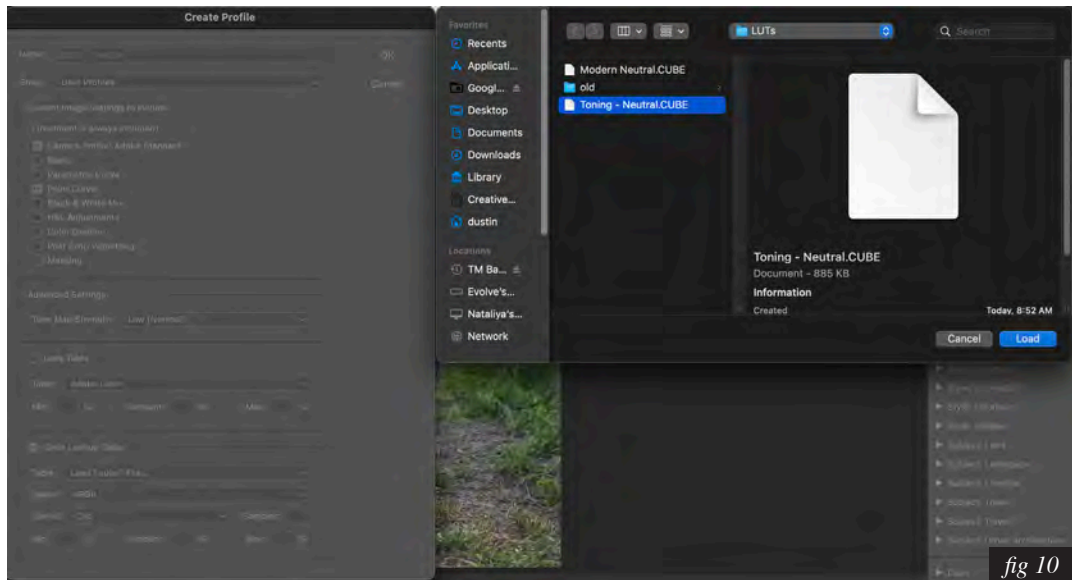


fig 10

In the pop-up window, choose the .cube file you just saved and select Load. Then you can click OK to save the profile. Then once you relaunch Lightroom Classic, you can find it in the profile browser listed under the custom profile set. (fig. 11ab)

You can repeat this process for multiple presets or actions to get everything converted to custom profiles. Once we have our color correction and custom profile applied, we're ready for masking to handle the more advanced edits.

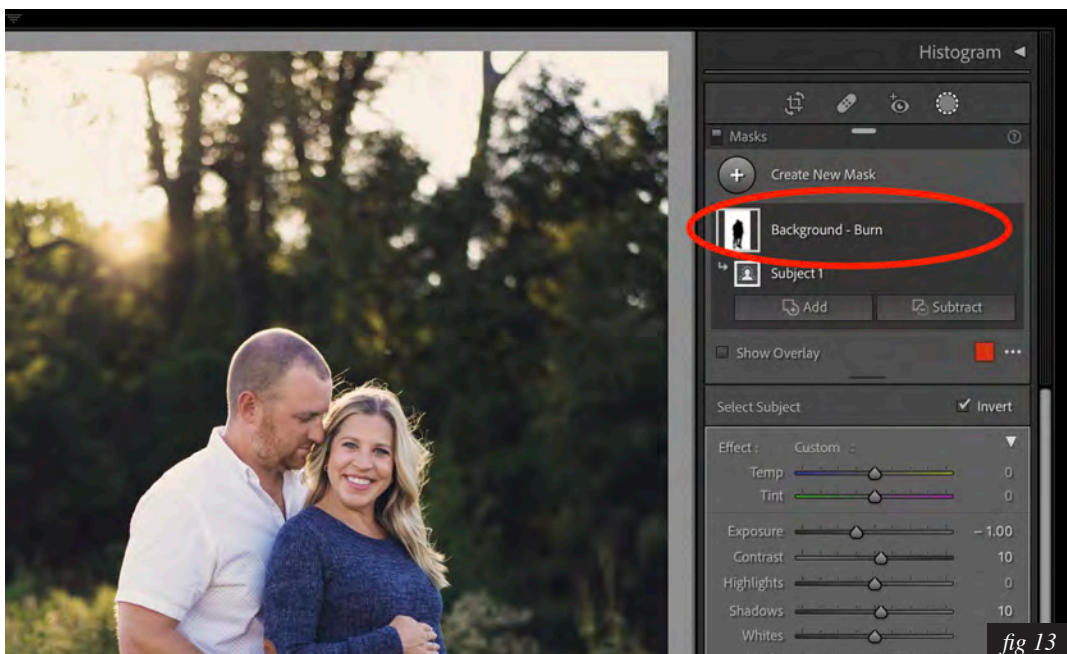
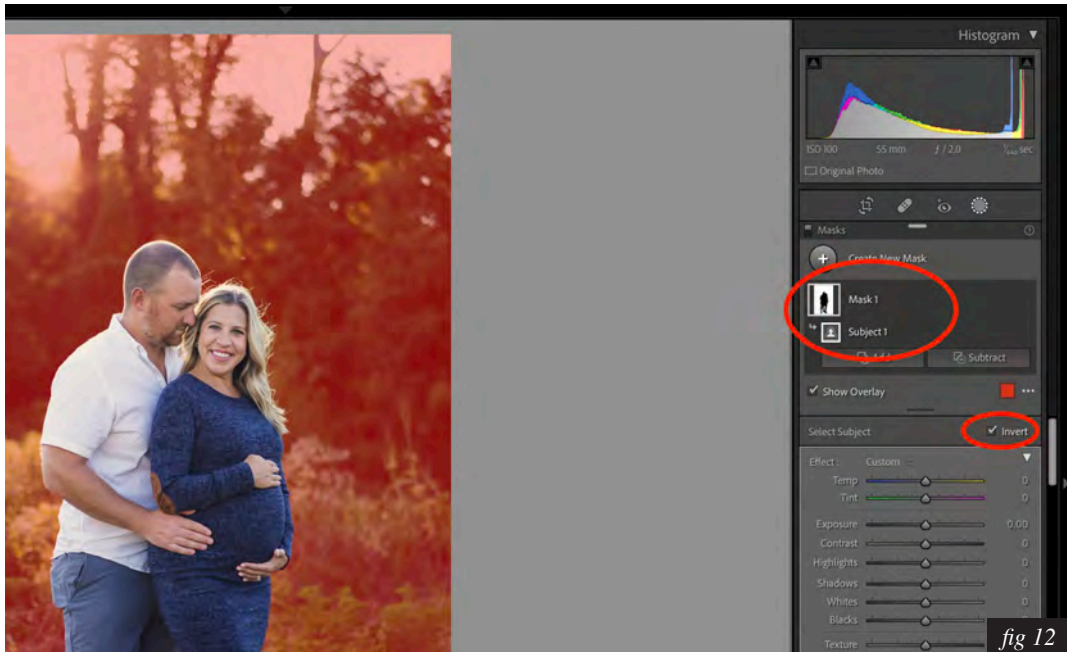


Image © Jessica Lucas



## 2. MASKING TOOL - DODGE YOUR SUBJECT AND BURN DOWN BACKGROUND

The new masking tool is one of the best features to be added to Lightroom Classic in a long time. With the addition of AI tech, we can get masks for the subject and background in one to two clicks. When I am editing, it's usually for the skin so I can later burn down the background. When I apply the subject select mask, I can simply invert it to only affect the background. (fig. 12) Now I can drop exposure and saturation while adding contrast, shadows, blacks and dehaze. (fig. 13) To take this a step further, we can save the effects as a preset as well as the mask to apply to multiple images. The last step would be to update the subject select mask so it recomputes the subjects.



Next, if I need to dodge the client a bit to make them pop, we can. (fig. 14) If I want to tone down his white shirt and remove the blue tones, I can do another subject select and intersect with the color range tool. (fig. 15) Now this is selecting other similar tones so I can refine the mask, but it's still affecting other areas. I would still need to use the remove brush to mask out the unwanted areas. (fig. 16)

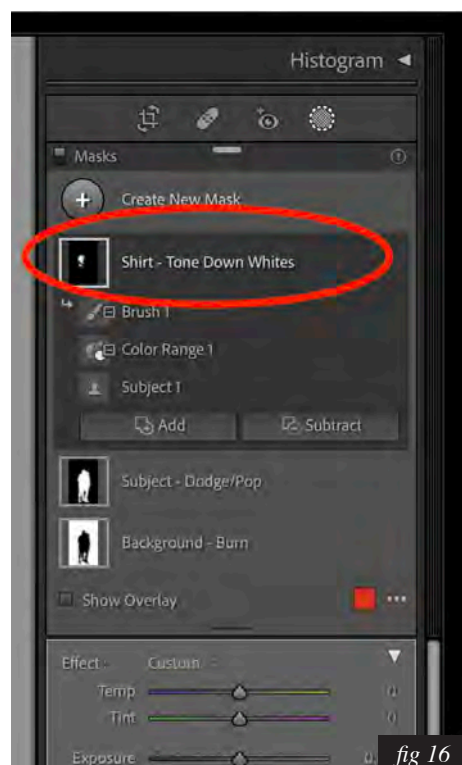
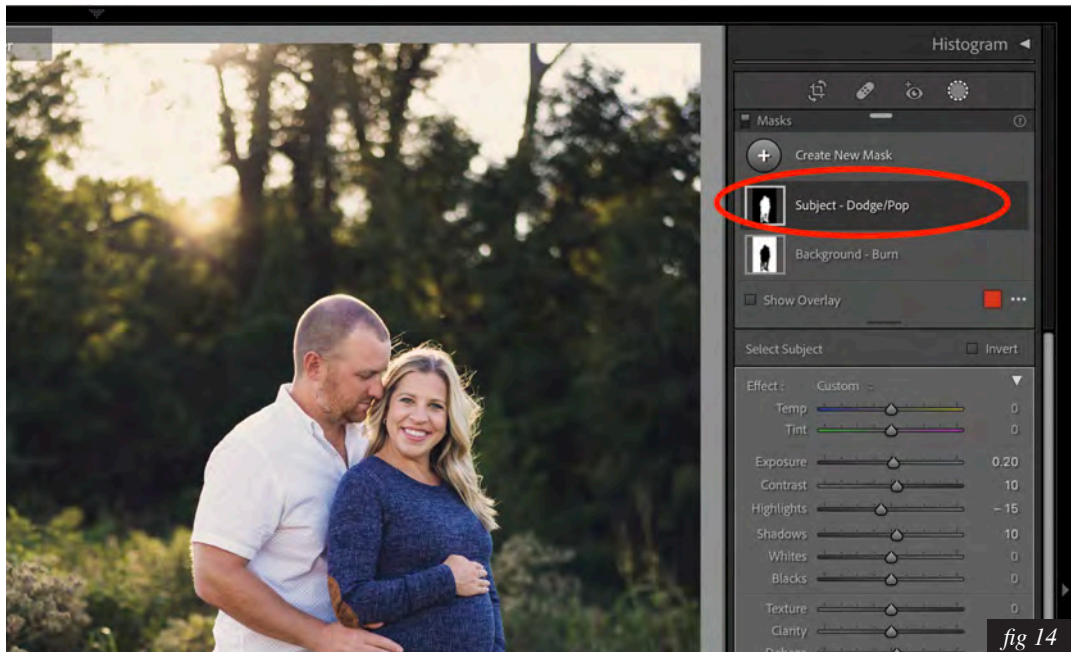


Image © Jessica Lucas



Another creative effect would be to add in more sun flare by using the Radial filter. (fig. 17) After drawing a large enough circle, we can intersect it with the subject select tool so it's not falling on the subjects. (fig. 18) Then we can add some temp to warm the light, exposure, highlights, shadows and saturation. This image has transformed with just a few extra clicks! (fig. 19before/after)

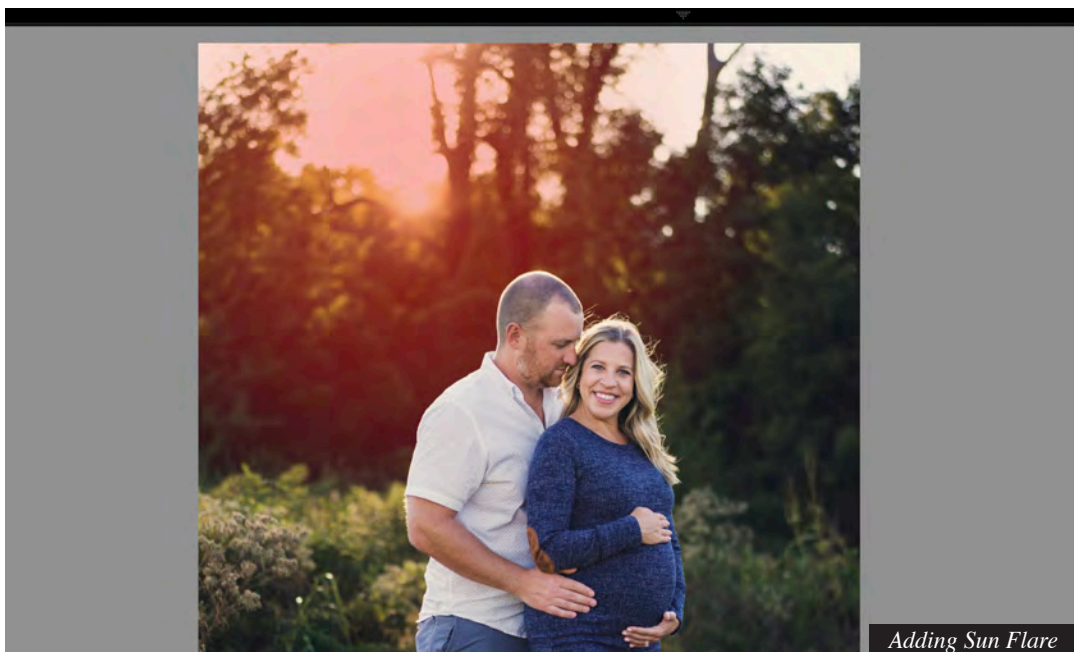
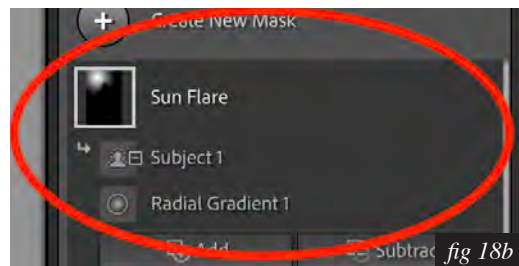
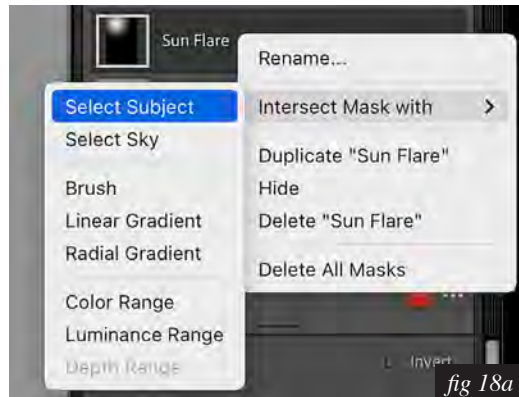




Image © Jessica Lucas

### 3. SYNC MASKING AND UPDATING YOUR AI MASKS IN ONE CLICK

We can save masking in a preset, however, there is a better workflow for this dodge and burn technique. You'll want to sync all the masks you want to a sequence of images (fig. 20),

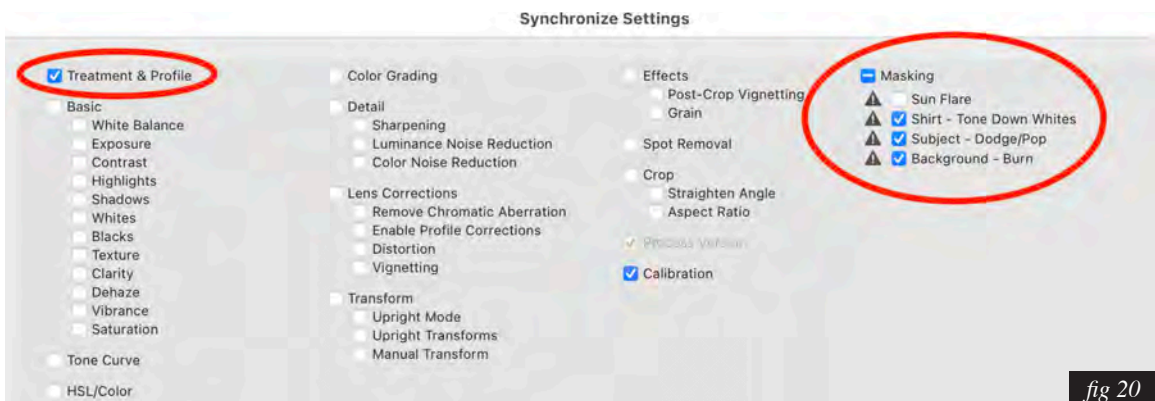
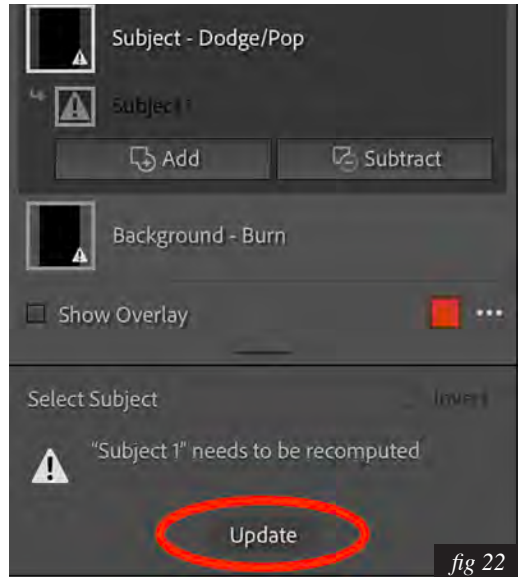
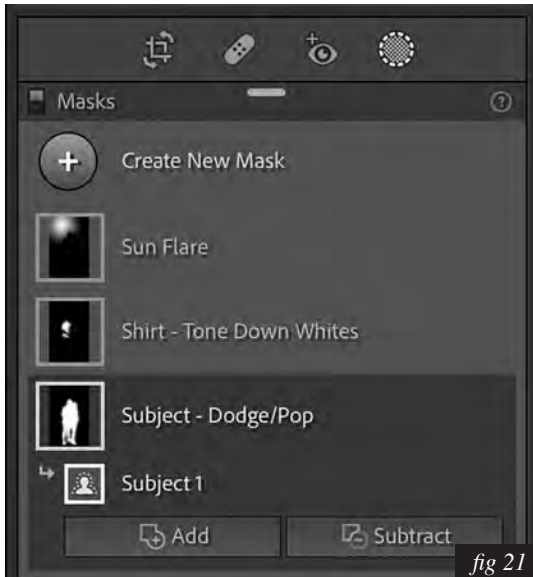


fig 20



then select the first mask using the Subject Select AI technology. (fig. 21) Then hold the Command button and arrow right. Now you will need to click Update to recompute the subject mask. (fig. 22) You will need to update any masks that require AI or move the pins for any additional masks applied. This speeds things up tremendously to allow my creative edits to get applied instantly to all my images. (fig. 23).





Images © Jessica Lucas

## THE RESULTS

Here's to staying out of Photoshop where we can avoid painstaking hours of making and finessing images. Save some time in Lightroom Classic and try these three steps to edit creative easier. Custom profiles are a great addition to a color-corrected file to show off some creative toning. Masking is where all the hard work should be spent and with the AI technology it's as simple as one click. Finally, we can accurately sync masks without having to completely maneuver the pins to match image to image. Instead you can update the selection made by AI. Make editing easier and try this out today! ■

sm

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





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SHALLOW DEPTH OF FIELD  
**PORTRAITS**  
USING HIGH-SPEED SYNC

with Eli Infante



One of the advantages of using high-speed sync off-camera flash is for shallow depth of field portraits. This technique is how I create the WOW factor and make my subjects pop in front of beautiful, dramatic skies. Over the past couple of years, I've learned to create stunning photos using the techniques and equipment listed below. If you're intimidated by strobe photography, this handy guide will help you create unique high-speed sync flash portraits.



Image © Eli Infante Photography





## EQUIPMENT

### STROBES

First, you will need a strobe to light up your subjects. Strobes come in different sizes and power outputs; however, I suggest a 200-watt or 400-watt strobe for outdoor work with high-speed sync capabilities. If you are new to high-speed sync, it fires off a sequence of flashes as the shutter moves over the sensor to expose your subject. A 200-watt strobe like the Westcott FJ200 will be portable and easier to move around outdoors, especially if you don't have an assistant. I recommend a 400-watt strobe that is versatile not only outdoors but in the studio. My go-to strobe is the Westcott FJ400 because it provides enough power outdoors at any time of day. The size of the 400-watt depends on if you have an assistant or if weight is an issue. The best option should fit your needs and shooting style. Start with one light first, then add on to your kit.

### FLASH TRIGGER

To fire your strobe wirelessly, you will need a flash trigger. Since I use the Westcott Lighting System, I use the Westcott FJ-X2m. This trigger sits on top of the camera's hot shoe and signals to fire off when the shutter is pressed. The main thing you will need to set up on your trigger is the channel and group. The channel connects the trigger and the strobe. For example, I usually assign mine to channel 5. Once the channel is set on my strobe and trigger, pairing the group is next. If I am working with a single light, the strobe should be set to group A. What's great about the trigger is that it communicates wirelessly to allow me to adjust the power of my strobe from power 1 being the weakest setting to power 9 being the strongest.

### LIGHT STANDS

To hold your strobe, you will need a stand or boom pole. You have plenty of options available, from lighter to heavy-duty stands. Use a more lightweight stand for strobes 200 watts or less like the Westcott 10' Light Stand. If you're looking for something more durable, the Kupo C-Stand is great but is a heavier option. If you have an assistant with you, the LiteReach Boom Pole is a fantastic option for on the move shooting.

### SOFTBOX

My go-to modifiers are the 36" Westcott Rapid Octabox and the 24" Westcott Beauty Dish. These are portable enough to take on location and provide beautiful soft light to flatter your subjects. As a bonus, these modifiers open and collapse in seconds which is excellent for working on the go.



Image © Eli Infante Photography



## TECHNICAL STUFF

When creating high-speed sync off-camera portraits, two variables I usually don't change are the ISO and aperture. I set my ISO to 100 since I'm outdoors and the aperture in most cases to  $f/2.8$  and below to create a shallow depth of field. After the ISO and aperture are assigned, the key ingredient is the shutter speed. The shutter speed is what allows you to darken or brighten your background. A faster shutter speed will let in less light, thus creating darker backgrounds, while a slower shutter speed will let in more light making the background appear brighter. The advantage of using high-speed sync is it allows you to go above your flash sync speed and still enables you to get a shallow depth of field.

## AMBIENT EXPOSURE

The first step before adding the flash is to capture ambient exposure. Use your shutter speed to decide how dark or bright you want your background. During this process, don't worry about the light on the subject as we will use fill light on them in the next step. It is essential to decide which mood you want to convey in your photograph. A dark image will be moodier, while a lighter image will depict an airy, lively mood. It's all a matter of taste and the overall vibe you're trying to convey.

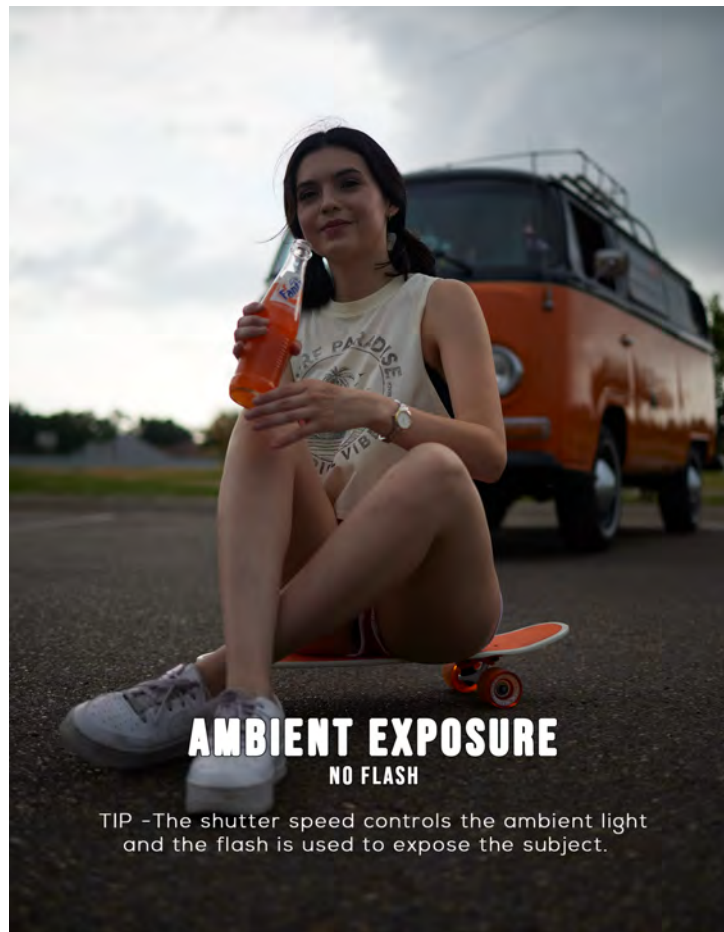


Image © Eli Infante Photography

## FILL FLASH

With the ambient exposure locked in, the fun begins by adding flash to the subject. The advantage of using high-speed strobes outdoors is for fill flash. I like to brighten shadows on the subject where ambient light doesn't fall. The general rule for the light placement is about 4 to 6 feet away, angled slightly down, and use the bottom of the main light's modifier around the shoulder or eye level.



Image © Eli Infante Photography



## LIGHT PATTERNS

The two light patterns that I find best for my work are Rembrandt and butterfly light. To create Rembrandt light, position your light around 45 degrees to the subject. Try to aim for a triangle pattern of light on the shadow side of the subject. I love this look because it brings out the subject's shape and gives the image a dramatic feel.

My other go-to setup is butterfly lighting. This setup works best with a boom pole so that you can place the light angled down above the subject. What makes butterfly light great is that it looks flattering on most subjects and provides even light.



Image © Eli Infante Photography



Image © Eli Infante Photography

## SHOOTING

With all the technical stuff out of the way, understand I'm not thinking about it as I shoot. With practice, I can figure it out on the fly. In my work, you will notice that I often pose the subject within the environment when possible. My main focus when shooting is on composition and creating different light setups. Here are a few ways I approach lighting after I find my composition.



## CROSS LIGHTING #1

If you only have one strobe, you can use the sun as your rim light to create cross lighting. In this scenario, I will have the sun behind my subject, 45 degrees camera left, and my strobe in front of the subject, 45 degrees camera right. Cross lighting is my go-to setup when I need to move quickly, especially for client work. I find less is more when working with people who are new to being in front of the camera. Too many lights can intimidate your subject.



Image © Eli Infante Photography





Image © Eli Infante Photography

## NATURAL LOOK

To avoid the flashy look in portraits, keep the strobe in the same direction as the sun for a natural look. The placement of the light and sun will give the impression the sun is illuminating the face. To recreate the natural look, place the sun behind the subject 45 degrees as a rim light and keep your strobe in the same direction in front 45 degrees. This light setup is my preferred way of shooting when possible.





## BUTTERFLY LIGHT

If you're looking for a flawless setup, go with butterfly lighting. When I find myself in a situation where I need to shoot quickly, this setup never fails. I recommend using a PhotoFlex LiteReach Plus boom for your assistant for better mobility. The boom allows your assistant to place the strobe directly above the subject, angled down for a beautiful, even spread of light. I love this setup for clients because it requires less direction when posing due to the even spread of light.



Image © Eli Infante Photography

## CROSS LIGHTING #2

When the sun is not providing enough light, it's time for two-light cross-lighting. Place one light behind the subject at 45 degrees and one opposite them at 45 degrees in front to create this setup. Even though this setup requires two strobes, it is worth adding the extra dimension to the portrait.



Image © Eli Infante Photography









Image © Eli Infante Photography

I hope this guide made you feel less intimidated with strobes. If you want more in-depth content on my process, check out my YouTube channel. I have behind-the-scenes content as well as editing tutorials to help you improve your photography. ■



Eli Infante is a Westcott Top Pro and native-born resident of the Rio Grande Valley who draws most of his inspiration for photography from unique South Texas landscapes and historical structures. When he is not out shooting utilizing the gorgeous South Texas sunset as his background, you can find him educating hungry young minds at a charter school teaching none other than, you guessed it, photography! Eli also shares his skills and talents with all other eager photographers via YouTube and in-person workshops.

website: [eliinfante.com](http://eliinfante.com) instagram: [@eli\\_infante\\_](https://www.instagram.com/eli_infante_)





# 5 PROFESSIONAL TIPS FOR SHOOTING IN A PHOTOGRAPHY STUDIO

with Jonny Edward







As an accomplished studio-centric photographer and consummate educator on all things creative development, fellow creators often reach out to me regarding how to begin their journey in the studio or efficiently advance toward a more masterful understanding and application of studio techniques. That is, how to become not only comfortable but genuinely confident and easefully expressive.

While the answers to these questions are somewhat variable depending on each individual, certain key elements form the foundation of flourishing in a studio environment, not the least of which are a healthy obsession, constant exploration, and an unwavering commitment to failing forward.

As with any endeavor, especially in the artistic realm, it's vitally important to understand that fear, apprehension and failure are essential parts of the process. Therefore, we need only reframe these elements as fuel for the creative fire rather than imposing obstacles.

Together, we're going to explore a few of my favorite tips for creating in a studio environment. So without further delay, let's get started!



Image © Jonny Edward



Image © Jonny Edward







Image © Jonny Edward

## REDEFINE STUDIO

In my humble opinion, especially when first starting out, it's far too easy to fall into the trap of defining a studio and studio photography in limiting terms. A studio can be as grandiose as an expansive industrial space or as diminutive as a wall next to a window in the kitchen.

So long as you can control the variables of light and shadow in the area by whatever means, I'd argue that it's a studio. And if you're clicking the shutter in that space, I'd say that you're a studio photographer!

The distinction is essential, as many photographers falsely believe they need a specific space style to explore and evolve. Unfortunately, this stops far too many from taking their first step and hinders those that already have from putting in the necessary time and effort to become more skilled and self-assured.

The same goes for gear, honestly! Light is light, regardless of whether it's coming from a strobe, LED, tungsten, fluorescent, or the good ol' sun. I use all these light sources regularly and often mix them together depending on the mood I'm striving to create.

Regardless of your specific space and gear, I implore you to cultivate a vision and mastery mindset. Make the most of what you have rather than focusing on what you lack. World-class imagery can be created with next to nothing, with an ample supply of vision and ingenuity.

Do a museum-like space and the best gear make life easier? Generally speaking, the answer is an unequivocal yes. Is either of those necessary to create incredible imagery? The answer is a resounding no.



## FOCUS ON ONE LIGHT (SOURCE)

Initially, unnecessary complexity is one of the biggest obstacles faced by those delving into studio work. Too many lights and light sources, too many session goals, too many techniques integrated at once, etc. Simplicity is synonymous with elegance, which we must never forget! Furthermore, the quality of the tool is much less important than the caliber of the craftsman.

Heck, one of my favorite photographers, Paolo Roversi, creates photographs that feel more like surreal dreamscapes than reality, using nothing more than a flashlight!

Whether your primary light source is a window, strobe, or constant of some sort, focus solely on that. Then, learn how to modify the light, make it harder or softer, moody or organic, etc. Additionally, explore what happens when the light is in front of or behind your subject and when you add positive or negative fill, further away or closer. Train your eye to see the light produced by the source and the nature of the quality of shadows. In doing so, it begins to become clear that we are limited much less by what's available and much more by what we can imagine or envision. One light offers nearly infinite possibilities!

Since a studio environment generally allows us to control all variables, it offers an ideal setting to learn how to see the light and shadows. By isolating specific light sources and extensively exploring how that source can be altered, we begin to see not only what is present within the space but what is possible within that same space. In addition, we vastly expand our visual vocabulary and ability to create through this learning process, as our language exists within the interplay of light and shadows; our stories are borne of contrast.

As you progress in your ability to effectively and consistently shape and modify one light to your liking and vision, you can begin to add in additional sources as you see fit. Though I wouldn't be shocked if you decided to stick with one light. :)

Truth be told, I rarely use more than two light sources, generally natural light and a single strobe—and my favorite, and arguably most iconic, work was created with a single light.



Image © Jonny Edward



Image © Jonny Edward







## EXPLORE AND EXPERIMENT

Often, fellow creatives inquire as to my secret for developing as a studio photographer so quickly. From the outside looking in, my growth seemed exponential, and my rise meteoric. The stark reality is that there's no secret or magic formula. I spent nearly every free moment in whatever space was available to me, experimenting with techniques, aesthetics, and styles, exploring every light source and modifier I could get my hands on. I was, and still am, very much obsessed with expanding my artistic repertoire.

There is no substitute for the act of creating. All of the most impressive techniques are little more than theory without steadfast application. Any art form demands that the artist make art. To some extent, it really is as simple as that.

If you usually use strobes, challenge yourself to use natural light or constant light, or vice versa. If you never tried your hand at gels, add some color to your scenes. Unfortunately, there's an unhealthy obsession with clinical sharpness and perfect clarity in our medium. So instead, explore what blur and slow shutter speeds have to offer. Play with mixing light sources and integrating a strobe with shutter-drag.

Look beyond photography for inspiration, to sources like painting, sculpture, cinema and the like.

The idea is to get outside of your comfort zone and explore your boundaries as often as possible. That doesn't mean you shouldn't focus on learning a specific aesthetic, such as painterly light, but don't limit yourself to that particular manner of creating.

In the process of exploring and experimenting, you'll begin to organically and fundamentally understand how to use whatever is at hand to construct your vision. In the process of doing so, your confidence will skyrocket in knowing that you can create incredible work for yourself and your clients, regardless of what is or is not available to you.

Additionally, through and by this ongoing process, your voice and style will begin to emerge and become more refined and defined with time.





## INTEGRATE TEXTURE, COLOR AND PROPS

Honestly, if I had a nickel for every time a photographer told me that studio work is boring or sterile, I'd have quite a few nickels! But, in fairness, studio imagery can definitely come across as dull and uninspired. We don't have the grandeur of nature or chaos of the city to frame and create context, nor do we automatically have beautiful pockets of light or blustery winds that give flight to hair and fabric alike.

Image © Jonny Edward



However, the studio affords us an unimposing, limitless canvas on which to paint our chosen scene.

I prefer the pared-down nature of studio work as it allows me to focus more effectively on the individual in front of my lens. In addition, all elements within the scene have a place and purpose, and at a moment's notice, I can alter the narrative by modifying any of those variables.

For backgrounds, play with canvas and colored paper, temporary cling-type wallpaper or draped fabrics. Consider how color impacts mood and evaluate what you're trying to evoke in the scene you're creating.

The simple addition of a mid-century chair or painter's dropcloth can radically transform a scene, as can a simple glass or house plant.

Through the simple integration of texture, color and props, you can transform the potential sterility of studio work into something cinematic and powerful.



Images © Jonny Edward



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### COMMIT TO FAILING-FORWARD, AND NEVER STOP CREATING.

There is no growth or success without failure. We learn by failing. My motto is that each day I strive to fail forward. When you start using a new light source or modifier, when you're first trying out a new technique, when you choose to use a quality of light that's atypical for you, you are bound to fail. As an educator and mentor, a primary area of focus is on restructuring how we view, relate to and interact with the concept and reality of failure. Challenge yourself to fail every time you step behind your camera and into your studio. Learn to view that failure as an opportunity and to laud yourself for moving toward your goals and dreams.

I never walk into the studio and nail the lighting or set design on my first frame. There are always modifications to be made and always improvements to be had. That's the journey. Embrace it!

Furthermore, commit to the act of creation. If you have access to your studio space, wherever and whatever it might be, commit daily to shooting at least a few frames and trying something new. The war of art is rooted in a disciplined approach; step by step, we move closer to our goals.

Evolving as an artist is not a sprint but an endurance race. Each individual progresses at their own pace and on their own respective timeline, but we're all striving to be better than we were yesterday. So long as you keep going, keep creating, and don't stop, there's no doubt whatsoever that you'll get to where you want to be as a creative professional, I'm sure. So with that being said, go forth and create! ■



Jonny is an editorial/fashion photographer, art director and creative educator based out of Denver, Colorado. In all endeavors, he strives to empower expression and impel individuality.

website: [jonnyedward.com](http://jonnyedward.com) instagram: [@jonnycreative](https://www.instagram.com/jonnycreative)

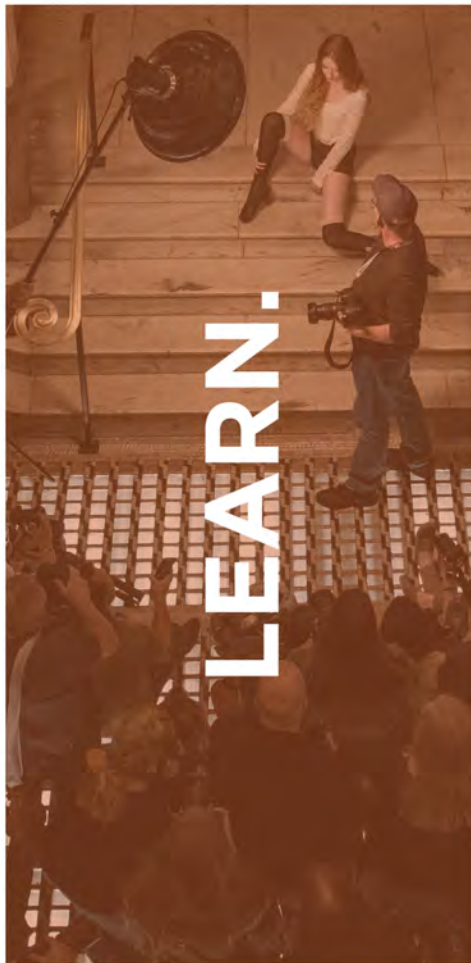
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# BUILDING TRUST WITH BOUDOIR CLIENTS

with Jen Rozenbaum





Every genre of photography requires different equipment. Boudoir photography is no exception to the rule. You see, boudoir photography is all about trust and intimacy between the photographer and subject. As photographers, it's our job to create an environment and experience that cultivates confidence and is a catalyst for empowerment. Part of building trust and confidence is closeness. In my experience, my clients more often than not will share a lot with me about their personal lives. I have heard about miscarriages, death, surgeries, abuse, divorce, marriage, births and cancer journeys. Often clients will tell me very intimate details, which in fact is my hope! After all, I don't call myself a photographer, but a "Photogratherapist."

Although I am not a therapist, what I do has a very therapeutic aspect to it. You might be wondering what on earth this has to do with my choice of equipment, so let me explain.

Closeness and intimacy with my client isn't just verbal. It can also be physical distance. This is especially true when someone is confiding in you or upset. Imagine I am photographing a woman, she is telling me about the abusive relationship she left and how her ex made her feel incredibly ugly. (This is a true story, by the way!)

Every time I picked up the camera, she cried. It took us just about an hour to get the picture taken. In that hour I listened and consoled her. I told her how beautiful she is and how his truth was not THE truth. I hugged her. I told her she isn't alone and I assured her I won't do anything that makes her feel uncomfortable.



Image © Jen Rozenbaum

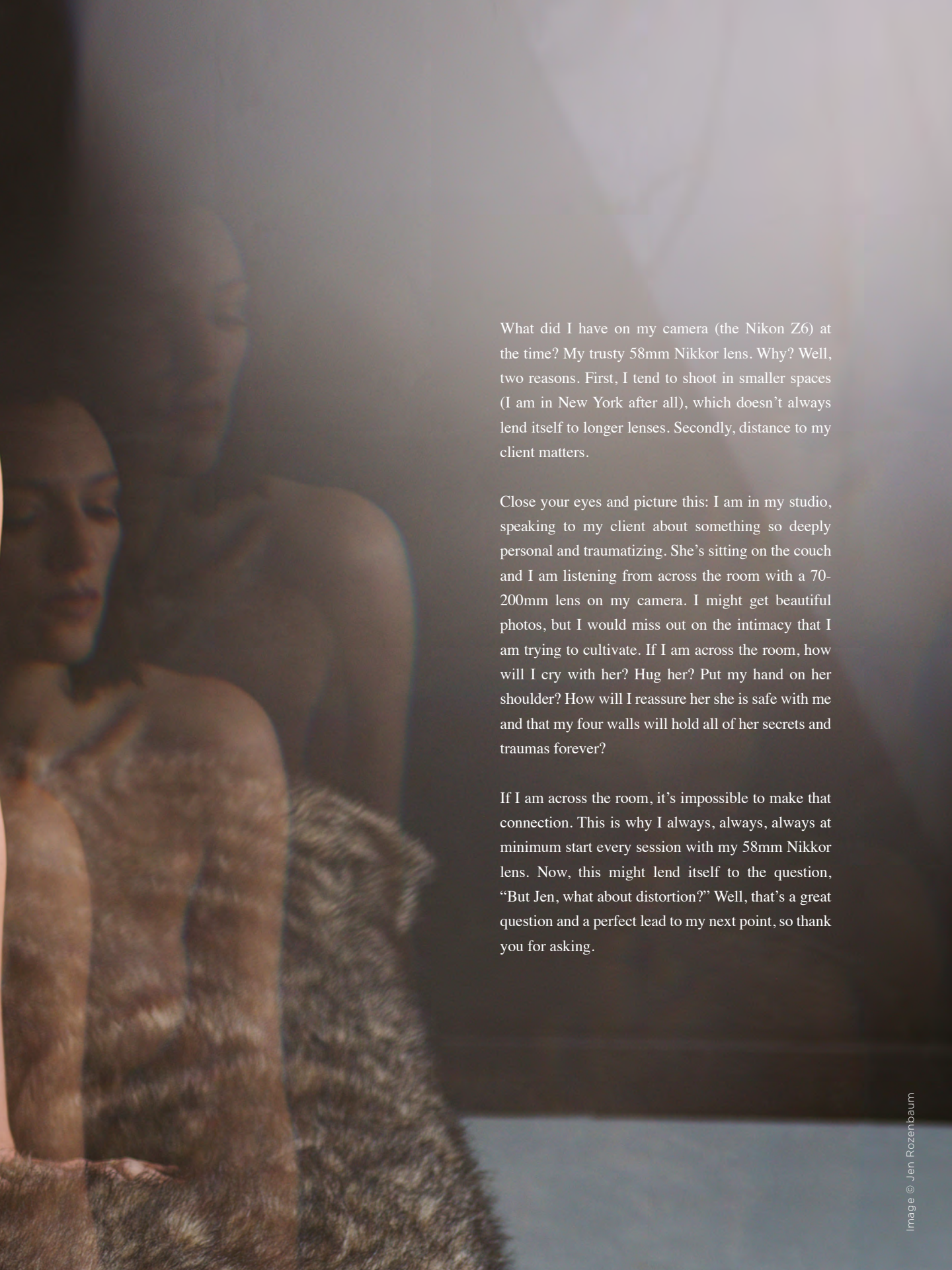


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What did I have on my camera (the Nikon Z6) at the time? My trusty 58mm Nikkor lens. Why? Well, two reasons. First, I tend to shoot in smaller spaces (I am in New York after all), which doesn't always lend itself to longer lenses. Secondly, distance to my client matters.

Close your eyes and picture this: I am in my studio, speaking to my client about something so deeply personal and traumatizing. She's sitting on the couch and I am listening from across the room with a 70-200mm lens on my camera. I might get beautiful photos, but I would miss out on the intimacy that I am trying to cultivate. If I am across the room, how will I cry with her? Hug her? Put my hand on her shoulder? How will I reassure her she is safe with me and that my four walls will hold all of her secrets and traumas forever?

If I am across the room, it's impossible to make that connection. This is why I always, always, always at minimum start every session with my 58mm Nikkor lens. Now, this might lend itself to the question, "But Jen, what about distortion?" Well, that's a great question and a perfect lead to my next point, so thank you for asking.



Another key element of building trust with a client is to flatter her. What do I mean by flattering her? My definition of flattering a client is to make her look as good as she looks in real life, if not better. What does “if not better” mean? There’s no hard and fast rule for that, generally speaking. Thirteen years ago, when I started my business, women would pay me almost anything to make them look smaller and skinnier. Now, thanks to women like Kim K, JLo and Cardi B, women will pay me almost anything to make them look thicker and curvier. The truth is though, every woman is different in what they want to look like and/or accentuate on their body. That said, there are some rules across the board that work for all women. Typically speaking, women want to look properly proportioned. (There are exceptions to this rule which I will address in a minute.) Hourglass figures are desirable as are long legs, for example. When choosing a lens, it’s important to also take into account the angles you will be shooting at. For example, if you lay a woman on a bed and you are shooting with a lens such as the 24-70mm, 35mm or 50mm, you are going to want to be really careful about distortion. Remember, everything closer to the camera appears larger, and further away appears smaller. Therefore, if her head is closer to your camera than her feet, she might look like she has a huge head. One way to combat this is to make sure she is parallel to the lens when you are shooting her, so everything is equidistant to the lens and therefore more in proportion.

Now, you can use distortion to your advantage. Let’s say you want to elongate her legs. Well, getting into a lower angle with a shorter lens is going to work great to give the illusion of her legs being longer than they really are.







My point is, whatever you decide to do, she has to look amazing... straight out of camera. You must be able to show her the back of your camera and have her feel like the smoking hot woman she is!

Sometimes, that means a lens change. I know I said at minimum I start each session with the 58mm Nikkor lens and it's true. In fact, that lens is on my camera more than any others. That doesn't mean I don't have a need for other lenses though.

After I have built some trust and rapport with my clients, I will often switch to an 85mm Nikkor lens. Mmm, it's absolute butta! (Excuse the NY accent please.) With the 85mm, you are getting less distortion, amazing bokeh and at the same time you are still in close enough proximity to your client to feel the intimacy.

In addition to the 58mm and the 85mm, I LOVE my 105mm Nikkor Micro lens. First of all, it's an incredible portrait lens and I do use it for that purpose. However, I especially love it when I want to pick up some details. This rings especially true in the work I do with my breast cancer clients. There is something so beautiful and nuanced about their skin and scars that only a micro lens can appreciate and capture. Every scar, every stitch, every ripple is meaningful to someone that has gone through breast cancer and I want to capture every detail for them.

In addition to those lenses, I also have a 35mm Nikkor and 24-70mm Nikkor lens with me at all times. Part of being a good photographer is being a prepared one and although I use these lenses less, it's always good to know I have them if I need them.



Image © Jen Rozenbaum



At the time I am writing this article, some of the lenses I use are F-Mount lenses and some are made specifically for the new Z mirrorless system. This means I always have my FTZ adaptor with me. I get asked often if the adaptor compromises the quality of the image. I can firmly say I have never had one issue with it and I use it with confidence. As a “Photogratherapist” my gear isn’t simply technology. It’s my toolbox for confidence and change. My camera and my lenses don’t just allow me to see and capture my clients. They also allow my clients to see themselves in a way they may not have ever seen themselves before. My camera is a tool of healing. It’s a therapist. A memory keeper. A storyteller. My gear is something I cherish not only because of the investment, but because it holds women’s tears, laughter and experiences. I am grateful for these tools that help me reach my goal of empowering the women I work with and making my little dent in the world. ■



Jen Rozenbaum embraces her femininity while allowing women to embrace their own. By daring her clients to shed their clothes, they begin to shed their inhibitions. Since 2008, Jen has found a burgeoning audience in the intimate photography market and is now sharing her shamelessly feminine® movement with women worldwide. She proves that you can own your world if you live fearlessly, think audaciously and act spontaneously.

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



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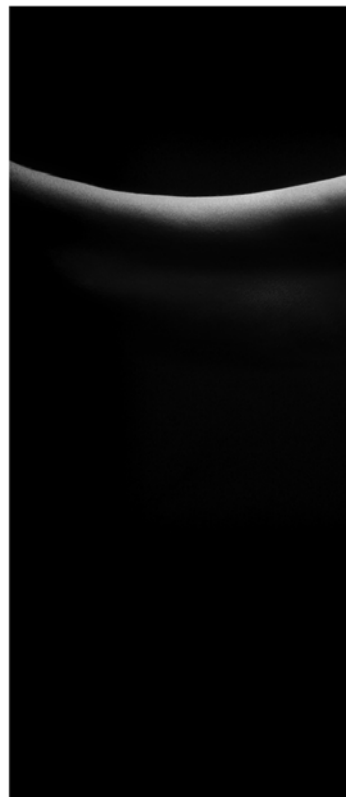


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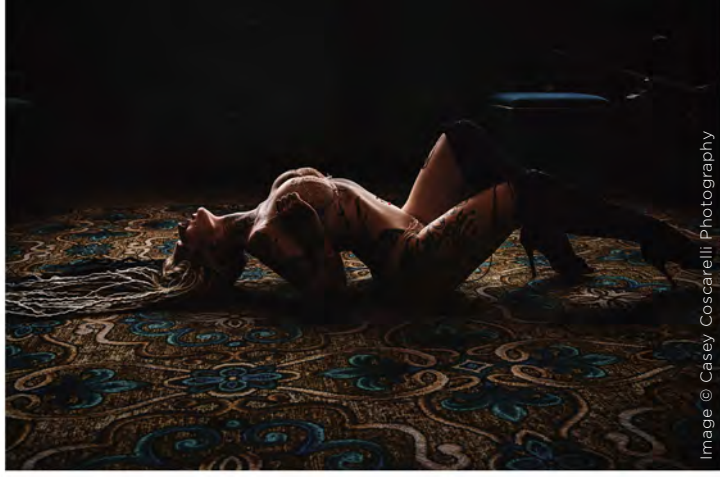


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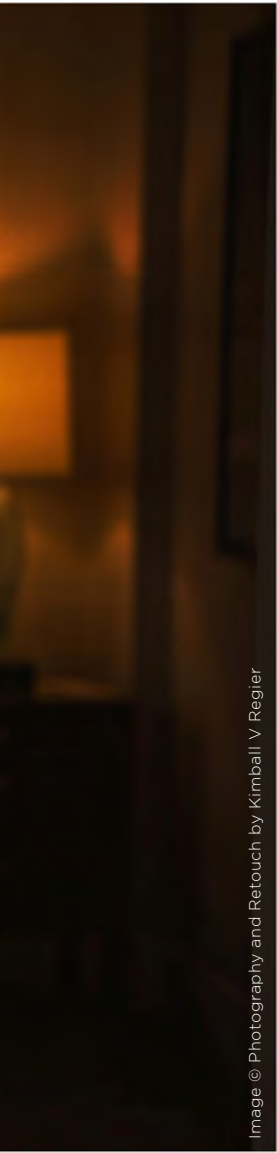


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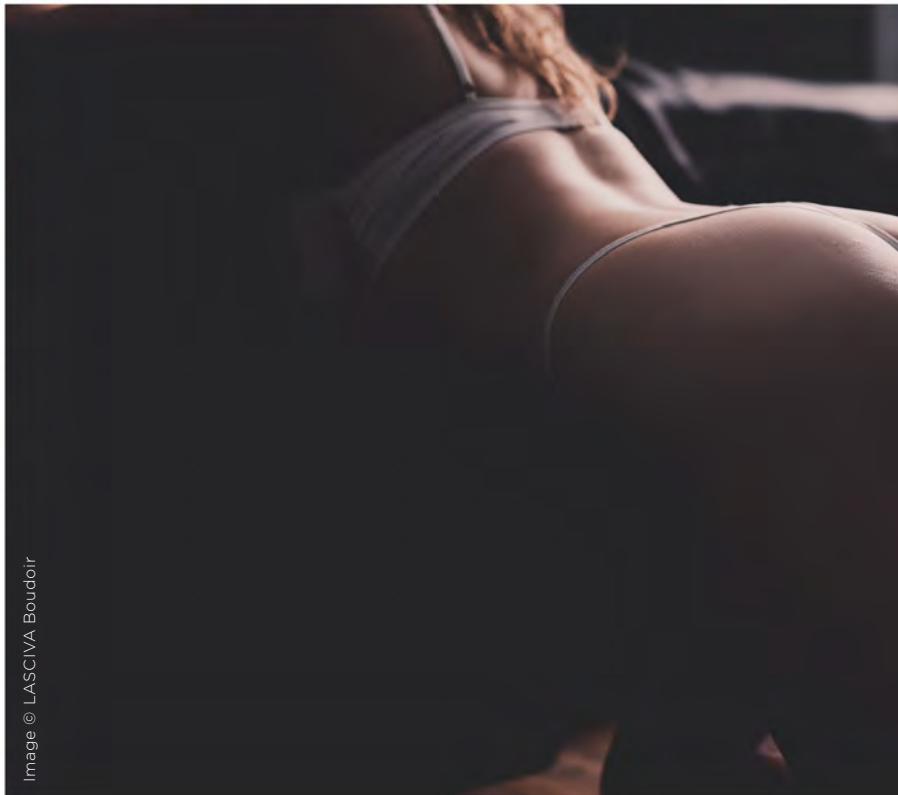


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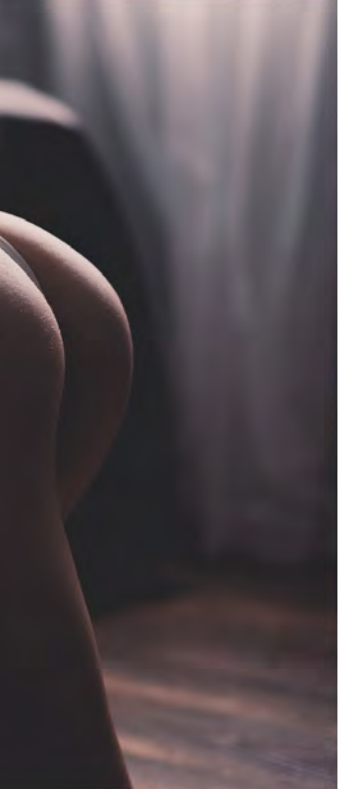


Image © Ray Alvarez



# TOP 5 FAVORITE PHOTOGRAPHY LENSES

with Vanessa Joy







As a professional photographer, it's important to always have an appropriate lens on hand for whatever situations come up during a shoot. However, we have limited bag space and limited budgets, so we cannot have every lens at our disposal. For those who aren't professionals, the need to stretch the budget is even greater. That's why I'm going to tell you about my five favorite lenses to shoot with. These lenses will provide great versatility for nearly any situation. I will be providing Canon lenses, but most other lens manufacturers have similar lenses (albeit not as good, #teamcanon). Jk. Not really.

## 50MM PRIME LENS

A prime lens is a fixed focal length lens. While it may seem tedious to take some of the control over the focal length away, you can also zoom with your feet by moving further away or closer to your subjects. The tradeoff you'll get is that prime lenses often have much crisper photos with a low aperture and shallow depth of field, which is great for capturing soft backgrounds and beautiful bokeh. The shallow depth of field also makes it easier to draw the viewer's eye to the focal point. Granted, these lenses are a little more difficult to focus, but they do focus quickly, which helps offset that a little. In the Canon line, the 50mm prime is one of the fastest focusing lenses.

Prime lenses come in different focal lengths, but 50mm is great for almost anything. I use it for everything from portraits of individuals or couples to landscapes and roomscapes. With the 50mm, you'll be able to capture 3/4 shots, face shots, and even group shots. The added compression of the 50mm allows you to get large groups in frame while still making them appear close together.

If you have an endless budget, then the Canon RF 50mm 1.2 lens is my personal favorite, but their new RF 50mm 1.8 is a much less expensive version that doesn't skimp on quality. If you're in need of EF lenses for DSLR cameras, then the EF equivalent lenses will do the job.



Image © Vanessa Joy





## **70-200MM F/2.8 L IS**

When you need more versatility than a prime lens provides, the RF 70-200mm is a great choice. Its sibling, the EF, is the type of lens you'd love to have with you at all times, but it's bulky and heavy and ends up being too cumbersome to pull out of the bag half the time. The RF fixes those problems, being more compact, lightweight and easy to grab and shoot with when needed.

The improvements of the RF over the EF don't stop at size and weight. Being the newer lens, the RF has more advanced image stabilization than the EF does. It offers five steps of stabilization versus the EF's three, and has an extra stabilization mode available. This only adds to the versatility that this great lens provides and makes the RF the type of go-to lens photographers wish the EF was.

If you already have an EF that you wish you made more use of and are thinking of upgrading to the RF to bridge that gap between functionality and ease of use, you'll be pleased to know that both use the same 77mm front. That means many of the filters and lens caps you use on your EF will work just fine on the RF.

If you're not a Canon shooter, I do believe almost every brand has a staple 70-200mm, fixed aperture lens that you'll want to add to your arsenal.



## EF 135MM F/2

Moving back to prime lenses, we have this nice telephoto option. I like to call the 135mm my secret lens, because not many people talk about this lens. Although it's not as popular as some other options, I find it a fantastic lens for every photographer to have in their arsenal. In fact, I'd recommend the 135mm be the second lens you purchase, after the ultra-versatile 50mm. The price tag of under \$1,000 makes the lens a steal. The alternative for a telephoto prime lens is the 200mm f/2, which is so bulky you'll either need a monopod or opt to use it less frequently than you'd like. The 135 is a nice middle ground.

The ability to go down to F2 allows you to work well in low light. One of my favorite things to do with this lens is fake the golden hour look. That can be hard to pull off, as natural sunlight at that time is going to provide a nice hazy sort of look with a warm and dreamy effect. Lowering the f-stop on this lens really helps to pull the light in and replicate that look.

Like the 50mm, the 135mm is also great for bringing in a lot of compression to bring objects in closer. When you go down to F2, you'll be able to get a nice blurry background that helps your subjects pop and draws your viewer to the focal point. I also love how quickly this lens focuses. During receptions and intimate moments, it's easy to capture the type of spontaneous action that people are going to want to remember.

As of now, Canon doesn't make this in an RF version for mirrorless cameras, but I'll be first in line when they do!





## RF 28-70MM F/2

This is a beast of a lens and no one makes anything like it except Canon. Sorry if you're not a Canon lens user for this one. If you need a quick shoulder workout, just grab this monster and lift it a few times. So, why is such a heavy lens on my list of favorites? Who wants to lug around a heavy bag all day? Well, imagine how heavy your bag is when you put your 24, 35, and 50mm prime lenses in it. Suddenly, the 28-70mm doesn't seem all that heavy anymore. So, if you're the type of photographer to carry around several prime lenses in the range this one covers, it can make a great all-in-one solution that actually gives you less to lug around and lessens the need to change your lens and miss those fleeting moments.

There are some limitations to this, of course. It doesn't go as low as most prime lenses, so if the shoot you'll be going on will require you to shoot low, you'll probably want to leave this at home and bring the others. At the very least, you'll need to throw a second lens in the bag to cover those shots. The ability to go down to F2 does give you some nice low-light performance, and the range of focal lengths provides great versatility.

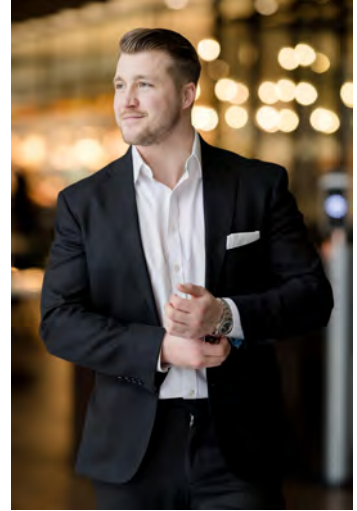


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### RF 85MM F/2

This is the lens I'd recommend for amateurs and hobbyists who are just looking for an affordable prime lens to get some great shots with. It's a great lens for mothers who want to get some shots of the kids without spending a ton of money. As you know, it's hard to get kids to stay still, so photographing them requires a fast-focusing lens that can keep up with them. The 85mm provides that without breaking the bank.

The focus isn't the only thing that needs to keep up with the kids. The five-step image stabilization system in the RF 85mm will help you get great shots of the kids even as you're on the move with them. Overall, this is a lens that's easy to use and shoot with and provides you with crisp shots even under less than ideal conditions.

Now don't get me wrong, the Canon RF 85mm 1.2 is an absolute dream, but I wanted to give you a favorite lens that was on the more budget-friendly side than a list of all the expensive gear. Be sure to check out Behind the Shutter's YouTube page for a video of me using all of these lenses and a ton of images to check out. ■



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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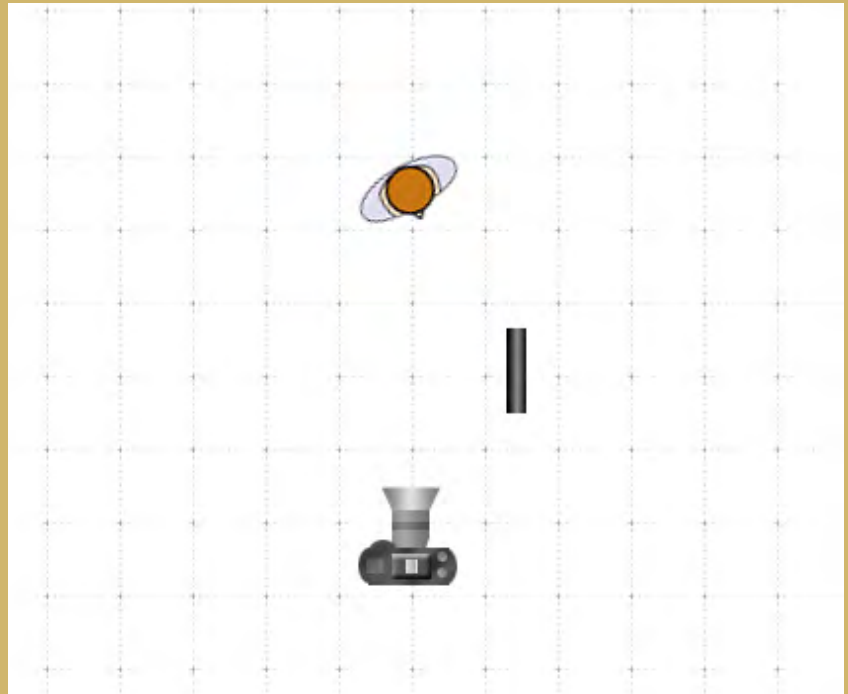
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gear | canon eos 5d mark iv  
canon ef f/1.4 l usm lens



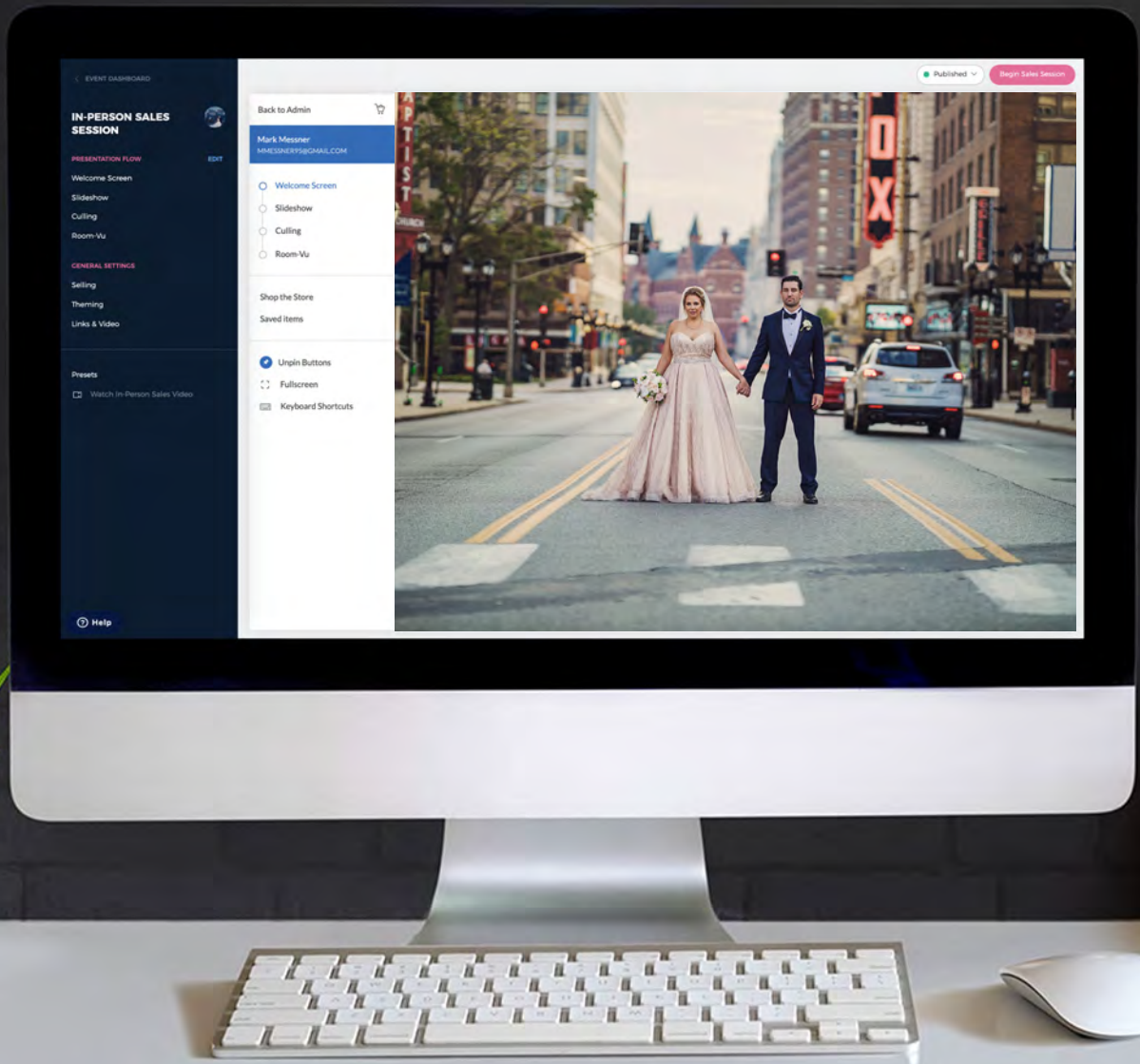




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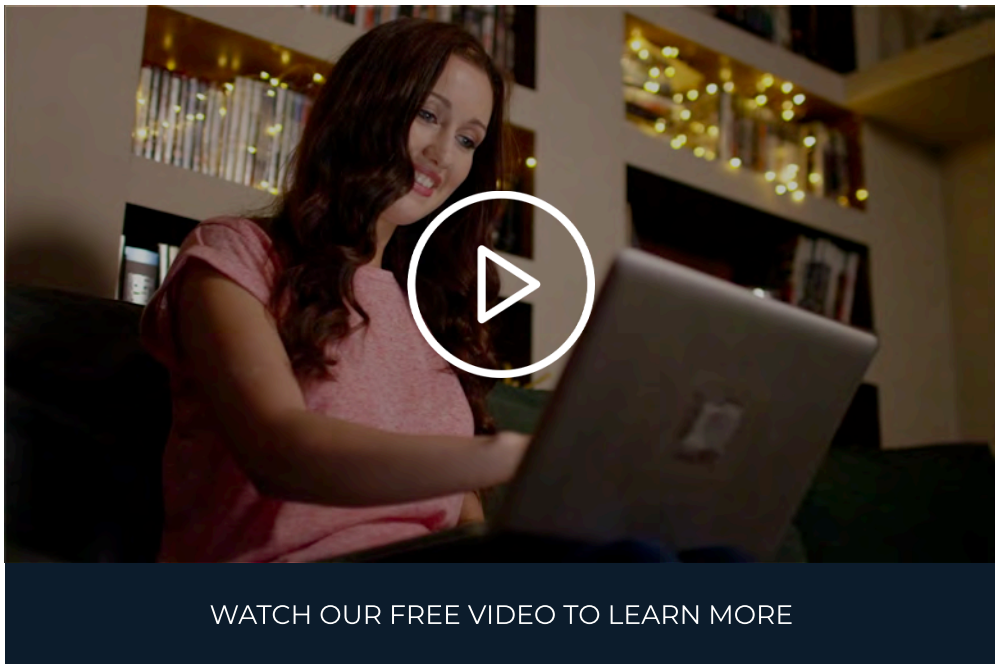
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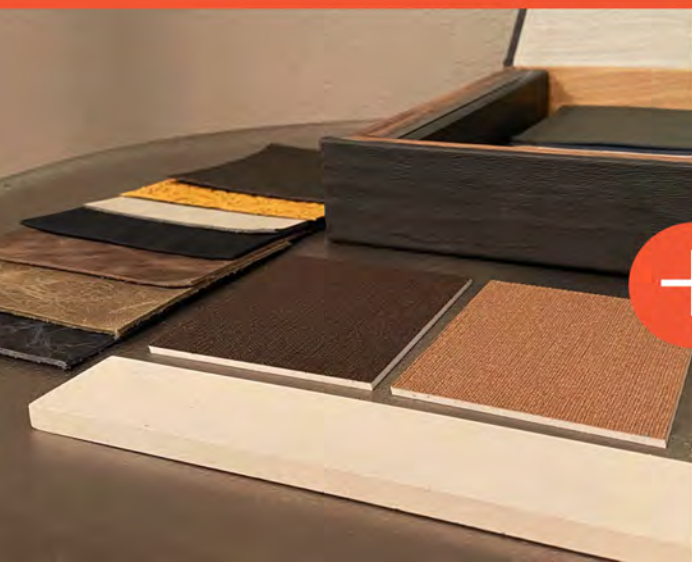
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