

the business behind the shutter | SEPTEMBER 2014

SHUTTER

MAGAZINE

THE WEDDING EDITION

THIS MONTH'S VIDEOS ARE AVAILABLE ONLINE



[YOUTUBE.COM/BTSSHUTTERMAGAZINE](https://www.youtube.com/btsshuttermagazine)

SEE MORE. LEARN MORE. GET MORE.

© SALVATORE CINCOTTA PHOTOGRAPHY

- + **Finding the Right Clients**
with Sal Cincotta
- + **Wedding Timelines**
with Kristy Dickerson
- + **Be a Better Second Shooter**
with Alissa Zimmerman

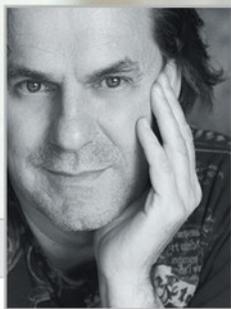
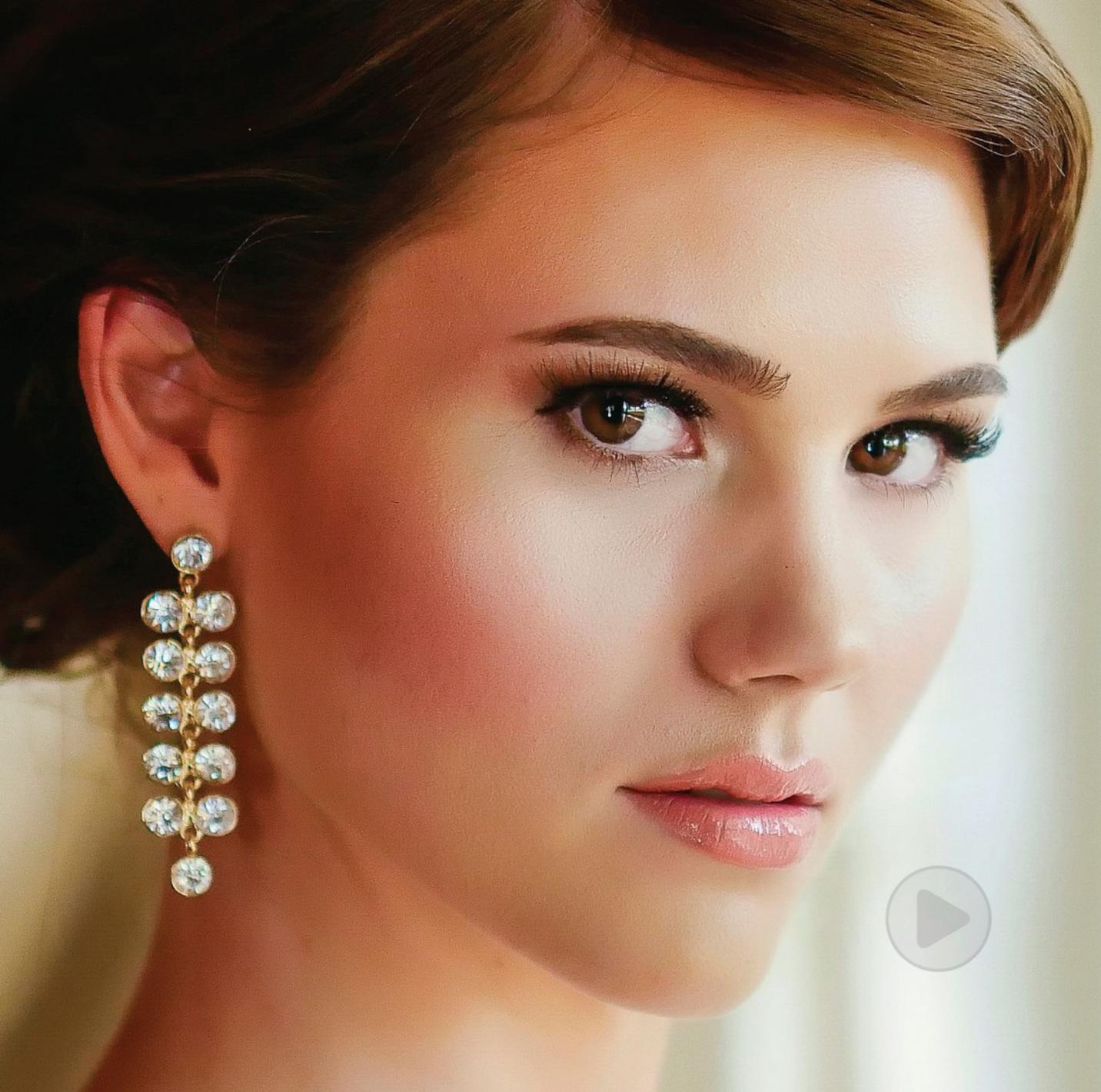
PLUS
+++
**WEDDING
INSPIRATIONS**
Portraits From Our Readers

industry insiders share their best-kept secrets

Panasonic

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

CHANGING PHOTOGRAPHY **G**



© William Innes

William Innes. Changing Photography with 4K Video.

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

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

— William Innes, Hybrid Photographer and LUMIX Luminary

LUMIX **G**

4K

CONTENTS



© Salvatore Cincotta Photography

THE WEDDING EDITION

STARTING ON PAGE 47

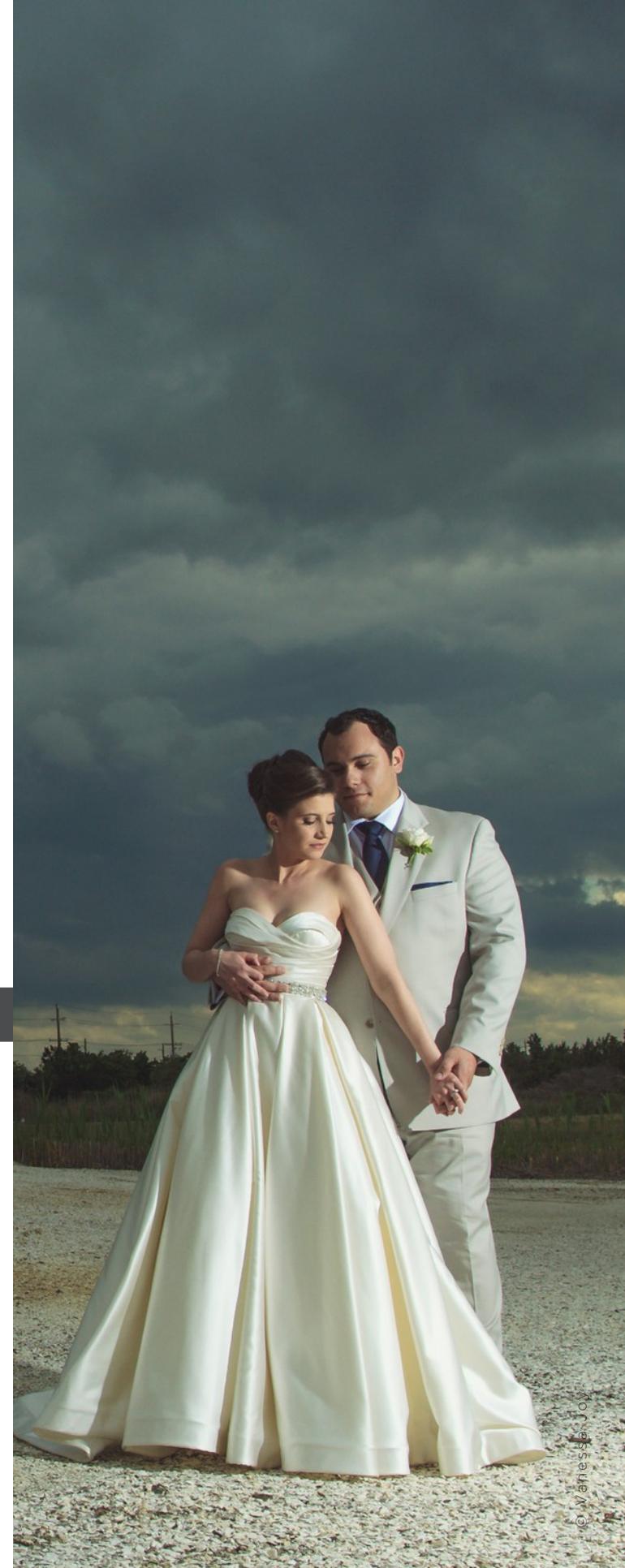
FEATURES

- 16 | **CONTROLLING NATURAL LIGHT**
Michael Corsentino
- 36 | **BUILDING RELATIONSHIPS**
Skip Cohen
- 50 | **FINDING THE RIGHT CLIENTS**
Sal Cincotta
- 62 | **MARKETING WEDDINGS ON SOCIAL MEDIA**
Vanessa Joy
- 78 | **WEDDING TIMELINES**
Kristy Dickerson
- 90 | **BE A BETTER SECOND SHOOTER**
Alissa Zimmerman
- 102 | **6 HOUR WEDDING**
Blair Phillips
- 116 | **CAPTURING MIXED LIGHTING WITH OFF-CAMERA FLASH**
Dustin Lucas
- 126 | **QUICK BRIDAL RETOUCHING**
Kristina Sherk
- 158 | **20 WAYS TO MAKE MARKETING FUN**
Lori Nordstrom
- 170 | **MAN VS. MACHINE: GLIDECAM VS. MOVI**
Joe Switzer

IN EVERY ISSUE

- 12 | **Q&A**
Sal Cincotta
- 26 | **PRODUCT REVIEW**
Sal Cincotta
Featuring ChromaLuxe
- 28 | **MEDIUM FORMAT**
Sal Cincotta
Featuring Marilyn Suriani
- 73 | **WHAT'S IN THE BAG**
Featuring Vanessa Joy
- 138 | **INSPIRATIONS | WEDDING**
From Readers

Design: Jenny Grumbling & Joanna Bayer
Copy Editor: Tom O'Connell



© Vanessa Joy

SHUTTER MAGAZINE 

PDFDOWNLOAD

ACCESS.
ANYTIME.ANYPLACE.

LIKE OUR FACEBOOK PAGE
TO DOWNLOAD
SHUTTER MAGAZINE'S
MONTHLY PDF FOR YOUR MOBILE DEVICE

not available anywhere else

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

FIND US. FOLLOW US.

for special offers & behind the scenes action



FACEBOOK.COM/BTSHUTTER



TWITTER.COM/SHUTTERMAG



PINTEREST COMING SOON!

PLUS.GOOGLE.COM/+BEHINDTHESHUTTER1



YOUTUBE.COM/BTSSHUTTERMAGAZINE

INSTAGRAM.COM/SALCINCOTTA



SEE MORE. LEARN MORE. GET MORE.

Salvatore Cincotta
BEHIND THE SHUTTER

LAUNCH POINT

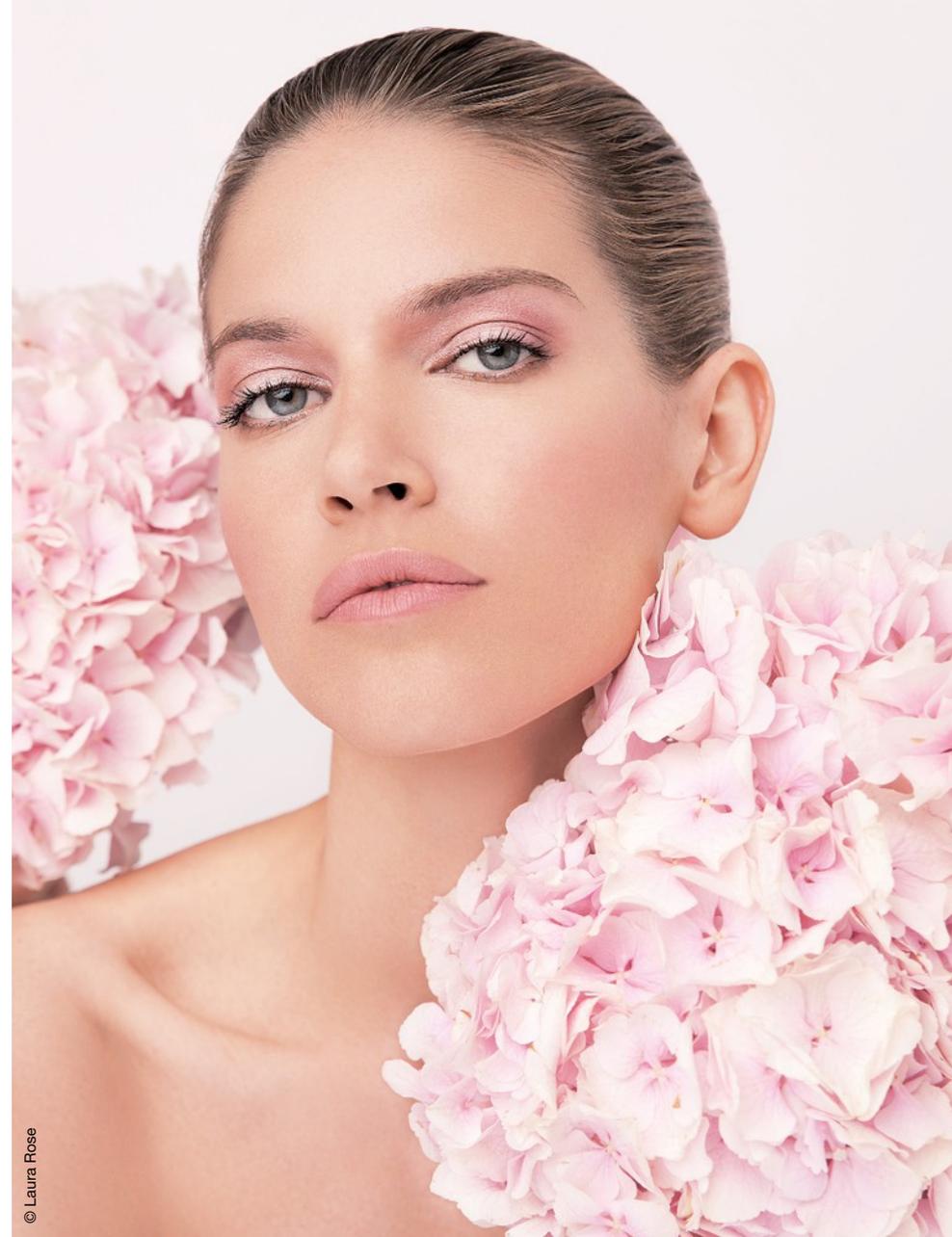


PAY ATTENTION

STOP SHOOTING
& BURNING...

**LEARN TO MAKE REAL MONEY
IN WEDDING PHOTOGRAPHY**

WITH **SAL CINCOTTA**



© Laura Rose

Focal length: 70mm Exposure: F/8 1/125 sec ISO100

Drawing on the beauty of light **SP 24-70mm F/2.8 Di VC USD**

The world's first F/2.8 full-frame standard zoom lens with image stabilization. Explore the subtle aspects of beauty with Tamron's all new, high-speed standard zoom that gives you top in class optical quality while featuring VC anti-shake mechanism, fast, accurate and quiet USD AF system with full-time manual focus, and rounded 9-blade diaphragm for beautiful bokeh. Di design for use with full-frame DSLR cameras for excellent format versatility.

For Canon, Nikon and Sony* mount.
*Sony mount without VC



WHERE YOU'RE MORE
THAN JUST A NUMBER.
SHUTTERFEST 2015
REGISTER TODAY!
BEHINDTHESHUTTER.COM/SHUTTERFEST2015

I AM
ORIGINAL

I AM
A
**VISION
ARY**

I AM
CREATIVE

I AM
AN
ARTIST



I AM
FOCUSED

I AM A
**PHOTO
GRAPHER**

I AM
INSPIRED

- QUESTIONS**
- + What to do with contracted weddings when you have to relocate.
 - + Where to find your ideal clients.
 - + How Sal uses his second shooter on a wedding day.
 - + Tips on opening a second studio at a lower price point.
 - + Handling destination photo shoots: engagements and bridal sessions
 - + How to find bridal shows in your area.
 - + Tips on how many wedding images to deliver to your clients.
 - + How to successfully use a billboard ad for marketing your studio.
 - + Converting engagement-only clients into wedding clients.



SHUTTER

WATCH Q&A WITH SAL NOW!

YOU'VE GOT
QUESTIONS?
WE'VE GOT
ANSWERS

Q & A

WITH
Salvatore Cincotta



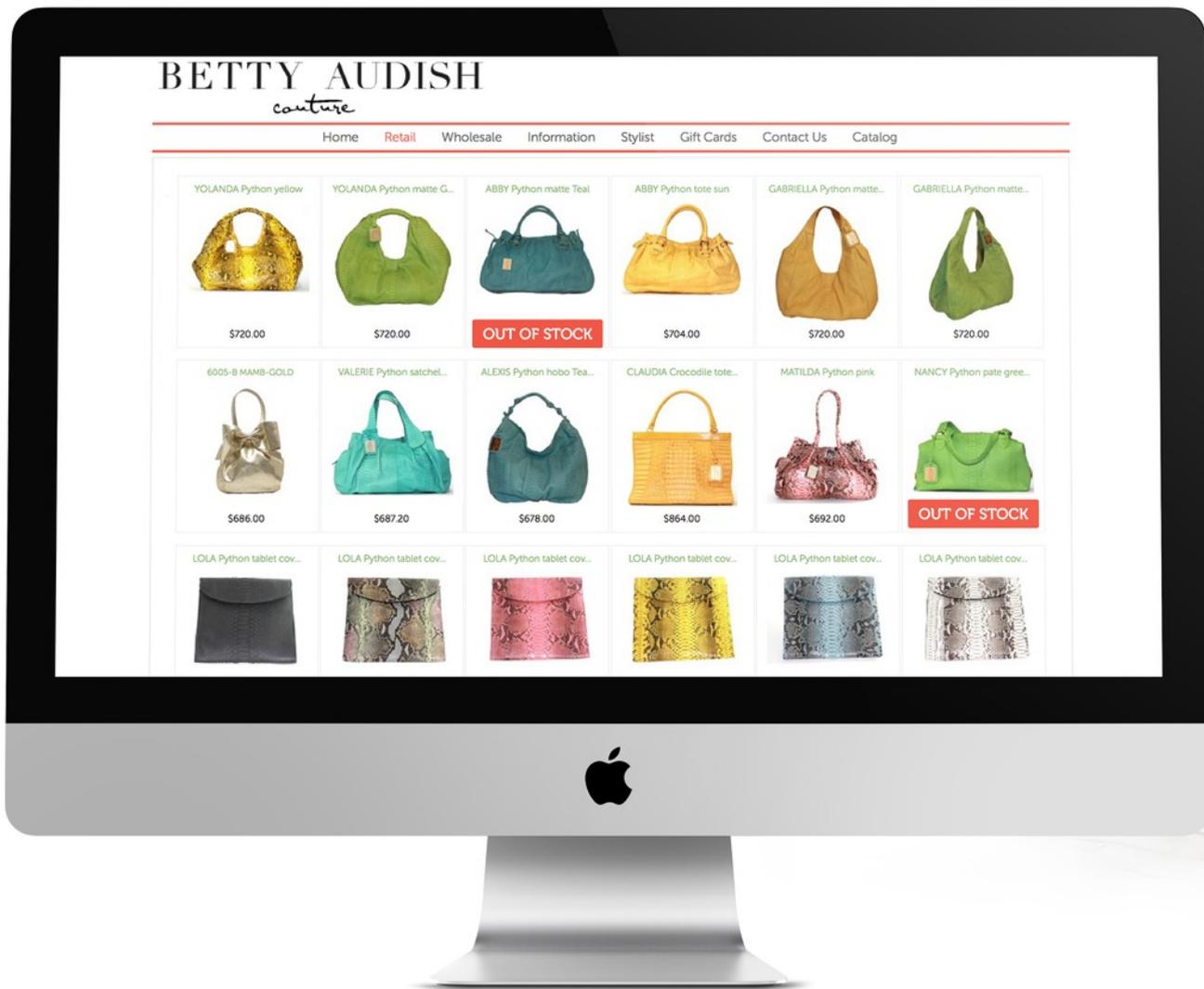
GOT MORE QUESTIONS?

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

INVENTORY MANAGEMENT

WE KEEP TRACK, SO YOU DON'T HAVE TO.

FIND OUT MORE



photobiz.com | 866.463.7620



CONTROLLING NATURAL LIGHT

with Michael Corentino

HARSH TO SOFT

in 3 Easy Steps



by **Michael Corsentino**

NATURAL LIGHT

As we lighting geeks often say, “light is light.” Readers of this column know I’m a big believer in the importance of knowing how to use artificial light from strobes, and speedlights to constant light. However, through my involvement in several online forums recently, I realized I’ve been neglecting the very important and fundamental subject of controlling and shaping natural light.

Forums are a great place to take the pulse of the community and find out what people are thinking. After posting questions on several Facebook group pages asking what lighting challenges people needed the most help with, I was surprised by how many were asking for tips and techniques to help control natural light, specifically how to shoot in harsh sunlit conditions. It dawned on me that I’d totally forgotten to address these basic natural-light skills and had instead been focusing almost entirely on strobe techniques. The other common thread was that people wanted recommendations for affordable, lightweight, and portable tools to control natural light. Tools that would allow them to work without assistants when possible.

I hadn’t even considered the fact that people need to understand the fundamentals of controlling natural light before they can realistically begin to think about moving on to strobes. The good news is that much of what applies to controlling and shaping artificial light also applies to natural light. A lot of people use strobes, so this doesn’t mean I won’t be continuing to cover artificial light. I plan to focus more on natural light in my future articles. A couple times a year, I’ll be taking you on a deep dive into all things natural light. I’ll start with a two-part series this month and next month that addresses the question at hand: how to shoot in harsh sunlit conditions.

There are several techniques and tools available to help turn harsh sunlight into soft, pleasing light. You’ll typically encounter the worst sunlight from midmorning to midafternoon, with 11 a.m. to 2 p.m. being particularly bad. The higher the sun is positioned in the sky, the harsher its light and the deeper its shadows. This is especially true when there’s no cloud cover to serve as Mother Nature’s softbox.



BEFORE



This is what we in the photography biz call “crap light.” Don’t let it happen to you! Captured under harsh midday sunlight without any modification, this image isn’t doing our lovely model Ashley any favors. Note the strong contrast, unflattering eye socket shadows and the overall hard quality of light due to the rapid transitions between shadows and highlights. With a few simple tools and techniques, we’ll give the light the makeover it needs—in three easy steps!

© Michael Corsentino

So when you find yourself needing to shoot in the worst possible light, what should you do? First, you’ll want to find open shade in which to place your subject. This is often created by buildings and other objects that cast a shadow. Goal No. 1 is to get your subject out of the harsh light. That first step is a freebie and doesn’t count toward the three easy steps I’ll cover below. This freebie step doesn’t count because it assumes you can find open shade. But what happens when you can’t? That’s when our first step comes into play: diffusion!

STEP 1

The first and most important thing you’ll need to do is tame the harsh sunlight falling on your subject. For this you’ll need a diffusion panel. As with reflectors, these come in a variety of shapes and sizes, and are essential tools for your natural-light kit. Lastolite is my choice for affordable, compact, lightweight, portable diffusers and reflectors, while California Sunbounce is my go-to when I need larger, more robust tools. In a perfect world, you could do it all yourself without any assistants. I had every intention of demonstrating how to achieve these effects by yourself without any assistants, but the wind (read: real world) got in the way. Even with the brackets and light stands pictured here, once the wind kicked up, having an extra pair of hands around was indispensable when it came to keeping the diffuser from flying away. Ashley’s boyfriend, Jeremy, helped me out here. I always make sure I have at least one assistant or someone who can fake it on hand.



Step 1: Tame the sun using a diffusion panel overhead. Here I’m using a Lastolite TriFlip 8-in-1 Grip Reflector Kit 30" LL LR3696. In addition to its reflective and subtractive fabric options, the TriFlip provides two stops of diffusion on a lightweight, collapsible frame, making it very portable. It also has a built-in handle and an optional bracket LL LA2430 (pictured) for use with light stands. In the background you can see Nina proofing images on an iPad. Images are wirelessly transmitted from my Phase One IQ250 digital back and reviewed using the Capture Pilot app.

STEP 2

Place a reflector below the diffuser. For a 3/4-framed composition, position the reflector around the subject's torso, higher for a tighter shot. The closer it is to the diffusion panel, the more light it will reflect. For this image, I used white fabric on the reflector due to the softer quality of light it produces. If you desire a more contrasty look or need more light reflected, try silver fabric. If you want to warm things up, use gold fabric. Many reflectors have fabric that combines different colors, white/silver, white/gold, etc., for varied effects. The reflector is used to open up shadows cast from above. This over and under arrangement is known as clamshell lighting.



Step 2: Bounce light back from below with a reflector. By using a second Lastolite 30" TriFlip 8-in-1 reflector below Ashley's torso, this time with white reflective fabric, I added brightness, evened out the light and filled in any shadows under the neck and in the eye sockets. Note the use of the optional bracket and light stand to support the reflector. This over and under arrangement of diffuser and reflector is known as clamshell lighting.

AFTER



The difference between diffused and nondiffused light is dramatic. By using a combination of overhead diffusion, bounced light reflected from below and a small reflector to provide a subtle kicker light, I'm able to easily create a pleasing, almost shadowless beauty-style lighting effect.





Step 3: Season to taste with a kicker or subtraction panel. I've added a small Lastolite Mini TriFlip 8-in-1 Collapsible Reflector Kit 18" LL LR3596 with white fabric camera-right and behind Ashley. This helped kick a little light back toward her hair, creating a highlight, and subtly opening up the shadowed side of her face. Alternately, I could have used the TriFlip's black fabric to subtract light on the shadowed side of the face for a more sculpted look.

STEPS

Now let's polish the look. Here you'll add dimension by introducing a third lighting instrument to either reflect or subtract light. Since I was going for a beauty look for these portraits, I introduced more light. Using a second smaller reflector with white fabric placed behind Ashley and camera-right, I created a highlight on her hair and opened up the shadows on the side of her face (see the behind-the-scenes photo). For a more dramatic look, you can just as easily use black fabric to subtract light for a more sculpted, shadowed look with this reflector.

In addition to creating great-looking images, one of the major benefits of taking the time to properly shape and control natural light is significantly less work in post. It's the old "quality in, quality out" maxim. You can see that, armed with the right knowledge and a few simple, lightweight and affordable tools, it's easy to take your natural-light skills to the next level. Go out and practice with these tools and techniques. I guarantee they'll make a big difference. And come back next month for Part II, in which I'll explain a different but equally cool method for turning harsh sunlight into beautiful soft light.



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

phototools.com

the tools you need for great photography

The screenshot shows the phototools.com website interface. At the top, there's a navigation bar with links for HOME, PHOTO, VIDEO, LIGHTING, CINEMA, RENTALS, BLOG, and ALL BRANDS. Below that is the phototools.com logo and the tagline 'the tools you need for great photography'. A search bar and links for 'Your Cart' and 'My Account' are also visible. The main content area features a product listing for a Nikon D810 Digital SLR Camera Body (Part #: 1542). The product is priced at \$3,296.95 and includes a 4% reward, a free gadget bag, and a free memory card. A 'Photo Toolbox' is offered for free with purchase. The page also shows social media sharing options (Like, +1, Tweet) and a 'FREE SHIPPING' badge. On the right side, there are 'Essential Accessories' including SanDisk 32GB Extreme Compact Flash Cards and SanDisk 32GB SDHC Extreme Class 10 UHS-1 Memory Cards. The bottom of the screenshot shows a navigation breadcrumb: HOME > NIKON > PHOTOGRAPHY > CAMERAS > DIGITAL SLRS.

PhotoTools.com offers a huge selection of photo & video equipment. We carry what you need, and more, to get the best shot. Plus, we offer low prices, added savings and **FREE Shipping on all Cameras, Lenses and Camcorders.**

To get you started, every digital camera purchase comes with a **FREE "Photo Toolbox."** It includes a **FREE Memory Card** and **FREE Camera Bag** to get you up and shooting as soon as you get your camera.

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

VISIT US AT WWW.PHOTOTOOLS.COM

Canon Panasonic Nikon Leica SONY

We are authorized resellers of these, and many more brands. Actual toolbox not included. Prices and promotions subject to change.

PRODUCT REVIEW

ChromaLuxe[®]
True to your vision[®]

VIBRANT HD
METAL PRINTS

WITH
Salvatore Cincotta

ChromaLuxe is, without a doubt, the industry leader in HD metal sublimatable products. When looking to offer superior products to your clients, cutting corners is not the answer. Penny wise, pound foolish is the saying and with ChromaLuxe metals your images will come to life in a way not possible with other brands.

In my personal experience, its important to see my images return from the lab and look as true to color as possible. The vibrancy and depth of the product is like nothing else I have ever seen. Forget photographic paper, this stuff stands out from the crowd and ensures my business has that x-factor.

What do you need to do? Pay attention to the details!! Make sure your lab is using authentic ChromaLuxe products. The difference is not only noticeable to me as an artist, it will be noticeable to your clients who will look at it in amazement proclaiming "I have never seen anything like this!" Bingo! That's what its all about.

“*The vibrancy & depth of this product
IS LIKE NOTHING ELSE
I HAVE EVER SEEN.*”

CLICK TO LEARN MORE!

www.chromaluxe.com





MEDIUM FORMAT

WITH
Salvatore Cincotta

FEATURING MARILYN SURIANI

“

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

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

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

—Sal Cincotta

”

with **MARILYN SURIANI**

TELL US ABOUT YOUR FAVORITE IMAGE.

Most recently, I used the Hasselblad H2 with a Phase One IQ180 back, 240 MB, to photograph water in motion on the lake where I live. I was commissioned to create a 10' x 28' photograph backed onto glass in seven 10' x 4' panels for the valet lobby of an office building on Atlanta's famous Peachtree Street. I needed the most MBs and best sensor to create this, and with the help of Capture One software, I was able to crop the image, maintain the quality and create beautiful color. This was the largest image I have produced so far in my career and one of the largest original photographs installed in Atlanta. I was overwhelmed and overjoyed when I saw the image installed. It feels like I am in the water when I stand there and look at it. My goal was to capture the power and intensity of the water.

HOW LONG HAVE YOU BEEN SHOOTING MEDIUM FORMAT?

I started shooting with a medium-format vintage Rolleicord in 1980 when I was working on my first documentary and book, *Dancing Naked in the Material World*.



MARILYN SURIANI

WHAT IS IT ABOUT MEDIUM FORMAT THAT YOU LOVE MOST?

Aside from the obvious aspects like the insane resolution and greater depth of details and tones, I like the fact that these cameras make you slow down your thought process and really think about the craft of making images.

TELL US A LITTLE ABOUT YOURSELF.

My background [is in] sociology and psychology. This explains my love for documentaries. I decided to go to art school when I could not find a job in my field. I took a photo class as an elective, and the rest is history. First assignment was to do some street shooting in the city. Many of my classmates struggled with this, but I loved it. I am a people person.

I have been shooting for 35 years as a documentary, editorial, commercial and fine art photographer. I am most well known for my portraits, documentaries and, now, my water images. Some of my documentary work is in the permanent collection of the High Museum of Art and the Museum of Contemporary Art in Atlanta, and I have two permanent installations in Hartsfield-Jackson International Airport. My fine art photography is visible in corporate and hospitality settings worldwide. In the late eighties, my work from the stripper series was featured at the International Photography Festival of Arles [France] along with such notables as Bruce Davidson, William Christenberry, Debbie Fleming Caffery and Eudora Welty.

After 25 years in the city, I married and moved out to beautiful Berkeley Lake [Georgia]. It was a bit of a shock after so many years as a city dweller. My husband encouraged me to start shooting on the water. It was the patterns, reflections, light and ever-changing motion that drew me in and allowed me to connect to my new environment.

WHAT IS YOUR TOOL OF CHOICE?

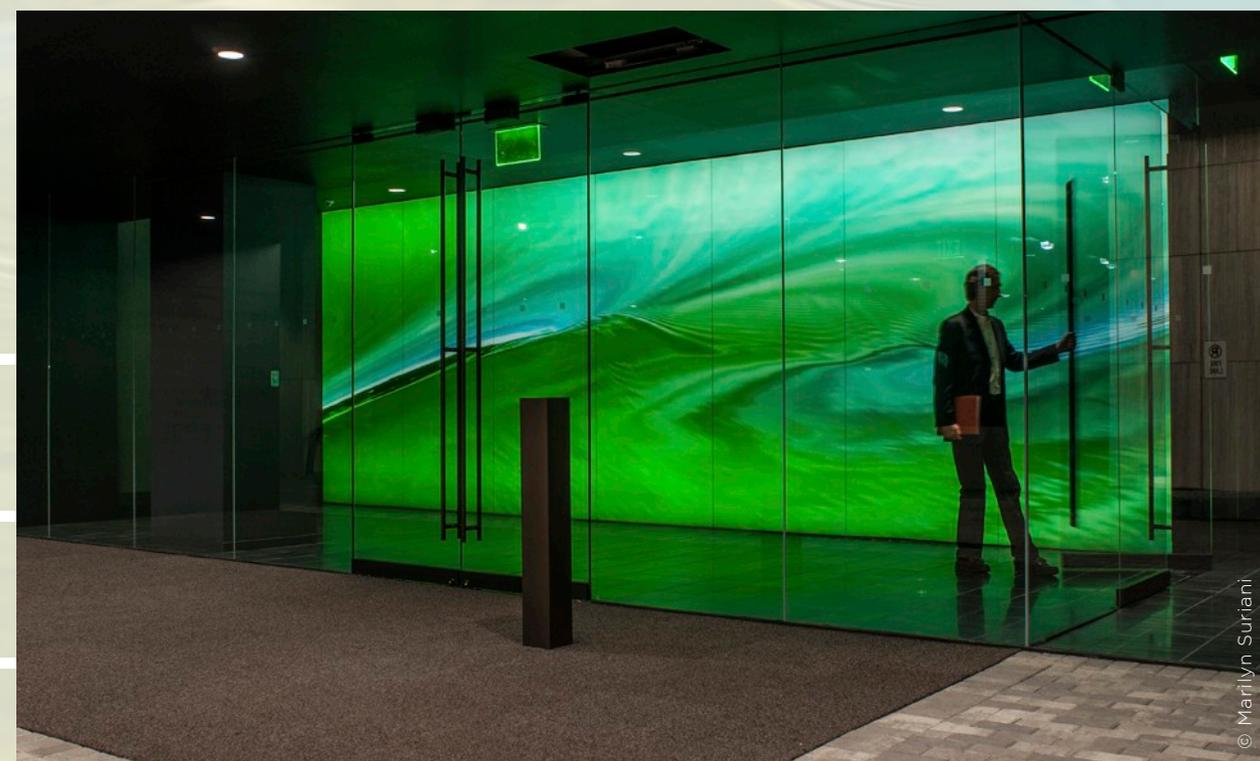
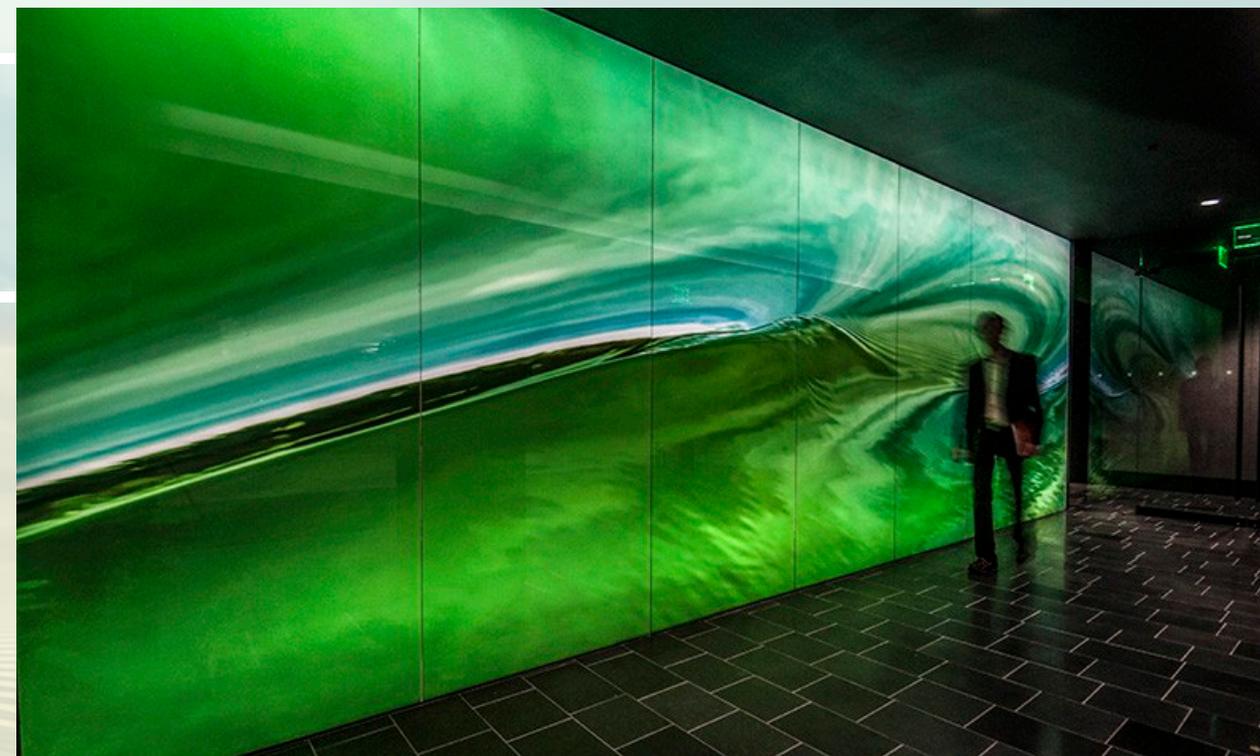
Mostly I use a Nikon D800, but I love medium format too!

WHAT IS PIECE OF ADVICE YOU WOULD OFFER PHOTOGRAPHERS?

Never, never, never give up.

WHERE CAN PEOPLE GO TO SEE MORE OF YOUR WORK?

Best place to see more of my work is on my website, www.surianiphoto.com, where you will find 35 years' worth of images. There you can also purchase *Dancing Naked in the Material World*, or go to Amazon.com. ■





MEMORY CARD ORGANIZER

Quick and easy access to your memory cards and more.



MEDIUM LENS POUCH

Carry your medium lens with hood attached.



**DAN
SALVO**

Wedding Photographer

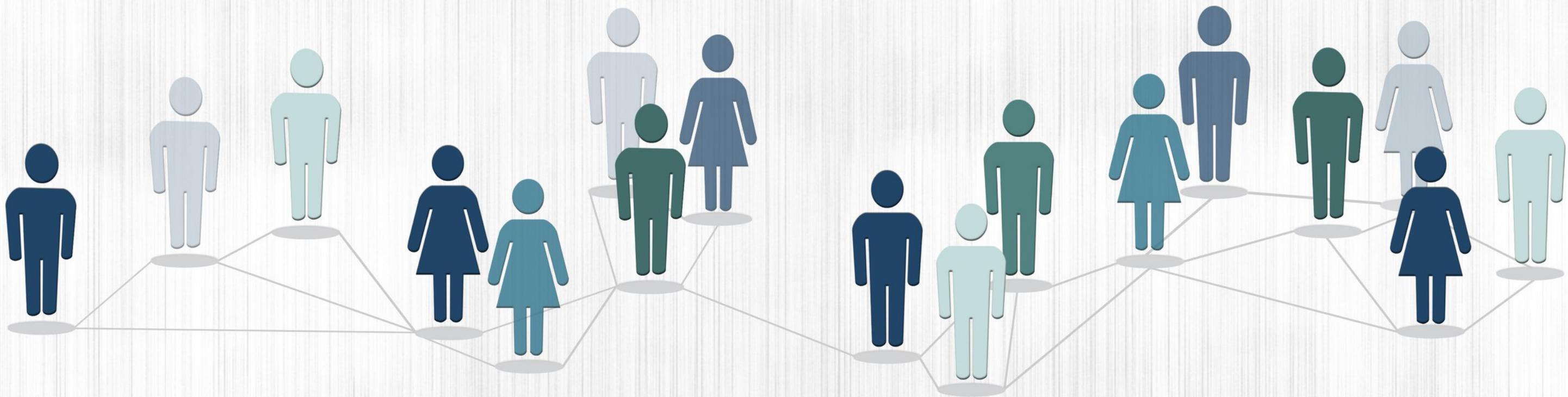
"I began using the Spider Holster system a few years ago and it has completely changed the way I shoot. I can now hold more camera bodies, flashes and accessories."

SEE OUR COMPLETE PRODUCT LINE AT

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

BUILDING RELATIONSHIPS

BY SKIP COHEN





*“Your customer doesn’t care how much you know until they know how much you care.”
- Damon Richards*



BY SKIP COHEN

No matter what you’re shooting, if you’re building a business, it’s going to be built on relationships.

Consider everything you think you know about marketing and branding, and start thinking about building relationships—with your community, clients, vendors and other photographers. The success of your business, right down to the quality of your images, is built on the strength of these relationships.

Let’s look at an example of an engagement shoot. There are a couple of different philosophies. A number of photographers added them to their wedding packages because they represented additional revenue along with more images.

Others like engagement sessions because they build on a foundation of images that can be used for “save-the-date” pieces, guest books and publicity.

That’s certainly true. But the biggest reason for an engagement shoot is to get to know the couple. It’s the start of building trust and the relationship.

An engagement shoot gets you past what I call “first-date syndrome.” You’ll spend time getting to know each other, and on the day of the wedding, you’re a familiar, friendly face at a time when stress is at its peak.

“When the wedding day finally does come around, the couple will typically be relieved to see you. You’ll be received as a member of the family, an old friend. All barriers that normally confront photographers meeting clients for the first time will be gone. I recently shot the wedding of a bride I had also photographed seven years earlier. This was her second wedding, and when the bride saw me, she was so happy that she gave me a big hug. She and her father reminded me that I needed to be there for the next wedding in the family—that of the bride’s sister.”

—Joe Buissink,
Wedding Photography From the Heart

Let's move away from wedding photography completely. Here's another example of relationship building from Angela Carson, an outstanding children and family photographer from Detroit.

A few years ago, during one of the worst economies in our history, Angela had one of her best years in business. Remember, she's in the Detroit area, one of the hardest-hit areas of the country. But she was blowing the doors off her numbers!

Angela, in a podcast, told me her secret. She knows she has to shoot a certain number of portraits to make her numbers each year. She also knows kids grow up, families change and there's always a need for updated portraiture. In addition, she's paid attention to her business and knows, based on her numbers, that roughly 65 percent of her business is repeat clients.

Angela's marketing includes her staying in touch with her clients all year long. She's keeping track of birthdays, anniversaries and milestones. She's made herself part of every family she photographs. If you've met Angela, you understand. She's simply a great friend, personable, caring and sincere. The relationships she has with her clients are real.

Here's one more, just to make the point. My wife, Sheila, and I were at a book-signing party when Michele Celentano's book came out last year. There

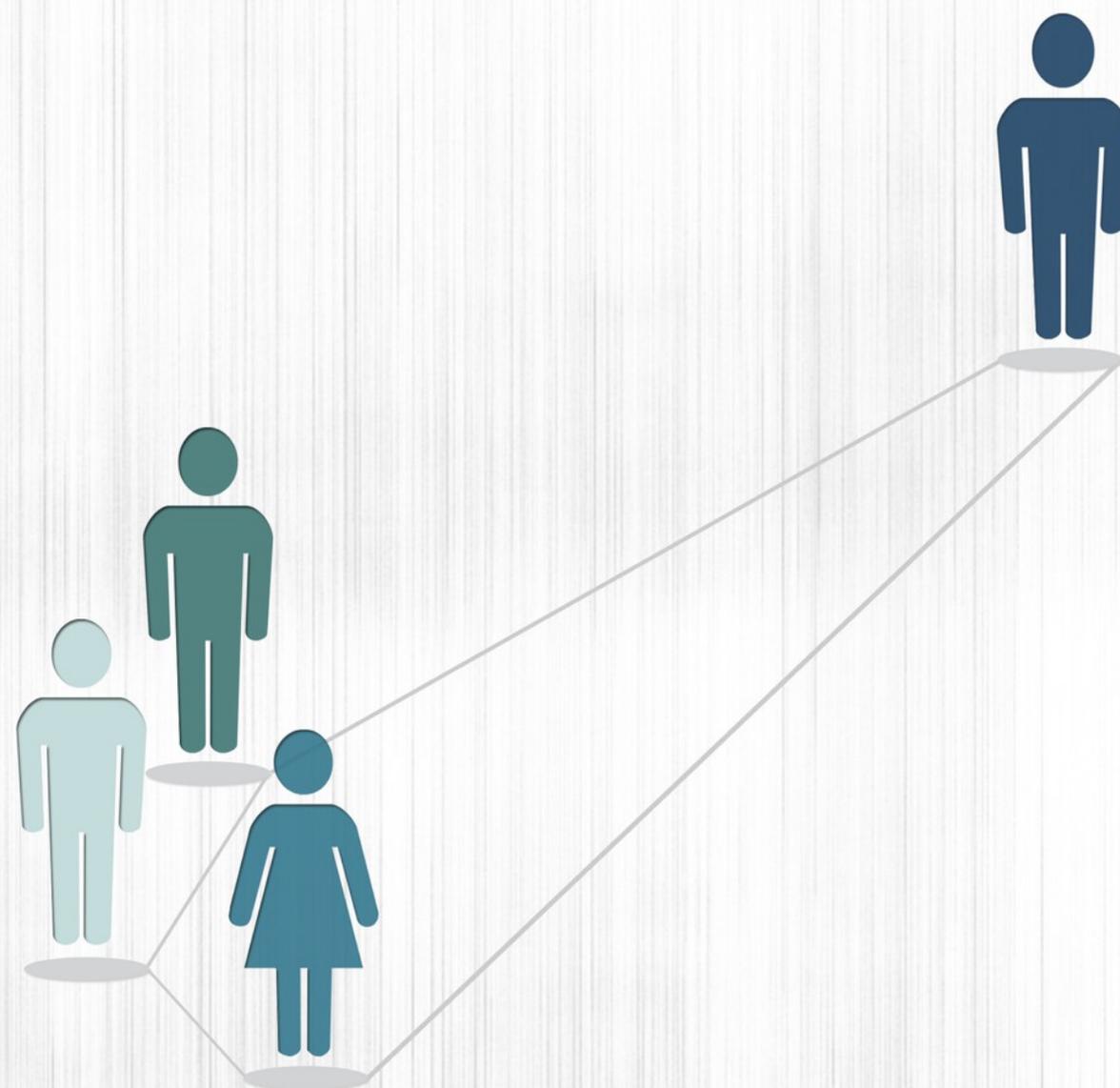
were 50 or so people invited to a friend's home for dinner, and later it became an open house for the community.

At dinner we went around the table and introduced ourselves, and everybody had to explain how they knew Michele. Over half the people were clients of Michele's. They'd gotten to know her through her role as an artist, and, because she believes so strongly in relationship building, they became friends and continued as clients.

Your success is all about relationship building. It should be the core of your marketing efforts. Yes, you still need to advertise, promote, use email and direct mail, publicize what you're doing—but in the end, everything comes down to building relationships. Check out the book *UnMarketing* by Scott Stratten, who makes his main point in the first 10 pages:

"The higher the trust, the more likely it is that someone will do business with you. This is an important point in service-based businesses that many business owners fail to recognize. One of the biggest challenges is to get someone to try a service for the first time, so companies offer ways to get you to try it 'without risk.' Unfortunately, we often equate this with giving something away for free—but this does not always address the issue of trust."

"Your success is all about relationship building. It should be the core of your marketing efforts."



SO, HOW ARE YOU GOING TO **OPEN DOORS** WITH POTENTIAL CLIENTS TO BUILD RELATIONSHIPS?

OWN YOUR ZIP CODE!

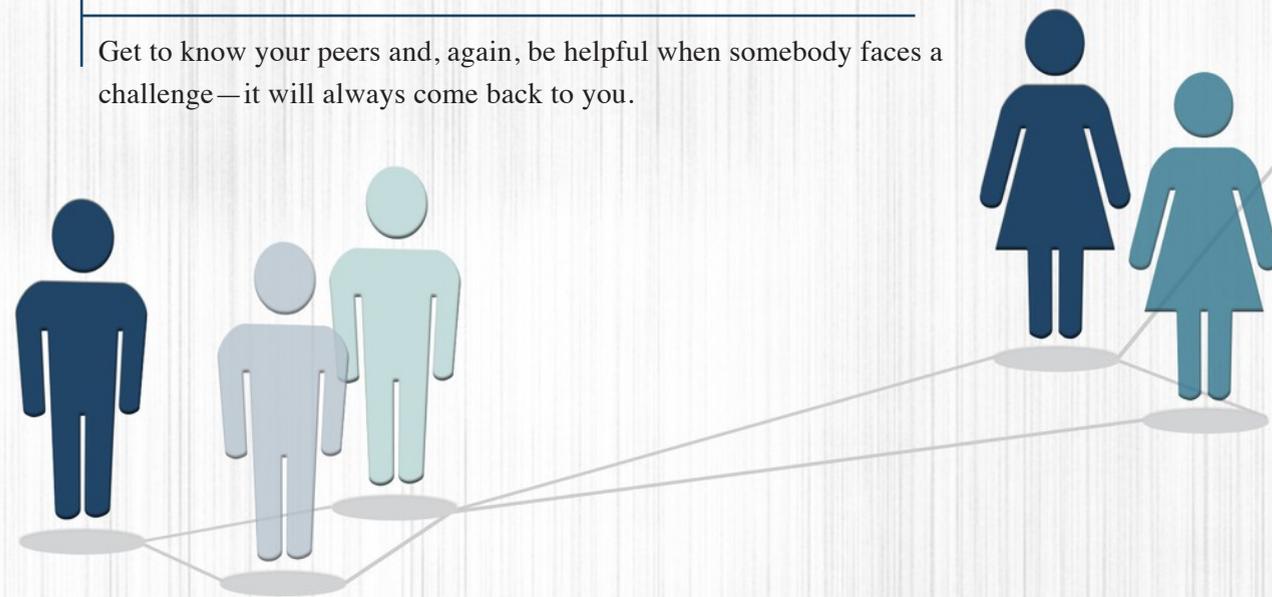
Get out of your office, house or studio, and literally pound the pavement. Get to know every business in your community within a couple miles of your base. Introduce yourself. It doesn't matter what your specialty is. Offer to help with anything they ever need. If they make a request, you can always call a friend with whatever skills you're missing.

GET INVOLVED IN THE COMMUNITY!

Charity events, nonprofits, walkathons, whatever is happening, be there to help. Even assisting at the local high school, where the budget for the arts is always under fire, gives you as an artist a time to shine with support for the yearbook, school newsletter, photography classes, etc.

GET INVOLVED IN YOUR LOCAL PPA CHAPTER OR PHOTOGRAPHER'S GUILD.

Get to know your peers and, again, be helpful when somebody faces a challenge—it will always come back to you.



HOST A NETWORKING LUNCHEON!

Whatever your specialty, there are other vendors in the community involved with the same target audience. In weddings, for example, there are caterers, limo companies, wedding planners, spas, travel agents, florists, tux shops, bridal salons—the list goes on and on. Find an inexpensive restaurant with a private room, and invite them all to a networking lunch. Imagine the power you'd start to build sitting between a florist and a caterer.

LOOK FOR LOCAL BUSINESS GROUPS TO JOIN.

Whether it's the Chamber of Commerce, small business groups, Exchange Club, Rotary, etc., get involved and start attending their meetings.

COMMUNICATE AND LISTEN TO YOUR CLIENTS.

When you're contacted by a potential client, get back to her quickly. Ask questions about her needs and then listen to her answers. This is the start of a new relationship, and you want to understand her tastes and vision for the event.

STAY IN TOUCH WITH PAST CLIENTS.

Your existing clients are your best ambassadors. Stay in touch with them. Maintain an interest in their lives, regardless of whether or not they actually need your services.

*"Loyal customers, they don't just come back,
they don't simply recommend you,
they insist that their friends do business with you."*

-Chip Bell



42nd St PHOTO

THE STORE YOU HAVE KNOWN FOR OVER 50 YEARS

375 5TH AVENUE NEW YORK NY 10018



Point and shoot cameras



Video cameras



SLR Cameras



Photo Accessories

WWW.42PHOTO.COM

855-244-5799

CONTACT US TO FIND OUT WHY WE HAVE BEEN IN THE PHOTOGRAPHY INDUSTRY LONGER THEN ANYONE ELSE

Canon **SONY** **FUJIFILM** **Nikon**
Panasonic **OLYMPUS** **SIGMA**

WE CARRY:

POINT AND SHOOT CAMERAS, DSLR'S, PRO AND CONSUMER VIDEO CAMERAS
MACRO, ZOOM, WIDE ANGLE AND PRIME LENSES, FILTERS, BATTERIES, FLASHES
AND MUCH MORE...

WE STOCK ONE OF THE LARGEST SELECTION OF PRODUCT AVAILABLE
FOR **FREE GIFT** WITH ONLINE PURCHASE USE PROMO CODE BUG «**SB1014**» AT CHECKOUT

IQ250

DIGITAL BACK



© Dan O'Day



CAPTURE ANYTHING ANYWHERE

100 - ISO 6400	FLUID LIVE VIEW	MEGA 50 PIXEL	F-STOPS 14 DYN.RANGE
----------------------	-----------------------	---------------------	----------------------------

The new IQ250 is the epitome of capture versatility. It offers outstanding image quality at 50 megapixel resolution throughout its entire ISO range from 100 to 6400. It's got your needs covered irrespective of the photographic challenge at hand.

Differentiate yourself from the rest.

Test drive our camera system
www.phaseone.com/demo

PHASEONE

what the world's best photography is made of

THE WEDDING EDITION





GROW.

your business. your skills. your portfolio.

EARLY BIRD
SPECIAL
\$999
REG. \$1399
CODE:
BTS2015EARLY

DESTINATIONS 1 DAY : 5 SEATS

JANUARY 31 | **NASHVILLE**
LAS VEGAS | FEBRUARY 28
MAY 17 | **ARIZONA**
IRELAND | JUNE 29
JULY 20 | **ICELAND**
UTAH | SEPTEMBER 13
NOVEMBER 2 | **NYC**

WEDDINGS 2 DAYS : HANDS-ON

O'FALLON, IL | MAY 5-6
MAY 19-20 | **O'FALLON, IL**
LONDON | JULY 14-15



FINDING
— THE —
RIGHT
CLIENTS

WITH
SAL CINCOTTA

“IT’S INCREDIBLY
IMPORTANT THAT YOU
HAVE A HANDLE
ON YOUR CLIENT BASE.”



BY **SAL CINCOTTA**

Do you know who your ideal client is? Most photographers I meet have no clue who their target demographic is. It’s incredibly important that you have a handle on your client base. I’ve become really good at finding and connecting with my chosen demo.

Try this: Write down four or five descriptions of your ideal client. Now let’s look at some basic factors to consider. I’ll be curious to see if your definition of “your client” and the process behind getting to your client will change after reading this article. You might find that you have selected descriptors that are either not important or are not geared toward honing in on your client. Below are my criteria for my target demo. Just keep in mind that, while I encourage you to learn from these criteria, your demo descriptors should be unique to you and your business.

AGE

My ideal bride is 24 to 30 years old. Why is age so important? Well, the way we shoot, edit and market should be tied to our demographic. If your age group is older, let's say 40-plus, then you will more than likely be dealing with lots of second-time couples. If so, their needs will be completely different.

Do not underestimate the importance of the age of your bride. This allows you to focus on the things that are important to that group. What is important changes with trends and technology. Fifteen years ago, the importance of digital assets as a final delivery product could never have been predicted. Today, younger brides live and die on social media. These are all things we need to understand in connecting with our client.

WORKING STATUS

I know this seems like the most ridiculous thing in the world, but here is what I have found. Brides who don't work tend to lean toward DIY. And with DIY comes scrapbooking and the thought process that nothing else matters except a DVD with images. And that is certainly fine, but that's not my client. These are brides who are willing to pay \$500 for a "professional" photographer who shows up and delivers nothing but digital files.

My clients are working professionals. They don't have time for editing pictures or scrapbooking. They want a complete product or service, and are willing to pay for it. They want more than a DVD. They want a wedding album, they want portraits for their home, they want a higher level of product and service.

STYLE

Are your clients stylish and fashionable, or indifferent? This becomes very important. My clients are young and trendy. This shows in the way they dress, the details of their wedding, but most importantly, in their expectations of their photography. What magazines do they read? What mainstream ad campaigns are they influenced by?

This understanding makes for a better match between your client and your shooting style, and your shooting style will also adapt to your clients. If you are shooting the same way today that you did 10 years ago, your client is not 24 to 30 years old. Are you starting to see how this is intertwined?

In addition, knowing their style will help you determine what kinds of products to offer. We have been offering flush-mount albums for eight years. But eight years ago, parents still wanted the fake-leather slide-in albums. We were ahead of the curve in our local market, allowing us to stand out from the crowd. My client was a modern, trendy bride, not her 50-plus parents.

POWER

Who is paying for the wedding? Money is power. Today, my client, that 20-something with a career, is paying for a majority of her own wedding. Sure, parents are chipping in, but the kids are now in power. These are my clients. Therefore, this is whom I'm catering to.

The people paying you dictate how you operate your business. The person paying for the event will ultimately be more controlling. So, for example, if you like HDR-style editing and high-fashion poses but you are catering to parents, guess what? They are not going to be happy or like the end result. In fact, they will actually complain if a majority of your poses are not more traditional.

We have learned this the hard way. My clients are very clear during the planning process. They want to spend as little of their day as possible taking the traditional portraits at the altar.

They often say, "I am only doing this for my parents!"

This is a signal to me: I am plugged into my client.



"EVERY PHOTOGRAPHER'S WORK IS UNIQUE. WE ARE ARTISTS.

WE BRING A UNIQUE VIEW TO THE DAY. "

ART APPRECIATION

Every photographer's work is unique. We are artists. We bring a unique view to the day. Everything we do, the way we carry ourselves, light a scene, pose a scene, edit an image, etc. is our thumbprint on the day. My clients appreciate those nuances. When I meet with them for the first time, I often ask, "What is it that drew you to my work?" That answer tells me whom I am dealing with. Think about the difference between these two answers from clients:

Answer 1

"Well, we were looking for someone who offers digital files from the day. We are not really looking for anything else. We don't want an album or anything like that."

Answer 2

"We fell in love with the images on your site. Your pictures are so unique, and we really love the way you tell a story." To which I might ask, "Which image is your favorite? Or are there any that stood out to you?" There is nothing to discuss after Answer 1.

The client in Scenario 1 is not my client. She does not appreciate photography, and sees it as something that she has to do because her friend with the camera can't show up on the wedding day and shoot for free. The client in Scenario 2 is my client. She appreciates photography and understands the value of investing in her big day. Your job here is to figure out which client you are going after in your marketing efforts.

WHAT TO DO?

Once you have all this information, you can start using it to revamp your business to appeal to your client base. The sooner you make sure all your efforts are in line with your clients, the sooner you will be able to start booking more weddings.

Businesses suffer when there is a disconnect between the marketing and branding of a business and its target demographic. This is a great exercise that helps ensure you are heading in the right direction. It's also an important practice to follow as you grow and evolve your business. We reevaluate our efforts every single year.

Remember, your client today might not be the same client you are looking for five years from now. "Innovate or die!" is the battle cry. ■



SHUTTER
LEARN MORE! CHECK OUT THIS VIDEO...



© Salvatore Cincotta Photography

Light & Bright Boxes

Inspired by Bob & Dawn Davis



Bob & Dawn Davis are an internationally known celebrity wedding photography & design duo whose kids just think are dorky parents!



The amazing Bob and Dawn Davis walked into our booth at WPPI 2014 and inspired us to create our fresh and modern Light & Bright Boxes in Davis Blue. These cube shaped boxes are made to hold a Flash Drive, & thanks to Dawn's suggestion, can be customized on BOTH sides of the lid in Full Color - so you can market your studio and customize specifically for your clients too. Our L&B line also includes matching flash drives, 4x6 and 5x7 image boxes in an array of striking colors with white lids. 10% off proceeds from our Light & Bright Boxes will go to Bob & Dawn's charity of choice: Families Thru International Adoption (www.ftia.org)

20% Off
Light & Bright Boxes through
September 30, 2014
Coupon Code **CSPFD9SAL**

Shop now at www.photoflashdrive.com/shutter

Photoflashdrive.com knows "Presentation Matters" to you and your clients, we help you stand apart from the crowd with beautiful and unique Packaging and Flash that can be customized one by one. No set up fees. No Minimum Quantities. Customization is always included in our pricing.



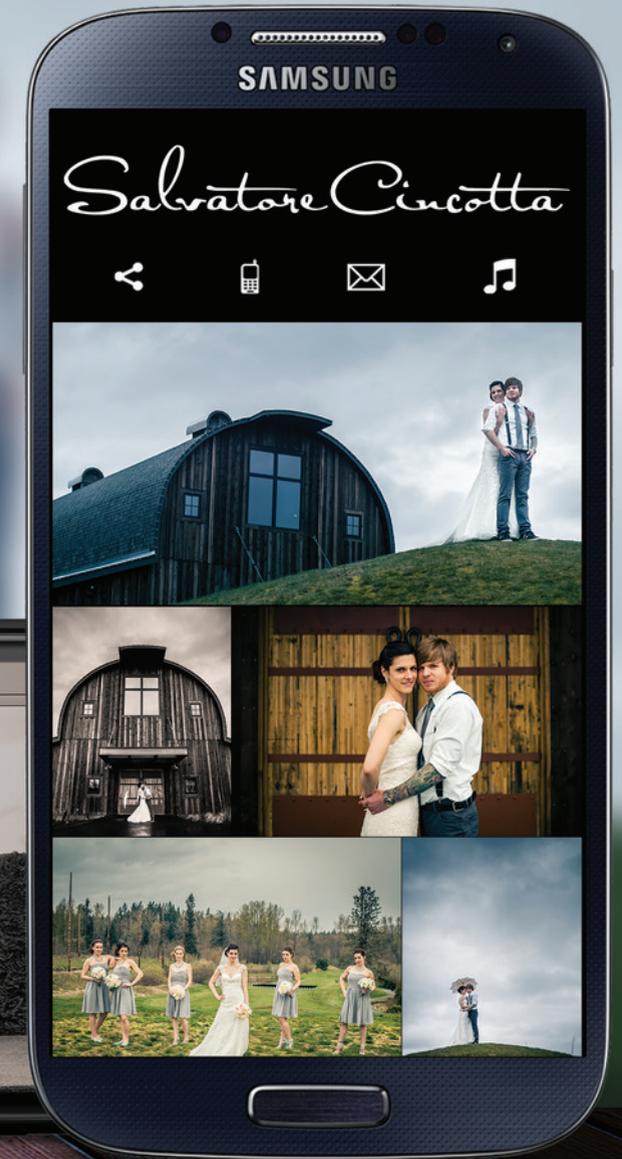
Click to Play



Pro Tip from Sal
"mobile marketing apps"

CHECK OUT

Sal's review of StickyAlbums 2.0



THE 6 STEPS

OF MARKETING YOUR WEDDINGS ON SOCIAL MEDIA





BY VANESSA JOY



“I have bad news: Marketing is hard, and it keeps getting harder. But there’s no time to mourn the past or to feel sorry for ourselves, and there’s no point in self-pity anyway. It is our job as modern-day storytellers to adjust to the realities of the marketplace, because it sure as hell isn’t going to slow down for us.” –Gary Vaynerchuk

I wanted to open up with this favorite quote of mine from Gary Vaynerchuk’s book *Jab, Jab, Jab, Right Hook* because it’s so relevant to how photographers run their businesses. Gary wrote this portion of the book last because, after he finished writing the entire book and was getting ready to send it to print, Instagram added the video feature and he had to add on a whole new section on this new development. How incredibly frustrating, right? How often do we feel the same way when learning to market our photography? Especially with weddings, when the demographic we’re trying to target is the one that changes the most rapidly. If you’re like me, you’re in constant marketing flux trying to find out what works and what doesn’t so that you can put food on the table.

The truth of it is exactly how Vaynerchuk put it: “There’s no time to mourn the past or to feel sorry for ourselves.” We have to move forward, we have to keep up with what’s happening in wedding and social trends, we have to find new ways to get our names, business and photography out there. Here are six ways that you can do just that.

INSTAGRAM

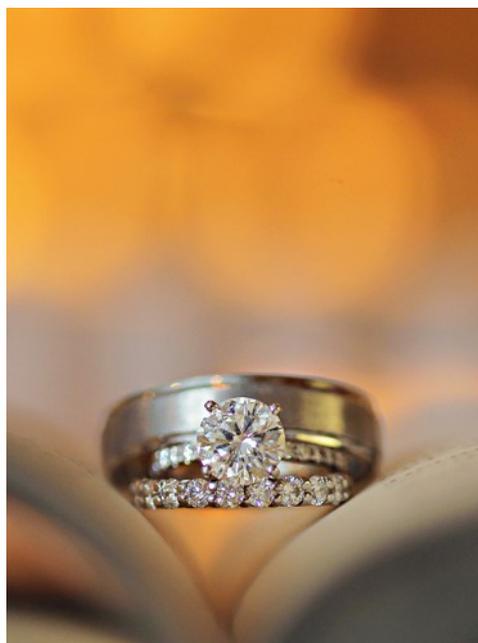
Instagram is being harnessed by some of the biggest brand names out there, like Anthropologie, Macy's and Coca-Cola. It's obviously a tool that big businesses are seeing the value in, and we should too. Luckily for us photographers, and wedding photographers specifically, Instagram is photo-based and shares our target demographic of people between the ages of 18 and 34. Many brides now have hashtags for their weddings so that their Instagram photos are viewable by them and their guests who use the site. Instagram should be part of our workflow as wedding photographers.

If you're not already using Instagram for your business, give it a try and just post one picture a week, preferably on a Sunday, as it's the most active time for users.

If you are currently using Instagram, make sure you're using hashtags. Use a hashtag or two (or three or four!) that are relevant to the photo, and ask your clients if they have a hashtag. Popular hashtags include:

#bride #groom #wedding #NJwedding (use your state)
#cute #love #happy #married #beautiful

Finally, make sure that you browse hashtags that are relevant to the clients you're looking for, like #ring, #engaged and #weddingplanning, and leave likes and comments (not spam comments, but real ones) on those photos. It'll help boost your following and get you seen by people who may not have encountered you otherwise.



GOOGLE+

Google is taking over the world. Accept it. If you're not currently using Google+, you need to. Set up your personal and business page on G+, and get posting. Google is the world's leading search engine, and a vast number of brides find their wedding vendors on Google. Participate in Google's own social media platform, which will help boost your SEO on its search platform. It's as simple as that.

If G+ seems like just another social media task that you don't have time for, consider using an app like Everypost that will simultaneously post to various social media outlets in one step. Hashtagging is relevant in G+ as well, but if you don't hashtag anything, G+ will figure out a hashtag for you based on the text in your post—pretty cool and, for the most part, fairly accurate.

“With social media and vendors, you’re looking to tap into their network of fans, and they’re looking to tap into yours.”



© Vanessa Joy



VENDOR NETWORKING

Networking with your local vendors may not seem like social media, but it absolutely can be. With social media and vendors, you’re looking to tap into their network of fans, and they’re looking to tap into yours. There are 100 different ways you can come up with creatively to cross-promote, so do what you’re best at and get creative. Some of the vendor networking I do that winds up on social media includes guest posting and creating mobile apps for them. With guest posting, a vendor and I can write informational blog articles for each other, with each other’s audience in mind. We post them and then blast about them on all of our social media outlets. This allows us to give valuable information to each of our networks, while

expanding our brands into them as well. A fun new way I’m interacting with my local wedding vendors is to create an app for them using Sticky Albums. If you haven’t used it yet, give it a try. It’s super easy to use, and can create a lot of buzz not only for your clients but for networking as well. Just today, I created an app for a florist I’ve worked with a few times, using his logo as the top, with mine on the photos, and with photos that I have of the weddings we’ve shot together. It’s a perfect way to give your vendors something special that won’t break the bank or cost you much time, and that can easily be shared by them via Facebook and to their network of potential clients.

FACEBOOK ADVERTISING

You may think Facebook is going downhill, but it’s still an extremely relevant social media platform for weddings. Everyone expects to see a couple’s wedding photos posted online shortly after they get married. I’m a proponent of doing that the night of the wedding (more on that at VanessaJoy.com/sde if you’re interested), but even well after that, Facebook should still be used to post a preview or two of wedding images with your logo and website link in the description.

So many people are irritated that the free marketing gravy train is over on Facebook. It’s disappointing, but the paid advertising tool it has incorporated is quite powerful and should be taken advantage of. For countless years, one of the main goals of marketers was to find out two things: What type of advertising works, and how we can hit our target audience. Facebook’s paid advertising helps you

easily answer those two questions. You can post an update and see (for free) the analytics of how it’s being accepted by those who view it. It’s Facebook’s way of letting you know before you pay for it what posts are successful and catching the viewer’s eye. This is priceless information because no longer will you spend money on a direct-mail piece with artwork that causes the receiver to simply throw it in the garbage. Now we know, before spending money, what picture, phrasing or call to action gets the most response. When you find that, move to answering question two.

Facebook makes it easy to hit your target audience, which for us wedding photographers is usually women between the ages of 22 and 30. Demographics are manageable within Facebook Ads, allowing you to target that already-successful ad campaign directly to them.



PINTEREST

“I found these pictures on Pinterest—can you take them at my wedding?” does not have to be the only interaction you have with Pinterest. Pinterest is the wedding planning Mecca of the Internet right now. Since 68 percent of its users are female, you need to be there as a wedding professional.

Successful pins inspire and give ideas, which your photos most definitely should. Consider making separate boards for things like “Wedding Cakes,” “Bridal Shoes” and “Engagement Session Outfits.” Make sure the photo links back to your blog or website. I also like to have my logo on the photo, just in case. Again, if Pinterest just seems like another social media task, don’t worry, you can pin simultaneously using Everypost. Oh, and you can schedule those posts ahead of time, too.

» GET PUBLISHED

One of the best things you can do on social media is to have others talk about you. Getting published in online blogs and magazines is a great way to make this happen with very little effort. As a side benefit, it’ll also help boost your SEO by having link-backs to your website on so many other websites.

Getting published is not only for photographers with connections or those who have been in the business for years. Getting published is for photographers who capture interesting details at weddings (the No. 1 thing publishers are looking for) and who submit those photos to be considered for publication. It’s as easy as that.

The easiest way to submit your work to be considered for publication is to use TwoBrightLights.com. You pay for the service, but it’s peanuts for the exposure that it can get you. Every time you have your work published, it’ll be reposted on social media, getting your name and photos in front of brides. It’s a win-win.



WATCH

These are just six basic ideas for using social media. If you're feeling like you want to get more creative, watch this video for my top tip on everything marketing.



WHAT'S IN YOUR BAG?

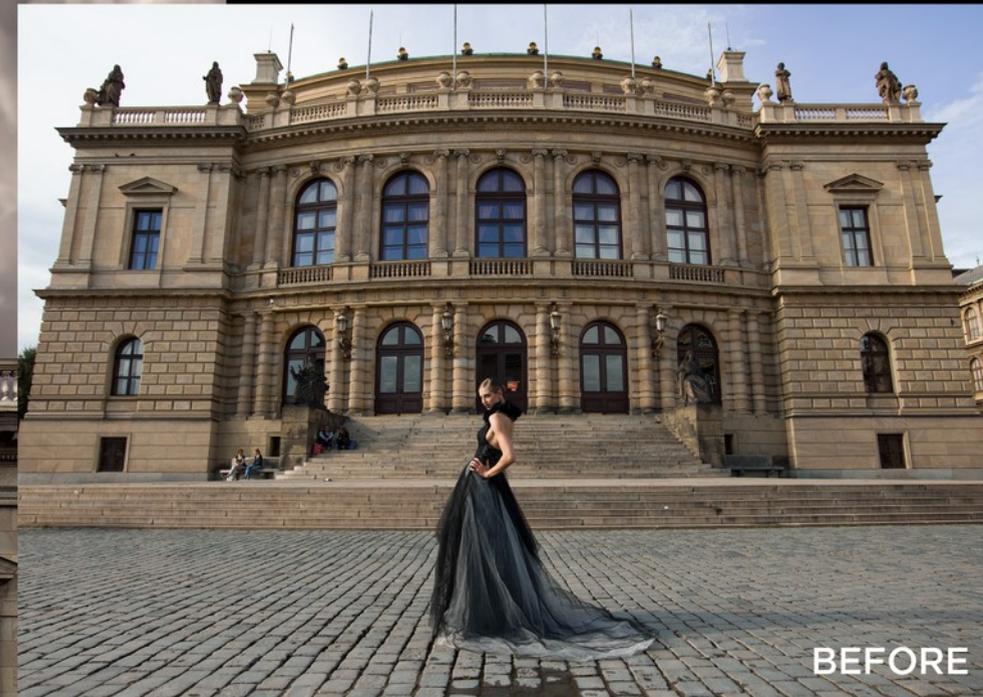


WITH VANESSA JOY

- 1 | Canon 1D Mark 4 camera
- 2 | Canon 35mm 1.4 lens
- 3 | Canon 85mm 1.2 lens
- 4 | Enloop rechargeable batteries
- 5 | Canon 135mm 2.0 lens
- 6 | Sigma 70mm 2.8 macro lens
- 7 | Canon 50mm 1.2 lens
- 8 | Profoto B1 (2 of these - 1 pictured)
- 9 | Glow 5-in-1 reflector
- 10 | Porter case (actual bag/case used)
- 11 | Impact mini-reflector
- 12 | Canon external battery pack
- 13 | Dedo video light
- 14 | Canon 580ex ii flash



EXPERIENCE THE DIFFERENCE SIGNATURE EDITS

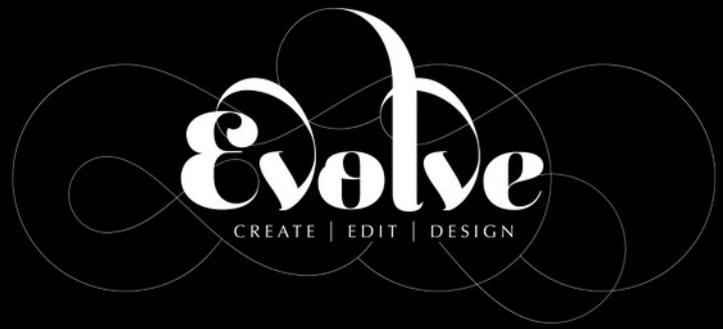


BEFORE



AFTER

TURN YOUR IMAGES
INTO ART WORK



FOR MORE INFORMATION
VISIT EVOLVEEDITS.COM

Exceptional Images Deserve an Exceptional Presentation



From 4x6 Prints on Photo Paper to MetalPrints, Bay Photo has the products you need to make your business a success.

The Largest Selection of Premium Photo Products

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

Learn more at bayphoto.com/pro-products



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

- Sal Cincotta



Press Printed Cards



Proofing & Presentation



Books & Albums



Canvas Prints



MetalPrints



Framed & Matted Prints

PROOFING & PRESENTATION: PROOF PRINTS & PROOF BOOKS BOUTIQUE

CASES P
TEXTURE
DISPLAY
SPLITS
PRINTED BAYBOOKS



Learn How to Order

20% OFF

Offer Expires 09/30/2014

Sal Cincotta's business-building
Collections available in Bay ROES!

Promo Code **SALBAY**

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

bayphoto.com

WEDDING TIMELINES

with Kristy Dickerson

IT'S IMPERATIVE TO HAVE A TIMELINE, *even if its only function is to eliminate stress for the bride.*

I use my experience

as a bride, bridesmaid and photographer to both
PLAN IT OUT AND SET EXPECTATIONS FOR THE DAY.



by **Kristy Dickerson**

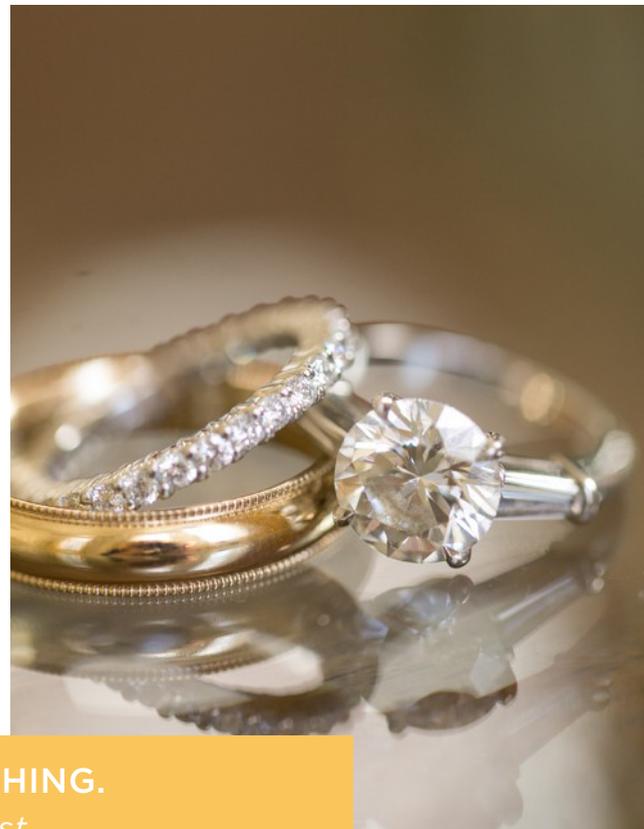
There are basically two philosophies behind shooting weddings. Photojournalists tend to say they don't like creating a timeline for pictures, that they are only there to capture the day as it is. They don't believe there should be setup shots or the flow of the day should be affected by photography. Then there are photographers who believe there should be an organized timeline so they don't miss any crucial shots.

I'm a fan of organized timelines. Some of my most prized wedding images are the ones with my family. I have been married for nearly eight years, and our families have changed drastically. New family members have been added, some are no longer with us. Everyone looks so young to

me, and that is what dates the image for me. The family images that will always hang in my home are sacred. These are the people I love the most. Without a wedding timeline and taking time to set up those images, I would not have them.

My other favorite pictures are just the images of Jeremy and me. We opted to do a first look eight years ago, which at the time was not the norm, and I am so thankful we did. We were able to allocate time after the ceremony to grab some relaxed pictures of just the two of us. And that wouldn't have been possible without a timeline. During my wedding, I was not a photographer—only a bride wanting her day captured.





THE TIMING OF THE CEREMONY IS EVERYTHING.

The photography schedule must revolve around the ceremony time.



Here is what I tell every bride/potential bride, using what I know as both a bride and a photographer with five-plus years of experience: “The most important thing is that we set it up so that you enjoy your day. This day should be stress-free for you. I want you to enjoy your family and friends and the process of marrying your best friend. If there is one thing I can guarantee you, it is that this day will fly by. All these flowers will wilt, the cake will get eaten, people will leave the dance floor, but your husband and your memories and your images will help to remind you of this day.”

It’s imperative to have a timeline, even if its only function is to eliminate stress for the bride. I use my experience as a bride, bridesmaid and photographer to both plan it out and set expectations for the day. The timeline always depends on a few key factors. What is the time of the ceremony? What time is the sunset? And is the bride willing to do a first look?

The timing of the ceremony is everything. The photography schedule must revolve around the ceremony time. Typically the ceremony time is the one thing that is already set, and we have no control over it. What we do have control over is what images are taken before and after, and how the day is organized. Will the couple do a first look? Are the reception and ceremony in the same location? All these factors come into play.

What time the sun is setting is also a really big factor. If the ceremony is at 6 and the sun is setting at 6:45, I strongly encourage a first look and explain all the reasons why. Natural light is a huge part of photography. I explain the importance of light in photography. When I get hired, it is because my clients like all the images on my website that I display with natural light. Again, it is our job to inform them of light and to set expectations.

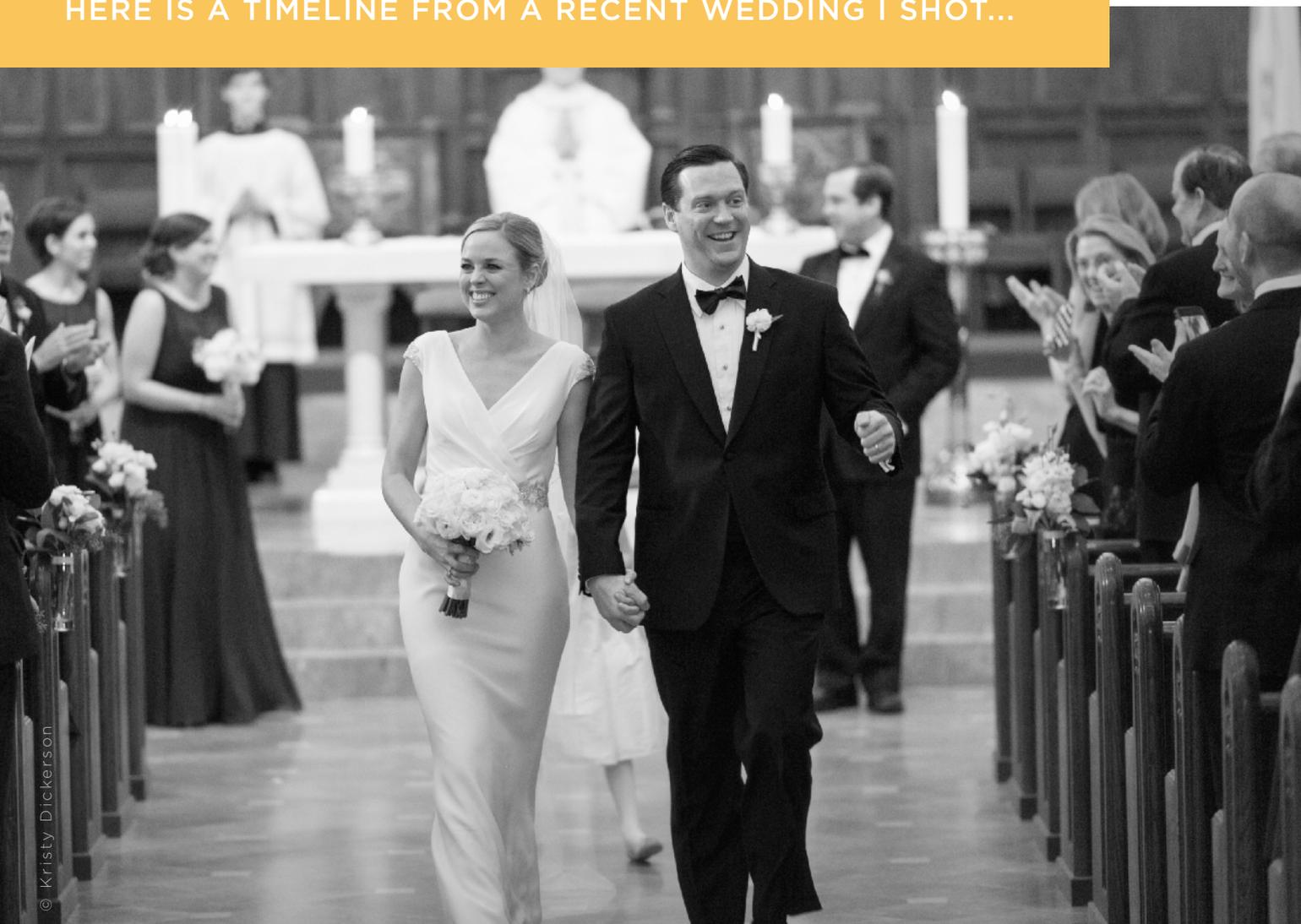
Most everyone knows what a first look is, but let’s define it here. This is when the bride and groom see each other before the ceremony. It can be

intimate, with just the bride and groom, or it can be with the family there to share in the experience. This I leave up to the couple. The first look takes so much stress away from the day, freeing up the couple for more creative shots. If the couple is doing a first look, wedding party pictures, family pictures, and even bride and groom pictures can be done before the ceremony. Then after the ceremony, the bride and groom can slip away for a couple creative shots as a husband and wife, and then join their guests at the reception. If there is not a first look, wedding party pictures, family pictures, and all bride and groom pictures will have to be done during that short break between ceremony and reception. Can it be done? Absolutely. I have done it both ways, and I usually give the bride and groom all the facts, depending on the ceremony time and locations, and then let them make the decision. I am not pushy on this at all; I am just setting expectations for the couple both ways. But nine out of 10 of my brides opt for a first look because they know how good I am at capturing these creative images.

I tell brides that we will start setting the timeline about two to three weeks out, and will have it nailed down by a week out. It makes a huge difference if a wedding coordinator is involved. I also explain the importance of a day-of coordinator who allows me to do my job. I work with a couple of wedding coordinators on a regular basis who are awesome at scheduling. I just review it to make sure we have time for everything they need. They know what is needed

and how much time to allocate. There are so many moving parts on a wedding day, and they make sure this schedule stays on track. Without a day-of coordinator, it is our job to keep the flow going. So of course I do a happy dance when there is a coordinator. It is also important that the bride share this timeline with anyone who is involved. This includes any groomsmen (they are typically the trouble ones) and family members who need to understand the importance of being on time.

HERE IS A TIMELINE FROM A RECENT WEDDING I SHOT...

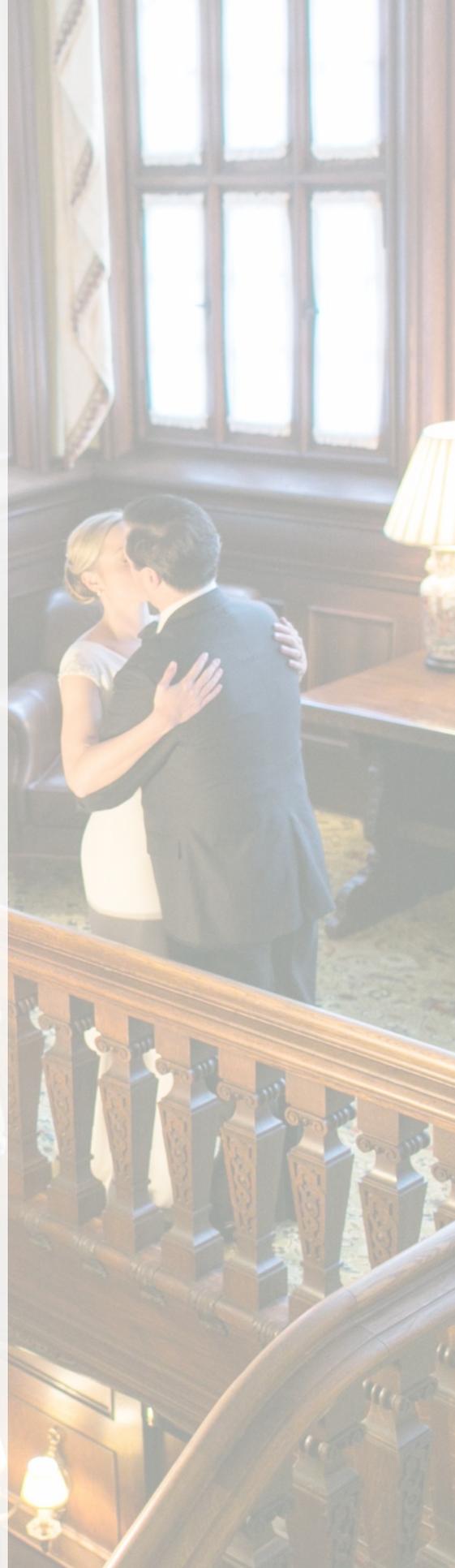


© Kristy Dickerson

GETTING READY	9:00	Hair & makeup starts
	2:00-2:25	Groom getting ready (<i>Groom's parents cabin-Eagle's Nest 52 Laurel Ridge Trail</i>)
	2:25-2:35	Groom to Brides
	2:35-3:15	Bride getting ready. Preparation shots. <i>Detail shots of shoes, rings, anything meaningful & Flowers</i>
	3:15-3:20	Bride down to location
	3:30-3:45	First look. <i>Location to TBD</i>
	3:45-4:20	Wedding Party <i>Bride and Bridesmaids (together & separate) Groom and Groomsmen Individual Shots Full Wedding Party</i>
	4:20-4:40	Bride and groom alone at ceremony location
	4:40-5:15	Any immediate family pictures to get. <i>List out any family pictures here that we don't normally cover Staci w/ Dad & Debbie Staci w/ Grandparents S&L w/ Groom's Parents S&L w/ Sparrow Family (Chris & Kelly)</i>
DETAILS	5:15	Tuck bride and groom away. Detail shots of reception before ceremony starts. Detail shots of ceremony.
CEREMONY	6-6:30	
	6:30-6:45	Any extended family pictures to get. <i>List out any family pictures here that we don't normally cover S&L w/Grandparents & Susie & Rick Bride's Mom's siblings w/ grandparents</i>
RECEPTION	6:45-7:20	Some @ reception then slip away to a boat dock.
CAKE & TOASTS	7:50	
DANCES	8:10	
DEPARTURE	11:00	

A couple other tips to remember: Communication is key in setting expectations. Arrive early to the wedding. I always arrive at least 30 minutes to scout locations. I like to determine locations for first looks, group photos, etc. depending on the location, weather and lighting. It is inevitable that something will go wrong, tears will happen, and the schedule will get off track. Stay positive, upbeat and professional. You are setting your brand and reputation by how you carry yourself throughout the day. It is a huge responsibility to be chosen to capture someone's special day, so rock it out!

A wedding timeline helps you get all the most important images of a wedding day, but there's a lot more to think about. My second photographer is typically taking nothing but candid shots of the in-between moments happening throughout the day. My images are a mix of candid and setup, and at the end of the day, all of our images come together to tell a beautiful wedding story. ■



HOW_{TO} WOW

TOUR WITH JERRY GHIONIS

Presented by **MZed**

Coming to 33 Cities
Sept 2nd - Nov 2nd

MASTER LIGHTING, POSING and EXPRESSION



WATCH TRAILER
TO LEARN MORE

REGISTER NOW

\$10 OFF USE CODE: HTWSHTR



HowToWowTour.com



© Justin & Mary Marantz

WATCH THE VIDEOS

at www.profoto.com/us/justinandmary



The Why



1 - The Iconic Bridal Portrait



2 - Shooting the Wedding Dress



3 - The Girls Getting Ready



4 - The Bridal Details



5 - The Guys Getting Ready



6 - The Processional



7 - The First Kiss



8 - Shooting Family Photos Quickly



9 - Shooting the Reception Details



10 - Iconic Bridal Party



11 - Capturing Reception Uplighting

JUSTIN & MARY WALK THROUGH A WEDDING



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

Watch the full 20 video series at www.profoto.com/us/justinandmary

We have a monthly contest on our facebook page following the themes of the video series.

Enter to win profoto gear each month and a final grand prize of a B1 location kit at www.facebook.com/profotousa



12 - The Cake Shot



13 - The First Dance



Coming September 15

14 - The Flower Girl



Coming October 6

15 - Capturing Emotional Moments



Coming October 20

16 - The Cake Cutting



Coming November 3

17 - The Hora



Coming November 17

18 - The Night Shot



Coming December 1

19 - The Nighttime Portrait



Coming December 15

20 - The Sparkler Exit



CONNECT WITH US



@ProfotoUSA



facebook.com/ProfotoUSA



us-info@profoto.com



BE A BETTER — SECOND — SHOOTER

with Alissa Zimmerman



by **Alissa Zimmerman**

For many people, myself included, being the primary photographer on a wedding day is something of zero interest. That doesn't discount the passion to shoot, however. For me, second shooting is the perfect outlet to be creative, be engaged and support the primary shooter, giving that person every opportunity to get the amazing shots she needs to wow her clients.

I have been training under Sal Cincotta over the past three years, and continue to learn new techniques and practices with every wedding we shoot together. We have a flawless system that we never steer away from on a wedding day. For me, there are three key points I had to learn to make sure I am the perfect second shooter for Sal: a firm understanding of the role, the types of shots needed and the gear.

Really understand your role as a second shooter. Accept it. Own it. Most second shooters secretly want to be the star of the show. It's important to know why you've been hired to work alongside your primary photographer on his clients' wedding day. Understanding that it is your responsibility to support the primary shooter throughout the day gives you a crucial perspective. There are very specific tasks during a wedding day that I know I have to nail for Sal to perform the way he should.

The team must take several things into consideration to provide the best experience and images possible for the client.



PAY ATTENTION.

It's so important to understand the types of shots your primary needs from you on a wedding day. Throughout the day, the primary is responsible for setting up the shot—the pose, the details, the expressions, the mood. The main responsibility of the second shooter is to get shots that complement those coming off the primary's camera. Get in a rhythm with your primary to understand that when he/she is shooting with a wide lens in any given scene, you should have your 70–200mm getting tight shots on the bride and/or groom and any other details in the shot (holding hands, bouquet, boutonniere, etc.). Also, throughout the day, it is important that you, as the second shooter, are focusing on the candid and more photojournalistic shots of the clients interacting with their friends and family. I find these shots easiest to capture when Sal is cracking jokes with the group—in fact, if he catches me laughing with the group while he's making jokes, he knows I'm not doing my job, and that's never a pretty conversation.

“

The main responsibility of the second shooter is to
**GET SHOTS THAT
 COMPLEMENT**
 those coming off the primary's camera.

”



ASSIST.

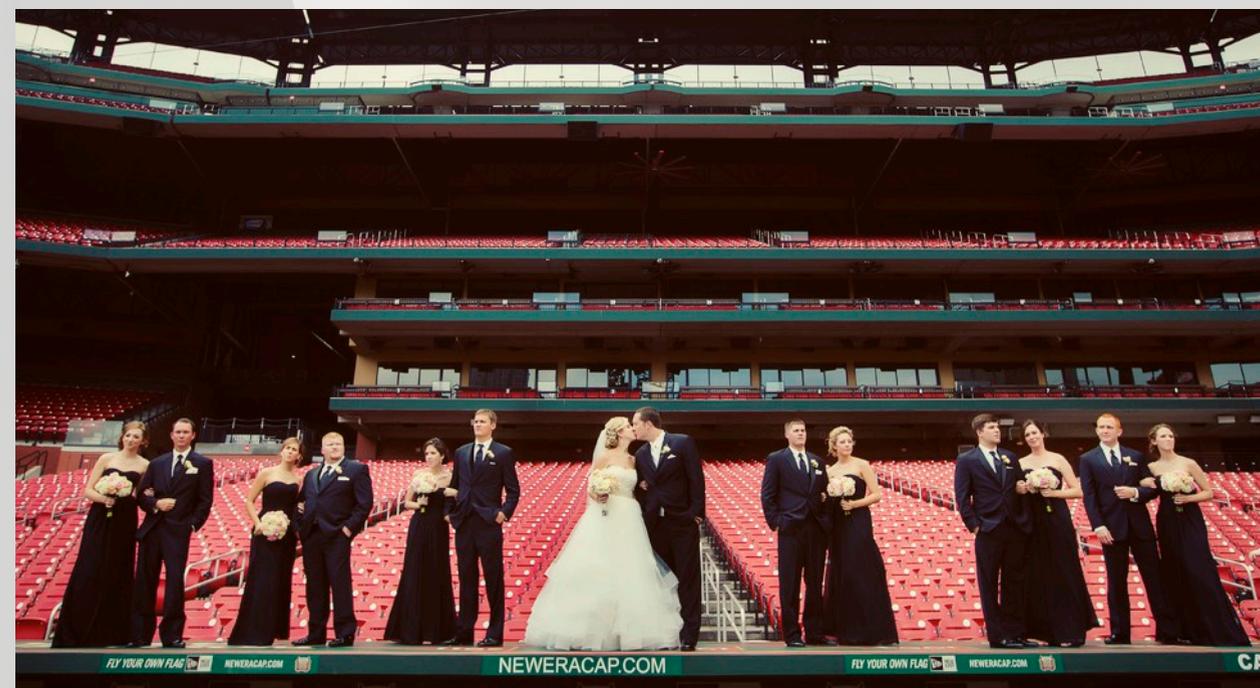
It's often difficult for second shooters to accept that they are there as an assistant to the primary. Assisting duties include carrying the bag, setting up and holding the flash, gathering details as soon as you walk into the room for bride prep and groom prep, clearing out the room to set up for a specific shot, fixing details on the subject (hair in the face, collars popped, the way the dress lays, etc.). This allows more time for your primary to establish himself with the bride and groom and the family, and really sets the tone for the day. It also shows a level of professionalism—being able to showcase to your clients, their families and their guests how well the two of you work together as a team adds tremendously to the overall experience of their big day.

DON'T LET THE GEAR GET IN THE WAY OF YOUR SHOT.

This is something Sal has always preached. It's true for second shooters as well as primaries. It's crucial for you to understand your gear so the primary photographer can rest easy knowing she will be getting solid images from you at the end of the day.

KNOW YOUR LENSES.

Know that when your primary is shooting with a 16–35mm, you should be using a 70–200mm or another lens that will allow you to get those tight and mid shots. From each scene, Sal and I know we will have tight, middle, wide—guaranteed.



“
LEARN HOW TO ANTICIPATE
what your primary photographer
is going to need from you.
”



© Salvatore Cincotta Photography

UNDERSTAND LIGHTING.

Know where to stand when using a reflector or holding the flash for that dramatic off-camera flash shot. Don't waste time making the primary tell you exactly what to do.

KNOW YOUR CAMERA SETTINGS.

Really understand how to use your camera. We shoot in aperture priority, but by no means does that mean we don't know how to shoot in manual mode. To this day, Sal will challenge me and my knowledge on a wedding day. The second we walk into a room, he'll hit me with "What are your settings?" And it doesn't stop there. The series of "whys" that come after my response usually seems never-ending, until I've completely crumbled. From there, he forces me to pick myself up as he helps me figure out the answer and can confidently see that I truly understand.

The No. 1 tip I can give you as Sal's second shooter over the past three years is to learn how to anticipate what your primary photographer is going to need from you. How do you get in sync as a team? A commitment to continuous improvement and constant communication and feedback ensures that you are both on the same page and share the same rhythm.

When it's all said and done, never forget that you are a team working together to create the perfect day for your clients. ■

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

BE DARING

Thrill them with a bold alternative to the traditional album.



\$15 OFF

when you spend \$75 or more on Folio Collection (Web and ROES only)

Enter code **BTSFOLIO** (1-time use. Exp. 10/31/14)
Plus, enjoy free standard shipping on US orders \$35+

STAND OUT with a FOLIO COLLECTION



FOLIO BOX

Folio Box

Each Folio Presentation Box is handcrafted per order. Wrap your box with your favorite image or choose from an array of premium fabrics or faux leathers. The interior lining is available in your choice of black or white with a matching pull-ribbon inside for easy access to your Folio Fine Art Prints.



Folio Box is available with fabric, faux leather or your photo cover in matte or gloss finish



TRIPLE-THICK FOLIO PRINTS

Folio Fine Art Prints

Printed directly on our LOFT triple-thick paper, Folio Fine Art Prints are ready to display, no additional mat or mounting required. Prints come standard with 2-sided printing for your image on front and your logo on back.



48 point thickness



2-sided printing on each Print

Shop now at www.blackriverimaging.com/btsfolio

Use code BTSFOLIO at checkout. Web, ROES orders only. 1-time use. Exp. 10/31/14



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

Stationery Business & Promotional Gift Items Home Decor Prints Albums & Books Packaging



6 HOUR WEDDING

with Blair Phillips

I put together a **thought process and timeline** that would allow me to **get everything I needed in six hours.**



by **Blair Phillips**

There are generally two types of photographers: those who shoot weddings and those who used to shoot weddings. I've been shooting weddings for 10 years now. If you can imagine it, I have witnessed it.

I cringe when I look back at some of the things I did a decade ago. For my first few weddings, I failed to set time constraints. After shooting a 13-hour wedding, I learned I needed better control of my time. We then designed our wedding packages with time limits. Time constraints have become especially necessary since the birth of my daughter. You need to tally all the time you spend working on a wedding from start to finish. Divide that time by your total profit. Make sure you are making the money you deserve while keeping the marketplace strong.

It's funny how people spend a whole year planning and getting ready for a wedding, and yet can't be on time. They can get up and get to work on time with no problem, but not for a wedding. They even hire a wedding planner to put together a schedule with exact time frames. In the past, it was rare that I began photographing on time. People would not be ready for various reasons, and that would put me way behind. All that equated to a ton of added stress and pressure for me. Even though they would be late, I still had to deliver the shots. People would say they were so sorry for not being ready, but that did not take away the overwhelming stress.

After doing that for several months, I developed the six-hour wedding. I put together a thought process and timeline that would allow me to get everything I needed in six hours. This came about while I was photographing the same thing over and over at a late-night reception. I felt like there was simply not much left for me to photograph. The later it got, the more people left. Everyone there would come up and tell me that I should photograph the kids on the dance floor. I would respond by telling them that I already had 50 shots of them.



Let's talk about all the events that happen leading up to the actual wedding. I begin all of my weddings two and a half hours before the actual ceremony time. I really do not want to be there all day and night. I tell my brides that they should be close to wrapping up hair and makeup when I arrive. This allows me time to capture them getting ready and putting on the finishing touches. I then leave the room for a few moments while the bridesmaids get dressed.

During that time, I take the bride's dress and jewelry out for some creative shots. Then I tell my bride to start getting into her dress and to let me know when I can come back into the changing room. Once I get the signal, I come in and capture her getting into the rest of her dress. Here in the South, guests arrive at weddings way too early. This is why I always begin with the girls first. I want to have creative freedom with them outside with no worries of people seeing her before the ceremony. Once we are all outside, I run through a handful of creative poses with the bride and her girls. I am always sure to mix in a couple of traditional shots. I also do a handful of poses of the bride by herself. All of this takes around 20 minutes.

Next come the guys.

Most of the guys are almost ready at this point. My groom has been instructed to have his pants and shoes on. Once I meet up with them, I photograph different details of the room to show the vibe of the day. I then go through a series of images of the groom putting the finishing touches on his outfit as well. Once we get him dressed and ready, we head outside. I do the same rundown with the guys as I did with the girls. This is a great time to cut up and have some fun. Generally the guys can be a little nervous, and need to realize they are here to have fun. During this time, I am also conditioning them for exactly what to do and what to expect right after the ceremony—like where to meet afterward so I'm not searching for the lone lost groomsman.

Once the bridesmaids and groomsmen are finished, I like to photograph close-up images of the bride with her immediate family. Some of my favorites are a really tight shot of a bride with her mother and father. Instead of waiting all day for my bride and her father to share a perfect embrace, I just go ahead and make it happen. This allows me to put them in the perfect light for the perfect shot. If you wait for certain moments to happen, they may never come to fruition. I quickly move over to the groom and his immediate family as well. I tell them exactly what to do before the ceremony. This way, I won't be searching for a relative who needs to be in a certain shot.

LET'S TALK

ABOUT ALL THE EVENTS

THAT HAPPEN LEADING

UP TO THE ACTUAL WEDDING.

Now it's ceremony time.

Ceremonies in the South are generally very short (for fear of guests falling asleep?). I have seen them as short as 10 minutes. Churches tend to be very strict, not allowing photographers anywhere past the back row. (They've probably had some Rambo shooter there in the past walking all around the front of the church firing off a flash.) I always check the rules of the venue beforehand. If the rules are going to really put me in a bad situation, I show my bride and her parents what I am up against, and tell them I'll do the best I can within those limitations. This way, if the ceremony is at 6 p.m. in December, in a church with no windows, no lights on, lighted by only 12 candles, they won't wonder why the background is so dark.



Immediately following the ceremony, I generally meet the wedding party and family back at the ceremony venue. I'm not the type to follow a list all day long that my bride ripped out of a bridal magazine. The only list I do ask for is a family picture list. This does two things: It helps me not waste time on combinations they may not care about, and it keeps pressure off me. Following an important family combination list puts the responsibility on someone else. After we complete our family pictures, we move outside for wedding party images. Once we run through six to eight really solid bridal party shots, I quickly move on to the bride and groom. I do only a handful of the two of them at this time. It's easier to create intimate images without everyone watching them. After they eat and mingle for a few moments, it's a great time to slip out for several more images of the two of them alone.





Once we arrive at the reception site, we run inside and shoot detail images of the room before everything gets disturbed. We generally photograph everyone coming in, and then vanish for a few moments. It's really awkward to take pictures of people eating. This is a great time to chat with the DJ about the chronological chain of events for the evening so you can do your job and be on your way while partygoers are still lingering. Generally, once dinner is over, we roll into the special dances, toasts, and cake cutting. The dance floor is usually opened up after all of that takes place. From there, we simply let everything unfold and enjoy photographing. The garter and bouquet toss usually happens shortly before my departure.

I always give my "I'll be here for 30 more minutes" speech to the bride and groom. During that time, we shoot anything we may have missed. We usually end up taking pictures of college friends, coworkers, and distant family. I also make my way around the room and thank the entire wedding party and the parents for such a wonderful day.

Everything's possible with time management and communication. A clear timeline relieves brides' stress. It is one less thing for them to think about. In the rare case that your six-hour timeline is not acceptable to a client, it's OK to part ways. Weddings are far more enjoyable for me this way—and, when done right, should be more enjoyable for your clients too. ■



NOW OFFERING FREE
CUSTOM
ENGRAVING
ON WOODEN BOXES

Salvatore Cincotta



THE SIGNATURE
COLLECTION

BY *Salvatore Cincotta*

FOR MORE INFORMATION VISIT [SCALBUMS.COM/STORE](https://scalbums.com/store)

HIS & HER Monogram



Make your bride's wedding unique, personal and memorable, with matching Invitations, Programs, Thank-You Cards and more.

Coming soon



October 1, 2014

All your Press Print needs
Store.MarathonPress.com

CLICK HERE

to request a complimentary
HIS & HER Monogram
Wedding Template



1 Day Turnaround



Free Shipping



11 Paper Options

CAPTURING MIXED LIGHTING

WITH OFF-CAMERA
FLASH

BY
DUSTIN LUCAS





“FLASH GELS ARE ONE OF THE MOST IMPORTANT LIGHTING MODIFIERS FOR MIXED LIGHTING.”



BY DUSTIN LUCAS

Let’s look at two common mixed-lighting environments: a bride posed in a room during the getting-ready scenes and a formal ceremony shot.

Weddings require shooting in all kinds of lighting conditions throughout the day. Whether it’s a bride and groom getting ready or ceremony and reception shots, the trick to keeping your ISO lower and shutter speeds faster is bringing in as much light as possible into the frame. This requires all the artificial lighting available and/or a camera flash to fill in the subject.

The alternative for indoors is to shoot strictly in natural light from windows (mostly), which works well for getting-ready shots but doesn’t do you any good for ceremony and reception shooting. Let’s go back to the bride-getting-ready shots. Now you have all the lamps and ceiling lights turned on, causing various casts of orange and yellow. What about the window in the room that has a white/warmish cast of sunlight? Mismanaging this mixed lighting can cause your beautifully composed subjects to fall short of the mood you want to capture. With some knowledge of color temperature, you can determine what kelvin temperature each light source is and begin to balance them together.

Start by figuring out what you’ll need: two or more flash units, a set of wireless flash triggers, two or more light stands, lighting diffusers and a set of flash gels. For these images, I chose to go the economical route to show how, with the right skills, you can get the same results as with a top-of-the-line wireless flash. I am shooting with a Nikon d300s with multiple Nikon sb-24 manual flash units, Cowboy Studio wireless triggers, a couple 10-foot light stands, Westcott 43" shoot-through umbrellas, a Vello 1/4" honeycomb flash diffuser and ExpoImaging Rogue gels. Of course, you can buy newer flash units that give you quicker results, like an iTTL that adjusts flash power and camera exposure through the lens with preflashes. Flash gels are one of the most important lighting modifiers for mixed lighting.

ExpoImaging's Rogue gel sets are made from LEE Filters, which have been the industry standard for still and motion pictures since the 1960s. The Rogue Color Correction Flash Gels Universal Lighting Kit comes with 20 colored filters, including yellow/red, blue/green and color-correction filters. The color-correction filters consist of a heavy frost diffusion, plus green (cc30), 1/2 CTB, and 1/4, 1/2 and full CTO. These filters adjust for your artificial ambient lighting. Using the plus-green filter on your daylight-balanced flash in a fluorescent-lighted space allows the color temperature of your subject and space to be closer.

This means you can set your in-camera WB to the fluorescent preset to balance the overall green in the scene with the green gel-lighted subject, giving the image a more consistent color temperature. A similar method is used for the Color Temperature (CT) filters. CTB is appropriate for a night-sky portrait or a scene where a cool-temperature background and flash are filling light on the subject. The more commonly used filter is the Color Temperature Orange

(CTO), which is used in different intensities of orange light. Orange light seems to haunt the wedding industry! Color-correction filters and other colored gels have the K conversion as well as the exposure loss printed right on them. CTBs and CTOs require compensating by 1/3-stop increments. The relationship between more blue or orange value in the gel means that you will have to compensate more for the loss of light. Whether you increase shutter speed, open up your aperture or raise your ISO, these are the in-camera options for the light loss. Other alternatives are to increase your light's power or add another source.

Let's move on to the bride posed in a room during the getting-ready portion of the shoot. The setup for this shot is a living-room scene with a window in the background and an off-white wall. Ideally you want more contrast between the subject and the background, but I want to control the mixed lighting. This is a typical scene where the image could be simplified by removing color in post-production and moving on. Making a black-and-white image in post doesn't have to be an

"all else fails" due to bad color or unworkable lighting. Making a black-and-white image in post doesn't have to be an "all else fails" due to bad color or unworkable lighting. A glance at this scene tells me I am dealing with changing color temperature by the second with the window—and my flash is a more constant temperature. I have lamps at my disposal as well as a ceiling light to push out a whopping 60W of fill light.

All of these images are shot at 1/60 sec., f5.6 and an ISO of 1600. Color temperature remained at 4800K and 3cc tint of magenta. The first image is taken with only the window light, and looks like a silhouette. We need some fill lighting here. The second image is with the lamp and ceiling light turned on. For the third image, flash at half power is being bounced off the ceiling with the incandescent lights turned off. For these images, the combination of window light and flash lit the scene and subject well. A gel would have been useful if the window light had been a deeper orange. I also tried to use flash at low power with the other artificial light sources, but the image had hot spots and didn't look good. In the next scene, flash gels are a must-have light modifier.

WINDOW LIGHTING

© Dustin Lucas

LAMP & CEILING LIGHTING

WINDOW & FLASH LIGHTING

“Dealing with mixed lighting can seem daunting, but it can be tamed with knowledge of light modifiers like gels.”

When working with church lighting, the mixture of orange light seems to be unavoidable unless you light the church yourself with multiple lights. That would be a very interesting concept, but it isn't the setup I am demonstrating in this article. In a typical camera bag, one might have a couple of flashes and some wireless triggers. This is the portable setup I used to show how to balance the flash-lighted subjects evenly with the orange-lighted interior. I set the camera's WB to the incandescent/tungsten preset to get an approximately 2600–3000K temperature since ExpoImaging prefers the preset WB settings in-camera with its gels. The primary flash has a 1/2 CTO filter and a shoot-through umbrella to softly brighten the bride and groom. This gel was used because it naturally gives a warmer skin tone and does not need a full CTO filter cast. You will see the difference in gelling the separation light in the images.

The full CTO gel light looks more like the ambient church lighting, and makes the image look more cohesive in color. It's a simple fix that has a huge impact on the image at capture and saves you time correcting the light in post-production.

Dealing with mixed lighting can seem daunting, but it can be tamed with knowledge of light modifiers like gels. It does seem odd at first to cast your subject in orange or blue. It's all about correcting the light with WB and managing the difference of 100K of light versus 1000Ks throughout the scene and subject. Now that you have seen my results, pick up a set of gels and use them at your next wedding. Just make sure you gel all your lights, or you will be creating more work for yourself. And that's the last thing you want to do. ■





ACRYLIC BLOCKS
BUY ONE
GET ONE

50% OFF

CODE: BOGOBLOCK
THROUGH SEPTEMBER 30TH



METALLIC PHOTO PAPER
ON ALL ACRYLIC PRODUCTS
NOW FREE!

VBYSAL.COM

VIRTUOSŌ
by Salvatore Cincotta



QUICK BRIDAL
RETOUCHING

BY
KRISTINA SHERK



BY
KRISTINA SHERK

If you shoot weddings, you get paid to make your bride look like a million bucks on her wedding day. That's no easy task. Through all the tears, flower-girl temper tantrums, crazy parents and wedding planners, the day (and your mission) can easily become unattainable. If you aren't blessed with the perfect wedding-day scenario, in which all aspects of the big day miraculously come together, read on for some tricks that you can do after the wedding day that will help you make your bride shine in her portraits.

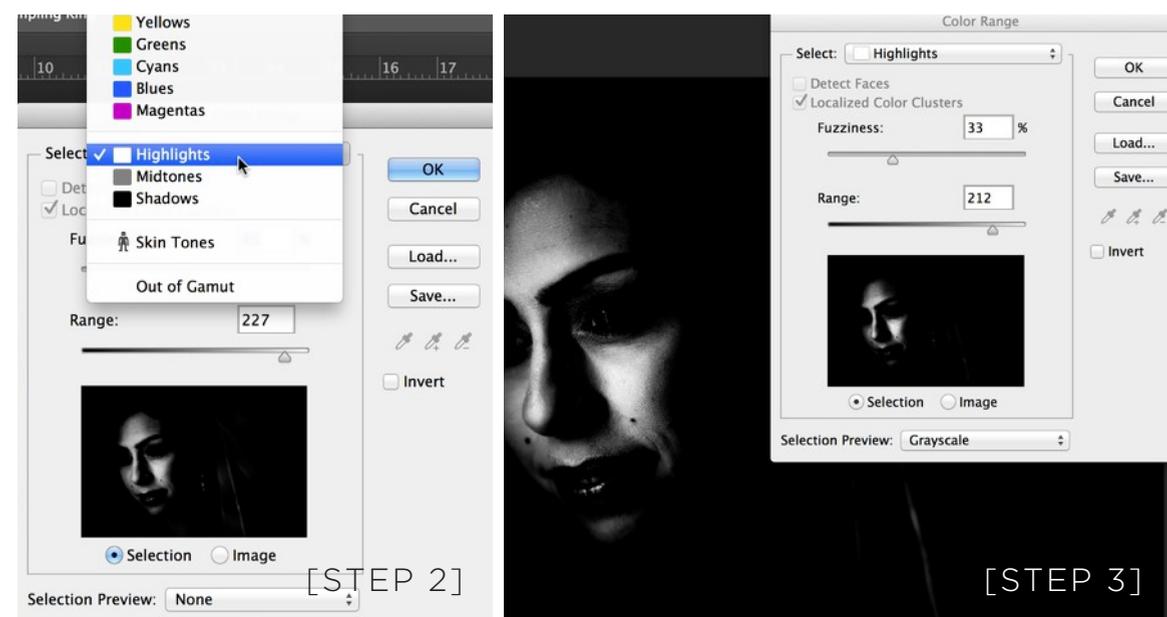
STEP 1 I love adding a subtle glow to a bride to give her that dewy look, kind of like she's lighted from within. Let's use this beautiful bridal portrait that Greg Gibson took as our first example image. I've done some slight skin smoothing and a few touchups so we can get right to the glow effect.

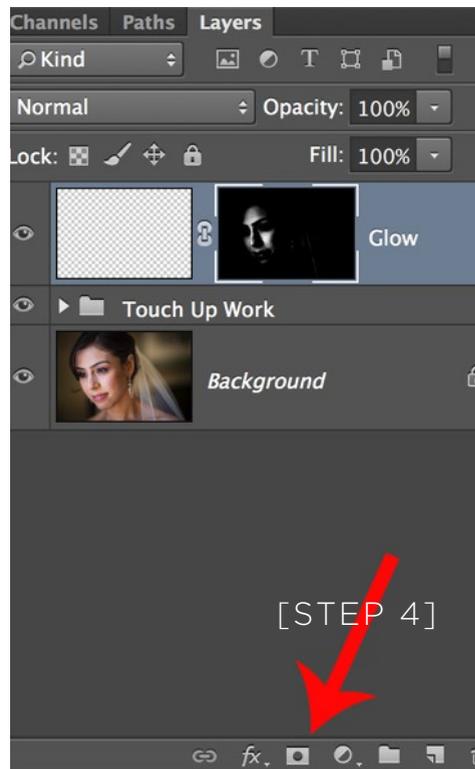
STEP 2 I'll start by creating a new layer and calling it "Glow." Then we'll use the very versatile, extremely beneficial Color Range tool to isolate the area we want to "glow." Usually you'll want the areas like the bride's cheeks, forehead, bridge of the nose and chin to have that lighted-from-within look. These areas are already illuminated by perfect light in this image.

STEP 2 - CONT'D (Later, I'll show you how to do this to a bridal portrait where the light might not be so perfect.) With your empty "Glow" layer selected, go to your Select menu and choose Color Range. From the Select fly-out menu in the top of the dialog box, choose Highlights.

STEP 3 Now that you've isolated your highlights, you'll need to find the sweet spot where the cheeks, forehead, the nose bridge and a bit of the chin are selected. Make sure your preview mask inside the Color Range dialog box is set to Selection. Then confirm that the aforementioned areas are white in the mask and everything else is black. (It probably won't be perfect, but that's OK. We can always clean up the mask later.) Your Fuzziness should be around 30%. For this image, I've decided to cut off my highlights at 212, which is telling Photoshop, "I want to select only the areas in this image that are between the tonal range of 212 and 255." (255 is the highest, lightest value any image can have. After that, the highlights will lose information and be "blown out.")

NOTE: If you'd like to see a bigger preview, go to the Selection Preview fly-out menu at the bottom of the Color Range window and choose one of the options that will make your entire image preview the mask. I like to use grayscale.

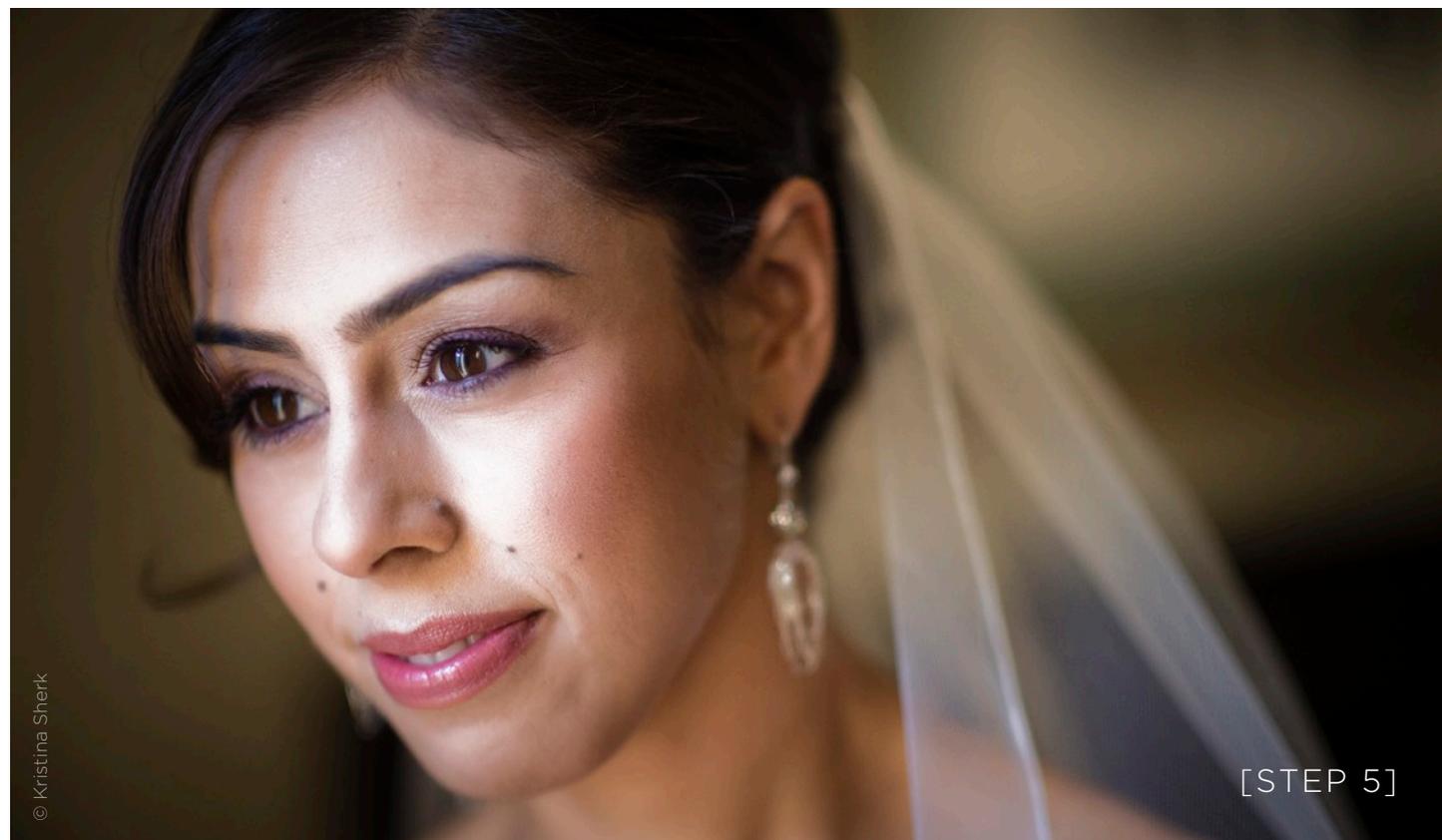




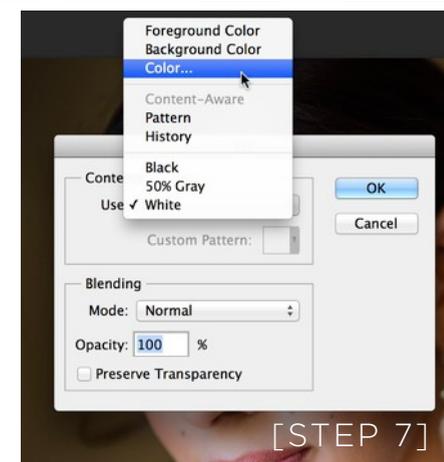
STEP 4 You may not see too many marching ants once you press OK, but don't fear—the selection is still there, it's just too small or intricate a mask for Photoshop's limited pixels to show you. Now, with your "Glow" layer selected, click the Add Layer Mask icon at the bottom of your Layers pallet. Here's what your mask should look like. (See photo on the left.)

STEP 5 Now, click from the mask on the Glow layer back onto the empty layer icon itself in the Layers pallet. Now we can fill that layer to create your glow. Go to your Edit drop-down menu and choose Fill.... Inside the Contents box, choose to fill the layer with White. Let's leave the Blending box alone for now. Here's what your image should look like now. (See photo below.)

STEP 6 This is a little harsh and way too extreme, so let's back it off until it looks natural. I'll start by decreasing the opacity of the Glow layer from 100% to 50% by clicking on Opacity in the Layers pallet, and then dragging to the left with my click still pressed down. dragging to the left with my click still pressed down. If you're using a tablet (which I highly recommend),



STEP 6 - CONT'D tap down with your pen and drag to the left. You'll see the value inside the Opacity box decrease. Alternatively, you can double-click inside the Opacity box and manually input the number 50. Then I click back on the mask of the Glow layer and navigate to my Properties adjustment window. If you can't seem to locate the Properties window, go up to your Window dropdown menu along the top and make sure Properties has a checkmark next to it. Once in the Properties window, increase the layer mask's feather to 50 pixels. (This varies depending on how high your image's resolution is. You may need more or less. I just want to achieve the look where the highlights look soft and not artificial.) Here's what my image looks like with the glow. (See above.)



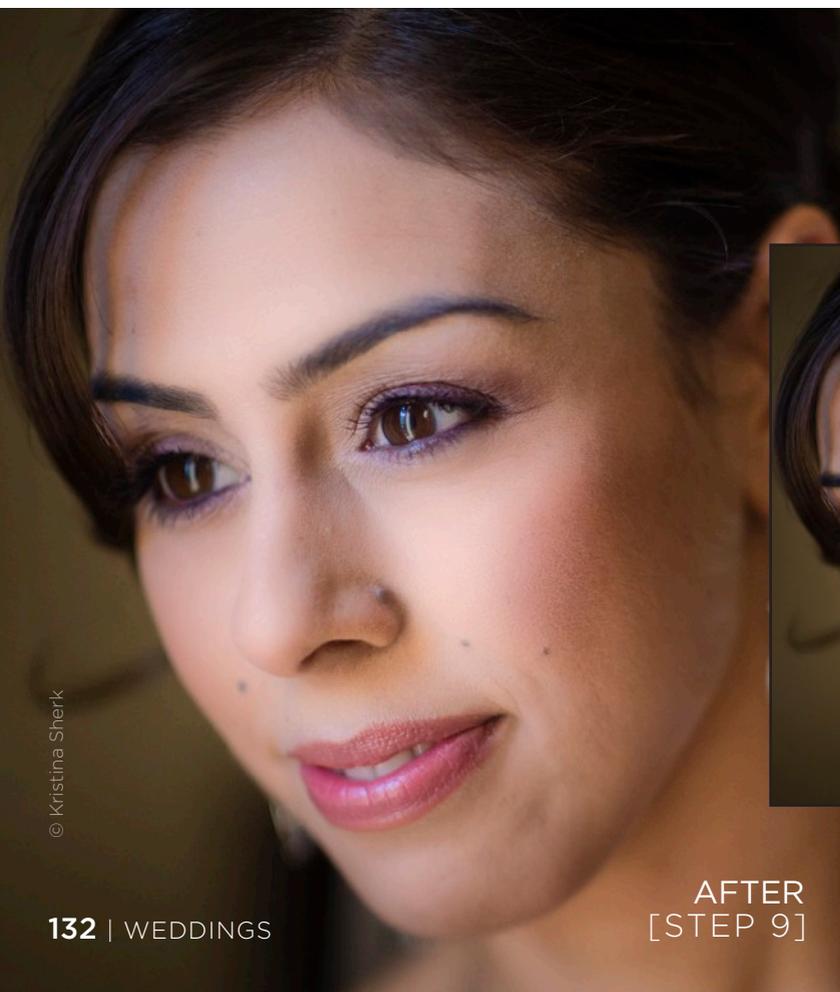
STEP 7 Now, if you'd like to go even further, you can change the color of your glow. Depending on the undertone of your bride's skin, she may need a more golden color rather than just plain white. To do this, make sure your Glow layer is selected (not the mask, but the actual layer). Go back to the Edit – Fill dialog box from before. Now, when the window appears inside the Contents box, choose Color instead of plain White.



[STEP 8]

STEP 8 This makes the Color Picker window appear. I'm going to use a light peachy color since this bride's skin has a beautiful, warm undertone. Don't add too much color; keep it just slightly saturated. Here's what the warmed-up glow looks like. (See the top left photo.)

STEP 9 BEFORE AND AFTER

AFTER
[STEP 9]BEFORE
[STEP 9]

[STEP 10]

ONE MORE NOTE: If you feel like you're losing too much skin detail when you use this method, simply change the blend mode of your Glow layer from Normal to Luminosity. This helps preserve some of the detail.

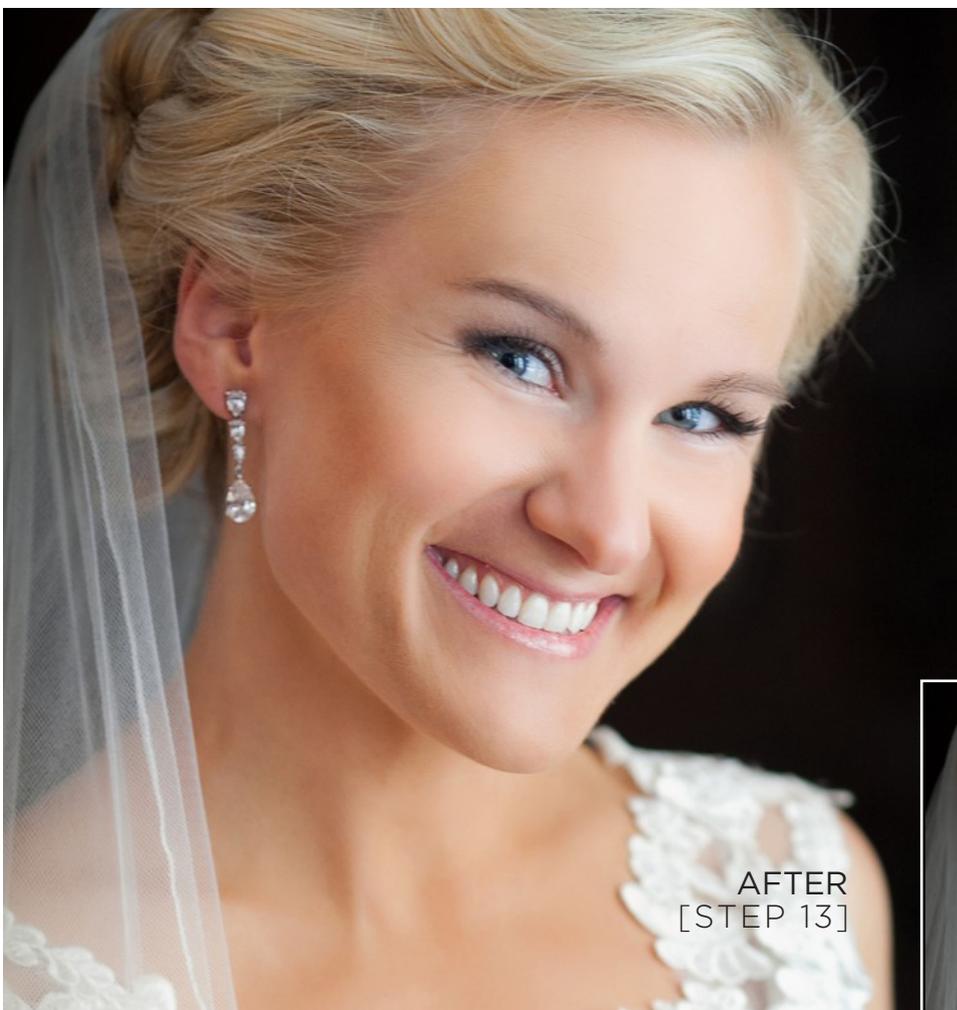
Now, if you're not getting the Select – Color Range to work in your favor, you can easily add the highlight areas yourself by drawing your own areas with your mouse or pen. Let's use this recent image of mine to the left as an example. (See the photo to the left.)

STEP 10 I wasn't getting the effects that I wanted from the Select-Color Range method, so I'm going to show you a workaround.



STEP 11 You'll start by creating a blank layer and naming it "Glow." But then, instead of going up to your Select menu, use the Lasso tool. Select the first area of skin tones that you'd like to highlight, and then, while holding down the Shift key, continue on and create other selection areas. (See my selection areas above.)

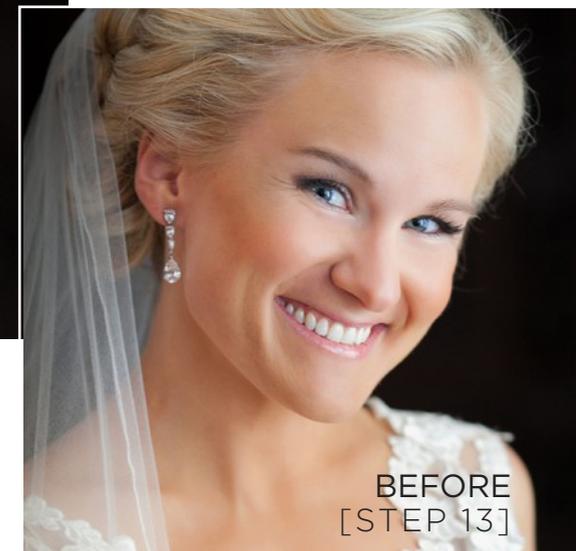
STEP 12 Now, you'll be able to continue by starting at the part where we created the Layer mask on the "Glow" layer above. It's that simple. This is just another way to create that selection instead of using the Select-Color Range tool. To the right you can see what the image looks like after going through all the steps.



STEP 13 BEFORE AND AFTER

It's easy to give your bride that certain je ne sais quoi that leaves her looking dewy and mysteriously perfect with these easy steps. I hope you take a minute to use this technique on your next bride. I'm sure she'll thank you! ■

"It's easy to give your bride that certain je ne sais quoi..."



THE

LISTS

TT

SEPT 2014

“ Looking for new products to enhance your wedding business? We have a few for you to try...”

1

2

3

4



Artisan Portrait Cases - packaging your portraits with an artistic flair. Heavy 100% recycled handmade cotton paper, double scored into envelopes for multiple loose or mounted prints. Available in fashion and neutral colors, size 5x7 to 16x20. Complete the presentation with your logo. Save 15% off Portrait Case Starter Pack assortments, use discount code SHUTTER15 at checkout during September.

The goal of Signature Collection Albums is to build something you will be proud delivering to your clients—their first family heirloom.

Our albums are made with the finest quality Italian leathers in the industry. The superior quality of our product will translate into bigger sales and higher profit margins for your business. These extremely unique and stylish books are sure to impress your clients!

With StickyAlbums, create custom mobile photo apps for your clients to get more referrals and increase sales. Put your client's face on an app with your colors and logo and get viral marketing, as they share your photos and brand via social media and SMS. Whether used as a pull-through product or to up-sell, clients love them. Check it out!

Want to offer one-of-a-kind unique products that allow your studio to stand out from the crowd? Today, it's more important than ever to differentiate yourself from the competition. What better way to do it than with stunning products from Virtuoso that will leave your clients speechless? Offer a superior product and your clients will without a doubt spend more money!

<http://www.ricestudiosupplies.com/portrait-cases>

SCAlbums.com

<http://www.stickyalbums.com/sal-cincotta-why-stickyalbums/>

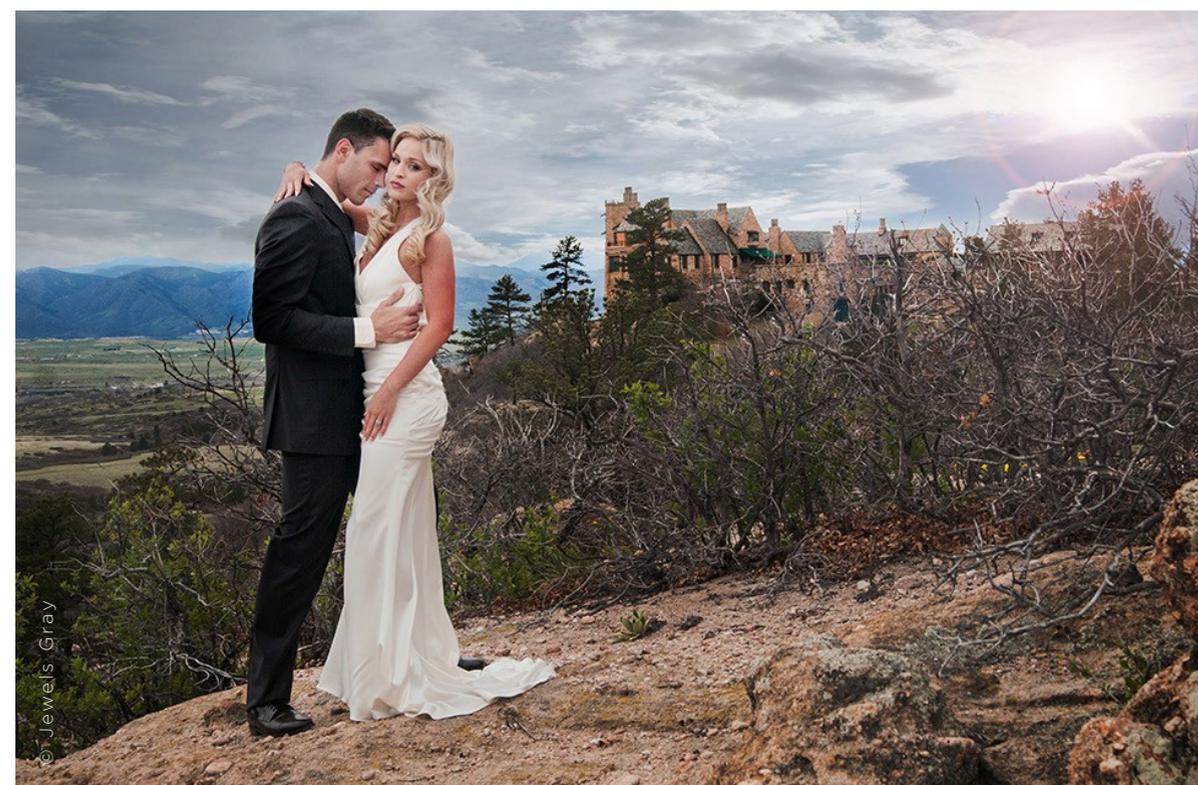
Vbysal.com

INSPIRATIONS



Inspiration comes to us in many shapes & sizes

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





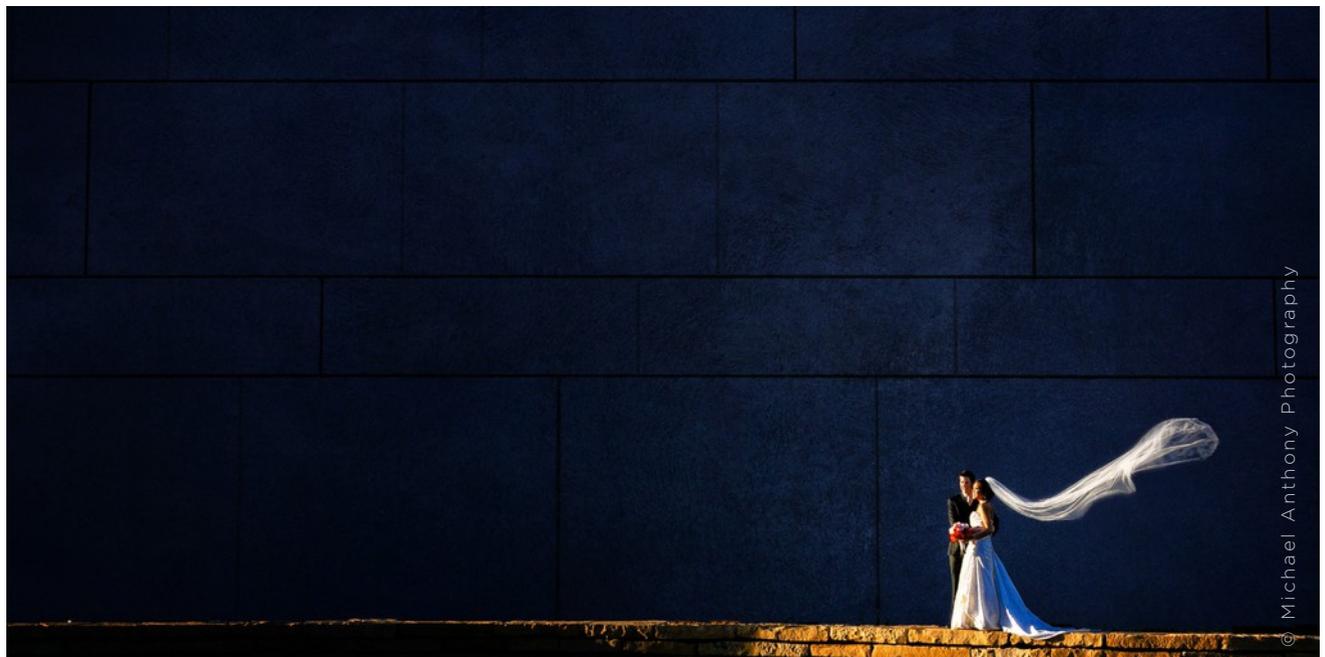
© Humberto Barbosa Fotografia



© Click Expressions



© Pond Photography



© Michael Anthony Photography



© Michael Anthony Photography



© Salvatore Cincotta Photography



© Salvatore Cincotta Photography



© William Leblanc Studio



© Michael Anthony Photography



© Michael Anthony Photography



© Humberto Barbosa Fotografia



© Ray Lundrigan Photography

Thank you to everyone who submitted this month



© Leonardo Volturo

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



THE
PORTRAIT
EDITION

NEXT MONTH | OCTOBER 2014

© Salvatore Cincotta Photography

WHERE YOU'RE MORE
THAN JUST A NUMBER.
SHUTTERFEST 2015
REGISTER TODAY!
BEHINDTHESHUTTER.COM/SHUTTERFEST2015

I AM
QUIRKY

I AM
A
BEGINNER

I AM
INSECURE

I AM
A
MOM



I AM A
**WEEKEND
WARRIOR**

I AM A
**PHOTO
GRAPHER**

I AM
INTROVERT



**[DOWNLOAD RAW
PHASE ONE FILES TODAY]**

captureintegration.com/RAW

**With a single click of
the shutter button, the
Phase One IQ250 changed
my world.**

- Roberto Valenzuela

PHASE**ONE**



© Roberto Valenzuela

A black and white photograph of three young women sitting on stone steps in a garden. They are all wearing white, lace-trimmed dresses. The woman on the left is sitting on the lowest step, the woman in the middle is sitting on the middle step, and the woman on the right is sitting on the highest step. They are all smiling and looking towards the camera. In the background, there are various plants, including a large potted bush and a stone pedestal with a decorative urn on top. The overall scene is bright and cheerful.

20 WAYS

TO MAKE MARKETING

— FUN —

with Lori Nordstrom



by **Lori Nordstrom**

Marketing can be scary, but usually it's not so much the marketing itself, but rather having no idea where to begin. I hope that a couple of these ideas will give you a good head start. Just choose two or three ideas from these 20 that feel good to you. You'll be surprised that if you can just get the ball rolling, it will grow and grow—just like a snowball. You might even decide that marketing is fun.

These are my favorite 20 ideas for getting (and staying) in front of the right clients and keeping them coming back.

>> 1. INTRODUCTORY OFFER

An introductory offer is a great way to get people excited to work with you, and you don't have to be brand-new to make it work. If you have a new location, new background or prop, or a new product line, you can make an introductory offer for that. It allows you to put proper pricing in place and then do a discount for a limited time; give a gift with purchase or an added bonus with purchase; or give an extra incentive for purchasing now.

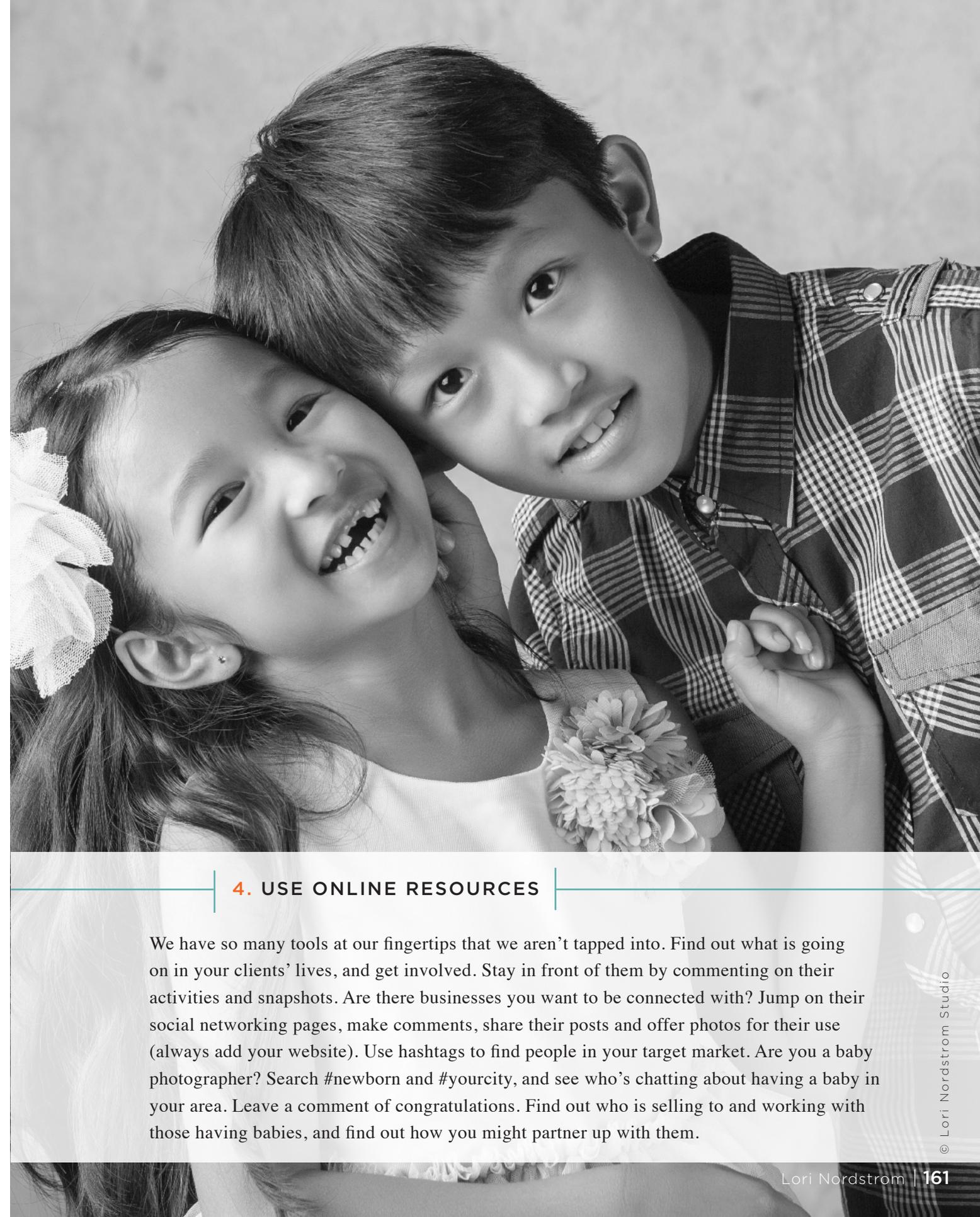
>> 2. NETWORKING

Networking with other business owners and connected people is so powerful for growing your client base with the right clients. Other business owners who are working with the people you want to work with can lead you right to those people. Find out where your target client is spending time and money, and you'll have a great list of people to start getting connected with.

Networking can lead to partnering up on newsletters, blog articles, events and more. It can also lead to physical displays that showcase your work in heavily trafficked areas like malls and hair salons, which is so important, especially if you don't have a studio location.

>> 3. PHOTOGRAPH LOCAL EVENTS AND ACTIVITIES

Get involved in the communities where your target client lives and works. Photograph fairs, festivals, block parties, open houses and other events, and get to know people. Post your photos on Facebook and let people know where to find them; soon they'll be liking your page and tagging themselves. Offer an Animoto slide show (www.animoto.com) of your photos for websites or a Sticky Album (www.stickyalbums.com) that can be sent out as a link in a newsletter for attendees.



4. USE ONLINE RESOURCES

We have so many tools at our fingertips that we aren't tapped into. Find out what is going on in your clients' lives, and get involved. Stay in front of them by commenting on their activities and snapshots. Are there businesses you want to be connected with? Jump on their social networking pages, make comments, share their posts and offer photos for their use (always add your website). Use hashtags to find people in your target market. Are you a baby photographer? Search #newborn and #yourcity, and see who's chatting about having a baby in your area. Leave a comment of congratulations. Find out who is selling to and working with those having babies, and find out how you might partner up with them.

5. GET PUBLISHED

Find out what your clients are interested in, and start writing about it. Do you photograph kids? Start writing articles about crafts for kids or meals for kids or local events for kids and families. Link to other local vendors and write about them. Provide articles (and images) for other businesses that cater to kids and families. Write for local publications, guest blog or partner up on a newsletter. All of these things not only get you in front of the right people and start building your following, they tie you to another business and put you in front of their following. Of course, any linking you do is great for your SEO (just another little perk), and it establishes you as an expert.

>> 6. GET TO GIFTING

Gift certificates can be used in many ways to reach out to new clients. Get current clients involved and offer gift certificates for them to gift to their friends. Reach out to other businesses and offer a gift for their clients as a thank you for working with them. Send gift certificates with a note of appreciation or congratulations for outstanding service or an award or recognition. When you target the right client groups, gifting a session is just an introduction to working with you. Sessions from gift certificates given by the right person or business can be very profitable.

>> 7. GROW YOUR LIST

So many photographers are not keeping a good database of their clients. This is a huge mistake. Track every call, every inquiry and, of course, every client. If you haven't been doing this, take some time to call back past clients and let them know that you are updating your database. Get their info and offer a gift for sending you 10 names and emails of friends who might like to work with you. Get new names by offering a drawing at another business. Their clients fill out a form with their info for the chance to win a gift certificate with you. Put a plan in place to follow up with all new leads.

>> 8. MODEL CAMPAIGN

Often when we're starting in the photography business or we need more business or want to "build our portfolio," we give everything away. For some reason, photographers feel that if they do a free session they should also give away prints or files along with it. If you must give something away along with your portfolio building sessions, give away a Sticky Album that will also be marketing for you every time it is viewed.

I've found that portfolio building is better accomplished through a model campaign. I put out a call for models and ask that moms "apply" via an online form. They tell me why I should choose them, and attach a snapshot of their family. When portfolio building is done in this way, I have clients coming to me, raising their hand and saying, "Pick me" instead of my going out and asking people if I can photograph them. This raises the value of what we are doing, and I can always sell to those clients rather than give everything away.



>> 9. SHOW YOU CARE

Get involved in charitable marketing. Being involved with a charity and fundraising, hosting events or dropoffs, and giving back lets your community know that you care and opens up new avenues for marketing. Plan a themed event and make the session fees a donation. Be a dropoff location for a toy, shoe or food drive. Get involved in local charitable events and auctions. Make your auction package something substantial to attract the right clients.

Find out about Dando Amor and what photographers are doing together for orphans at www.dandoamor.org.

>> 10. THEMED AND MINI-EVENTS

Themed events and mini-sessions are a great way to get past clients in for a quick, fun session and to reach a different segment of the marketplace than you might normally reach. I like to have several events like this on my calendar so that if someone calls and is not a good fit for my day-to-day business, I have something that I can plug them into.

>> 11. PORTRAIT PARTIES

Portrait parties are mini-sessions on steroids. What I love about planning portrait parties is that I have to find only one person who wants to work with me. That mom then makes phone calls and sends out invitations inviting her friends, and even does all of the scheduling. I provide the host mom with a phone script so that she is communicating what I want communicated to our guests. With each event, I am introduced to 10 to 12 new clients.

>> 12. DO SOMETHING NEW

What are you doing that is new or unique? One of the easiest ways to get a buzz going is to market and promote something new. It could be a new location that you're shooting, a studio space, new products or even new pricing presented in a brand-new way. Send out a newsletter, make some calls and let your best clients know what's new. Shout it out via social media.

When you're ready to add products, instead of just digital files, market the heck out of it. These days, 99 out of 100 photographers are shooting and handing over the digital files. It's so easy to stand out and be different. Get to know your clients and create something special that they can enjoy every day—on their walls or in an album.





13. SHOW OFF YOUR SPECIALTY

When you start offering products instead of just a CD, first realize that that in itself is a “specialty.” Show off what you specialize in on your blog, website, Facebook, etc. If you’re selling wall portraits, give potential clients some ideas for what is possible in their own homes. You’ve probably heard “Show what you want to sell,” but this can be hard if you don’t have a studio space or don’t have enough space to have everything displayed. With software like PreeVu (www.preevu.com), you can show off wall designs right on your clients’ walls. It takes away the need to have something in every size, or having to have a bunch of frame samples.

>> 14. ESTABLISH VALUE WITH UNIQUE PRODUCTS AND EXPERIENCE

When you give your clients something to talk about, they’ll be marketing your business for you to all of their friends. Plan for a unique client experience that will get them talking. Are you a newborn photographer? Have everything Mom needs for her baby, including a changing table, rocker, baby wipes, bottle warmer and extra diapers. Why not add a footbath to the experience and let Mom feel pampered while you photograph the baby? If you’re a pet photographer, have a snack station and a grooming station. Keep on hand pet toys and accessories. Partner up with other pet businesses and put together “doggie bags” with gifts from the other businesses to give to their humans when they leave. Give your clients an experience that they’ll be talking about and won’t forget.

Another way to build value is with unique and exceptional products. If you’re selling wall portraits, you can elevate that value by designing custom wall concepts for each client based on their decor style, colors and lifestyle. Offer framing so that your clients don’t have to go to another source before they can hang their portraits.

>> 15. PRINT PRESS PRODUCTS

Get print press products in your clients’ hands and let them start marketing for you. There are so many ideas beyond Christmas cards. Offer play-date cards, calling cards, notecards, thank-you cards, invitations, announcements, gift tags and return labels. Print press products don’t have a high profit margin, so they are often overlooked by the small business owner. However, if you think about the marketing potential that each one of those cards has, you’ll be eager to get them in your clients’ hands.

Check out www.marathonpress.com for great press print products and ideas.

>> 16. BONUS BUCKS

Bonus bucks are a great incentive for repeat clients. For example, if a client spends \$1,000, give him \$100 in bonus bucks to use at his next session.

>> 17. MEMBERSHIP PROGRAM

It’s human nature to want to belong. We want to feel special and appreciated and a part of something. Membership programs allow you to create a status in your business, and give you a reason to reach out when it’s time for an updated session. Start a birthday club and photograph kids during the month of their birthday each year. Create specialty products that moms will want to purchase year after year. A VIP or “client for life” program gives you the opportunity to give something special to repeat clients, or clients who spend a certain amount. Reward them with discounted sessions, a complimentary add-on service or free gift prints with each wall portrait purchase. Make clients feel like they will get something special for returning to your business.

>> 18. REFERRAL PROGRAM

Marketing experts are quick to agree that word of mouth is the most powerful form of marketing. Put a plan in place to ask for referrals and then to thank and reward those who refer you.

>> 19. PICK UP THE PHONE

One of the best things that I have done for my business is to just pick up the phone. Why is something so simple so hard to do? I challenge you to call 10 of your favorite past clients. Let them know about something new you're doing or about an event coming up, or ask them if they'd like to take advantage of a discounted session fee if they book with you on the call. Be proactive and get your calendar booked in advance by connecting with past clients over the phone. (If you take my challenge, I'll bet that you'll end up calling more than 10. Your clients will be thankful that you called.)

>> 20. FOLLOW UP

Did you know that it takes more than five times more effort to get a new client than it does to keep an existing one? Research says that 68 percent of people choose a new business to use if they don't feel special or appreciated as a customer. Look for ways to follow up with your clients and stay in front of them. Make them feel important, or someone else will. Plan for follow-up with handwritten notes, phone calls and social media.

I hope you've gotten some fun ideas from this Top 20 list. They continue to work for me time after time when I need to rev up my business.

Download your own "Marketing Is Fun" workbook at PhotoTalk.biz/marketingisfun/. ■



MAN VS. MACHINE

Glidecam vs. Movi

with Joe Switzer



by Joe Switzer



Time for a friendly competition between Glidecam and Movi. Full disclosure: Freefly Systems, which makes the Movi, is the sponsor of our NYC Photo Plus workshop this fall, but I have no contractual obligation to tell you how great the Movi or Glidecam is, so fear not: You are getting a 100 percent honest opinion. I also realize there are other name brands that compete with Glidecam and Movi, so when I say “Glidecam vs. Movi,” you can throw in their worthy competitors. (Maybe this article should be more politically correct and state “handheld manual gliding tool vs. handheld electronic stabilizer.”)

The question on every filmmaker’s mind is what stabilization tool to purchase and invest time and energy in for the best results. My goal is to help you make a buying decision.

At Switzerfilm, our motion with video started with a Steadicam rig and a big Sony camera. These were the days when we had to vest up and wear the SWAT-team-looking body suit. We actually had someone at a wedding ask us if we were undercover law enforcement. Not joking. Soon after, the DSLR revolution came about, giving filmmakers like us the chance to take off the SWAT Steadicams and go with smaller stabilization tools like the Merlin and eventually the Glidecam. The Glidecam has been our go-to tool for over four years. We have used it around the Grand Canyon, Times Square, dog sledding, ice skating, Jeepin’, Rollerblading, boating, on oceans, in snowstorms—but the most fun was following around MLB players. When the Movi came along, you heard chatter on all the social networks about how this high-tech gadget would change the game as we know it forever. Does the Movi finally make it so easy that anyone can get cinematic motion-video shots? Yeah, sort of—but not without some hard work.

Let’s look at the four main factors you should take into consideration.

[1] SPEED

Let’s talk Movi first. For speed, you have a couple things to think about: setup and getting your shots. Out of the box, it took us about a day to set up the Movi. We are not the most gadget-friendly, manual-reading crew, so I’m sure that timeframe was longer than it would take the average person to set up, which would be a few hours.

So what takes so long? Getting it balanced! Visit FreeflySystems.com, where you will find a fantastic balance video. Watch the full setup video along with the video on using your Freefly Configurator (the name of both an Android app and a Mac program; the app for Mac should be coming soon).

Once you have the Movi balanced and set up, you have to keep it in your hands or put it on the special holding mount it comes with. Unfortunately, you can never just throw the Movi on the ground. All this balance/setup stuff is pretty much a one-time thing unless you change lenses, which requires you to rebalance.

Now let’s talk Glidecam. This tool does something for me that no other tool does: I can hit the ground running and take no prisoners. Over the years, I’ve tried to teach hundreds of photographers how to set up and efficiently use their Glidecam correctly, and only a handful have had excellent results. It sounds easy, but I would guess 85 percent or more of Glidecam owners have never had it balanced correctly. That means most wedding-video people are not even close to their full potential with their Glidecam motion shots. You might as well not use the Glidecam if it’s not balanced properly. It will only hurt your video and make you look like a crappy filmmaker.

Once I have the Glidecam balanced, I use a three-second drop time. I keep all my screws loose (the screws that allow you to move your camera side to side and forward and backward). This allows me to fine-tune the camera before every shot.

In many cases, what matters most on a shoot is managing your time and speed so you can get more shots, and the Movi takes a lot more time compared to a Glidecam. In this arena, the Movi loses to the Glidecam. Keep in mind that I have used the Movi only with prime lenses, so it’s possible that the battle could be closer with a telescopic lens like a 16–35. This allows you to get many more shots without having to rebalance the Movi. The point is, if you are an impatient person, be aware that the Movi needs a little more TLC because of the configuration with your computer, and that you should always keep it on its mount wherever you take it.

[2]

QUALITY

What defines quality to me is how cinematic, smooth, graceful and flexible your stabilization tool is. This is a no-brainer, with Movi the winner over Glidecam. With a Glidecam, you pretty much have three possible techniques: a walking or running shot in a straight line, the 360-degree around the subject and a tracking shot. It's hard to get a cinematic shot with the Glidecam for longer than five seconds or so. Wind and obstacles create a difficult situation for the Glidecam, causing bumps and an uneven composition that limits your shot selections in post.

In my experience, the Movi is affected very little by wind and uneven surfaces. The range of the Movi is far superior because it can be held within inches of the ground or high over your head as you learn to become a human jib. For those of you bringing small jibs to your shoots, you won't have to worry about bringing them anymore. New motion-aperture records will be broken with Movi since you can easily track your subjects with the most super-shallow depth of field.

Now back to Glidecam. You can capture quality shots with a Glidecam that require no stabilization. It takes 10 to 15 shoots or so before you will have the skills to pull off some incredible shots. So, yes, you can still get a cinematic feel with your Glidecam shots, but you can't achieve perfection for longer shots. What really takes the Movi over the top in quality is the cutting-edge Freefly Configurator, which keeps your camera smooth as silk as far as you can run—balanced, graceful, Hollywood-style, flawless video shots that far surpass all those shaky Glidecam shots.

[3]

YOU & YOUR COMPANY

The types of events and productions you film will help you choose between the Glidecam and Movi. Switzerfilm's business consists of half weddings and half corporate. Weddings are not as Movi-friendly unless you have three or more video shooters. With weddings, you have a limited run-and-gun time. Not the best time to break out the Movi, when you're dealing with wedding parties, wedding planners and your brides.

With a Glidecam, you can be the ninja you were born to be because you're able to throw it around from the car to the hotel, back to the car, to the church, back to the car, on the bus, at the park, back to the car, to the reception, and finally back to the car. For weddings, it's best to run as light as possible. It's necessary to sacrifice a little quality for quantity. Capturing moments with tons of variety and, most importantly, focusing on delivering the ultimate experience, is more important than your two Movi shots.

For me, even corporate shoots are stressful, with their time limits and busy schedules. I actually can't remember the last time I had the freedom of not worrying about a schedule. Many of my video friends have had the complete opposite experience with corporate, and seem to have unlimited time. (I am hoping to experience that someday.)

Make your decision based on your experience with your past shoots. If you seem to have plenty of time and/or you hire a person to just do Movi shots all day, then you win. If you are running a business alone and shooting weddings and corporate, the Movi is not for you. But if you're anything like me, it's a tie.



ROI 4

Sure, the cost of a Movi is \$5,000, and that's way more of an investment than the \$500 Glidecam. But don't just look at cost, because that short-term thinking won't necessarily make you the long-term gains you're looking for. Glidecam really only has one revenue stream. It makes you money on your shoots. It's rare for someone in the corporate or wedding worlds to hire a Glidecam operator.

The Movi, on the other hand, has three revenue streams. You can use it on your own shoots, be hired as a Movi operator on other film shoots and you can rent it out. So even when you're not shooting, you can be printing money. If nobody in your area has or can afford a Movi, the stars have aligned for your triple revenue stream from your Movi investment. When it comes to return on investment, Movi beats Glidecam.

Overall, the Movi wins. The look of the shots is unique and cinematic, which will separate your footage from that of the competition. Not every wedding and corporate shoot is for the Movi, but when the timing and conditions are right, get the Movi out and graduate to the next level.

So what will I use for my shoots? Both, of course.

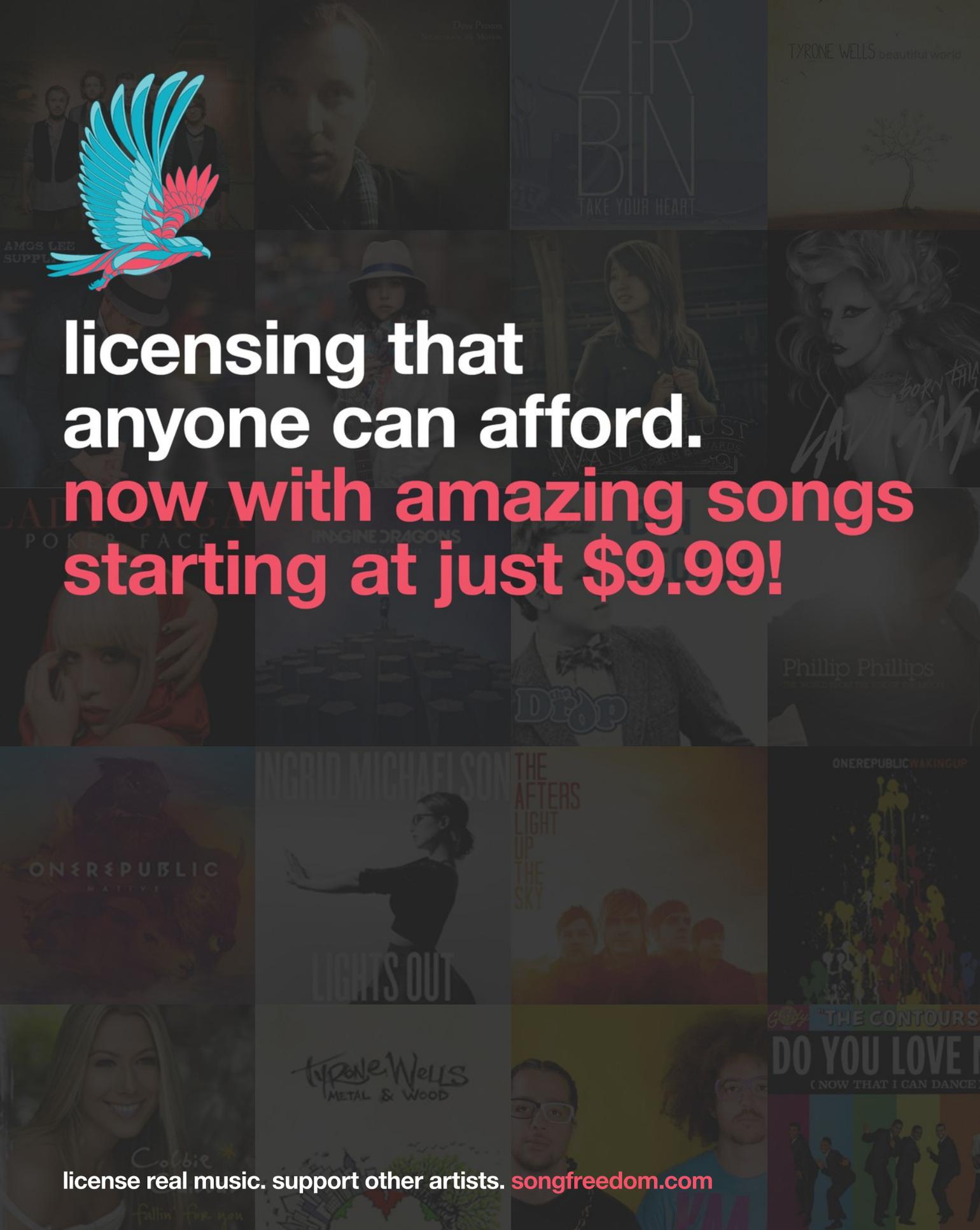
Happy filmmaking! ■



© Joe Switzer



licensing that anyone can afford. now with amazing songs starting at just \$9.99!



license real music. support other artists. songfreedom.com

DON'T MISS OUR NEXT ISSUE

THE PORTRAIT

EDITION

OCTOBER 2014



DOWNLOAD THE PDF OF THIS ISSUE ON FACEBOOK

© SALVATORE CINCOTTA PHOTOGRAPHY

THIS MONTH'S VIDEOS ARE AVAILABLE ONLINE



[YOUTUBE.COM/BTSSHUTTERMAGAZINE](https://www.youtube.com/btsshuttermagazine)

SEE MORE. LEARN MORE. GET MORE.