

# X

FUJIFILM

REDISCOVER INCREDIBLE COLOR  
WITH FUJIFILM X SERIES



Photo © Markus & Koala | FUJIFILM X-Pro2 Camera and XF35mmF1.4 R Lens at 1/200 sec at F4, ISO 200

X-Pro2

X-T2

ENGINEERED TO INSPIRE



FUJIFILMXSERIESUS.COM  
FACEBOOK.COM/FUJIFILMXUS  
@FUJIFILM\_US

FUJIFILM, FUJINON and ENGINEERED TO INSPIRE are trademarks of FUJIFILM Corporation and its affiliates. © 2016 FUJIFILM North America Corporation and its affiliates. All rights reserved.

january 2017

# shutter

magazine



THE  
**GLAMOUR**  
EDITION

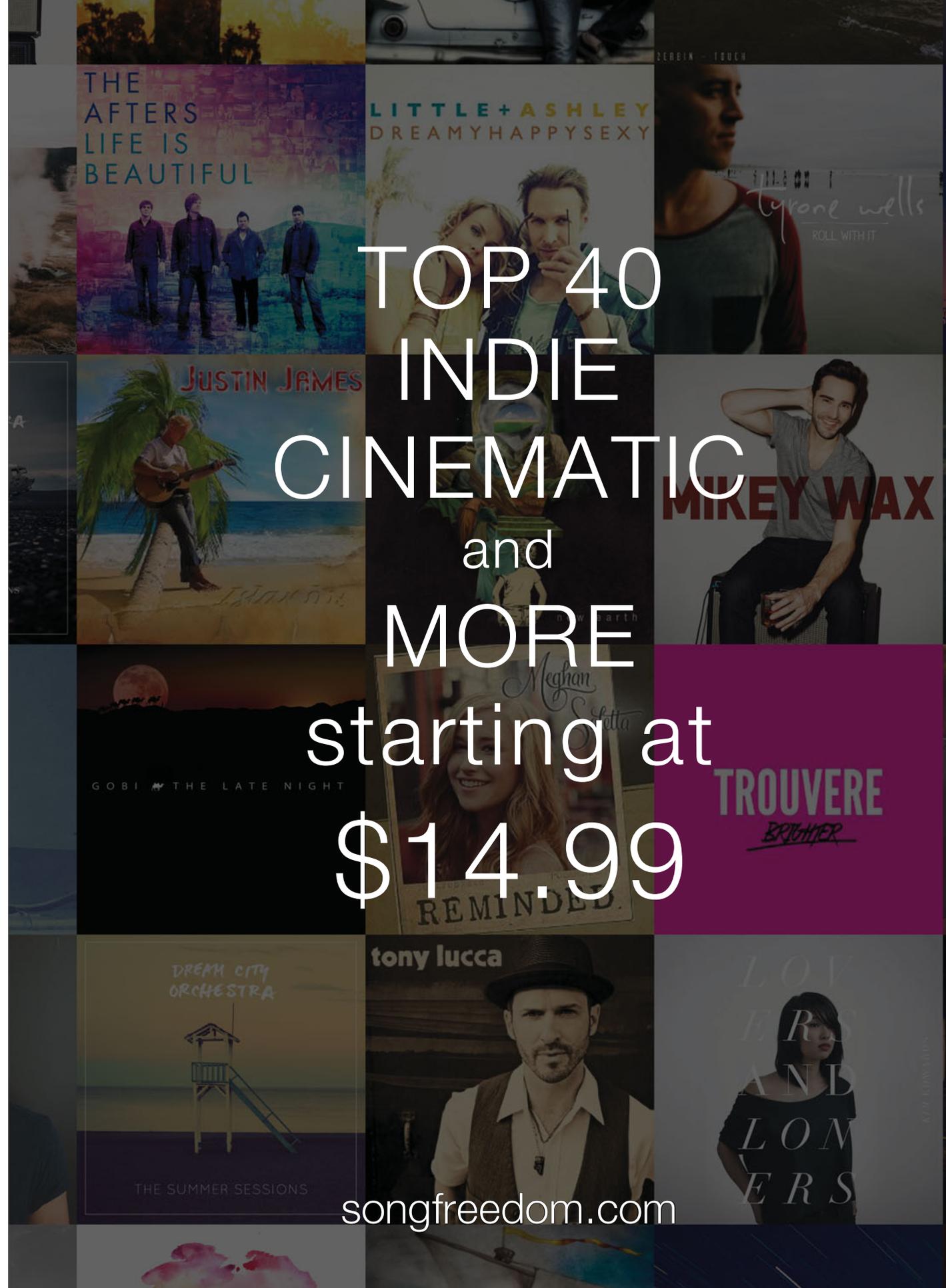
song**freedom**

BETTER MUSIC  
BUILDS BRANDS.

[songfreedom.com](http://songfreedom.com)

TOP 40  
INDIE  
CINEMATIC  
and  
MORE  
starting at  
\$14.99

[songfreedom.com](http://songfreedom.com)



The logo for 17hats, featuring the number '17' in a stylized font with a white smile-like curve underneath, followed by the word 'hats' in a white sans-serif font, all set against a green rectangular background.

# Get Organized.

17HATS is the easy, all-in-one, business software for photographers.

Start for FREE at [17hats.com](https://17hats.com)

**10% OFF** Lite & Unlimited Plans  
Promo Code: **BTSJAN17**

17hats manages quotes, invoices, contacts, bookkeeping, and more.

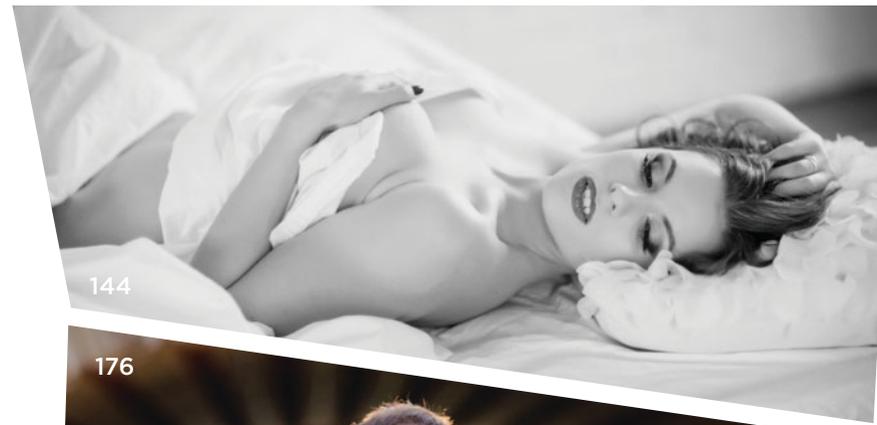
"17hats has been a complete game-changer for our business. The ability to streamline and automate our workflows allows me to focus on shooting and the experience I provide for my clients while 17hats handles the rest." - **Sal Cincotta**



# shutter

magazine

- 12 | Redefining the Client Experience - Michael Anthony
- 26 | 10 Things You Need To Do For Your Business in 2017 - Laurin Thienes
- 34 | Make 2017 Your Year - Sal Cincotta
- 48 | Never Give Up: The Art of Pushing Through When You Feel Like Giving Up - Alissa Zimmerman
- 60 | Edgy Black & White Fashion Lighting - Michael Corsentino
- 74 | Applying Glamour Techniques for Stand-Out Weddings and Headshots - Phillip Blume
- 86 | Pageant Glamour: 4 Tips for Shooting Beauty Queens - Moshe Zusman
- 98 | Finding Your Style in Glamour Photography - Craig LaMere
- 118 | Portrait Meets Pageant: Breaking Into Pageant Photography - Blair Phillips
- 130 | Glamour Photography 101 - Nino Batista
- 144 | Creating the Boudoir Experience - Amber Jones
- 158 | Inspirations - Our Readers
- 176 | Tips for Skin Tones: Do's and Don'ts for Pre and Post - Vanessa Joy
- 188 | Organize Your Photographic Chaos in Lightroom CC - Dustin Lucas
- 200 | 21 Tips for Getting the Most Out Of Conventions and Trade Shows - Skip Cohen



144



176



130

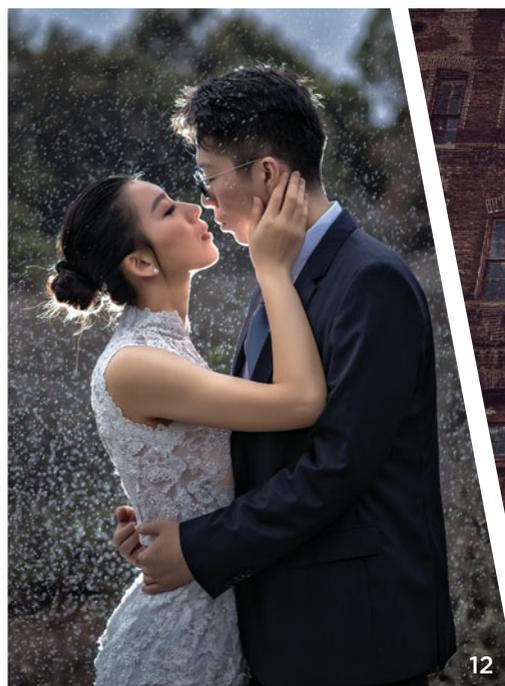


86



118

98



12



34



60



74

**shutter**  
magazine

JUST BECAUSE **WE'RE PRINT**, DOESN'T  
MEAN WE AREN'T **MULTIMEDIA!**

sm

VISIT US ON **YOUTUBE** TO WATCH  
**EDUCATIONAL** VIDEOS THROUGHOUT  
THE MAGAZINE!

VIDEOS ARE AVAILABLE WHEREVER YOU SEE  
THIS ICON:



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

**FIND US. FOLLOW US.**

*for special offers & behind the scenes action*



[FACEBOOK.COM/BTSHUTTER](https://facebook.com/btshutter)

[TWITTER.COM/SHUTTERMAG](https://twitter.com/shuttermag)



[PINTEREST.COM/BTSHUTTER](https://pinterest.com/btshutter)

[PLUS.GOOGLE.COM/+BEHINDTHESHUTTER1](https://plus.google.com/+behindtheshutter1)



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

[INSTAGRAM.COM/SALCINCOTTA](https://instagram.com/salcincotta)



**SEE MORE. LEARN MORE. GET MORE.**

*Sabratore Cincotta*  
BEHIND THE SHUTTER

## MISSION STATEMENT

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

*Shutter Magazine:* By photographers, for photographers.

**EDITOR-IN-CHIEF / PUBLISHER**  
Sal Cincotta

**CREATIVE DIRECTOR**  
Alissa Zimmerman

**DESIGNER**  
Alicia Simpson

**COPY EDITOR**  
Tom O'Connell

**ACCOUNT SPECIALIST**  
Christine Gill

**CONTRIBUTING WRITERS**  
Vanessa Joy, Michael Anthony, Sal Cincotta, Skip Cohen, Alissa Zimmerman, Nino Batista, Moshe Zusman, Dustin Lucas, Michael Corsentino, Laurin Thienes, Craig LaMere, Phillip Blume, Blair Phillips and Amber Jones



## THE COVER

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

**CAMERA:** Canon 5D Mark IV

**LENS:** Canon 85mm 1.2

**EXPOSURE:** f2.8 @ 1/200th, ISO 100

**LIGHTING:** Profoto B2's with collapsable beauty dish on one, and 1'x3" softbox on the other. Profoto B1 to light the background.

**ABOUT THE IMAGE:** This image was taken in Las Vegas, Nevada in December 2016.

# LAUNCH POINT

A message from the editor-in-chief

Image © Salvatore Cincotta Photography

*There is beauty in everyone.  
Our job as photographers is to capture that beauty  
in a **single moment.***

- Sal Cincotta





Image © Michael Anthony



# RE- DEFINING

[the client experience]

with Michael Anthony

The quality of images you provide your clients is paramount to your long-term success in the industry. Throughout all stages of my career, I have strived to perfect my craft by attending workshops, seminars and trade shows. I have purchased books, online courses and every little gadget you can imagine.

While all this helped, it wasn't until I recognized that our clientele was coming to us for more than just incredible imagery that I fully understood what we have created in our business. Our brand has become synonymous in our local market of Southern California with luxury photography.

In the beginning, we tried to be everything to everybody. If the Knot was publishing articles showing rustic wedding images, we were out there shooting rustic wedding images, which is clearly not the type of photography we do today. It's scary ignoring the trends, but in an industry as crowded as ours, staying true to you will help you to stand out from the herd.

In addition to the photography you offer clients, the experience you give them is just as important to your success. But what exactly defines the client experience? According to Wikipedia, the customer experience is "the product of an interaction between an organization and a customer over the duration of their relationship."

That means the client experience is dependent on every single interaction your client has with your entire brand. Every interaction your client has with your business influences their experience with you. I want you to understand what that means for a second. If you list your hours on Google Places as 10 a.m. to 7 p.m. and a client calls your studio at 10:10 a.m. and doesn't get an answer, that has a negative effect on your client experience. If you promise a two-week turnaround time but you don't get them an open appointment until week three or four, you have negatively affected your client experience. On the flip side, if you are delivering images earlier than expected, you are positively influencing the customer experience.

In redefining the client experience, the one thing I have noticed after photographing hundreds of weddings is that there is a direct correlation between the experience your brand lends a client, and their satisfaction with the actual imagery produced. It may be subconscious, but there is rarely an occasion where we have left a client completely happy without making any mistakes along the way, later to find that they have complaints about the actual imagery produced.

Here are some steps you can take to ensure a perfect client experience from start to finish.





Images © Michael Anthony

## STEP 1: GET ORGANIZED

This step is the most crucial in developing your client experience. Nothing will cause you more problems than lack of organization. It's no secret that our studio consulted with Sal and Alissa midway through last year. While the common perception is that we did the consulting to better our marketing or photography, our biggest pain point had to do with organization and internal tracking. This one area of our business was running into problems and causing a terrible client experience. Had we failed to get this under control as our business grew last year, we may very well be out of business today.

Here are some of the things we have learned through our time running a higher-volume studio.

### Get a dedicated client relationship management (CRM) system.

I can't stress the importance of this enough. Great client tracking is crucial to your success in hitting deadlines and keeping your calendar organized. Most CRM systems allow you to automate much of your work, so those time-sensitive emails get sent out immediately. We have used all the studio management software. The easiest one is 17hats. It's extremely easy to set up and use. It features workflows, which offer an intuitive way to automate tasks like sending emails and setting reminders. In addition, 17hats offers accounting and lead management. More importantly, the customer service at 17hats is incredible.

### Outsource your editing.

You cannot take care of your clients if you are sitting behind a computer fiddling with white balance and tint sliders all day long. Our studio has been outsourcing editing from day one. Pick a company like Evolve Edits to outsource to, or hire an in-house editor. The latter is more expensive by far, but may be necessary for some types of studios. Just make sure you are free to do the things that make you money and allow you to focus more on your clients.

### Take control of your shoots.

Clients lose trust in your ability to document their day if they are doing most of the planning. Our clients should never have to ask us what happens next. On a portrait shoot, a client should never be asking me, "What do you want me to do?" As the creative director, those decisions should fall on you. If you can handle that type of pressure, your clients will feel more confident in your ability to handle the day.

We created a timeline worksheet that we use for every wedding. Our photo timeline is much more detailed than the timelines our planners give us. They allow us to map out each aspect of the day, down to five-minute increments. This keeps us on track (and our clients at ease) so we don't miss anything. Make your wedding timeline six months before the wedding. A good time to do this is right after the client's engagement sales session.



Image © Michael Anthony

## STEP 2: REFINE YOUR DETAILS

Remember, the client experience comes down to every interaction they have with your business. Look at every point of interaction your clients have with you, from the moment they inquire to the moment you deliver their final product. Make sure your website loads quickly and that all your contact information is on your contact page. If you think that is basic information, visit the websites of competitors in your area—I bet many of them have a form on their contact page, but no email address or phone number.

Make sure you are accessible. If it is not feasible for you to answer the phone during all hours your business is open, hire a studio manager or VA, and if you are a 17hats user, I highly recommend their studio management service, Ally, which provides live human beings who answer your phone for you.

Having a dedicated meeting space at your studio gives you the home court advantage. Don't squander it. You are your brand. Dress for success. Keep your studio or meeting space clean. Make sure it smells good. Have relaxing music playing. Sensory perceptions influence impression, and you want to give yourself every advantage you can. Remember, part of providing a good experience is giving clients confidence that you can handle their expectations and needs. When clients walk into your meeting space, they should be overwhelmed by your imagery on the walls.



Image © Michael Anthony



Images © Michael Anthony

### STEP 3: PERFECT YOUR PITCH

The type of pitch I'm talking about here is the verbiage you use on your shoots to put your clients at ease and get the reactions you want out of them. Repetition is key because, once you develop your pitch, you will sound more confident. Your clients will feel awkward and stiff in front of the camera for the first time, so it is imperative that the direction you give puts them at ease. Encourage them. Show the client the back of the camera if you nail a shot to put them at ease.

You are a professional photographer, but clients and all their friends and family are amateur photographers (everyone is these days). Your ability to control a scene and art-direct is vital to the client's perception of your professionalism, and ultimately the perception they form of your brand.



#### STEP 4: OVERDELIVER ON THEIR EXPECTATIONS

This step is the icing on the cake that can turn clients into long-time referrers. Whenever your client is expecting something from you, deliver it better and faster than expected. You will constantly analyze your target clientele and adjust accordingly.

A great example of how we have made changes to our process has to do with delivery. Many of you know we started our business using Sal's model exclusively. Over the years, we have had to make many adjustments, but one that was particularly hard for me to make was the delivery of prints. Clients would spend up to \$2,000 on a product collection, and when it arrived, we would inspect and package it for pickup like many photographers do. The argument is that if you package a client's order in your branded packaging, you are delivering a gift rather than a commodity. But now we drop-ship directly from our lab.

Our target clientele is millennials. In every study done on consumer behavior of millennials, the need for convenience outweighs the desire for human interaction. Our clients' prints would sit on a rack at our studio and collect dust until our clients finally got around to driving over to get them. In Los Angeles, if you live outside our suburb, "driving to get them" means a two-hour round trip or a weekend, which is hard to schedule because we are always out of the office.

We decided to satisfy our clients' need for immediacy and drop-ship prints directly to their door within five days of their order being placed. Sure, it is not wrapped in fancy packaging, but the product they paid a lot of money for is being delivered right to their door. We calibrate our monitors to the lab directly, and rarely run into problems with prints. It's better for us to send our clients their images much earlier than they expect them. In this way, we overdeliver on their expectations. It cuts down on time spent packaging, along with the money we spend on materials. It improves the client experience because we are meeting the needs of our target client.

Now, if you live in a town with no traffic and short commute times, hand delivery might be feasible. If not, find ways to adjust.

Another way to ensure you overdeliver on your client's expectations is to give longer lead times. We tell our clients album designs are done in four to six weeks, but we deliver them in fewer than two. We use that extra buffer time to account for any mishaps in the design process; when there are none, it's a nice surprise when clients get their designs early.

Give your clients a gift when they are not expecting it. A month before the wedding, our clients receive a \$25 Starbucks gift card in the mail along with a handwritten thank-you card telling them how excited we are to work with them. The day after the wedding, they receive another thank-you card. Our system then sends them automated emails outlining the next steps in the process.





Image © Michael Anthony

The client experience doesn't have to be complicated. You'll get a handle on it through sheer repetition. Focus on making the client experience perfect from start to finish. If you don't perfect it before your business grows, any problems you have will be exacerbated, which is what happened to us. Define your own studio's client experience, and you won't need expensive advertising because your clients will be your mobile sales force. ■

**sm** **LEARN MORE.**  
Click here or check us out at  
[youtube.com/btsShutterMagazine](https://youtube.com/btsShutterMagazine)



Michael Anthony is the owner of Michael Anthony Studios, a wedding photography studio based in Los Angeles. He has won multiple awards in international image competition for his creative use of light, storytelling and environmental portraiture. The five-member team at Michael Anthony Studios photographs around 60 weddings and over 200 portrait sessions a year.

[michaelanthonyphotography.com](http://michaelanthonyphotography.com)



© Joseph Linaschke, Photojoseph.com,  
New Orleans LA

## Big photos just got easy.

The new, surprisingly compact **LUMIX GX85** combines advanced optical stabilization with unrivaled 4K in-camera editing technology, fine detail capture and modern connectivity—putting the power to take stunning, professional photos in the palm of your hand.

Find your inner **G**reatness at [panasonic.com](http://panasonic.com)

**LUMIX G**

#lumixlounge



THINGS YOU NEED TO DO FOR YOUR BUSINESS

**IN 2017**

with Laurin Thienes

Welcome to 2017. For some of you, it may feel like the photography world is closing in on you, and closing in fast. But as we start the new year, if you have ever felt that you are like a fish out of water in this wild and crazy industry, there are ways to stay away from that feeling the world is collapsing. Hopefully, one or all of these 10 tips for keeping your head in the game will help you create your best year yet.

### 1 Keep a sharp pencil.

It seems simple to record your expenses and your income for your business, right? Wrong. The number of conversations I have with photographers who do at least one of the following is staggering: keeping a separate business bank account, mixing personal expenses with business expenses, not knowing profit margins, thinking they're making money when they aren't.... The list goes on. Running into financial issues creates the wrong kind of stress, both personally and professionally. There is a simple way to avoid it: Know where your money is going. It doesn't need to be a complex model. Just tracking your income and knowing whether or not you are profitable is half the battle.

### 2 Cut out the cancer.

This topic alone could fill a book. Let's break it down with this one simple sentence: Remove the people from your life who hold you back and are not helping you get to where you want to be. I feel like I should be yelling that statement from the rooftops. Every entrepreneur has people around who are negative, who are jealous of your successes, and who love to rub salt in the wounds of failures. You don't need these people around you. It's a simple test to ask yourself: Are you a positive person in my life? If yes, they can stay. If no, cut the cancer.

### 3 Make "laser focus" the new standard.

I'm an artist with attention deficit disorder. *Focus* is not my middle name. Hell, *focus* is barely in my vocabulary. And I know I'm not alone. Laser focus has to be a priority. Focus on your mission every day. Set your goals for the year. Then, once a month or once a week, refocus those goals. As part of your daily morning routine, reflect on what you will do that day to further those goals. And stick with it—no matter what else is going on, no matter how big or small the task, always be doing something to better your business.

### 4 Shoot for yourself.

It's easy to get into a routine where the only work you shoot is paid work. Making money is all fine and good, but making images for you can be creatively liberating. Maybe it is test shoots to try out new poses or conquering off-camera flash. Maybe it is getting a press pass and shooting a college sporting event. Maybe it's setting up an elaborate fashion shoot. Whatever the concept is, shoot for you. The most successful pros in the world make time to shoot for themselves. This sets the stage for honing your skills and advancing the quality of your work.

### 5 Create a yearlong project.

This idea is not for everyone. A yearlong project takes shooting for yourself to a whole different level. This is where planning, concept and technical skills all mix and are taken to the extreme. Think visual art. Think conceptual ideas. Think thought-provoking imagery. It can really boost your skills and vision. Perhaps this even turns into a gallery showing at a later date. Any publicity is good publicity.

### 6 Upgrade your gear.

Everyone wants the newest, greatest, most expensive toys. But it's easy to forego buying new equipment because you don't "need" it. While I am the king of justification, sometimes adding a new lens or lighting equipment can be a boon to your business. Can that new piece of glass help you think differently? Capture different images? No, you probably don't need it, but it might force you to leave your comfort zone and create things you never thought possible. Purchase something that you normally would not think you would use regularly, such as a tilt shift, fisheye or Lensbaby, and challenge yourself to use it on every shoot.

## 7 Outsource.

Come on, you knew this was coming. I love outsourcing. But surprise, I'm not just talking about outsourcing your post-production (yes, do that too!). What do you do today that distracts you from your business? Do you really have to spend two or three hours on yardwork each weekend, or is the few bucks you pay the neighbor kid a better use of your time? Should you be trying to manage all your bookkeeping/accounting needs, or is that better left to the professionals? How much time would that save? Can that time be reinvested in your business? Recognize the value of your time, and focus on things of bigger value—both quantifiable and nonquantifiable.

## 8 Invest in your brand.

Does your website look like it was made with Geocities? It's like a bad dad joke, but many photographers and business owners have not embraced the 21st century. What about your logo? does it look like it was designed in Microsoft Paint? Whether you have a big or small budget for a new logo or website, these two things can almost always use an upgrade or refresh. As you look inward, are there other things that can change your client's experience? Better packaging? Better communication? Better products? Just because it's what you've always done does not mean it is the correct or best way.



## 9 Network.

The first part of the year is always full of great trade shows and conferences. I'll shamelessly plug ShutterFest as one of these. Go there. Have conversations with peers. Play with gear and products you would normally not be able to see, touch or feel. Most importantly, create a network of people you trust, a network of photographers you can ask questions without feeling awkward. To network, you have to push through your shyness. Your local chamber of commerce is a good place to start. If not there, many cities have small-business groups that you can get involved in to meet other small-business owners. Draw on their experiences, and, who knows, you might find your next whale client.

## 10 Invent a better you.

I'm not a shrink and I don't necessarily buy into the "me day" mantra. But what I do know is that all of us can always become better people and better business owners. Communication with those around me is a constant cause of tension. It is easy to put all my energy into the business day to day, but then fail at communicating elsewhere. I strive every day to improve my communication skills.

Learning (and sticking with) fundamental business skills can be life changing. Even though change is hard, learning these new skills will help you become a better version of yourself. Can you be a motivation to those around you? Can you learn the skills to become that motivation?

Hopefully you are able to apply some or all of these ideas to help focus and shape what 2017 looks like for your business. I apply them every day to myself and my business. Some I apply better than others, and I constantly strive to better those weaker areas. Each year that passes gives us more time and experiences to reflect on—to look inward at what went right, what went wrong and how we can come out the other side better. ■



Laurin Thienes is the cofounder and director of operations for Evolve Edits, the leading post-production house for wedding and portrait photographers in the U.S. He studied photography at the Brooks Institute of Photography, and has been photographing weddings for 15 years. The native of Portland, Oregon, currently lives in O'Fallon, Illinois, with his wife, Melissa, son Lukas and red-headed 4-year-old daughter Sophia.

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

ARE YOU **DROWNING** IN POST-PRODUCTION?  
GET BACK TO SHOOTING AND **LET US DO WHAT WE DO**

EVOLVE **PREMIER**



**EVOLVE PREMIER // \$199 PER MONTH**

FOR PEACE OF MIND AND **UNLIMITED** COLOR CORRECTIONS

LEARN MORE AT [EVOLVEEDITS.COM/PREMIER](https://www.evolveedits.com/premier)

MAKE **2017**  
**YOUR** YEAR  
with Sal Cincotta



Stop wishing for better times. Stop hoping. Stop thinking that the gods are going to bless you with an incredible year and newfound wealth and success.

It doesn't work that way.

It's about busting your ass day in and day out. Put your time in and plan for success. Success is not an accident. It's the result of hard work and some serious planning.

Every year, we step back and assess the year before. We look at what we did right, what we did wrong and what we need to fix. We look at new opportunities and how we can take advantage of them before our competitors beat us to the punch.

Below is your cheat sheet to putting your team through this exercise to ensure you maximize your success in 2017.

Take a couple hours of your day to sit quietly. No email. No TV. No distractions. You are about to plan your entire year: Give this the time and attention it deserves.

Now, grab a sheet of paper. Create four quadrants and label them Strengths, Weaknesses, Opportunities and Threats.

Let's start with an easy one.

## STRENGTHS

This should be somewhat easy for you. What are you doing right? What are you good at? This is no time for modesty. This is about you beating your chest. Surely this is something you are doing well. If not, it might be time to call it a day and move on to something new. I doubt that's the case, so let's think about this.

What should be listed here? Here are some things we have listed for our studio.

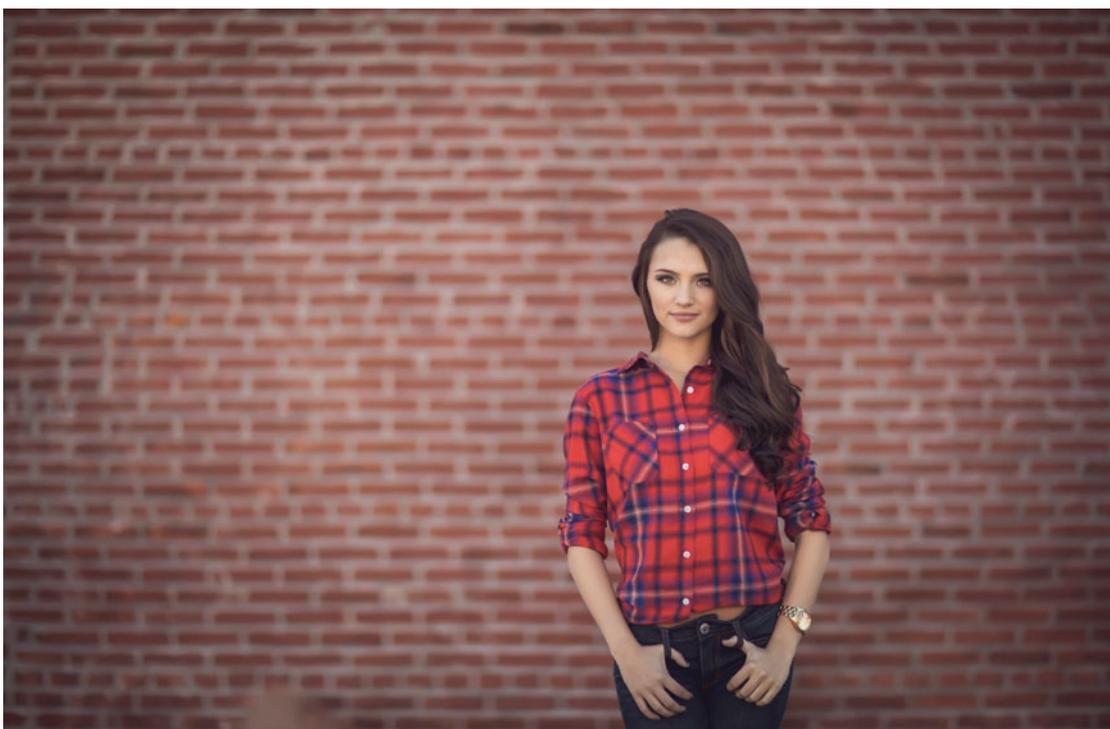
**Customer experience.** Something we pride ourselves on is being very attentive to our clients. We quickly respond to all requests. We treat our clients to gifts and subtle gestures throughout the process.

**Turn times.** Our clients see their fully edited images in two weeks. This is a huge competitive advantage for us.

**Distinctive style.** Every day, I work hard to ensure my style of shooting and editing stands out from the crowd. This ensures we can charge a premium in the overcrowded marketplace.



Images © Salvatore Cincotta Photography



Images © Salvatore Cincotta Photography

## WEAKNESSES

This one is going to be tough for you. It requires brutal honesty. A lot of artists can't handle the truth. They operate in a touchy-feely world where everyone gets a hug and a trophy. I hate to be the bearer of bad news, but that's not how the world of business works. If you want to grow professionally and personally, it's time to put your big-boy pants on and get down and dirty.

What should be listed here? Where are you weak? What are your clients saying? If you are in business, one thing is for sure: People are complaining about something. I operate under an 80/20 rule. If a single complaint comes in, I am unwilling to make changes to my business. But if I start seeing a trend, I start investigating.

Things to look at:

**Turn times.** How long does it take you to get images to your clients? Anything over two weeks is too long. Anything over 30 days is suicide in today's instant and insatiable marketplace.

**Response times.** How long does it take you to respond to client emails and phone calls? It should be less than four hours.

**Product offerings.** Do you offer your clients relevant products? What's that, you say? You are not offering products? Then you are an idiot. Sorry, but in photography and business, you are not living up to your potential. Are you offended? Good. You should be. I am offended for you. You are a business owner! Your job as CEO is to make intelligent decisions for your business. So make them! You cannot earn a sustainable living in this industry if you are shooting and burning. It is that simple. You need product to sell to your clients. Otherwise, they are going to take your files and buy products from someone else. Stop convincing yourself that people don't want product. They do. Our studio is built on that assumption.

For those of you who get it, make sure you are staying relevant and looking for new products to offer your clients. Prints and canvas will always be a staple, but there are lots of other products in the marketplace that clients want. Look at metals and acrylics. Our clients love them.

## OPPORTUNITIES

Every day I wake up looking for new ways to grow my business. There is opportunity everywhere. Executing that opportunity is an entirely different conversation. You always must decide on your top five. You need to look closely at both the financial opportunity and opportunity cost. Opportunity cost is the cost of choosing one opportunity over another.

From time to time, I am willing to take some risks and pursue an opportunity that isn't fully baked, but one that I see a ton of potential in. I have to know that pursuing this opportunity might cost me in the short term, because I will have to pass on another potential opportunity. Hence, opportunity cost.

So, where does opportunity lie for you? Here are some things you should be looking at.

**Vendor relationships.** Want to grow your business? I've got news for you. You won't grow it alone. Start investing in vendor relationships. Try doing some free stylized shoots. Work with vendors to build your portfolio. Give them your images to use for their own marketing—with the appropriate photo credit, of course.

**Expand your offerings.** Are you a wedding photographer or a baby photographer? Maybe it's time to expand past that. What about high-school seniors? What about offering headshots to local businesses? There is a huge opportunity there. I don't know a single business that doesn't need updated headshots.

**In-person sales (IPS).** Are you still shooting and burning? Maybe in-person sales is the opportunity you have been looking for. Make this the year you try IPS, and then watch your sales go through the roof.

**Customer service.** This is an opportunity for all of us. Look for ways to improve your turn times. Maybe send a thank-you card after a client books, or even a bottle of wine to your top clients.



Image © Salvatore Cincotta Photography

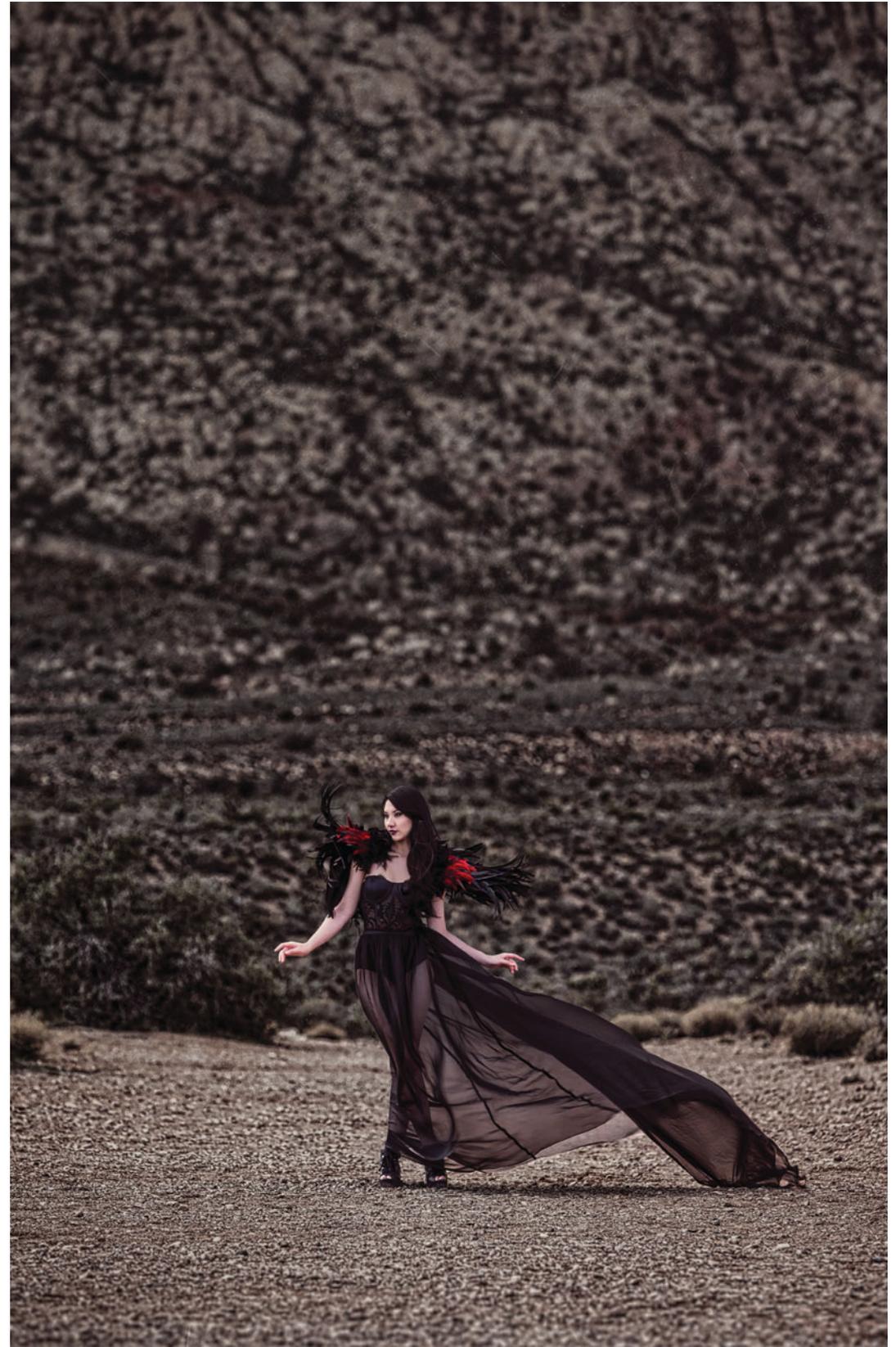


Image © Salvatore Cincotta Photography

## THREATS

Every business faces threats. It's foolish to ignore this fact. You need to be aware of those threats. It's like anything else in life. Acknowledging the issue is the first step.

So what are the threats to your business? Here are some things to consider.

**Low-cost competitors.** There will always be the low-cost provider in any industry. How do you plan to compete? What will you do to stand out from the crowd? If you don't have a competitive advantage, you are just another person with a camera.

**Consumer preferences.** What consumers want today is completely different than what they wanted two years ago. Is your business adapting? If not, this is a huge issue. Your photography style, editing style and product offerings all matter.

**Indifference.** Indifference to good photography is one of the major threats I see to my business and our industry. People are okay with shitty pictures for some unknown reason: "I have a friend"; "I only need a few pictures." Statements like this send chills down my spine. How will you deal with this threat? We have to educate our clients on why great photography matters.



Image © Salvatore Cincotta Photography



Image © Salvatore Cincotta Photography

If you invest the time in this exercise, you will, without a doubt, come up with a matrix of action items you will need to implement for the upcoming year. Meet with your team, or just lock yourself in a room and review your action plan. How will you execute it? You don't want to wait until the end of 2017 to evaluate your station. Constantly reevaluate your plan 30, 60, 90 days out. Keep staying on track to your most successful year yet.

2017 is your year. Make it great. ■



Sal Cincotta is an international award-winning photographer, educator, author and the publisher of *Shutter Magazine*. Sal's success is directly tied to the education he received in business school. He graduated from Binghamton University, a Top 20 business school, and has worked for Fortune 50 companies like Procter & Gamble and Microsoft. After spending 10 years in corporate America, Sal left to pursue a career in photography and has never looked back.

[salcincotta.com](http://salcincotta.com)

# Exceptional Images Deserve an Exceptional Presentation



MetalPrint Clusters & Splits  
Available in 21 Arrangements & Sizes

## Display Your Images in Their Element

Choose our Wood Prints to lend a warm, natural feel to your images, MetalPrints infused on aluminum for a vibrant, luminescent look or Acrylic Prints for a vivid, high-impact display. All options provide exceptional durability and image stability, for a gallery-worthy presentation that will last a lifetime. Available in a wide range of sizes, perfect for anything from small displays to large installations.

 Learn more at [bayphoto.com/wall-displays](http://bayphoto.com/wall-displays)



## Stunning Prints

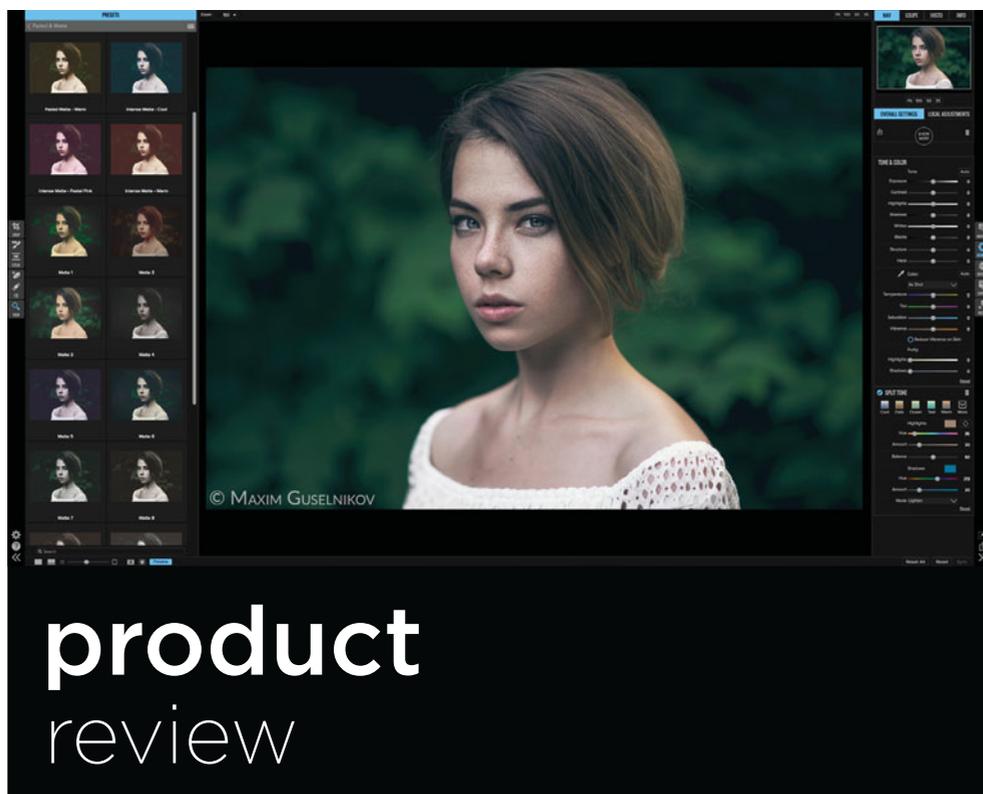
on Natural Wood, High Definition Metal, or Vivid Acrylic

**25% OFF**  
Your First Order

Get 25% off your first order with Bay Photo Lab!  
For instructions on how to redeem this special offer, create a free account at [bayphoto.com](http://bayphoto.com).

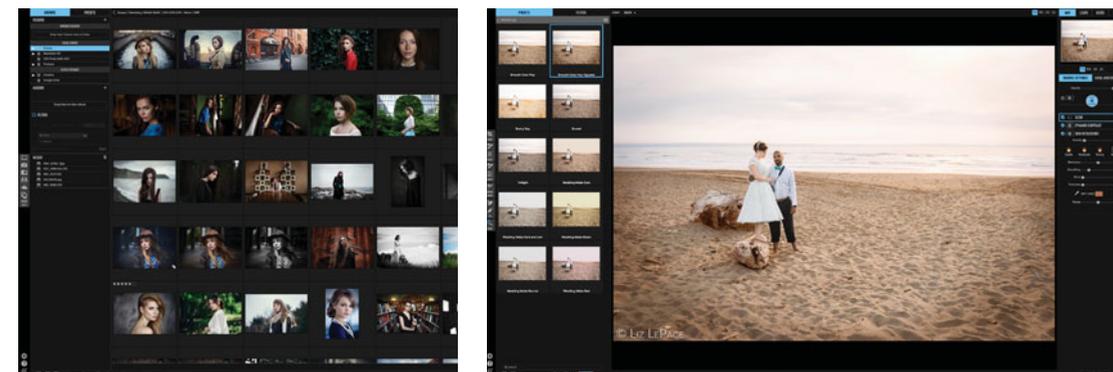
Quality. Service. Innovation.  
We're here for you!

**bayphoto**.com



product review

onOne Software with *Salvatore Cincotta*



### Why On1 Photo RAW?

It's finally here. Fast, efficient, nondestructive Raw editing. This is how Raw editing should be. ON1 Photo RAW 2017 gives you instant Raw editing with no waiting, no importing, no cataloging required.

No cataloging allows you (or anyone with access) to store and edit your photos anywhere (local network and cloud) while keeping your edits in sync.

At the heart of Photo Raw lies Develop and Effects, which include everything you could possibly need for creating any look or style you want. Faded, matte, high fashion, you name it. The hundreds of filters and presets are stackable, allowing for endless creativity. You don't need 10 different plugins when you can do it all with one. It fits perfectly into existing workflows for wedding and portrait photographers.

Unlike other Raw-based photo editors requiring catalogs, bouncing between apps for editing, and a subscription ecosystem, ON1 Photo RAW features a new Raw processing engine, tuned for today's sensors and graphics chips.

ON1 works where you want, as a standalone app, a plug-in for Adobe Photoshop and Lightroom, or a host app for other editing apps. No subscription required. For Mac and Windows.

**Try it for FREE and take advantage of a 30-day trial.**



For more information, visit [on1.com](http://on1.com)

# NEVER GIVE UP

THE ART OF PUSHING THROUGH  
WHEN YOU FEEL LIKE GIVING UP

with **Alissa Zimmerman**

This time of year has represented an incredible struggle for me for as long as I can remember. The days are shorter, the temperature is colder, motivation is often nonexistent and hibernation mode is on full power. This is the time of year when you're stuck behind a computer screen day in and day out instead of being outside on photo shoots. It's mentally exhausting, and very easy to let yourself fall into a funk.

This dark time of year, it's easy to want to give up. Here are some tips to help you push through the mundane days spent in front of your computer when you feel like throwing your hands in the air.

### TAKE TIME TO UNDERSTAND YOURSELF

Losing perspective is usually the catalyst for the seemingly never-ending thoughts of, "I can't do this anymore." That lack of perspective is an interesting beast to learn to control. Learning to control your mind and negative thoughts is one of the most powerful things you can do as you grow within your business.

The most valuable skill I have learned in business is the ability to acknowledge when I am in a dark place and talk myself back into the right perspective. That doesn't mean things don't get tough for me on a regular basis. That doesn't mean I don't still struggle with perspective. It just means I have trained myself to become more self-aware, and to understand that in these dark times, there is always a light at the end of the tunnel. It's all about whether you choose to see it.

### REMEMBER YOUR 'WHY'

Think about why you started down the path you're on. Reflect on the decisions and sacrifices you have made over the course of your journey to get you to where you are. Why do you continue to fight for your business every day? Why do you wake up every morning and hustle until you close your eyes at night?

For me, it's the satisfaction of knowing that I am an integral part of building something bigger than myself. I am a 29-year-old successful woman working my ass off every day to build a career and a life for myself. It's about waking up in the morning, going into the studio and having the luxury of creating with my closest friends, people I consider family. No longer do I dread the thought of having to go to work every morning. It is something I fight for every day because I never want to take these opportunities for granted or lose sight of the fortunate life I have worked so hard to build.

There is freedom that comes with reflecting on your "why" anytime you're feeling disconnected. Write your why's down and keep them in an easy-to-access place for the times in life when you need some clarity.

## SET DAILY GOALS

When you feel yourself getting overwhelmed with work and your personal life, make a short, realistic list of tasks to accomplish each day. This can lighten the weight on your shoulders.

I keep a master task list that I pull from to create my daily to-do list. During those times when I feel the weight of the world on my back, it's difficult to focus. My master list only perpetuates the situation. So in this scenario, I start fresh with a piece of paper (there's something therapeutic about handwriting tasks when I feel I'm in over my head). Write down everything that needs to get done in the upcoming seven-day window, no matter how mindless or strategic that task may be. Go through that list and decide which, if any, tasks can be delegated. Determine the urgency for each task that is still on your list. Assign tasks to each day of the upcoming week, along with an estimated length of time per task. That gives you an idea of how many hours of work are needed from you per day.

This allows me to get a grasp on what's overwhelming me. It could be as simple as a client order that is late and keeps getting pushed back on your to-do list. Until you lay everything out, you won't be able to put together a plan of attack to get over the mountain of stress you've created for yourself.

## REACH OUT TO PEOPLE AROUND YOU

It's easy to let yourself spiral out of control when you feel like you're stuck in a dark place. The worst thing you can do at this time is isolate yourself from your team, family or friends. Whenever you feel like giving up, there is always someone in your life who has been in a similar situation and can relate.

I find it beneficial to have my "person"—that one friend I know I can reach out to when I need advice or simply just need to get something off my chest. Sometimes all I need is a quick venting session—10 minutes to spill everything that's bothering me, and my person simply listens and doesn't give any advice unless I ask for it. Be careful with this person in your life, however, as these types of relationships can start out with healthy venting sessions and lead to negative complaining and cancerous mindsets and/or behaviors. It's important for that person to be your voice of reason when you're going down a wrong path in your thoughts.

## CUT OUT THE CANCER

The phrase *misery loves company* could not be more accurate. Surrounding yourself with cancerous people only leads to you giving up on yourself. A sense of entitlement can form over time as you spend your days whining about your problems without ever coming to any kind of solution. You will find yourself quitting, which you will justify with any excuse you can come up with. All because you've surrounded yourself with people who have positioned themselves as your support team when, in reality, they are just negative influences looking to bring down everyone else around them and form a union of misery.

It's just not worth it. Cut the cancer out of your life as soon as you feel it creeping up on you (you will know when it's happening if you follow your instincts).



## SWITCH UP YOUR ROUTINE

At work, if I do the same thing over and over day in and day out, I get bored. This boredom leads to restlessness, and the restlessness leads to a feeling of claustrophobia. That causes me to panic, and any stress in my life is multiplied tenfold. I get to a point where I just don't want to do anything anymore, and would rather give up. Call it burning out.

Don't go down that road. Switch up your daily routine. For a while, I was opening my laptop and checking email the second after opening my eyes in the morning. I made the small change of waking up and getting ready for the day right away, not checking email until I get into the studio. This made a huge impact on my daily routine. I found that I wasn't getting as stressed out at the beginning of my day.

## TAKE A STEP BACK

Many entrepreneurs believe they have to work seven days a week, 20 hours a day to be successful. Sal will probably kill me for saying this, but sometimes, you just need to take a step back and reevaluate where you want to target your efforts.

The work will always be there, I promise. Your health and peace of mind will not, however. So if taking off a day, a week or even a month is what you need to get yourself back on track, make sure all your ducks are in a row and tap out.

Once you've reached the point where you still feel like giving up and none of these tips seems to be working, take a day off and take a deep breath. Everything will be okay once you get your mind right. ■



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

[salcincotta.com](http://salcincotta.com)



# SOMETHING BIG IS COMING.

What is N-Vu?

We bet you wanna know. Well, we'll give you a hint. We are going to turn the photography industry on its head. That's right! Imagine a world where photographer's can actually make more money. Well, that's what N-Vu is all about. **The power of you.**



**VIRTUOSŌ**  
*by Salvatore Ferragamo*

GET READY FOR  
**BRIDAL SHOW SEASON**

**30%  
OFF**

**ANY SIZE CANVAS**

USE CODE **BRIDAL30**

EXPIRES 1/31/17 | EXCLUDES FRAMED PRODUCTS



THE  
**GLAMOUR**  
EDITION

Featuring

- 60 | **Edgy Black & White Fashion Lighting** with Michael Corsentino
- 74 | **Applying Glamour Techniques for Stand-Out Weddings & Headshots** with Phillip Blume
- 86 | **Pageant Glamour: 4 Tips for Shooting Beauty Queens** with Moshe Zusman
- 98 | **Finding Your Style in Glamour Photography** with Craig LaMere
- 118 | **Portrait Meets Pageant: Breaking Into Pageant Photography** with Blair Phillips
- 130 | **Glamour Photography 101** with Nino Batista
- 144 | **Creating the Boudoir Experience** with Amber Jones
- 158 | **Inspirations** from Our Readers

*edgy* BLACK & WHITE  
**FASHION LIGHTING**

with Michael Corentino



## WORKING WITH A TEAM

When you work as part of a team focused on a common goal, the results are almost always far better than those produced working alone. Collaborations are the de facto workflow for fashion, editorial and commercial shoots. Your team typically includes one or more models, assistants, a wardrobe stylist, a hair stylist, a makeup artist and the client.

When you're tasked with producing images based on someone else's concept (which is standard with fashion, editorial and commercial work), communication is key. Mood boards can help keep the team focused on the desired result. These are collections of images grouped together by category. You can use PDFs, Word documents, folders in Dropbox or a Pinterest board. It doesn't really matter how you do it, as long as everyone is clear on the mission statement for the shoot and the expected deliverables. Make sure everyone on your team is in sync.



*Mood boards cover the applicable categories for the shoot: look, style, wardrobe, props, etc. To the right is a mood board for the general look and feel, while this one covers the desired look for the hair and makeup.*

*Mood boards are the de facto method of communication for creative teams. Making sure everyone is on the same page prior to a shoot is essential. Here you see the mood board outlining the general look and feel the stylist had in mind.*

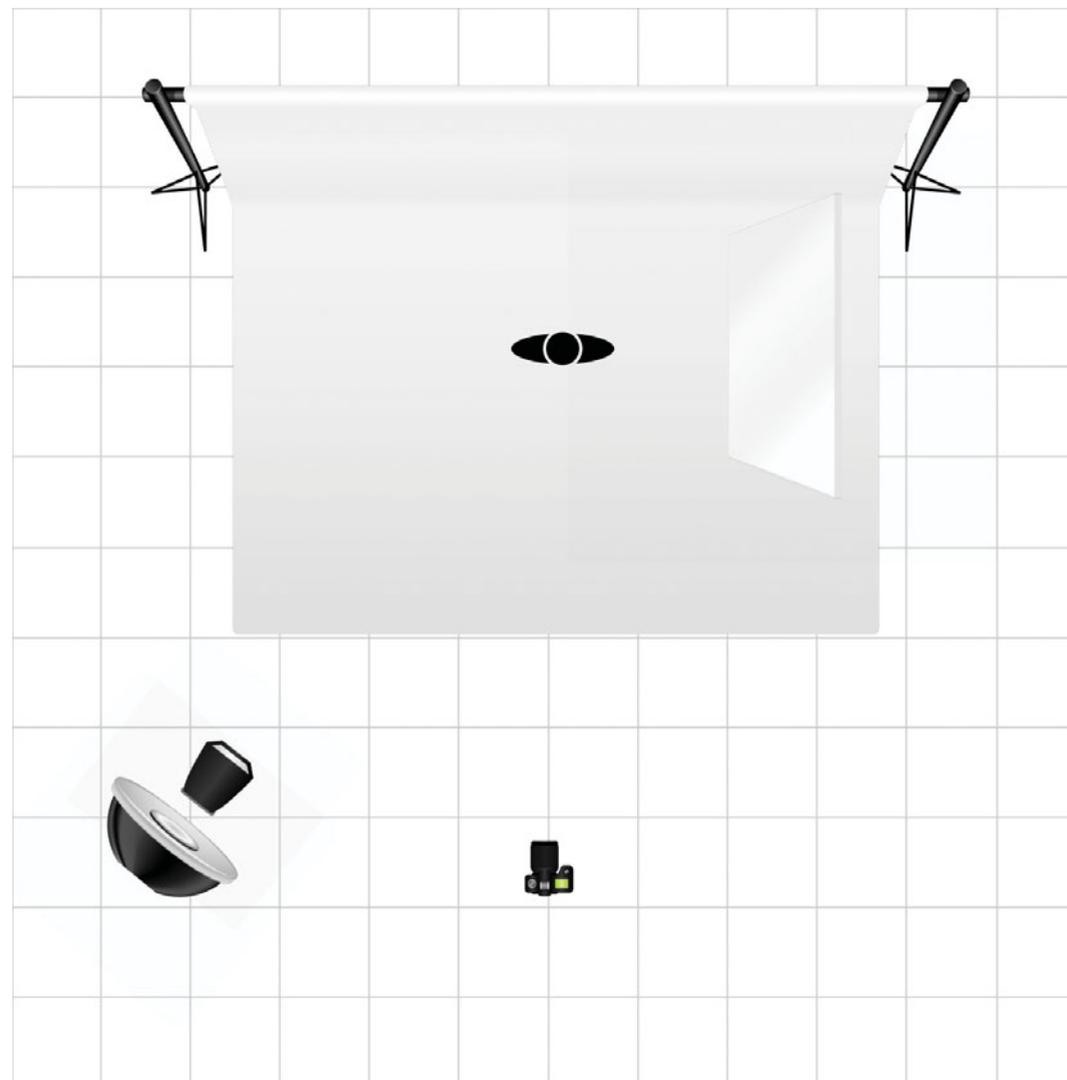
## THE CONCEPT

The concept for this editorial fashion shoot for wardrobe stylist Rachel Nicole Velez was "androgyny." Rachel emailed two mood boards to me, our model Audra Seay, and our hair and makeup artist Evelyn V. Ruiz Resto. One board was for the lighting and general mood, and one was for hair and makeup. The boards conveyed a strong, masculine look in the lighting, wardrobe, hair and makeup, and the model's poses, movement and expressions.

We all agreed that to create visual tension, we needed to juxtapose Audra's strong femininity with a more masculine styling. We also decided to use edgy lighting, contrast between black-and-white elements, and a strong use of patterns for the hard-edged look we wanted.



Image © Michael Corsentino



The keylight is a Profoto 7B 1200WS pack and head, triggered with a PocketWizard and modified with a Mola Softlights Sollo beauty dish. Below it is an Elinchrom 20x51 Stripbox on a Profoto B1 500WS Air Head. This light served as fill and was metered one stop below the keylight. In the diagram, I've staggered these items for clarity, but they were stacked directly above and below. Also pictured camera right is a white V-flat used to add light and open up the shadowed side of the model when necessary.

## LIGHT DESIGN

Now that I knew the desired look for the images, choosing the tools and techniques to create that look was straightforward. This is the value of having a plan—you're not flying blind. The look for the shoot called for black-and-white final images with a harder, contrasty quality of light. My plan was to shoot a variety of images, from tight to wide, of each of the two looks we'd be capturing. I needed to create a lighting plan that illuminated both the face and garments for head and shoulders, detail, three-quarter length and full-figure captures (see "Varying Poses for Layouts" below). These considerations helped me create a lighting roadmap to achieve these goals.



*Choosing the right modifiers for the job is key. I used a Mola Softlights Sollo for the keylight. This silver-interior beauty dish is an efficient source with plenty of cool-toned contrast, perfect for the specular black-and-white look called for. The Sollo's optional opal diffusion disc helps take the edge off by creating a slightly softer, more manageable core of light.*



*The shape of the modifier also plays an important role in the quality of light. In this profile view, you see the deep, conical design of the Sollo, key to its ability to create specular light.*

## CHOOSING THE RIGHT LIGHTING TOOLS

I chose a Mola Softlights Sollo beauty dish for my keylight and an Elinchrom 20x51-inch Strip Softbox for fill. We placed this second light just below the keylight to help create even illumination from top to bottom, especially useful when capturing full-figure images.

The Mola has a highly reflective silver interior with a deep conical shape and a white opal glass diffusion disc in its center. This modifier creates beautiful, cool-toned, contrasty light with a slightly softer center core owing to the diffusion disc. It was the perfect tool for the edgy black-and-white fashion look we wanted.

When you use this kind of modifier, more light will be thrown onto the scene. This is known as the efficiency of the modifier. The more reflective the interior, the more efficient they are at delivering the light from the strobe inside.

I'd initially planned a separate lighting zone for the background comprising four 500WS strobes, but ended up not needing them. I call that a win. By keeping the model and lights relatively close to the background, I was able to achieve the look I wanted with a much easier-to-manage two-light setup that also required a lot less space to execute.

We placed the keylight and stripbox 7 to 8 feet away from the subject, who was 2 feet from the background cyclorama wall. This arrangement provided the coverage we needed to capture everything: full-figure movement shots, head and shoulders, and detail images.

## USING A METER

Readers of this column know I'm a big fan of handheld light meters. I use one on just about every shoot, especially if that shoot involves strobes. You can spend 15 minutes fiddling with your camera settings, repeatedly adjusting your lights and endlessly chimping. Or, you can use a handheld flash meter and capture a perfect exposure the first time you click the shutter. There's no better way to inspire confidence in your clients, talent and team than showing them a perfect image the first time you step behind the camera.

Unlike your DSLR's built-in light meter, handheld meters allow you to measure light in two ways: by taking an incident reading or a reflective reading. Your DSLR relies on less accurate reflective metering. What that means is your camera's meter measures the light being reflected off whatever you're photographing.

In the images in this feature, you see a tremendous amount of variation in the amount of light reflected from the white and black elements in the same picture. Here we have black fabric, dark skin, a white background, white clothes with black stripes—all of these elements reflect very different amounts of light.

With the incident readings possible with a handheld meter, all of this becomes immaterial. This is because incident readings measure the light falling on the scene rather than being reflected from it. Consequently, incident readings are far more accurate and less prone to error in high-contrast situations like this one.



Image © Michael Corsentino



Image © Michael Corsentino

## VARYING POSES FOR LAYOUTS

I've touched on this in previous articles, and it's worth repeating. Regardless of the type of photography you're doing, variety is king. If your end product is a magazine layout, a series of ads or spreads in an album, you want variety. By creating an assortment of images—some wide, some tight, some detail shots—you give yourself or your client the options needed to create much more interesting layouts. By pairing tight shots with wide ones, full-figure images with detail images, head shots with three-quarter images, you'll create the contrast of scale between images you see constantly in editorial work. Your client wants options, the designer wants options, you want options—so shoot tight, shoot wide and shoot details.

## DIRECTING MODELS

When directing models, the photographer is like a film director. You're trying to create a mood, feeling or look. Learning to interact with and direct your models is essential to getting the expressions, poses, movement and attitude you're after. You must be proactive. Being a wallflower simply won't cut it. Take baby steps—it gets easier. Coach your models. Reassure and praise them throughout the shoot.

## CREATING THE RIGHT BLACK-AND-WHITE LOOK

The great thing about applications like Capture One Pro and Lightroom is they allow you shoot tethered, which I always do. But it gets even better. Not only can you shoot tethered, you can also do it in black and white or anything else your heart desires.

These applications let you create or select a preexisting black-and-white recipe that's applied to your images as you're shooting them. This way, every image that pops up on your monitor or laptop is already being displayed as black and white. This is indispensable, saving a ton of back and forth when refining the final look of the images with your team, because you're doing it on set in real time.

Using Capture One Pro, my team and I were able to select a black-and-white preset we loved from a variety of awesome styles, and have our processing look nailed down right out of the gate.

This is helpful for tweaking your lighting as well, because different black-and-white conversions impact the shadows and highlights very differently. If you know going in what the finals will look like, it makes dialing in your lighting that much easier. ■

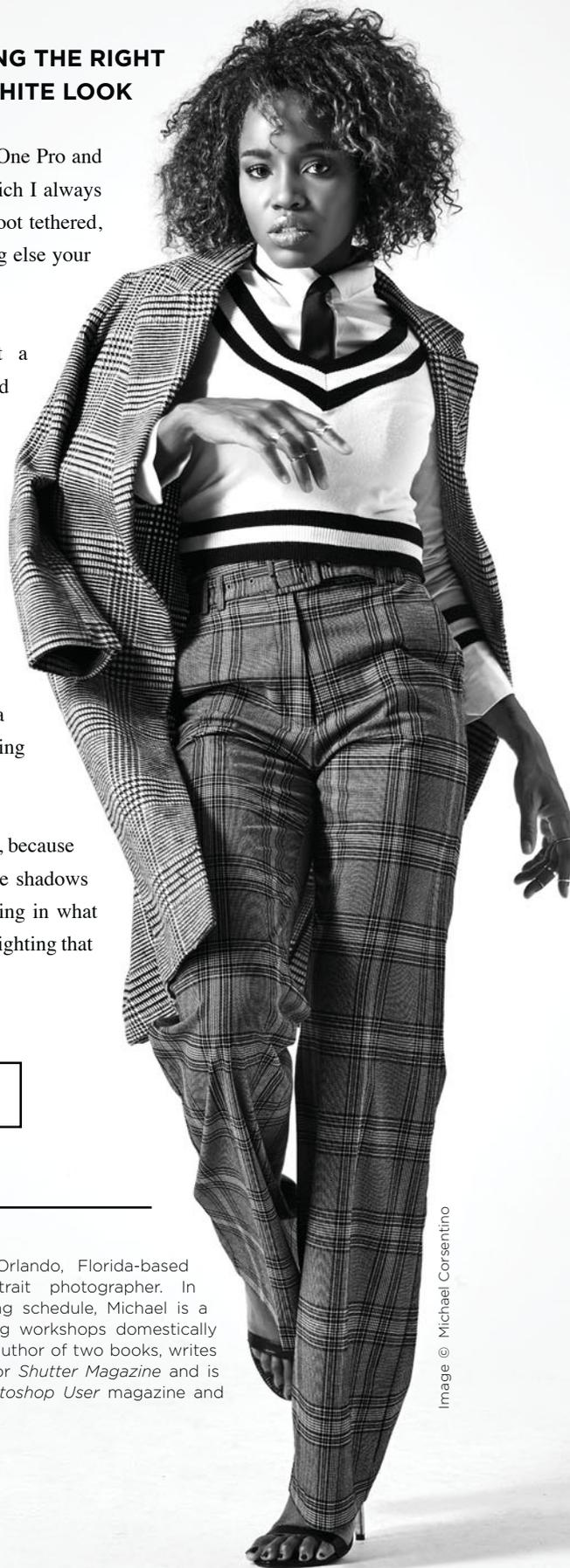


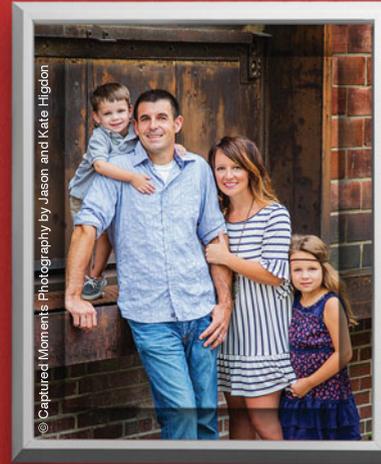
Image © Michael Corsentino

**sm** **LEARN MORE.**  
Click here or check us out at [youtube.com/btsShutterMagazine](https://youtube.com/btsShutterMagazine)



Michael Corsentino is an Orlando, Florida-based editorial fashion and portrait photographer. In addition to his busy shooting schedule, Michael is a passionate educator, teaching workshops domestically and internationally. He is an author of two books, writes a monthly lighting column for *Shutter Magazine* and is a regular contributor to *Photoshop User* magazine and *JointheBreed.com*.  
[corsentinophotography.com](http://corsentinophotography.com)

Double Metal Float Frame



Metal Print with Standout Mount



Framed Photographic Print



Riveli Canvas Cover Album

American Color Imaging is

*celebrating 50 years*

as the 1<sup>st</sup> choice of the imaging professional!

View these products and more at [acilab.com](http://acilab.com)

American Color Imaging | [www.acilab.com](http://www.acilab.com) | 800.728.2722

1967-2017

**aci**

*50th Anniversary*





— APPLYING —  
**GLAMOUR  
TECHNIQUES**  
FOR STAND-OUT WEDDINGS & HEADSHOTS  
with Phillip Blume



Use your best James Cagney impersonation while reading the following: “Mmm, those dirty rats! They’ve hoodwinked us, see? They made us believe glamour was only for the bedroom. Well, I’m sick of carrying cameras and shooting naked women!”

If you aren’t sure who James Cagney is, get some culture, ya filthy animal. On the other hand, if you aren’t entirely sure how to define glamour photography, I might find it in my heart to forgive you. After all, its meaning has changed a lot over time.

In the era of Cagney’s gangster films, glamour was associated with the bright lights of Old Hollywood sets. Imagine almost any frame from an Ingrid Bergman or early Audrey Hepburn film, and you can envision the high-contrast black-and-white glamour of classic Hollywood. Long before cinema was born, the word *glamour* meant a magical spell that made reality look different to its targets.

That’s how I prefer to think about glamour photography—not as erotic photography, but as a set of magical techniques early Hollywood used so well to lift subjects out of the everyday and place them on a pedestal of perfection. Perhaps they were not what they seemed, but they represented an ideal.

With that in mind, let’s look at a few of those techniques and how to apply them for “perfection” in our wedding and headshot photography.



## 1. GREATER CONTRAST RATIO

Old Hollywood largely relied on bright lights to illuminate stages for low-tech cameras that struggled to see in the dark. The result was that iconic high contrast, a mix of both dark shadows and well-exposed highlights in the same image. The glamorous light conveniently suited the melodramatic themes of classic cinema. What is exciting about today's high-ISO cameras is that they allow us to achieve the same look, whether we use supplemental off-camera strobes or stick with natural light.

But where do you find that kind of light? You have to know where to look.

When shooting available light, look for naturally glamorous light anywhere indirect sun is filtering in from one direction. Look down an alley, under a low-hanging tree bough or in a large entryway (Fig. 1). The important thing is to make certain the light is coming into your space only through a relatively narrow opening. An awning over a long walkway is probably no good since light is still coming in from all around. The point is to not block overhead light, but to leave your subject mostly in shadow and underexposed. Deep shadows create a sense of mystery in glamour photography. A singularly controlled light, then, allows you to draw attention only to the most flattering and desirable elements of a face or body.

Remember the inverse square law? It's crucial to getting your lighting ratios right. As light travels, it loses its power a lot faster than you might expect. Wedding photographers pay homage to this principle in ugly getting-ready rooms every time they shoot a portrait by window light.

You learn quickly that if you want that trendy bright and airy bridal portrait, you have to move the bride farther from the window. If you're too close to the light source, the front of her white dress looks blown out, even as the back of the dress (farthest from the window) disappears into shadow or ugly orange hotel light.



For glamour, though, you want that quick falloff (Fig. 2). Move your subject closer to the light source and expose for the highlights. You're not trying to show everything in your glamour portrait. Let the background go dark and crop away the unimportant bits. This is your perfect opportunity to light those glamorous details, too (Fig. 3).

I love the control I get with portable strobes, which allow me to create glamour light in any environment. Don't get confused: High-contrast light is not necessarily the same as "hard light." In fact, I tend to shoot through an umbrella that is as close as possible to my subject. This creates softer, flattering, romantic light without a hard edge. But because the light is close to my subject, the falloff is still quicker (Fig. 4). That means more shadows, more specific points of interest left in the light and more glamour.



## 2. HIGHER, FASTER, FARTHER

Now, where to place your light for a glamour look? Think “higher, faster, farther.” Subjects tend to look more glamorous under a more elevated key-light, which accentuates the shape of the face and cheekbones, casts shadows down the nose and neck, and brightens the eyes (Fig. 5).

If you’re totally dependent on natural light, this might mean waiting until the perfect moment before sunset, or “golden hour,” when the sun is overhead at a 45-degree angle to your subject (or even higher, but never directly overhead). To complete the effect, have your subject face the sun, but turn her face aside until a shadow is cast along one side of her face. An overcast day will also get in the way of this look; the last thing you want is omnidirectional light filling in your shadows. Look for direct sunlight, and feel free to soften it with a diffuser—as long as you keep it directional. In the image series (Fig. 6a-c), note the progression from underlit subject to corrected exposure in-camera, then finally to more glamorous light from an added reflector.



Fig. 5



Fig. 6a



Fig. 6b



Fig. 6c

Images © Phillip Blume



Image © Phillip Blume

Fig. 7

As the sun drops lower, you can create a unique but equally glamorous shot using sunlight behind your subject. Now that the sun is near the horizon (too low to cast those shadows down the cheek and neck), turn your model around. Keep the sun itself out of frame to reduce flare, or place your subject’s body directly between your camera and the sun to obscure it entirely. Either way, your model is now glowing with a seemingly celestial light. You can bring in a reflector (high above your model’s eyeline but not so high as to leave her eye sockets dark) and direct the sun’s rays down across her face. For glamour, a silver cover on your reflector works wonders—it increases the power of the reflected light and magnifies your high-contrast look, plus it lends additional specular highlights reminiscent of Old Hollywood.

The point is to make sure the main light is farther from you, always coming in from a different direction than your shooting angle. Your camera and the light need to stay farther apart, so this is not a genre for on-camera flash shooters. (Well, that’s only partly true, as I’ll demonstrate in the video below.)

If you’re using a strobe, place your light farther around the side of your model than you’re used to. Get used to extreme light angles. Again, raise it higher and point it down more sharply. Have an assistant lift the stand and dangle it over your subject, aiming it at the ground in front of them. This technique, known as “tabletopping,” shapes cheekbones dramatically. If you use a softbox or umbrella, the indirect rays coming through the modifier will light your subject, while the middle of your light (pointed toward the ground or a reflector below) will bounce back up and help fill any shadows that are too deep with lost information.

The “faster” part comes into play with strobe, too. For manual strobe, you’re limited by your camera’s shutter sync speed. You can’t shoot faster than about 1/200 second on most cameras, so don’t shoot any slower than that, either. In general, you want to keep out as much ambient light as possible, guiding your viewer with the light you’re adding to the scene (Fig.7).

### 3. MULTILIGHT SETUPS AND NATURAL DIRECTION OF LIGHT

I've heard it said that effective commercial photography is often the result of "more flashes, more specifically focused on more elements of the image." That's certainly the case for many old and glamorous films, and for cinema today. For glamour photography, it doesn't hurt to get brave and make the big jump into multilight setups. For now, though, let's just touch on the value of using at least two lights.

Glamour requires something the art world calls "sprezzatura." Your subject should look unaffected, distant and transcendent. One way to make any model seem "above the fray" or even otherworldly is to subtly defy the laws of nature.

A photographer should generally position any off-camera light to illuminate his subject from the same direction as the natural light visible in the image. In other words, if the clouds and trees in your background are lit by the sun from frame left, you should also light your bride from frame left. Although the lighting now looks beautiful, it's not too good to be true—you've created the illusion that all the light in the image is natural.

Glamour gives you the opportunity to learn the rules so you can break them. So mix things up and try a cross-lit pattern—a hair light from camera left, a keylight from camera right. Or, while shooting outdoors, set up so that the setting sun paints your background directionally from camera right (note the shadows on the railing in Fig. 8), then light your subject from high camera left. The composition can be stark or subtle, but it leaves the viewer with that glamorous flavor in her mouth, as if the subject is unaffected by the laws of nature, illuminated by celestial light.



Fig. 8



Image © Phillip Blume

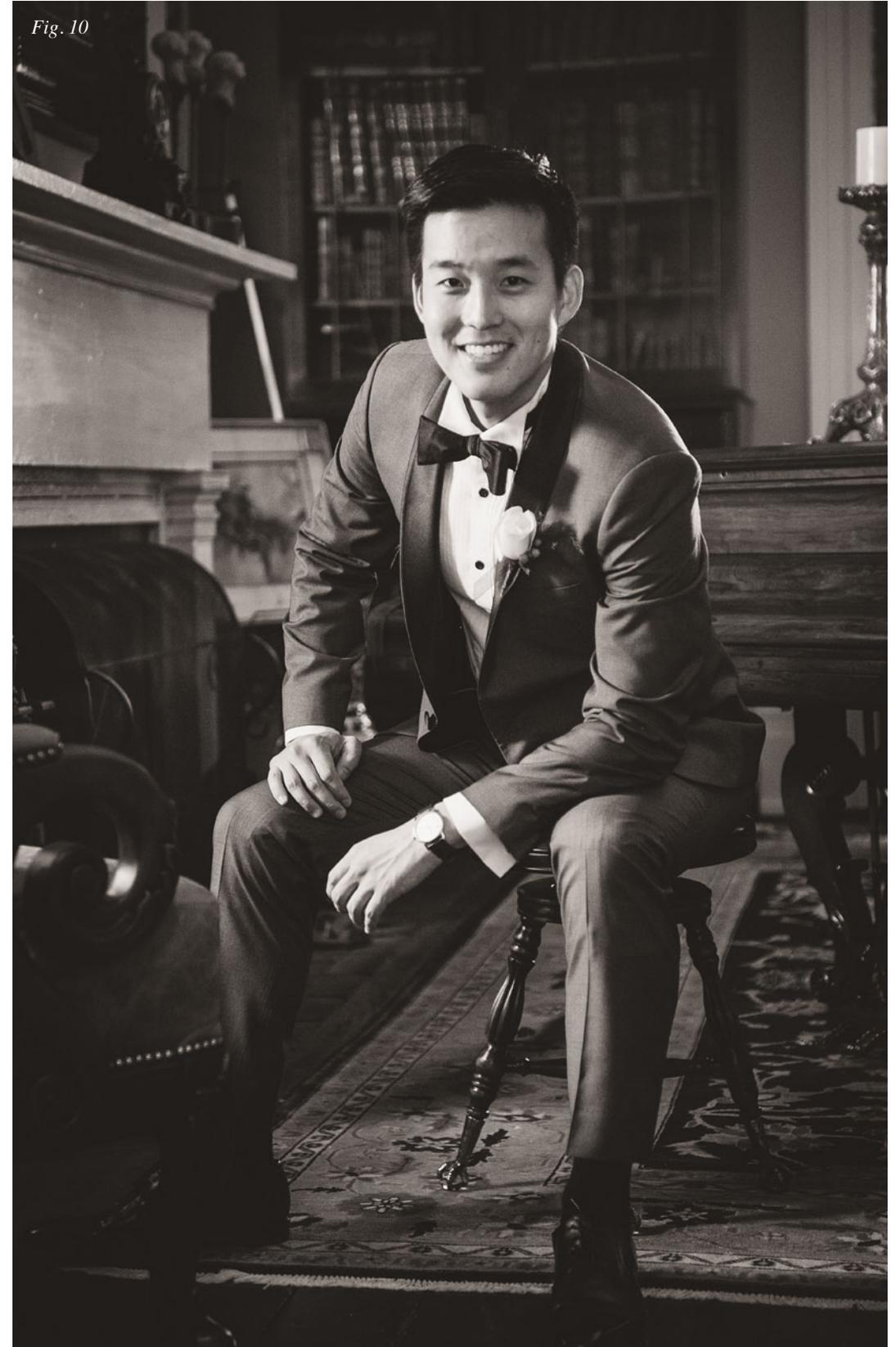


Image © Phillip Blume

#### 4. SET THE SCENE (PROPS, LOCATIONS, PLAY OF LIGHT)

Finally, keep in mind that glamour techniques are not suitable in every situation. If you're shooting portraits or a wedding at a classic art deco building, you want to pull these tricks out of your bag. But while shooting a barn wedding, not so much. I like to play with glamour style during the individual bridal portraits and groom's portraits on a wedding day (Figs. 9, 10). During a headshot session, I always get my standard, well-lit money shots first. That's what clients are paying for. But I never miss the opportunity to create more stylized glamour shots to keep myself creative and impress the client. These images aren't about smiling at the camera; direct the expression (as I'll show you in the video) to add to the mood (Fig. 11). The more glamorous shots are often what clients choose for book covers and album sleeves (Fig. 12).



Fig. 11



Fig. 12

Images © Phillip Blume

Glamour photography may sometimes seem like an advanced, unobtainable genre with too much fancy technique. It's the very glitz and glamour of this style that makes celebrity look unobtainable. That's the power of perception. But it's one of the best genres in which to explore and perfect light. It is a bold and unapologetic genre, full of extremes. Learn this, and then you'll be ready to move on to the nuance and subtle techniques of any other genre.

To download a free behind-the-scenes lighting video shot on location with Phillip Blume, visit [www.blumephotography.com/light-live-demo](http://www.blumephotography.com/light-live-demo) (this month only). ■

**sm** **LEARN MORE.**  
Click here or check us out at [youtube.com/btsShutterMagazine](http://youtube.com/btsShutterMagazine)



Phillip Blume is an international award-winning photographer and, with his wife, Eileen, cofounder of Blume Photography Studios and ComeUnity Workshops. In addition to photographing weddings and portraits worldwide, the Blumes focus their efforts on personal projects to help those suffering extreme poverty. As educators, the two have appeared on CreativeLIVE, and speak to thousands of photographers every year. They live with their children in rural Georgia.

[blumephotography.com](http://blumephotography.com)



Scott Detweiler



## Start with Amazing and Go from There...

Mr. Detweiler has a way with amazing. He knows it when he sees it and when he creates it. Scott Detweiler has the eye of a photographer, the soul of a painter and the mind of an artist. We are thrilled to be a part of and contributor to the amazing.

AdoramaPix Ambassadors are envoys of what makes the art of photography special and what keeps us constantly striving for perfection.

See more about all of our AdoramaPix Ambassadors at [adoramapix.com/ambassador](http://adoramapix.com/ambassador)



# Pageant Glamour

4 TIPS FOR SHOOTING BEAUTY QUEENS

with Moshe Zusman

Second to the world of modeling, the world of beauty pageants takes the cake for all its glitz and glamour. Photos of contestants need to be a step above a regular portrait.

When pageant girls step into my studio, they're looking for a final image that represents who they are in the most fiercely confident and over-the-top, gorgeous way possible. In addition, the girls have complete trust in what I'm doing because I've been both a pageant photographer and judge, and their confidence in my expertise always helps.

Here are my top four tips for delivering great pageant shots to clients every single time.

## 1. SET THE MOOD

We know this is important when we photograph any client. We have to create an environment where they can feel at ease in a normally uncomfortable situation. With my typical headshot clients, I do this by making small talk, offering them something to drink and so on. With my pageant girls, I do the same, and then some.

In addition to making them feel comfortable, I need to make them feel "confidently beautiful" (a theme of the Miss Universe pageant), and that doesn't always come easy, even to beauty queens. As an added way to make them feel as beautiful as they are, I have a hair and makeup stylist on site. Stylists primp and make her feel like she's being taken care of. Getting the right makeup artist is key to this because they also need to know how to make the subjects feel amazing.

Music is the final key to mood-setting. It's always amazing to watch how quickly the right music can bring people into the right mindset and drastically change the expressions I'm getting from my subjects. On pageant shoots, I have upbeat music with a hint of sexy in it, which works every time.



Image © Moshe Zusman



Images © Moshe Zusman



Images © Moshe Zusman

## 2. LIGHTING

When I photograph headshots, I usually start with a butterfly lighting setup. With fashion and pageants, I go for a more glamorous look, so I start with a clamshell setup and work my way from there. I use a Profoto D1 1,000-watt strobe just above my client's face with a 2x3 softbox positioned horizontally. I use my 1,000-watt light because I want to shoot with higher apertures to get the most detail and sharpness as possible throughout the entire image.

Then, I have either a reflector or another Profoto D1 250-watt light just below her face with a 1x3 gridded softbox also positioned horizontally. It's a run-of-the-mill beauty light setup that creates a gorgeous catchlight in the eye and highlights the subject's cheekbones for a glamorous lighting pattern on the face.

Depending on the look we're going for, I throw in a hair or rim light with my Profoto D1 500-watt strobe. I adjust the clamshell setup to utilize my Profoto soft-white reflector (beauty dish) instead of the softbox, and have fun from there. The key thing is to remember to never lose the catchlight in their eyes and watch for any harsh shadows underneath the chin.



Images © Moshe Zusman



Images © Moshe Zusman

### 3. POSING & PROPS

There are two types of pageant shoots. I take photos for girls who need them for their application to the beauty contest, and that they'll use in the pageant program and for judges' eyes later during the competition. I also photograph the titleholders: girls who have just won a competition and need their winning photo session results. Their photos will be used for publicity and for the next-level competition (Miss Maryland would then be competing for Miss USA).

For submission images, the photo needs to be representative of how the woman looks in person. The judges see this photo before meeting her, and if it's overly retouched to the point that they don't recognize her when she walks into her interview, it will annoy the judges. The photo should be posed naturally, not too sexy, and accentuate her best features. If she has great teeth, have her show off her beautiful smile. If she has great hair, highlight that. You want to create an image that is beautiful and more than just a headshot, but also one that is a true reflection of who the girl is and what she looks like.

For titleholders, we add sashes and crowns. It can be a little tricky to work with props like these without making the image look cheesy. You'll develop your own style. I take the traditional image of the winner wearing the crown and sash, then play with her positioning, putting her anywhere but where she is supposed to be.

In contrast to the submission photos, titleholder photos should be over-the-top sexy and glamorous. Concentrate on her best features, but add more sultry posing and varying expressions. Whatever the girl is good at, go for it. The only caveat is to know the difference between a Miss and a Miss Teen. Teens shouldn't look too sexy, while more mature contestants can be a bit more provocative.

There is also a difference between Miss USA and Miss America. Miss America is like the "girl next door," while Miss USA is the girl you wish lived next door. You can't go too sexy with Miss USA.



Images © Moshe Zusman



#### 4. POST-PROCESSING

Again, remember what kind of shoot you're doing. Submission photos shouldn't be overly retouched or alter how a girl looks since judges don't like deception.

Titleholder shots can be retouched more heavily. Go to town with the retouching. Lower the shoulders to extend the neck, smooth out the skin, and brighten the eyes and smile. Take care of any blemishes and flyaway hairs. Nip and tuck as you see fit. These photos will be used for the next level of competition, and judges look for flaws first.



Image © Moshe Zusman



Image © Moshe Zusman

Want to see how we work firsthand? Get yourself to ShutterFest 2017, where I'll be doing a live beauty queen photo session complete with music, hair, makeup and everything I talked about here. It's going to be the most talked-about session at the show, so don't miss it.

Check out the video for a pageant session walkthrough of proofs with Mariela Pepin, Miss Maryland Teen USA 2014. ■



Moshe Zusman is recognized for his innovative, bold use of light and color with a distinctly modern edge. The Washington, D.C.-based Moshe has been shooting for more than a decade, and specializes in weddings, portraits, headshots and events. He has been featured at numerous workshops and conferences, including WPPI, PhotoPlus Expo, ImagingUSA and ShutterFest, and also hosts his own workshops at his D.C. studio.

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



# product review

**STELLA** | LIGHT. MOTION with *Salvatore Cincotta*

# STELLA



## Why the Light & Motion Stella Pro 555 Kit?

Without light, creating images becomes a tad bit complicated. And we all know, not all light is created equally. It's about having the right tool for the job. The Light & Motion Stella Pro 555 Kit has everything you need for a three-point lighting setup.

### Portable?

Yeah, I would say so. With an Integrated rechargeable li-ion battery, expect 1.5 to 12 hours of cord-free operation. At 2.5 pounds, this daylight-balanced 5,000K light is an ideal choice for location work, interviews and small sets where studio-quality light in a highly portable form factor is important.

### Powerful?

How does 5,000 lumens sound? It's powered by a built-in li-Ion battery that charges in 1.5 hours to 80 percent, and in two hours to 100 percent. The Stella Pro 5000 spLED gives you a run time of 90 to 720 minutes depending on the power level selected. You can also extend the run time for longer shoots by connecting it to any external battery source or any AC power supply.

### Key features

- Everything you need for a three-point lighting setup.
- All Stella Single Point LEDs (spLED) feature a Chip on Board (COB) lighting array that delivers the optical characteristics of a single-point light source, simplifying form and design and eliminating the multiple shadow effect that can be a problem with multidot light sources.
- Output has a Certified TLCI of 93, a CRI of 90, and a CCT 5000 Kelvin. The smooth, even, 120-degree beam can be easily shaped and modified.
- Designed to perform in even the most challenging environments, the Stella Pro 5000 spLED is certified IP68 waterproof to a depth of 100 meters and is impact-resistant to 1 meter.
- The integrated rechargeable li-ion battery is good for 1.5 to 12 hours of cord-free operation.

### Try Before You Buy

Visit [gear.lensprotogo.com/try-before-you-buy](http://gear.lensprotogo.com/try-before-you-buy) to rent select Stella lights or packages from Lens Pro To Go for 4 days\* for FREE. You will only pay for shipping. This allows you to put what would have paid in rental fees towards purchasing the item if you decide to buy after you tried it out.



For more information, visit [stellaprolights.com](http://stellaprolights.com)

FINDING YOUR  
**STYLE**  
— IN —  
**GLAMOUR**  
**PHOTOGRAPHY**

with Craig LaMere



When you hear the term *family photos*, you know what family photos are; when you hear the term *business headshot*, you know what a business headshot is; and when you hear the term *newborn pictures*, you know exactly what that is. Two genres that are harder to pin down because they are always evolving are boudoir and glamour. This month, we look at my idea of glamour photography and some of the ways I shoot it.

## GLAMOUR TO ME

When I was growing up in the 1980s, glamour meant denim jackets with raised collars, lots of makeup and hair teased to the moon with a gallon of hairspray. Nowadays, I look at glamour as a hybrid of boudoir and fashion. Some say glamour is more of what you would see in *Maxim* or *Playboy*, but that is not the definition I have adopted. Glamour has the sexiness associated with boudoir and the clothes associated with fashion. The two meet in the middle to create something unique.

I know a lot of women who feel confident in who they are, who embrace their age, who are proud of their position in life and who are comfortable with their sexuality. They want beautiful images of themselves, but do not want the stylizing that goes into a fashion shoot. They don't want to be half naked, like in a boudoir shoot. For these clients, our version of glamour is the perfect genre. Glamour in my studio is all about making our clients feel sexy, beautiful and awesome by combining killer hair and makeup with dresses, gowns and lighting—but in a more conservative atmosphere than that of our fashion and boudoir sessions.



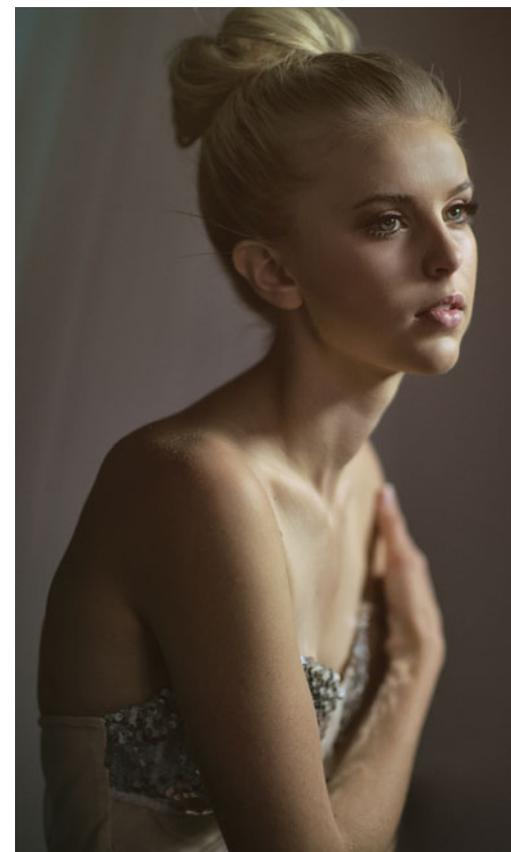
Images © Craig LaMere



Image © Craig LaMere



Image © Craig LaMere



Images © Craig LaMere

## HAIR & MAKEUP

For our glamour line, hair and makeup is one of the most important components to creating killer images. It sets the mood. One of the most powerful parts of boudoir for most clients is when they come into the studio as their regular self and, in a few hours, they are a whole new them.

This is the same for our glamour clients. They come into the studio clean-faced, no makeup, hair in a ponytail. Then they sit in the chair, and my badass stylist goes to work on her. We turn them into supermodels. They love it.

All woman want to feel pretty and special. That's what we give them. Our clients are well taken care of. For many, this is their first time doing a session like this, so they are a little nervous. But this is also an opportunity for them to relax and let their nerves settle.

The actual hair and makeup is pretty standard: smoky eyes, big curl and, at some point in the shoot, we do an updo.

## WARDROBE & STYLING

We do a pre-session consult to gather the important information about our client. We find out hair type, skin type, body type and their overall comfort level for the shoot. We also start planning their wardrobe.

Wardrobe is where the hybrid nature of our glamour product starts to show. Most of our clients want to be sexy and show some cleavage and some leg, but they do not want to show off all the goods. Clients bring different dresses, mostly evening gowns.

I tell my clients that the clothes themselves, while important, are not the most important part of choosing wardrobe. The most important part is to make sure they can be 100 percent comfortable. Your client could show up with the greatest dress on earth, but if she does not feel good in it, you will get just okay images because her mind will be on everything but the shoot and she will never relax enough to kick ass.



Images © Craig LaMere



Image © Craig LaMere

## LIGHTING & BACKGROUNDS

My glamour product is more portrait-based than fashion or boudoir. So, even though my clients have great wardrobe, I'm focusing more on them than their clothes. For that reason, I also use very simple backgrounds and very soft lighting.

For glamour, I use hand-painted muslins. I love their tones and textures. I have about every tone and color of muslin you can imagine. The color of clients' clothes doesn't matter because I have a muslin in every tonal range. I like to keep everything in the same tonal range so my client is the focus of the image and is not competing with the drop.

Our lighting setups are very simple. We want soft and elegant images, which means big diffused light or directional diffused light. Elegance is about using a light pattern that flatters every body and skin type, which to me is loop light. To create the loop pattern, place your light at a height so that the middle of your box is above and 45 degrees down on your client. Then all you have to do is bring the light around till you see a little loop shadow on the side of the nose and light in both eyes. If you want a little more drama, pull the light back around until the shadow on the nose extends and connects with the cheek, which is a Rembrandt pattern.

I use constant florescent lights in a 3x4 box. The light from the constants is so buttery soft and forgiving that you can't take a bad image. If you do not have constant florescent lights, use a large softbox—a 4x6 or a 52-inch octa—to get very pretty, soft light.

If you want more directional light, use a strip with your constant lights; the light source is so diffused that it does not become specular in the smaller box. This is one of the only times I do not use a grid with my strip. If you want more directional light with your strobe, use a small box, maybe a 2x3, but be very careful using a strobe with a strip; a strobe is too specular, making your light way too hard.



Image © Craig LaMere



Image © Craig LaMere



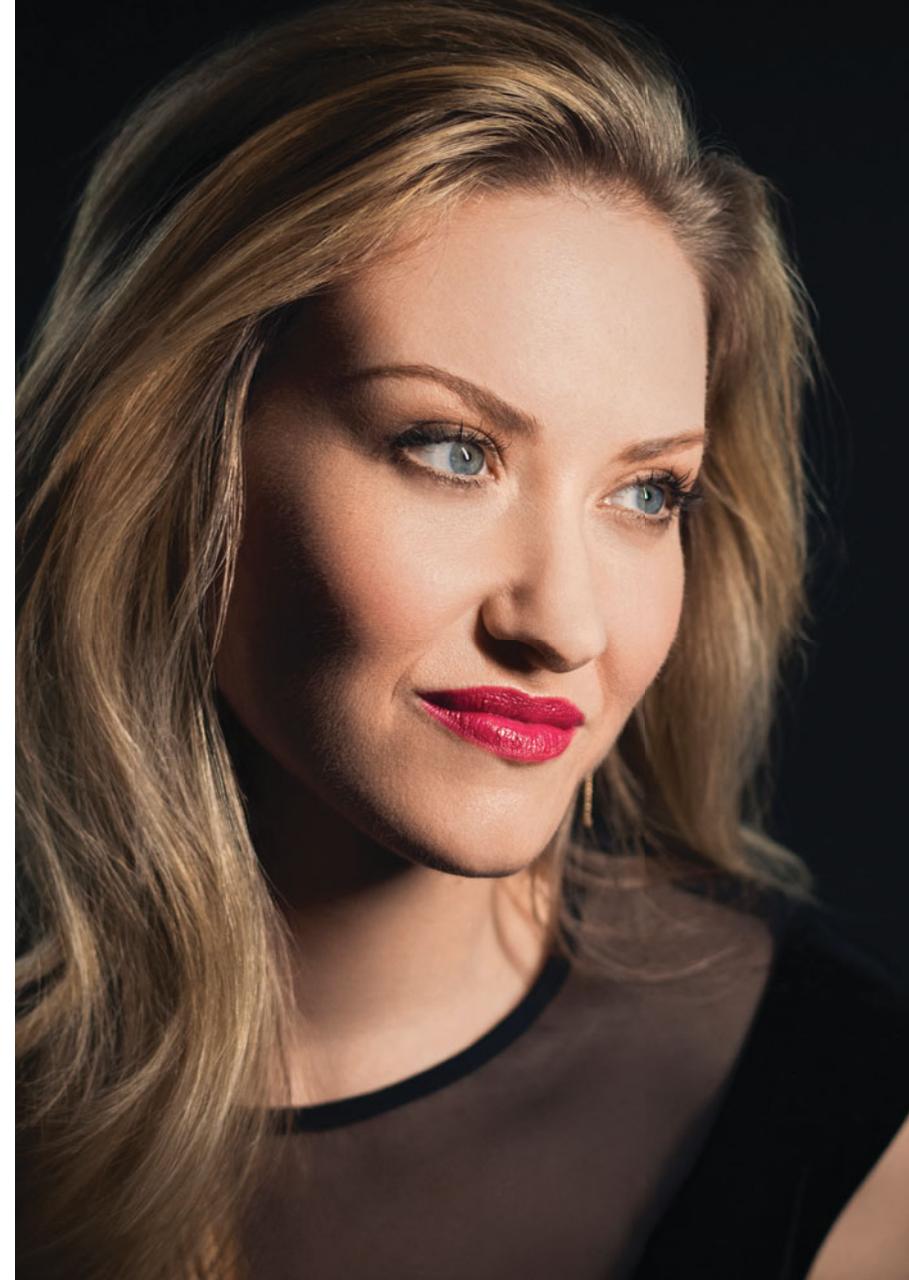
Image © Craig LaMere

Though glamour has many definitions, my version works for my studio and my clients. ■

**sm** **LEARN MORE.**  
 Click here or check us out at  
[youtube.com/btsShutterMagazine](https://youtube.com/btsShutterMagazine)



Craig LaMere is an award-winning professional portrait photographer from Pocatello, Idaho. As well as running his full-time studio in Idaho, Craig is an international educator and speaker specializing in lighting and posing. He has two dogs named Logan and Steve and two cats named Emit and Martin.  
[mozstudios.com](http://mozstudios.com)



*"I absolutely love the Ice Light 2 for creating gorgeous beauty light on the fly. It's so soft, bright, and portable which makes it so easy to use!"*

**DIXIE DIXON**  
 COMMERCIAL FASHION PHOTOGRAPHER

**ICE LIGHT™ 2**  
 Portable Daylight LED

## Ice Light™ 2

### Next Generation Handheld LED

- Emits 1,740 lumens of continuous output at 96 CRI
- 5500K daylight-balanced LEDs
- Ultra-lightweight at under 20 oz.
- 18-step flicker-free dimming with digital display
- Removable battery with 60+ minute runtime
- Controllable from a smart device using the iOS app

**SAVE \$200**  
**ICE LIGHT 2**  
**2-PACK PROMOTION!**

Sign up on [fjwestcott.com](http://fjwestcott.com) to receive coupon codes, discounts, and free education!



Photos ©Dixie Dixon. Save \$200 2-Pack Promotion ends 12/31/2016. Ice Light Patent 8,905,562. ©F.J. Westcott Co. All rights reserved.





# WHAT WILL YOU CREATE?

What's the one thing every stylized shoot needs?

**A killer wardrobe.**



Image © Salvatore Cincotta Photography

Parachute Dress | Starting at \$149



Image © Salvatore Cincotta Photography

Lots O' Dots Gown | Starting at \$124



Image © Salvatore Cincotta Photography

Parachute Dress | Starting at \$149



Image © Salvatore Cincotta Photography

Cascading Illusions Gown | Starting at \$124



Image © Salvatore Cincotta Photography

Champagne Bliss Gown | Starting at \$99

Offer your clients a unique, one-of-a-kind shoot.

# SENIORS. ENGAGEMENTS. PORTFOLIO SHOOTS.

We've got you covered.

Gowns delivered right to your

# DOORSTEP, OFFICE, OR HOTEL

when you need it.



Image © Michael Anthony Photography

Petal Bottom Gown | Starting at \$149

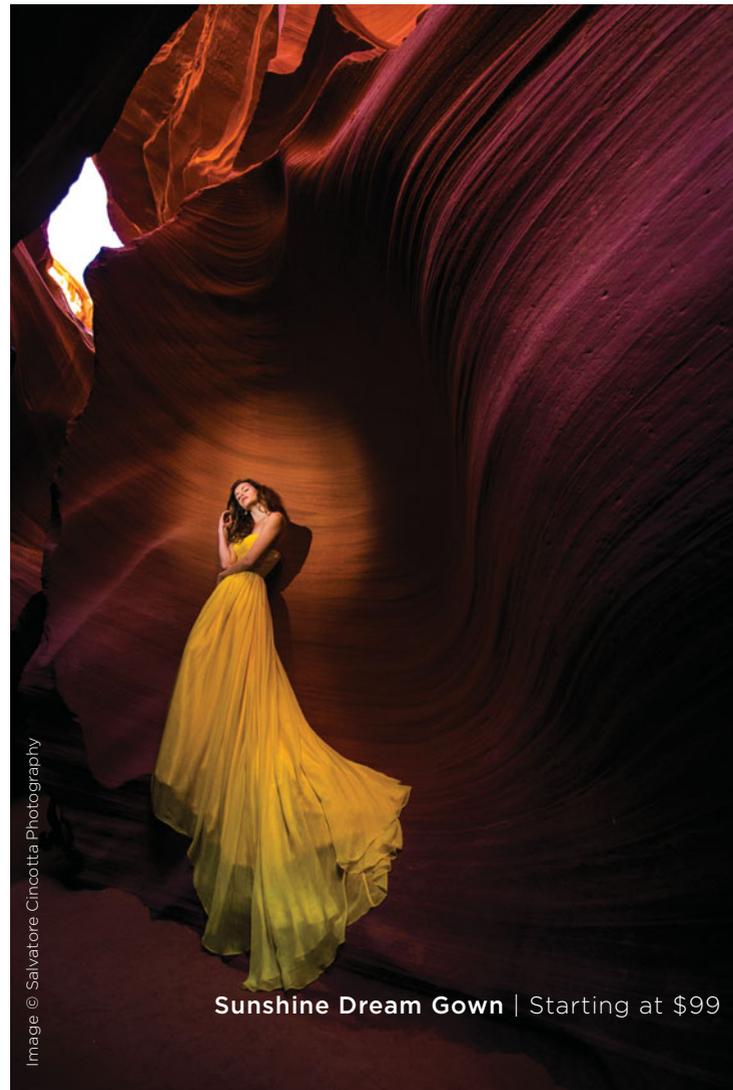


Image © Salvatore Cincotta Photography

Sunshine Dream Gown | Starting at \$99



Image © Michael Anthony Photography

Gilded Goddess Gown | Starting at \$124



Lavender Illusions Dress | Starting at \$99



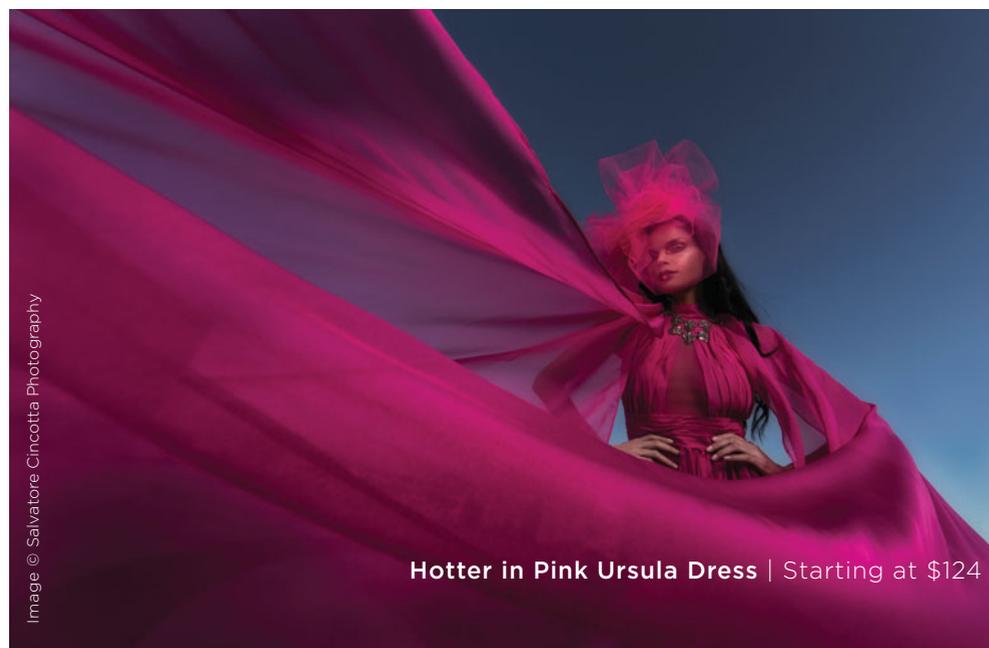
White Ruffle Dress | Starting at \$99



Red Velvet Dress | Starting at \$149



Combat Chic Gown | Starting at \$149



Hotter in Pink Ursula Dress | Starting at \$124

Rent one dress at a time or take advantage of our Pro Membership and get

# 10 5-DAY DRESS RENTALS PER YEAR.

What will you create?  
enceptionrentals.com



PORTRAIT

MEETS

PAGEANT

BREAKING INTO PAGEANT PHOTOGRAPHY

with Blair Phillips



Image © Blair Phillips



Image © Blair Phillips

Love them or not, most pageants stand for a good purpose. They are intended to instill self-confidence, beauty, assertiveness. There are thousands of pageants held annually all over the world. The money that parents invest in pageants can be staggering. Statistics prove just how serious parents are about pageants, with 72 percent hiring a pageant coach. There are custom designers contestants rely on for the latest and greatest gowns. The amount of detail spent on hair and makeup is jaw-dropping. Some contestants sleep in uncomfortable hot rollers the night before a pageant. The great thing about pageants is that contestants can begin as early as just months of age. With the amount of money invested in how contestants look, photography is important. When they find a great photographer, everyone in the area will help make that photographer a household name. This was my thought several months back. It has proved to be a big moneymaker.

We surveyed a few pageant mothers and coaches in our area. We asked them to share some of their favorite images that stand out from the crowd. Most of the images were evenly lit and pretty boring. I realized then that this market was wide open for a good photographer. One of my favorite types of business is when you market for something only one time and it continues to create income for you. That is my idea of a successful marketing venture.

We reached out to a few pageant contestants we got to know during our research. We asked them to come into the studio for some test shooting that we would use for a campaign. We took that time to ask key questions to help create a great experience for future clients. We learned that we were right on the mark with our offerings.



Image © Blair Phillips

Having a decent-sized area for them to get ready is important in setting the tone. They come with a lot of items and require a good amount of space. With hair and makeup, heat can overpower a dressing area. We have a small but powerful fan in the room that is a saving grace. Nothing makes a pageant girl more moody than sweating while she is getting ready.

Another important tip is to have everything set up and ready when they are camera ready. They feel fresh and at their best at this point, so do not make them stand around and wait for you to set up your equipment. input of the stylists. They know exactly what people are accustomed to receiving.

Lighting is what will ultimately make your work desirable in your pageant community. The eyes in the photograph have to be the main focus. I prefer large light sources. The larger and closer the light can get to my subject, the softer I can make it appear. I use three to four lights. Shooting into reflectors to create a bunch of light coming from different directions is key for me. I like to bring light from overhead and reflect that light back into my subject's eyes. This creates a look that you do not see every day, striking and desirable.

People like what they do not see every day. They want to look glamorous. When I work with these clients, I talk through the lighting as I am changing it. I want them to feel like I am putting a lot of thought into what they are paying for. Doing this helps add a huge amount of value to what I am creating for them. I explain that anyone can take a picture, but it takes true talent and experience to produce spectacular lighting.

We explain that what they are paying for is for someone to take their beauty to a higher level. People undervalue their work and price themselves too low because they are uncomfortable talking about pricing. What makes this easier is to educate your clients on all it takes to create their images. Without doing so, clients think all you do is turn on a light and push a button. The more comfortable and educational you make their experience, the more they will spend and share their experience with others. That's the ultimate payoff.

The pageant community can be very “clique-ish.” Your goal is to appeal and be inviting to the masses of people. You need not get caught up in that world by showing any favoritism toward anyone at all. Do not post only the most beautiful and photogenic clients on social media. Make everyone feel just as important and appreciated. If you hear a conversation that knocks someone else in the pageant community, make it known that you appreciate everyone the same.

You will learn that hair and makeup are an integral part of the pageant world. Contestants often bring someone to do their hair and makeup before the session. It is a great idea to partner with a stylist in your area who can come to your studio should clients not have a person of their own. This person should have some experience with pageant hair and makeup. I never ask anyone for a price break on the services they provide here at the studio. Some people ask for volume discounts. That is basically asking your stylist to take money out of his pocket.



Images © Blair Phillips



Image © Blair Phillips



Once you get your feet wet in this market, word can spread like wildfire. We've learned that people from our area were traveling from up to four hours away for these types of images. No one else was doing them.

We now have stylists, coaches and pageant organizers sending clients our way. They often want to set up marathon days where we book and shoot clients all day. They bring a ton of qualified clients to the front of my camera. This is advantageous for the stylists as well, since they are making money also. They become a referral powerhouse.

We even think there could be a market to travel to other areas and set up for a day or two. Listen to and trust the input of the stylists. They know exactly what people are accustomed to receiving.

You can have some creative freedom, but you can't treat these types of sessions like a high school senior session. You need to stay within the parameters of what they are used to receiving. During each session, though, I step outside the boundaries just a little.

This way, I begin to break down the boundaries of conformity. This has opened up a whole new avenue that I can count on for a great income for me and my family. ■

**sm** **LEARN MORE.**  
 Click here or check us out at  
[youtube.com/btsShutterMagazine](https://www.youtube.com/btsShutterMagazine)



Blair Phillips launched his business nearly 10 years ago in a small town. Since then, Blair Phillips Photography has become a beloved household name to its many fans and clients. Each year, Blair photographs up to 30 weddings and over 600 high school senior, newborn and family studio sessions. He has educated photographers all over the United States at events by WPPI, WPPI U, Imaging USA, SYNC Seniors and various state PPA groups.

[blairphillipsphotography.com](http://blairphillipsphotography.com)



## ELEGANT CUSTOM PRESENTATION PRODUCTS FOR PHOTOGRAPHERS



Many Photographers tell us their clients are clamoring for alternatives to pricey albums, so we have developed a line of slip in mats and beautiful presentation boxes to house them in. Consider our high quality yet budget friendly slip in mats for 5x7 or 8x10 prints, either stand alone or paired with an amazing custom presentation box created specifically to house up to fifteen gorgeous matted prints and an optional customized USB for digitals. Photoflashdrive.com provides thousands of Photogs worldwide with custom presentation products that help them stand apart from the crowd - at a reasonable price.

**January Offer: 20% off your order EXP February 5, 2017**  
**Shop Now at: [www.photoflashdrive.com/shutter](http://www.photoflashdrive.com/shutter)**  
**Use Coupon CSPFDJANSAL**

*No Minimum Order Quantity or Set Up Fee – Individual customization is included!*  
 Check out our New Slip in Mats & Presentation Boxes at [www.photoflashdrive.com/shutter](http://www.photoflashdrive.com/shutter)

# the list | january 2017

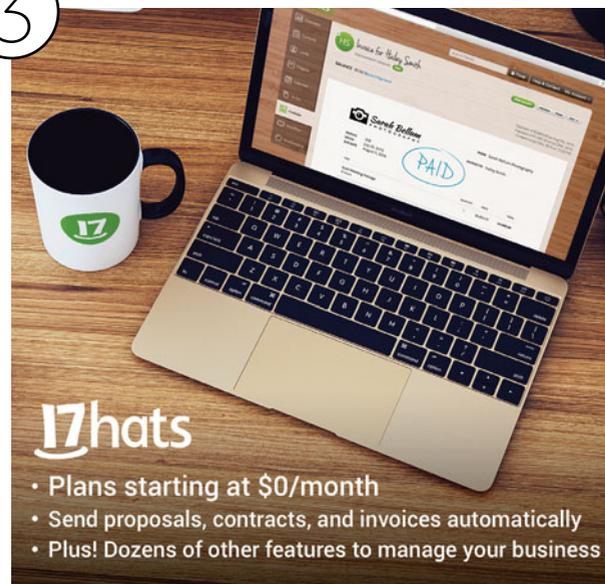
1



ON1 Photo RAW is a lightning fast raw processor, photo editor and plug-in collection all in one app photographers have been asking for. It features a new, modern raw processing engine, tuned for today's sensors and graphics chips. Combined with ON1's current tools, Photo RAW will work where you want, as a standalone app, a plug-in for Adobe® Photoshop® & Lightroom®, or a host app for other editing apps.

[www.on1.com](http://www.on1.com)

3



Wedding season is just around the corner, so get paid for your work faster than they can say "I do"! 17hats helps thousands of photographers close the deal and get paid in less than 3 days. Stop waiting on your hard-earned cash and get back to taking amazing photos!

<https://www.17hats.com>

2



Instantly make beautiful HD shows on-the-go, from a desktop or mobile device in seconds!

It's simple. Upload, build, edit, publish and share anywhere! ProShow Web's easy to use built-in music library, photo and video editors make slideshow creation a breeze. With access to hundreds of royalty free songs, and unlimited creative control...you'll have it all at your fingertips.

[web.photodex.com/sal](http://web.photodex.com/sal)

Songfreedom was created to bring the best music to creatives for a price that makes sense. With a library specially curated by an unparalleled team of Music Supervisors, Songfreedom brings exactly what you need for your next video.

Featuring music by popular Mainstream artists and incredible Indie artists, this library has multiple selections for your every musical need.

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

4



# GLAMOUR PHOTOGRAPHY 101

with Nino Batista

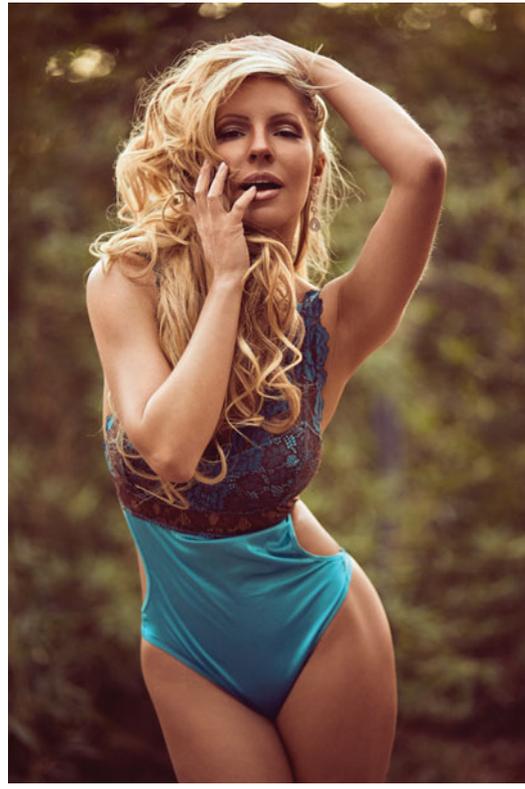


There has always been disagreement on the definition of glamour photography. While art is subjective, the modern-day definition that's most embraced goes something like this: The focus of glamour is on the model, the subject, with a strong sensual tone and aesthetic.

Basically, glamour is about beauty, style, strength, sex, allure and energy. Glamour images are designed to elicit a response, whether positive or critical. They create a sense of unfiltered fantasy. As I try to remind everyone I teach, glamour is not necessary, as it were, but then most art never is.

So how do you go about creating glamour images? It would seem simple enough. Find a beautiful subject, have her look all sexy into the lens, and snap away...right?

If only. In fact, there are few genres of portraiture with worse amateur images than glamour. Nothing in portrait photography is more cringeworthy than a tasteless, poorly executed (and often crass) glamour photo. Sadly, you see it all the time. The appeal for (mostly male) photographers to photograph beautiful models in various states of undress is strong, which sustains the ever-present inundation of wannabes and GWCs ("guys with cameras") in the genre. So while the genre is filled with plenty of click-happy shooters, the vast majority do more to hurt the reputation of glamour than help it. Meanwhile, the rest of us have to suffer the stigma while trying to make a legitimate go at a career in it.



Images © Nino Batista



Images © Nino Batista



Image © Nino Batista

Creating glamour images requires, first and foremost, one's tongue planted firmly in cheek. Do not take yourself so seriously that you forget glamour is supposed to be exciting, fun and arousing (I'm generalizing, but stay with me here). You're trying to create scintillating, sexualized images, and you need to be honest with yourself about that right up front.

Next, realize that the vast majority of your subjects are going to be female (there are exceptions to this, of course).

Finally, understand and defend the idea that glamour is not pornography. Alluring, yes. Arousing perhaps, yes. NSFW, often. But definitely not porn. It may not be for everyone, but it is not simply wanton pornography.

Pure, unadulterated glamour depicts exactly what people love (or hate) about the genre: beauty and sexuality. (Note I didn't say "skin" or "nudity," as those are styles and aesthetics that, while common in glamour, aren't required.)



Image © Nino Batista

And before you or anyone else protests, it's fair to say that glamour has a certain amount of redundancy from shot to shot, artist to artist, theme to theme, ad infinitum. The same can be said of pretty much any genre. The stigma that comes with being a glamour photographer ("You just like to see pretty girls half naked!") is unique as genre or art criticism goes. A landscape photographer never hears, "You just like to see beautiful outdoor scenes."

The assumption of negative intent is ever present—and the endless backlog of history depicting men's incessant obsession, deprecation and debasement of women doesn't help. Critics of glamour assume the photographer is strictly focused on his own depraved intentions and is using the art form as a thin disguise. Sadly, far too many men in the genre are doing exactly that. The few of us fellas who deal with that industry stain just by association work daily to ensure what we do eclipses that stigma.

So where do female glamour photographers belong? A woman who wants to shoot glamour faces fewer barriers of entry. That's not an issue of fairness, it's just fact. Just like male models are often regarded as unicorns in the fashion industry, women who shoot glamour have unparalleled access. Their potential storehouse of opportunities is bonkers, especially when they first enter the industry. So, ladies, play that gender card if you go into glamour, and play it loud.



Images © Nino Batista



Images © Nino Batista

## CRAFTING GLAMOUR IMAGES

I begin with the same questions every time: “What is my specific vision for the look and vibe of the set? Do I want a softer look, with perhaps natural light and windows, delicate posing and gentle emotional aesthetics? Or am I after intense sexuality and vibrant styling, and maybe some harsh light?” An answer is never, “Just get naked and let’s see what happens.” If you want to produce professional results that, you have to transcend stereotypes and stigmas.

Keep in mind as you’re planning your shoot that you’re not shooting fashion, necessarily. Fashion photography is about the wardrobe, accessories and jewelry, hair and makeup. What the model is wearing is equally or more important than who the model is in fashion, and on most commercial fashion shoots, you are never told who the model is to begin with. Glamour is quite the opposite. The priority isn’t fancy labels and the latest signature pieces from XYZ designer.

Because the focus is the model, the ideal glamour image should be engaging and have plenty of personality, ranging from candid and cute to intense and aggressive. It should make viewers want to know who the model is, and not challenge the viewer to figure out your intent. A strong glamour image should be immediately striking, evocative, and at times have just enough shock value to cause people to do a double take (but not so much that you lose commercial value).

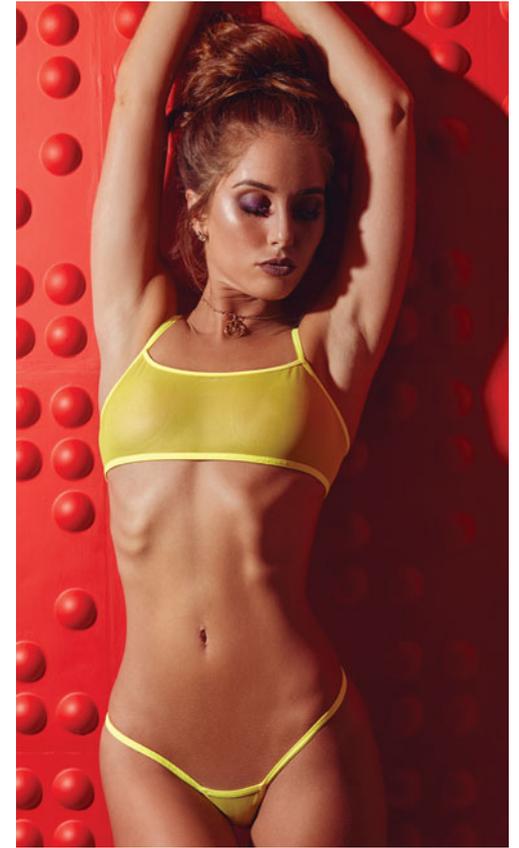
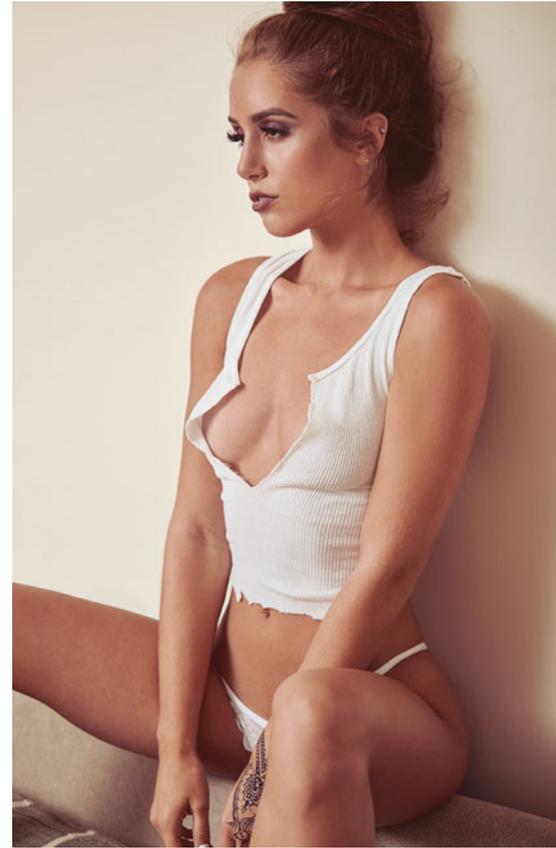
The tease is important. In many ways, the tease is everything. In glamour, you are creating fantasy. It’s delightfully unnecessary and beautiful sexual fantasy, to varying degrees of intensity, of course. Accepting that is vitally important to producing the best glam you can. And let’s be clear here: While full nudity is fairly common in glamour, implied nudity is not only a better tease but also far more commercially viable (and more common). That’s the tease. You want to evoke a fantastical situation, scene or mood that is playfully shocking but also sellable. Pornography is easily sellable, but it also compromises your dignity and industry potential.



Image © Nino Batista

## WARDROBE

But what about wardrobe? Are glamour photos resigned to the convention of skin alone, with no regard to sartorial matters? Absolutely not. The right outfit, with the right location, theme and styling, make all the difference. The nude form is fine, and tons can be done with it (and should!), but don't discount the importance of styling your glamour shoots. Brand names are not that important; be concerned only with how garments look on your sets, even if they were \$4.99 at Target.



Images © Nino Batista



Image © Nino Batista

## THE FACE

The face is the most underrated and underutilized part of a glamour model. You either get the connection from the model to camera, or you utterly avoid it.

In an ideal glamour image, there is instant connection to the subject. The best way to produce that connection is with the face, and specifically the eyes. When dealing with sexuality, this can be your most difficult obstacle. Why? Because sexy is one of the most divisive looks in portraiture. Overly pouty looks can work, but can also be a train wreck.

If her body looks amazing but her face is nowhere land, your shot falls short—way short. I have shot lots of flat, unemotional expressions in my day. Sometimes it's unavoidable, and other times it's simply the way the day went on set, and you have to accept it. But in a perfect world, even one where perfectly sculpted bikini models on tropical beaches exist in front of your camera, you still manage to produce that connection, that emotional intent. Whatever that may mean for your project depends, of course, on your vision for it.

As for the technical aspects of glamour photography—well, that's a subject for another article. ■



Nino Batista is a commercial glamour and exotic automotive photographer based in Texas. His work is regularly published in lifestyle and men's publications all over the world, and he is regarded as one of the premier glamour photography and retouching educators in the United States. Nino is a senior writer at FStoppers.com.

[ninobatista.com](http://ninobatista.com)

# Samy's Camera

TRUSTED BY PHOTOGRAPHERS SINCE 1976

**phot tools**  
by Plume Ltd Colorado USA

**32" COLLAPSIBLE BEAUTY DISH**  
A SAMY'S CAMERA EXCLUSIVE

**INCLUDES:**  
Diffusion Panel  
Light Shaping Grid  
Carrying Case

**\$149<sup>99</sup>**

ADAPTERS FOR MOST LIGHTING SYSTEMS AVAILABLE



PROFOTO LIGHT NOT INCLUDED

**phot tools**  
**32" CAMERA SLIDER**  
BUILT-IN BUBBLE LEVEL  
**\$99<sup>99</sup>**

**phot tools**  
**FOLDING FLAG**  
LIGHT DIFFUSERS  
COLLAPSIBLE & PORTABLE  
STARTING AT **\$149<sup>99</sup>**

**phot tools**  
**BACKGROUND SUPPORT KIT**  
**\$149<sup>99</sup>**

**SAMYS.COM | (800) 321-4726**

LOS ANGELES (323) 938-2420 | CULVER CITY (310) 450-4551 | PASADENA (626) 796-3300  
ORANGE COUNTY (714) 557-9400 | SANTA BARBARA (805) 963-7269 | PLAYA VISTA (310) 450-7062 | SAN FRANCISCO (415) 621-8400

FOLLOW US    



**SHOOT.  
LEARN.  
PARTY.**



**APRIL 18-19, 2017 | EXTREME APRIL 20**  
**ST. LOUIS, MO.**

**2 DAYS. HANDS-ON. \$99. (REG \$249)**  
**THE ONLY HANDS-ON PHOTOGRAPHY CONFERENCE**

**GET YOUR TICKETS NOW | [SHUTTERFEST.COM/REGISTER](http://SHUTTERFEST.COM/REGISTER)**



CREATING THE  
*Boudoir Experience*

WHAT I'VE LEARNED FROM MY CLIENTS

with Amber Jones

I remember my first boudoir client. I had previously photographed her wedding, and she wanted to do a shoot for her husband as an anniversary gift. My studio was awkwardly laid out, and it had almost no natural window light, but I did my best to create beautiful images.

From that session on, I wanted to continue with boudoir photography. I knew I needed to make some big changes to create the experience I wanted for my clients, an experience that starts before I ever take a picture.

### THE PRESHOOT CONSULTATION

I ask all potential clients to come into my studio for a meeting. It lasts about 30 minutes, and sets the tone and expectation for the rest of our time together.

When someone inquires about a boudoir session, I send a template email message that includes the session fee along with product starting prices.

This first contact does a couple of things. It helps weed out those people who aren't really interested, and also lets a potential client decide if we're compatible on price. I mention in my message that I have more examples to show in my studio, as most of my clients don't want their images online. It's extra encouragement to set up an in-person meeting, which then becomes the preshoot consultation.

We talk about why they want to do the session—is this a gift for a fiancé or husband, a personal project or a celebration of reaching a fitness goal? My clients come to their boudoir sessions from many different places in life, and the more I learn about them, the better I can tailor the experience to them.

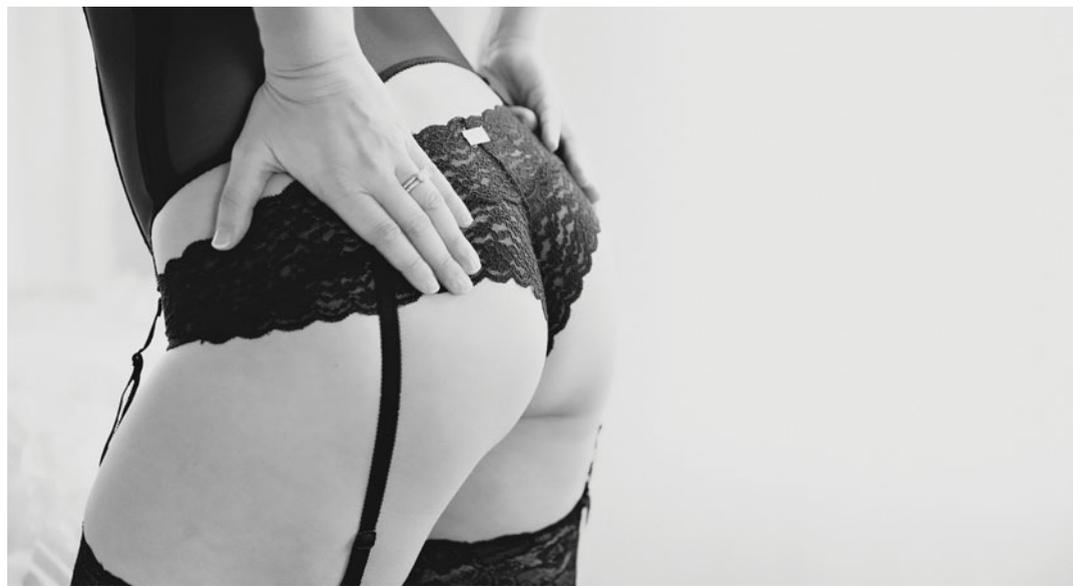
One of the most striking differences from client to client is the woman's comfort and confidence about her body. Each woman comes to this process with her own insecurities, related to age, a specific body part or simply the fact that she doesn't stand in front of a camera every day.

With every consultation, I learn more about identifying and minimizing those anxieties, while also discovering what she considers her best asset.

Women come to my studio with the goal of giving a beautiful gift at the end of the process, but they leave saying they have renewed self-confidence and appreciation for their body.

Creating that experience begins with this conversation.





Images © Amber Jones



Image © Amber Jones

### SHE'S A TEACHER, NOT A MODEL

What I didn't fully appreciate about my first boudoir client is how foreign this process is to the normal person. Imagining yourself during a glamorous photo shoot is a lot different than getting in front of a camera in your lingerie.

Putting them at ease starts at the preshoot consultation, where we talk about the items they already own and any non-lingerie pieces their significant other might enjoy (button-down shirt, tie, sports jersey).

There is no model release clause in my contract, since 80 percent of my clients are teachers, lawyers and other professionals who don't want their images shared. Building that trust is a lot more important than building a large online gallery.

Once the contract is signed, they register for a series of automated emails with more information to help them prepare. The emails cover topics like the different types of stockings to buy, how to purchase the right size and "Don't forget to shave!"

Women arrive with all sorts of preconceptions. Put those aside to make them feel more comfortable. This isn't the Victoria's Secret Fashion Show. There's no right or wrong here; it's about finding clothing and poses that make them feel beautiful and confident.

Those automated emails save me time, both before the session and during editing. They also give the client confidence. Having their questions answered before they ask (or knowing that someone else had the same question) allows them to relax and enjoy the experience.

## IN THE STUDIO: HAIR & MAKEUP

Once my client steps into my studio, it's all about her. It's about creating the experience she's always imagined, and that means focusing on her without distractions from email or phone calls.

Even the most outgoing client can get nervous on the day of her session. As much as we've done to prepare, she's still likely on unfamiliar ground, and I want to make sure she doesn't feel that it's her responsibility to make this session successful.

We start with hair and makeup on site. I offer her champagne, which can help ease nerves, and it's also a fancy touch that adds to the "supermodel" experience.

I take photos and video of the hair and makeup process while we talk to diffuse any stress and warm her up. When we get to the post-session viewing, these are wonderful images to include in the slideshow along with those from the shoot itself.

Once hair and makeup is finished, I ask my client to look at her transformation in a full-length mirror. I'm fortunate to work with some talented hair and makeup artists, and clients are consistently blown away by what they see.

The confidence and joy this moment creates is one of the biggest discoveries I've made working with a wide range of women. The right hair and makeup artists have just as much impact on your clients' experience as you do, but it's critical that they're working to create the same atmosphere of comfort and confidence that I am. (Ever since I had a makeup artist explain to a client the best way to ensure getting pregnant, I've had a conversation with every hair and makeup artist about my expectations of professionalism and appropriate conversation.)



Image © Amber Jones



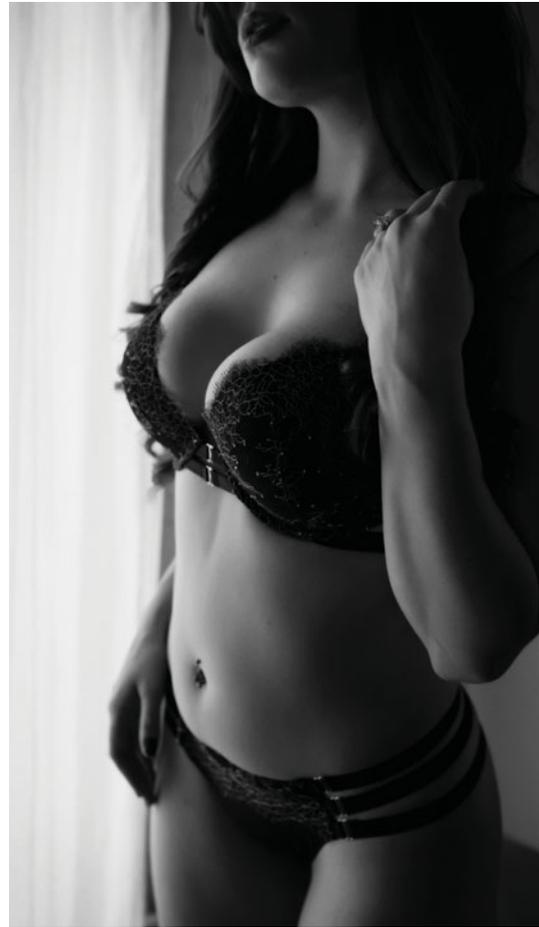
Image © Amber Jones

## IN THE STUDIO: CREATING IMAGES

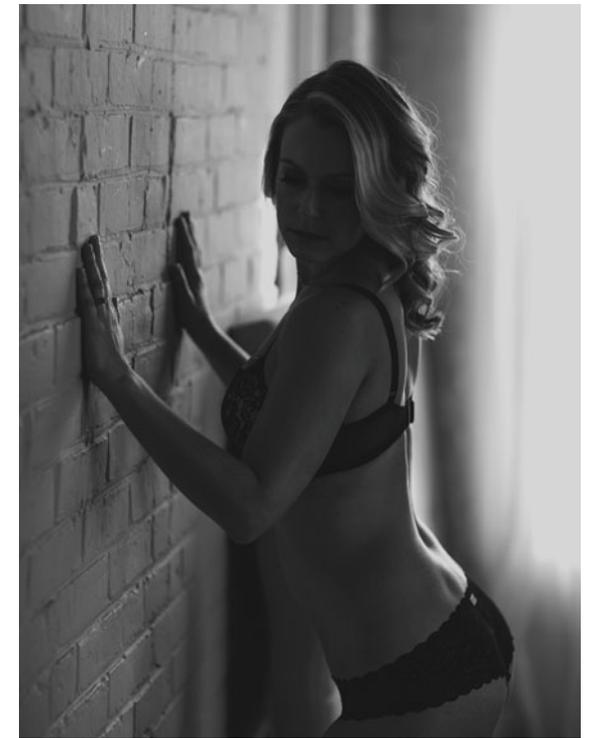
Everything up to this point, from consultation to email to makeup, has been done to prepare my client to enjoy her hour and a half in front of the camera. I'm amazed by how many women arrive for their consultation unsure whether they can do this, only to end up loving the process from start to finish.

Walk them through the poses, keep the conversation going and maintain a positive atmosphere. If she's having a hard time with a pose, move on to a new one or get into the pose yourself.

With every session, I appreciate the risk I'm asking my clients to take. It's the risk that comes with doing something for the first time and having someone capture it on camera. I reward that bravery throughout the session, both with verbal encouragement and by showing them photos from the back of the camera. There's no substitute for their seeing how wonderful they look with their own eyes.



Images © Amber Jones



Images © Amber Jones



Image © Amber Jones

## THE IN-PERSON VIEWING

It took me a couple of sessions to realize that an in-person viewing was a critical final piece of my boudoir product.

I spend weeks shaping a specific experience for my clients. If I sent them a link to an online gallery, I would lose the chance to create the best possible sales environment.

I love the connection I have with each client, and my enthusiasm about their images plays a big role in the way they see themselves. By the time we reach the viewing, I've sung the praises of an album at both the consultation and the photo session—"This white-sheet series will be amazing as a full-page spread in your album!"—so concluding their boudoir experience with an album seems only natural.

Since that first boudoir session, I've learned that I'm selling an experience—an experience that I continue to refine with every client. ■

**sm** **LEARN MORE.**  
Click here or check us out at  
[youtube.com/btsShutterMagazine](https://youtube.com/btsShutterMagazine)



Amber Jones is a wedding and boudoir photographer located in West Hartford, Connecticut. She graduated with a BA in photography from San Jose State University and has owned her own business ever since. She has built a successful business from scratch after moving to Connecticut from California in 2010.

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



## BUILT TO IMPRESS

Introducing three F/1.8 fast-aperture prime lenses with superior optical quality, even at wide open aperture. Designed to perform at the level demanded by the latest DSLRs, each is integrated with VC image stabilization for maximum performance and features moisture-resistant construction, fluorine coating, close-focusing and the new SP lens design.

**SP35 mm**  
F/1.8 Di VC USD [Model F012]

**SP45 mm**  
F/1.8 Di VC USD [Model F013]

**SP85 mm**  
F/1.8 Di VC USD [Model F016]

For Canon, Nikon and Sony\* mounts \*Sony mount model without VC.

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

**TAMRON**



product  
review

FUJIFILM with *Salvatore Cincotta*

# X-Pro2



## Why the Fujifilm XF 23mm F2 lens?

The new FUJINON XF23mmF2 R WR lens joins the lineup of interchangeable lenses for the X Series digital cameras, known for outstanding image quality based on Fujifilm's proprietary color reproduction technology.

This lens has a highly versatile focal length equivalent to 35mm, covering a range of subjects from snapshots to landscape and portraits. Its compact and lightweight design and high-speed AF capability allow users to enjoy taking snapshots on the fly.

Key Features:

- Advanced image quality—10 elements in six groups, including two aspherical elements for edge-to-edge sharpness.
- At just 180g, the XF23mmF2 R WR is compact, lightweight and stylish for great operability.
- Fast and silent autofocus: When combined with the phase detection AF system of FUJIFILM X-Pro2 or X-T2, the lens can focus in an astonishing 0.05 seconds.
- Weather- and dust-resistant, capable of operating at temperatures as low as -10°C.



For more information, visit [fujifilmusa.com](http://fujifilmusa.com)

## INSPIRATIONS

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

Congratulations to all our featured artists. Be inspired and create something that is *you*.

**Sal Cincotta**, *Editor-in-chief*

BEST GLAMOUR IMAGE



Image © Darcy Amundson



Image © Yolanda Christine Photography



Image © Darcy Amundson



Image © Yolanda Christine Photography



Image © Carrie Meumann



Image © Josh Dean



Image © Josh Dean



Image © Josh Dean



Image © Tracy DiCampo

Image © Toni Shaw



Image © Moshe Zusman



Image © Craig LaMere



Image © Craig LaMere

Image © Fabiana Beatriz Photography



Image © Creations by Jewel



Image © Yolanda Christine Photography



Image © Amber Jones

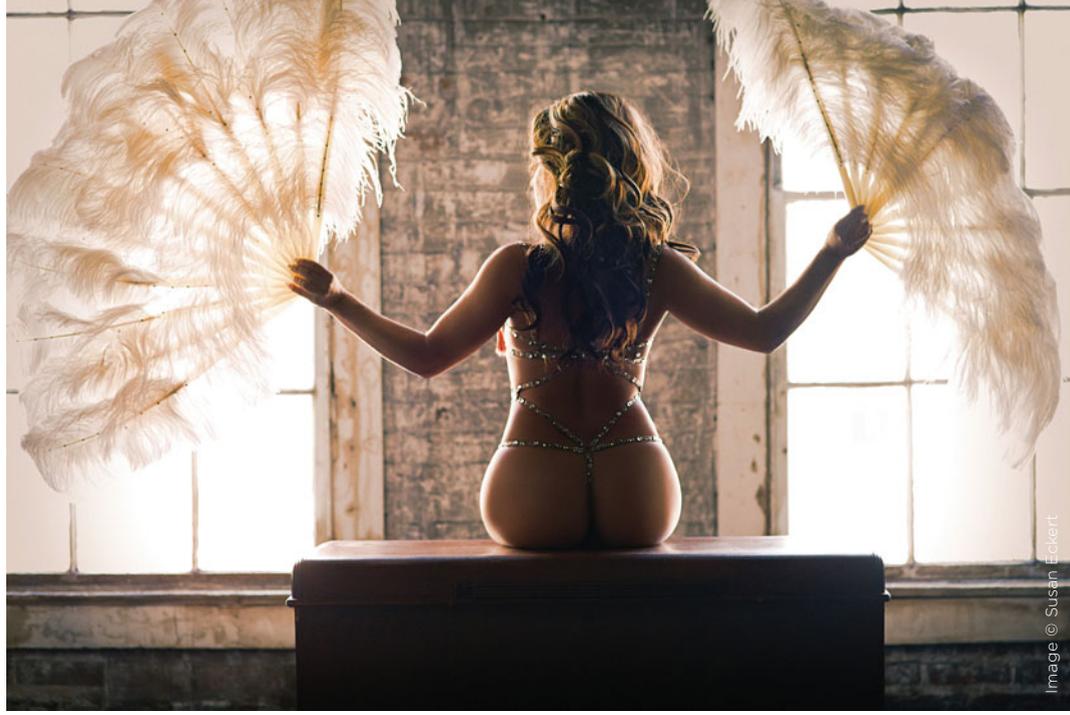


Image © Jessica Ryane Photography



Image © Robert Roscigno Photography





NEXT MONTH  
FEBRUARY 2017

---

— THE —  
**SALES & MARKETING**  
— EDITION —



Image © Vanessa Joy

# TIPS

FOR

# SKIN TONES

DO'S AND DON'TS FOR PRE AND POST

with Vanessa Joy

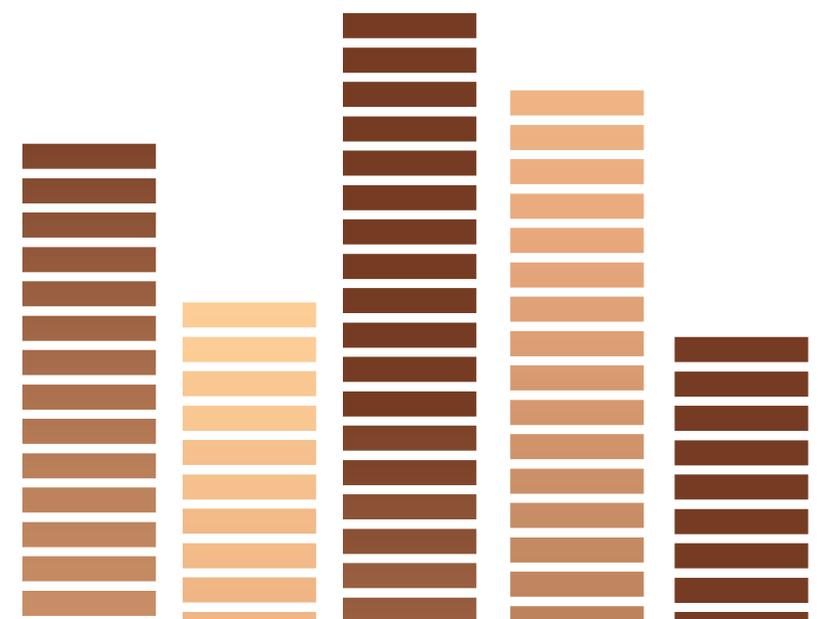




Image © Vanessa Joy

Getting the correct skin tones can be one of the toughest things for a wedding photographer. It's a huge issue when comparing cameras and camera brands. One photographer likes the skin tones that come out of a Nikon, while another prefers Canon. Here in New Jersey, I deal with a wide variety of skin tones—everything from super-pale to African American, and everything in between, including the all-too-famous Jersey fake bake.

To be frank, I don't think I've perfected the art of getting the exact same skin tone in every shot, or at least the tone I want. My goal is to achieve a tone that accurately represents my client in the most flattering way in every shot. But at a wedding, I don't have as much control over the light as I would like. Ceremonies are often in dark churches with red carpets, stained glass and no flash allowed.

But there are some things we can do pre and post to make sure we are getting the best possible light and skin tones.



Images © Vanessa Joy

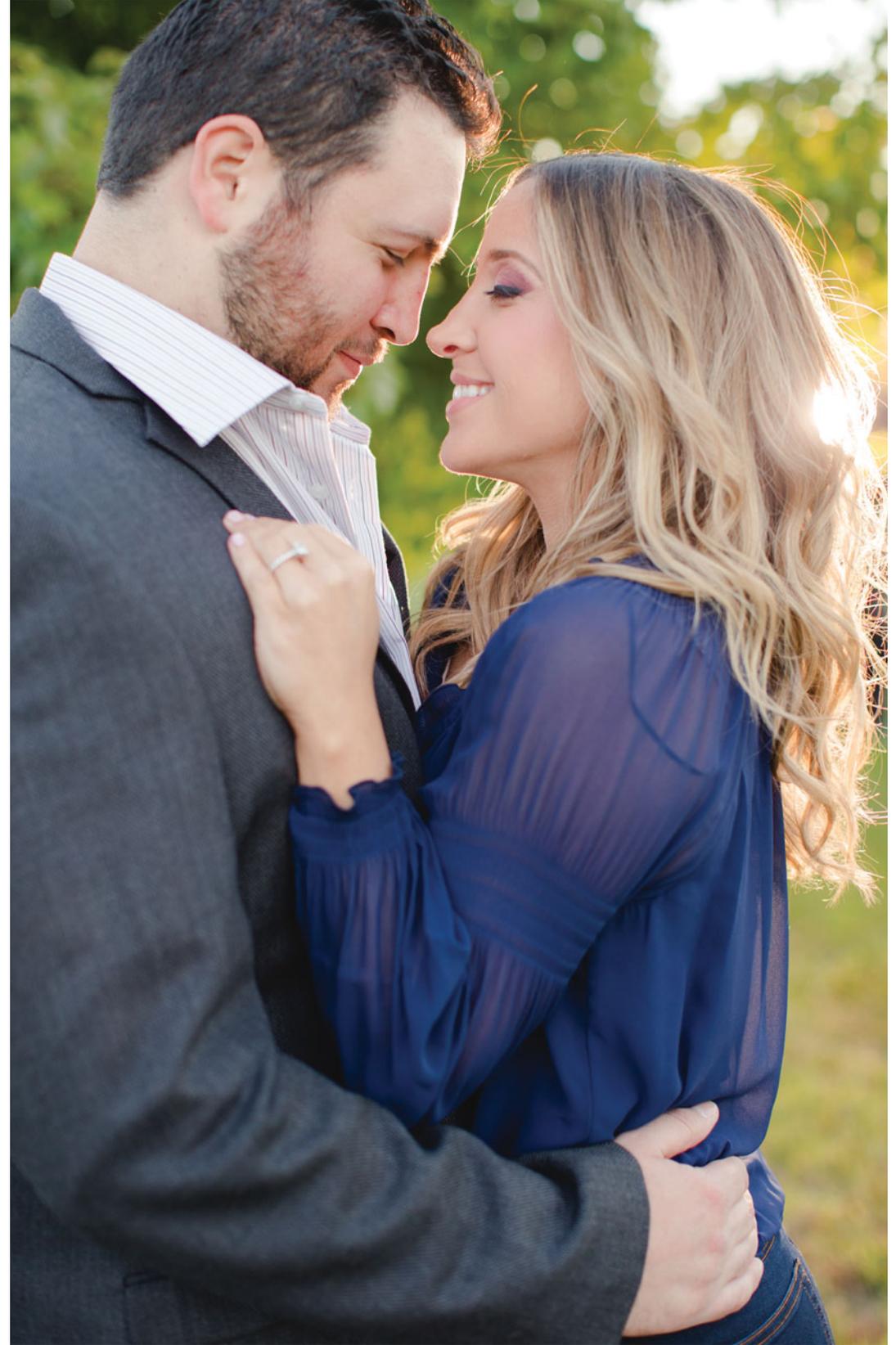
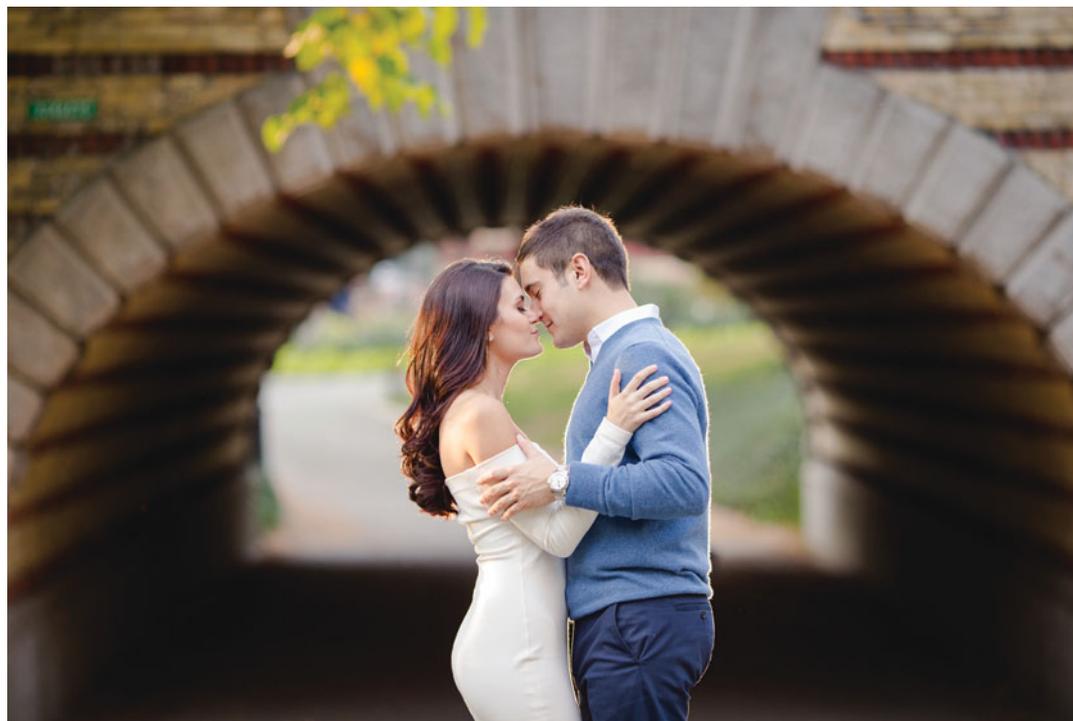


Image © Vanessa Joy



Images © Vanessa Joy



Image © Vanessa Joy

If you're photographing your clients outside in a grassy field, one of the biggest mistakes you can make is to assume the natural light provides a good color. The light that's reflecting off the ground and hitting the client's face is absorbing the color from the surrounding area. If you're just allowing the reflective light to hit your client, then you're allowing green light from the grass to hit them, which is bad. The same thing goes for pretty much any other place you photograph. Whatever surface the light is reflecting off, that color will reflect back on your client's face and skin tones, altering them in a way neither of you will like.

The solution is either a reflector or a light source. I prefer reflectors because they're easy. Using the white side or silver side of the reflector ensures I am bouncing light back onto my client that is colorless rather than tinted green. It's the easiest and fastest method as long as you have an assistant. You can see what you're doing because you can see the light on the client's face. Alternatively, you can place the reflector, black side up, on the ground in front of the subject to help block some of the green reflection on the face.

When I use my own light source, such as off-camera flash, I go for the Profoto B1 or B2 because of their power and portability. I bring one of each to every wedding. I use the B1 if I'm in a place where I can position it on a light stand without fear of it falling over or being carried away by the wind. I use a B2 for a more run-and-gun scenario, where I'm short on time, have to move quickly or can't trust that the wind won't pull a Mary Poppins on my umbrella.



I always recommend using a light shaper of some kind. My go-to is the umbrella, preferably deep white, depending on the situation, with a baffle over it that softens light and makes it look a little more natural. Ideally, I want a softbox or beauty dish, but the umbrella is much faster to set up in a pinch. I lean toward that unless I have time to set up my portable beauty dish.

Even when you do your best to get it right in camera, sometimes you just don't capture the exact skin tone you want. That's where post-production comes into play. You'll see later in the video in this article exactly how I treat skin tones in post-production. Lightroom is where I do most of the work, because I can quickly control the saturation and luminance of specific colors. I look to control red, orange for darker skin tones or tanned skin, and orange and yellow for more fair skin. Depending on the client's actual skin tone, you can also brighten mid-tones and whites to brighten the skin a little.

Skin tones are subjective, especially in the mind of your clients. Many of my clients spend a lot of time and money tanning, whether it's spray tanning, bed tanning or real tanning. If I make their skin too pale and completely absent of that tan, they're going to be upset. At the same time, if I let them see what their tan looks like straight out of camera, they might be concerned that they would give Willy Wonka's Oompa Loompas a run for their money.

It is a fine line. Keep in mind exactly how much saturation to leave in their skin color. I edit this in only my favorite photos from a wedding day because those are the photos that end up in my online portfolio. We don't edit our proofs in house because it would be too costly to have my editors do skin tone corrections to each image. I send those out for processing.



Images © Vanessa Joy



Image © Vanessa Joy



Image © Vanessa Joy

Take a look at the video to see the whole editing process from start to finish. ■

**sm** **LEARN MORE.**  
Click here or check us out at [youtube.com/btsShutterMagazine](https://youtube.com/btsShutterMagazine)



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

[vanessajoy.com](http://vanessajoy.com)

# METAL PRINTS

Brilliance in every corner.

16X24  
**ONLY \$49**

PLUS FREE SHIPPING

Nothing can compare to the brilliance of your gorgeous images infused into metal. Colors dance, details pop, and your images virtually sing. A wide variety of size options means our metal prints are the perfect accessory for every space. Experience the lasting beauty of metal prints.

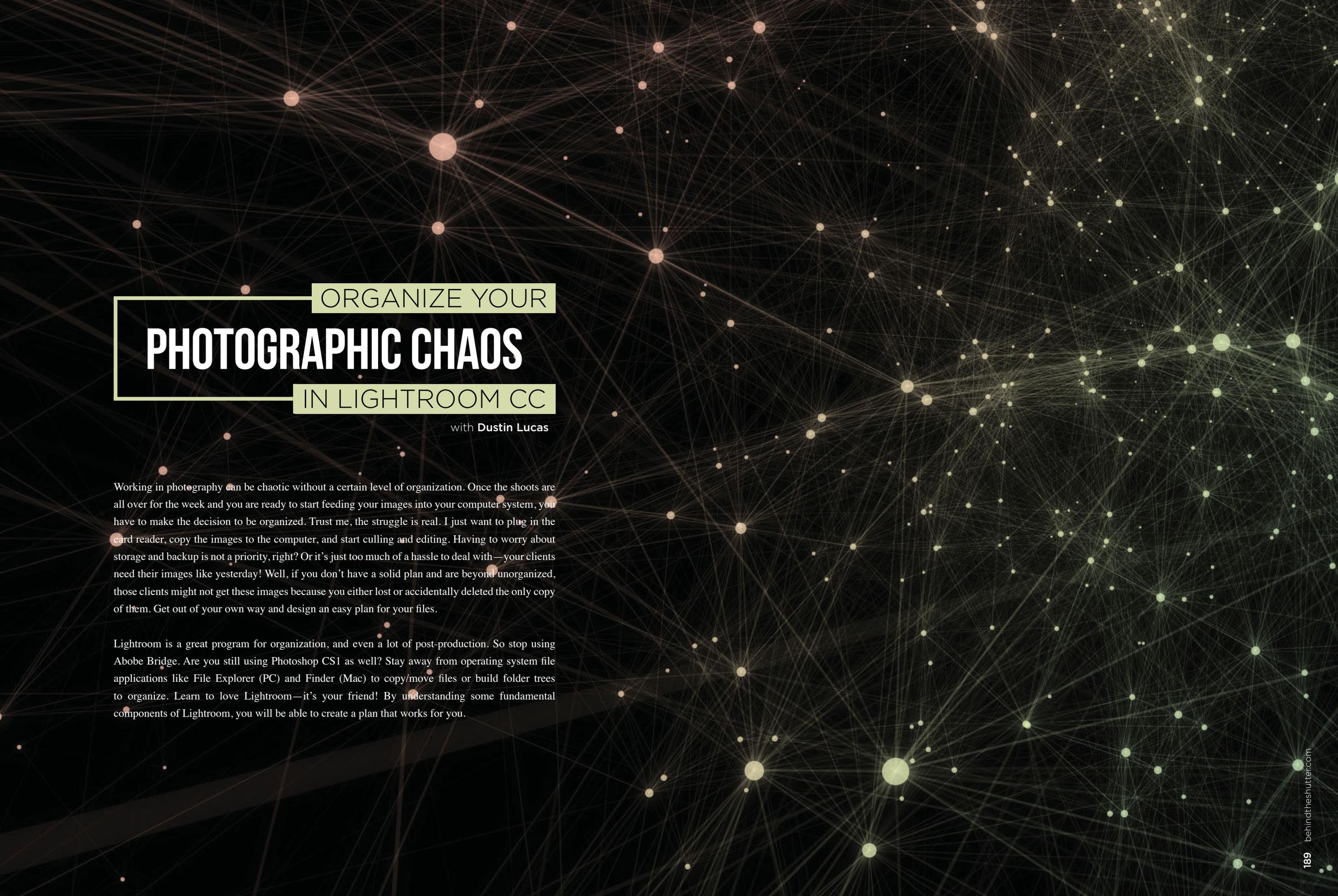
**Promo Code: PXMET162449**  
Offer Expires 2/1/17



Size	Price
8X8	\$27.00
8X10	\$29.00
10X10	\$35.00
10X20	\$49.00
11X14	\$45.00
12X12	\$42.00
16X20	\$74.00
16X24	\$89.00
20X20	\$94.00
20X24	\$99.00
24X36	\$195.00

Prices are subject to change

**ADORAMAPIX**  
PHOTO BOOKS ALBUMS PRINTS WALL DECOR CARDS CALENDARS  
[www.adoramapix.com](http://www.adoramapix.com) 888-216-6400



# ORGANIZE YOUR PHOTOGRAPHIC CHAOS IN LIGHTROOM CC

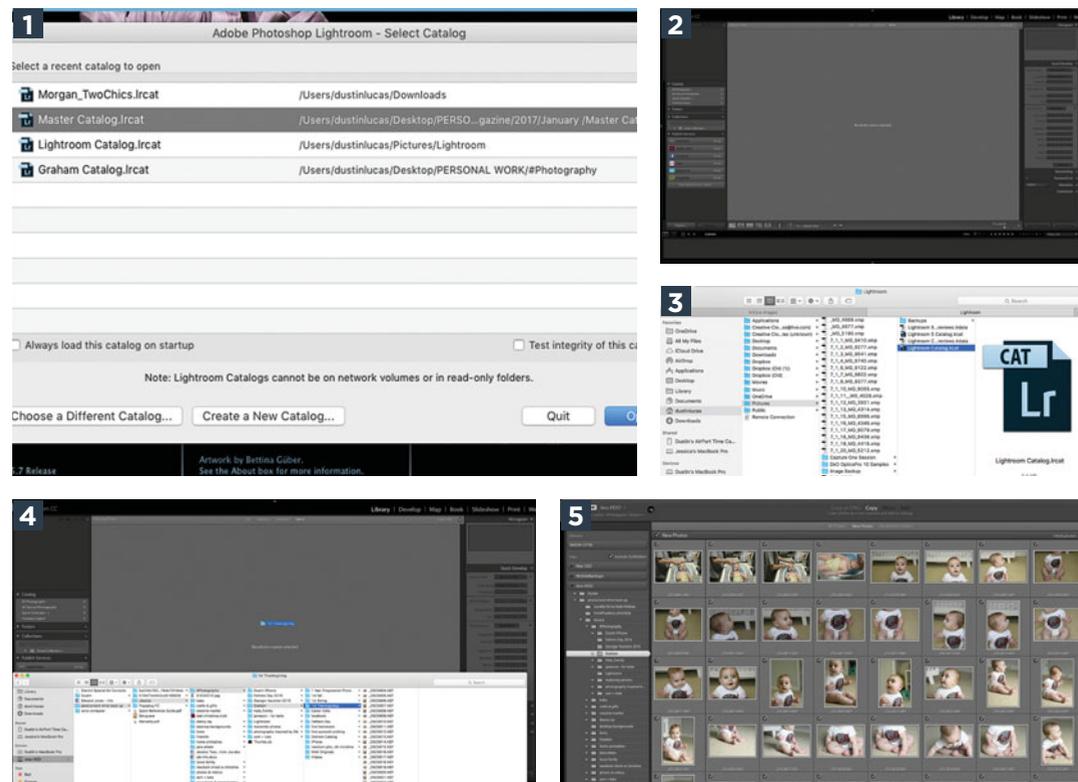
with **Dustin Lucas**

Working in photography can be chaotic without a certain level of organization. Once the shoots are all over for the week and you are ready to start feeding your images into your computer system, you have to make the decision to be organized. Trust me, the struggle is real. I just want to plug in the card reader, copy the images to the computer, and start culling and editing. Having to worry about storage and backup is not a priority, right? Or it's just too much of a hassle to deal with—your clients need their images like yesterday! Well, if you don't have a solid plan and are beyond unorganized, those clients might not get these images because you either lost or accidentally deleted the only copy of them. Get out of your own way and design an easy plan for your files.

Lightroom is a great program for organization, and even a lot of post-production. So stop using Adobe Bridge. Are you still using Photoshop CS1 as well? Stay away from operating system file applications like File Explorer (PC) and Finder (Mac) to copy/move files or build folder trees to organize. Learn to love Lightroom—it's your friend! By understanding some fundamental components of Lightroom, you will be able to create a plan that works for you.

## IMPORT INTO LIGHTROOM

Whether you just bought Lightroom and are opening it for the first time, or have used it in the past, we have to start with a catalog. Creating a master catalog is a great way to organize everything into one organized archival space. Let's do that: Create a catalog and start from there (1). For current Lightroom users, you may have a file lingering in your Pictures user folder named Lightroom Catalog.lrcat already; if you do, copy that file to a new location and rename it (2). Name this file "Master Catalog" and open it (3).



Now we have an empty catalog with which to begin building our organizational plan for the thousands of files scattered across multiple hard drives and memory cards. Take a deep breath. There's a lot to learn, but it's simple to execute.

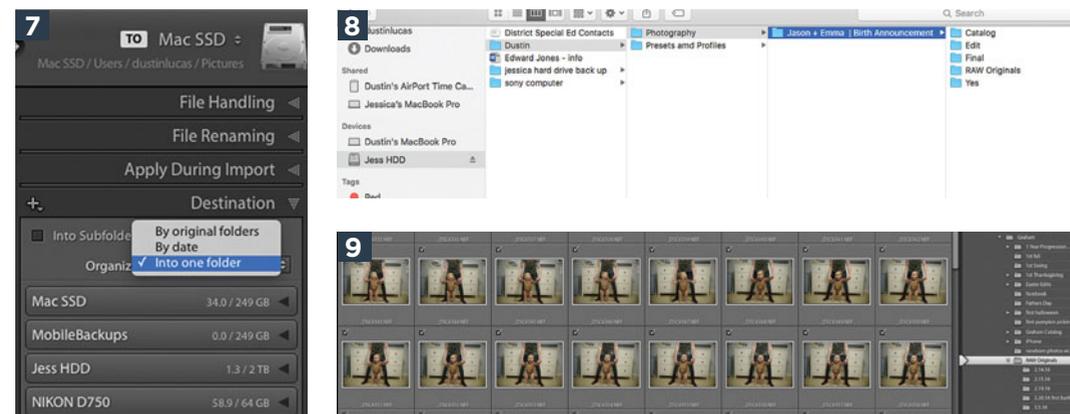
The easiest way to import images into Lightroom is to drag and drop the device or folder from your operating system's file application, File Explorer or Finder, into the Lightroom Catalog (4). This quickly allows Lightroom to automatically locate those files. You can even add other folders to the import. By holding CTRL or CMD and clicking on folders under the File section listed in the Source panel on the left-hand side of the Import module, you can add content to import (5).

I recommend doing this for memory cards as well to enable the ability to import from multiple cards; if you have only one memory card, choose the card under the Devices section in the Source panel. Once the files are selected, we are ready to examine the types of import options available.

## COPYING FILES

At the top of the Import module, we must choose type of import. These options include Copy as DNG, Copy, Move and Add (6). The Copy options are necessary when we need to pull data from one source and store to another.

Ingesting your memory cards is a perfect scenario. There's a big decision to make: create a DNG or copy the Raw? I avoid creating DNGs because I want the proprietary camera Raw copied so I can work from it, which saves a step and makes my workflow more efficient. I could argue until I am blue in the face with the post-production gurus out there about DNG versus Raw. DNG files embed metadata rather than using a sidecar file like Raws do (called an XMP file). DNGs are recognizable in older versions of Adobe Camera Raw, whereas Raws are less flexible. Read up on it if you want to use DNGs—don't just take my word for it.



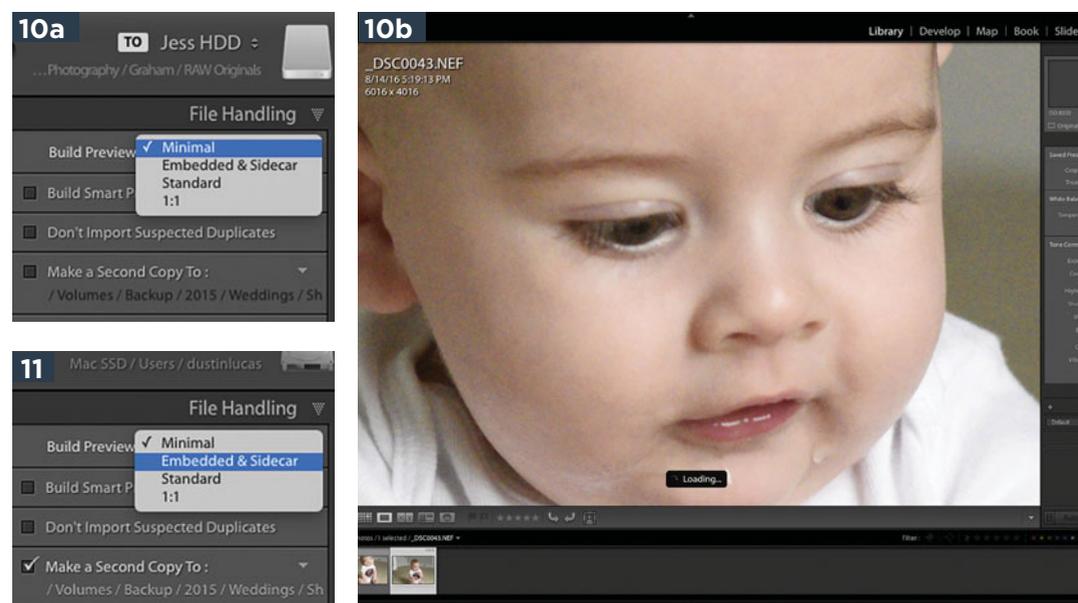
Copying requires you to choose a location or destination for these files. In the right side panels, the Destination section automatically expands. Let the file organization begin! We can create a new subfolder, choose to organize by capture date folders or choose a preexisting folder on the destination source drive (7).

I have my storage drive setup for clients with a folder tree of Year < Type of Event < Client Name. I create subfolders as follows: Originals, Export and Working (8). I generally don't veer from this folder tree organization. For personal work, it's a whole other monster, partially because my wife and I import images of our son separately. Unless it's a special event like his first Christmas or yearly progression, I organize by date in a subfolder called "Raw Originals." We keep things simple for the tens of thousands of images we have so far (9).

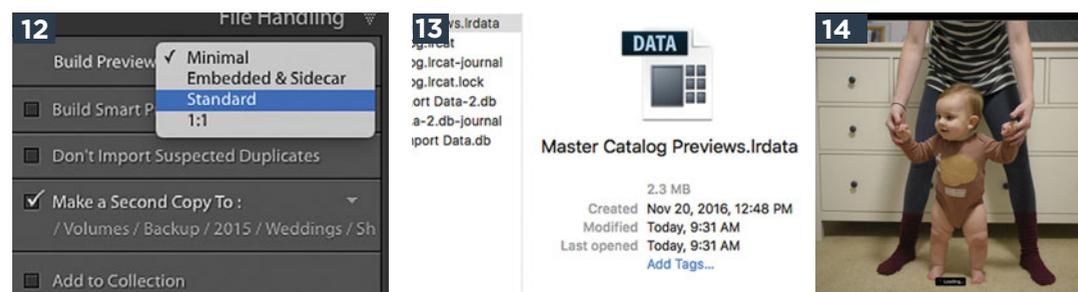
Move is the next option in the Import module; this is available only for folders listed under the Files section of the Source panel. The Destination panel opens and requires you to choose a location for the file transfer. This option is useful when you have imported files to a temporary location on site at a shoot or if you are archiving files to another storage device. The options for the Destination panel are the same as Copy import.

## BUILDING RAW PREVIEWS

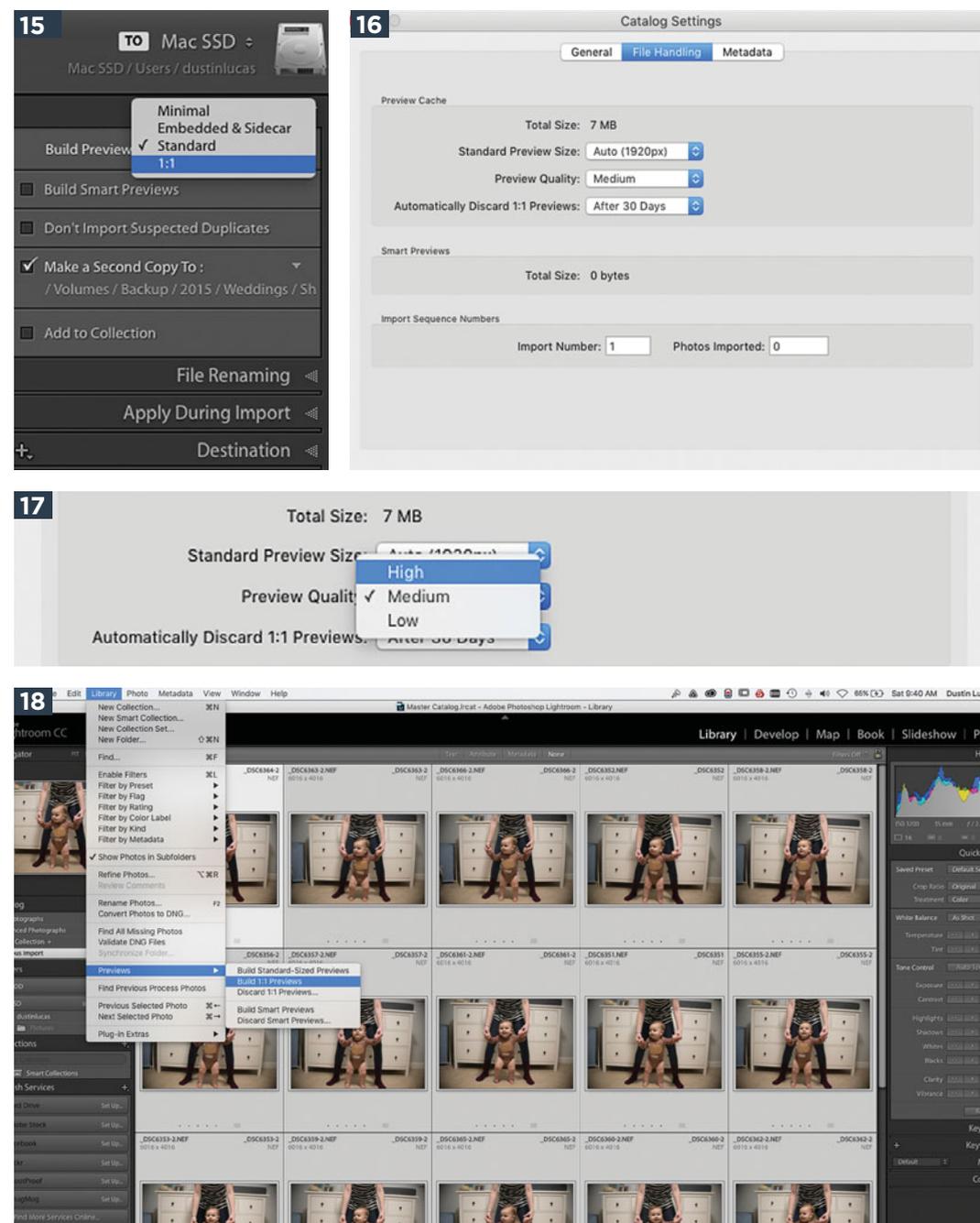
Add is the only option for simply adding files to your catalog without copying or moving them from the source. As you noticed, the Destination panel disappears and you are left with only the File Handling and Apply During Import panels. Under File Handling, you can choose to build Previews. Understanding how Lightroom renders previews for your files is important. Minimal is the best option for a quick import to begin editing; you will notice that each file you click on has to load in order to view or edit it. Zooming into an image can take even longer; we will get into that in a bit (10). The next option is Embedded and Sidecar, which work similarly to how Photo Mechanica works. These load quickly but do not render the previews good enough to even cull images seamlessly (11).



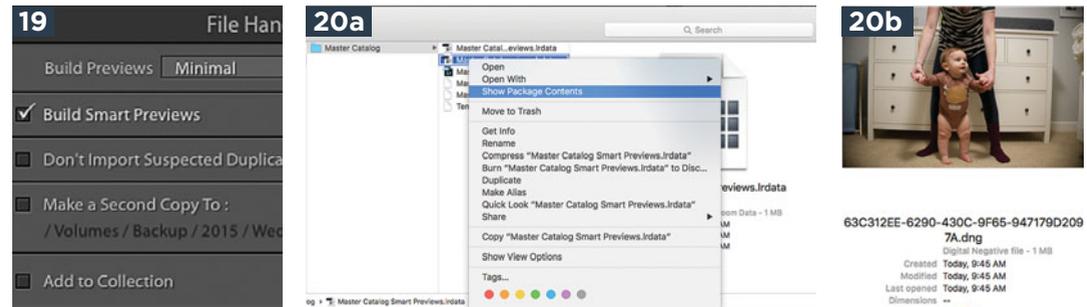
Standard previews are the way to go when you want to begin culling images in the fit-to-screen view within minutes of the files being imported (12). These load quite quickly and actually automatically generate when develop changes are made to your images (13). Remember that previews in Lightroom are generated based on settings in Lightroom with the Raw file linked. If you edit an image, Lightroom must rebuild a Standard preview (14).



The same goes for 1:1 previews. These allow you to zoom in at 100%, which is important when culling images to check sharpness (15). Building these larger 1:1 previews can take 10 images about a minute to load. That is a long time when you shoot thousands of images for a wedding. Are you on a tight deadline to get the work out the door? If so, build Standard Previews first and, by changing some of your catalog settings in preferences, you can cut a lot of time out preparing your catalog to cull (16). Lower the Standard preview size and quality so rendering takes even less time (17). Then you can build 1:1 previews for the selected files and walk away from the computer for an hour (18).



We haven't even mentioned Smart Previews, and these are awesome. You have the ability to build these at import as well. This is a whole other type of preview generated in Lightroom (19). Smart Previews are actually low-resolution DNG files saved within the .lrdata file to allow you to work offline (20). No, I don't mean without Internet; I mean without the original files connected. This makes Lightroom lightning fast and more versatile for mobility or working on multiple machines.



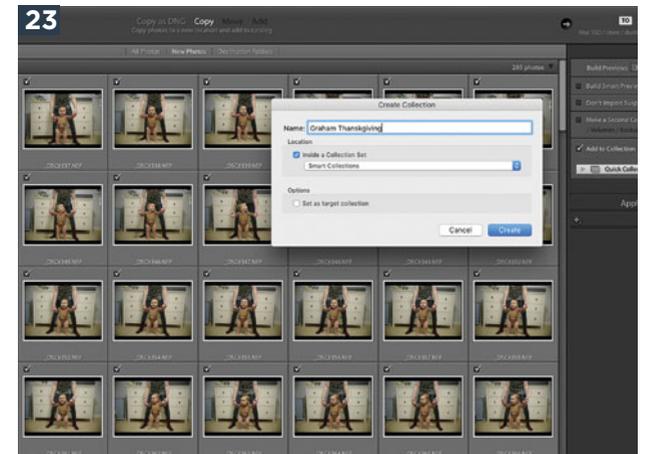
Nonetheless, you still need to build Standard previews like any other image file. Also, the old routine was to unlink the Raws by either disconnecting the drive or relinking to a folder not containing the Raws, so the Smart Previews would kick in (21). Now, Lightroom finally gave users the performance option to choose how Lightroom uses these previews over the originals.

Thank you, Adobe, for finally doing something about the lag in Lightroom CC. You Lightroom 5 users upset about CC know what I am talking about (22).



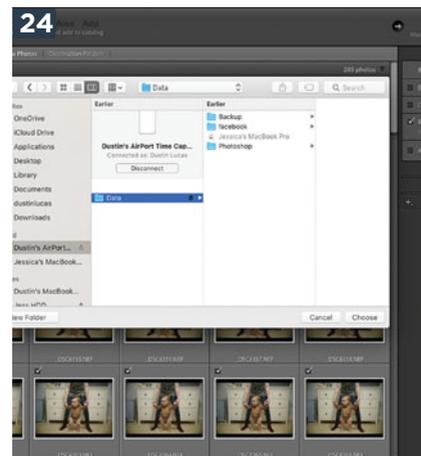
### ADDING TO COLLECTIONS

This is my least used option at import, mostly because I import large groups of images at once. You can create Collections and Collection sets as well as add images to your current ones (23). This groups the images together into a virtual sorting option that only reads in Lightroom. This is unlike applying attributes like star ratings, color labels and flags that can be saved with the other metadata of the file.



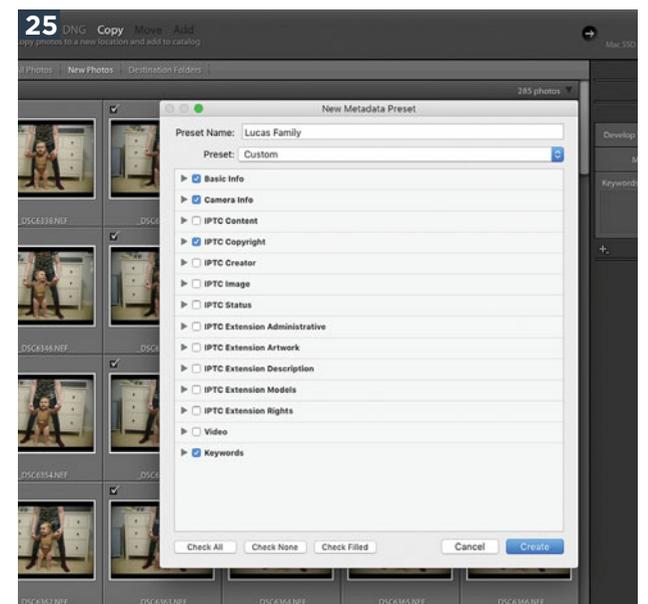
### BACKUP AT IMPORT

Now you have a hidden option in the Import module to back up files to a second source location as well; this feature is so important. It's listed under the File Handling panel. Check the box and click the file path below to choose the backup location (24). Not every ingest software has this capability—before Lightroom, I would use Apple's Image Capture until realizing Nikon Transfer that came with my camera was the way to go. Forget all of that—I can back up in Lightroom along with copying, moving and adding files as I go. There's no reason not to back up; it's common sense.



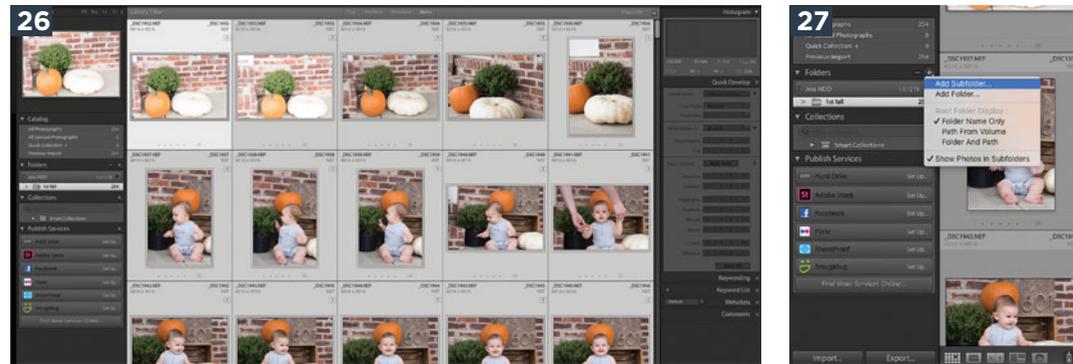
### APPLYING IPTS METADATA AND KEYWORDS

IPTS metadata includes copyright, studio name, URL (website), job name, keywords, location and date. This is an overlooked process when ingesting photos into your computer. Copyright, for instance, is a big topic for many of us. Adding copyright information after capture saves your contact information for permissions and usage. Keeping your guard up with digital images becomes difficult when you post them online or deliver thumb drives to your clients. You should get into the habit of adding this information at import (25).

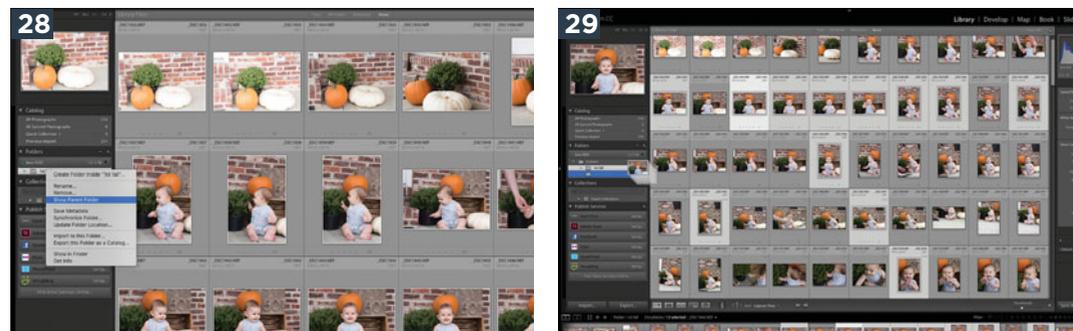


## POST IMPORT FILE MANAGEMENT

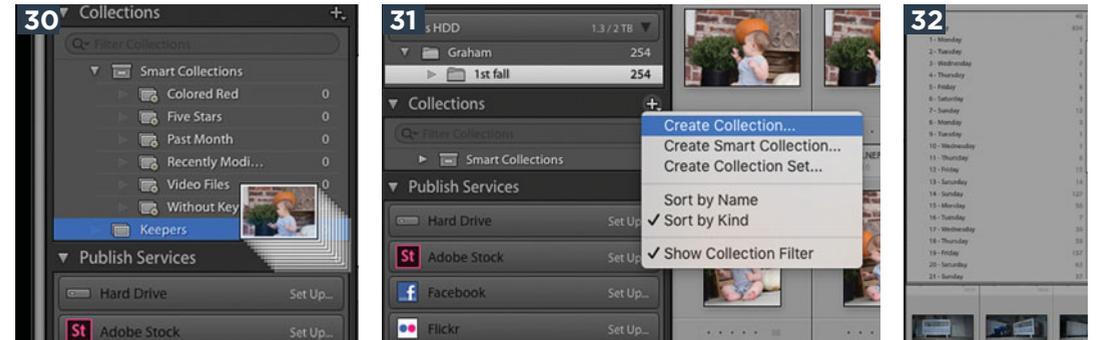
You should never move imported files outside Lightroom. This causes chaos for your catalog (26). Move, rename and remove files in the Library module of Lightroom. Moving and creating new folder trees on your hard drive can be done in the Library module on the left-hand side under the Folders panel. Click the “+” button to create new folders or subfolders (27).



Select the appropriate parent folder; access this by right-clicking on the current folder displayed and choose Show Parent Folder (28). Now click the “+” button and choose Add Folder or Add Subfolder. You can preselect files to move for a fast transfer, or simply drag and drop selected files into the new folder created. It’s very simple, and should be done only in Lightroom (29).



Collections can be very versatile for organizing files beyond attributes, keywords, dates, etc. Adding these is as simple as moving files in the Folders panel (30). Click the “+” button in the Collections panel to start making Collections and Collection sets (31). Think of these as smart folders that exist only in Lightroom. They do not tamper with your file structure outside the catalog. They can be very handy when you need to refine your currently organized folders. I created some for my son’s first year. We add images to Collections each month to make them easy to sort, rather than using the Library filter by date and all the drop-down folders (32). That is a nightmare.



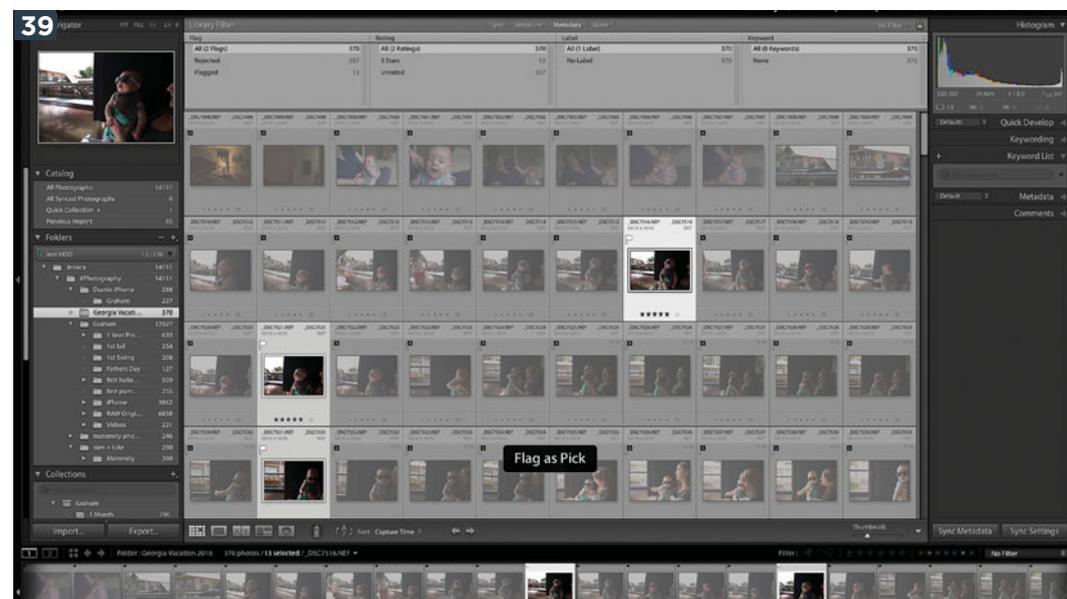
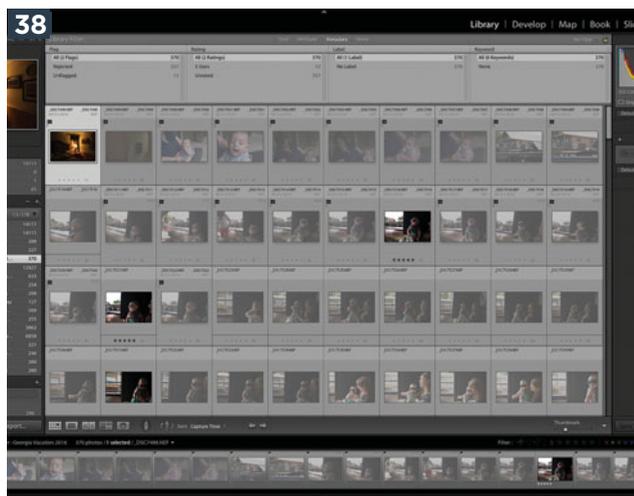
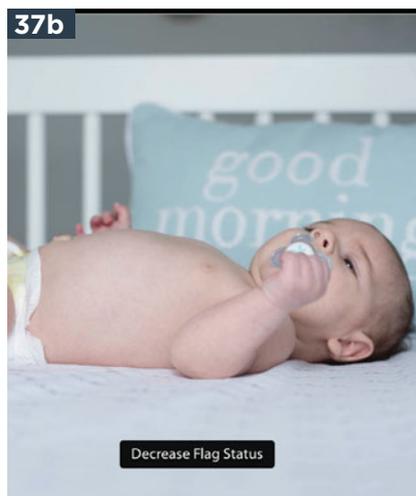
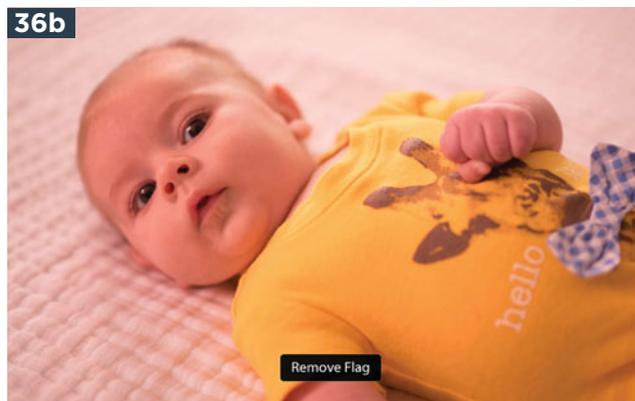
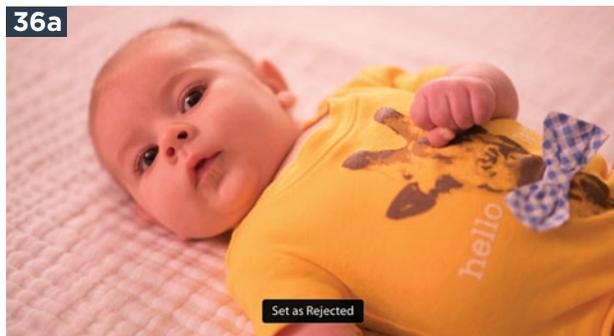
## QUICK CULLING PROCESS

There are so many ways to cull images in Lightroom. I could write an article explaining how each one benefits the user. I am going to make this short and sweet. Part of organizing your images is to cull out the losers. Flags are the easiest way to keep track of images you want (33). They also provide a way to signify you have already reviewed these images by giving them a rejected flag. This is brilliant and can remove added work to your already stressful workload (34).

Filter:	Rating	Label	Keyword
All (3 Flags)	14111	All (3 Labels)	14111
Rejected	1797	Blue	403
Flagged	1	Red	1
Unflagged	12313	No Label	13707

Filter:	Rating	Label	Keyword
All (1 Flag)	12313	All (3 Labels)	12313
Unflagged	12313	Blue	403
		Red	1
		No Label	11909

When culling, I start in Library module. I double-click an image and tap the “L” key twice. It’s lights-out mode for selecting, also known as Loupe mode (35). I can then add flags by using “x” for rejected flag, “p” for keeper flag and “u” for unflag (36). Hold CTRL or CMD and arrow down to add a rejected flag or up to add the keeper flag (37). I find it easiest to not have to hold down a button the entire time. To cull, I select out the bad ones only and strike the “x” key (38). If I make a mistake, I hit the “u” key. Then I choose the Library filter “Flag,” select unflagged, select all and strike the “p” key (39).



### THINGS TO THINK ABOUT

Staying organized with Lightroom can mean the difference between causing chaos and controlling it. Beyond the simple time-saving factor involved in managing your files, you can rest easy when it’s all said and done.

I get it: You jump on the computer and you just want to cull/edit already. Starting at import, you set the tone for your entire file management structure. Just remember to make an organization plan that fits your schedule and workflow.

These are simple tips I have developed for myself. They are not meant for every photographer. Any way you do it, get organized to get out of your own way. ■

**sm** **LEARN MORE.**  
Click here or check us out at  
[youtube.com/btsShutterMagazine](https://youtube.com/btsShutterMagazine)



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

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

# BUILDING BLOCKS

## 21 TIPS FOR GETTING THE MOST OUT OF CONVENTIONS AND TRADE SHOWS

with **Skip Cohen**

It's suddenly the new year, which means trade show season is about to kick off. Most of you will make it to at least one convention or conference between now and the end of April. Sadly, many of you will also waste time and money from the minute you walk into the convention hall to the time you get home.

This isn't a new topic for me to share. Having spent over 35 years attending conventions, both as consumer and exhibitor, I've learned the return on your investment is only as good as the planning you put in before you start the trip.

It's time to put together a complete recipe for success at every conference you attend.

### **1. Why are you attending?**

Before you commit to any convention, think through why you want to go. “To thine own self be true” should be your mantra. Think about where you need the most help. Think through your goals for 2017—what do you need to achieve them?

### **2. What companies are you working with?**

Make a list of every manufacturer and vendor whose equipment or services you use. No matter what role they play in your business, put them on the list.

### **3. Who’s exhibiting?**

Every company and association that hosts a convention publishes the exhibitor list online well in advance. Review the list and isolate those companies whose products/services you use. They’re a must-see at any trade show. This isn’t about just knowing their product line, but about building your network. At some point, everybody has a crisis. A great network is key to getting the help you need as quickly as possible. Every product and service you use should be represented by at least one contact name of somebody you’ve met.

### **4. Need new equipment?**

If you’re in need of specific equipment, know your financial strength before you walk into the show. What’s your budget for 2017? I’m a huge fan of renting and leasing equipment. It doesn’t tie up your cash flow, and you get to use somebody else’s assets without depleting yours.

### **5. How’s your skillset?**

Every conference offers an extensive list of programs, but people often flock to the most popular speakers simply because they’re entertaining. Once again, it’s about being true to yourself. Think through what you’re missing in your skillset. What techniques do you need help with? The complete platform of speakers/classes is available online. Review the list and pick programs with topics in which you need the most help. And always attend at least two programs completely out of your comfort zone.

### **6. Exhibitor activities**

As you review the exhibitor list, check out in-booth programming. Many exhibitors have guest speakers presenting in their booth on the trade show floor. At a convention last year, Profoto had 22 speakers over a three-day period. In-booth mini-workshops allow you to meet industry icons face to face.

### **7. Pre- and post-show events**

As many of the conferences have grown, so has the availability of excellent education. Look for special events going on before or after the convention. The key is to get the most bang for your buck, and if you’re already on the road, why not expand your education with another day or two of education? ShutterFest, for one, offers “Extreme,” which is an intense hands-on experience taking place after the general conference.

### **8. Schedule meetings**

If there is somebody you want to meet with at a convention, set it up in advance. There are few things more hectic than a busy trade show. You’ll only be disappointed if you try to schedule a meeting with someone you bump into at a conference.

### **9. Print a postcard**

There’s nothing worse than working a busy trade show and having a photographer put his iPad in your face and start showing you his portfolio. It’s not a problem if it’s a scheduled meeting, but this sort of “cold call” is the wrong way to go. Instead, print up a postcard-size piece showing three to five of your very best images on one side, and your contact information on the other. I’ve always liked oversized cards. While they’re more expensive, you’re not printing thousands of them. Also, don’t forget your business cards.

### **10. Don’t be a storm trooper**

Something strange happens with too many of you in the chaos and excitement of a convention: You forget your most basic manners. If you see a person you’d like to talk to but they’re already in a conversation with somebody else, wait your turn. When you get their attention, ask if it’s a good time to talk. Be willing to come back later or call them after the convention.

### **11. Breakfast, lunch and dinner**

Never eat alone. Meals are the perfect time to network. The social side of a convention is incredibly productive, but not if you’re only spending time alone or with people you already know. Find a balance between friends and potential associates.

### **12. Never miss the bell**

You snooze, you lose. There are few things as fun as going out with friends and barhopping in a convention city. But you’re at the show for a reason, and if you need to sleep in late the following morning, your evening out with friends might become the most expensive investment you make in the show, especially if you miss appointments or presentations.

### 13. Reservations

If you're attending a larger convention, make a few dinner reservations in advance. It's no fun when you've worked to get people together for dinner and can't find a place to eat within a decent timeframe.

### 14. Walking the trade show

Start in one corner and work every aisle. Technology changes so fast. You never know what new companies and products you might find. You don't need to stop at every booth. Just keep your eyes and ears open for products and services that might help you build a stronger business.

### 15. Meeting the icons

My buddy Brian Malloy wrote this in a guest post about conventions a few years ago: "Keep an eye open for your heroes, and don't be afraid to introduce yourself to them. I have met photographers whose work I have admired for years, and finally got the chance to chat with them and thank them for inspiring me."

### 16. Evaluate each day

At the end of each day, look over the literature you picked up at the show. Write down who you met that day. List anything you promised somebody you'd mail to them when you get back, return phone calls, etc. This is also the perfect time to look at your progress on your hit list of companies and people you wanted to meet.

### 17. Follow-up

When you have been lucky enough to get time with somebody, especially an exhibitor, send them a thank-you note when you get home. Yep, a good old-fashioned thank-you note. It's even better if you use customized stationery with one of your images on it.

### 18. Photographs

Take a decent camera. I know everybody has a cellphone, but you just might find something here and there that deserves better. My camera of choice is the LUMIX FZ300 with a 25–600 zoom, perfect for anything that comes along. Whatever you travel with, just make sure you can get great images suitable for publishing or sharing later.

### 19. Publicity shots

Take a few shots of you interacting with other photographers and vendors. Good images like this are perfect for publicity releases after the convention. If you meet with a new album company, get a shot of you and the vendor that you can use later in a press release announcing the new products to your clients.



### 20. Network

The greatest benefit of any convention is expanding your network. At every program you attend, talk with people around you. Introduce yourself, exchange business cards and discuss why you're at the convention. Afterward, follow up with people you hit it off with, and keep in touch.

### 21. Comfort

I made a mistake 20 years ago at Photokina in Germany, where I wore a brand-new pair of loafers. I was limping after just two hours. Wear comfortable shoes. Don't worry about making a fashion statement. You're going to be on your feet all day. Stay hydrated. Pick up a bottle of water each morning on your way out of the hotel.

Here's the bottom line, the reason I'm emphatic about planning every convention trip: Time is your most valuable commodity. You'll never have enough of it. Attend every possible convention, conference and workshop you can. Plan your experience in advance, and then evaluate each one when you're home. ■



Skip Cohen is president and founder of Marketing Essentials International, a consulting firm specializing in projects dedicated to photographic education, marketing and social media support across a variety of marketing and business platforms. He founded SkipCohenUniversity.com in January 2013. He's been actively involved in the photographic industry his entire career, and previously served as president of Rangefinder/WPPI and Hasselblad USA. He has coauthored six books on photography and is involved in several popular podcasts, including *Weekend Wisdom*.

[skipcohenuniversity.com](http://skipcohenuniversity.com)



THE SIGNATURE COLLECTION  
*by Salvatore Ferragamo*

**BRIDAL SHOW SEASON IS HERE.**  
WHAT WILL YOU SHOW YOUR CLIENTS?

**25% OFF**

TWO

**SAMPLE  
ALBUMS**

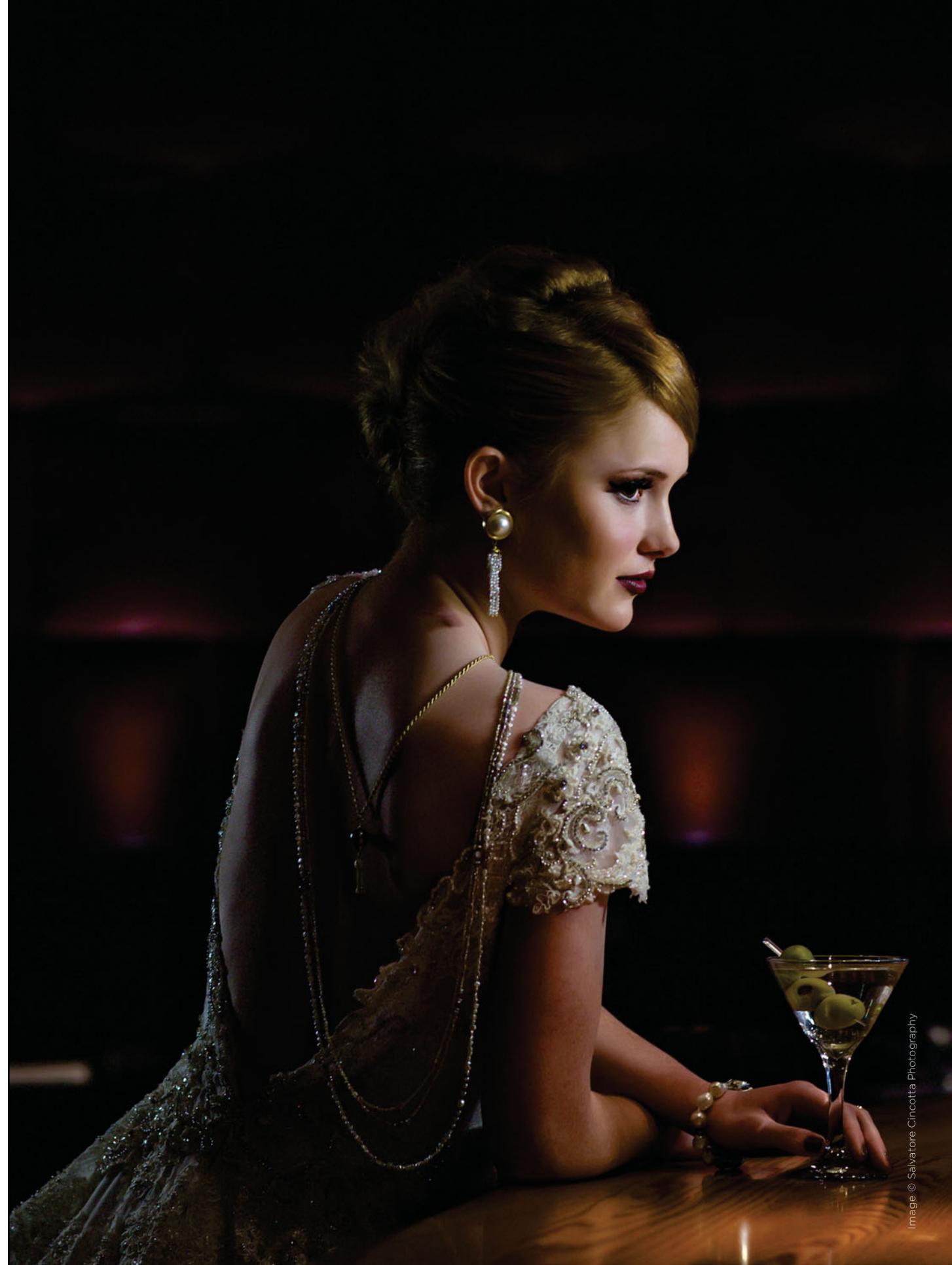
PER YEAR

USE CODE **SAMPLE** AT CHECKOUT

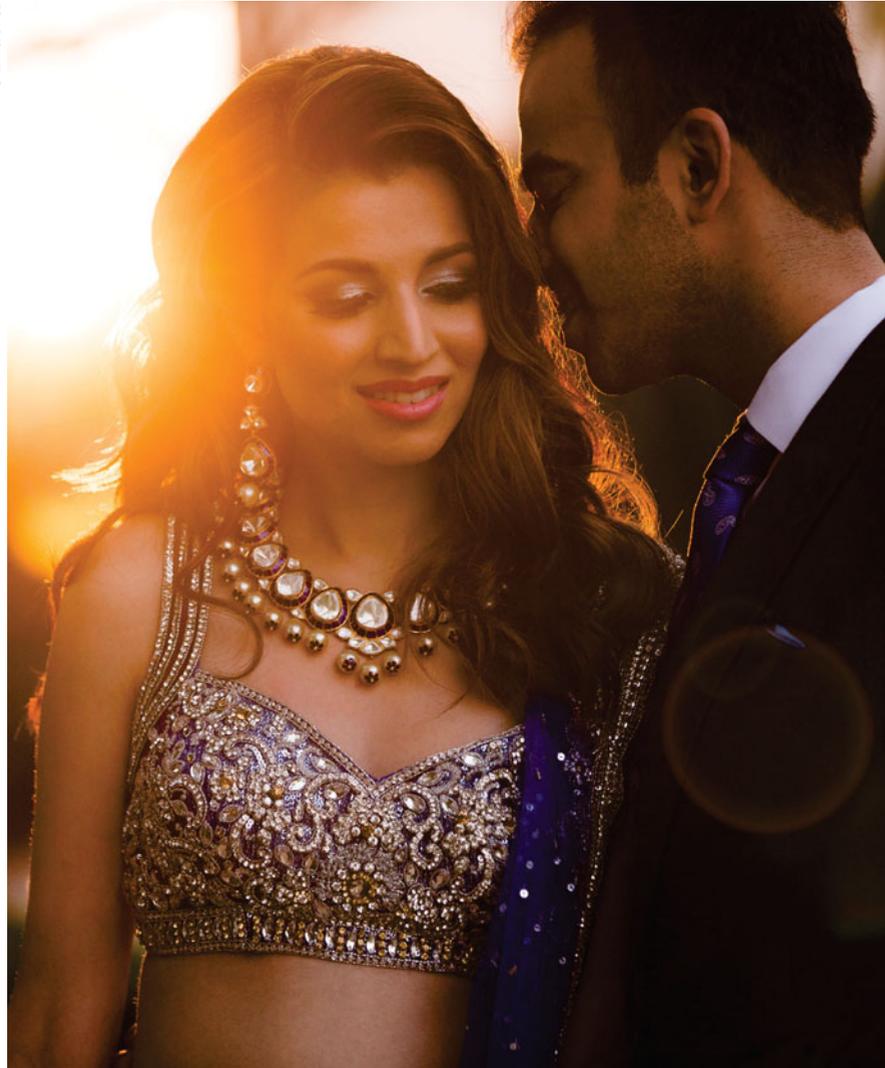
[SCALBUMS.COM/STORE](https://scalbums.com/store)

# final inspiration

photographer salvatore cincotta  
image title untouchable  
exposure f3.5 @ 1/100, ISO 800  
lighting sima lights  
location theWIT hotel | chicago, illinois  
gear canon 1d x | canon 85mm f/1.2



© Lin & Jirsa



# Pye Jirsa creates his own golden hour Profoto B1

What sets a professional photographer apart from everyone else is the ability to control nature. The Profoto B1 is a powerful battery flash that enables you to create images regardless of the sun being there or not. Packed in a portable package with TTL, HSS and 120+ Light Shaping Tools to choose from, so you can create the sunshine you want.

**sm** LEARN MORE.  
Click here or check us out at  
[youtube.com/btsShutterMagazine](https://youtube.com/btsShutterMagazine)

Learn more at [profoto.com/offcameraflash](https://profoto.com/offcameraflash)

**Profoto**  
The light shaping company™

© Michael Anthony



# Michael Anthony creates his own sunshine Profoto B2

What sets a professional photographer apart from everyone else is the ability to control nature. The Profoto B2 is a powerful battery flash that enables you to create images regardless of the sun being there or not. Packed in a portable package with TTL, HSS and 120+ Light Shaping Tools to choose from, so you can create the sunshine you want.

**sm** LEARN MORE.  
Click here or check us out at  
[youtube.com/btsShutterMagazine](https://youtube.com/btsShutterMagazine)

Learn more at [profoto.com/offcameraflash](https://profoto.com/offcameraflash)

**Profoto**  
The light shaping company™