

**FUJIFILM**

*Show off your creativity*



march 2017

# shutter

magazine

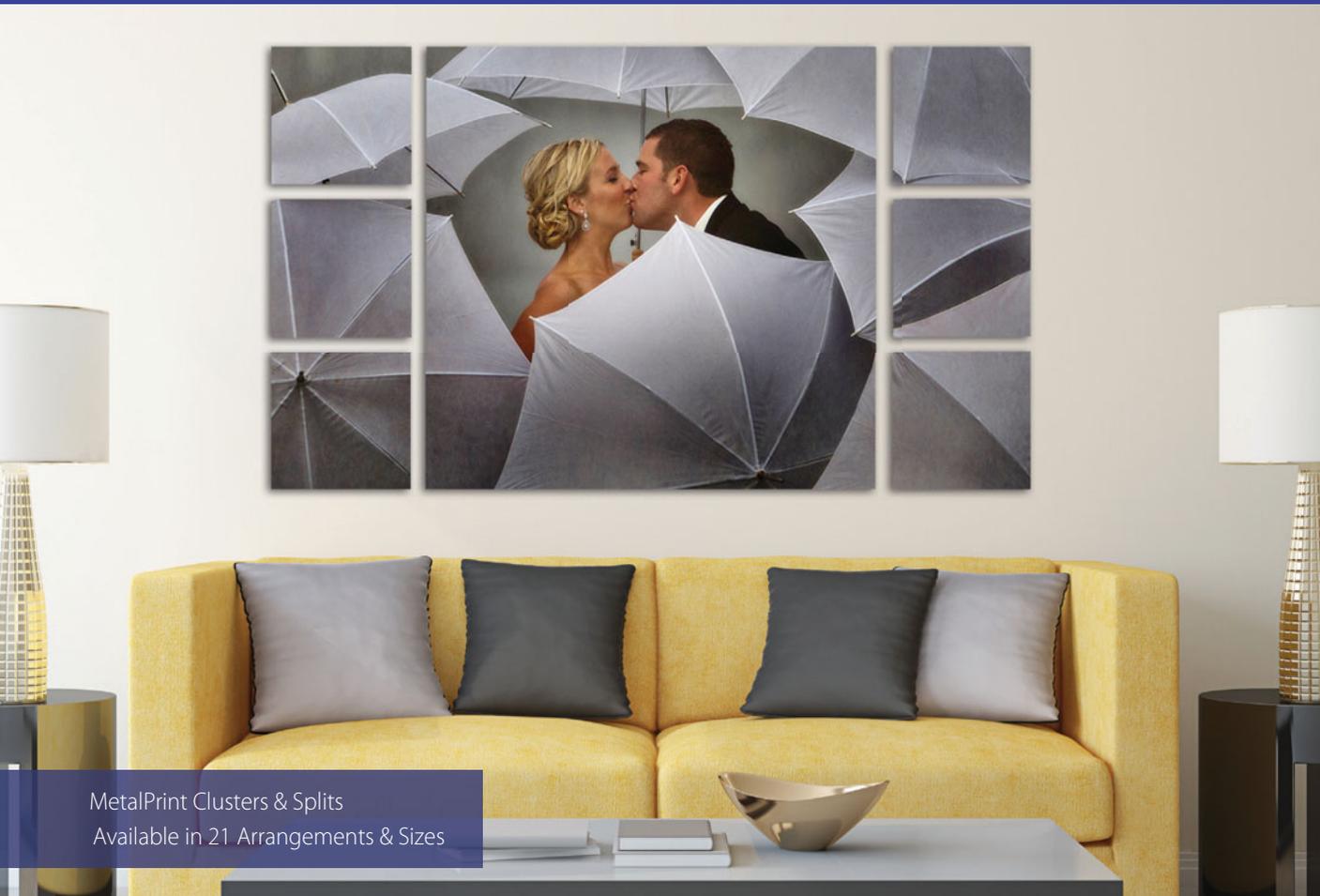


THE  
**SENIOR**  
EDITION

**instax®**  
**SHARE AN ORIGINAL®**

# 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)



NEW!  
Easy Web  
Ordering!  
  
[order.bayphoto.com](http://order.bayphoto.com)

## Stunning Prints

on Natural Wood, High Definition Metal, or Vivid Acrylic

PROOFING & PRESENTATION: PROOF PRINTS & PROOF BOOKS BOUTIQUE PRINTING BAYBOXES

CASE PRINTS & SERVICES: PRINTS ON PHOTO PAPER FINE ART PAPER

TEXTURE PRINTS: MOUNTED PRINTS: MOUNTED PRINTS: MOUNTED PRINTS

DISPLAYS: WALL GALLERY BLOCKS: MOUNTED & MATED PRINTS: BOOKS & ALBUMS

SPLITS: WALL GALLERY BLOCKS: MOUNTED & MATED PRINTS: BOOKS & ALBUMS

PRINTED BAYBOOKS: IMAGES BY JIM GAMER, SAL CINCOTTA PRINTED: CREATIVE EDGE DIE-CUT CARDS

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 

The logo for 17hats, featuring the number '17' in a stylized font with a curved underline, followed by the word 'hats' in a sans-serif font, all in white on 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: **BTSMAR17**

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 | **The Red Tape: Unwritten Photography Ethics & Guidelines** – Vanessa Joy
- 24 | **Location Lighting: From Simple to Complex** – Michael Corsetino
- 38 | **The Senior Experience** – Sal Cincotta
- 48 | **Building a Successful Senior Model Program** – Curtiss Bryant
- 60 | **High School Senior Photography for Boys** – Phillip Blume
- 76 | **Diversity in Your Business** – Skip Cohen
- 84 | **Alternative Marketing & Branding for High School Seniors** – David Beckham
- 102 | **Creative Senior Portraits That Sell** – Melanie Anderson
- 112 | **Underwater Portrait Photography for High School Seniors** – Jeff & Christine Tonkin
- 128 | **Session Types for Seniors** – Craig LaMere
- 142 | **8 Simple Lighting Tips for Dynamic Senior Portraits** – Michael Anthony
- 154 | **Inspirations** – Our Readers
- 170 | **5 Tips for On-Site Commercial Portraiture** – Moshe Zusman
- 184 | **From Edit to Export: On1 RAW or Lightroom?** – Dustin Lucas
- 198 | **Diversify Your Portfolio With More Than Pretty Pictures** – Blair Phillips



**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, David Beckham, Jeff & Christine Tonkin, Moshe Zusman, Dustin Lucas, Michael Corsentino, Melanie Anderson, Craig LaMere, Phillip Blume, Blair Phillips and Curtiss Bryant



## THE COVER

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

**CAMERA:** Canon 5D Mark IV

**LENS:** Canon 50mm 1.2

**EXPOSURE:** f11 @ 1/200th, ISO 100

**LIGHTING:** Profoto B1 with Giant Silver 210 and Profoto B1 with 5' Octa.

**ABOUT THE IMAGE:** This image was taken at our studio in O'Fallon, Illinois in February 2017.

**WARDROBE:** Heather Scott (AKA MacGyver)

# LAUNCH POINT

A message from the editor-in-chief



Image © Salvatore Cincotta Photography

*High School seniors*  
want to be cool/ all over the planet.

**Engage this audience**

*and sales will follow.*

- Sal Cincotta





THE

RED

TAPE

UNWRITTEN PHOTOGRAPHY ETHICS & GUIDELINES

with **Vanessa Joy**

This article deals with the unspoken rules that most beginning photographers follow only by accident. These rules, when broken, will easily get you blacklisted by your peers and colleagues.

First, let me assure you that if you've already made some of these mistakes, you're not alone. I've made some doozies over the years. Sometimes I was trying to get away with it, other times I was completely ignorant and, truth be told, sometimes I was just asking for it.

Get involved in local and national photography groups. Behind the Shutter has a great online Facebook group, and provides opportunities to network in person at ShutterFest and Lunacy. Being in the online forums and groups gives you access to hundreds of photographers and keeps you in the know on hot topics in the photography world.

Examine how you work with your peers. In the community-driven industry and social media world, I can't stress enough how essential it is that you maintain good relationships. You could be the best photographer in the world, but if no one likes working with you, your chances of have a successful business diminish greatly. I know you're thinking, "But the client hires me, not them." Trust me, you'll be amazed at just how much other wedding vendor recommendations or condemnations can affect your bottom line.



## WORKING FOR OTHER PEOPLE

Every year I make it a point to be a second shooter on other photographers' weddings. It helps improve my photography by seeing how others run a wedding. It gives me a chance to be more creative since I don't have to worry about the staple wedding photos.

Let's highlight the things you should know, and do, so your reputation as a second shooter and photographer does not become tarnished.

First, you need to communicate with the photographer you're working with to determine what they allow you to do with the photos you take. There are 100 schools of thought on this. Some believe that if they're paying you to take the pictures, you shouldn't be able to use them at all. Others, like me, are okay with you using them, but not just anywhere you feel like it. Some will let you come shoot to build your portfolio but won't pay you for the day.

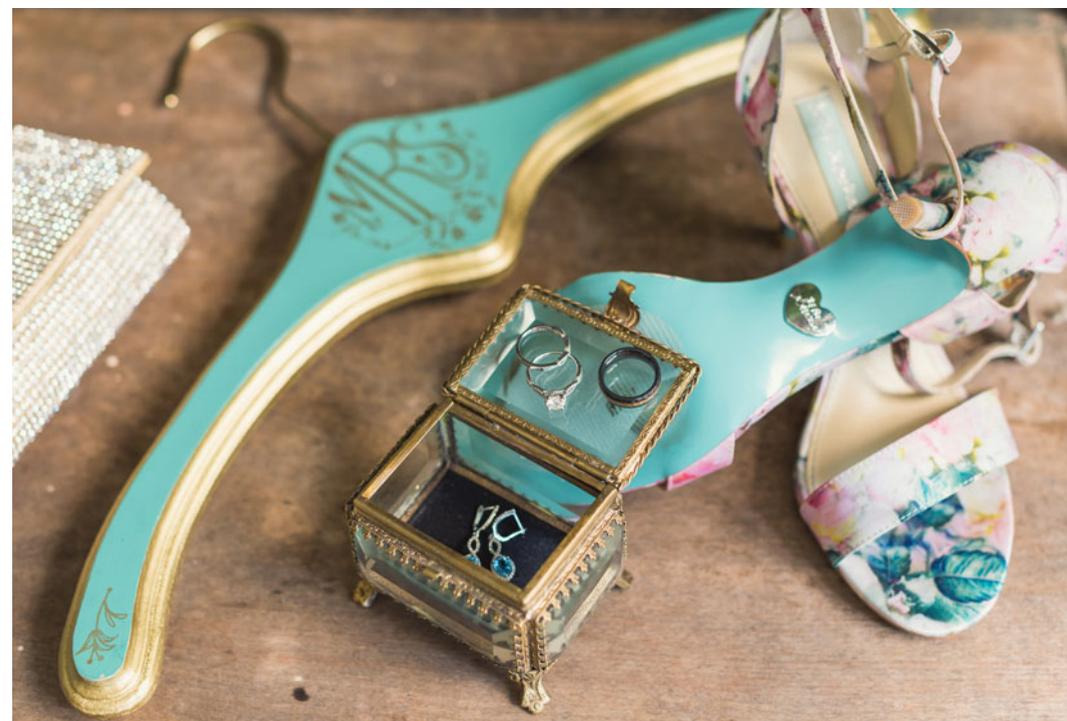
Whatever the conditions are, make sure you're clear on them with each photographer you work for so you don't end up with an embarrassing and potentially reputation-ruining debacle in the end.

When I first started as a wedding photographer, I worked for another company. Back then, I had no clue that I was going to start my own business, nor did I have the faintest idea that there were rules about shooting for another company. Years later, when I went out on my own, I created my own website using pictures I had taken that I believed I could use. Boy, was I wrong.

When I was confronted about it, I was flabbergasted and stammered, "But I took them!" I couldn't comprehend what photographers for years had known to be true, and what federal copyright states. If a freelance photographer is hired for a job, the images produced for that gig belong to the contracting company, period. Thankfully, after helping out the photographer I worked for with a website issue, he let me use the images. But it left a bad taste in both of our mouths, and certainly didn't help keep the bridge between us intact.

Secondly, it's not your wedding. If you want to get asked to second shoot again and build a good reputation within the photography industry in your area, remember this one. Don't make yourself known to the clients or guests as anything other than the photographer working for XYZ Photography. Introduce yourself by your first name, and don't hand out your personal business cards (but do hand out the primary's business card). Don't connect with the clients, vendors or bridal party on or after the wedding day.

Whenever you're shooting a wedding for someone else, treat it like it's your own. Do not call in sick. There are no sick days on wedding day. If there is an emergency, find a replacement for yourself before informing the main photographer that you won't be able to go. They may or may not take your recommendation, but you'll likely never get hired again if you abandon ship without at least throwing a life vest.





Images © Vanessa Joy

## PEOPLE WORKING FOR YOU

The first time you have someone work for you, it can be extremely nerve-racking. You've hired someone else to represent you and your business—someone who, for certain portions of the day, you'll have little to no control over. Hiring the right people is an art in itself.

Before you hire someone, research their work like you're a bride. Don't just look at their best 20 images of all time on their website. Ask to see a full wedding they've shot from start to finish. Find references for the photographer to make sure they're hard-working and professional. Do they represent your brand and what you're trying to portray on a wedding day?

Talk about expectations with your shooters. What should they wear? How should they act? Have a contract in place for a second shooter with all of your terms neatly written out. Even when working with friends, things can get sticky in business. It's always best to protect yourself by having clearly laid out expectations for anyone you're working with.

Give your second shooters and assistants general information about the wedding when you're offering the job to them. Include the number of hours they'll work and where the wedding is located, which may affect their decision on accepting the job. The last thing you want is to be stuck, like I was once, three days before a wedding with a second shooter deciding that they won't be photographing the wedding because it was too far from their home. It was my fault for not telling the photographer that information beforehand. It was their fault for not even bothering to find a replacement on such short notice.

Send your second shooter a more detailed schedule closer to the wedding. It's polite to send a final schedule at least three days before the wedding, if not a week. That schedule should include bride and groom names, start/end/ceremony/reception times, and all location addresses for the day.

Follow the golden rule with those who are working for you. Do unto others as you'd have done unto you. Treat people right, be understanding, forgive mistakes and always, always think like a CEO.

## RULES YOU DIDN'T KNOW EXISTED

The following are just some tidbits, some fun and some not so fun, that no one tells you when you're following your dream of becoming a wedding photographer.

- Some reception venues forbid you to eat cocktail-hour food. Others will get it for you.
- Most reception venues won't feed you unless the bride and groom pay for it. Some forget to do so even if it was paid for.
- There's no guarantee that you'll be fed anything at all. Pack protein bars and water.
- Typically you get fed last at weddings; sometimes you're fed in the kitchen.
- Some reception venues send you forms and contracts directing you how to dress, behave and even where you're allowed to use the bathroom.
- A lot of reception venues ask for proof of insurance, typically \$1 million in coverage, and some ask to be listed as additionally insured.
- The officiant at a wedding may restrict where you can take pictures and how (flash or no flash) during the ceremony.
- It's not professional to drink alcohol at a wedding, even when the bride and groom insist on it. It's often forbidden by the reception venue as well.
- Publically or even privately bashing other photographers or wedding vendors will come back to haunt you.
- Earplugs come in handy during the reception.



Image © Vanessa Joy





Image © Vanessa Joy

Now that you know, you can't play dumb. Ignorance isn't bliss when it comes to these guidelines, so use your new knowledge wisely and do your best to play by the rules. ■

**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](http://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)



© Lindsay Adler

**MANY OBSESSIVE DECISIONS GO INTO CREATING THE PERFECT PRINT. FOR YOU AND US BOTH.**

To introduce the stunning printing power of the new family of Canon imagePROGRAF printers, we asked award-winning photographer Lindsay Adler to give us an inside look at the countless choices she obsesses over to create the perfect image. In the end, there's only one name in printing she trusts to take her obsession further.

[usa.canon.com/proprinters](http://usa.canon.com/proprinters)



**THE PRINTER THAT'S EQUALLY OBSESSED**

Printed images simulated. © 2016 Canon U.S.A., Inc. Canon and imagePROGRAF are registered trademarks of Canon Inc. in the United States and may be trademarks or registered trademarks in other countries.

imagePROGRAF PRO SERIES



# LOCATION LIGHTING

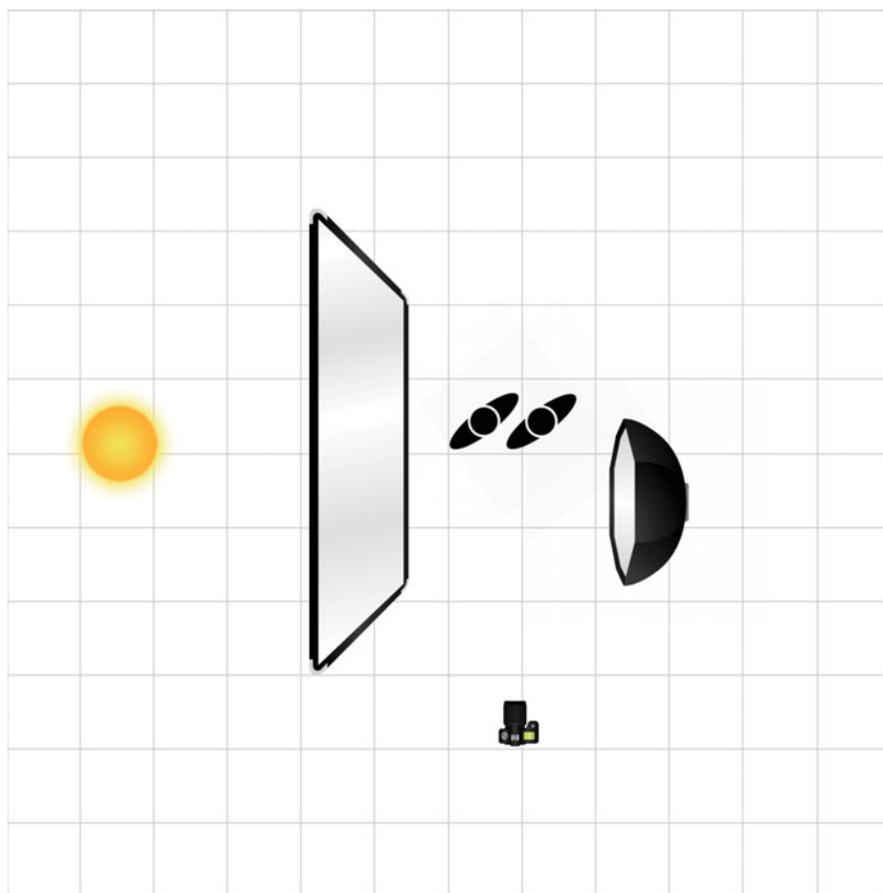
FROM SIMPLE TO COMPLEX

with Michael Correntino



For me, anything beyond one light and a small modifier starts to fall into the complex category. Additional lights mean more stands, more sandbags, more triggers, more grip equipment, more assistants, extra time to set up, additional transportation logistics and permits. I opt for simple, especially on location. Sometimes, though, the shoot demands more complex solutions or a combination of simple and not so simple to get the job done.

In the shoot for this article, I was asked to photograph a spring fashion editorial on location for a high-end boutique. The location was a park. This required a lighting plan that would accommodate whatever the location threw at us the day of the shoot. Despite weather forecasts, you never know exactly what Mother Nature has in store for you. Conditions the day of the shoot can be anything from cloudy and overcast to harsh overhead sunlight or dappled light. You just never know, especially in Florida, so being prepared for all possibilities is key.



*Using a scrim to block harsh sunlight creates a softer, more manageable effect. In the opening image I'm also using a large octabank camera-right to create a soft, feathered fill light.*

With that in mind, I put together a lighting plan that allowed me five options. The first tools on my list were a large 74-inch octabank with an 8x8 scrim. I chose this combination because I wanted to create a soft quality of light for some of the looks.

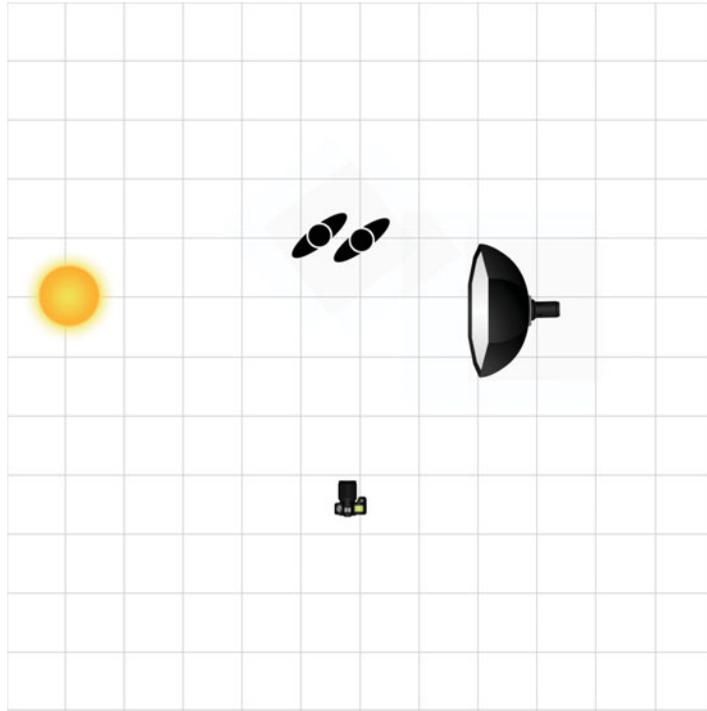
The general rule of thumb is the larger the modifiers, the softer the light they produce. When you're working on location, a scrim or even a small collapsible diffusion panel can be indispensable for taming harsh overhead sunlight. Scrim and diffusion panels can also be used to create large softbox-like light panels used to diffuse either natural light or a strobe fired through it. I used a strobe for my keylight in conjunction with the octabank. I also chose a second strobe with a 7-inch silver reflector. I planned to use this second strobe with a color temperature orange (CTO) gel as an accent/rim light intended to replicate the warm specular light from the sun on my model's hair and shoulders. I added this light in case conditions were overcast, which they were at several points during the shoot.

Along with four C-stands, grip heads, sandbags, triggers and other miscellaneous bits, the above equipment made possible four stationary lighting arrangements. I also wanted a setup that was flexible and mobile, something that would allow me to work quickly and easily, move the models from one location to the next, to shoot full figure and three-quarter images. For this, I chose my go-to setup, an Elinchrom 27.5 Deep Octa and Quadra pack and head system. This 400 watt-seconds head has more than enough power for the kiss of light I needed, with lots of juice to spare. Equally important, it's super lightweight, which makes it perfect for use on an extension.

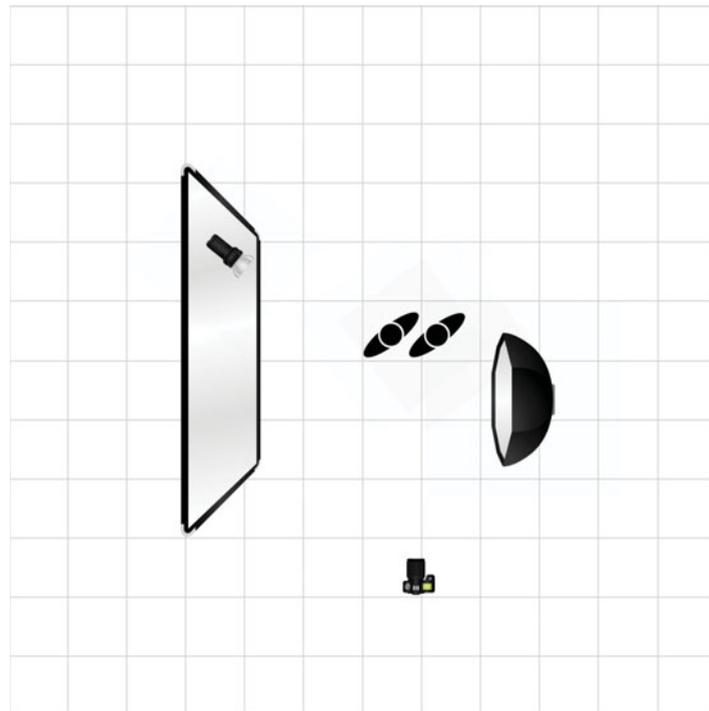
The five lighting options I put together were as follows: scrim and octabank, scrim and octabank with gelled accent/rim light, scrim with strobe fired through it, scrim alone, single lightweight strobe and small modifier on an extension pole.

When you're working with a combination of strobes and ambient light, you have two sources of illumination at work. Each of these needs to be controlled independently. This is easily accomplished using camera settings and the power output control on your strobes. Once you've locked in the aperture setting you want, one that produces the desired depth of field, you'll need to adjust the remaining exposure settings to achieve a balanced exposure. In other words, an exposure that is neither underexposed nor overexposed. In a fully manual situation, which is my preferred workflow, you'll use shutter speed, ISO and the power control for your strobes to control this balance. If TTL is your preferred exposure method, you'll also have flash exposure compensation control in the mix. Find this on your camera body or on your strobe's compatible TTL-enabled wireless trigger.

With respect to which settings control which light source, ambient versus flash, remember these simple guidelines: Shutter speed controls the amount of ambient light contributed to the exposure, while aperture and the flash power control how much light is contributed by the strobe. In ambient light/flash scenarios, where ambient light is generally the dominant light source, flash serves as fill light and is therefore not the dominant source. In practical terms, this means when you're making adjustments to create the desired balance between flash and ambient, you'll use slower shutter speeds to increase the overall brightness of an exposure or faster shutter speeds to knock down the ambient light and create a more dramatic exposure.



*When the sun is providing the quality of light you want for the kicker light, go with it! That's what I did here. When you find yourself in an overcast situation, use a second strobe with color temperature orange (CTO) gel (see next diagram).*

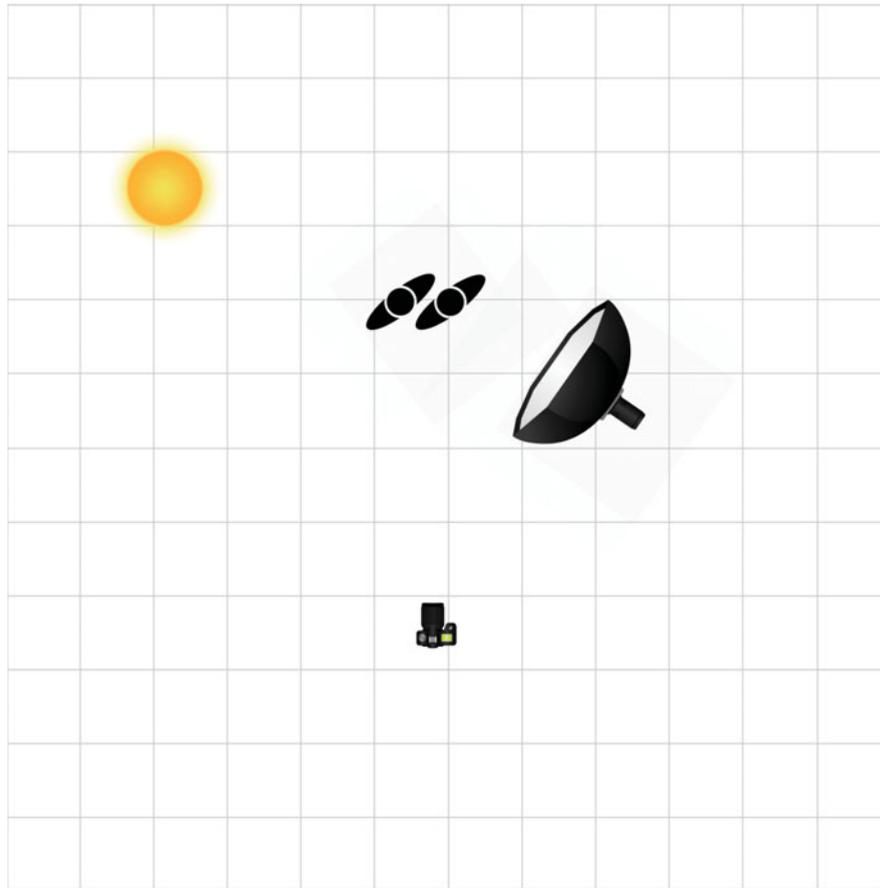


*When the sun isn't providing the quality of light desired for the kicker/accent light, or it's overcast, simply add a second strobe, as illustrated here. Use a CTO gel on this strobe to replicate the warm color of afternoon sunlight.*



I'm always looking for ways to keep things as technically simple as possible. This way I can focus on being creative rather than worrying about gear. One of the great things about shooting as sunset approaches is that you can use the sun as a warm-toned, specular accent/rim light for the hair and shoulders. For the images I shot later in the afternoon, in a meadow of dry grassy reeds, I didn't need to introduce a second strobe and CTO gel because at this time of day, the sun was perfectly positioned and had the lovely orange contrasty glow I wanted for the accent light. Earlier in the day, I had to set up a second gelled strobe to create this effect. Always keep in mind that at the right time of day, the sun makes a fantastic accent light.

And when it comes to keeping it simple and still creating gorgeous pro-level lighting, nothing beats one light and a small modifier on an extension pole. Working this way provides maximum flexibility and allows you to move quickly from one location to another without ever lifting a light stand. Using an extension pole to hold your strobe also avoids any of the potential hazards of people tripping over light stands. Using this setup as your sole lighting solution avoids the necessity of a permit in many municipalities. Maintaining proper exposure is as easy as keeping the distance between the strobe and your model consistent once you have your exposure locked in.

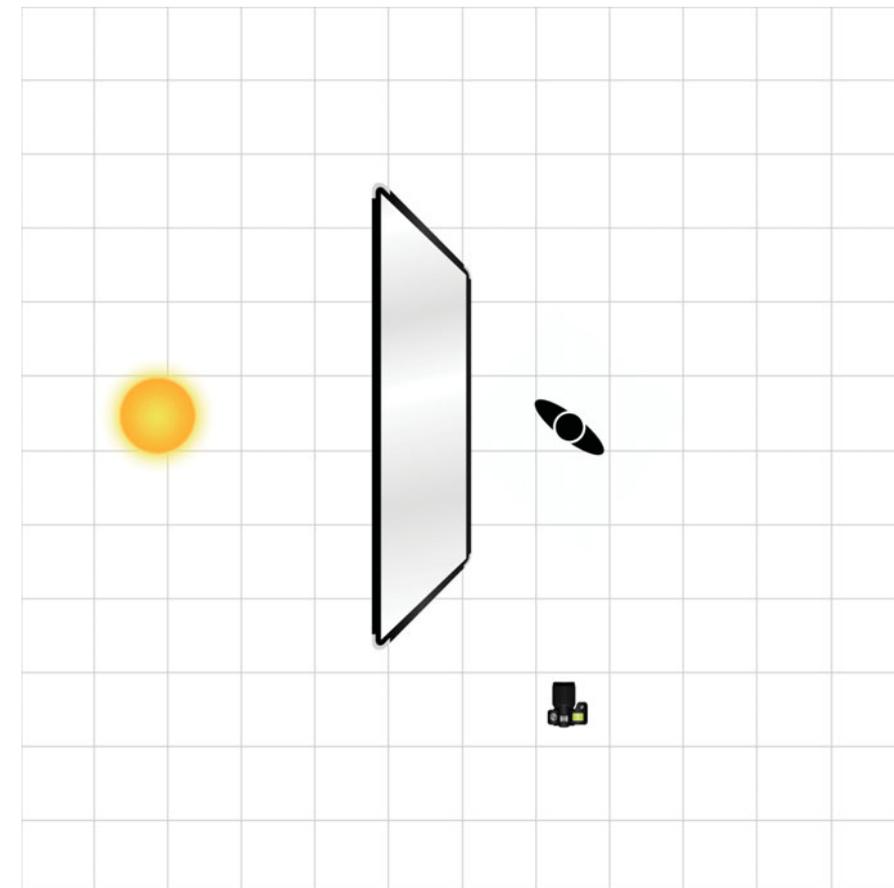


*You don't need a lot of gear to create killer ambient and flash images. Here I'm using one lightweight strobe and a small modifier on an extension pole. This setup allows me to work quickly and flexibly.*





Image © Michael Corsentino



*Sometimes Mother Nature and a helping hand from a large scrim are all you need to create gorgeous soft light. The larger the scrim, the broader and softer the lighting effect. Feel free to add a reflector camera-right for an even more open, shadow-free look.*

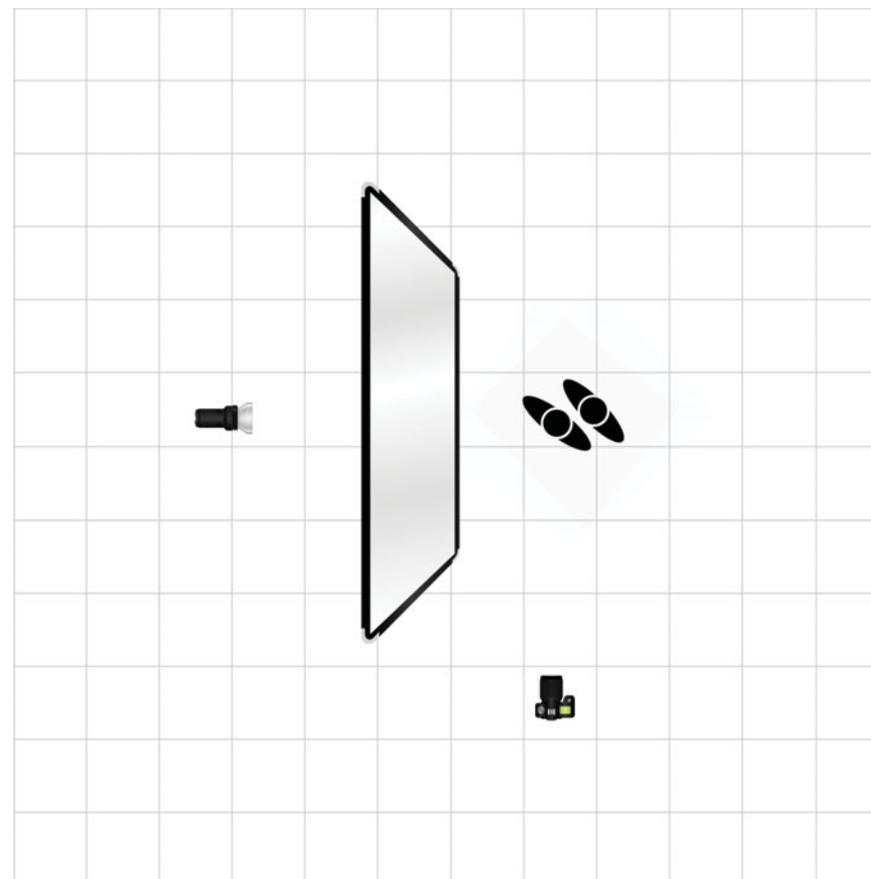
Just as important as knowing when to turn on your strobe is knowing when to turn it off. If Mother Nature is giving you gorgeous light that's consistent with your creative vision, use it. It's always going to be equal to or better than what you create with artificial light—and, again, it simplifies things. Even in situations where the sun isn't giving you ideal light, you can modify it using a scrim or diffusion panel to create beautiful soft light. That's why I always have a scrim with me for location work. This tool diffuses the sun's harsh light and also softens and broadens it. Smaller diffusion panels can be used, but in this case, size does matter. The larger the scrim, the broader the source; the broader the source, the softer the light.

### USING LARGE SCRIMS & LIGHT MODIFIERS ON LOCATION

A windy day can wreak havoc on scrims, octabanks, large reflectors, etc. To keep your gear from blowing over and your talent safe, you'll want multiple sandbags on each light stand. Even with sandbags, it's best to have assistants to mind larger modifiers in case the wind picks up.



Image © Michael Corsentino



*Lighting conditions change rapidly when you're working in the great outdoors. In the last image, I used the sun as my main light along with a scrim to broaden and soften it. When the light changed and the sky turned overcast, I simply added a strobe to replace the light formerly provided by the sun. ■*

When you're working on location, lighting conditions can change at a moment's notice, and you need to be able to accommodate those changes and keep shooting. The technique above, in which I used a scrim to create soft natural light, works perfectly when the sun is cooperating. But what happens when the clouds roll in and cover up the sun? Now you've got an overcast situation without bright sunlight for the scrim to diffuse. In this case, you can simply substitute one or more strobes behind the scrim to create a light source with even coverage. I did this using a single strobe.

**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)



THE  
**SENIOR**  
EDITION

---

Featuring

- 38 | **The Senior Experience** with Sal Cincotta
- 48 | **Building a Successful Senior Model Program** with Curtiss Bryant
- 60 | **High School Senior Photography for Boys** with Phillip Blume
- 76 | **Diversity in Your Business** with Skip Cohen
- 84 | **Alternative Marketing & Branding for High School Seniors** with David Beckham
- 102 | **Creative Senior Portraits That Sell** with Melanie Anderson
- 112 | **Session Types for Seniors** with Craig LaMere
- 142 | **8 Simple Lighting Tips for Dynamic Senior Portraits** with Michael Anthony
- 154 | **Inspirations** from Our Readers

THE  
*Senior*  
**EXPERIENCE**  
with Sal Cincotta



Everywhere I go I hear the same thing: “Senior photography is not a thing here.” It’s not? So, you live in a part of the world where teenagers are not rebelling? Don’t want to be cool? Aren’t going through an identity crisis of some kind? Wow. You must live in a very unique place.

Here is what I know. Teenagers want to express themselves. They watch TV. They want to be popular. They are visual. They have interests that lend themselves to visual storytelling. How do I know all this? Because, like you, I was a teenager once.

Stop telling yourself there is no high-school senior market. There is! And it’s huge! The question becomes: Can you figure out how to tap into it?

I have been photographing seniors for over 10 years, and I have to say, they are some of the most fun and interesting shoots I get to work on. The kids have great energy. They love experimenting with posing and lighting. They have extensive wardrobes. Best of all, they get into it. They are open to try almost anything, from expressions, to outfits, to locations. And that opens up a whole new world of possibility for my creativity.

Here are some ideas to help you create an amazing experience for your seniors.

### **Make it about them.**

At the end of the day, it’s not about you. It’s not about their parents. It’s about the kids. Let them be themselves. I can’t tell you how many times I have been in a session where a parent was pushing her will onto the teens. They start fighting, it creates tension and everyone is miserable. Get involved, play referee. Find balance for everyone.

Recently, I had a mom trying to force a teen into a suit. He wanted no part of it. I asked him why. He said, “This is not me. I don’t wear suits.” Now, they get limited outfits during their session, and he wanted his sports outfits and casual outfits. I said, “How about I add one extra outfit to the session and we shoot the suit for Mom?” Problem solved. Everyone is happy and our day moves on.

The parents are paying, and of course we have to be conscious of that. If the kids are having a miserable time, they will look like crap in their pictures, and then no one wins.



Image © Salvatore Cincotta Photography



Images © Salvatore Cincotta Photography

### **Make wardrobe matter.**

Year after year, senior after senior, we have fallen victim to the wardrobe they walk in with. Now, don't get me wrong, some of these kids have a wardrobe that would shock Donna Karan. But they are not always the most conducive to photo shoots. Sure, your \$300 jeans and T-shirt are probably a nice fashion statement, but will that be something Mom chooses to put on the wall in a large print? Probably not.

For 2017, we have begun to offer our high-school seniors a free dress from [EnceptionRentals.com](http://EnceptionRentals.com). That's right, we are taking it to the next level. We want our seniors to have the most incredible experience with access to a one-of-a-kind wardrobe that they either can't afford or that is too stylized for everyday wear. It's a goldmine for photo shoots. When they come in to see their pictures and we have created something so unique, something they know they can't get anywhere else, it leads to larger sales and, of course, an incredible customer experience.

### **Experiment.**

This is the perfect opportunity to try something outside your comfort zone. The kids love knowing that they are going to be part of something new and different. I clue them in to the fact that this next shot may suck, but that it could be the coolest thing they've ever seen.

I get what I need to ensure the shoot goes off without a hitch, and then I pull them in and I say, "I have always wanted to try this new shot—are you down for experimenting a little?" Never once has a teen said to me, "No thanks, I am good." They eat this shit up!

What do you want to try? There has to be something you have seen online, something the people you look up to in our industry have done and you have always wanted to try. I have been at this 10 years, and I still want to try new things. So, I guess my point is, stop making excuses and try it. You will become a better photographer for it—and, who knows, you may create magic and your client will be blown away by how the shot came out.

## Collaborate.

If you think what we do is a job, it's going to suck the life out of you. Sure, saying something as simple as "make it fun" sounds obvious enough, but the reality is, so many professionals just act annoyed by the entire process. If you are that person who thinks clients are stupid and they should just do what you want, or that their ideas are dumb because they don't understand photography, then you are the idiot.

Make it fun and collaborate with your clients. Once they have bought into an idea, the session becomes about something so much more than an image. The stories behind the image are so much more powerful and moving for our clients. I have had client after client come in to see their pictures and say something to the effect of, "Remember when you were taking that picture and XYZ happened?" This becomes the story behind the image, and that story will live in legend. They will tell their friends about it and remember it years later. That story can be good or bad—you control your own destiny here.

I love collaborating with clients on ideas. It doesn't have to be overly complex. It can be simple things like a location or an outfit or a theme.

I will never forget many years ago when a mother called in to book a session. She said to us, "I don't get it. You are the most expensive photographer around, and to me, it's just a picture. But my daughter has to have you!"

I said, "No worries. I totally understand. How about this? Tell me a little about your daughter—what is she into?"

"She plays the violin."

"Check this out," I said. "Does she have a white dress? If so, imagine we head to a hilltop, the wind is blowing, big clouds behind her, she is playing the violin, the wind is blowing through her hair..."

She cut me off and said, "Okay, I get it. Let's sign her up."

That conversation is a collaboration. I now had buy-in from the client, almost ensuring a sale before I had ever created a single frame.



Images © Salvatore Cincotta Photography



Image © Salvatore Cincotta Photography

It is a combination of all these items and everything else we do as photographers and business owners that creates a one-of-a-kind client experience. Don't ever underestimate the importance of that experience and how it will impact your current sales, and also the future of your company. ■

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



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)



The power of you.



MOBILE APPS



IPS TOOLS



WEB GALLERIES

SIGN UP FOR ANY **ANNUAL**  
**FREE PRINTS**

OR

**NO COMMISSION  
PLAN & GET**

**3 MONTHS**

**FREE**

**SAVE UP TO \$150**

+ OVER \$200 IN PRODUCT CREDITS

& FREE ALBUM DESIGN SOFTWARE (\$400 value)

USE CODE **BTS** AT CHECKOUT | EXPIRES 3/31/2017

[n-vu.com](http://n-vu.com)

# BUILDING A SUCCESSFUL SENIOR MODEL PROGRAM

with Curtiss Bryant



The biggest obstacle we face as senior photographers is keeping ourselves in front of our target audience, the seniors. There are so many photographers out there vying for the same business that we can get lost in the masses. We can create amazing images and provide an amazing service, but sometimes that is not enough. In a digital world, the seniors are bombarded with hundreds of images a day, so they are becoming immune to good photography.

To them, it is just another image. We need to do more than take pretty pictures to stand out. Enter senior model programs.

Senior model programs have been around for ages. The old paradigm of doing free shoots and giving free prints for referrals no longer works. You have to create a program that they want to be a part of. We have created a model program that provides clients with an amazing senior experience for an entire year. They no longer get just a single session and rep cards to pass out. They get a year of pictures and a senior experience to remember.

Let's look at how we do it.

## STEP 1 - CREATE THE FRAMEWORK

The framework you create is the most important aspect of building your model program. This is what sells your program to the seniors. Create a program that they want to be a part of.

Our program includes their senior session with hair and makeup during the summer. The senior session is the main reason they are doing the program. Mom wants those senior portraits, but we need to do more than that to create that amazing experience.

Starting in September, we do monthly themed shoots. These are essentially mini-sessions, and each of the models gets a 20- to 30-minute time slot. The shoots are creative, and are meant to provide them with a fun experience. We offer our models a variety of shoots, including underwater, powder paint, newspaper/trashbag dresses, pumpkin patch/fall sessions, ugly Christmas sweaters, black light, stylized sessions, sports, night shoots, cold weather shoots and wildflower shoots.

Be creative and think outside the box. The more creative and fun the shoots are, the more interest you will bring to the program. These images are purchased in addition to the senior images at the end of the year.



## STEP 2 – CREATE A REWARDS PROGRAM

The one thing we loved from the traditional paradigm was the opportunity for the models to earn rewards for sending referrals to you. It is not required, but when they do it, we want them to know they are appreciated. We created a points system by which they can earn points not only for referrals but for other tasks, like sharing images on social media, tagging friends in comments on our flyers, taking selfies while wearing our T-shirt to different events and posting them on IG with our hashtag, or even bringing their sports teams to us to create sports posters. We do not restrict referrals to only seniors. We allow them to refer people to us for any genre of photography we shoot.

At the end of the year, they can cash in their points for various prizes. We have found that cash is the biggest motivator with seniors, so we have reward levels that include cash payouts starting at \$25 and going up to \$200 (cumulative). If they reach the top level (1,000 points), they can earn an iPad, plus all the cash prizes.

It takes 10 referrals to reach 1,000 points, so it is a goal within reach for all of them. The way most get referrals each year is by referring the current juniors to us for the next year's program. We host our meetings in November, with signups due in December. Our program is exclusive in the sense that they have to be invited by one of our current models to participate. Rather than our having to market our program to everyone, the model team members are the ones who build it for us. We just send out the invitations once we get the names, and in return, the models get the referral credit for anyone who signs up.

## STEP 3 – OFFER SOMETHING BIG

Add something big to your program to make it more enticing. Each year we give away a cruise to one senior model. We are located in Florida, so cruises are plentiful (and cheap). If you cannot do a cruise, maybe do a weekend getaway and shoot in another city. If you cannot do that, maybe a VIP experience to a concert or theme park. The options are endless. The idea is to offer something that is a big reward that they all want to win. This ends up being a huge marketing tool for us because we post images and videos to social media while we are on the cruise, which builds excitement in the community. Plus, it's a vacation and tax write-off.



Image © Curtiss Bryant



Images © Curtiss Bryant



Images © Curtiss Bryant

#### STEP 4 - MAKE THEM PAY TO PLAY

The biggest error with model programs is that photographers don't charge for them. They do all the work for free in hopes that the models bring in paying clients. If you go to a restaurant, will a chef cook a meal for you for free in hopes of you telling your friends? No. So why should photographers be any different?

Charge to participate in your program. Models are much more active when their parents have paid for them to be in the program. They come to the monthly shoots, they refer people, etc. When they have skin in the game, they are much more active. We have four participation levels they can buy into. The only difference in the levels is the bonuses we include (a second cruise entry, a day at the spa, a destination shoot, etc.). The amount they pay is returned as a product credit toward their senior session, essentially making it a minimum order amount. If you don't want to do that, fine. Make it your own and do what works for your studio.



Images © Curtiss Bryant



Images © Curtiss Bryant

## STEP 5 - OFFER DESTINATION SESSIONS (OPTIONAL)

The future of senior photography is destination shoots, so why not start now and get ahead of the curve? It is a lot simpler than it sounds. Just ask them to notify you of any trips they are taking. Many seniors travel throughout the year, so you can maximize those opportunities to provide them with an amazing experience while they vacation. Each year during spring break, we offer a weeklong destination shoot overseas as an additional travel opportunity (and a vacation).

We also find cheap trips throughout the year and announce them to our model team. Whenever we find a cheap flight, we message all the senior models and their parents about the opportunity.

The main thing with destinations is to just offer them the opportunity to do portraits in another location. It doesn't have to be far. It doesn't have to require a flight. It can be within a couple hours of your location. Most seniors have no idea that travel is even an option, so as soon as we mention it, their eyes light up. We do a separate sales session for destination shoots to maximize our sales potential. If they travel, they will buy images, guaranteed.

## STEP 6 - PARTY TIME (OPTIONAL)

At the end of the school year (April), we host a huge party for our seniors. We provide a full meal, a dessert bar, a DJ and our photo booth. It is similar to a mini-prom, and we require formal dress. Guests of the seniors have to pay for their own meals. We use this time to announce our cruise winner and pass out the rewards they have earned, and we provide each with a little thank-you gift. It's a night out they can enjoy with their friends.

These steps give you a foundation to start building your program. You do not have to structure it exactly like ours. Take what we have provided and make it work for your studio. Make changes as you see fit. There is no right or wrong with model programs. They are constantly evolving. The goal is to provide your clients with an amazing senior experience that is much more than a single session. ■



Curtiss Bryant is the owner/photographer (along with his wife, Valerie) of Curtiss Bryant Photography in Central Florida. He has a degree in marketing and has been shooting professionally since 2005, specializing in weddings and high school senior portraits. Curtiss's work has graced the pages of international publications, and his awards include being named to the Hot 100 for 2016 by Senior Style Guide.

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

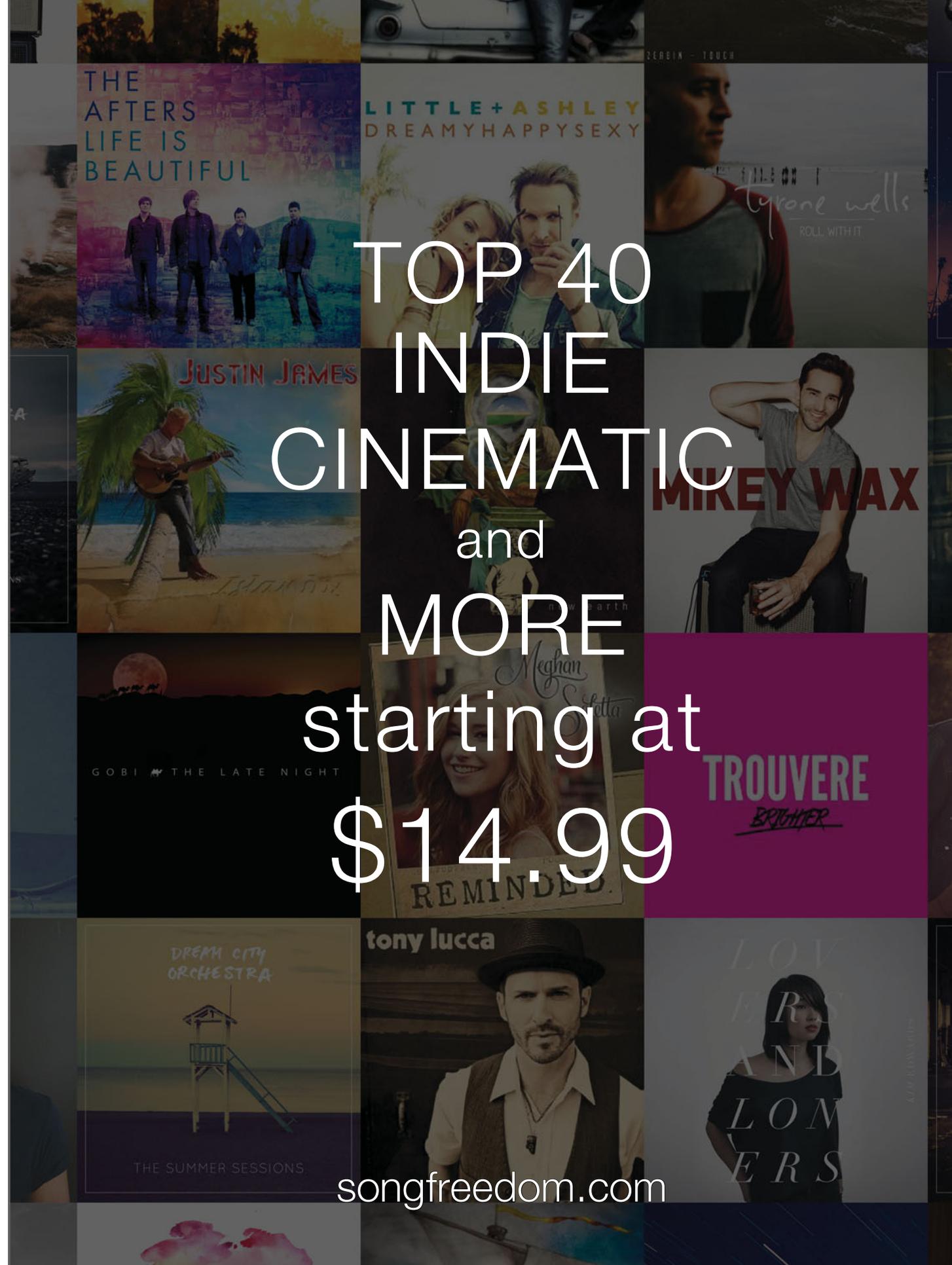
song**freedom**

BETTER MUSIC  
BUILDS BRANDS.

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

TOP 40  
INDIE  
CINEMATIC  
and  
MORE  
starting at  
\$14.99

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



— HIGH SCHOOL —  
SENIOR PHOTOGRAPHY  
— FOR BOYS —

with Phillip Blume





Image © Phillip Blume

One of my earliest childhood memories is sitting on my mom's lap listening as she sang "Let's Hear It for the Boy" to an audience of one. The audience was me, her biggest (or, more accurately, chubbiest) two-year-old fan. The 1984 *Footloose* hit lives on today as an anthem for momma's boys everywhere. And I was most definitely a momma's boy.

My family never had much disposable income, so my sisters and I had few professional portraits made over the years. Sure, a school photographer shot our annual portraits, but even those fell outside the rigid family budget. This year, my mom actually tracked down the daughter of our old school photographer, and, *fifteen years* after I graduated, finally placed her order for my senior portraits.

There was nothing flashy about my senior portraits—well, perhaps the borrowed tuxedo top I wore over plaid shorts against a blue backdrop. (The image, of course, was cropped above the shorts.) Yet my mom remembered and coveted those portraits throughout my life. Fifteen years and 14 grandchildren later, she still cares and finally owns them. And I'm still her momma's boy.

Are you fully tapping your senior market by attracting boys? They and their mothers value the product you offer. Or do you, like most photographers, notice a huge surplus of female subjects? Come on already. Let's hear it for the boys.

Here's my list of strategies to help you appeal to more male senior clients. If I have the ratio right, adding boys to your bookings may nearly double your senior business.

## DIRECT MAIL

For most of our clients, direct mail is not a good marketing option. Blume Photography specializes in weddings and newborns. For all his snooping around, the postman still can't predict wedding dates or due dates. But for seniors, it's a different story. There's a lot of information available about household makeup, and through direct mail you can target households that have kids in school within a particular district. How powerful is that?

There's a huge benefit in marketing to boys this way. Even though you can't know the gender of kids within a household you market to, I guarantee you boys are more likely to respond to your mailer than they are to the marketing pieces they see at school. Why? Peer pressure.

Even if your marketing pieces look fantastic, no kid will dare pick one up if it isn't "cool." And it ain't "cool" for boys. First, their friends are mocking them for even entertaining the idea of a photo shoot. Believe me, kids in high school are even more aware of the female trend in senior photography than you are. Senior portraits are "for girls." But if you can reach a good momma's boy at home, he (and his mom) can unabashedly view and consider your call to action: Book now.

Search the Internet for easy direct-mail services offered by companies like infoUSA or even USPS. They'll help you get started. Then make sure your marketing photos feature a male subject, even if the picture is secondary to one for your target female audience.

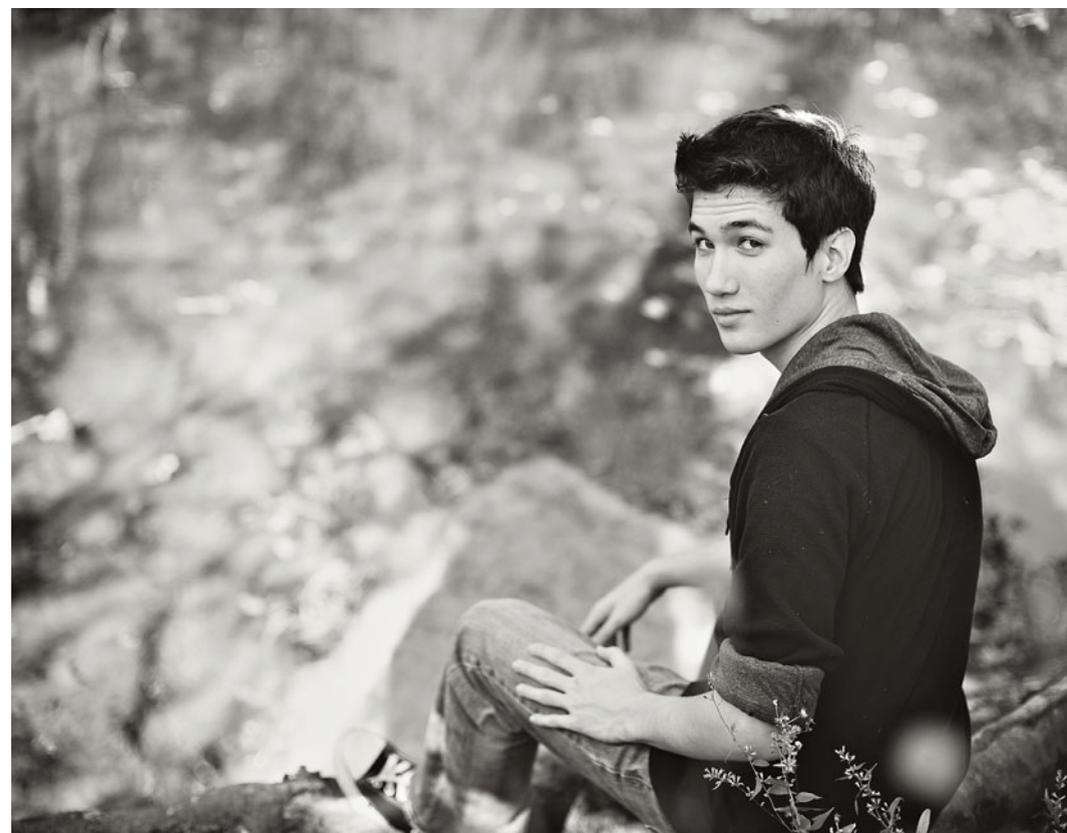


Image © Phillip Blume

## STYLIZED PORTRAITS

When I was studying photojournalism in college, we called these “conceptual portraits.” As photojournalists, we steered clear of Photoshop. There was no tolerance for modified images; they had to be 100 percent “real.” But once in a while we got the chance to work on conceptual portraits, imaginative photo graphics to illustrate ideas. What fun. My favorite was a portrait I created of a local coffee roaster, whom I Photoshopped buried under a mountain of coffee beans.

Stylized portraits may not represent your typical brand or personal style, but it’s always fun to branch out a little. Fewer guys than girls are interested in a “vanity” shoot, to look cute or improve their self-image. But a lot of guys are obsessed with the sports they play, the bands they’re in, the cars they drive.

Make a pre-session questionnaire part of your senior workflow, and find out what your subjects are into. It doesn’t have to be the main thrust of your shoot, but take some time to feature what’s important to them. If you typically don’t touch off-camera flash during your bright, airy senior sessions, take the leap and start creating a few edgier high-contrast shots on the football field in front of those Friday night lights.

Remember, boys aren’t the only ones obsessed with sports, music and cars. You’ll probably start to see demand for this type of session from a whole new segment of the high school girl population you didn’t even know existed.



Image © Phillip Blume



Images © Phillip Blume

## BUSINESS PARTNERSHIPS

The most direct inroad to reaching a new client is often the most obvious. Don't miss what's right under your nose. What physical businesses do your target clients already visit? How can you reach those clients in those places by offering value to that business? These are the kinds of questions you need to ask before building a marketing strategy for any service you provide.

In reaching high schoolers before their senior year, we realized kids that age all go to the orthodontist. So we created a business relationship with an orthodontist that makes the doctor look good to his clients and adds value to his practice. We create high-quality gift certificates through the terrific Simply Color Lab, which we then gift to the orthodontist. He gives the certificates to his patients (well-qualified leads with disposable income) as a thank-you gift after removing their braces. And guess who receives that gift certificate directly? You got it: Mom, the holder of the purse strings and the lover of her baby boy.

As a result, we photograph as many, or more, boys than girls. It's an introduction to our process, and we load their mommas up with information about Blume senior sessions while they're here.

So what's on our certificate? It doesn't say, "Enjoy this free headshot from Blume Photography." The certificate reads, "We invite you to enjoy this personalized session with award-winning Blume Photography Studios, compliments of Dr. X." It's from the doctor. This kind of marketing gives us the chance to talk ourselves up, but gives the good doctor all the credit while adding value to his services. What business would turn that down?

These are simple 10-minute headshot sessions at our studio. (Before we built our studio, we took headshots in front of a simple backdrop in our living room.) The sessions book up easily. We include a free 8x10, get additional sales via our amazing ShootProof online galleries, and tend to book a lot of senior and family sessions afterward.



Images © Phillip Blume

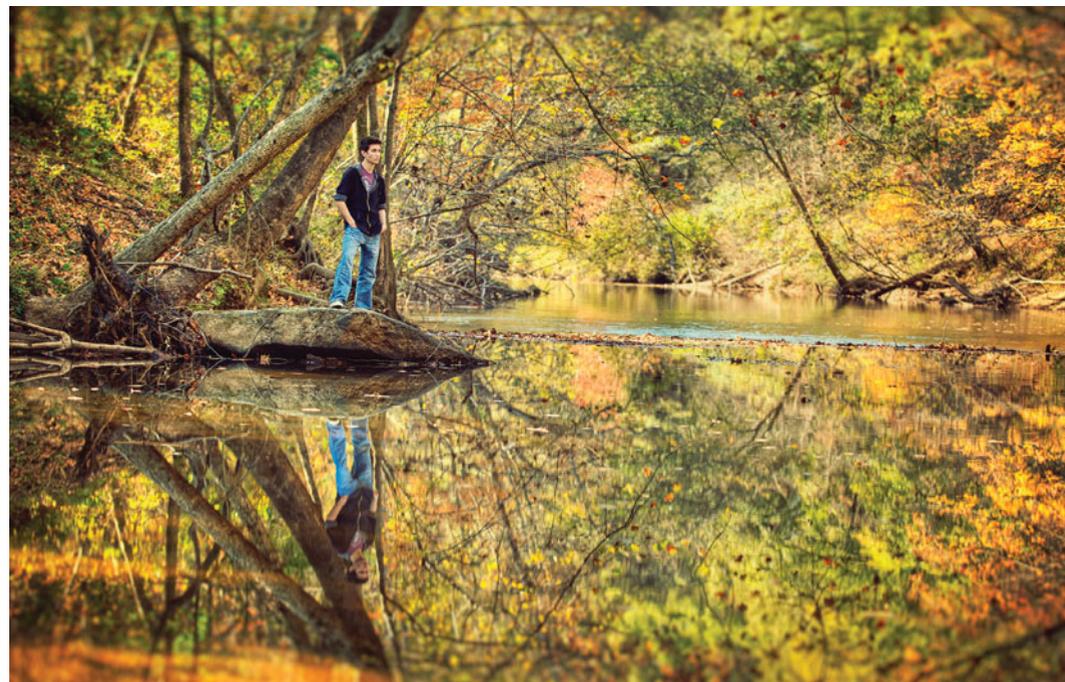


Image © Phillip Blume

## MALE-FOCUSED PRODUCTS

Notice I didn't say "masculine" products. I'd like to think I'm as tough as the next guy (or gal), but many of us can probably relate to not fitting the mold of "most masculine guy in high school." I don't think you need a completely different product line for the guys. But it does help to be aware of items that may appeal to guys more than girls.

The foundational products in our studio are senior coffee table books (from Graphi Studio and VisionArt Books) and gallery-wrapped canvases (from Simply Canvas). Favorite add-ons are personalized mobile apps (created easily right inside ShootProof) and graduation announcements (from WHCC).

Follow the trends in your sales. Boys seem more interested in leather book covers, whereas girls want photo covers. We offer both, but it helps to know when we're creating a sample book for show.

Although boys seem to be less enthusiastic about sharing mobile apps with their faces plastered across them (you can view exactly how many downloads your apps get from ShootProof's admin side), they do seem to order more graduation cards than our girls. During in-studio sales sessions, moms often force their girls to order announcements, while our boys more often seem excited about this product. I've wondered if the difference relates to the culture of sports card collecting and trading. When it comes to designing cards with a stylized portrait, they definitely take on that feel.

You can bet we'll be experimenting with new print products (maybe something closer in size to a baseball card, maybe with stats on the back) for guys. How could this help you market to the whole sports team? Never stop thinking or innovating.



Image © Philip Blume



Image © Philip Blume

## CUSTOMIZE THE EXPERIENCE

I never want any portrait subject of mine, boy or girl, to feel awkward. Even more than the finished images, I believe the way they feel about the experience in front of my camera is what matters most. That is what will sell your business: not just your portfolio, but the emotions clients carry away with them and talk about to their friends.

For girls, there are several go-to methods of creating an experience they won't forget. Providing hair and make-up, for example, makes girls feel pampered and fulfills the expectations that magazines plant in them about what a professional photo shoot should be.

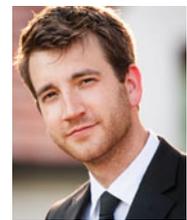
What about boys? What will make them go away talking about you? I tend to guide them into things I myself enjoy. We climb to out-of-the-way locations (whether it's really necessary or not). I force fewer smiles and ask for more of those confident "James Dean" expressions. They aren't wearing heels, so I get more active and shoot a faster shutter speed while they jump or run for action shots. If it suits their personality (do they go mudding or play football?), don't even hesitate—make a bucket of mud and plan to get dirty for the last shot of the day.



Image © Phillip Blume

Finally, don't forget to create at least one good portrait of Momma and her boy (preferably before the mud starts flying). She'll refuse, but remind her it's a rare opportunity, and no one is going to force her to use it if she doesn't like how it turns out. That alone can guarantee an extra sale for you, and an extra-meaningful image they'll both cherish all their lives. ■

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



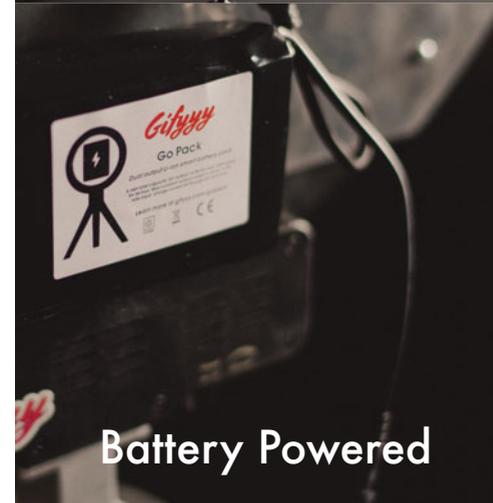
Phillip Blume is an international award-winning photographer and, with his wife, Eileen, cofounder of Blume Photography Studios and ComeUnity Workshops. In addition to photographing weddings and portraits worldwide, the Blumes focus their efforts on personal projects to help those suffering extreme poverty. 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)

# Gifyyy

The World's Simplest Photobooth



We made this one for you

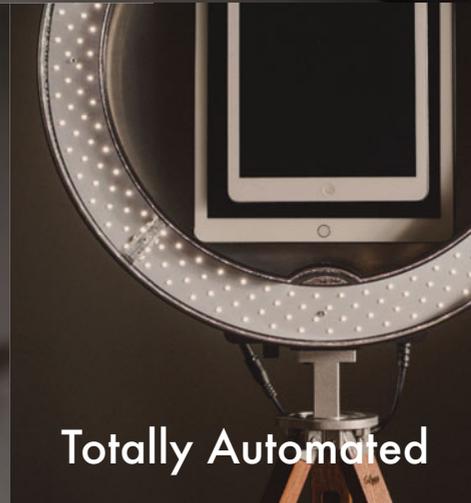


Battery Powered



2 Minute Setup

Just 12lbs



Totally Automated

Find us at Shutterfest April 18-19

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



Trusted by:  
*Lindsay Hite*

made by creatives, for creatives  
[gifyyy.com](http://gifyyy.com)



# CHANGING PHOTOGRAPHY

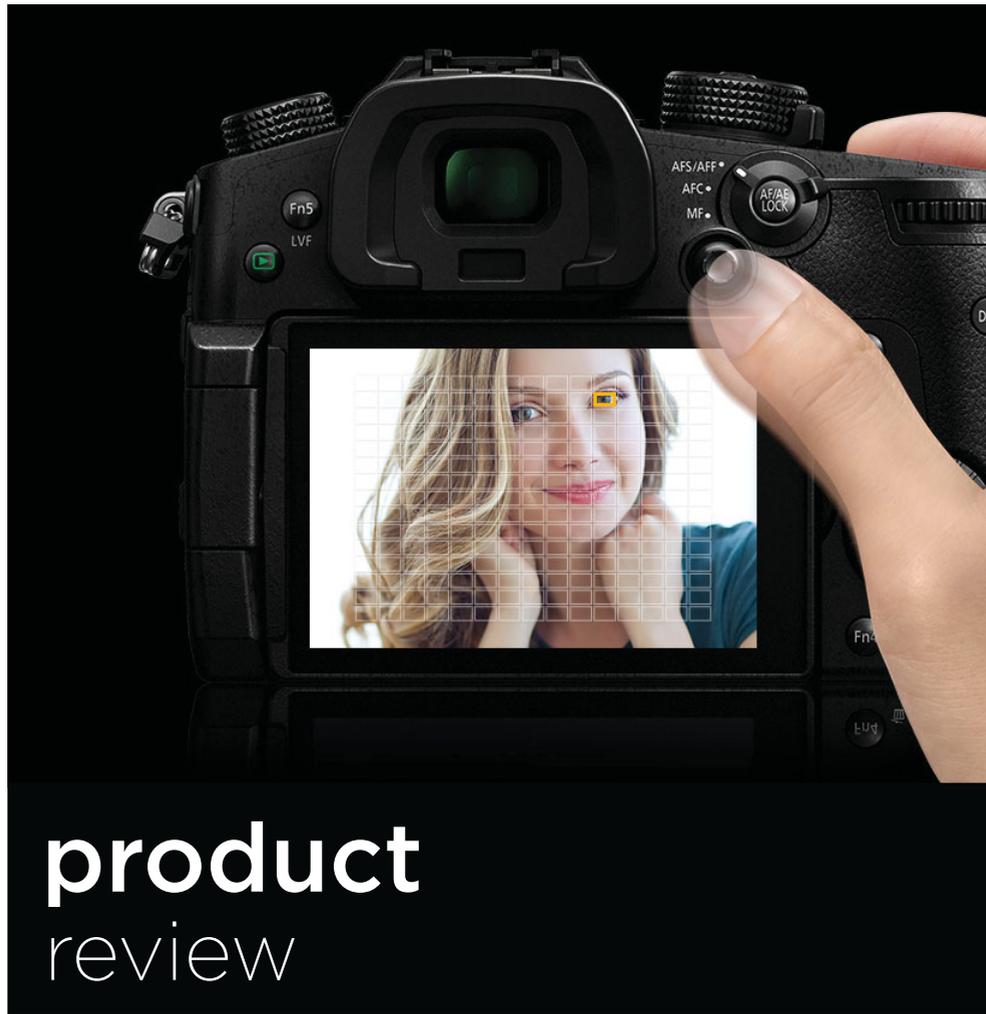
## LUMIX G

The highly-anticipated, award-winning 4K mirrorless **LUMIX GH5** is taking the industry by storm. Combining a 20.3 Megapixel Live MOS Sensor with 5-axis Dual I.S. 2 and unlimited photo burst mode (~18MP at 30fps), GH5 isn't just changing the landscape, it's changing the game.

[lumixlounge.com](http://lumixlounge.com) | [#LumixGH5](https://twitter.com/LumixGH5)

**Panasonic**





**Panasonic** with *Salvatore Cincotta*

# LUMIX



## Why the LUMIX GH5?

This is it, the moment we have all been waiting for. Well, maybe it's the moment I have been waiting for. See, I am an avid Panasonic LUMIX GH4 user. We do a lot of video production, and in my opinion, there is no better 4K camera on the market for the price. It's just that simple. We use it to produce weddings, commercials, internal training videos and more.

And now Panasonic has upped the game.

One of my favorite features is the 5-Axis stabilizer. I first got a glimpse of this powerful stabilizer when I tested the GX-85. I was blown away as I walked through the fish market in Japan, handheld, with no shake. Can you say gimbal killer?

And now, they have 4K at 60fps. Are you not drooling yet? Well, you soon will be.

### Other features include:

- Professional-grade 20.3MP photo performance and durable magnesium alloy body.
- 5-Axis Photo & Video Dual I.S. 2.0 up to five stops with compatible LUMIX MFT lenses, plus in-body stabilization support for classic non-OIS lenses.
- 4K video internal recording at up to 60p (4:2:0 8 bit) and 30p (4:2:2 10 bit).



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



# BUILDING BLOCKS

## DIVERSITY IN YOUR BUSINESS

with Skip Cohen

With this month's theme being "Seniors," it's the perfect opportunity to talk about diversity in building your business. Seniors can be an incredibly strong revenue component, and they can push your creativity.

Photographing a high school senior is all about personality. While the yearbook might require a standard pose and Mom wants a more traditional portrait of her little angel, the market is all about defining the subject. From their hobbies, friends, sports, music and special interests, you've got an opportunity with every senior to capture so much more than a well-exposed headshot.

There are plenty of writers and educators on this issue to help you work with seniors and get great images. I want to talk about it as a building block in your business.

Let's start with my regular reminder of why people hire professional photographers. The top three reasons are brides, babies and pets. This data comes out of a Kodak survey from over 20 years ago, but I don't believe it's changed.

Here's what I think today's list looks like. Beyond the top three are children, family, seniors, business and boudoir. This month's theme is in the top eight reasons for people to hire a professional photographer.

A lot of photographers and educators believe you need to be a specialist in just one category. I don't totally disagree, but there are some incredible opportunities you leave behind if you take that approach. Every photography business owner needs a few secondary specialties that logically connect to your core business.





Let's talk about a specialty in wedding photography to start. To be a great wedding photographer takes a unique personality and a comfort level in knowing you have minimal control—over your subjects, the environment and the clock. You've got no opportunity for a second chance with most of the images you capture. You either get the shot or miss it, and another magical moment is coming up almost as fast as you can click the shutter.

But that's only part of the challenge. You've got to know how to tell the story. A wedding photographer needs to have excellent editing skills and be an outstanding storyteller. The wedding album isn't just a book of photographs, but the first heirloom of a new family.

And there's the keyword: *family*. The average age of a bride in the United States is 25.3 and the average age of a woman when she has her first child has risen to 26.3. Statistics on the average age of a bride are all over the place, so the SoundVision.com data may be a few years old, but it doesn't matter.

Think about your experiences with friends and relatives. It's likely that within two to three years after marriage, there are some new members of the family being born. That means the status of your bride and groom is going to change, and new photographic needs are on the horizon.

Families mean babies and children. Families often mean pets. Babies grow up to be children and seniors. During the process of the family growing up, Mom and Dad might have a business, and their photographic needs expand beyond the immediate family. There are needs for updated headshots, along with publicity for events, real estate and even insurance photographs. And somewhere in the process, they may want a boudoir shoot.

I look at the cycle starting with the wedding, but wherever your skill set fits, you can diversify and expand into other specialties. If you did a great job on the wedding, why not be there for the photographic needs of the family as it grows?

Let's go back to seniors. What I love most about the senior market is the potential for you as the artist to be creative. Every senior is a blank canvas waiting to express herself and share who she is.

Great senior photographers are relationship builders. They don't just come in, grab the headshot and move on. There's an opportunity to bring out the very best expressions with each subject, but only if you focus on building the relationship.

As I've written before, great senior portraits are about the photographer's ability to listen. It's about building trust and then capturing images that showcase the personality of the senior.

Senior and school photography are not easy to get into. There are contracts for underclass photography that can go back years in a community. It's a tough market.

But senior photography has changed so much over the last decade. It's more like lifestyle photography when you look at the finished results. A senior photographer isn't limited to just a headshot. Because it's a younger audience, you can get creative with a high-impact slideshow with contemporary music, and even hybrid slide shows with video.

Breaking into the market takes time. A good starting point is to get a few seniors in front of your camera. These first subjects are going to be your ambassadors and help get the word out, but your work has got to be the best, and sittings need to be fun. This is where your relationship skills come into play.

Look at what everybody else in your community is doing, and then do something different. Great slideshows play a role, especially if you're capturing the personality of the senior, their interests and the fun of the session.

Put together the story the same way you'd do a slideshow of a wedding. Include still images and short video clips all put together with great music. Remember, each presentation you put together is also a marketing piece.

Think about offering a day-in-the-life shoot as part of your package. Day-in-the-life shoots capture the story so much better than just a few images. It doesn't have to be an entire day—just four hours, during which you capture images that tell the story of who they are, their friends, interests, family and hobbies.

The images, when put together in a small album, will give you something different to share as a finished product/service. This is storytelling at its very best, and who better to tell the story than you as an artist?



And that brings me full circle. Seniors become adults, and another cycle starts. They get married, start families, build careers. There are logical connections for every photographer in the portrait/social world to step into the cycle wherever it makes sense—as long as your skill set matches the needs of each specialty. ■

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



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)



## HANDMADE WOOD PRESENTATION BOXES FOR MATTED PRINTS

Many of our Photog customers are searching for great ways to deliver matted prints to clients. We've developed a line of slip-in mats and made in the USA wood presentation boxes to house them in. These gorgeous handmade wood custom presentation boxes were created specifically to house up to twenty matted prints. You may opt to buy the box stand alone, or as a complete set, which will include twenty slip in mats & a custom wood USB flash drive.

Your Clients will LOVE these keepsake quality boxes & you'll love the convenience.

**March Shutter Magazine Offer:**  
**Enjoy 20% Off Presentation Boxes/Sets & Mats**  
**Shop at [www.photoflashdrive.com/shutter](http://www.photoflashdrive.com/shutter)**  
**Use Coupon CSPFDMARSAL**  
**EXP April 5, 2017**

*No Minimum Order Quantity or Set Up Fee – Individual customization is included!*

Check out our Wood Presentation Boxes at [www.photoflashdrive.com/shutter](http://www.photoflashdrive.com/shutter)

ALTERNATIVE  
**BRANDING &  
MARKETING**  
FOR HIGH SCHOOL **SENIORS**

FOR HIGH SCHOOL SENIORS

MARKETING

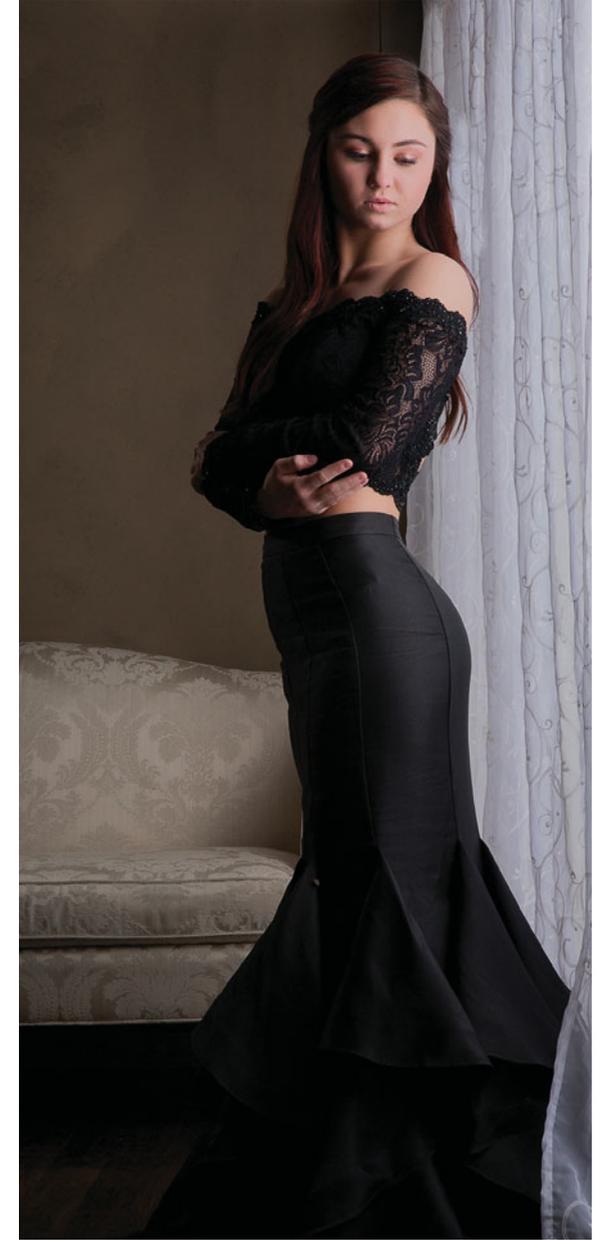
BRANDING &

ALTERNATIVE





Images © David Beckham



Images © David Beckham

**Branding:** *The marketing practice of creating a name, symbol or design that identifies and differentiates a product or business from other products or businesses in the same market.*

Branding requires investing in someone to help you create and design a logo and then tie that logo into all of your packaging and marketing, with perfect colors and text fonts, ribbons and bows and fun little things that identify you. Is silver blue glitter and AvantGard BK BT text how you really want people to identify you? Yes, you should have some consistency in all of those things, but let's examine what is most important. We're going to look at big-picture branding and how to use it in marketing to seniors and their parents.

First, you need to decide how you want others to identify you. Think about that for a minute. What is it for you? Fun experience? Beautiful art? Traditional and timeless? Or is it "I don't know yet. It changes all the time"? Once you decide what it is, you need to make a plan to ensure you achieve and complete your brand.

Recently I stopped branding my social media posts of my senior models with my watermark. I soon received many text messages and comments like, "I knew that was your work before I saw who posted it." Ah, success. For me, the most important aspect of my brand is top-quality photography with natural, clean edits. It's posing that flatters the subject with fashionable, cutting-edge style. I want people to say, "Beautiful" and, "That has to be Beckham" when they see my photos on Instagram or Twitter. There are some other things I want them to say about me, too—that he is involved in the community, genuine in character and his work is the best.



Image © David Beckham

### QUALITY PHOTOGRAPHY

Because you are reading this and attending events like ShutterFest 2017, you are already on the right path to improving and defining your art. I teach and speak nearly 10 times a year, but I also attend classes to improve my craft. The second you think you are good enough, slap yourself and seek someone better than you for help. Quality photography is an ongoing process.

### CUTTING-EDGE FASHION STYLE

A couple of years ago, I stopped at a magazine rack because I'd seen an article about the new homecoming fashions. (I opened it and glanced around me to see another man my age with a *College Football Preview* and another guy with a hunting magazine.) You need to stay on top of it. If you are thinking about doing flower crowns and parachute skirts, you have already missed the chance to be cutting edge. I use my senior models all the time to get new ideas. Follow local and national fashion photographers, and see where they are going. Better yet, get on Instagram and see which photographers your senior models are following, liking and commenting on. You will be surprised and may be inspired.



Image © David Beckham



Image © David Beckham

### NATURAL, CLEAN EDITS

My goal with editing has been that the photo in the camera is so close to what I want the finished image to look like that I can pay a high school photography student to do my edits. I strive for the five-minute edit. That means a complete understanding of lighting and my equipment. It also means attention to the details of the pose and surroundings so that I never have to fix it in Photoshop.

### UNIQUE LOCATIONS

My top four locations this past year were wildflowers, waterfall, country and urban. Find places. Get permission. Be unique.

### BEAUTIFUL

You can bring out the beautiful in everyone by understanding body language and posing, by knowing your clients and by knowing what outfits work best on different body types.



Image © David Beckham

### BE INVOLVED AND GENUINE

My senior model program gives back. I talk about that later in this article. You need to be yourself with young people. They can see through fake faster than our new president claims he can.



Image © David Beckham

### BE THE BEST

I started competing in contests like SSG Hot 100 and PPA print competitions a couple of years ago. There is no better way to get better than by putting yourself out there, even if it means getting torn down. In the process, you build yourself back up again. You can't count on your friends and parents of the seniors you photograph for unbiased, growth-promoting feedback. It can be a punch in the stomach when you see work that is better than yours and hear why yours isn't that good. But realizing the flaws and correcting them will make you a better shooter. Hearing your peers say that you have created something extraordinary is the ultimate compliment. There will be nothing more rewarding for your senior models than to be published in a national magazine or to win a national contest. The buzz that comes back to you on social media is immeasurable.

**Marketing:** A form of communication between you and your customers with the goal of selling your product or service to them.

Now, how do you market this brand you've created? Google is still the number-one way to be discovered. That means getting to the front page of Google is still the ultimate goal. There are many elements that go into the formula to make that happen. The largest is getting people to your site. So, simply put, every item of marketing needs to get people to your website to increase your chances of being on the first page. The old Rod Stewart and the Faces song "Every Picture Tells a Story" is my mantra (EPTAS). I let my work do most of the talking on social media.

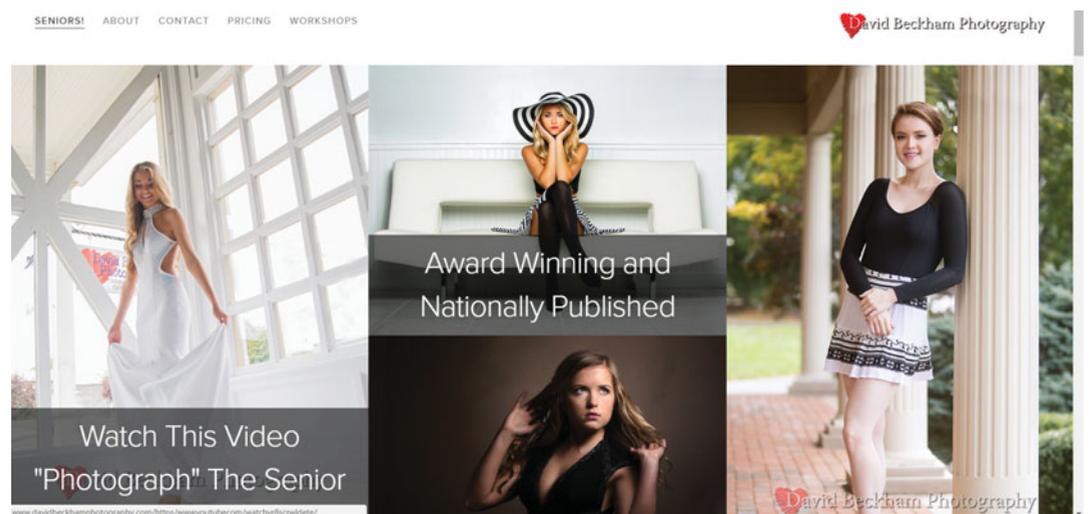


Image © David Beckham

## WEBSITE

There are many easy-to-use webhosting services that can make your website look professional. For me, it's Squarespace. When you go to my website, [www.davidbeckhamphotography.com](http://www.davidbeckhamphotography.com), you see photos. When you click on a photo, it takes you to even more photos—EPTAS. No slideshows, no music, just what I believe is my best recent work, in an easy-to-navigate format. The site gets updated often since active sites get more attention in search engines.

## VIDEO

Every year, I make a promo video. I hire an excellent video guy who guides me through its creation. My latest one was made to look like a music video with Jessie singing a cover of "Photograph" by Ed Sheeran. She sings. I do a voice-over that is a conversation with the potential client about all of the elements I am building into my brand. The video has lots of excellent drone footage, great locations, beautiful imagery and fashions, but the hook is in the last 60 seconds. That's the part that makes Mom get teary eyed and realize I am the right person to capture her daughter's senior portraits. The last thing you see is the images that we shot while creating the video—EPTAS. The video is the first panel you see on my website, and my YouTube channel links back to my webpage.



Images © David Beckham

## APPS

I use MyPhotoApp. It has a call button and a link to my website right on it, and the apps are so easy to share. There are others, too, like Sticky Albums and ShootProof.

## DIRECT MAIL

Yes, direct mail. Would you spend \$1 to make \$4.31? Of course you would. How about \$5,100 to make \$22,000? That's a tough call there. I have a 16-page 8.5x11-inch, full-color magazine that is packed full of photos—EPTAS. The mag, of course, has a link to my website, and I also dedicate a page of it to the video that's released the same week. Not only does the mailer attract new clients, but it builds my brand as beautiful high-quality photography, cutting-edge fashion, natural, clean edits, unique locations and being the best. I ask every client how they found me. Fourteen of them listed my mailer as the only reason, and another 20-plus listed it as one of the reasons. I will gladly drop \$5.1K to reach 4.7K potential clients to get that kind of return. I'm not ready to spend that on a web designer or someone else to create my brand.

## BEST FRIEND SHOOT

I offer my senior models an opportunity to bring their best friends in for a session while they are still sophomores and juniors. This allows the friends to see how fun it is to be photographed at David Beckham Photography before they've chosen a photographer. I photograph them as a group and one-on-one with each friend. I take one photo of the friends individually and edit it the way I would if they were my client. The photo is watermarked and resized and I gift it to them. I make a separate page for "Sydney's Best Friend Shoot" on my website. I post a photo on Instagram and tweet another, and tell them there are more photos on my page.



Image © David Beckham



Image © David Beckham

## SOCIAL MEDIA

Build a presence on all social media. Reach the parents on Facebook. Reach the youth on Instagram, Twitter, Snapchat and Pinterest. There are so many things written about when and what to post; you don't need this article for that. But for me, 95 percent of the time, I post my best work—EPTAS. Each social media profile has a link back to my website. And since Squarespace makes it so easy to update, I often add a page there with multiple photos of the shoot I just posted about on Instagram. Then I mention, "For more photos from this shoot, see my website! The link is in my bio."

## SPORTS AND GROUPS

This is an excellent way to meet new clients. When I shoot sports posters, I follow my same guidelines of clean edits and not a lot of Photoshop magic. What I do differently is take some fun shots of the athletes with their teammates. I capture the shoot on Snap Story and send out one or two photos on Twitter, Facebook and Instagram. In these posts, I direct them to my website for more great photos from the event. A couple of years ago, I started taking headshots for the musicals at two high schools. This has been huge. I print 8x12s at no charge. They offer me a full-page ad in their programs. I get to meet all of these great young people, and actually hand-pick the best of the best to be my senior models when they are still freshmen and sophomores. So, many of the actors become senior clients as well.



Image © David Beckham

### SENIOR MODEL PROGRAM

I wrote about my program in my last article. I use photos of my models for most of my social media posts since they get digitals as part of their package anyway. One of the big draws of my program is that we are very active with promotional shoots and social service projects. We raised over \$10,000 last year to purchase food for the homeless. I took groups of models to shelters 13 times, and we purchased, prepared and served over 2,800 meals. We raised so much last year that we were also able to donate pots and pans and other equipment to soup kitchens. I don't overpost about these activities. I want the people who donate to know we are using their money correctly, but more importantly, I want to show that giving back isn't about accolades. You can read all about my program at [www.davidbeckhamphotography.com/senior-models](http://www.davidbeckhamphotography.com/senior-models).

All of these marketing practices will help get you to the front page of Google without blogging or paying Google for an advertised spot. ■



David Beckham has been in business since 2001 and has a studio outside Columbus, Ohio. He is a two-time SSG Hot 100 winner and was awarded Top 10 Senior Photo at the Grand Imaging Awards by Professional Photographers of America. David speaks at conferences like ShutterFest, SPI and Sync. He leads one-day workshops at his studio and is available for engagements wherever he's needed.

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

**westcott**

Watch how Matt got the shots!  
[WESTCOTTU.COM/SHUTTER3](http://WESTCOTTU.COM/SHUTTER3)

35" #3730      47" #3731      59" #3732

## Zeppelin™ Deep Parabolic Modifiers

### Maximum Light Projection and Precision

- Ultra-deep design creates intense, controlled light output
- Durable fabric with a taut, highly-reflective interior
- Offers precise light control and power efficiency
- Both internal and external light mounting options
- Over 4x more affordable than similar parabolic modifiers
- Optional Mounting Arm allows internal mounting for more control
- Optional Deflector Plate eliminates light spill

Find out more at [fjwestcott.com/zeppelin](http://fjwestcott.com/zeppelin) [f](#) [t](#) [i](#)

Photos by Matt Hernandez. ©F.J. Westcott Co. All rights reserved.

# the list | march 2017

1



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)

3



The SoHo Collection by Signature Collection Albums offers a more intimate, distinguished fine art album for your clients.

This fine art album features heavy Canson watercolor paper with hand torn deckled edges, hand sewn stitching, genuine rustic leather, and unique closures. Completely customizable, this album is handcrafted with the finest archival binding materials for a ruggedly handsome look and feel.

[www.scalbums.com/soho-collection](http://www.scalbums.com/soho-collection)

2



Enception delivers couture gowns right to your door, making stylish and artistic shoots easy, accessible and affordable.

As an Enception client, you gain access to a unique collection of gowns that range from bridal to the hottest trends in high fashion. You can rent each piece individually, or become a Pro member and get 10 - 5 day rentals each year.

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

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)

4





Creative  
SENIOR PORTRAITS  
that sell

with Melanie Anderson



The March edition of *Shutter Magazine* is all about seniors, one of my favorite subjects. It's about the ability to create with a client who, for the most part, actually wants to be there, wants to be photographed and is willing to try new locations. Senior clients tend to be more trendy, a bit more made up and all about showcasing their own style. They appreciate cutting-edge products like metal and custom albums and books.

I have several favorite products for my senior clients. We sell a ton of canvas wall portraits. My goal is for their images to showcase their personality and style. Remember to show what you want to sell, because you will sell what you show.



Image © Melanie Anderson

### PRODUCTS

**Metal** is sporty and edgy. These extreme sports images are a huge hit at our studio. The metal has a grungy appearance, enhancing the overall feel of the design.

**Canvas** is classic but modern. These are my favorite style of wall portraits. Because I photograph mostly outside, the canvas allows the texture and color of the locations to add to the overall look and feel of the portrait.

**Framed** shots are classic. I don't include the glass with the frame. I prefer the image to shine through. We mount and luster-coat all our framed images for durability and quality.



Images © Melanie Anderson

**Albums** capture a variety of poses, expressions, outfits and backgrounds in one product.

**Brag books** are fun and small, showcasing a variety of images. Moms love these because they fit in their purse and display nicely on a desk at work, allowing them to show off many images in one creative design.

**Announcements** showcase a variety of images for graduation and other milestones. We sell these in 5x5 and 5x7. We suggest that extended family members can frame them if a client's budget is limited.

**Signature books** are our version of the yearbook. They allow family and friends to answer fun questions about their favorite times together.



Image © Melanie Anderson



Image © Melanie Anderson

## POSING

Another way to make a senior feel great is through posing. Be mindful of your posing. Think about portrait standards with the S-curve and the C-curve. Pose females on their back leg. Be mindful of body frame and curves. This curve slims the client. Other slimming methods are to pull the arms away from the body and “turtle-necking”—the neck helps slim the client, thus avoiding rolls underneath the chin. A C-curve is more masculine and used mostly with males. Females can pose with the C-curve, but males cannot pose with the S-curve, which is just too feminine.

Most photographers have issues with posing clients and their hands. I’m constantly asked what to do with them. I tell all my clients, both male and female, to put their thumbs in their pockets and keep their fingers relaxed. It’s always the standard pose for my clients unless the client is sitting. In this case, I have them rest their hands in their lap, usually crossed at the wrists. I ask males to appear causal and relaxed.

For expressions, I strive for a smile in the eyes, or a more serious look. I have conversations with my clients while photographing. The camera is my eye, ready to capture that interaction that comes only from responding to whatever it is I am saying in the moment.

Being a fast and intentional shooter also helps with my senior portraiture. These young adults often come into the studio nervous about how they will look in their photos. When I take photos with intention and show previews from the back of my camera, it lessens their anxiety and allows them to relax. Here is when personality comes out and real smiles are shown through pictures. Making your seniors feel beautiful and special makes them look good, but also makes you look professional.

## LOCATIONS

The following locations each offer a different vibe and style.

Urban alleyways, stairs and brick walls offer an edgy style. We utilize the natural environment around our studio. One of our alleys is even labeled “Anderson Alley” because of how much we frequent it. The great thing about our location is that we have a variety of alleys, each with different colors and shades of bricks and natural textures, giving seniors options and us a choice when matching clothes to backgrounds.

A field, park, weedy backlot, lake or ivy-filled area offers a boho and carefree approach to senior photos. Female fashion trends all go for this look, so these environments are very hot now with our senior models. We accompany these photos with sun rays or bokeh to enhance the beautiful light.

## CLOTHING

Outfits are important. We tell our seniors to pack their whole wardrobe. Girls bring suitcases and guys bring backpacks. We match outfits to personality, background and even emotional attachment. These are photos they will have for the rest of their lives, so the outfit they are wearing can make or break a photo. We tell our seniors to bring solids, casual outfits and a few dressier options. This allows me and my staff to choose from a variety of outfits for any situation.

## ACTION PLANS

1. Create an extreme sports metal piece as a “sample” to begin showcasing this style.
2. Be intentional with your posing.
3. Try new locations. ■



Melanie Anderson is an award-winning photographer and wife to her husband of 20 years, Bill, and a mother to their four children, Sarah, Emily, Kayla and Billy. Anderson Photographs is located in the Arts & Entertainment District of downtown Hagerstown, Maryland. Melanie is a Certified Professional Photographer who received her Photographic Craftsman degree in February 2015. Melanie is passionate about one-on-one mentoring and works diligently to provide educational resources and workshops to fellow photographers through Anderson Education. Learn more at [AndersonPhotographs.com](http://AndersonPhotographs.com).

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

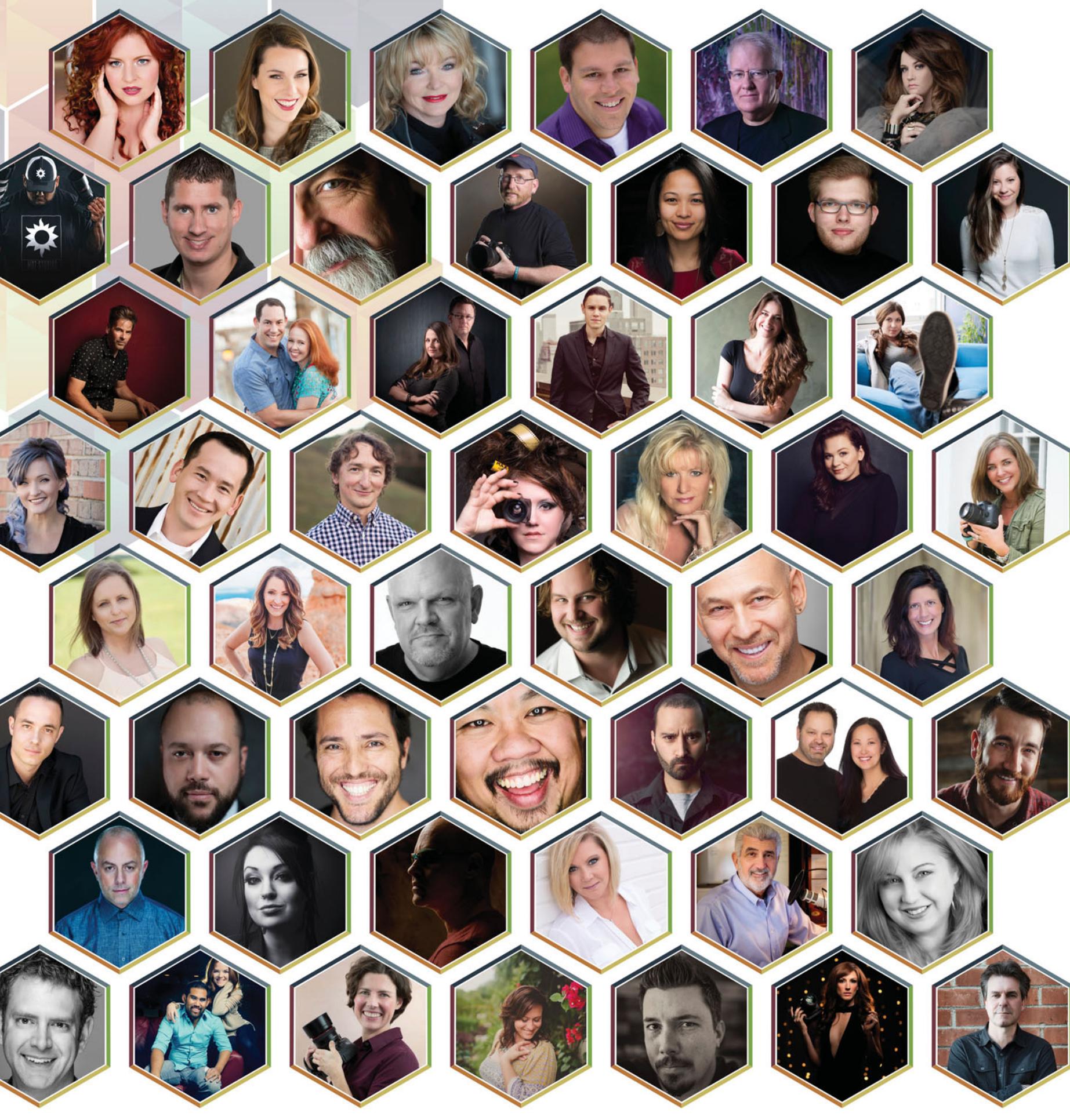


# MAKE + SHARE PROFESSIONAL VIDEO SLIDESHOWS



See Trevor Ray Thompson's stunning Senior Portrait photography in his featured ProShow Web slideshow. VISIT: [WWW.PROSHOWWEB.COM](http://WWW.PROSHOWWEB.COM)





# shutterfest<sup>17</sup>

ST. LOUIS MO | APRIL 18-19 | EXTREME APRIL 20  
2 DAYS | HANDS-ON | \$99

**SHOOT. LEARN. PARTY.**

**HANDS-ON CLASSES**  
TAUGHT BY THE INDUSTRY'S  
**TOP EDUCATORS**

**OFF** STYLIZED SHOOTS  
CAMERA BOUDOIR & GLAMOUR **SENIOR**  
FLASH **POSING** PORTRAIT  
SESSIONS

**LIGHTING FOR DRAMA**

**FASHION** NEWBORN ...AND  
TECHNIQUES POSING & **MORE!**  
WRAPPING

**WHAT ARE YOU WAITING FOR?**

GET YOUR TICKETS BEFORE THEY'RE GONE

[SHUTTERFEST.COM/REGISTER](http://SHUTTERFEST.COM/REGISTER)



UNDERWATER  
PORTRAIT PHOTOGRAPHY  
FOR HIGH SCHOOL  
SENIORS

with Jeff & Christine Tonkin

Thriving photography businesses adapt to the changes in the market they specialize in. We wanted to do something different within our senior market that would create a lot of buzz and momentum for client referrals. After many hours of brainstorming and deliberation, DigiSmiles Splash Week was born.

Our idea was to shoot underwater with all our senior reps as well as any prebooked clients who were interested in participating. They would share their experiences with their peers heading into their senior year. We had never attempted a promotional shoot so far out of the box to attract new clients, so we set everyone's expectation that they will have fun during the experience, but we weren't sure how many quality images we would be able to deliver.

We felt strongly that being transparent with our clients was going to be appreciated. If we did succeed, it would be a massive boost for our business. We thought that boost alone was worth the risk of failure. In a few short weeks, we researched all that we could to make DigiSmiles Splash Week a success. We are so excited to share with you all the tips we learned from our experience during 150-plus hours shooting under the surface. This includes session planning, the gear you'll need, posing in an underwater environment, makeup, props, editing and several tips that you must know to maximize your underwater productivity.



Image © DigiSmiles Photography



Image © DigiSmiles Photography

## PLANNING

The most important hurdle to overcome when hosting an underwater event is everyone's safety. Delegate a responsible individual, an assistant or parent, to monitor the body of water like a lifeguard, ensuring that no one enters the water unauthorized. Additionally, if a model wears a costume in the water, it will weigh them down when saturated, and one or two assistants will need to be in the water to help the model return to the surface. Creative minds seeking out-of-the-box results may overlook the dangers of their craft and forget these life-saving details. Planning for these details will add to the value of the experience you are providing your clients.

Our first goal was to find a pool that would accommodate our creative scenery. Not all pools are the same. We wanted a pool that was not too blue or overly chlorinated. We learned that a "salt pool" would possibly be gentler on the eyes, allowing us to stay in the water longer without getting prune-like skin. We also wanted a private pool to avoid interruptions and distractions. Because we already planned for safety measures to maintain everyone's safety, we did not want to deal with the rules or liabilities of public pools.

We don't do anything minimalistic. So, we quickly realized all the supplies and props required would be more of an investment than we originally expected. At one point in the early planning stages, we actually called the whole thing off because of the initial budget requirements. After a few days of deliberation, we took a deep breath and decided the investment and risk were worth the potential payoff.

As with most on-location shoots, you will need to plan for whatever will make the experience exciting and memorable for your clients. There may be some downtime for your clients while they wait their turn to get in the water; providing poolside snacks, drinks, seating, extra towels and music are some important considerations you'll want to address if their entire experience is going to be a positive one. Taking care of your models in this manner will add value to their overall experience, and they will promote your business to their friends because of how much fun they had throughout their session. But giving your clients a schedule of the session day is particularly important to keep progressing along your workflow and prevent prolonged downtime for your clients and yourself.

## GEAR

If you're reading this, then you are already doing your homework to prepare yourself with the right equipment. Investing in the best underwater camera housing is highly recommended to keep peace of mind about the safety of your most valuable gear, your camera. By investing, we mean renting. With technology changing every year or two, owning this equipment was not the right fit for our business. We rented an Ikelite camera housing with underwater strobes. Ikelite's website offers video tutorials and support articles. Our online research found too many reviews on several different sites about underwater camera bags that leaked; water-damaged equipment was simply not a risk we wanted to stress about.

We also recommend using a wide-angle lens. Shooting at short distances underwater helps prevent distracting floating particles in your shot and allows the strobe lights to properly expose your subject and minimize the "bluing" that occurs when shooting distances over 10 feet through water. Don't forget your GoPro or other action camera that can capture behind-the-scenes footage both above and below the surface. Even a flying drone camera can capture a unique view overhead of the fun experience out of the water.

Under the surface, we used a scuba diver's weight belt to keep the shooter from floating uncontrollably out of the perfect shooting angle. If you want to change the background color of your underwater shot, simply hang a heavy nonreflective black fabric over the side of the pool and turn a baby blue wall into a deep, vast ocean black. Have several bricks or iron weights around to hold the fabric on the pool bottom and the edge above the water. Other items we recommend having on hand are safety pins, heavy-duty paper clasps (not paperclips) and fishing line to suspend props at different depths.



Images © DigiSmiles Photography



Images © DigiSmiles Photography

## POSING

Consider your environment. Everything is different underwater. Think s-l-o-w.

Underwater movement can be a serious challenge. It can make your subject look as graceful as a mermaid or awkward as a newborn giraffe. Coach your models before getting in the water and again just before dipping below the surface. Models need to understand how to move underwater. We asked our models to spend several minutes submersing themselves while working on staying as calm and relaxed as possible, and to keep their eyes open as if they were in a normal environment.

Instruct your models to descend slightly deeper than your shooting depth; as they rise, their hair and loose-fitting wardrobe will flow downward and appear as if they're in above-water gravity. If you shoot during descent, hair and loose-fitting wardrobes will awkwardly and chaotically be floating out of place. The model's face should be leading the rest of the body's directional movements to keep the flow of hair out of the face.

If a model is having difficulty looking relaxed underwater, take artistic shots where the model is not looking directly at the camera. To maintain a graceful, floating look, point the toes so that the feet don't look like they are standing on flat ground. Releasing a small amount of breath during descent allows the model to stay under the surface without floating upward and keep air bubbles from escaping out of the nostrils, thus ruining a beautiful shot.

Each dive lasts, on average, 30 seconds or less, depending on your model's ability to hold her breath without looking like it's her last. That feels like eternity when beneath the surface, but you'll easily click the shutter button 10 to 12 times per dive.

Seniors who are on a swim team are much more skilled at looking calm underwater, staying submerged for longer periods, and changing poses for multiple looks during each dive. Swimmers are also skilled at breathing techniques, keeping them well below the surface without the tendency to unintentionally float back up before getting into position.

Shooting up at the model floating underwater near the surface makes an excellent backdrop with varying textures and reflections. Splashing the surface adds a unique effect that may enhance the backdrop if it fits the look you're going for. Don't forget that shooting from several angles gives you more vantage points you may find creatively useful.



Images © DigiSmiles Photography

## MAKEUP

Waterproof makeup is a must. Highly pigmented oil- or wax-based makeup works best. Application should be heavier and a bit more dramatic to showcase a brighter, more impactful look underwater. We found several great options to choose from. Sephora's Makeup For Ever aqua line was designed for the Parisian Underwater Ballet. MAC offers an aqua line that does not smudge. Maybelline Color Tattoo pods offer an inexpensive and effective way to build many colors at about \$6 per color. These pods come in eyeliner, shadow and blush.



Image © DigiSmiles Photography

## EDITING

Don't be alarmed when all your images have a blue or green colorcast from the pool water, walls, reflections, etc. Image editing workflow will primarily consist of correcting colorcast, popping color, sharpening and removing distracting objects (pool drain, filter box, tile edges, bubbles). Correcting colorcasts can be done using many methods. Adding more magenta and red using the curves tool is very effective. You might create composites in Photoshop to change the background environment to add your artistic skills to your underwater portfolio, inventing different underwater worlds to pose your clients in.



Image © DigiSmiles Photography



### OTHER TIPS

Water clarity variances significantly impact image quality. Consider whether it is more beneficial to have the pool filters running during the session, or only during breaks. Limit the occupants entering the pool, as more contaminants from sunscreen and other particles will cloud the water. A high-flow filtration system can create a subtle current that disrupts suspended props or backdrops.

Even a heavy downpour did not slow us down, but your available light does change significantly throughout the day as the sun treks across the sky. If you spend several hours in the water shooting as we did, you'll notice changes in shadows, "tiger striping" on the surface and ambient light fluctuations from clouds or structures.

For us, an extension ladder and some plywood made convenient scaffolding across the pool to stand on and hang larger props from.

The experience is pure fun for seniors who get to play in the water while you get to make your own splash in your senior market. ■



Jeff and Christine Tonkin own DigiSmiles Photography in Humble, Texas, specializing exclusively in high school senior photography. They followed their passion to shoot seniors only, and took their part-time hobby to a thriving full-time business. Their conceptual photo shoots have become the centerpiece of their senior business, attracting clients who often book with them up to a year in advance.

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

# It's not just about apps anymore —

I get it—

When I founded [StickyAlbums](#) way back in 2012, we pioneered the marketing strategy of creating custom mobile apps for your clients.

Today, in 2017 there are several companies that now offer similar *mobile app* functionality.

In building [StickyFolios](#), I knew it was time for us to lead again.



Nate Grahek

Founder & CEO  
[StickyAlbums](#), [StickyApps](#)  
& [StickyFolios](#)

STICKY  FOLIOS

BOOKING MORE CLIENTS. AUTOMATED.

WEDDING WEBSITES • LANDING PAGES • MINI-SESSION MARKETING PAGES

PORTFOLIO WEBSITES • CUSTOM MOBILE APPS

ONLINE BOOKING & SCHEDULING

TEXT SHUTTER to 33444 for SAMPLES



Image © Salvatore Cincotta Photography

product  
review

**SIGMA** with *Salvatore Cincotta*

# SIGMA



## Why Sigma Art 85mm?

We all want a gorgeous portrait lens. My go-to is a fast 85mm. I love the look and feel of images coming off a lens like this. So, as you can imagine, I was naturally intrigued when I heard Sigma was releasing the 85mm Art series lens.

I got to play with it on a recent shoot at Red Rock Canyon outside Las Vegas. The glass is big but surprisingly light. And it's fast, let me tell you. It focuses fast and the images are tack sharp, even when shooting wide-open at f1.4. This was one of the most impressive things I got from it. I was blown away by how many incredibly sharp frames I had. If you shoot wide-open for that shallow depth of field, you know what I am talking about. I typically get one or two out of 10 shots in focus.

If you are in the market for a fast portrait lens with a shallow and accurate depth of field, this one's worth putting in your bag.

Other features include:

- Bokeh/Quick AF.
- Stellar optical performance.
- Updated AF system with 3x the torque.
- Designed and tested for high-megapixel cameras.
- Lens hood and carrying case.



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

EVOLVE PREMIER

# FREEDOM

FREEDOM TO PLAY.  
FREEDOM TO SHOOT.  
FREEDOM TO GROW.



© Salvatore Cincotta Photography

**EVOLVE PREMIER // \$199 PER MONTH**  
FOR PEACE OF MIND AND **UNLIMITED** COLOR CORRECTION  
LEARN MORE AT [EVOLVEEDITS.COM/PREMIER](https://www.evolveedits.com/premier)

**SESSION**

**TYPES**

**FOR**

**SENIORS**

with **Craig LaMere**

Before I opened my first studio, I was still coaching football and shooting out of my house, so most of my sessions were on location. That first year of shooting was all about trying to get better in hopes of making photography my living.

I remember like it was yesterday my first paying high school senior session. It was with one of the high school kids I was coaching. We had a great session, took lots and lots of images, and at the view session, his mom picked out 20 images.

I was not selling any products other than digital files on a disk. I would edit the images, burn them to a disk and head over to my client's house to deliver the images and collect my cash. I was charging \$45 for the session and a whopping \$10 per image.

I had my disk in hand with the 20 images and was on my way to my client's house. About halfway there, it hit me that I was charging \$200, and felt certain there was no way they were going to pay it. So I took \$50 off. Three years later when I shot their youngest son's senior images, my clients dropped \$1,900 on them.

I have had my studio open for seven years now, and, since day one, high school seniors have been a huge part of my book of business. In those seven years, seniors have changed quite a lot, but the way I shoot them, process them and structure what I sell them has changed even more. One of the great things about photography is there are a million ways to achieve results. This month, I talk about the five biggest changes in shooting styles and business philosophies I've experienced.



Image © Craig LaMere

## INCLUSIVE PACKAGES

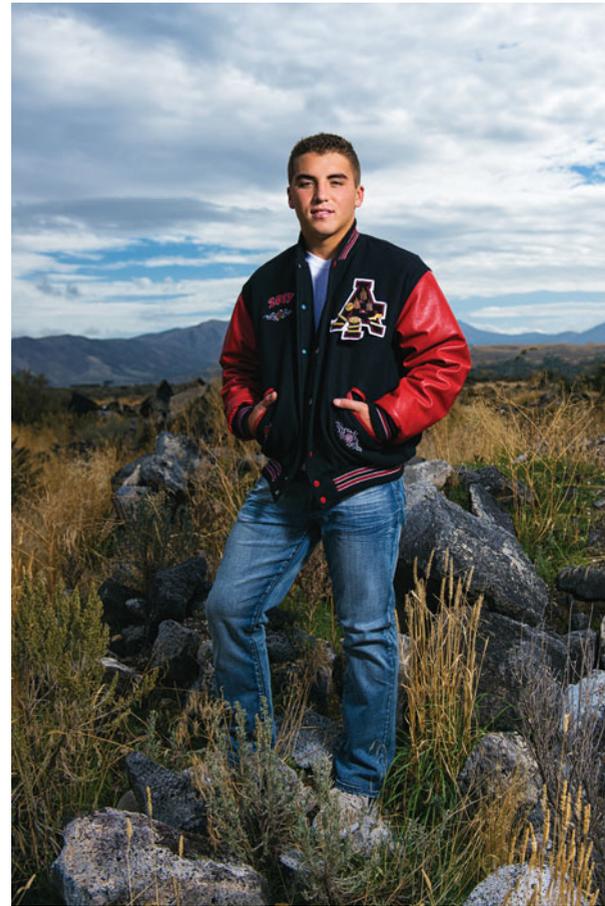
Since I started shooting, I have gone through three types of session and package structures. The first type I tried was what I would call an all-inclusive. I had a number of set product packages, and the session was built into the package. The larger the package the client purchased, the longer the session time, product offerings and clothing changes. I had four options for my clients. The structure of the options was to drive business to the middle options. The smallest package was set to not be a good value at all. It was built to have less of a value for the time and product options you got when compared to the other options. The largest package offered the greatest value, and the largest price tag. The largest option was a very good value, but it was priced so high that not many clients would go that route. The smallest and largest packages were really just built to be bookends to the middle packages.

With the inclusive package, you are not defining the cost of the session or goods, so you have the ability to assign value to both. Inclusive sessions make it a very easy choice for the customer, as there are fewer choices for them to make.

But you are locked in to a degree. You do not have the latitude as with other session types. The biggest downside to offering inclusive packages is understanding the conversion values of products when a customer wants to do a substitution with the products or the shooting time—which, without fail, they always do. After a while of using the all-inclusive sessions, I was finding the downside: I was too locked into a system that did not give me the latitude to customize what I was offering and to make substitutions in the packages. So I decided to make a change.



Image © Craig LaMere



Images © Craig LaMere



Images © Craig LaMere

## PACKAGES WITH SEPRATE SESSION FEES

One of the things the all-inclusive clients always wanted to change, other than the products, were the session time and the clothes changes. So I decided to break the shooting times and the clothes changes out from the products. I still had product packages, but it was your choice as to how long you wanted to shoot and how many looks you wanted. I had four sessions you could buy. Each one moved up in coverage and clothes changes. Session 1 was an hour shoot on location or in the studio, and you got two clothes changes. Package 2 was a two-hour shoot, you could do half on location and half in the studio, and you got four clothes changes. Package 3 was a three-hour shoot in the studio and on location, and you got six clothes changes. Package 4 was a four-hour shoot with unlimited clothes changes.

I also added an à la carte menu. There were a couple reasons for adding it. One was to offer more products. I was very limited in products with the all-inclusive, and there were products I wanted to offer as options, but not include them in my sets since they were very specific items and not everyone would want them.

With separate session fees, I had a system that better fit my clients' needs because I was not as rigid. The value was more definable as the session was broken out. Adding the à la carte portion gave my clients two options to choose from. They could choose one of our packages and call it a day, or they could add some products we did not offer in the packages they wanted.

I found that some of my issues from the all-inclusive carried over. One issue was the shooting time for the larger sessions. When you are shooting three and four hours, you wind up with a shitload of images. Because I was an in-person sales studio, I would show 200-plus images at the view and order session. This made for a two- to three-hour session. I also realized that I was overwhelming my clients. Instead of thinking they were able to buy 20 killer images, they left thinking they had to leave 180 images on the table that they loved.

The biggest negative with this system was the same negative I had with the all-inclusive. Even though I gave my clients à la carte options, they still wanted to do substitutions for the package products. It was at that point that I made my biggest switch.



Images © Craig LaMere



Image © Craig LaMere

## PICK WHATEVER THE HELL YOU WANT — NO MESS, NO FUSS

After using the separate session fee system for a few years, I have moved to a completely à la carte system with one sitting fee. I don't offer any packages. I made the change when I moved into my new studio. I wanted to reinvent the way I was doing a lot of things.

First, I decided I needed only one session. I have a shooting routine, and it is not a three- or four-hour shoot. Why sell something they don't even want? I have no idea what I would do with a four-hour session. My sessions are about an hour and a half long, or two hours if we have to do studio stuff with the location shoot. We move really fast. The shoots are guerilla style these days. My seniors, especially the guy seniors, love the pace. We get in, we get out and we are off to the next place.

As far as clothes changes go, whereas in the past I had limited the number of outfits, today it is unlimited. I tell my clients to bring at least five clothes changes and more if they like, and we will shoot as many of them as we can in the time we have. Because I mostly sell books and albums, it makes no sense to limit the looks. I tell guys they can just change a T-shirt or shorts so they don't freak out on the outfits. Girls can come up with five looks without blinking. Because of the fast pace, I'm able to get to five locations with five outfits in the new session time.

As far as products go, I have about everything under the sun. We offer paper prints, canvas, acrylics, metals, books, folios, albums, standouts and even the dreaded digital files. We have so many options, I felt it was much better to go to an à la carte system where clients could choose exactly what they want and spend as much or as little as they desire. And, finally, no substitutions.

While I can't think of a lot of negatives with the system, one is getting past clients used to the new anti-package system. When people think of getting a package, they think big savings because they are buying in bulk, and à la carte carries the stigma of having to pay more. ■



Image © Craig LaMere



Image © Craig LaMere

**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)

Focal Length: 200mm  
Exposure: F/2.8 1/80sec ISO: 200

# SP70-200<sub>mm</sub> F/2.8 G2

**Discover a new way to be true to your vision.**

The newly reimagined Tamron F/2.8 fast telephoto zoom lens with faster autofocus and Vibration Compensation exceeds your highest expectations.



**SP 70-200mm F/2.8 Di VC USD G2 (Model A025)**

For Canon and Nikon mounts

Di: For Full-Frame and APS-C format DSLR cameras

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

 ENCEPTION RENTALS

DO SOMETHING

**EPIC**

AT SHUTTERFEST



©SALVATORE CINCOTTA PHOTOGRAPHY

Parachute Dress | Starting at \$149



©SALVATORE CINCOTTA PHOTOGRAPHY

Lush Velvet Gown | Starting at \$149

RENT ANY DRESS  
FROM APRIL 14-18, 2017

AND GET

**3 DAYS FREE**

Extended rental dates will be April 14-21 | Orders cannot be picked up or returned at ShutterFest.

Not valid in combination with any other offers.

Use code **SFRENTAL** | Expires 4/12/2017

WHAT WILL YOU CREATE?

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

# 8

## SIMPLE LIGHTING TIPS FOR DYNAMIC SENIOR PORTRAITS

with Michael Anthony



It's no secret that high school senior photography has changed over the last five to seven years. As with all genres of photography, our style of shooting must always adapt to the trends. Our studio has grown in the wedding market, but this year I set out to grow a new line of business for us: senior portraits.

Running a senior portrait session is a big departure from how we typically run a wedding shoot, but the lighting principles are the same. Our approach is very similar to how we photograph brides. The big difference here is that during a wedding day, we are photographing primarily for our clients; during a senior session, we are photographing both for the senior and her parents.

The thing about a senior session I love (as opposed to a wedding day) is that we have as much time as we need to create the perfect shot. I knew that I did not want to photograph the same boring portrait sessions that I see all over my Facebook feed. Instead, I wanted our senior portraits to have the same edge and fashion flare that helps us stand out among the hordes of photographers our clients can choose from.

Now, our style focuses on our use of light, and how we use it to shape and pose our subjects. Light determines the outcome of our shoot. We have seen examples in our studio how, when a shoot departs from our house style, we end up with unhappy clients, even if the shoot would be considered a success by other studios.

To impress your clients, you can use light as the anchor for any photograph. Here are our tips for creating dynamic senior portraits.

## 1. USE PROFOTO FOR SPEED AND EFFICIENCY

This is not a sales pitch. Here's why I love Profoto's B1 and B2 systems more than any other lighting option.

When setting up a shot, nothing can kill the interaction you have with your client more than taking 35 test shots to dial in your lighting. One reason I love Profoto is that it is the only lighting company that offers a hybrid manual/TTL mode on strobes.

This is how it works. First, dial in your ambient exposure in camera. This should take all of five seconds. Next, zoom in close and fill the frame of your viewfinder with whatever you intend to light, typically the subject's face. The entire frame needs to be filled.

Now, with your Air-TTL remote in ETTL mode, take a test shot. The air-remote will dial in the power automatically and accurately. Switch the remote over to manual mode without touching anything else, and you are done. The variances in the scene will not affect your flash, as is common with shooting in TTL. You need to have the latest firmware installed for this to work.



## 2. ALWAYS BE AWARE OF LIGHT DIRECTION

This applies when you are shooting natural light. If you pay attention to the direction of light and find a background in your scene that is darker in tonality than your subjects, you will instantly create an environment where your subject is the brightest part of the image. This rule can be broken; one rule that should never be broken is that your subject needs to be at least as bright as the brightest part of your image.

All natural light, even open shade, has a direction to it. Once you find that direction, you can use it to light the face of your subject, specifically the eyes. To determine the direction of light, put your hand in front of your face. Pay attention to the grooves between your fingers. As you turn your hand left and right, watch how the light changes.



Images © Michael Anthony



Image © Michael Anthony

## 3. FIND THE RIGHT LIGHT FOR YOUR SUBJECTS.

I have used directional light as one of the key elements of my style of photography, but directional light isn't the best for every subject. Directional light, or light coming from the left or right of your subject, emphasizes texture. If you pose your subject correctly, you can use this to create a slimming or three-dimensional effect. With seniors come blemishes, so you may be better off using flat light or beauty light.

One of my favorite tools for getting the must-have headshot from every senior session is the Westcott Omega Reflector. The reflector, designed by Jerry Ghionis, features a hole cut in the center that allows you to shoot through. This creates incredible catchlights in your subject's eyes and hides any imperfections in their skin. The design of the Omega was well thought out, the placement of the cutout carefully considered. Don't try making one of these at home—in my experience, it won't work.

A reflector is my best friend on a senior shoot. One of the most liberating things for me, coming from a wedding background, is that we are working with one subject. This allows much more flexibility in light placement. You will often see me directing my assistant all around to different sides of my subject to find the best placement.

#### 4. VARY YOUR MODIFIERS

I love soft light. I use the Profoto or Westcott 3-foot softboxes on many of my shoots. With seniors, I use bare flash for dramatic portraits. The key in choosing a modifier that looks appropriate for any scene is to match the natural light. On an overcast day, the natural light is soft, so use a soft light modifier. When shooting in the California sun, you will find us using Profoto's Zoom Reflector to match the hard light in the scene. This rule can be broken, but if you are in a pinch, it is a good one to follow to create natural-looking images.

#### 5. WATCH YOUR LIGHT SPILL

The first thing that screams amateur about off-camera flash is light spill. There is nothing worse than a beautiful image with bad light placement. Remember, your eyes are drawn to the brightest part of an image, and if you are lighting the floor in front of your subjects, it takes the eyes out of the scene. Grids offer the easiest way to control light spill. Profoto makes grid options for monolights, while Magmod owns the market for speedlight grids. Both high-quality tools are always in our bag.

#### 6. MAKE SURE YOUR COLOR IS ACCURATE

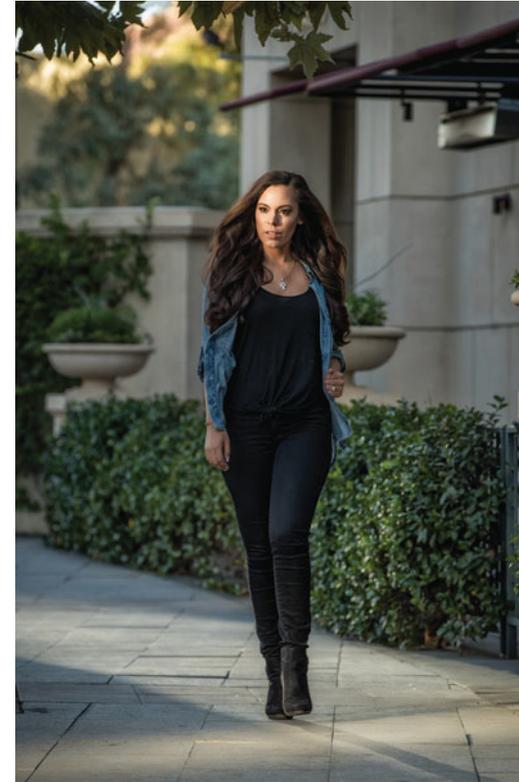
If light spill is the best indicator of an amateur strobist, unbalanced color is its little brother. If you are shooting at sunset, the light temperature will be very warm. You need to use gels to match the color of your flash to the scene. As above, this rule can be broken, especially in the case of color shifting (see my article in the 2015 Lighting Edition of *Shutter*). Overall, though, it should be followed if you want to create natural-looking photos.



Image © Michael Anthony



Image © Michael Anthony



Images © Michael Anthony

## 7. BALANCE IN LIGHTING

Using the proper ratio of ambient light to flash is critical to creating images that look natural and not too “flashy.” Properly balanced flash looks like natural light and appeals to most eyes. Everyone’s aesthetics are different, and even if a client hires you because they love your style, to create sellable portraits, your images need to appeal to them. Natural images appeal to a broader spectrum of people than images that are more stylistic. Have you ever submitted images to sites like The Knot or WeddingWire and been turned down because the images didn’t fit their style? It happened to me a lot when I started in photography.

I could not figure out why we continued booking clients while every magazine was turning us down. This is because the magazines publish images that appeal to the broadest set of readers, rather than smaller groups that like our colorful style. Just this week, I was asked to resubmit images to a large publication with a more natural-looking style of post-processing. No thank you.



Image © Michael Anthony

## 8. GO BIG TO CREATE YOUR STANDOUT IMAGE

This tip seems obvious. Unique images equal happy clients, large sales and more referrals and social media engagement. On every shoot, focus on creating one image that is portfolio-worthy. This means that everything needs to come together—light, pose, scene, clothes, expression. Once you have this shot, double- and triple-check it to make sure it's perfect before continuing.

Our signature shots are done with a wide angle, 12mm or so. They are lit with two off-camera lights, and usually showcase the scenery. If we get great attire or incorporate something special to the senior, even better. Just remember, light is the anchor to your photo, and even if all the other elements come together, if your light sucks, the image will too.

## SUMMING UP

Good light allows you maximum manipulation of your images in post-production, where the magic happens. We have Lightroom presets for every image that will become one of our signature shots, and they require perfect light to work. This helps us create a consistent product that we can deliver to every client, which has fueled our referrals to help us get this new line of business off the ground. ■



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)



# Now Buy the B1 or B2. Get an Air Remote for free.

Buy a B1 or B2 Off-Camera Flash kit before April 21, 2017 and get any of the Air Remote TTL (for Canon, Nikon or Sony) or Air Remote for free.

Find dealer: [profoto.com/offcameraflash/find-dealer](http://profoto.com/offcameraflash/find-dealer)

 **Profoto**<sup>®</sup>  
The light shaping company™

# 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 OF SENIORS





Image © Zach Dalin



Image © Erick Clayton Photography



Image © Rick Law



Image © Funkhouser Fine Arts & Photography



Image © Silver Sparrow Photography



Image © JMK Photography



Image © Legacy Photography

Image © Jennifer Rutledge Photography



Image © JMK Photography

Image © Ken Schmidt



Image © Brittany Dorris

Image © Legacy Photography



Image © Rick Law



Image © Amy McCowan



Image © KLM Photography



Image © Rick Law



Image © Angie Seaman



Image © R Nolan Photography



Image © Darci Amundson



Image © Legacy Photography



Image © Rick Law



Image © Rick Law



Image © Toni Shaw



Image © Legacy Photography



Image © Phocussed by Darryl Photography



Image © Maxxum Photography



Image © Karen Bagley



Image © Erick Claytor Photography



Image © Laureen Carruthers



Image © Jewels Gray



Image © Zach Dalin



Image © Chris Bergstrom



Image © Forever's Memories Photography



Image © Hector Gurrola



Image © Toni Shaw



Image © Brittany Dorris



Image © Erick Claytor Photography



Image © Sharon Morgenstern



Image © Silver Sparrow Photography



# DIGITAL IMAGE COMPETITION

## SUBMIT YOUR PHOTOS FOR A CHANCE TO WIN!

### WIN PRIZES WORTH OVER \$2000

Wedding | Engagement | Fashion  
Senior | Baby | Family  
Beauty | General | Animals  
And More

\$25 Entries received by February 28  
\$35 Entries received after February 28

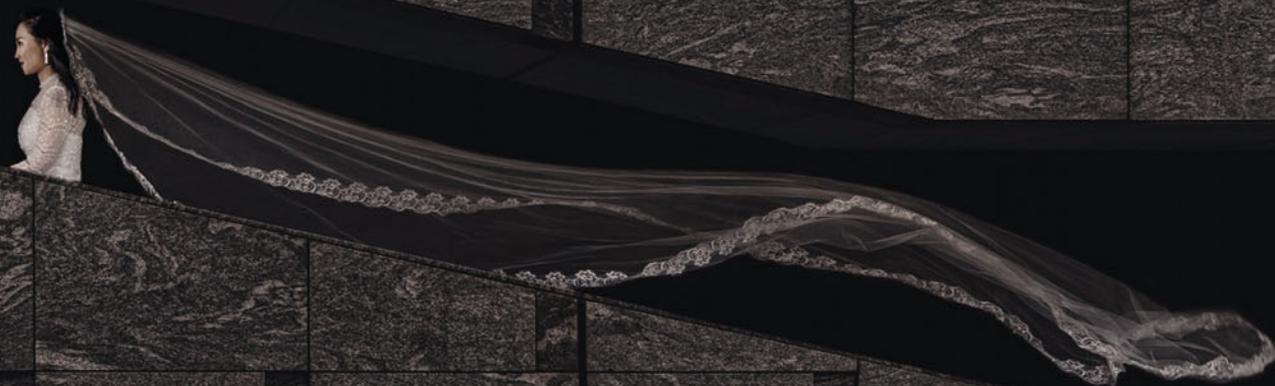
**Deadline March 15**

**ENTER NOW AT**  
[COMPETITIONS.BEHINDTHESHUTTER.COM](http://COMPETITIONS.BEHINDTHESHUTTER.COM)

Image © Marilea Rummel

NEXT MONTH  
APRIL 2017

THE  
**TRAVEL**  
EDITION





# 5

## TIPS FOR ON-SITE COMMERCIAL PORTRAITURE

with Moshe Zusman

A big misconception about portrait and headshot photographers is that they're always shooting in a studio. They actually shoot on location pretty frequently. Shooting on location is fun for me. It is a bit more challenging, but it gives me the chance to be more creative.

Since I'm not shooting on the typical white backdrop, there's a lot more that I have to take into account when I'm preparing, including what gear to bring and where to set up. I didn't always have a studio, so most of my early wedding shoots were outdoors or on location indoors. Shooting on location has become routine, and we look forward to taking a break from the studio. I get to spread my wings a little.

There are five things you want to think about with on-site business portraiture.

## 1. WHAT EQUIPMENT SHOULD YOU BRING?

Because schlepping gear all over the place can be a literal pain in the butt, minimize the gear you bring on commercial shoots, but don't give up essential equipment. For example, if I need to bring a light shaper and have a choice between a softbox and an umbrella with a baffle, I will likely bring the umbrella with the baffle. The light coming out of both is similar, but the umbrella collapses faster and is much lighter and easier to carry.

When shooting on location for a client, it's important to know what the final product is. This helps ensure you don't take everything you own with you. Unlike with weddings and engagements, where you tend to bring all of the typical gear that you shoot with, on-site shoots are the opposite. Ideally, you have an idea of the final product, so you can bring appropriate gear.

If you're shooting a group shot in a small space, you probably don't need to bring your 70–200mm lens. A 24–70mm will do just fine. All of this will help determine what kind of lighting and equipment you'll bring. Scout the location you'll be shooting so you have a good idea of what gear needs to come with you. If you know you'll be shooting outdoors or next to a window, the time of day of the shoot can greatly affect what gear you bring.



Image © Moshe Zusman

## 2. PICK THE RIGHT LOCATION

When picking a location to shoot, your clients' interests should prevail. Sometimes I arrive to a shoot and my client will want me to shoot in a specific room or have a certain building in the background. Another client will have an idea of what they want the final product to be like, but no specific location in mind. In this case, I have a lot more creative freedom and get to make decisions photographically that will benefit the final image.

If I have my way, there are three things I'm looking for in an off-site shoot: high ceilings, a larger room and enough ambient light so I'm not shooting in the dark. I prefer high ceilings so that I can place my lights wherever I would like. A larger room is nice so that I can optically separate the subjects from the background, rather than just using light to do so by creating more depth in the image. Finally, a place with a good amount of ambient light is preferred so I can create a nice balance between the ambient light and my Profoto D2's.



Images © Moshe Zusman



## 3. LEARN TO DEAL WITH SMALL SPACES

When I don't get my way, I have to improvise. One of the biggest hindrances to small spaces is how they affect the way I use lights and light shapers. One way I improvise is by replacing lights with reflectors. If I want to put up a second light but don't have room for it, I use a reflector instead since it's flat and I can direct light perfectly. If I don't have space for a hair light, I place my subject next to a window and use the light coming through the window as a hair light. In a pinch, I use a set of Profoto modifiers that are flat and can fit into small spaces and still work beautifully.



Images © Moshe Zusman



#### 4. MAKE IT LOOK NATURAL EVEN WITH MIXED LIGHTING.

Dealing with mixed lighting is a common problem for any photographer, whether you are shooting weddings or on-location portraiture. One of the best ways that you can tackle this is by understanding how gels work on your strobes and flashes. Gels are used primarily in two different ways, either to color correct or to color enhance. When I'm shooting on-site portraiture, I want the ambient light to nearly match that of my strobes.

Last night I shot in a garage that had really horrible lighting. It had overhead lighting and nothing but fluorescent colored light spewing everywhere. My strobes are Profoto D2's, so they are a daylight-balanced light. In order to match my light to the fluorescent lights, I put a green gel over mine. It helped balance the ambient fluorescent lighting to the lighting that I brought with me for a more natural look.

A more common example is one that wedding photographers are very familiar with when shooting in a reception room. A lot of indoor lighting is tungsten, which is orange-like compared to the daylight-balanced light on flashes and strobes. To combat this, I put a CTO (color temperature orange) gel over my strobes to match the warm, ambient light of the room.



## 5. PUT YOUR CLIENTS' NEEDS OVER YOUR OWN CREATIVE NEEDS

When we shoot, whether we're hired or not, we tend to have a vision in our mind of how the photo should look. When you're working with a client, it can be hard finding a middle ground between their needs and yours, especially if that middle ground compromises photography rules that you'd prefer not to break.

Clients have their own vision of what they want something to look like, but because they're not photographers, they don't understand how to make it come to life. I talk with my clients extensively about what they're looking to do, and try to impart my photographic knowledge into the process as much as possible. Ultimately, I'm going to do what the client wants. If it's something that's super far away from what I would have done or it's not coming out right, I suggest a different angle or method. I do this only after taking the shots they want. This shows the clients another option (the better option) without stepping on anyone's toes or making it look like you're not flexible.

As we all know, clients have visions made of rainbows and unicorns, and will find inspiration on Pinterest of a beautiful setting with natural light and West Coast sun. Then, you'll find you have only a basement room to work in at midnight. Communicating with clients about what is possible is an art.



Image © Moshe Zusman

Shooting on location has its challenges and rewards. It adds diversity to your portfolio that can land you more jobs.

Check out this video, in which I walk you through the photos, lighting and steps I took to create a final image for a recent commercial client. ■

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



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)



Shot with the EOS 5D Mark IV Camera & EF70-200mm f/2.8L IS II USM Lens

## THE EOS 5D Mark IV. A NEW CHAPTER BEGINS.

Since the original model was first introduced, wedding photographer Roberto Valenzuela has relied on Canon EOS 5D cameras. It's a legacy boldly advanced with the new EOS 5D Mark IV. With an intelligent viewfinder for quick confirmation of settings, larger focusing area for creative composition, and auto white balance for more accurate tonal adjustments, the Canon EOS 5D Mark IV offers outstanding control. And when it's your vision, control means everything. See Legendary.

[www.usa.canon.com/5D4Legend](http://www.usa.canon.com/5D4Legend)





THE SIGNATURE COLLECTION  
by Salvatore Ferragamo

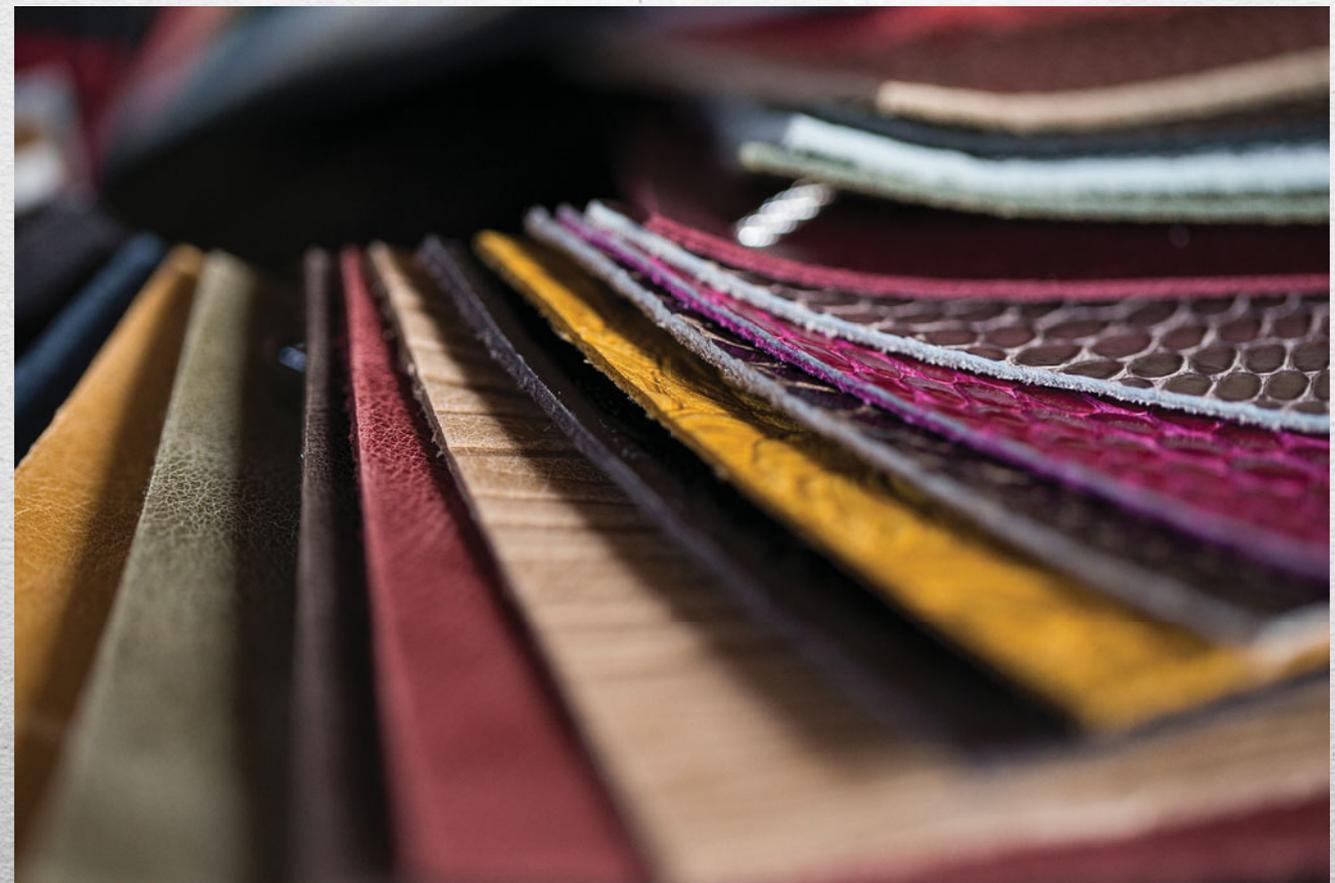


— GET A —  
**FREE** \$99 VALUE  
**SWATCH KIT**  
WITH ANY ALBUM PURCHASE  
OF \$450 OR MORE

\*Must purchase album(s) and swatch kit together. Swatch kit value does not apply toward \$450 total.

Use code **SWATCHKIT** | Expires 3/31/2017

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



FROM **EDIT** TO **EXPORT**:

**ON1 RAW**

VS.

**LIGHTROOM CC**

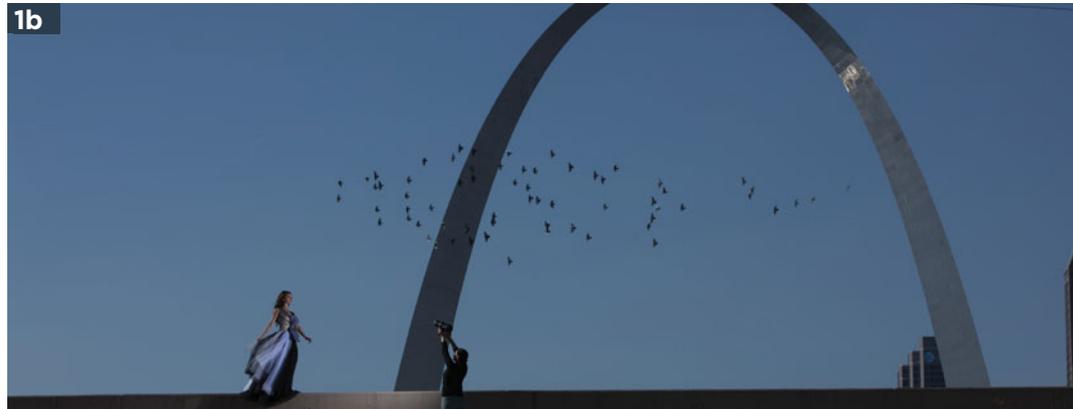
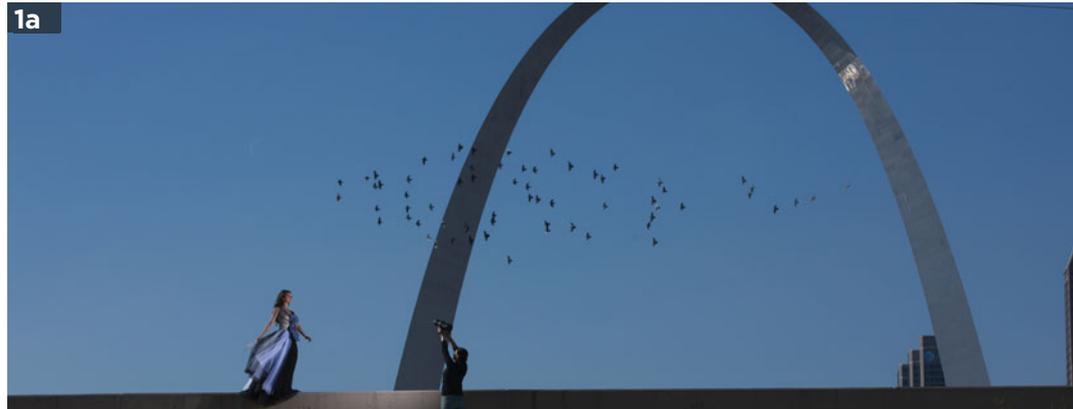
with **Dustin Lucas**

As we get further into 2017, more and more updates are getting pushed out. Based on the feedback from users, ON1 is stepping up its game. In last month's article, I focused on where ON1 excels over Lightroom CC. For Round 2, let's get down to business. From edit to export, what program produces the best results?

In this article, my focus starts with shot out of camera (SOOC) to export before any Develop settings are applied. I want to break down the range of color and tonality as well as detail and sharpness. Then, we can compare the editability by looking at the results with the recovery tool. Skin tones are going to be a major factor here because when it's all said and done, do your clients look good? This business is all about the little things, and we cannot stop short on the details. Sharpness from input to output ties everything together in your image. After developing the image, we are finally ready to export to see the results.

## SOOC TO EXPORT COMPARISON

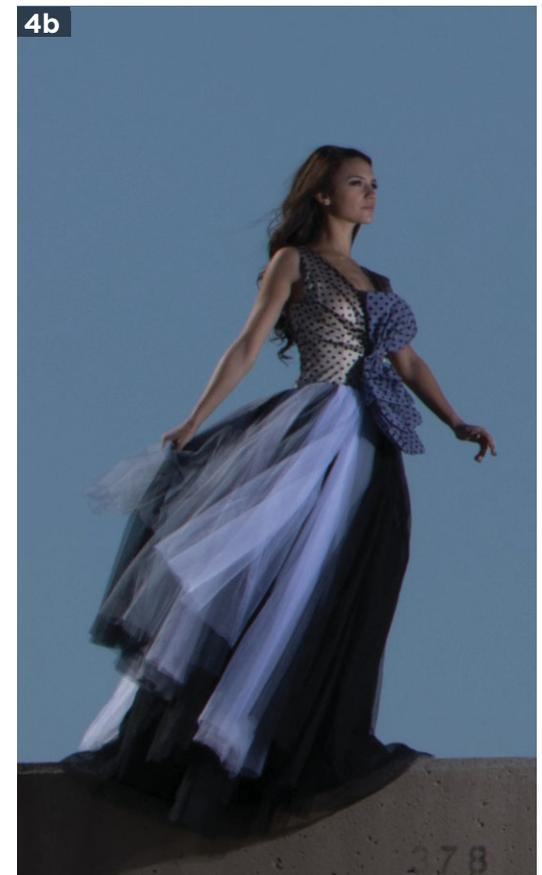
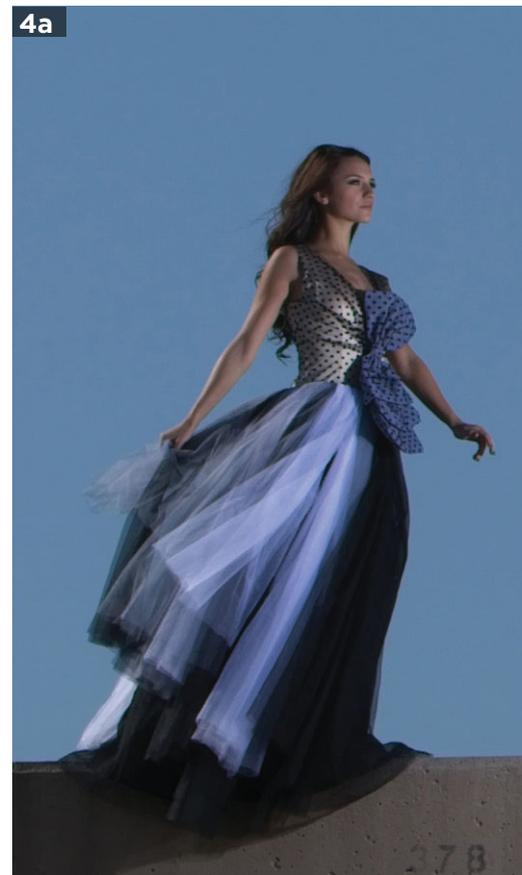
After opening the images in each program, I noticed a default level of sharpening is applied automatically. Not to worry—this was easily turned off before exporting the SOOC image, but ON1 RAW won't allow me to turn off its export sharpening feature, so I had to match it in Lightroom to make an honest comparison. I also use Photoshop to review the images since I'd normally process the images further in there. I contemplated whether we should be viewing these images as a PSD or JPEG and what color space to choose. To make this simple, I chose file type JPEG and color space sRGB. These are the more common export settings. (1ab)



Images © Salvatore Cincotta Photography

Now, let's dive in. At first glance, the ON1 image is brighter and more vibrant, clearly winning the color range category because of its true-to-life vibrant blue sky and balanced skin tones. (2ab) Even the dead grass in the foreground looks better. (3ab) Mind you, this is not white balanced in either program; we are dealing with straight from capture. Plain and simple, the exposure is brighter and the tonality is wider in the ON1 image. Although the black point in the Lightroom file seems more dense, it is limited in overall tonality. (4ab) This may have to do with the camera profile automatically being assigned; unfortunately, after testing, the other default profiles in Lightroom couldn't match the ON1 image. So far, ON1 is in the lead.

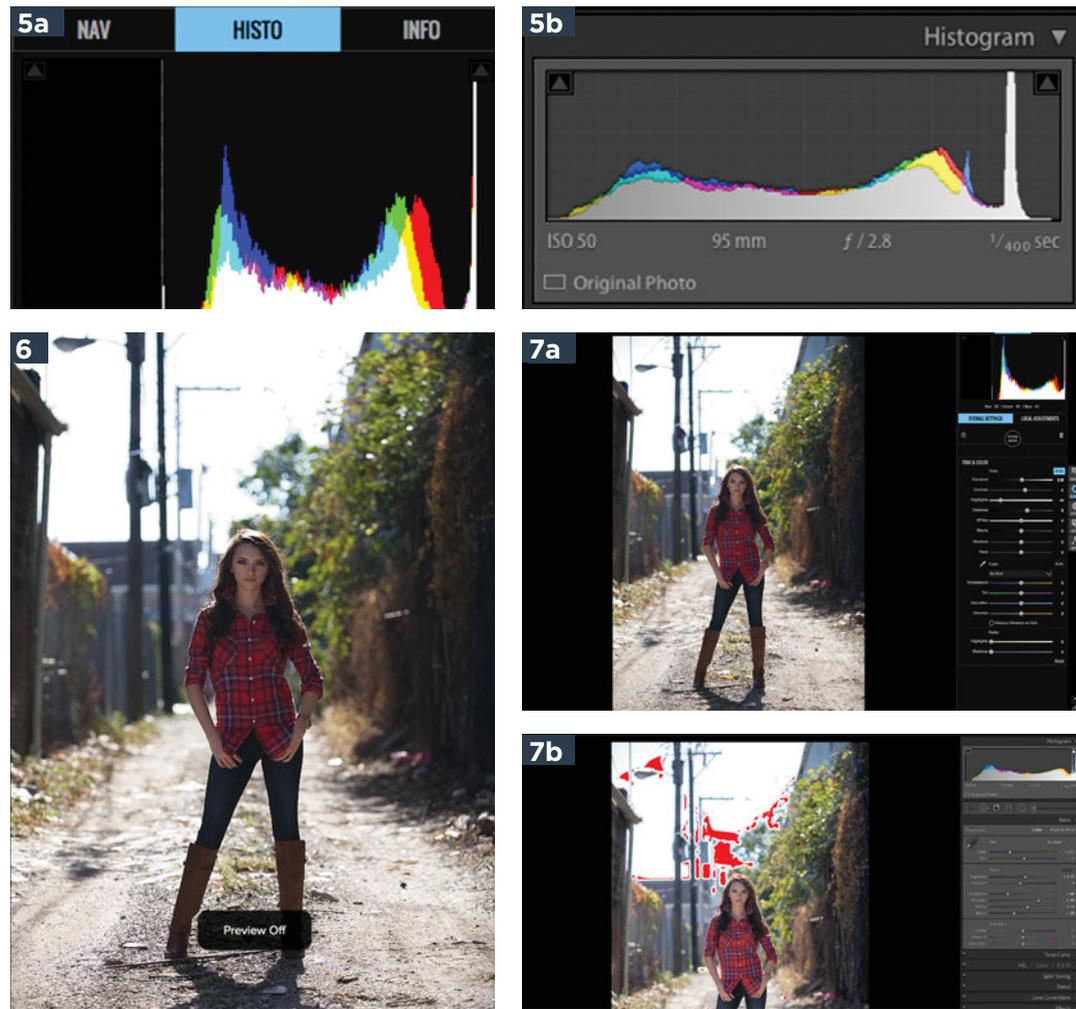
**ON1: 1 | LIGHTROOM: 0**



Images © Salvatore Cincotta Photography

## RESULTS WITH RECOVERY

Moving into the recovery section, I am focusing on highlights, shadows, white and black point. Looking at the histogram alone, each of these programs is measuring the scene differently. (5a) We have to recover the sky and lighten the face equally in this image. (6) This will be a great example to showcase the recovery skills in each program. I start by selecting Auto Tone to see where we get. Both of these are useless for this image, but it looks like Lightroom does a better job adjusting for the histogram. Also in Lightroom, this tool adjusts the black and white point sliders to give the image solid density. (7ab)



Images © Salvatore Cincotta Photography

Both programs have the right idea by lifting the exposure for the face and dropping highlights for the sky. We need some serious dehazing or black point recovery as well. After editing the images to where I would be comfortable in Develop, I think they are evenly matched for highlights in the sky tones. (8ab) Each program does a decent job fixing the clipped white tones. The major tell for the difference is how Lightroom recovers the hair with little to no color detail present. (9) On1 handles the surrounding areas well; it's when you get to a blank white patch where the images lose quality in recovery. (10)



Images © Salvatore Cincotta Photography

Shadows are problematic for ON1 as well. Lightroom does a better job at rendering these underexposed tones, and has better density with black point. (11) It appears the ON1 RAW became limited in the range of dark tones from lighter shadows to absolute black point. These areas tend to be blocked up and lose detail. (12)

The takeaway from this is that the image is difficult to start with, but Lightroom does a better job fixing what seems unfixable.



Images © Salvatore Cincotta Photography

ON1: 1 | LIGHTROOM: 1

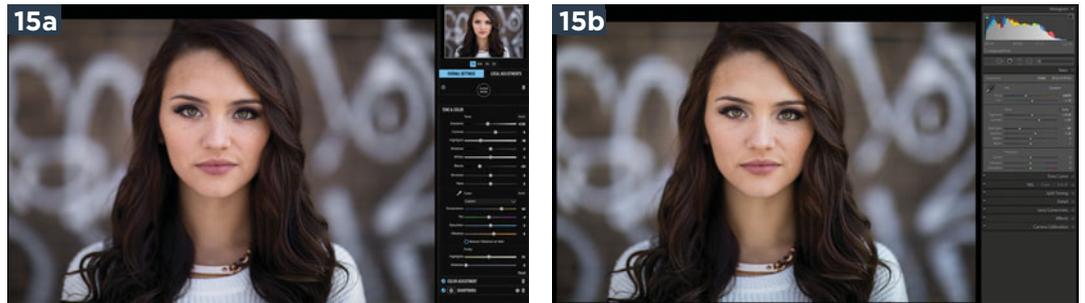
## SAVING THE SKIN TONES

I found an image that looks quite different in how each program renders a close-up portrait shot. ON1 renders brighter skin tones with a loss of density in the dark tones. (13) On the contrary, Lightroom goes for a darker look. (14) Adjusting the image in Lightroom to +0.8 exposure, we have two similar images. That must be due to the automated software in ON1, something I have no control over when opening an image. Nonetheless, they have a distinct difference.



Images © Salvatore Cincotta Photography

After examining each of the images at 100%, they look pretty evenly matched. (15) ON1 has a little more definition in the midtones, especially around the lips. The less contrast and density in the recovery analysis has a better look and feel on the skin tones, especially for the eyes and eyelashes. (16) In Lightroom, the hot spots on the face seem to be minimized and a subtle gray tone is present. Another advantage is the defined black point, giving the eyes a bit more pop. (17)



Images © Salvatore Cincotta Photography

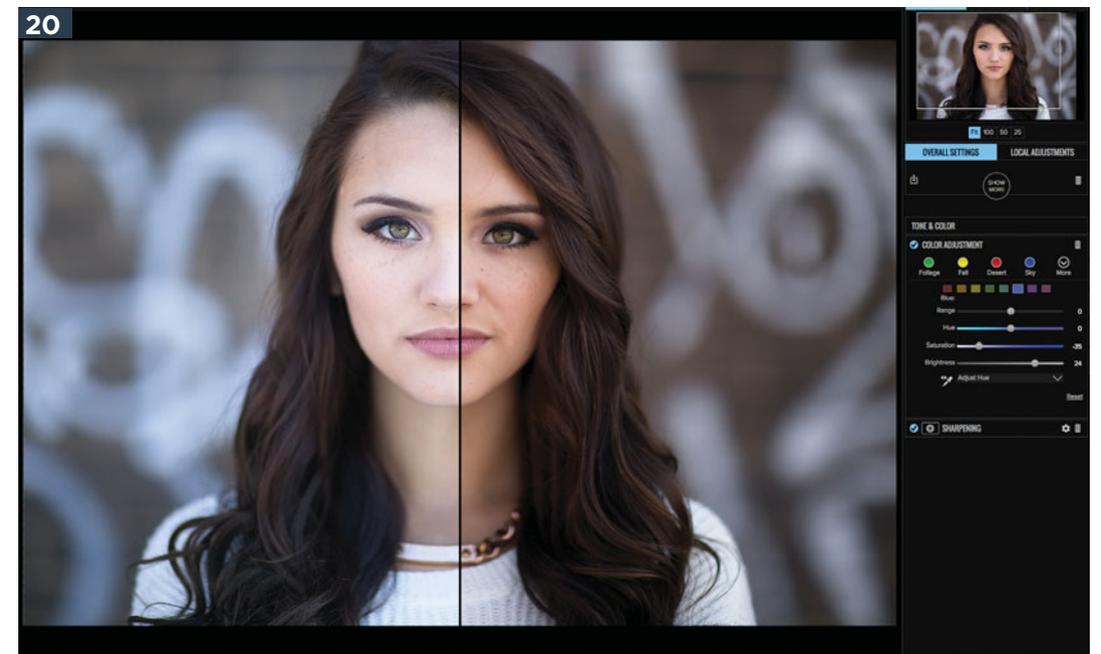


Images © Salvatore Cincotta Photography

White balance is another mystery between these programs. In ON1, the background graffiti has a cyan tint to it; in Lightroom, it's more neutral white. (18) This is a quick fix in ON1 by using the Purity section, although the skin tones become gray and unflattering. (19) We must go to Color Adjustments to desaturate the blues. After warming both images, they look pretty close in terms of skin tones. (20)

One huge upgrade to editing in a nondestructive environment is the skin retouching capabilities in ON1. I will explore this in a later article.

Let's move on to developing the details and sharpening.



Images © Salvatore Cincotta Photography

ON1: 2 | LIGHTROOM: 1

## DEVELOPING THE DETAILS

It's all about the little details and how we can salvage even the slightly soft images we want to show. Sorry, Sal—I'm not trying to throw you under the bus. Every lens has edge sharpness issues and difficulty trying to focus on the subject when they fall outside the AF range. Not to worry, we can bring her back into focus selectively. (21)

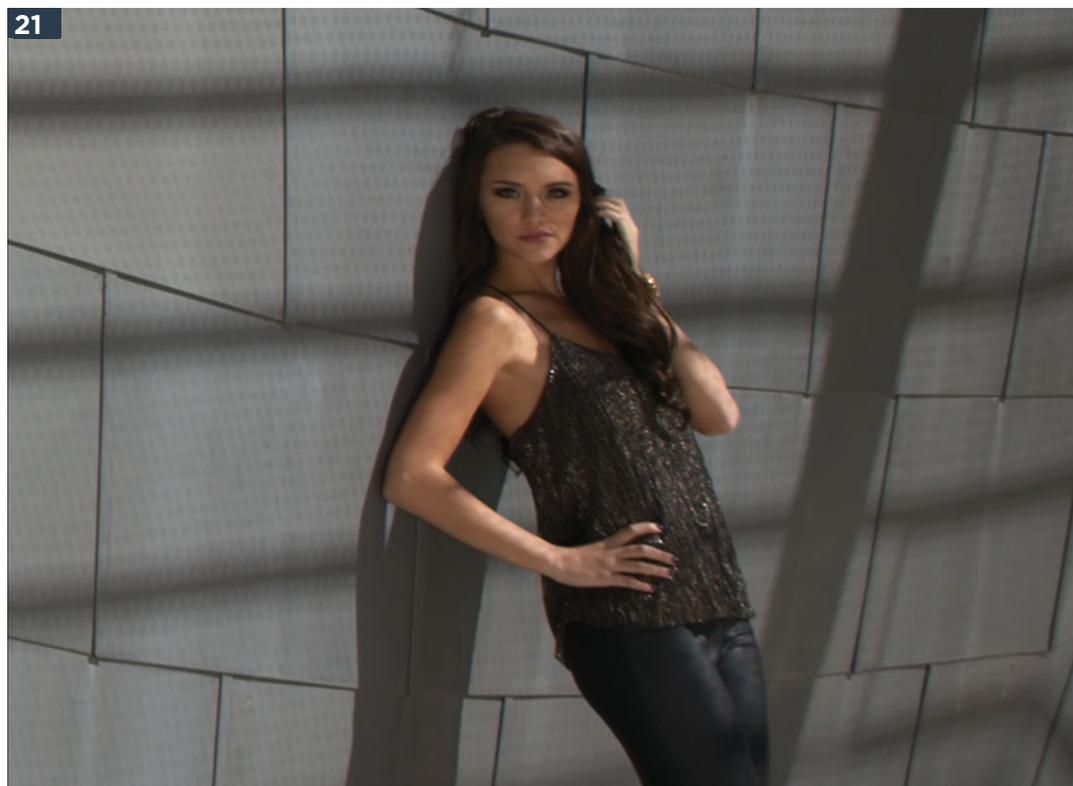


Image © Salvatore Cincotta Photography

Starting with clarity or structure, we can start to add more midtone contrast and some high pass sharpening effect. I leave these alone for female portrait shoots, which makes the skin rather gritty. (22) Moving into the Sharpening panels is where we can get some great results. I have to admit I liked the less-is-more approach with Lightroom. I have four sliders for sharpening: amount, radius, detail, masking. Now, before I start messing with anything, I have to zoom in at 1:1 pixels, or 100%. This is a must during sharpening and noise reduction as well.

After some tweaking, I am set on the following settings for optimal sharpness for my slightly soft subject. For my subject, I wanted to crank up the details slider to 100 and slowly lift the amount slider until too much digital noise appeared. I could add the masking slider into the mix to remove some of the noise or even noise reduction. For now, let's compare the results with ON1. (23)

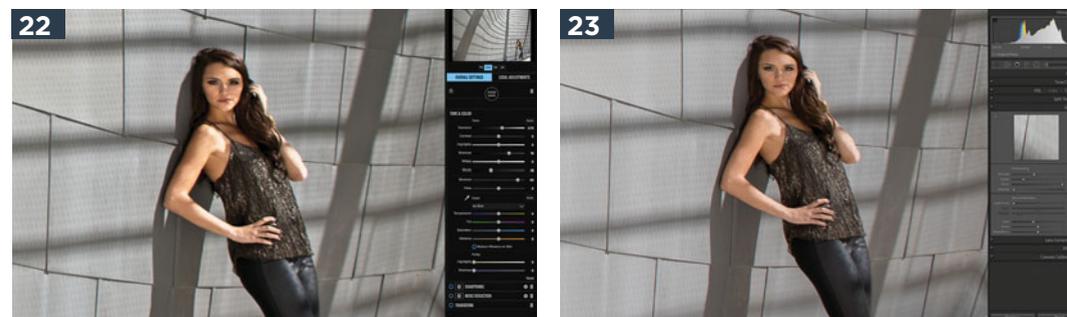


Image © Salvatore Cincotta Photography

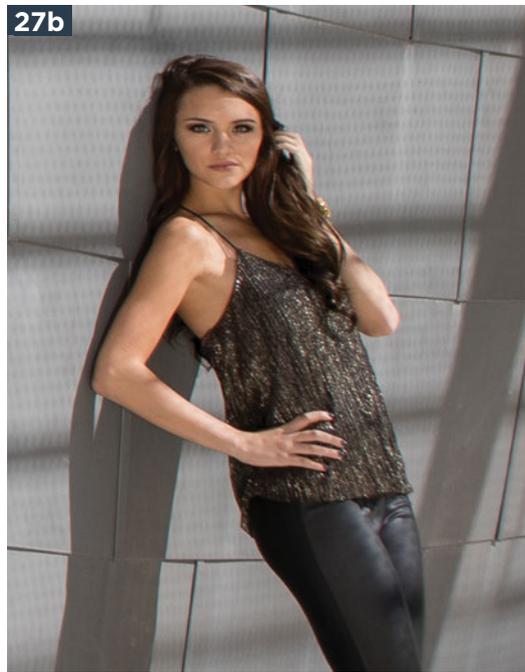
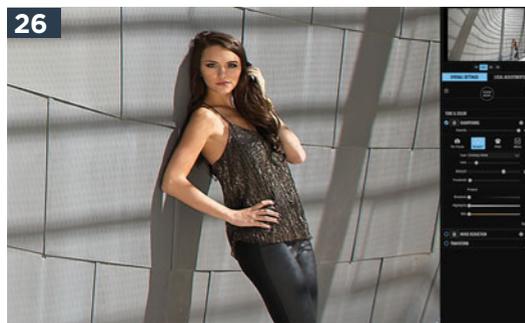
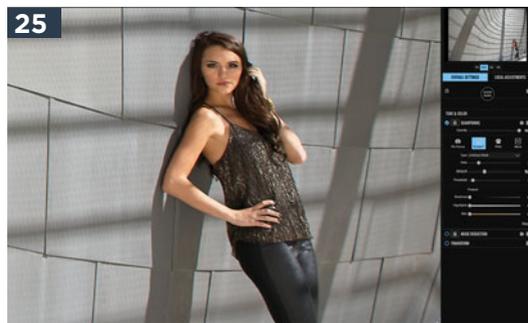
As a default, when applying sharpening in the ON1 Develop, the High Pass tool is used. I like this for in-focus images with a lot of edges needing heightened details. For this particular image, we need something less intense but still able to bring out details in the soft subject. The three predetermined settings—fix focus, screen, and print—all show promise as well for a quick option. Screen has a more subtle approach, and even when moving the amount and detail sliders to 100, we still aren't able to compete with the Lightroom edit. (24)



Image © Salvatore Cincotta Photography

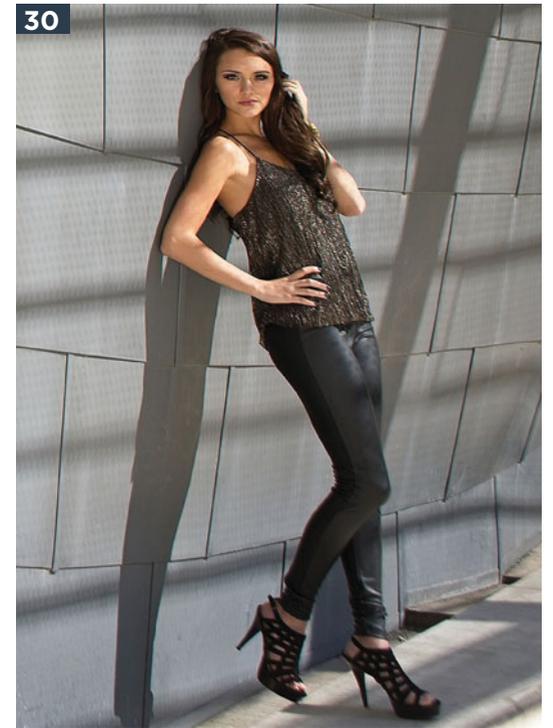
My final option is the Unsharp Mask to offer a better rendering of this soft image. Starting with the default settings, it's radically worse. (25) We have to drop Threshold to zero to get any workable results. After dropping the Halo slider, I can begin lifting the Amount to the 300 range. (26) These are similar settings I'd use in Photoshop for input sharpening. I can immediately see the difference between Lightroom and ON1. This is by far a better recovery of the details, and it saved this image. Even with this highly sharpened image, I don't need to do much else.

There you have it: ON1 shows up Lightroom for input sharpening. (27ab)



Images © Salvatore Cincotta Photography

ON1: 3 | LIGHTROOM: 1



Images © Salvatore Cincotta Photography

### EDIT TO EXPORT

Taking this same slightly soft image, we are now ready to compare the exported JPEGs. Starting with the unedited file, we have a soft, seemingly usable image. (28) Moving to the Lightroom edit, this is certainly a sizable upgrade from the shot out of camera. (29) Without comparison, I would be happy with these results. Now for the next level of detail and sharpness comes the Unsharp Mask tool in ON1. (30) Another addition is the refining of the shadow tones to give more detail versus the blocked-up dark tones in the Lightroom image. (31)

ON1: 4 | LIGHTROOM: 1



Images © Salvatore Cincotta Photography

### RESULTS

So that's our side-by-side comparison of ON1 RAW and Lightroom CC. The results are interesting to say the least. It seems Lightroom won in the recovery area for a backlit and rather arduously exposed image. ON1 won out in all the other areas, but I am not totally convinced to convert workflows just yet. Lightroom still provides faster performance for hundreds of images. I may have to keep ON1 as my single image Raw processor.

Stay tuned for more workflow articles on these two programs and how to maximize efficiency with some added quality. ■

**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)

# ON1 Photo RAW 2017

YOUR COMPLETE PHOTO ORGANIZER, EDITOR, RAW PROCESSOR, AND EFFECTS APP ALL-IN-ONE



Cull through your photos faster

Get better results with state-of-the-art raw processing

The only photo effects app you need

The editing tools photographers want in their workflow

All-in-one app

No subscription required

30-day back guarantee



FREE for 30-days  
[www.on1.com](http://www.on1.com)

# DIVERSIFY YOUR PORTFOLIO

WITH MORE THAN PRETTY PICTURES

with Blair Phillips



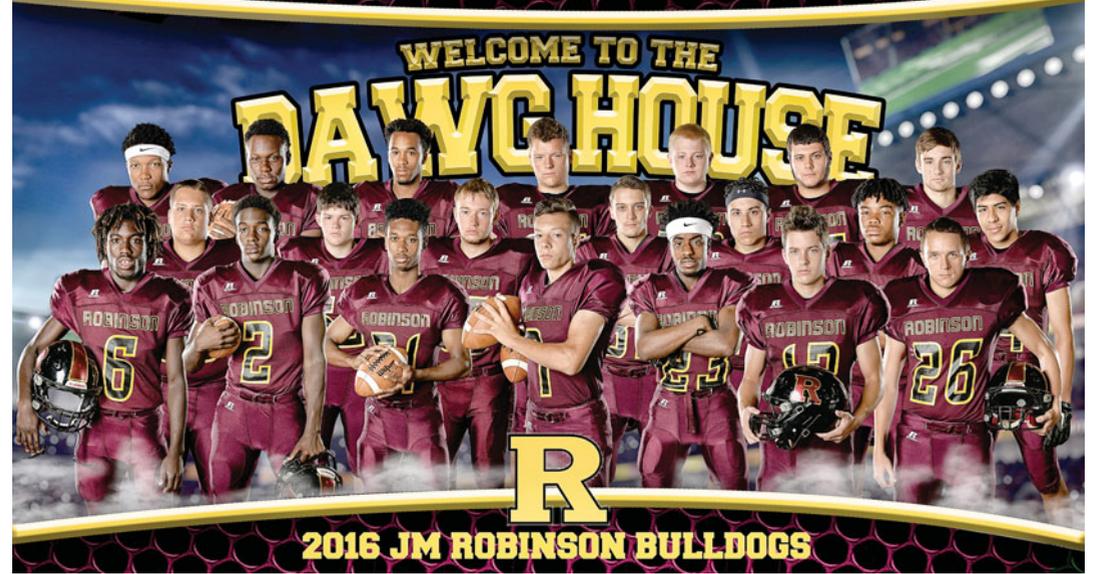
If you find yourself having to stop for fuel late at night, you will normally look over your shoulder once or twice to be aware of your surroundings. We get so enthralled in our thoughts that we find ourselves going through life with blinders on. While I am not saying we should live in constant fear, we should live our lives with a sense of awareness. Most problems in life give us warning signs to make us aware of an upcoming problem. Think of an oil spot underneath your car in the garage. It may be very small when you first notice it, but if left alone, you could be facing huge problems down the road. We should treat our photography business the same way. Have constant awareness of where your business is, and if it's meeting the goals you have set.

Goals are often put to the wayside as we put all our energy into simply getting through the day. We set goals to motivate ourselves and others. Setting the goal is the easy part. Actually putting the pieces in place to achieve that goal is another story.

We start off going after goals strongly, only to fall short due to our lack of awareness. It is not that we can't accomplish goals, we just lack the awareness of our progress. Do you have weekly meetings with staff to evaluate your progress? Do you know what costs you the most revenue? If not, that should be one of your most important goals right now. You may be spinning your wheels chasing different avenues of business that do not yield the maximized profits you are capable of. Running your business with the sense of only surviving day to day will never allow you to grow toward the long-term goal of financial freedom and sanity. We should all be running our business with a goal-oriented mindset, while shaving time off the tasks we do each day.

Time is the most overlooked commodity in the photography industry. Photographers believe they are making good profit on a job, but forget that it took three times longer than it should. You must evaluate the amount of time you spend completing tasks.

If you perform a few of the same tasks each day, try this exercise. Write down each step of a task. Evaluate each step to ensure it adds value to your business or the end result. Dig deep to simplify and group together steps. Shave a little time off each task daily. You will be amazed by the amount of time you can gain by implementing this practice in your business and life. It is called lean management. Lean management is the concept of continuous improvement. It's a way of making small changes to improve efficiency and quality. I guarantee that if you begin to work and live by a lean management standard, you will have more free time to focus on goals.





Images © Blair Phillips

But be careful with your focus. If you focus on one thing too much, it is likely to turn into a disappointment. My studio has always been diverse. We noticed the importance of diversity about six years ago. There was a slight decline in the popularity of senior photography in our market. We began looking into other avenues that would allow us to photograph the same jobs year after year. This business would be so much easier if we had a guaranteed number of jobs. That is exactly what we have created with volume photography.

I never imagined I would be photographing entire schools, sports leagues, dance studios, preschools, cheer groups and volleyball leagues. When I saw the added security this provided my business, it was exciting and motivating. I now have a completely separate division under the same roof. Our volume school and sports division has become a large part of our business.

We still focus equally on the portrait side of our business, but the diversity gives us options. If you photograph only one genre, you need to broaden your skillset and offerings. Spread yourself around to ensure you do not become complacent in the marketplace. You can be thriving today and gone within a few months if you are not making yourself constantly aware.

Businesses that thrive have the right people for the job. Obviously you do not want to pay someone \$25 an hour to do something that is worth \$10. There are companies you can outsource nearly anything to. For as much as I love keeping my dollars here in the United States, sometimes it is beneficial to outsource to a foreign country. You can hire individuals to do market research, book appointments, manage your schedule, help you find employees—anything you can imagine. These people are known as virtual assistants. You can hire qualified individuals for anywhere from \$4 to \$25 an hour. You pay them only when you need them.

Keep a few things in mind when outsourcing. When you send your detailed request, ask them to write you back and explain their interpretation of what you are asking for. This ensures you are both on the same page and not wasting money. Set a time constraint for every task you outsource. Use an outsourcing firm that has a team of qualified employees should your main contact fall ill. Know what your time is worth. This is the only way to know if outsourcing is worth it. Outsourcing sites include oDesk, Upwork and Fiverr (it is amazing what people are willing to do for five bucks).



Images © Blair Phillips

Think about the measures you are putting into place to secure a prosperous future. Just when you feel like giving up, think of the number 242. That is the number of venture capitalists that Starbucks founder and CEO Howard Schultz had to pitch his idea to before he was given the chance he needed.

Think of 212 degrees also. Water does nothing at 211 degrees. Once water reaches 212 degrees, it boils. In other words, never give up. There are tons of people with an overwhelming amount of knowledge all around you. There is so much free information on the Internet to help us stay in touch with what is going on in the world. If you find yourself lost, take off the blinders. Stay on top of not only where you are going, but how you are getting there. ■

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

# Samy's Camera

TRUSTED BY PHOTOGRAPHERS SINCE 1976

phototools

## DELUXE DSLR MESSENGER BAG

A Samy's Camera Exclusive

Organize & protect your digital camera

ACCOMMODATES 1 DIGITAL SLR CAMERA, UP TO 2 LENSES, 1 FLASH UNIT AND ACCESSORIES

SEPARATE AREA TO HOLD UP TO A 13" LAPTOP

NUMEROUS ACCESSORY POCKETS FOR BATTERIES, MEMORY CARDS, FILTERS, AND MORE

MADE OF DURABLE BALLISTIC NYLON

**\$79<sup>99</sup>**



More amazing phototools products



32" COLLAPSIBLE BEAUTY DISH **\$149<sup>99</sup>**



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



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

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

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

FOLLOW US    



Acrylic Prints



Metal Prints



Canvas Prints

**VIRTUOSŌ**  
*by Salvatore Cincotta*

# QUALITY

SEE TOUCH FEEL

## THE DIFFERENCE

ACRYLICS • GICLÉE CANVAS • METAL PRINTS • FINE ART

[VBYSAL.COM](http://VBYSAL.COM)

# final inspiration

photographer    salvatore cincotta  
image title    free dance  
exposure    f2.8 @ 1/100, ISO 100  
lighting    canon 600ex-rt speedlite  
location    lafayette park | st. louis, mo  
gear    canon 1dx | canon 70-200mm f/2.8 IS





# Sue Bryce creates her own natural light Profoto B1



**"I started seeing studio lights the way I see, use and master natural light. I bounce and zig-zag it the same way I do with natural light. The B1 is extraordinary, and it has the ability to dial down to low, soft light with big modifiers so I can create the exact same daylight I have been working with for the last 27 years. I can shoot at any time of the day and still control the light."**

**- Sue Bryce**

What sets a professional photographer apart from everyone else is the ability to create the perfect light. The Profoto B1 is a powerful battery flash that enables you to create images with the natural looking light you want at any time. With TTL, HSS and over 150 Light Shaping Tools to choose from, there's no limit to your creativity.

**Now!** Buy a B1 or B2 kit before April 30, 2017 and get an Air Remote TTL or Air Remote for free.

**Learn more:** [profoto.com/suebryce](http://profoto.com/suebryce)

**Profoto**<sup>®</sup>  
The light shaping company™