

the business behind the shutter | JUNE 2013

SHUTTER

MAGAZINE

(industry insiders share their **best-kept secrets**)

SELF-PROMOTION

+101

Low-Cost Marketing
with Lori Nordstrom

Getting Published
with Vanessa Joy

PLUS

Feature Articles from Sal Cincotta, Skip Cohen, & More



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a word from the editor



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WITH SAL CINCOTTA

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/i'välv/

- VERB
1. Develop gradually, esp. from a simple to a more complex form.
 2. (with reference to an organism or biological feature) Develop over successive generations, esp. as a result of natural selection.

EV

YOUR BUSINESS

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YOUR LIFE

WE

YOUR WORKFLOW

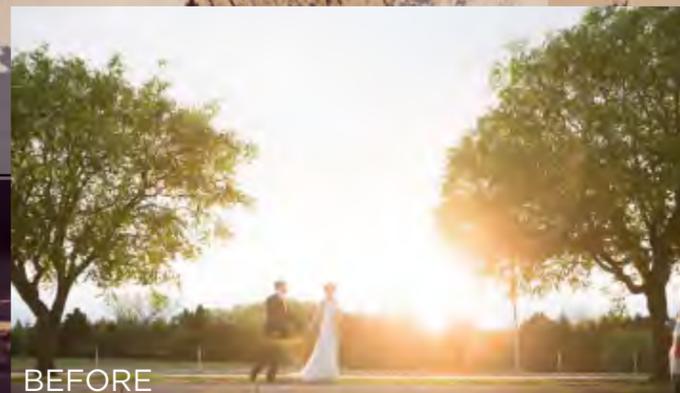


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BEFORE



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LOW-COST MARKETING
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SELF-PROMOTION 101



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GETTING

published
WITH VANESSA JOY





by Vanessa Joy



I remember the first time that I got an acceptance email telling me that one of my weddings was going to be published. I was still an elementary school Spanish teacher at the time, and still in my first year since starting my company, Vanessa Joy Photography. I was so elated when I read that I was going to be published in *Destination Weddings & Honeymoons* magazine, a nationally distributed magazine, that I actually went skipping into the hallway of the school and did a cartwheel. Luckily no one saw me, so I'm still quite glad I did that cartwheel.

Other than having a good excuse to act like a 5-year-old, what's the value in getting published?

Having your work recognized in prominent blogs and magazines adds credibility to your business and gets your work in front of potential clients. So far, I've been published in over 25 magazines, have had my photos on the cover of five magazines, and been featured on over 60 blogs, so I've been able to really track the effects on my business. I can tell you the juice is worth the squeeze. From these publications, I've generated leads, bookings, prestige, free advertising, new vendor relationships, and, yes, a confidence boost that I think every artist needs now and then.

A friend recently asked me how she'd be able to tell when her photos were good enough to submit to a magazine. Let's make something clear right away. Your photos are not being judged for quality as much as for content when you submit for publication. We tend to see our images from a photographer's perspective, looking at quality of the actual image overall. We look for dynamic range, composition, posing, etc. Photo editors for blogs and magazines, while they are looking for good photographs, are looking more for good content in the photograph. Publishers want to sell magazines and boost readership, and a technically horrible photograph of a really interesting subject can do that for them. I cringe looking back at some of the photographs I've had published (don't we all do that when we view some of our old work?), but if I look at the content of the images, I can see what the editor thought would sell. There are three things you should be conscious of when trying to get your photos published: details, story, and fresh ideas.

1 | *details, details, details*

Details are the primary thing that publishers are looking for when considering a wedding for publication. Why? Because brides buy magazines and read blogs to get ideas. Pick up any magazine off the shelf, flip to a real wedding, and tell me how many pictures of the bride and groom you see. Probably just one, maybe two if they're demonstrating a detail in the second picture. Now, how many detail pictures are there? There's most likely at least eight, probably closer to 10. Be sure to shoot a lot of details. Your clients will appreciate that as well since it's the details that they worked so hard on that they usually don't notice the day of their wedding.



2 | tell their story

A great story of the wedding day is very powerful when submitting for publication. A moving story that'll grab the attention of readers and heighten the emotional connection to the wedding will add a strong positive element to your work. Particularly emotional stories have a way of going viral as well, so if the bride and groom have a story to tell, include it in your submission and take photos that support it.

I suggest asking your clients leading questions that will get them to tell their love story in their own words. Since they have the highest emotional connection to it, who better to tell it? Send them a fun questionnaire to fill out, and include questions like "When did you know that he was the one?," "What were you thinking when he popped the question?," and "How do you picture your lives together in five years?"

fresh ideas | 3

Every bride wants to do something that no other bride has done before. While we know that's probably a long shot (especially since they're usually getting their ideas from the detail pictures from previous weddings), bringing new and unique ideas to publishers gives you a better chance of being published. So look for anything that stands out at the weddings you photograph.

Within the fresh-ideas section, it's worth noting that there's a huge opportunity for vendor collaboration in styled shoots for publication as well. I'm not a huge proponent of styled shoots, mainly when they become a prominent part of a photographer's portfolio or published works. I feel that as a photographer you're setting up both you and your client for disappointment when their wedding photos don't look like the styled shoot work on your website because of obvious time and resource restraints. But if you can display styled shoots as less than 20 percent of your portfolio and published works, and those shoots are labeled as styled or editorial, you'll probably be safe.

With that said, styled shoots are a great opportunity to build relationships with other wedding vendors in your area, including wedding and event planners, floral and invitation designers, hair and makeup artists, and bridal and accessory designers. Building relationships with other vendors will hopefully create a referral source for leads and make working weddings more enjoyable when you work with people you know. Other wedding vendors want to be published just as much as photographers do, so most are willing to give their services for free in order to create a styled shoot that will hopefully get picked up by a major publication. Sort out the details of the shoot in advance, and get everyone to agree on where, how, and when the shoot will be submitted for publication, as well as distribution of any extra monetary investments (park permits, etc.).



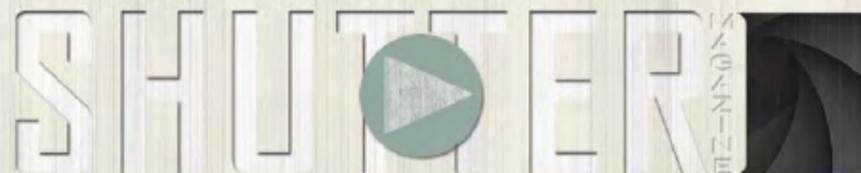


GETTING PUBLISHED

Another great way to generate new ideas for publication is to suggest an editorial concept. Recently I pitched the photo editor of *New Jersey Bride* magazine the idea to write an article about day-after sessions, and she went for it. One of her writers interviewed me and did a write-up for the next issue that featured my work. Think of things that would be interesting or educational to brides. Think in article titles: “Tips and Tricks to Accessorizing Your Bridal Party.” “5 Ways to Make Your Wedding Day Stress-Free.” Not only will you get to have your work featured, but you’ll be looked at as an expert in your field.

Next month we’re going to talk about how to submit to publications, build relationships with editors, and use advertising vendors to collaboratively submit weddings. We’ll dive into how to determine where you should submit, how where you are published determines the exposure benefits, and exclusivity policies. For now, take a look at this video for a demonstration of how to shoot detail pictures publishers will love. ■

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So,
you want to be a
photo educator?



Do you have what it takes?
with Skip Cohen



Here are eight good points for you to think about before you chase that vision of being an educator:

Are you willing to be accessible?

It's one of the very first things you have to consider. I know it looks glamorous to become more of a public figure, but being a photo educator means you're focused on helping people raise the bar on their business and skill set. Once you're out there, you've got to be accessible to people, and if you're not careful, it can become a full-time job.

Do you have the time?

Over and over again, I've seen people jump on the circuit, some of them having a really strong message, but at some point they lose credibility. Why? Because they become so focused on teaching, they lose their focus on their business. Their egos have sucked them into the recognition of being a speaker, and they lose sight of what gave them their start in the first place, running a successful business. A few have come close to bankruptcy after they drank the Kool-Aid of being an educator.

Have you spoken in public before?

I know this seems really basic, but you'd be amazed at how many really bad speakers there are on the educational circuit. Yeah, I know, your images scored high 90s in print competition and you've won every award your state association offers, but that doesn't mean you've got what it takes for public speaking or teaching.

Here's a great example: In my Polaroid days, I saw outstanding salespeople who, after they'd broken all the sales records and their quota, were promoted back to the home office to be a manager. Too often they had absolutely no people skills and no leadership experience. Within a year they were headed downhill and often fired. Being an educator is no different: Just because you run a great business or have won awards doesn't mean you should be teaching.

by Skip Cohen



In previous lives, as president of both WPPI and Hasselblad USA, I constantly received requests from people who wanted to be a speaker for us. Now I'm getting the requests for Skip Cohen University, which is an even more difficult venue to teach at.

I don't want to discourage anybody from chasing their dreams, but let's at least make sure you have what it takes. It's not just about having good information to share; it's also about having the skills to present and maintain credibility.

Do you have a relevant topic?

Everyone thinks they have something poignant to say about their field. We get so wrapped up in our own issues, we forget our challenges aren't necessarily everybody else's. There's also the risk that the speaker before or after you is hitting the exact same topic. Remaining relevant and original is a constant challenge.

Start Slow!

This is where your blog comes in. You don't need to immediately hit the speaking circuit. Start with your blog and use your abilities to present your message in writing, before you start pushing for your name on a convention marquee. In fact, that's one of the great things about a blog: It can help you establish your expertise, while helping you in your research of relevant topics.

Are you planning on being sponsored?

Pay attention: This is a big one. If you have some sponsors to underwrite your costs, the association can pay you less and put the money back into another aspect of its convention. You're always going to have a better chance landing a program if you're sponsored (and getting sponsorship is its own topic for another article).



© Salvatore Cincotta Photography

Kevin Kubota is a prime example of a photographer who's often on the circuit who's always prepared and never spends too much time away from his core business of being a photographer.



© Salvatore Cincotta Photography



© Kenny Kim at Skip's Summer School

Baby steps...

Speaking at a venue like IUSA, for example, should be the end result of building your reputation, not the first step in your career as an educator. Start presenting and teaching at the local level, then build up to regional conventions and then go national. Hold back from trying to speak at national conventions and shows until you're really ready and have a little bit of a reputation established.

Are you a good, dynamic speaker?

This is a tough one to really explain, but the short version is to simply say it takes practice, listening to the criticism from your friends, learning to stay focused and cut out all the "ums" that become the trademark of a less seasoned speaker. I used to have a friend or two just count my "ums"—it took a lot of programs to finally get down to less than two in a full presentation.

Your message needs to flow naturally without being nervous. And prepare for the worst in AV problems. I once heard Denis Reggie present an entire program without one slide when the AV system blew up. He never missed a beat, and the audience never cared. His message was solid and he knew his material so well, he didn't need his slides!

There are some great presenters out there, and you need to attend their programs. Watch any video of Sal Cincotta's, and you'll see what I mean about smooth. There are no "ums"—no bumps in the road. He knows exactly what he's going to talk about and how he's going to present the topic. The secret ingredients are enthusiasm, passion, style, content—quite simply, he's a professional, and he never stops practicing.

Be careful what you wish for

Being an educator in any industry takes time away from your business and your family. I've seen more than one couple drift apart as one half is on the road teaching. The results have been some heartbreaking divorces. I'm not saying being an educator leads to divorce, but not paying attention to the commitment education takes definitely adds stress. You've got a choice to make, and it's all about communication with your family and friends.

Your spouse or partner needs to be part of the discussion. They need to play a role in what you're about to start. And whenever possible, bring them along! My wife, Sheila, joins me on just about every trip. She's involved in a number of aspects of my business, and that's important to our relationship.

And one more thing to think about: Remember that your message is only as good as its validity. It's not enough to just lecture about great photography; you have to be a great photographer. Once you step too far away from your core business as a photographer and spend too much time lecturing, you lose credibility as an educator. If you're not careful, you'll join the ranks of too many photographers/speakers who started to believe their own press releases. A few came close to losing their businesses and families because they were so focused about being on the circuit.

Being an educator is incredibly rewarding, but it's not for everybody. If you think it's something you want to do and can do well, then go for it, but attack the challenge the same way you've worked to build your business. The keyword here is build—take your time, put speaking projects together brick by brick, and build them on a foundation of enthusiasm, professionalism, and great content.

Just like everything in a successful business, it all comes back to that one most important singular ingredient: passion. If you've got it, you'll work hard to find all the other ingredients, but without passion, nothing in your garden of ideas will grow. ■



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BACKLIGHT'S
GOT
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with Michael Corsentino





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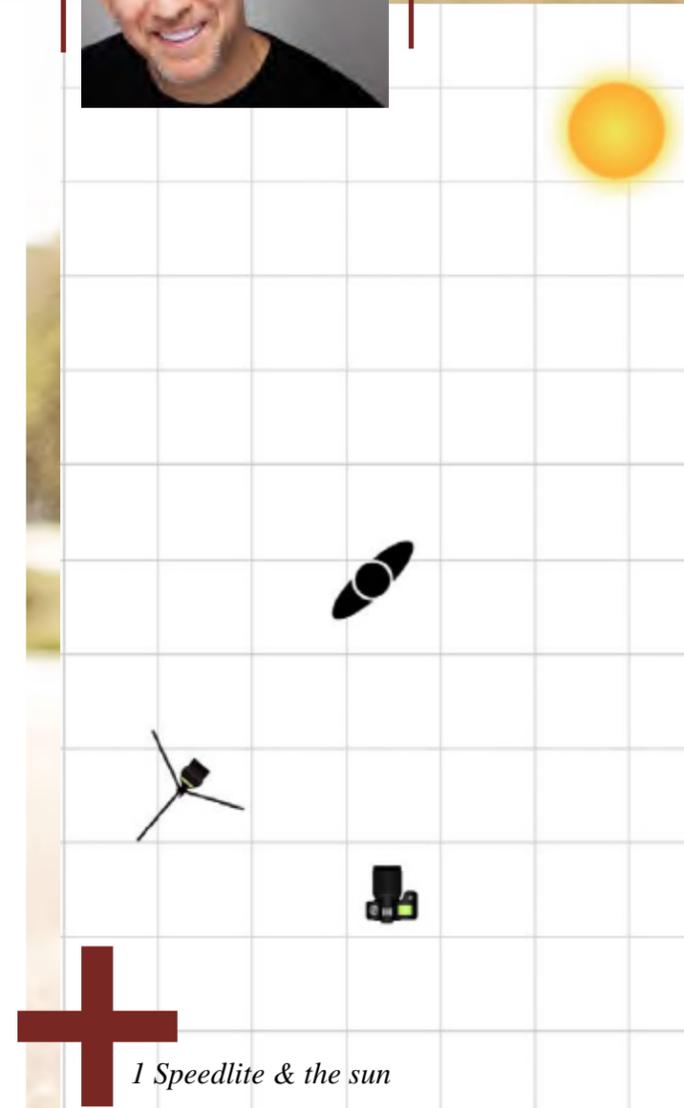


Whether you've got one strobe flash in your bag or three, backlighting can be your ally on location. It can be used and created in a number of ways, including as an additional light source.

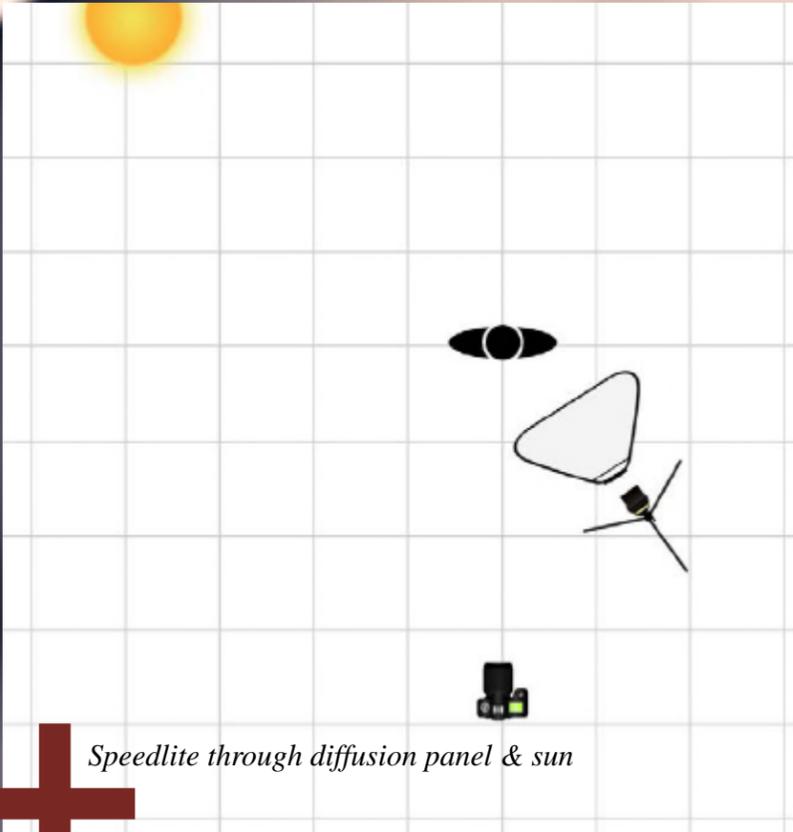
A backlight is basically an ancillary or secondary light source, one that's used to complement the main light by adding a highlight or an accent to the side or back of a subject.

If you've got only one strobe light (also known by the brand names Speedlight or Speedlite), then using the sun as your backlight is your first step toward creating more layered, sophisticated-looking lighting. It's also an absolutely free secondary light source. The bright, warm glow of the afternoon sun along the side of or behind a woman's hair can't be beat either in color or black and white. When combined with just one off-camera strobe flash to provide illumination from the front of your subject, you get a top-dollar look with a minimal investment in gear. Your flash can then be paired with a variety of modifiers, each creating a different quality of light for your main light.

I've provided sample images using my three usual-suspect setups for this type of location scenario. The first is bare flash, which doesn't really count as a modifier, but I mention it here because I work this way often. There's absolutely no reason you can't make great images with your flash even if you have no modifiers. Modifiers simply give you more options, variety, and control.



1 Speedlite & the sun




Speedlite through diffusion panel & sun

The second way to control your main light is by firing it through a small, very portable convertible umbrella like the ones available from Westcott or Lastolite. This provides a fairly wide circle of light given the umbrella's small size, and creates a soft quality of light on your subject. If you have only one modifier in your bag, I'd recommend making it this one because of its minimal expense and myriad uses. They can be used as shoot-through (as I'm doing here) or bounce-back modifiers. The third way I use my flash in combination with backlight from the sun is to fire it through a Lastolite Trigrip collapsible diffusion panel. This provides a similar look to the shoot-through umbrella, but with a smaller pattern of light. The slip-on reflective material that's included with it can be used as a reflector as well. I usually carry both a convertible umbrella and diffusion panel. They work well individually or in combination.

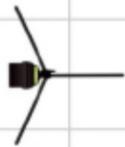
Both of these modifiers cut the light reaching your subject by about one stop. If you have two or more flashes, you can use them at the same time as a single light source. Doing so will give you increased power output, put less strain on each individual flash, provide longer battery life, and increase the recycle times of your flashes. You'll need stands to hold your lights and modifiers. My preferred stand for location work with flashes and lightweight modifiers is the Manfrotto 5001B Nano line. They fit easily into a backpack and weigh only a few pounds each.

As photographers, one of our main jobs is being able to see light—to see what it's doing and how it will affect what we're trying to do. One of the first things I do when I arrive at a location is to take a good look around to assess the light on scene. Where is the open shade, where is the sun now, and where will it be in an hour? This way, I'm able to make a plan and create shooting zones—an open-shade zone, a backlit-by-the-sun zone, etc. Get used to looking at light, even when you aren't shooting. Look at how it behaves and how it affects people and objects. It's a great practice to get into, and will heighten your awareness to the various characteristics of light and shadow throughout the day. The wedge light and axis light techniques discussed in the April issue are each possible using only one strobe flash and the sun as your accent light.





2 bare Speedlites in front & back



Ok, so those are the ABCs of working with the sun to provide backlight. But what happens when the natural light isn't cooperating and you still want it to look like your subject has the warm glow of the sun behind her? Flashes to the rescue! With a few simple tools and steps, you can easily re-create a natural look. For this effect, we'll need to step up from one to up to four flashes. Two flashes will work fine, but four is even better. As I mentioned earlier, I often use two flashes together as one light source. As before, I'll use one light source in front of my subject (my key light), and this time I'll introduce a second light source placed behind my subject (my backlight). Remember, you can always borrow or rent what you don't own. I'll use the same modifiers for my main light, except in this case I'll add a CTO (color temperature orange) gel in front of the flashes. ExpoImaging makes a great pack of gels that attach easily and travel well. I do this to add back the warmth that's missing without the sun. For the flash behind my subject, the one replicating the direct sun, I use it unmodified or bare to mimic the sun's intensity, and also gel it with a full cut (full strength) of CTO gel to warm it up.

When it comes to exposure, I try to keep it simple on location. During fast-moving shoots, I typically work in ETTL flash exposure mode. To re-create the effect of the sun behind my subject, I set my flashes to a 2:1 ratio using A:B groups. This sounds more complex than it really is. Basically, all it means is that one flash has twice as much power output, or +1 stop, than the other. I place the more powerful, unmodified, and gelled flash behind the subject to reproduce the brightness and color of the sun. It's that easy. I've included sample images and diagrams of this setup for you.



© Michael Corsentino

LIGHT TECHNIQUES



2 Speedlites, umbrella & gels

In either case, you'll need a way to communicate between your camera and off-camera flashes. For this I recommend radio-based triggers such as those from Pocket Wizard, Radio Popper, or, if you're a Canon shooter, the 600EX-RT and ST-E3 Speedlite and transmitter. These have built-in wireless radio capability that allows you to work in manual, E-TTL, or a combination of both. Radio-based communication is superior to the onboard optical sensor systems on most flashes. This is especially true in situations with bright sunlight, which can trip up optical sensors. Optical sensors also require a direct line of sight between each sensor. This means that the path between the optical sensors needs to be unobstructed so each sensor can see one another. Obviously, if you're using a flash behind a subject to create your backlighting, then there will be a body obstructing that line of sight. For this and a host of other reasons covered in earlier articles, I use radio-based systems for flash-to-camera communication.

That's going to wrap it up for this month. I hope this look at a few of the creative ways backlighting can be used gets you excited. Try incorporating these techniques into your own flash photography. As you can see, with a few simple tools and know-how, backlight's definitely got your back! ■



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4pm

5pm

6pm

7pm





*“How did you
have time to get that
shot on the wedding day?”*

by Taylor Cincotta



Photographers constantly ask me and Sal, “How did you have time to get that shot on the wedding day?” Or, “How do you get the couples to give you an hour and a half or more of their time to shoot the day of?” The answer is by completing a wedding timeline.

There are at least four “touch points” on the wedding timeline during the client’s lifespan at our studio.

1st Touch Point

The preparation starts at the initial wedding consultation. We let our potential clients know that we provide exemplary service by helping them with their timeline to ensure we capture all the photos they want in the amount of time for which they have us booked.

Often at the initial meeting we will walk through their entire day together to see how many hours of coverage it’s looking like they’ll need. This is beneficial because right from the start we have set expectations and they are aware of the time we need to do our job—which is to provide amazing artwork from their day. And because this discussion is happening so far in advance, it gives the couple plenty of time to adjust the timing of their day to ensure we have the time we need to give them what they want.





2nd Touch Point

Once a client books us for their wedding, we complete their contract paperwork and put a copy of their contract into a branded folder, along with info on vendors we recommend and tips to ensure the best photos and videos.

Also included in that folder are four timeline worksheets. A timeline worksheet is something I put together so that my clients can easily fill out the start and end times of each part of the day so they can effectively plan with their other vendors around the timing of the photos. See the sample worksheet below.

During each section of the day, it lets the client know how much time we will need, a place for them to put each location's address, and reasonable drive time to each location. Putting this worksheet together has made the timeline process seamless for our studio. We no longer have to convince the client of the amount of time we need. Now it's in black and white, on paper, as clear as day, and there is no arguing about it.

There are four timeline worksheets included in their packet to show them the different options. One timeline is for a traditional day, where the couple sees each other at the ceremony for the first time. The second timeline is for the option of a first look, where the couple sees each other before the ceremony and all posed group shots are done beforehand. The third is for a traditional day with video. We offer full cinematography at our studio, and video significantly increases the amount of time needed for each part of the day. The fourth option is for a first look with video.

3rd Touch Point

Three months before the wedding, my clients get an automatic email (via StudioCloud) that lets them know we need to schedule a call to review their timeline. The client responds to the email (which comes back to me), and from there we schedule the call for as soon as possible. During the call, I print out their chosen timeline worksheet and walk through the entire day with them. I fill out the start and end times for each section, get the locations for each setting, and talk details about each part of the day.

I instruct them to make sure their bridesmaids and family are already dressed during the bride prep time, since they will be in all the photos, helping the bride get ready. Details like this are already included in my photo tip sheet included with their contract paperwork, but reviewing it with them on the phone really engrains it in their minds. They understand why the details are so important during this conversation, which will ultimately result in better imagery because of the prepping the bride will do. I also note how many bridesmaids and groomsmen are in the party and if there is anything different, special, or unique they are doing that day. Details like this help me to be prepared. I write it at the bottom of the timeline worksheet, which remains with me the entire wedding day.

These calls typically last about 30 minutes. After the call, I like to take a picture of the timeline worksheet with my phone and email it to my bride so she has all the details we went through.





4th Touch Point

The week of the wedding, I call the bride to walk through the timeline one more time to make sure nothing has changed, and that we have all the details we need. This is important because often timing will change, or people will forget after three months have passed. I again walk her through the timeline worksheet we put together three months before, going through the start and end times, the details, and the addresses of each location.

This call typically takes about 10 to 15 minutes. After the call, I take a picture of the timeline worksheet and text it to all our staff.

By touching base with the client so many times before the big day, I am able to ensure that I have the time I need to capture the best images from their day. By letting the client know what I need in order to be successful, I have put the pressure in their hands. They know that if they want what they see at our studio, then I need the time as stated on the worksheet. If they are ok not getting certain images due to timing restraints, then I am ok with that.

The No. 1 objective should be to get on the same page with your clients, to set reasonable expectations. In the end, they will thank you for giving them the tools and information they need to make their day as perfect as possible. Not only will you get amazing imagery, but you will establish yourself as a trusted advisor, which is something that will carry through the end of your relationship not only with this client, but with anyone to whom they refer you. ■



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by Blair Phillips

Posing by today's terms is way more difficult and involved than it used to be. There are several different elements that need to come together in order to pull off successful, interesting poses. It's one of the most important aspects of your business, and it has to match who you are and what you stand for.

Brand identity crisis is often caused by confusing prospective clients with poses that are not indicative of your business. We have all had those sessions where the lighting is perfect, your senior brought the best outfits, she knows how to pose, and you could do no wrong. In this article, I am going to share how to make all of your sessions feel that way through bulletproof posing. I start breaking down the barriers of posing with the images on my websites, as well as social media sites like Facebook and Instagram. I show exactly what I want to sell. This way I don't get clients that come in and want something really formal or something I'm not comfortable with. What they see is what they get. Posing is about way more than just putting someone into a position.

My posing actually starts from the initial phone call. We reiterate our style and try to get them excited about the session. I try to always call my senior before her session and explain that I will show her exactly what to do so it will be super easy.

Easing their mind is the first step to posing anyone. Great posing starts with a great environment. When they arrive at the studio, there is a laid-back atmosphere awaiting them. If you show your excitement about their session, it will follow you into the shoot. Once they lay out their outfits, show some excitement about them and tell them how great they are going to look. Every senior has a different personality and excitement level. If I have a monotone senior guy come in, I'm going to come at him with a rather monotone voice. If I have a senior girl who comes in with a bubbly personality, that is what she will get from me. You have to match the personality of your client to set the tone for posing. When my senior arrives, I try to speak through them to their parents. This way the senior feels like it is all about them and it's a really big deal. The parents are the ones that are paying for the images, so keep them in mind and do some poses for them—and for Grandma as well.



To keep yourself from struggling with every senior session, develop a system or routine of poses. I actually come up with names for my poses so that I can replicate them without thinking. Keep in mind a handful of go-to poses to ensure consistency in all of your work. A tight headshot at $f/1.4-f/2.8$ is always a top seller. Include some full-length images from both the left and right. Photograph some that are looking away with a serious expression. Take candid images while they're answering a random question from you. Blow out your background and grab a few shots of them walking. Say something really stupid and be ready to catch their reaction. I always include a few images of them lying on their back with their feet propped up on a wall. Shooting from a ladder is a great way to change your perspective and give a completely different look. Once you get really comfortable with your senior, ask him to give you a series of silly and goofy faces. Photograph these as head shots with the background blown out. I will normally photograph them jumping either onto or off of something. These are several examples of my core group that I always include. If the session is going well and I feel like my senior is really into it, then I will continue photographing with more poses.

There are lots of suggested rules for posing, but following strictly can kill your creativity and mire you in the technical. It is really important to study the fundamentals of posing, but don't go overboard to the point that you're scared to venture outside your groove. One of my most important rules is to always shift your weight to one side. People rarely stand around with their weight evenly distributed on both feet. People are more comfortable and natural looking with the majority of their weight on one foot. Lead by example, and show your senior the pose you want her to do. Go out by yourself and practice posing as if you were the senior. You can see immediately if the pose feels awkward. Give your subject a train of thought to get into while posing. Help her get into character. If I'm looking for a cute and innocent expression from a girl senior, I will tell her to pretend there is a really cute guy whose attention she's trying to get. If I'm looking for a serious, intimidating expression from a football player, I tell him I'm from the other team, and we're faced off. The expression I get from that will be way more impressive than if I just tell him to give me a serious look. If I ask for goofy faces, I tell them to make noises to match the faces. These tricks make it less awkward and add value and realism.

There are several objectives when it comes to posing, and I want to discuss three of my most important. You obviously want the senior to be in love with their images so they will bring you more business. Talk with your subject during the session and ask them if there is anything in particular they are wanting from the shoot. They may have come to you because of a certain image on your website or Facebook page. They often assume you know what they want, so don't be afraid to ask.

Don't be afraid to take risks when posing. You can be edgy without going over the edge. If I am going to do a pose that would be considered the least bit sexy, I will only do that in an outfit that is not sexy at all. Know where your reputation line is and stay 2 feet behind it. Mom and Dad are paying for the session. You need to make sure you pick a handful of safe, classic poses that they will love. (They may not be as in love with the edgy poses as you and your subject are.) Force yourself outside of your posing comfort zone. Make yourself go in the opposite direction that you normally would. Shoot a few images as if you were on a personal assignment.





There are several other things that stick out when I look at a photographer's pose. Hips can make or break an awesome image. When posing women, turn one hip away from the camera. This allows your subject to appear to be half her actual size. When posing young men, I tend to photograph them with their hips slightly more square to the camera. Hands can be another body part that can become awkward during a session. Try to never photograph the entire backside of someone's hand. Always soften the hand by curling the fingers under a slight bit and rotating the hand so you see more of the side of it. When you see the entire hand, it can appear very large and distracting.

Poses in which subjects are looking straight into the camera can be a little on the bland side. I generally have my subject point his nose either 20 degrees to the left or right of my camera. Having them tilt their head just a slight amount can add tremendous value to a pose. I generally pay close attention to the way a senior's hair parts before I begin with the first pose. Whichever way their hair parts will generally determine the direction I will tilt their head. If their hair parts to the right, I will point their nose to the right and tilt their head to the right.

Take a few moments, analyze your posing, and ask yourself if you feel like you are pushing your creativity in every session. I bet you will find yourself saying that you could go out on the limb a little farther. Get out there and start putting yourself in both female and male poses. Go through your favorite work and use it as a starting point from which to build. Posing has always come very comfortable to me because I am not afraid to take a risk and demonstrate a pose to see if it's comfortable. If you feel like an idiot, keep tweaking until it feels right.

Hang in there and be the change you want to see in your posing. ■

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*- Blair Phillips
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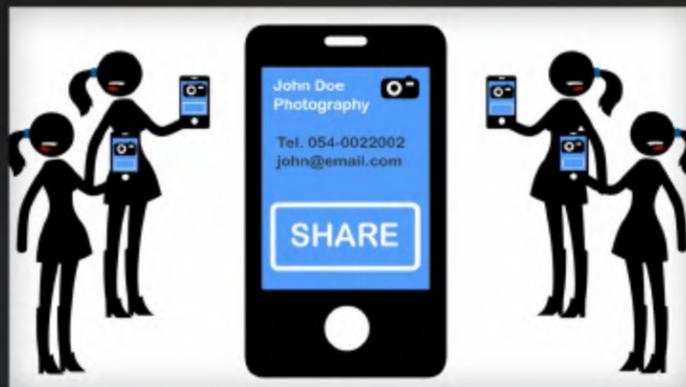
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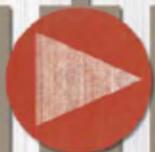
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with
Salvatore Cincotta



The Journey Across State Lines

SALES \$ TAX

PT 2

WITH KRISTIN KORPOS



by Kristin Korpos



You are still with me, great! Now we dig deeper. I mentioned in the first article that I have seen countless questions regarding sales tax come up in online forums.

Two very common questions always pop up:

How should photographers apply sales tax to transactions that take place in a state other than the state in which their business is physically located?

How should photographers apply sales tax to transactions that take place in the state where their photography business is physically located but that involve clients who live outside that state?

If you live smack dab in the middle of Texas and all of your clients are local, this might be a nonissue for you. But if you live in a popular wedding location that brides and grooms flock to, or in an area where several states are situated pretty close together, such as the Northeast, then do yourself a favor and read on. Understanding your sales tax obligations in other states can save you from surprise liabilities and many headaches down the road.

In order to answer the two most common questions asked above, you need to know:

- Whether you have “nexus” in another state—in other words, are you engaged in business in another state in addition to the state in which your business is physically located?
- Where the sales transaction is occurring



Do You Have Nexus? (Hint: It's Not a Disease)

There are certain limitations as to how sales tax can be applied across state lines. That's where nexus, also called "engaged in business," comes in. The term refers to a general means of connection. When you have nexus in a state, it means that you have a duty to register or collect sales tax for taxable transactions in that state.

You know you are doing business in your home state, the state in which your business is physically located. But what happens when you travel to other states to do business? Are you engaged in business in those other states too?

The Constitution, as well as several Supreme Court cases, have established and clarified the specific types of connections, links, or ties that constitute nexus. Sales tax laws vary from state to state, but in general the following activities could possibly create the obligation for you to collect sales tax in other states:

- 1** You enter a state, other than where your photography business is physically located, to photograph a person, wedding, event, etc.
- 2** You sell items at a trade show in a state other than the state where your business is physically located.
- 3** You have an employee located in a state other than the state where your business is physically located.
- 4** You utilize agents (even agents employed by another company) located in a state other than the state where your business is physically located.

Yes, you read No. 1 correctly.

In general, if you physically enter a state and photograph in that state, your photography business may now be engaged in business in that state. This is because by physically being in the state taking photographs, you are in the state doing business. Because you have stepped onto that state's soil to do business, you may have subjected yourself to the obligation of collecting sales tax on taxable transactions in that state.

It is important to note that I say "in general" because state sales tax laws vary. Depending on the specific state laws, the physical presence you have created for your business may trigger a variety of obligations. These obligations will not necessarily be the exact same from one state to the next state. For example, if you are a photographer with a business physically located in the state of Massachusetts but also photograph weddings in Vermont, Rhode Island, and Maine, and have clients located in those states, you may be obligated to collect tax on your taxable sales in those states.



***It is always important
to consult with a tax or legal professional who can address
the specific details of your business and the transactions in
which you are involved.***

Where is the sales transaction occurring?

Sales tax is not always charged based on where a wedding or portrait session is photographed. In general, it is based on the location where the tangible property, such as the flash drive of images, is given to the client. In the case of interstate transactions, this is either the location of your client if you mail the item to their house, or your studio if they come and pick it up there.

This is where it gets tricky, and the issue of nexus comes into the equation. I will discuss what happens in the following scenarios to illustrate possible tax treatment.

Scenario 1:

The bride and groom live in California. Their wedding is in Massachusetts and their photographer's business is in Massachusetts. The bride and groom purchase a wedding package that includes the photographer's services as well as a wedding album.

Six weeks after the photography services and album are completed, the Massachusetts photographer will ship the couple's wedding album to them in California. The photographer has never been engaged in business in California and has no obligation to collect California sales tax.

While the photography services are occurring in Massachusetts, those services alone are not taxable. The taxability of the transaction hinges on where the tangible item, the wedding album, is being shipped. Since the album is being shipped to California, where the photographer is not engaged in business, no sales tax is due on the entire transaction.

Scenario 2:

The bride and groom live in Rhode Island. Their wedding ceremony and reception take place in Rhode Island, but their photographer's business is in Massachusetts. The bride and groom purchase a wedding package that includes the photographer's services as well as a wedding album.

Six weeks after the photography services and album are completed, the Massachusetts photographer will ship the couple's wedding album to them in Rhode Island. The photographer regularly travels into Rhode Island to photograph weddings and is engaged in business in the state as per Rhode Island tax law. For this reason the photographer is registered with the Rhode Island Department of Revenue to collect sales tax for taxable sales to Rhode Island residents. Rhode Island sales tax is due on this entire transaction.

Scenario 3:

The bride and groom live in Rhode Island. Their wedding ceremony and reception take place in Rhode Island, but their photographer's business is in Massachusetts. The bride and groom purchase a wedding package that includes the photographer's services as well as a wedding album.

Six weeks after the photography services and album are completed, the Massachusetts photographer will invite the couple to his or her Massachusetts studio to pick up their wedding album in person. The photographer regularly travels into Rhode Island to photograph weddings and therefore is engaged in business in the state as per Rhode Island tax law. For this reason the photographer is registered with the Rhode Island Department of Revenue to collect sales tax for taxable sales to Rhode Island residents.

However, Massachusetts' sales tax is due on this entire transaction. The tangible item, the wedding album, is being passed to the client at the photographer's Massachusetts studio. For this reason, even though the wedding was photographed in Rhode Island, the entire transaction is subject to Massachusetts sales tax.

Talk With a Pro

These are some common scenarios that illustrate how interstate sales tax transactions can play out. But these are general answers, and the rules vary between states and local jurisdictions. Consult with a tax professional to review your own unique circumstances. ■





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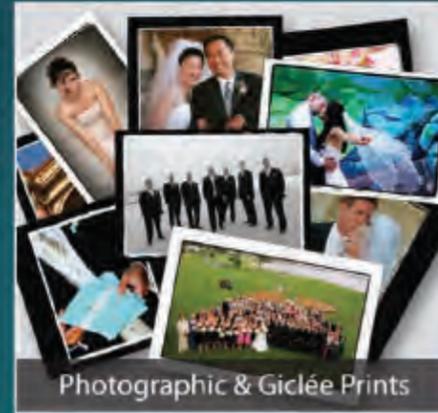
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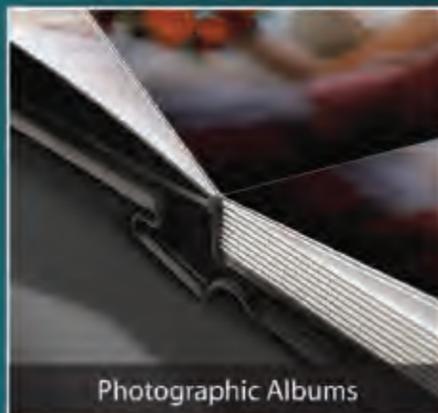
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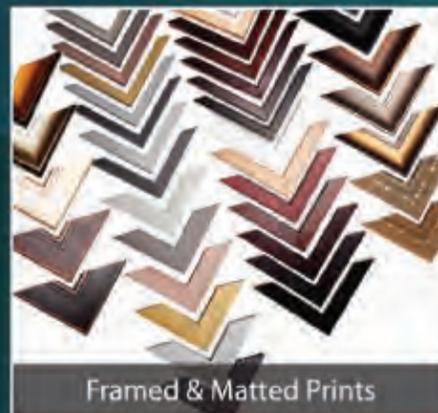
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by Rob Adams



Clients love to share the videos we create for them. Anywhere they are, they can whip out their smartphone, tablet, or other Wi-Fi-enabled device and show off my videos with relative ease. However, there is still something gratifying about receiving a physical product, and, while many of today's brides, grooms, and young moms may find online delivery a cool and convenient way to share the videos you make for them, we can offer them a bit more "wow" with a nicely styled, modern, tangible product.

Have you ever walked into a high-end car dealership like Mercedes-Benz, Jaguar, or Bentley? Everyone is wearing suits. No golf shirts with the dealership logo on them, but a bona-fide suit and tie. Some of the veteran salesmen may even be wearing a three-piece suit. Even the secretary is wearing a knee-length dress, looking poised and sophisticated. This is part of their brand. A high-end experience with a high-end car for a high-end price. I certainly know that I wouldn't feel confident walking into an auto showroom and laying down \$100,000 for a vehicle when the salespeople are wearing khakis and t-shirts. Our physical product and the appearance of items when we deliver them say a lot about the producers. And since we value the work that we produce on-screen, we like to offer our clients a satisfying "unboxing" of their products when they arrive at their door.

There are many different ways you can deliver video products that offer more branding opportunities than just a Facebook or blog post. It's worth mentioning that while I may show examples of these items to my clients when they book, I don't guarantee a particular style, color, or packaging. Product lines change. Something that is available now may not be available in a year or two, so we try to keep our creative and purchasing options open.

***Here are a few of the methods
that we like to use in our studio.***



ONE

Custom flash drives:

These are a must for photographers and cinematographers alike. They can be printed with your logo or the client's name with easy online ordering. Pair them with custom box packaging and some ribbon, and you've got instant tangibility to go along with your video. We get ours from PhotoFlashDrive.com. Drives come in 4, 8, or 16 GB, more than enough room to hold whatever type of video you want.

Use these video settings when encoding your video for placement on the flash drive: H.264 (720P) 1280 x 720 resolution at 24fps (or whichever frame rate you used when filming and editing). If you're unsure how to set the parameters in whichever video editing application you are using, just fall back on any sort of Vimeo or YouTube preset that may be available to get a decent quality versus file size ratio. The great thing about these drives is that they are plug-and-play. Your client will be able to plug it into any modern PC or Mac and play or copy the video file for easy viewing, sharing, and backup. Be sure you format the flash drive first. For Mac and PC universal compatibility, use the exFAT format setting.





Custom DVDs and DVD Menus:

Pretty much every photo lab now offers custom DVD disc and case printing. The era of delivering clients video DVDs in the standard black plastic cases is seeing its last days. Go with something that has presentability and style, and invest a few bucks into custom cases. We use Black River Imaging to design a neat, magnetic hinge case and printed disc that makes it look as if we bind these in house. A simple template download is all it takes to get the dimensions right. I like to make each of my film's movie posters the primary focus of the case and disc design. This gives the feeling of having purchased a collector's edition of a classic movie; having bonus features on the DVD (part of our cinematography packages) enhances this experience. To burn the DVD, believe it or not, we use iDVD. Unfortunately, since Apple feels like DVDs aren't going to be with us much longer, iDVD no longer ships with new Macs, but you can still purchase a copy of it from Amazon as part of Apple's iLife '09 software application bundle. There are several other similar programs on the market.

Offering DVDs is a personal preference. I think there's still value in offering them if you're not giving anything else, such as a flash drive or any of the other product options we mention in this article. iDVD allows us easy menu customization without having to use a more complicated DVD authoring program like Adobe Encore or Apple's DVD Studio Pro (also discontinued). Match the DVD background image to the image on the printed case, and you have instant brand coordination. Use your preferred video editing application to create a full-resolution export file to drop into the DVD-making application, and let it do the burning for you.



THREE

Custom hard drives:

PhotoFlashDrive.com, which makes my studio's smaller flash drives, also offers great boutique hard-drive products. If you're giving your clients both photos and videos, there's nothing better. Plenty of storage on these babies for both. Lots of options for colors, packaging, and boxing. Remember to use the exFAT format as well when prepping for delivery.

FOUR

Video photo albums:

These albums are taking the first step into the future of physical video-product delivery—or, as we here like to call it, "Harry Potter-style video paper." Fans of the series will know exactly what that means. With a tablet embedded directly into the design of the flush-mount book, people are always amazed when they turn to the payoff page: a 6-inch screen right in the book that automatically plays their videos. The book is charged and maintained by a USB connection on the bottom, and new items can be added to the album's firmware by contacting the manufacturer. We anticipate the ability to do so ourselves is coming very soon. The album pictured is from Evolution Albums (EvolutionAlbums.com). Each one is advertised as 100 percent eco-friendly for its use of post-consumer recycled paper. Even if our clients don't end up purchasing one of these, having one on display in the studio always sets us apart in the client's mind from our competitors.

Each of these products makes customers feel they're getting something more than just a video download. It's value-added marketing at its best. ■

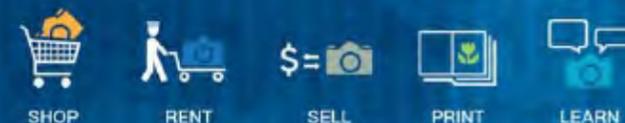


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SHOOTING FOR RETOUCHING

with Laurin Thienes



by Laurin Thienes

“Screw it, I’ll fix it in Photoshop later.” Everyone I know (including myself) has been guilty of saying this, and I’m sure you’re probably no stranger to the phrase either. There are certain situations that make a lot of sense to fix later for one reason or another, but instead of blindly shooting and relying on a Photoshop fix, why not make life a little easier by capturing the pieces you need in camera? A few tricks can slash your time in front of the computer later. Check out these scenarios.

EMPTY BACKGROUND

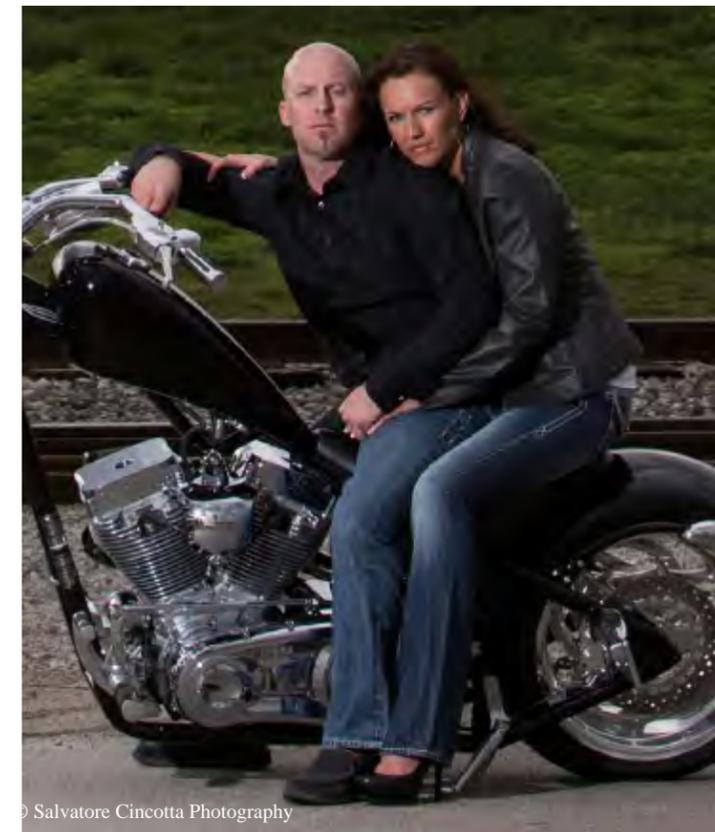
You are trying to put together a parent album for an already overbearing mother when disaster strikes. Mom’s other daughter has gotten an ugly divorce and wants the ex out of the album or family formals. Not all too uncommon of a scenario, but one that can be difficult to fix if you do not have the right pieces. The best piece of the puzzle to have is one you might already normally shoot as a test shot: The Background. When shooting wedding formals or groups, make sure to capture an extra frame of your background, lit the same way you would normally shoot your formals. This will help alleviate some of the issues of rebuilding complex parts of backgrounds you cannot see. Since this frame is shot with the same light and from close to the same perspective, you can comp in sections of the background from your blank test shot. Of course, there are many pieces involved in removing a person from a background, but this one will definitely make it less painful.





RIM LIGHT

Have you ever arrived at a shoot to find that the client's expectations were massively different than what you initially discussed? Not many people I know travel with a portable green screen (and this is mostly impractical) but that does not lead to scenarios where you have to swap out a background, or worse, expand a background that was not big enough to begin with and you have people spilling off of both sides. Find a way to separate the subject from the background without letting the light separating the subject to hit the background. I know – easier said than done. This could be an extra flash with a snoot or some light from a reflector. This will help create distinctive separation from the background to your subject so you are able to get a good clipping path. Another way to create that separation can be done with a 5-in-1 reflector. Strip the reflector part off, and use the diffuser to create a solid background behind the people spilling off the side of the backdrop. You will have a few images that you can pull from to comp together, and this will lessen your retouching time significantly from clipping people out of a distracting background. In this image, we separated the subject from the background by using off camera flash so that in post, it was easier to bring down the brightness of the background, making the couple stand out even more.



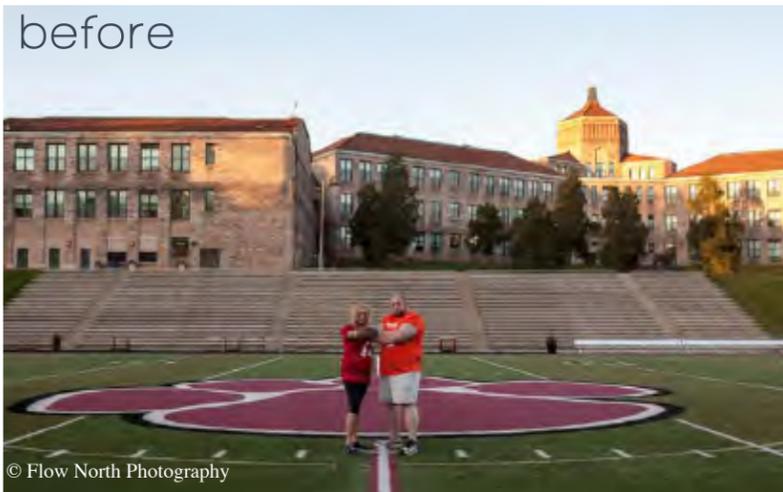
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— ADDING FAKE LIGHT

Introduction of a new light source within post-production has become commonplace. All too often, however, there might be a great image that you want to add light to, but adding the light does not make sense because of how the highlights and shadows fall within the image. In order for this to become easier within post-production, add a secondary light source to your image. It does not have to be super strong—just enough to produce the illusion that something is there so you can enhance it afterward. This keeps you from having to simulate highlights from artificial light sources. You can shoot the scene like you want it, then shoot a secondary frame with the light source included, and it can be visible from the scene because you will only use this for the addition of skin tones and highlights.



— HEADSHOTS WITHOUT GLASSES

When we shot film for headshots, we always recommended that the subject who wears glasses came in with a set of glass frames with no lenses. I always thought this was a little ridiculous to even suggest, though it did make sense. The flash reflecting off of a glass lens was massively problematic to retouch out. It's doable in some cases, but retouching a negative or a print was never fun, and quite time consuming. Fast forward to the digital age. The way we can get around it is still using some of the same techniques. Have your subject wear the glasses she normally wears, but shoot the same pose without the glasses. This allows you an unobstructed visual on her eye that you can combine in Photoshop, giving you the ability to have both an image with no glass glare and an image that is true to your subject who normally wears glasses.





SHOOTING FOR ART

Conceptual images are some of the most fun, but executing can be nothing less than a nightmare. The first step is pen and paper. If this is going to be a multishot comp, I'd recommend putting everything together before you go waltzing out into the field. In our example, 23 different shots were used to create one master image of the car dealership, because in order for each element to be lit correctly, the photographer had individually lit each car without casting light into too many different areas. Another trick to conceptual imagery is to drop a couple into a separate background. But finding the right background can prove tricky when you are looking to make a seamless transition. In order for this to be done right in post-production, you need to shoot your secondary background image at the same focal length and perspective as your initial image. This allows for the comp to look seamless within the frame.

SOME FINAL THOUGHTS

Always use a tripod when shooting for specific retouching purposes. (This is coming from the guy who never shoots with a tripod.) A tripod allows you to have multiple identical shots but with slightly different content. This really helps get the scene to line up.

You can train in the techniques through resources like CreativeLive and NAPP, which can also help you outsource the work when you find yourself in a bind. Having the right pieces can really help cut down the cost as well. Time is money. Whether you regularly use retouching to help out a final image or just have the occasional request from your clients, the knowledge to help bring everything together can be invaluable.



setting up the shot





**WORKING
FROM HOME
& MAKING
IT WORK!**

with Kristy Dickerson



by Kristy Dickerson

*Your being happy
& finding a balance directly
correlates to the success
of your business, and vice versa.*

The following represents hard-won wisdom from many tears shed, chaotic moments, and wondering if my purpose in life is being fulfilled. My first and foremost job is that of mom and wife. I am a better mom and wife if I have “me” time, which includes working and taking care of my other needs. Being happy and finding a balance directly correlates to the success of your business, and vice versa. If we always focus just on the end goals or making it to the weekend, we might just let life pass us by. Here are a few guidelines I follow to keep myself from drowning in my work and feeling like I can’t “leave it at the door.”

+ SCHEDULE, SCHEDULE, SCHEDULE

I can’t repeat this one enough. In order to manage everyone’s life, I have to live by a schedule. I use Apple’s old reliable iCal, and color code everything. Photography is purple, Fisheye Connect is blue, “home life” is red, black is working out, etc. Create a method to the madness, and stick to it, but feel free to move things around to accommodate your hectic mom lifestyle.

+ TIME TO WORK

When will you be in the office? When will you be able to take meetings? When will you blog? This one took me a while to learn, and I’m always having to adjust it. While all my stay-at-home mom friends are sleeping in, I am getting up at 5 a.m. to start my workday. And you know what? I wouldn’t have it any other way! I won’t always have to get up that early, but it’s what works for our schedule now.



+ FAMILY TIME

Avoid interruptions during family time. In our house, family time is 6 to 8 p.m. Dinner, movies, books, park, etc. This is time that I set my phone aside and give my family my full attention.

+ "YOU" TIME

Finally! Hair, nails, lunch with a friend, shopping. Let Dad or Grandma watch the kids for a bit. The stay-at-home work life can get monotonous. It is important to not lose what makes you, you.

+ WORKING OUT

Working out is my time to clear my head and refocus. I hear moms say all the time that they just can't find the time. Moms, listen up: It is a free hour of childcare for an hour or so. I get up, work for a bit, get the oldest off to school, and then me and my little man head to the gym to break up the midmorning with a workout. I personally like group exercise classes, which fulfill my social as well as my health needs.

+ OUTSOURCE

I can't stress this enough: Outsourcing is key to time management! A friend recently told me she had a backload of editing assignments, and just couldn't find the time to get them done. My advice to her: Don't do it! Outsource it to someone who can do it faster.

+ HOBBY

Isn't our hobby being a mom now? Before photography and before being a mom, what did you enjoy doing? Can you even remember? I enjoy antiquing. I love finding unique finds for the home. Doing things that I enjoy outside of photography/business helps me clear my head.



The stay-at-home work life
can get monotonous.
It is important to not lose
what makes you, you.

+ SAY YES!

When friends call and invite you to a dinner party or when someone offers to watch the kids for a bit, say yes! Keeping relationships alive is also key to happiness.

+ SAY NO!

Although we both know you are Supermom, it is okay to say no. You can't make it to every meeting, help every client—you just can't do everything for everyone!

+ DATE/FRIENDS NIGHT

Do you even remember what it was like to eat a whole meal without the kids? No rice in your lap or spilled juice on your shirt, no scarfing down your food in order to avoid a frenzied shrieking? Have date night with just you and your hubby, or go out with some friends. Having adult conversations and that alone time is so important for your relationship. For us, it is the glue that keeps our family together.

+ "CHORE BOARD"

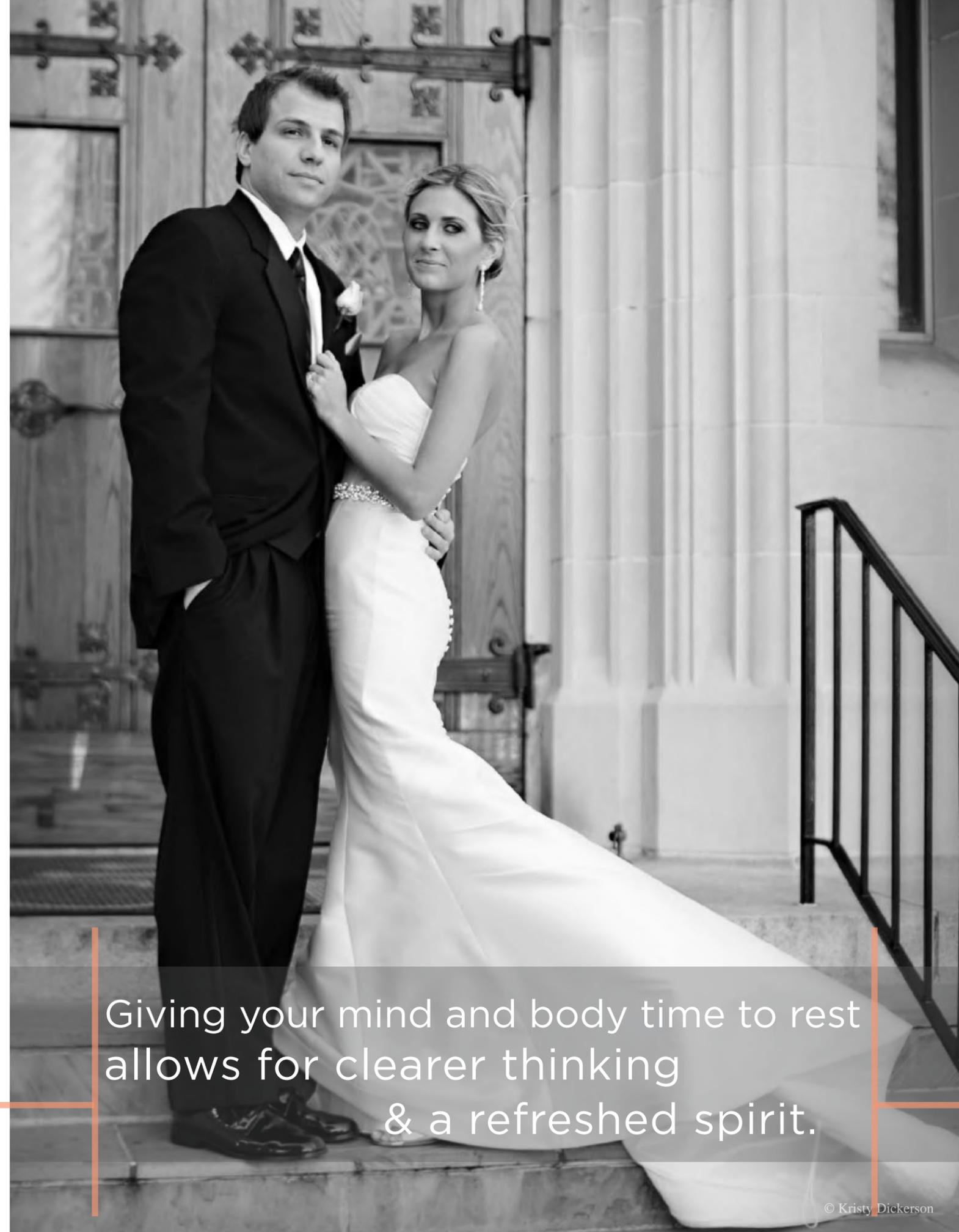
This is something I started doing a couple of months ago. For all my other moms out there who are not doing this, you are missing out! My oldest is five. We have recently started teaching him about responsibility and earning money. For every day he does all his chores, he gets a quarter. So if he does all his chores that week, I give him \$1.75. My son loves it, and is so proud to move his magnets around the chore board (easily fashioned for around 15 bucks).

+ DISCONNECT

Turn the phone off. This is what I have started doing during dinner and family time. Put it on silent and focus wholeheartedly on your family and conversation. With social media, this is harder to do than ever. Using sites like HootSuite.com can help you be more efficient and cut down on the amount of time you need to be connected.

+ VACATION

When's the last time you and the family took off on a trip? It doesn't even have to be far. Spend a day at the zoo or take a weekend trip to the beach. Giving your mind and body time to rest allows for clearer thinking and a refreshed spirit.



Giving your mind and body time to rest allows for clearer thinking & a refreshed spirit.

+ FAMILY PICTURES

In this business, it's easy to overlook preserving your own family's memories through photos. This is something I really need to focus on.

+ MARKETING

You are your brand. Always be on the lookout for opportunities to market yourself. As moms, we are always involved in sports, school programs, and community projects. My son plays baseball, so I took a lot of pictures at a game and shared them with all the parents. I easily could have booked three sessions from that if I did family portraits.

Finding what works for your life, family, and business can be daunting, but remember: It is not the getting there that is most important—it's the journey along the way. ■



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Photos by Amelia Hill

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BEDARING...

In front of the lens

with Jen Rozenbaum





by Jen Rozenbaum

Like most photographers, I hate being photographed. For someone so comfortable behind the lens, I am equally uncomfortable in front of it. Like most women, I am often too hard on myself. The dialogue in my head often sounds something like this: “I have a big nose.” “I wish I lost that 10 pounds I have left over from baby No. 2.” “I am so not photogenic.” Yes, being in front of the camera raises my awareness of my faults and insecurities, and that’s exactly why I do it!

I remember my first time, one on one, in front of the camera with a professional photographer. It was for my headshots with my friend Jeff Mosier. Now, keep in mind, this is someone I have known for years and yet I still felt incredibly uncomfortable. I had no clue what to do, and I felt so awkward. Jeff gave me a lot of instruction and put me at ease. By the end of the session, I was actually having fun.

Now that I braved something simple like a headshot session, it was time to move on to something more daring. A boudoir shoot. Like so many boudoir photographers, I was already in business for about two years, but I had not yet experienced my own boudoir session. It was incredibly embarrassing when a client would ask if I had my own shoot, and I had to admit that I was too chicken. What kind of message does that send?

I was asking—in fact, expecting—my clients to be comfortable with me and the process, and yet I wasn’t walking the walk myself.

“I was asking—in fact, expecting—
my clients to be comfortable with me and the process,
& yet I wasn’t walking the walk myself”



So I finally gained enough nerve to email a photographer in New Jersey by the name of Dawn Dougherty. I liked her style, and I could tell we had a lot in common just by looking at her site. I emailed her, explaining that I was interested in a shoot and that I too was a boudoir photographer.

Small side note about that...

I love shooting photographers, but I also like when they tell me they are photographers. Unfortunately, I have had some experiences where “clients” weren’t honest about that. I just find it flat out creepy. It’s not right, no matter what your intentions are. Your mom was right: Honesty is the best policy!

Dawn emailed me back with concerns about working with me. What are my intentions—was I going to spy on her? I reassured her that truly I just wanted a fun experience. In fact, I didn’t even want to think about photography that day. I just wanted to be a client. So she agreed and we set up a session.

I figured prepping and shopping for my own session would be incredibly easy. After all, I do it every day for other women. Well, it wasn’t! I didn’t know what looked best on me, how many outfits to bring, or what shoes matched which bra. I was overwhelmed! I couldn’t believe how much of a struggle it was for me considering how much I knew.

This is when it started to occur to me that this experience would also be a game changer for my business. I was going to learn a lot of lessons seeing things from the client’s side . . . and helping to prep them was lesson No. 1!

The night before my session I actually called my friend Diana (who was coming with me to the shoot) and I just freaked. What am I doing? I am so fat! I don’t think I can do this! Diana simply laughed and reminded me that I was acting the way my clients act (and also how I hate when they panic like that). A few deep breaths . . . and lesson No. 2: Nerves are normal and fear of the unexpected is scary!

Dawn and I hit it off right away, and in fact, we are still friends. I have to say, I had a great time, and after seven years of marriage and two kids, she certainly reminded me that there is still a sexy woman in there somewhere. It was a lesson for me in letting go and just embracing my fearlessness. It was so worth it.

“It was a lesson for me
in letting go—
and just embracing my fearlessness”



A few years have gone by since that shoot, and I have to admit they have been some stressful ones. Not necessarily bad stress, but stress nonetheless, and somehow seven to ten pounds caught up with me after I had worked so hard to lose them. This last fall and winter didn't help much. Between Superstorm Sandy, moving, working really hard, and fighting bronchitis, I was once again feeling pretty crappy about my body and knew I needed to do something.

Enter Craig Lamere, an incredibly talented photographer based in Idaho. I met him on FB, and we became friendly and he mentioned maybe doing a shoot together in Vegas when we were there for WPPI. My first reaction was no. I am not putting on lingerie with 10 extra pounds and feeling badly about myself. But a day or two after I turned him down, lesson No. 3 hit me right in the face. I hate when my potential clients say that they need to lose five to ten pounds before they book. We all know that (a) They won't, and (b) It doesn't really matter much!

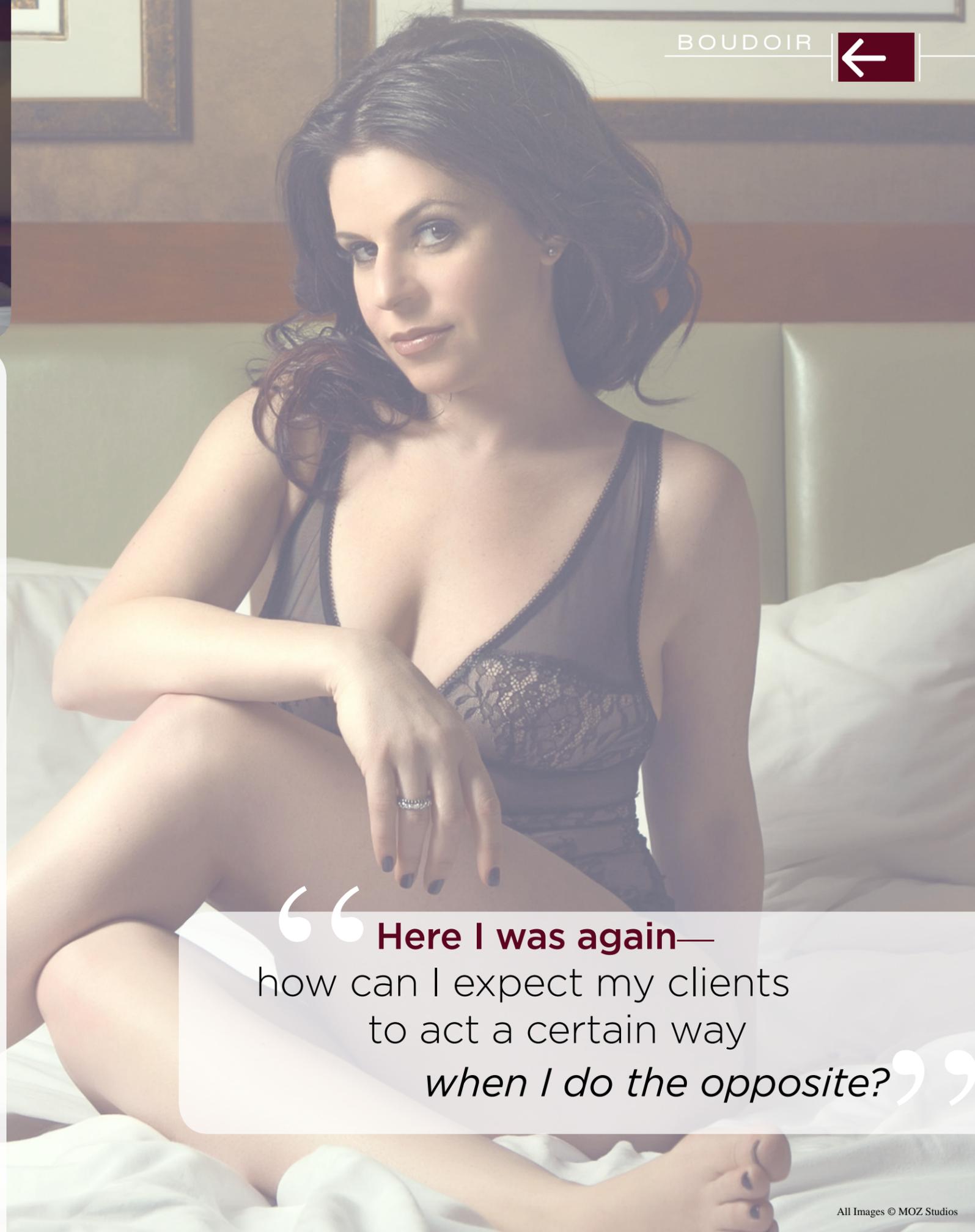
Here I was again—how can I expect my clients to act a certain way when I do the opposite? So I emailed Craig and agreed to a shoot.

This was a different experience for me since Craig is a man. It had been about 14 years since I had been in lingerie in front of any man besides my husband. Eeek. I asked my friend Ali to join me during the shoot so I knew no matter what, I would have a girl's opinion on how I looked and whether I needed to adjust anything.

I changed into my skivvies, took a deep breath, and just went for it. Craig was incredibly professional and never made me feel awkward. In a few minutes my nerves melted away and I was able to concentrate on the shoot, and I even forgot that I was half naked in front of a guy! Because we were at WPPI for three or four more days, I knew it would be at least a week or two before I saw any photos. Longest two weeks ever! I always try to turn my clients' photos around quickly, but you just don't know how badly they want to see them until you experience the angst yourself. Lesson No. 4!

This one was a special shoot for me because I was able to keep it a secret from my husband (he knew when I did the first shoot). Boy, was he surprised when I showed him the photos. Not only did I feel sexy, but I knew that after all these years, he stills finds me sexy too. Mission accomplished!

I learn so many lessons from behind the camera, but the lessons I have learned in front of the lens are even more valuable. To be able to walk in your clients' shoes is a gift. It will help you shape your business and be more compassionate to your clients' needs—and make you a better photographer. I highly recommend you step in front of the lens in one way or another at least once a year. It doesn't have to be a boudoir session (although if you are a boudoir photographer, I beg you to try it!).



“ Here I was again—
how can I expect my clients
to act a certain way
when I do the opposite? ”

I hold my breath once again as I share some of the photos from my session with Craig in the magazine this month. Lesson No. 5: If you expect your clients to sign a model release, start by sharing your photos. Eeek!

Jen . . . here are a few other lessons I learned from being in front of the lens...

1. Don't be afraid to pay for photography. Yes, it's great to barter...but if we expect our clients to value photography, we should too.

2. When I left my first boudoir session, I was *starving* from working so hard and not really eating prior to the shoot. Now I give all my clients snacks during the shoot to keep their energy up.

3. Use the photos! Show them off, use them as your profile pic, show them on your blog. Show your clients that you have walked the walk. (For some tips on profile pics, check out my video this month!)

4. Have FUN!  *Xo!*
Jen



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learn more!
Check out this video.

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“Thank you Adorama, for leading the industry with practical resources and unending support for photographers. Adorama is my go to for the tools I need and the foundation I want.”

Jennifer Rozenbaum
Generations Photography



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LOW-COST MARKETING

with Lori Nordstrom



My mantra for no-cost or low-cost marketing is this: “If you want business, ask for it.”



by
Lori Nordstrom

Succeeding in a small business is all about bringing in new clients, and even more specifically, bringing in the right new clients. But marketing is scary. It often means putting yourself out there and sometimes spending lots of money, only to find out that your efforts don't bring anyone knocking.

You don't have to spend a fortune to reach your target audience if you do it wisely. Marketing always takes work, and time is money—but with a little brainstorming, you can come up with lots of ways to approach two of the strongest forms of marketing: referrals and networking.

REFERRAL PROGRAM

The first way is to tell your favorite clients how much you enjoy working with them. Tell them that you would also love working with their friends, and ask for those referrals. Make a habit to add this step at the end of every client experience that you've enjoyed—just ask!

When your client does refer someone to you, send her a thank-you note with a gift certificate toward her next session in the studio. In my studio it's policy to send a \$50 gift card to anyone who refers us. I send these out immediately after a phone call from a new or potential client. Be sure to ask each new inquiry how they heard about you. This is a great way to track your marketing efforts, and will also allow you to thank those people who are out talking about you and your business. These little thank-yous are great reminders for your clients to keep telling others about your business, as well as an added reminder to schedule their next session with you.

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Thanks for your referral!

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**\$50.00
PORTRAIT
CREDIT**

CIRCLE OF FRIENDS

GET ON THE PHONE

The next thing you can do is pick up the phone. This is really hard to do the first couple of times. We are all afraid of rejection, and making the first move is hard in any relationship. Try this: Challenge yourself to reach out to 10 people you haven't seen in a year or longer. Just give them a call and let them know you're thinking about them. You'll be surprised by how many people will let you know they were thinking about you, too, or so thankful that you called because they are ready to schedule their next session with you. This is something that will cost you zero dollars while getting sessions on your calendar.

You can also set a block of time for sessions for a particular event or holiday. Give past clients a call and let them know that you are now scheduling these sessions and wanted to make sure to set aside a time for them if they are interested. This is a really great way to fill an event. Your client will feel cared about and feel special that you actually thought of them and took the time to make sure they would get a spot on your calendar.

CLIENT DATABASE

Have you begun building your client database? If not, this is another great reason to call your past clients. Give your clients a call and let them know that you would love to keep them informed about what's going on in your business. It's a great way to get in touch with people, and it gives you a great excuse to make those phone calls. Once you have a database, stay connected with your clients. E-newsletters cost very little to put together, and give you a great way to stay in the minds of your clients.

In my newsletters, I like to recognize clients or business owners who have a story to tell. Talk about other people instead of yourself, and connect people to one another. Telling stories and creating memories is a big part of what we do, so give a shout out to a special family, talk about a new birth or a high school senior who graduated with honors or got a scholarship to a great school to do what he loves. Recognizing others will help grow your database because those who are being recognized will spread the news to their friends, family, and business associates. Provide a way for new readers to sign up for news updates from you.





NETWORKING

You can take that phone call in another direction by calling your favorite people and simply asking them if they know of other small business owners who might want to connect. Make sure you're hand-selecting these people—those clients and friends who run in the right circles. These partnerships with other small business owners can be very powerful. In fact, networking has been my No. 1 key to building and growing my own business. Make a connection and then make a plan to refer each other. Give your new networking partner ways to spread the word about your business through gift certificates or other gifts she can give to her own clients as an introduction to your studio. Photograph other small business owners' families—give them the experience of working with you and something to talk about. Networking with other businesses can be a very powerful tool. Brainstorm ideas with your networking associates on ways that you can partner up to get in front of more of your target clients. Sometimes just getting to know someone will open doors and possibilities that you never dreamed of.

HANDWRITTEN NOTES

Another low-cost idea that goes a long, long way is to let your clients know how much you appreciate them with a simple thank-you note. We send thank-you notes at different stages throughout the client experience, and make sure that there are notecards on every desk in the studio to make it easy. For very little cost, you can touch base and make a huge impact with people. Write a note when you make a new business acquaintance, when you see someone recognized in a publication, or when there is a special occasion coming up. Add notes to your workflow to let clients know how excited you are to meet them and their family, how much fun you had during their session, what great choices they made at their order appointment, and so on. Check in with people and stay on their minds.

SPEND SOME & GET SOME

As you might guess, I love marketing back to past clients. Statistics show that it is seven times easier to maintain an existing client than it is to get a new one. The little things that you do for existing clients really add up. One of the things that I do in my studio is something that I learned from retailers outside of our industry. If there is a business that you go back to again and again, think about why. Why do you go to the same salon, clothing store, or restaurant? Think about the things that keep you coming back, and incorporate them into your own business.

One of the things that keeps me going back to a certain retailer are the gift cards that I get after I make a purchase. For every \$100 I spend, I get a \$10 gift card. Genius! I have to go back during that time and cash in—and that company bets on me spending even more while I'm there. I incorporated this idea into my own business. For every \$1,000 clients spend, they get a \$100 gift certificate toward a new session—to use or to give. This keeps my clients coming back and spending more because they're excited about the opportunity to use their gift cards. By planting the seed that these cards can also be used as gifts, we get calls that come in from people we've never met and now have the opportunity to work with.

What are the things that you can incorporate to get people excited about working with you again and again, and referring others? Make a list and then make a plan for making it happen. ■



PHOTOGRAPHERS

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Less Time and Get More Attendees!



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SHOW IT
with Sal Cincotta to sell it!



with Sal Cincotta



We've all heard this tired nugget: "If you want to sell it, you gotta show it!"

In my experience, it's 100 percent accurate.

How can we expect clients to shell out hundreds or even thousands of dollars on a product that doesn't exist and can't be seen yet? It seems like common sense, but many professional photographers still just post images online, don't have samples to show, or, worse yet, just hand over a CD of images. And they often wonder why they are struggling.

You have to show it to sell it. That's Sales 101.

I can still remember when the lightbulb went off for me. We were early in our business and still trying to figure things out. In the beginning, we would post everything online. Seemed easy. Take the pictures, post them online, and the sales will start rolling in. Nothing could be further from the truth. We did this the first year, and nearly went out of business. The average engagement sale was about \$125. The average post-wedding sale was nonexistent.

Clients don't have vision—that's your job. That's why they hired you. Clients think an 8 x 10 is huge! Forget about 16 x 24 or 20 x 30. Why? Because they cannot see that size in their home. They have no perception. It's no wonder we had little to no sales. In fact, I am not sure I sold a single large wall portrait online.

One day we decided to bring clients in to see samples of their engagement images, and everything changed in that moment. We netted over \$1,400 at our first-ever in-studio sale. It was an amazing moment for us. We finally could see the light. From that moment on, we always had samples made in the sizes we offered in our various packages. Clients are more likely to buy an image they see in person rather than a low-resolution online image.

It costs more money to operate that way, but without it, we would not be in business today.

So, where do you begin? Just because the labs offer it doesn't mean you should carry it, I can tell you that. You have to be systematic.

The first question I usually get is, do I need to carry all sizes? No. For us, the only sizes we carry are typically those in our packages. After all, those are the sizes I am trying to sell. I want people in packages.

Let's talk products, not packages or sizes.



You have to
show it to sell it.
That's Sales 101

PRINTS

Prints are an inexpensive investment. Most people understand the gift sizes, 8 x 10 and smaller, so we don't typically display those.

For the large samples, I highly suggest you get the sizes you plan on selling so that you can easily pick one up and show the client. Do not order flimsy prints. They are low quality and damage easily. We display prints 16 x 24 and larger, mounted on styrene. This screams quality to clients, and it will really resonate once you put it in their hands.

In stock we carry 16 x 24, 20 x 30, and 15 x 30 from BayPhoto.com.

CANVAS

Until recently, canvas was one of our most popular products. Our clients loved the look and feel. It felt archival. It felt like a family heirloom. And we sold it over and over. It was part of our high-end packages for all our clients.

Don't skimp on this. We offer it with a paper back and wire hanger. Sure, it costs a little more, but in the end, we are charging a premium, so I am not trying to save \$10 for the paper backing. Spend the extra money and present the client with something that looks and feels different from the low quality they can get from local box stores. And trust me, there is a difference in the thickness and print quality from a canvas you get from your discount grocer and the one you get from a professional lab. Show them!

In stock we carry 16 x 24, 20 x 30, 15 x 30, and 30 x 40 from Virtuoso (VbySal.com).



METALS

It's been around a while, but it's still new to many clients. I love metal. I love the vibrancy and crispness we get out of these pieces. We just started offering these this year, and our clients love them. We offer them with several hanging options, including framed metals. This option allows our clients to showcase their art in a very high-end fashion.

In stock we carry 16 x 24, 20 x 30, framed 16 x 24, and framed 20 x 30 from Virtuoso (VbySal.com).

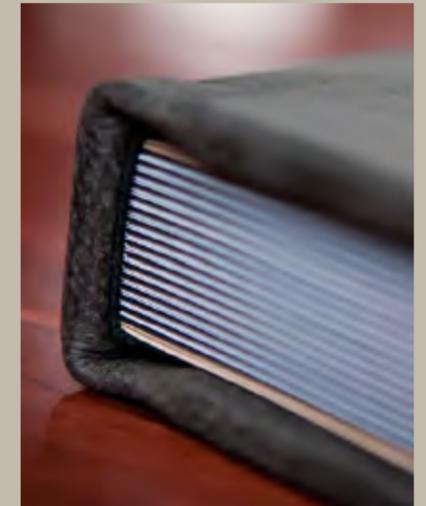
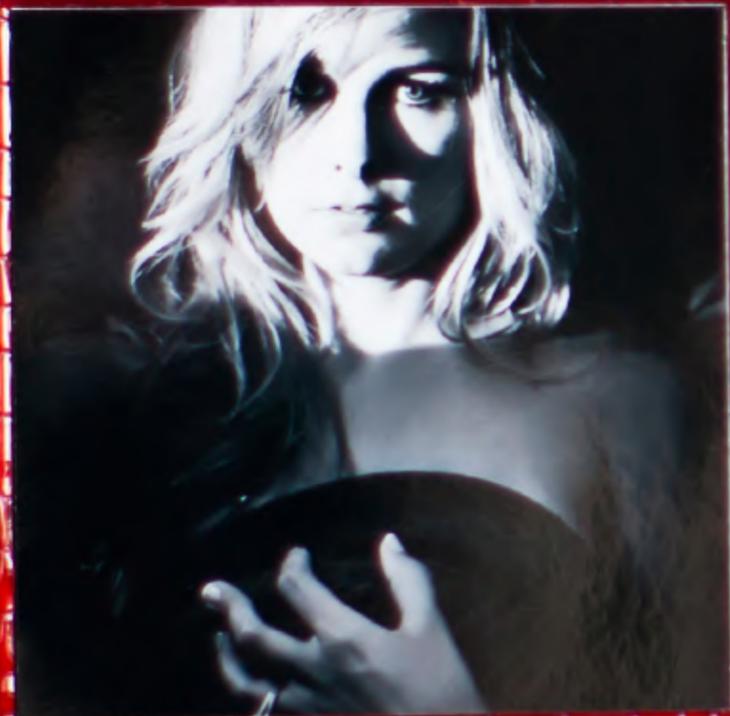
ACRYLICS

This, like metal, is fairly new for our studio and our clients, and is my favorite offering right now. Something about the acrylics screams modern, hip, trendy, and high end. Like the metals, we offer these both framed and unframed, something I think is fairly unique.

Not all acrylics are made the same, and quality varies dramatically. Most of the labs print directly on acrylic with a very antiquated process and color space. This leaves your prints looking flat and uninspiring. Others make a *giclée* print and then mount that to the acrylic, ensuring a full-color gamut. The difference is very noticeable.

In stock we carry 16 x 24, 20 x 30, 15 x 30, framed 16 x 24, and framed 20 x 30 from Virtuoso (VbySal.com).





ALBUMS

Albums fall into two categories in our studio: press printed and handmade.

No doubt, albums are very expensive. I get it. But if you are a shoot-and-burner who wants to make the turn, you have to start showing your clients albums, or they will never, ever buy them. Why? Because they can get them from Flickr, Apple, or any of a host of other sites offering inferior products.

You have to stop making excuses, grit your teeth, and make the investment. Again, this is something we figured out early on, and continue to do every single year.

It amazes me every time I see a studio showing sample albums from five years ago. Really? Your work is the same? The products haven't changed in all that time? No. You are being cheap. Invest in your business!

We use press-printed books for our seniors, families, babies, and engagement guestbooks, which we get from BayPhoto.com.

Handmade albums are meant to stand the test of time as true family heirlooms. The quality difference is without a doubt something your clients will immediately notice. The corners are folded differently. The prints are true photographic prints. The pages are thicker. The differences go on and on.

Clients are willing to pay a premium for such an exceptional product. And yes, they have to see and touch it to really understand what makes it different. Every bridal show I do, we showcase five to seven wedding albums of various shapes and sizes, and our clients all say the same thing: "I have never seen anything like that."

Our handmade products come from Signature Collection Albums (SCAlbums.com).

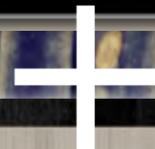
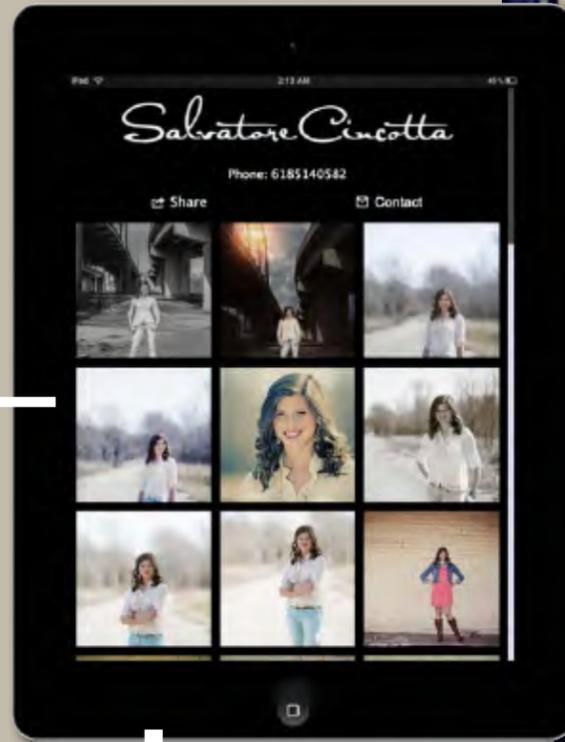
SLIDE SHOWS

All clients want slideshows. This is a no-brainer for us. We show all clients what their images will look like in a slideshow, set to music. It's how we open our sales presentations, and almost every client wants one.

Animoto's software allows us to quickly show clients a gorgeous slideshow. Its Lightroom plugin quickly and easily uploads images and generates an HD slideshow in less than 15 minutes. Clients can easily share slideshows on Facebook and smartphones.

MOBILE APPS

Our clients today are all glued to their mobile phones. I want to give them as many ways as possible to share their images, and the mobile app is the next logical move. We use a tool from Sticky Albums (StickyAlbums.com) that clients love for its ease of use and small price. ■



learn more!
Check out this video.



aweee... NOPE!
See... wouldn't this article be better if you could "see it"?! :)

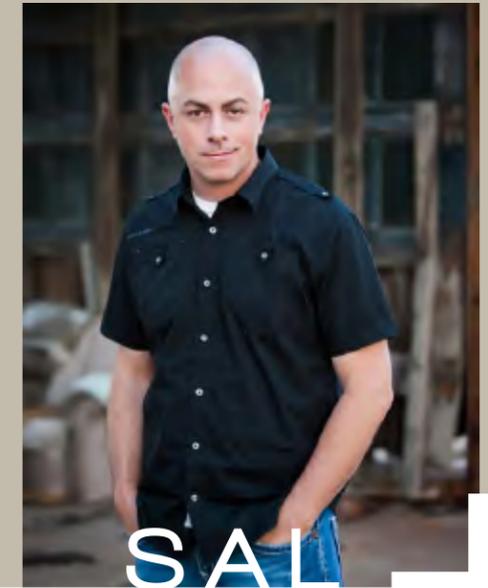


Once you start showing clients
what true quality looks like,
they will quickly forget
the inferior stuff they can get from the box store.
Give them a reason to spend money with you,
and I promise you they will.





EDITOR



SAL
CINCOTTA

www.SalCincotta.com

LOCATION: O'Fallon, IL

PASSION: Weddings & Seniors

Sal was exposed to photography at a very early age and has been in love with our craft ever since. He can still recall the smell of the chemicals in his aunt's makeshift dark room in the basement. However, a career in photography would elude him for over 20 years.

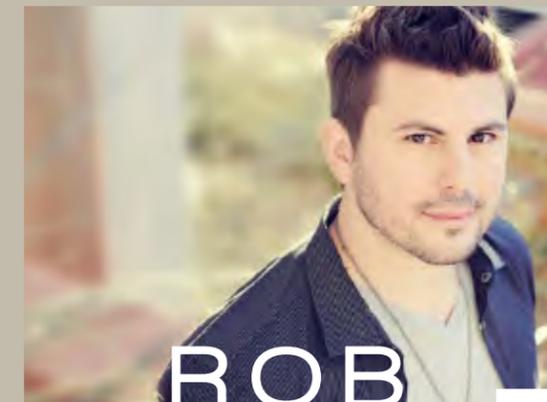
Graduating from one of the top 25 business schools in the country, Sal pursued a corporate career with his photography becoming more of a hobby. In 2007, he left corporate to pursue his dream of a career in photography and has never looked back.

Today, Sal Cincotta and his wife Taylor own and operate a very successful studio in the St. Louis metro area. Salvatore Cincotta Photography, Salvatore Cincotta Films, and BehindtheShutter.com.

Focused on wedding and senior portraiture, Sal has had the opportunity to shoot for corporate clients like Nordstrom's and the St. Louis Cardinals to elite sports celebrities and the White House, photographing President Obama.

FEATURED ARTICLES

Show It To Sell It!
Q&A with Sal Cincotta



ROB
ADAMS

www.RobAdamsFilms.com

LOCATION: Freehold, New Jersey

PASSION: Weddings

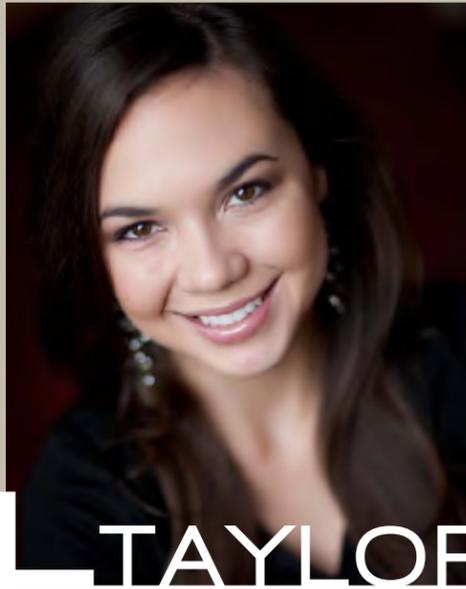
“Wedding films are my life. It’s all about the the story-telling. The art of seeing action, drama and beauty unfold and then harnessing the emotion of it all and the making it come to life on screen...that’s why I do this.”

Rob Adams began his video career in television over 15 years ago. Four years after that he merged into the wedding industry and eventually started his own business in 2006. Recently, Rob filmed and directed his first full-length feature film that was premiered at Robert DeNiro’s personal screening room in New York City.

Because Rob is on the cutting edge of the DSLR video revolution, his business has grown rapidly over the past few years and his passion for finding new creative ventures in the field has as well. His main goal, along with making sure that every product that leaves his studio is amazing, is to teach other wedding film-makers how to bring their work to the next level. Speaking around the world at venues such as creativeLIVE, WPPI, Imaging USA and more, he wants to see each and every film-maker learn about the little things that make filming and editing go from “good” to “the best in your market.”

FEATURED ARTICLES

Deliver Your Video Products With Style



TAYLOR

CINCOTTA

www.SalCincotta.com

LOCATION: O'Fallon, IL

PASSION: Weddings & Seniors

Taylor is a business school graduate, only picking up a camera in the last 5 years. Catching the bug from Sal, Taylor has fallen in love with the romantic side of wedding photography and photographs 20+ weddings per year, along with, running the sales side to their studio.

She brings her own sense of style to a wedding day and her clients love the calm she brings to an event. Her passion is in creating moments for her clients.

More recently, Taylor has gotten increasingly involved in the training aspects of our industry and now enjoys speaking and writing educational pieces for new photographers.

FEATURED ARTICLES

Wedding Timelines



© Taylor Cincotta



SKIP

COHEN

www.SkipsPhotoNetwork.com

LOCATION: Sarasota, Florida

Skip Cohen is President/Founder of Marketing Essentials International, a marketing consulting firm specializing in projects dedicated to photography, primarily photographic education. (www.mei500.com)

He is also the founder of Skip's Summer School (www.mei500.com), the founder of the Akron Photo Series (www.AkronPhotoSeries.com), and the co-founder of GhostRighters (www.GhostRighters.com), a content resource for professional photographers needing help with editorial content, web re-design and marketing. His blogs, SkipsPhotoNetwork.com and PhotoResourceHub.com, is read by thousands of professional and aspiring photographers. On May 21, MEI launched PhotoResourceHub.com a new content site for professional photographers with video, podcasts, blog posts and an ongoing calendar of industry events.

He has been a recipient of ADL's Torch of Liberty Award and Foto Imagen Magazine's Man of the Year Award and in 2001 he received PPA's Legacy Award for his work in support of PPA Charities. His images have been published in a long list of photographic trade magazines, including: Rangefinder, Shutterbug, Foto Imagen, Studio Photography and Design, Petersen's Photographic and The Hasselblad Forum. He's also competed in print completion in both WPPI and PPA's national conventions.

In addition, he has written six books on photography: The Art of Wedding Photography, The Art of the Digital Wedding and The Art of People Photography with Bambi Cantrell: Don Blair's Guide to Posing and Lighting Body Parts: and Wedding Photography from the Heart, co-authored with celebrity wedding photographer Joe Buissink. Book number six, GoingPro, co-authored with Scott Bourne, was released by Random House in October 2011 and remains on the photography book best seller list at Amazon..

FEATURED ARTICLES

So You Want To Be A Photo Educator?



MICHAEL

CORSENTINO

www.CorsentinoPhotography.com

LOCATION: Petaluma, California

PASSION: Lifestyle Photography

Michael Corsetino is an award-winning, contemporary wedding and portrait photographer. He is an American Photo 2013 Top 10 Wedding Photographers nominee, Adobe Photoshop and Adobe Lightroom expert, Capture One Pro Certified Professional, author, contributing writer for Photoshop User Magazine, Shutter Magazine and Resource Magazine, speaker and international workshop leader.

Based in Northern California, Michael has been shooting digitally since 1999. His love affair with the magic and science of photography is more passionate today than ever. Stylish, dramatic, edgy and modern images set Michael's photography apart. His award-winning photojournalism, fashion and editorial styles have made him an in-demand portrait and destination-wedding photographer. Passionate about education, Michael loves to share his lighting and posing secrets, post-processing techniques, time-saving workflow strategies and shooting philosophy at workshops and speaking engagements.

FEATURED ARTICLES

Backlight's Got Your Back!





KRISTY DICKERSON

www.KristyDickerson.com

LOCATION: Atlanta, Georgia

PASSION: Weddings & Engagements

Kristy Dickerson is the founder and CEO of Fisheye Connect (www.fisheyeconnect.com), professional laundry sorter, CFO of multitasking, wedding photographer, mom of two, and a wife who is never wrong... never. Upon earning her degree in finance and business management, she started her photography business after the birth her first son. As if she didn't already have enough on her plate, in June 2010, Kristy launched Fisheye Connect for other photographers, like herself, looking for quality education. Fisheye Connect allows aspiring photographers to connect with photography industry experts by location, instructor or interest. It is a searchable database for photography workshops/ events, along with services that help instructors manage the marketing and financial aspects of their businesses. Merging Kristy's business sense with her passion, Fisheye Connect has become a thriving community of photographers learning and growing together.

FEATURED ARTICLES

Working From Home & Making It Work





VANESSA
JOY

www.VanessaJoy.com

LOCATION: Freehold, New Jersey

PASSION: Weddings

14 Years of photography, eight years of shooting weddings, three years of business ownership (not to mention five college degrees)

Vanessa is a trilingual (English, Spanish and a bit of French), award-winning photographer, living with her husband, Rob Adams, in the great state of New Jersey. She has studied photography since 1998 and has spent most of her life running a successful wedding photography studio that shoots 35 weddings a year (at a premium price). In her first three years of business, Vanessa achieved honors such as: 20+ publications in print magazines (including three cover photos and interviews in *PDN* and *Rangefinder*), a Grand Imaging Award from PPA and a second-place wedding Image Award from WPPI.

Vanessa enjoys speaking across the country at venues such as CreativeLIVE, Clickin Moms, WPPI, Imaging USA, PPA-related conventions and personal workshops. She is recognized for her talent and even more for her business sense. Vanessa's clients love working with her, and industry peers enjoy learning from her generous, informative and open-book style of teaching.

FEATURED ARTICLES

Getting Published



KRISTIN KORPOS

www.NiftyKnowledgeRocks.com

LOCATION: Boston, MA

PASSION: Business

Kristin Korpos is the founder of Nifty Knowledge Rocks, which provides business, legal and tax information to photographers. She is an attorney licensed to practice in New Jersey, and holds a Masters in Business Administration as well as a Masters in Accounting.

In 2009, while trying to find a creative balance to her corporate career, Kristin started a photography business in the Boston area (www.kristinkorpos.com). She quickly became a much sought-after wedding photographer whose work has most recently been featured in *RangeFinder*.

With the success of her own photography business, Kristin has become passionate about empowering other photopreneurs with the knowledge necessary to run healthy, legitimate, successful businesses. Through the NKR podcast, videos, and blog, photographers can gain knowledge on a variety of topics. Other resources, including contracts, legal forms and sales tax guides are available in the Nifty Knowledge Rocks Shop (www.niftyknowledgerocksshop.com).

FEATURED ARTICLE

Sales Tax Part 2





LORI NORDSTROM

www.NordstromPhoto.com

LOCATION: Winterset, Iowa

PASSION:
Babies, Families, Weddings & Seniors

Lori Nordstrom {M.Photog.Cr., CPP, ABI} owns a boutique studio specializing in children and family portraits located in the picturesque town of Winterset, Iowa. Lori is a PPA approved business instructor and marketing consultant for Studio Management Services. Sharing with other photographers and small business owners is one of the things she most enjoys. In 2009 Lori started Photo Talk Forum, an online community of photographers working together to grow their businesses.

Lori has always had a heart for children and believes in giving back. She has run a successful fundraising campaign for the Leukemia and Lymphoma Society (LLS) for 10 years. In 2011 Lori began her own non-profit organization, Dando Amor which focuses on helping orphaned children in Ecuador. Lori and Travis Gugleman hit their goal of raising \$100,000 the first year of Dando Amor existence. You can find out more about going to Ecuador or making a donation at www.dandoamor.org

FEATURED ARTICLE

Low-Cost Marketing





BLAIR PHILLIPS

[wwwBlairPhillipsPhotography.com](http://www.BlairPhillipsPhotography.com)

LOCATION: Landis, North Carolina

PASSION:
Seniors, Babies, Families & Weddings

Blair's team includes four employees plus Blair, who photographs 20 to 30 weddings and 500 studio sessions per year. Blair has a passion to teach photographers how to express themselves in ways they can't find with traditional training. He speaks to and teaches thousands of photographers and digital artists each year at national conventions and expos including WPPI, Imaging USA, SYNC Seniors, and various PPA conventions.

Blair and Suzanne's "eclectic elegance" style and positive energy educate and inspire photographers, while allowing them to stay true to themselves. This young team pushes the envelope daily with creativity and positive inspiration. As a side note, after 10 years of marriage, Blair and Suzanne welcomed Ava Blair Phillips into the world on August 3, 2011.

FEATURED ARTICLE

If It Moves, Pose It!





JEN
ROZENBAUM

www.Jenerations.com

LOCATION: New York

PASSION: Boudoir

Jennifer Rozenbaum is the eye, talent and sultry force behind Jenerations, THE Woman's Photography Studio. Her artistic background lends an almost sixth sense when it comes to the aesthetics of boudoir photography (which is only half the reason for her extraordinary success). In just 3.5 years, Jenerations has found a burgeoning audience in the market for women's photography (specifically Boudoir), due largely to Rozenbaum's magnetic personality and her unique ability to make women feel beautiful, confident and strong. Her clients are her biggest supporters, having gone through what they describe as "a life-changing experience" after seeing the results of their portrait session. "They feel stronger, they feel gorgeous and most importantly, they had fun!" says Rozenbaum. Empowering women with a renewed sense of self-confidence and beauty is the inspiration and motivation behind Jenerations.

FEATURED ARTICLE

Be Daring...In Front Of The Lens!



LAURIN THIENES

www.EvolveEdits.com

LOCATION: Portland, Oregon

PASSION:
Weddings & Engagements

Laurin Thienes was 17 when he photographed his first wedding – 20 rolls of Porta400VC. Never looking back he went on to study photography with some of the most well-known photography studios in Oregon as well as leaving the state to study still photography at Brooks Institute in Santa Barbara, CA. Upon returning to Portland, Laurin was the studio manager of Holland Studios, a high-end, high volume wedding photography studio photographing over 250 weddings per year. After his departure from Holland Studios, he has continued to work as a contract and freelance photographer, having work published in *Grace Ormond*, *Men's Style*, and *Rangefinder*. Most recently, Laurin is the co-founder of Evolve, a premier wedding and portrait post-production service in Portland, OR. Outside of photography, Laurin also likes to cook, travel, and spend time with his wife and young daughter.

FEATURED ARTICLE

Shooting for Retouching



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next issue
JULY 2013



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