

HOW I GOT THE SHOT

THIRD EDITION



an educational guide by:



FEATURING 15 NEW
PHOTOGRAPHERS!

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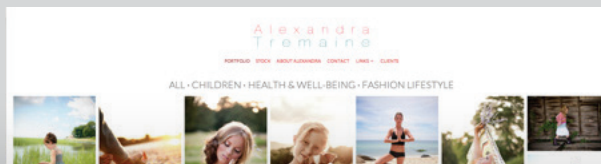
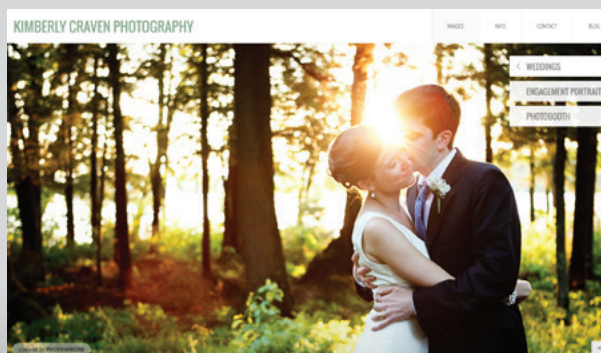
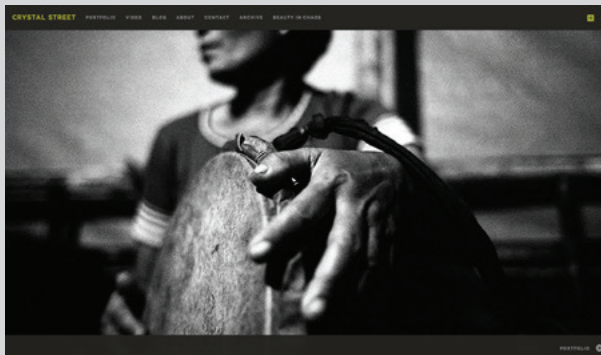
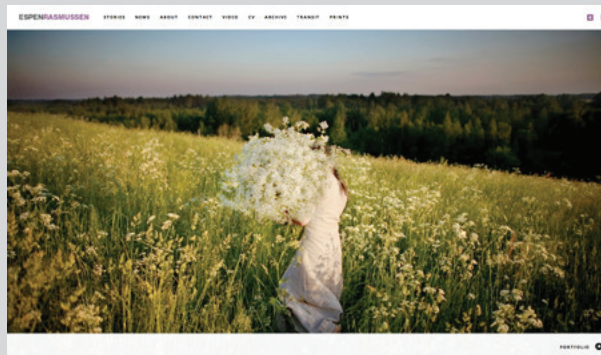
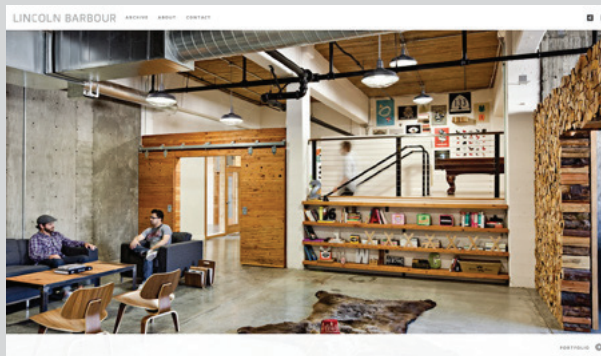
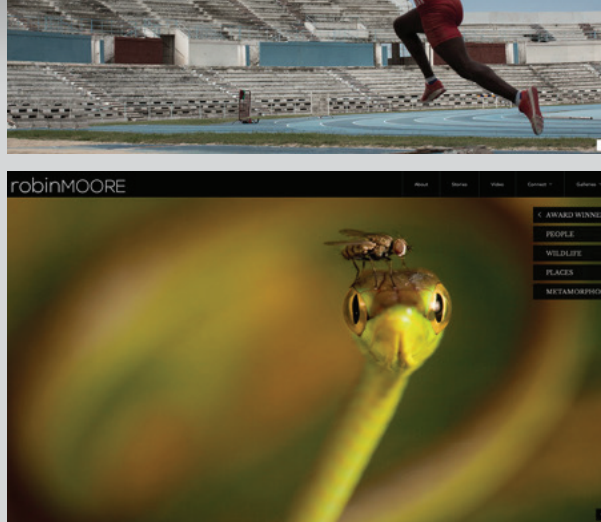


Photo: Gordon Clark

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INTRO

Tether Tools and PhotoShelter are proud to present the third How I Got the Shot Educational Guide which showcases fifteen incredibly talented professional photographers whose work widely varies and includes fashion, commercial, light-painting, headshot, time-lapse, portrait and underwater photography.

The biggest How I Got the Shot Guide to date, we're back with a bang featuring Clay Cook photographing Jennifer Lawrence, Scott Kelby on a high-end fashion photo shoot, Markus Hofstaetter playing with fire, Brad Olson capturing a pair of ballet dancers in an abandoned church, and 11 more unique behind-the-scenes articles.

Inside, get behind-the-scenes videos, lighting diagrams, and step-by-step direction from photographers who share how they nail the final photo for their clients.

You'll learn how to collaborate with others on set, connect with a subject in a unique way, and most importantly, you'll walk away with tons of inspiration for your next project.

A special thank you to these fifteen photographers for pulling back the curtain on their latest shoot!



SCOTT KELBY

Scott is a photographer, award-winning author and the original "Photoshop Guy" as well as the CEO of KelbyOne, an online educational community for Photographers, Photoshop and Light-room users.

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Collaborating on a Fashion Photo Shoot by Scott Kelby

Concept

One of the best things about insisting that in all your instructional books you use all your own photography is that it gives you a great excuse to have to shoot a lot in a short amount of time. This is especially true when it's a 500+ page book, and you have to fill every page with images you've never used before. That was the case with the latest update of my Adobe Photoshop CC book, and one of the photo projects I did for the book was a fashion shoot, staged in an empty warehouse in Tampa, Florida and for this shoot, we flew in New York City-based fashion model Kristina Lezhepekova.

We wanted to maximize our time with Kristina and create three totally different looks. On shoots of this size, I bring in Kalebra to do all the styling (she really has a gift for that) and then I can concentrate on the lighting and working with the subject. Kalebra used DreamShootRentals.com, a NYC-based service that lets you rent high-end fashion clothing for a fraction of the cost of buying it, and she found three different looks there that would work for our shoot.

Once Kalebra found the outfits and had them shipped, she had three different wigs designed locally for the looks we



were trying to achieve. She put together a hair and makeup team, and we had three assistants (and a couple of friends) helping us on the shoot because we knew we had to cover a lot in a short time. That's also why we chose the warehouse - so we'd have enough room to set up multiple backgrounds and sets. Plus, we'd have enough room for a hair/makeup area, an area for wardrobe, and room for a video crew to work and capture the behind-the-scenes videos clips, which would also be used in the book in the chapter on creating videos right within Photoshop itself. This is a much larger crew than normal (usually it's just me, Kalebra and one assistant, and sometimes a single hair/makeup artist, but again, we were trying to do a lot in a little time, and extra hands help things go a lot faster on the set).

Our first shoot used a Victorian look dress and wig. I found a chair-rail look backdrop by going to Google and typing "chair rail backdrop," and I found an online retailer that had it in stock, so I ordered it on the spot. Spoiler alert — to save a few bucks on an already expensive shoot, I ordered a back-



drop that was only 5-feet wide (I could have chosen one up to 12' feet wide). Huge mistake, and I ate up a lot of time trying to make sure we didn't see the edges of the backdrop in the shot, and it wound up being a big time-suck. Whatever I saved in money buying the shorter width backdrop, I lost on taking way too much time trying to stay within that small width. Lesson learned.

Setup and Lighting

In general, I try to keep my lighting really simple, so I can set it up, get it looking good, and then stop messing with it so I can focus on working and interacting with my subject. When you're messing with the lights, and tweaking them all the time, I feel it usually takes you further and further away from your goal, because when you're messing with the lights, you're losing contact and engagement with your subject.

For this shoot, I used my favorite softbox of all time — the Elinchrom Rotalux 74" Indirect OctaBank (Elinchrom doesn't make this particular model anymore — they replaced it with their Litemotiv 190cm Parabolic Softbox. Still 74" but much deeper and shaped more like what you're seeing used in high-end fashion these days).

Anyway, I used this glorious 74" softbox for the first two shoots. It's so big and beautiful — sending a wall of gorgeous wrapping light at anything you aim it at. On this shoot I wanted the light even softer so I put my subject near the back edge of the light, feathering it so the light that falls on her is from the outside edge of the softbox, making it as soft as possible. After a few test shots, I brought in a white 8-foot tall v-flat reflector on the opposite side of her (and the light) because I wanted to bounce some of that light back toward her to make sure we lit the dress fully from both sides. The side of the dress opposite side of the light was getting a little too dark for fashion work (though I think it would have been fine for portrait work, where I don't mind strong shadows on the opposite side).

To keep the white chair rail backdrop looking crisp white (and not a dirty gray), I put an Elinchrom BRX-500 strobe down low with a bare bulb and a wide pan reflector to help fill that background evenly with light.

The backdrop for this image is a 10'x24' Savage Reversible Dark Gray Washed Muslin Backdrop I found at B&H Photo (and being 10' wide really made this 2nd shoot a lot easier from that perspective). It was only \$119, which for a backdrop this size and quality I felt was a really good deal. The final shoot for this project had Kristina dressed in a black feathered outfit with a beaded headpiece on a black seamless paper background. This was going to be more of a head-and-shoulders type shot, so instead of using a huge softbox, I went with a single strobe with a 17" beauty dish, and a diffusion sock over the beauty dish to soften the light a bit. The beauty is placed at about a 45° angle to the subject.

"I try to keep my lighting really simple, so I can set it up, get it looking good, and then stop messing with it so I can focus on working and interacting with my subject."

Now, we knew that between each of these three shoots we'd have a lot of time standing around doing nothing. Since we had two sets already in place and lots of assistants, we decided to have a local model come in, and we'd do some beauty style headshots. Our hair stylist had a "bob-style" wig in three different colors, so we did that shoot in-between the main shoot. Whew!

The lighting set-up looks more complicated than it is — it's a pretty standard 'clam-shell' lighting set-up, with a little twist — there's one large softbox behind her which sends some light forward to help sculpt the jawline and add an edge light. Since it's aimed toward my camera position, I tilt this softbox back at a 45° angle (or more), so I don't get lens flare. Another benefit of this backlight is that it creates a solid white background behind her. The main light, placed directly in front of her, is a 17" beauty dish with diffusion sock aiming down at a 45° angle. To fill in the shadows under her eyes and neck, is a 24"x24" softbox down low, aiming up at her at a 45° angle, and I shoot in the gap between those two lights.

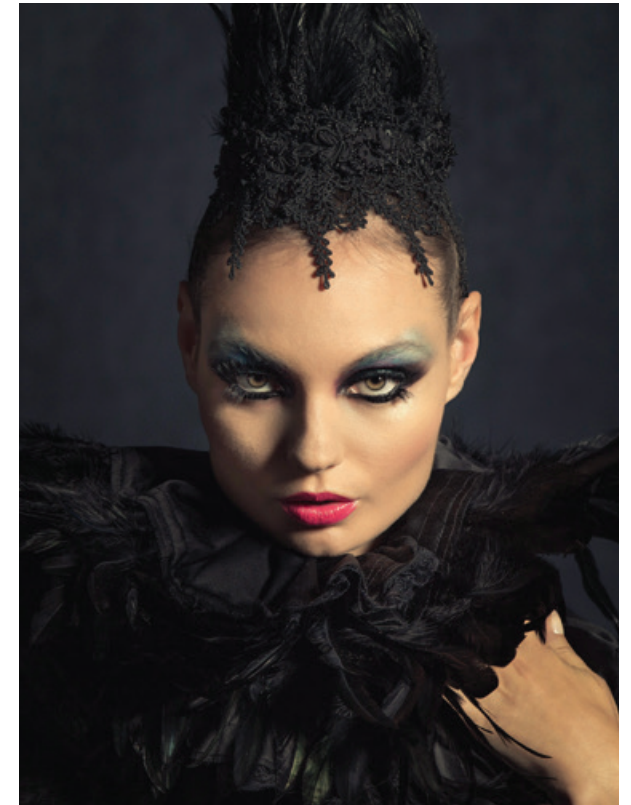
Shooting Tethered

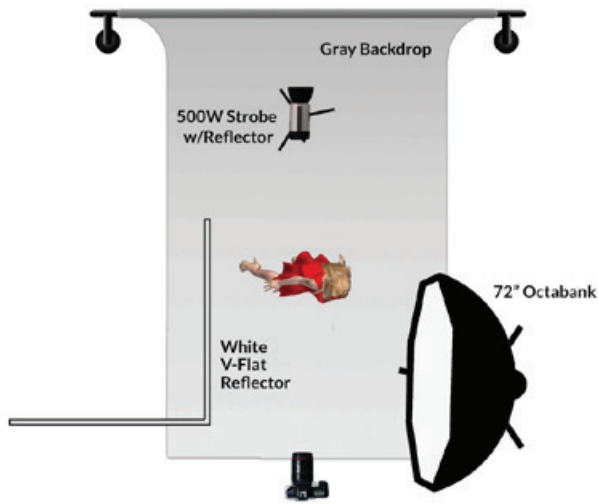
I used the same camera and lens throughout all three shoots: A Canon 1Dx (way overkill for a shoot like this — I normally use a Canon 5D Mark IV, don't quite know why I grabbed the 1Dx, an action/sports camera, but of course, it did the job splendidly). My go-to lens is my Canon 70-200mm f/2.8, and I'm usually shooting at the long end of the lens, around 150-200mm to get that nice flattering lens compression, and that's why you see me standing back so far in the behind-the-scenes video.

I'm shooting tethered directly into Lightroom (anytime I'm shooting indoors or even on location if, at all possible, I shoot tethered). Seeing the images on my 15" laptop at that large size (rather than on the tiny 3" display on the back of my camera) I feel gives me a huge advantage in evaluating

the lighting, sharpness, focus, and expression. It keeps from getting surprises later when I open the images on my computer and find that perhaps that a key shot isn't as sharp as I thought it was, or the expression isn't as on the money as it seemed like on the back of the camera. When I can see the images large like this, live while I'm still shooting, I can really access the images in real time and if something's not right, I can re-shoot right then — while everybody's still there; everything's still in place, and I'm still in 'the zone.'

The 2nd shoot of the day was the most fun, and took the most extra hands because one of the dresses Kalebra rented (a bright red flowing gown) had four 8-foot long trains extending from it (which is what attracted Kalebra to it in the first place). We decided to put a high-powered fan on the floor under the dress to blow the four trains up into the air. Then I would try to time it just right to capture the dress





in the air at an interesting position, while at the same time that had to correspond with the look/pose/emotion coming from our model. Unfortunately, that fan alone just wasn't enough to get the dress really up in the air like we were hoping. So, we got the hair and makeup team to help our two assistants, and we had the four of them toss the dress into the air and then literally jump back out of the scene so I could take the shot. It was a bit of a calamity getting the timing down (and it took a few minutes between each shot to regroup and have everybody re-gather their leg of the train, stop giggling, and toss the dress up at the right time again and again), but it worked way better than the fan.

It took some tries to get the timing of both the dress and the model down, but when you see things really starting to come together, it inspires everybody and keeps the energy high on the set, so nobody was complaining, and everybody was laughing, and dancing in-between takes. As for the dancing: I always play music on the set, at a pretty decently loud volume, to help create a fun mood for the team. I ask the model choose the music style because if you pick the music, instead of the model, it might help you get in the zone, but he/she — the subject of your shoot, probably won't be, so I always let them choose their favorite genre. When your model is having fun, everybody's having fun, and that translates into better images. Pandora Radio or Apple Music are both great as a source for music on set. If your model says, "I like hip-hop," (or they like country or rap; club music, or classic rock), you can just pick that genre, and then Pandora (or Apple Music) take over and become your on-set DJ.

We had the whole thing wrapped in four hours, and all in all, we wound up with six different looks total from our two models, and we had behind-the-scenes footage I could use for my chapter on video in Photoshop. All-in-all, a really fun, productive shoot.

Thanks for letting me share "How I Got the Shot" with you. A quick shout out to the folks at Tether Tools, who create such wonderful, useful, and thoughtfully designed tools for photographers. They are helping us make better images, and I'm very grateful I found them. 🍷

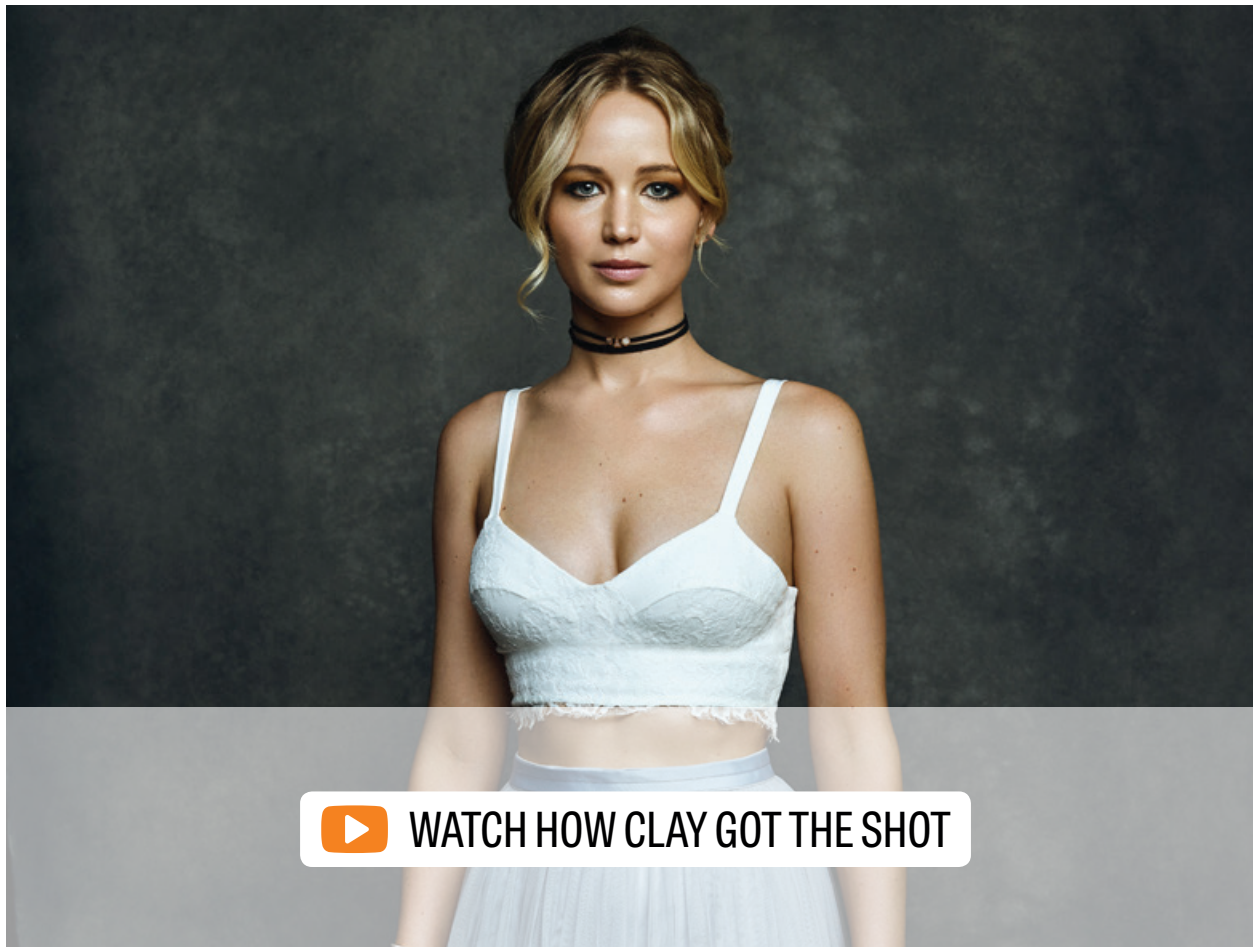


CLAY COOK

Photographer, Clay Cook, has learned the importance of going the extra mile, after a long, arduous run in the music business. As a result, his wisdom, field experience and work ethic has pushed him further into an inspiring career in Advertising and Editorial photography.

🏠 claycookphoto.com

📷 [instagram.com/claycookphoto](https://www.instagram.com/claycookphoto)



Photographing Jennifer Lawrence

by Clay Cook

Concept

I grew up most of my adolescent life in a nice neighborhood, my family owned and operated a successful distribution business, so we lived a good life. Several houses up from ours lived the Lawrence family: Karen and Gary, two brothers Blaine and Ben and a bright-eyed, spunky-blonde Jennifer. Throughout high-school, my older sister dated Ben for a few years and often babysat young Jennifer.

Today, Jennifer Lawrence is considered one of the most popular A-List celebrities in the world which is well deserved. I not only wanted to photograph her, but I wanted to do it organically. I wanted to work as much as possible to be the photographer chosen to capture Jennifer for "X" client. I constantly kept it in the back of my mind and didn't tell many. It was a long-term goal, one I expected to require years to achieve. I wanted to earn it.

I received a call from my friend Coury Deeb, Founder of Nadus Films; A production company based in Louisville that works heavily the non-profit industry. Coury had been working closely with Meredith and Karen Lawrence, who collaborate with Jennifer for her foundation. The Jennifer Lawrence Foundation supports various other non-profit organizations with a primary focus of children in need.

While over numerous meetings and countless ideas, we landed on a plan of action. Nadus Films would document the Hunger Games: The Exhibition event at the Frazier History Museum while I photographed Jennifer in two studio sessions. One being a portrait sitting with various children that the foundation supports and the other being a portrait sitting with her solo and a few friends who are attending the event with her. Leading up to the event we hit a few hurdles. The portrait sitting would have to be quick, it would have to feel more candid and most importantly, we had to keep it fun. No big deal.

Setup, Logistics, Lighting, and Gear

My first call was to Sarah Oliphant of Oliphant Studios. I had envisioned a dramatic black and white candid portrait with the children. A mood that felt very light-hearted, yet natural and intimate. I wanted to use a dark background, but with enough character to float behind the subject. In other words, I didn't want Jennifer to fall into blackness, I wanted some gray surface texture to lift the contrast. I don't often work with black as a background but gray, so I was thrilled when Sarah provide an option that could cater to my vision. On the flip side, it would be an alternate background with more of a warm tone and a strong vignette. A background that more of a standard style of what you would

see in a Leibovitz photograph. I would use both of these canvas backdrops over a period of two days.

The next call was to Digital Transitions to procure a Phase One IQ3 80MP XF Medium Format Camera with a Schneider Kreuznach 40-80mm LS f/4.0-5.6 Lens. The reason I chose to shoot with a medium format over my workhorse a Canon 5D Mark III is several reasons. Firstly, I wanted the resolution. I didn't quite know what to expect. I knew the shoot would be very quick and fast-paced so the massive resolution of the digital file would provide a breath of options in post-processing. We could crop in dramatically or alter exposure without sacrificing the image quality. In other words, it was a safety in case I just can't nail it in camera. Secondly, I wanted the beautiful buttery look that a medium format camera offers, which if used right can resemble film. While I prefer a deep depth of field in most of my photography, I wanted this particular series to feel warm and soft with a dramatic aura.

I felt confident about the tools in play, I just needed a plan of action for the setup including lighting, logistics and safety. With Jennifer Lawrence, I wanted to provide as much breathing room as possible. I knew we wouldn't have but a few moments, so I needed the set to be versatile. It had to be the right light, open enough to offer multiple posing op-

tions without a change. Therefore, we went big and soft. For both sessions we opted to use a Profoto D1 modified with a 51" Large Profoto Deep White Umbrella with a 1.5 stop Profoto Umbrella Diffuser as a key light. As a fill light, we used a Profoto D1 modified with a 65" Extra Large Profoto Deep White Umbrella with a 1.5 stop Profoto Umbrella Diffuser. We feathered the key light to soften shadows and offer a more natural nature of light. The entire set was draped in black cloth to negate the bouncing of light and increase the density of the shadows on her face.

We arrived at the venue early, only to receive some bad news, the shoot with the children was cancelled. I felt disappointed, but was thankful for the opportunity to have the second day. Nevertheless, we loaded in all of our equipment just in case - I'm glad we did. Within an hour of the event taking place we received word that our portrait session with the children was a go, with only an hour window to prepare. Fortunately, this wasn't our first rodeo with this style of project and we were prepared for anything to be thrown our way. We had our location, we had our equipment and my assistants prepare the set while I mingled and covered the opening of the event. I spent a brief time pre-staging, pre-lighting and make sure all the preparations were made which we had planned for. After a quick autograph session, I tagged along with Jennifer through The Hunger Games: The Exhibition and led her to our "mock-studio" where we would photograph her with a few select children. This walk provided the time to briefly catch-up and make a connection. As we arrived to the set, I pointed to a stool we had setup and began to hand-select various children. I made sure to keep her attention while we made slight adjustments to the light and brought in our first subject.

Jennifer had never met most of these children, so it was then my job to make the awkward moment fell just right. I fired the shutter while I did my best to guide Jennifer and the children to have more of a conversation, at the same time punched in awkward jokes to bring out some laughter. Instinctively, Jennifer jumped in and helped the process. While I was only able to fire several frames per child, I was confident in what we we captured. After four sets of children, a small technical glitch and nearly 30 frames later, Jennifer bailed and headed out of the venue for the evening.



After the shoot, I felt fairly confident in the candid portraits, but naturally was hard on myself for my equipment acting up. Apparently, radio signals from the radios used in the building for the event had conflicted with our radio triggers used in the portrait setup and caused the lights to fire in an extreme rapid pace, resembling a theater strobe for about four seconds. Luckily, it was during our final set, but it was certainly a learning lesson.

The second day started early as we had a lot of setup and didn't want a repeat of the hiccup from the previous day. Therefore, we spent meticulous time with the lighting and staging. While the set would primarily be used for a professional "portrait-booth" for guests of the fundraising event for the evening, our priority was the solo portrait of Jennifer. After nearly four hours of staging, we were ready. I vividly remember pacing back and forth several minutes before Jennifer arrived on set. We got word that she would be arriving with an entourage, which included Frances Lawrence, Director of The Hunger Games film franchise which only added to the pressure. This was my opportunity to open doors and it had to be right, it had to be perfect.

As Jennifer walked towards the set I gave her a gentle hug, asked her to take a breath and sit next to a posing table we had pre-staged hours beforehand. After a 10-second spew of small talk, I picked up the Phase One IQ3 Medium Format Camera, focused and snapped the shutter. With one sudden pulse of the flash all the anxiety went away and I felt a push of adrenaline. With a swiftness, we blazed through various positions I had pre-set and thought out. While Jennifer needed little direction, the smallest ideas helped her provide the expression I was seeking. After just eight photographs, Francis jumped in for a couple of frames. I did my best to make a stiff moment more awkward, which resulted in both of them bursting in laughter. We kept it fun, we kept it light-hearted and it was quick. Just 10 minutes later, after a gracious good-bye, Jennifer and her entire crew were off to the next engagement. I set the camera down, stepped back and exhaled a burst of air. After a moment of pause, I promptly walked over to my MacBook and reviewed the imagery; I was proud. The rest of the evening came as a relief and we blew off some steam with a few cocktails.



As a professional photographer, it's my job to make the process easy and quick. Despite having been in hundreds of campaigns, dozens of films and on nearly every major magazine cover in the world, Jennifer and her team relied on my professionalism, intuition and eye. She trusted me to produce something special. Those 48 hours were a thrill ride, I'll never forget.

If you're struggling to attain your dream: wander, investigate and inquire. You never know what's around the corner or what a handshake can do. Your life can change in an instant, mine certainly did. When I first watched Jennifer on the big screen, I had no idea that our paths would one day cross. At that time, I wasn't a photographer, just someone who desired more and worked relentlessly to accomplish a dream. I can only hope I have another opportunity to photograph J-Law, but in the meantime, I'll be climbing the mountain towards the next dream. 📸





BRAD OLSON

Brad Olson is a PhotoVogue Artist and Nikon Pro who specializes in fashion, editorial and commercial photography.

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Ballet Dancers in an Abandoned Church by Brad Olson

Concept

This session was a collaboration with two very talented ballet dancers, Juliet Doherty and Slawek Wozniak. I wanted to capture their unique talents in a dynamic location. I had worked with Juliet previously and we traded some thoughts about creating images with her dance partner, Slawek. Our ideas were to combine a very technically executed ballet pose with simple wardrobe, some sensuality and an unusual background. We wanted a wet hair look and we actually got rain on this day, so the wet hair and muddy ground were authentic.

Setup and Lighting

This day started as very overcast and alternated between rain and partial sun. This photo was taken at about 12:40 pm with the sun almost directly overhead, which is typically not a favorite for photographers. We used this to our advantage by placing the dancers in the full sun in front of the wall which was in shadow. This allowed the subjects enough contrast to separate from the background and define their forms.



"In Photoshop, I used a variety of techniques to further darken and enhance the character in those walls."

Shooting Tethered

Using the Case Air Wireless Tethering System enabled us to view and make adjustments as we shot. For the dancers, they were able to see and critique their positioning and decide on the best combination of poses as they appeared to the camera. For me it was very helpful to see a larger, clearer image to assess the composition, depth of field and exposure.

Post-Processing

My typical post processing workflow begins with RAW file adjustment in Lightroom and I was able to increase the contrast by lowering the black level and creating a Tone Curve. In Photoshop, I used a variety of techniques to further darken and enhance the character in those walls. I kept the editing on the subjects to very minimal dodging and burning.

Logistics and Gear

The location was new to us and we were exploring many rooms on several floors as well as the rooftop and courtyard, so it was important to be mobile and for me to be able to keep up with the dancers. I maintained portability by using the Case Air Wireless Tethering System on my Nikon D810 and mounted a 10" tablet to a light stand. In my camera bag, I had 35mm, 50mm and 85mm prime lenses and a backup camera body. This image was taken with the 35mm lens at ISO 500, f/16 at 1/160 sec.

The Team

On a typical commercial shoot, I do have a camera assistant and work with makeup artists, hairstylists and often wardrobe stylists and creative directors. For this day, we decided to simplify to just the subjects and myself so that we could explore, react and create as we were inspired by the location and the changing weather. 📸





LAURA TILLINGHAST

Born and raised on the West Coast, Laura Tillinghast began making art at a young age. Shooting primarily commercial and editorial content, you never know what you will find in front of Laura's lens.

🏠 lauratillinghast.com

📷 [instagram.com/lauratphoto](https://www.instagram.com/lauratphoto)



▶ WATCH HOW LAURA GOT THE SHOT

Rose Gold and Fairy Lights

by Laura Tillinghast

Concept

I was inspired by the color Rose Gold and wanted to shoot a pretty fashion image that featured wardrobe and other elements in this color as it's the perfect shade for transitioning from summer to fall. My idea was to create a garden setting with fairy lights that would be easy to throw out of focus behind the model. I brought together the lighting and props and made the headpiece using an old hair decoration and some spray paint and a glue gun.



Setup and Lighting

I used a very simple lighting set-up for this and chose to shoot at dusk so that the fairy lights would really shine. I used a 3' octabox for the key light as I wanted a wide modifier that would allow our model, Lauren, to move and turn from side to side and still have flattering shadows on the face.

For fill I used a 45" white shoot-through umbrella behind Lauren to make sure the ivy wall was illuminated. This light was set to the lowest power on the strobe and was slowly increased as the sun went down to compensate for the loss of ambient light.

To create the bokeh effect and to still use strobes I settled on f4 with a shutter speed of 160/sec and adjusted the power of the lights as needed once the ambient light was gone.

Shooting Tethered

Getting a shot like this can be tricky as the wall behind the model needed to be exposed properly while also being thrown out-of-focus so that the fairy lights would create a bokeh effect in the close-ups. Shooting tethered while on-location allows me to make sure that I balance the exposure perfectly. For this shoot it was especially important as the strobes needed to be continually adjusted as we lost sunlight.

Tethering also helps you to spot details that you may miss otherwise. For example, the hanging lantern was initially decorated with ivy leaves among the strings of lights. In the test shots, we could see that the ivy leaves were actually blocking the lights inside the lantern too much so we removed them. This is the kind of detail that is easy to miss if you are only reviewing test shots on the back of your camera.

Post-Processing

I didn't do too much to these shots during post-production. Other than fixing stray hairs and minor imperfections, the main edit you will see is the fairy lights. I like to use a moderate amount to create the bokeh lighting effect and then use Photoshop to strategically place more lights right where I want them.

Logistics and Gear

To make this shot happen I used my Canon 5D Mark III, a 24-105mm Canon lens and 2 portable strobes. For tethering I used the TetherPro Cable and Extension with the JerkStopper on my camera to make sure everything was secure. I love that my Tether Tools cables are orange as this helps a lot on location to prevent tripping and other hazards.

The Team

I was lucky to work with a very talented and fun team. Hair and makeup was done by the very skilled makeup artist Kelly Jones who is based in Santa Cruz, California. Our beautiful model, Lauren, is represented by Stars Model Management in San Francisco. Assisting me with setup and production was Chris Austria who is based in Uganda and is known for his wildlife and travel images. Special thanks must go to Lynn Duarte who allowed us to take over her front yard and use her beautiful wall of ivy as our backdrop. 📸



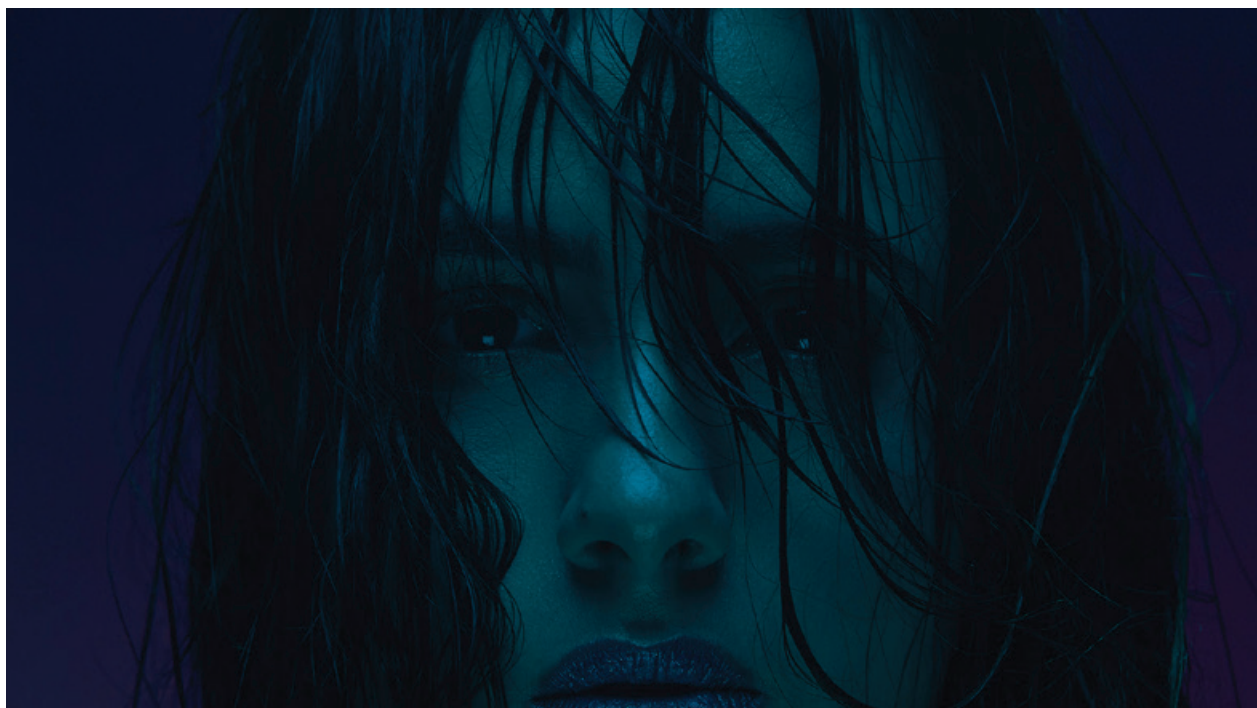


GIANCARLO PAWELEC

Toronto-based photographer Giancarlo Pawelec specializes in portrait, fashion, beauty, and commercial work, and has a signature style that blends an edgy feel with vibrant colours.

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 WATCH HOW GIANCARLO GOT THE SHOT

Colored Gels and Fog Turn Up a Fashion Shoot by Giancarlo Pawelec

Concept

Since my early days in photography, I have always loved playing with coloured gels or anything that adds a punch of visual appeal – be it in the form of vibrancy or texture. For this creative project, I wanted to showcase a beautiful model (Sarha) in a metallic-anime-athletic style while also demonstrating that one can achieve many looks with essentially the same setup.



Setup and Lighting

The overall setup is fairly simple utilizing three (3) Broncolor Siros 800S strobes that are gelled in a contrasting blue and red. For the background, I placed three (3) black V-flats opened and flush against the studio wall. The studio was also completely blacked-out with curtains so as to avoid any light-spill from the windows. The two main strobes facing the model are fitted with a Broncolor Octabox 75 (blue gel – key light top) and a Broncolor Softbox 60x60 (blue gel – fill light bottom). The background strobe is fitted with an L40 reflector and a red gel. For added effect, I utilized a fog machine placed near the rear strobe and discharged through a tube – for ideal placement, as fog is hard to control.

Shooting Tethered

When shooting either in studio or on-location, you can never be too sure of what's going to happen! Shooting tethered (from camera straight into the computer) allows you to see the build-up of your lighting setup (starting with the key light to the fill, accent lights, etc) in a systematic and controlled way. If that isn't enough reason, the most obvious is the ability to see your captured frames on a larger display (be it your laptop or monitor), instead of the tiny screen on the back of your camera. Truth be told, everything looks great on a 2.5" screen, but maybe not as much once you see it in larger form. The key to a successful photoshoot is always the minute details that are often overlooked. Instead of spending 1hr in post-production cleaning something up, one could just look at the display your tethering into and save yourself that headache in real-time. Lastly, there truly is nothing more impressive for on-site clients than seeing the progression of a shot – from a wacky test shot to the finished hero shot.

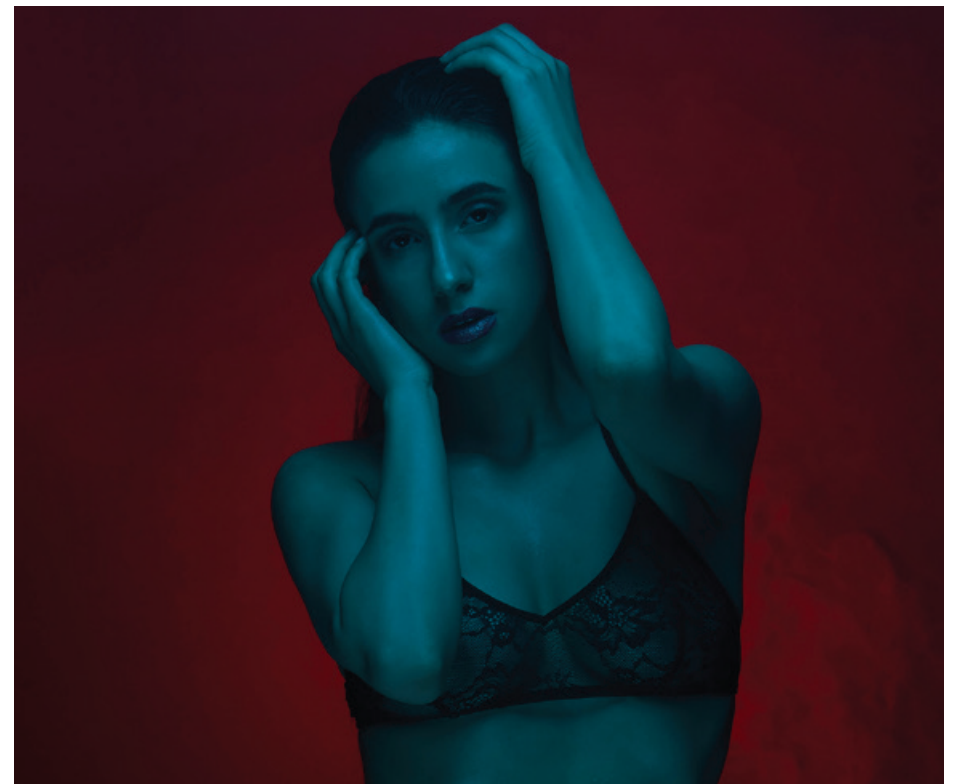
Post-Processing

Thanks to tethering, there wasn't much post-processing needed with the shots other than the usual of removing blemishes, stray hairs, and some minor dodging / burning. I was able to build up the shot and adjust my strobes on the fly, while also giving feedback to the model and my hair/makeup artist based on the real-time shots popping up on screen.

Logistics and Gear

The location for this shoot was my beautiful downtown Toronto hard loft studio, Studio 311. Due to the workflow involving gelled strobes, the studio had to be completely blacked out utilizing the studio's blackout curtains, gaff taping any exposed parts, and closing out the set with black v-flats.

The gear used for this shoot includes a Canon 1Dx mated with a Canon 70-200mm f/2.8L IS II lens and the Broncolor RFS 2.2C Transceiver. The camera is then tethered into my MacBook Pro running CaptureOne Pro 10 software with the TetherPro cable and JerkStopper. Lighting was a set of 3 Broncolor Siros 800S strobes that includes a Broncolor Octabox 75 (blue gel) on a Manfrotto Super Boom as key, a Broncolor Softbox 60x60 (blue gel) as fill, and a Broncolor L40 Reflector (red gel) for the background. 📸





GORDON CLARK

Vancouver, British Columbia based photographer Gordon Clark specializes in headshot photography and is an Associate Photographer in The Headshot Crew.

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An Edgy Headshot for Male Model

by Gordon Clark

Concept

The concept of the shoot was pretty simple - A headshot session! Specifically, a headshot session for a male actor/model. We were going for a moody/edgy look!



Setup and Lighting

I used my go-to lighting setup for guys. My key, fill and kicker lights were LED Flex Lights by Westcott Lighting. I use the Peter Hurley Flex Kit. As this shot was intended to be a bit more on the edgy side, my key light was set to a higher power and placed much closer to the model than the fill light. I added the third “kicker” light to provide some highlight on the model’s jaw, as well as a bit of separation from the black background. In addition, I used one flash head to give the background a hint of light. The light I used was an Elinchrom Ranger RX Speed AS 1100 portable battery pack unit, with one S-Head connected to the B port.

"As this shot was intended to be a bit more on the edgy side, my key light was set to a higher power and placed much closer to the model than the fill light."



Shooting Tethered

Shooting tethered is critical to my workflow and pretty much a necessity. It enables me to see so much more than I can on the back of my camera. It’s a very important tool for the technical aspects, such as lighting and composition, but even more important when reviewing images with my client. I use it as a coaching tool. It allows my client to get instant feedback and they can see what a big impact subtle changes in position and expression can have on the shot. Together, this gives the client more confidence and builds the photographer/client trust.

Post-Processing

I shot tethered into Adobe Lightroom, where I did basic RAW adjustments. I then exported a PSD into Adobe Photoshop for skin re-touching. Final color grading was completed in Adobe Lightroom. 📸





MARKUS HOFSTAETTER

Markus Hofstaetter is an Austria-based photographer whose primary focus is awe-inspiring portrait photography.

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Paints with Fire

by Markus Hofstaetter

Concept

The fire reminds me of passion and love – burning passion. Veronika and Andreas booked me for their wedding and that's how very everything begun. I asked them if they wanted to do a crazy unique wedding portrait and the immediately agreed.





Logistics

I pictured the final image already in my mind, now I just had to ask the couple if they are into it. The answer was yes. So, they practiced the pose and I had to do my homework during the planning phase. Now I must mention, that I'm also a wet plate collodion photographer and doing a lot of preparation for one shot is daily business.

First, I had to take care of the safety aspect – this was the most important thing to me. I tried to think of every little thing that could go wrong. I'm used from my wet plate collodion process to take safety serious, because of the dangerous chemicals there. So, we had lots of safety material on the set and even a dress code, that prohibits synthetic materials. Check the whole list at the gear section.

Setup and Lighting

For the reflection, I build a little pond with pond liner, wooden boards and some bricks. Just to get a water depth of about 5 to 10cm. There was also a pedestal in the middle of the pond for the couple.

The giant torch was made of a 3-Meter-long 120mm Kevlar wick that was mounted on a about 2,5-Meter-long aluminum stick. The wick was mounted with carabiners to the stick and another carabiner was used as a contra weight at

the other end. We had to do some dry runs to get the right movement and to see how close we are to the couple. If it would have been a windy day, we had to cancel the shoot, because it would have been too risky. To get the odor-free lamp oil on the wick, I used a metal pot with a lid, so I can seal the pot in the case of fire. The pot had to be far away from the place where we lightened the fire. It was important to have two assistants for the fire painting. One who moves the torch and one who helps killing the flames with wet sheets. We had also a fire extinguisher and a fire blanket on the set. The assistant who was holding the torch was wearing a special fire-resistant suit from the fire department. The whole place was wetted before the shoot too. I had to cut down some branches from a tree, to avoid contact with the fire.

It's also important to have a business liability insurance for the shooting and a permission if it's not your own place.

For the setup, I used a beauty dish with a grid on a Hensel Tria 6000 Generator with a Hensel EH 6000 flash head at about half power. The second strobe was a Hensel INTEGRA 500 PLUS with a 12" reflector and grid.

With the grids on the strobes I could direct the light to the subject without hitting the water. This was important for the reflection and to not illuminate the water itself. As you

can see I had to shoot from the side, so I don't get a bright background, that would have been seen behind the fire. My Canon 5D MKIII including the Canon 35mm 1.4L lens was mounted on a big Linhof ball head which was mounted on a Manfrotto 055XPJOB tripod. I used the Canon TC-80N3 remote trigger cable to avoid any shake on the camera.

The Team Gets the Shot

We put the Kevlar wick in the pot, I drained it with the oil. Then we walked away from the pot and I fired it up. I went back to the camera, the couple did their pose and I pressed the shutter button (Camera was on ISO 100, F22 in bulb mode). In this moment, the strobes were triggered wirelessly and I shouted "go" to the Assistant who carried the torch. He started going with the giant fire torch from right to the left. As soon as he left the frame, I released the shutter and the second assistant put the wet blanket over the burning wick to kill the fire. I shot the whole thing tethered to my laptop, so I can control immediately the picture in Lightroom. This was important to me – because I wanted to have the right exposure on the couple and I also wanted to be sure to have enough red color in the flames. So, I could also see if the strobes would freeze the posing action in the long exposure. We needed 5 tries to get the final image. I did some standard Lightroom adjustments and only minor postprocessing in Affinity Photo. 📸



MATTHEW SIMMONS

Matthew Simmons is a conceptual music and portrait photographer based in Nashville, Tennessee.

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Dan Winters Inspired Shoot

by Matthew Simmons

Concept

When Tether Tools asked me to participate in the “How I Got The Shot” series, I wanted to use the opportunity to make something totally new to me, but still familiar and true to my personal style and brand. I’m constantly in my studio trying new things and learning new ways to light my subjects, and this project was no different. I decided to stray away from one of my typical lighting setups to try to learn something new for myself so I could pass what I learned onto you.

This series was directly inspired by one of my favorite images, by one of my favorite photographers. Dan Winters portrait of Denzel Washington has always piqued my interest, and I wanted to take elements from it and incorporate it into my own shots. I decided to build my own set, albeit a different looking set than the one in the reference photo. I also took cues from the tones and lighting. Sourcing good reference is wildly important to every shoot I do. I utilize Pinterest to build boards full of great images I can pull inspiration from but I don’t ever want to directly copy another photographers work. With every reference I pull, I take elements and combine them with my own personal style.

Setup and Lighting

The final concept in my mind ended up involving the building of a small off-white room in my studio out of drywall and 2x4's. I wanted the set to be organically involved in the lighting of the shot, so I left two large slits in the side walls of the "room" I built. I'd use those slits to create what are essentially giant strip lights to act as the key light source on my subject. The third light is a large Photek Softlighter firing through a 6-foot scrim placed above the subject. We didn't use any lights in front of the subject, everything was top or side lit. I wanted the set to have a certain stylized tone to it, so I used aqua-blue gels on the two side lights to make the whole image feel washed with that tone. We used Profoto D1's as our lights.

Logistics and Gear

This shoot ended up being a logistical nightmare. As I'm one to do, I bit off a little more than I could chew with this one. The concept actually started out much, MUCH bigger than what we ended up doing. The set I originally wanted to build would have taken a lot more time and cost a lot more money than I was willing to put into the shot. It's important to think big, but be willing to compromise when you need to. So, we scaled down the production for the shoot and settled on the current game plan.

We bought six sheets of drywall from Home Depot, along with 18 two by fours, and rented a pickup truck to transport them to the studio. We spent a few hours the night before the shoot building the walls for the set and put them into place. Like I mentioned above, we left gaps between the wall pieces on either side of the set to act as the large strip lights. We lined those gaps with sheets of diffusion to cut down the light blasting through them.

We went to a few thrift shops to find the wardrobe for our model, and my hair and makeup artist Katrina Brooks did some special effects makeup on him to make him look a little roughed up.

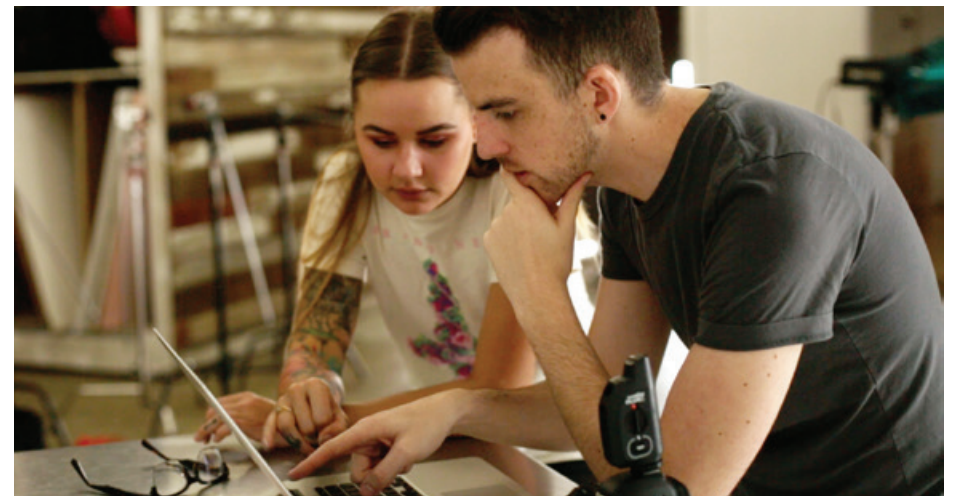


Post-Processing

I sent the final files off to my retoucher Emily McGonigle, and she got to work on them. The two main goals for the retouching were to fix all of the little imperfections in the set, and to make the special effects makeup pop on our model. The set build was very bare bones and roughed in, but we knew we could fix most of it in post. I'd like to stress that this is never an attitude I like to go into a shoot with. I will never start a shoot and say "eh don't worry about that out of place hair or wrinkled shirt, we can fix it in post." That mindset will always come back to bite you and will likely result in more work for you in the long run. But for this shoot, we were operating under the constraints of time and money for the set build, so we decided to settle on fixing some of the imperfections in post. Again, be willing to compromise when you absolutely have to.

Shooting Tethered

Tethering is absolutely critical to any shoot I do, including this one. Being able to see in real time what I'm shooting is key. This shoot in particular benefited from tethering in a very specific way. We were hazing the set to add some atmosphere, which is a very finicky process. Haze starts strong and settles quickly. So in a series of 10 frames, you might get some REALLY hazy images at the beginning, and completely flat images by the last few. So we absolutely had to be able to see the shots as they came in, in order to know when we needed to turn the haze back on and fill the set again. I used a Tether Tools TetherPro USB 2.0 15' cable and a Tether Tools Jerkstopper on this shoot. I normally will use a Tether Tools Aero Table on location shoots, but since this one was in the studio we ended up using one of my larger rolling tables. 📺





RICHARD WAINE

Richard Waine is a Lancaster, Pennsylvania based headshot photographer who is an associate photographer and mentor in Peter's Hurley's Headshot Crew.

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WATCH HOW RICHARD GOT THE SHOT

Headshot Captures Personality of Actor by Richard Waine

Concept

As a headshot specialist, my clients come to me for headshots that authentically represent their personal and/or corporate brand. Whether they are actors or models, attorney or doctors, everyone needs an amazing headshot. This is their digital identity, their virtual handshake and their introduction to the world.

Jay is an actor, who was in need of updated headshots for marketing purposes. My goal was to pull amazing expression from him, where he would appear confident, approachable and likeable within the framework of his unique personality.





The third panel was placed behind the subject and to camera right, at around a 45 degrees angle. I used a 1ft x 2ft panel as a kicker light, which provided a kiss of light on an otherwise shadowed side of the subject's face.

The two monolights are set to the sides of the seamless background, and at around shoulder height.

Shooting Tethered

Tethering into a computer allows me to see the images taken in real time. It allows me to make adjustments to light, composition, and is a great coaching tool as well.

Occasionally, I bring my subject out from the lights, and show them the images, paying attention to what is working and what isn't. That visual is very helpful in achieving the looks and expressions that we are aiming for. I may also spot details, which require attention or things that I really like, and want more of. All of this is nearly impossible to do on a 3" screen.

In essence, shooting tethered has saved me hours of work, and has made my job easier and workflow significantly smoother.

Post-Processing

Normally, I outsource my retouching to Damian and Kara Battinelli of In Tandem Productions. They are fantastic retouchers, and are a critical part of my workflow. They understand my aesthetic and are extremely easy to work with.

For this particular image, however, my post processing was not overly involved, at all. In Capture One, I made adjustments for color, contrast, and exposure. In Photoshop, I cropped the image, removed any visible blemishes, and applied some light dodging and burning to even out the skin tones.

Since I usually choose to keep my lights relatively close to my subject, I often have to remove at least one panel from the image in post-processing. 📷



Setup and Lighting

My go-to lighting is the Peter Hurley Flex Kit, made by Westcott. I light my backgrounds independently of the subject. This allows me greater flexibility to adjust the lighting on my subject while maintaining a consistent background from frame to frame. I light my backgrounds using two Einstein E640 monolights, made by Paul Buff.

For this image, I used 3 of the 4 flex kit panels. I placed a 1ft x 3ft flex panel on camera left, vertically, but turned towards my subject so as to illuminate their face from the left. This panel functioned as my key light. I placed another 1ft x 3ft flex panel on camera right, as my fill light.

Once my subject was positioned correctly, I adjusted the placement of my lights. The key light was angled forward, towards the subject, and inwards towards their nose. This is to reduce the harsh transition from light to shadow, which would appear down the center of their nose. The fill light was adjusted by swinging it inward and outward, towards and away from my subject until the desired amount of fill was apparent. The more I feathered the light away from subject, the more shadow would be apparent.

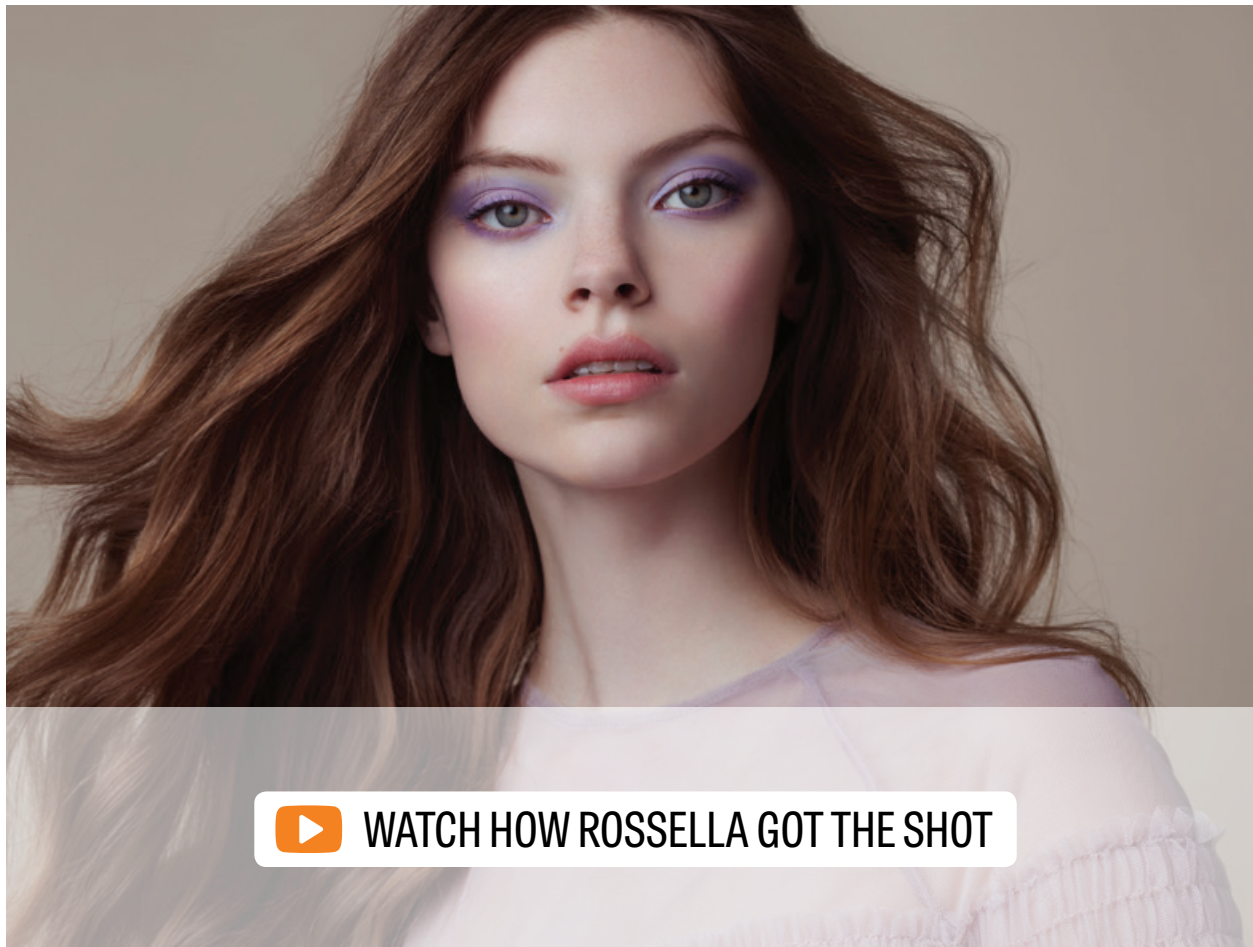


ROSSELLA VANON

Rossella Vanon is a London-based fashion and beauty photographer with a passion for light and colour.

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Beauty and Portrait Lighting in Studio by Rossella Vanon

Concept

This beauty shoot focused on portraying 6 different makeup looks that revolved around pastel tones. Colour and mood were the main focus of this shoot, where a big emphasis was on making sure the images had a very feminine and soft vibe, which went hand in hand with the colour scheme we decided to use.



The purpose of this shoot, shot for Profoto, was to recreate 6 successful lighting setups for beauty & portrait, using a selection of softboxes and beauty dish. The challenge was to change the lighting setup at every change of makeup/hair (6 times), but still maintain the same quality of light and mood, to ensure there still was continuity between all the images. Continuity is key in beauty and fashion photography, where images never stand alone, but are always part of a series.

Setup and Lighting

Rather than create a complex lighting setup and stay with it for the whole shoot, as it's often the case, my challenge here was to plan ahead the 6 different setups, in a way that would provide enough variety, using a range of different modifiers, and possible to do within the time frame. Beauty shoots involve long styling time for all the makeup and hair changes,

that need to also be carefully planned and coordinated. So there wasn't infinite time left for creating, testing or changing each lighting setup!

Shooting Tethered

Tethering was essential on this shoot, as it allowed me to fully and easily review each lighting setup on my laptop screen, much larger than the back of my camera. Thanks to being tethered to my computer screen, I could see lighting as a whole on the entire shot, rather than zooming on different area of the picture on the back of my camera. As the shots were directly saved on my computer, I could also easily compare a new shot with a new lighting setup to any previous shots from the same day, opening them side by side to make sure the new lighting setup was still in line with the previous light quality and overall mood of the shoot.



Post-Processing

The post processing involved minimal and target healing on skin texture and Dodge & Burn on the skin in general, to even out the appearance of skin, minimize distractions and give the shot a tidier appearance. This is an extremely common way of editing beauty and my favourite retouching technique, as it allows maintaining the detail whilst removing targeted distractions. All was done in Photoshop. Some contrast was also applied to counteract the natural more 'flat' appearance of raw files, to slightly boost the colours and give the shots a more 'vibrant' finish.

Logistics and Gear

For image 3232, I used a simple but extremely efficient lighting setup, using a Profoto 5' Octa on a Profoto D2 light unit, positioned around 45 degrees around the model's side. This setup created a beautiful, soft, glow light that still reached both sides of the face but not equally, creating some shadows and depth on the left side of the model's face and body. A polyboard was added on the opposite side of the light (white side facing subject) to fill in some of the shadows on this side and soften the overall light of this setup.

On image 4016, I used three different size and shape softboxes, positioned at different angles around the model. On the front were a Profoto Softbox 3x3 and a Profoto Softbox 2x3 at around 30/40 degrees around each side of the model. These two created a soft light that touched both sides of the model's face, but not equally, still maintaining very soft shadows and depth. Around 30/40 degrees around the back was a Profoto softbox 1x3 strip with a grid, that created a soft highlight alongside the model's side.

On image 0721, the main light was changed from softbox to a white Beauty Dish, which was definitely a little challenging as beauty dishes give such a different quality of light from the larger softboxes previously used. Here, the beauty dish was positioned right in front of the model, higher than eye level and slightly feathered off to one side to soften the output, and a 2x3 Softbox was positioned right underneath, pointing up to the model's face, to fill in the shadows created under nose and chin. A small softbox 1,3x2 was positioned around 45 degrees around the model's side to create



a soft highlight whilst a Softbox 3x3 was positioned on the opposite side pointing at the background. The light of the beauty dish fell off much faster after finding the subject and didn't light the backdrop as much as the larger softboxes in the previous shots, so this last unit was used to ensure the background was given the same amount of light as previous shots to enhance consistency throughout the series.

All light units were Profoto D2 and my camera gear was Canon 5D Mark II and Canon 100mm F2.8 Macro lens.

The Team

Beauty shoots would never be successful if there weren't talented teams behind each shot. On this project, I was lucky to be able to work with my favourite team, people who not only are great artist but they are great people first and foremost.

Makeup artist Christabel Draffin helped me plan all the 6 beauty looks in colour, form and succession. We bounced ideas constantly, we know we can trust each other with comments and opinions. The model Tamina was fantastic to work with, hard-working and easy going. She got the mood of the shoot perfectly and provided great subtle poses that worked so well with the theme of the shoot. The hair stylist Eiji Sato was just great at understanding the initial hair mood board and providing 6 different hair looks that all revolved around the original plan, whilst creating variety and suiting the model's face and each makeup look they came with. Stylist Patrice Hall sourced the pastel-toned clothes, which were then picked based on each makeup colour and hair style, so that there would always be balance in colour and shape throughout the shoot. Nails are often considered a small detail, but they play a huge part in beauty shoot, something we don't learn until we take a beautiful close up shot of a model just to learn her nails look chipped or the nail polish is halfway off. Nail artist Roxanne Campbell did an amazing job at creating natural, but perfect-looking nails that required no retouching and enhanced the beauty of each shot. And lastly, the assistant Jessica Gates, who was extremely helpful on a day where we had so much kit to assemble and arrange on set. 🍷





TONY GALE

Tony Gale is an award-winning portrait photographer shooting for a range of advertising, editorial and corporate clients.

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Little Red Riding Hood on Location

by Tony Gale

Concept

I am always looking for new photo project ideas, and I liked the idea of changing the classic fairy tale concept a bit. Instead of a damsel in distress, why not make her the heroine? This is the first one in the series, and is based on a bad-ass Little Red Riding Hood. So she has an axe to take down the wolf.



Setup and Lighting

I used a Sony a7RII with a 24-70/2.8 G Master lens and a 70-200/4 G lens, on a Gitzo traveler tripod, tethered with a Tether Tools TetherPro USB Cable into Capture One on my PC laptop. The lighting was a Sony HVL-F60M flash with a Lastolite Ezybox Hotshoe softbox, triggered with the Sony wireless transmitter and receiver. One of my assistants held the flash so I wouldn't need to get a permit. I also shot some video to make a little teaser reel for the project after I shoot a few more.

Shooting Tethered

Shooting tethered allows me (or my assistant/tech) to check focus on the fly, and let me know if there are any issues with exposure or composition.

Post-Processing

I processed in Capture One 10 and ended up using pieces from five different frames to make the final image. It was a sunnier day than I wanted so I shot and used a background plate, plus additional frames to make the cap larger and a better frame for the ax head.

Logistics and Gear

The first step was to think about wardrobe and props, I got most things through Amazon because I couldn't find what I needed locally. Next step was finding a model, I used a website called Casting Networks to post a casting and then selected from there. I scouted a few days before to find a good location in Central Park to shoot. The day of the shoot the model and my assistants all met me near the subway by the park and we walked in together. In addition to the gear mentioned in the setup, I had a Manfrotto 055 tripod with a Gitzo laptop plate, several Manfrotto bags with to carry everything and a collapsible changing tent.

The Team

I had two assistants, Alley Maher and Sharlene Morris plus the model Christine Pardo. Alley and Sharlene helped with setup, behind the scenes, checking the laptop while I shoot and hauling gear around. 📷





VANESSA JOY

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On Location Headshot Photography

by Vanessa Joy

Concept

I run a Headshot Photography Studio in NJ and was hired to do a set of standard headshots for a dentist's office, Red Bank Smiles. It was a very typical and easy shoot that any professional photographer should be able to pull together. Our goal is to show their friendly side, making their office appealing to new clients.



Setup and Lighting

I used three Profoto D1 strobes. One with a zoom reflector making the background super white. Two with 3x4 soft-boxes lighting the face - all attached with RFi speedrings. I had my Canon 1DX, Profoto Air Remote, Canon 70-200 2.8mm lens, MeFoto tripod and Tether Tools table and cords tethering my images to Lightroom.

Shooting Tethered

With every headshot client, I first photograph them dead on, looking left, and looking right. I do this in order to determine their best side. While I might photographically know what their best side is, clients don't always agree with me. I love doing this first "practice" set of images tethered so they can come over and look at the images side-by-side and together we agree on which is their best side, and which side we'll focus on photographing.

After the shoot, they pick their included four headshots to be sent off for minor clean-up retouching. Being tethered lets them choose their images right there on the spot, completely eliminating the proofing process, which saves me a ton of time, aggravation and money.

Post-Processing

Almost nothing! With tethering I can get it next to perfect right in camera and then tweak maybe the contrast or highlights in Lightroom before sending it off for retouching with my editor.

Logistics and Gear

A combination of the knowledge of headshot photography in the studio and making sure I pose each client to look their best is really all there was to it. So much of photography when working for everyday people has to do with how seamless the process is for them and focusing on the friendly and positive experience you can give them. 📸





NADER ABUSHHAB

Originally from Chicago and based out of Phoenix, Arizona, Nader Abushhab is focused on commercial, portraiture, and fashion photography.

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Editorial Shoot for Phoenix Fashion Week by Nader Abushhab

Concept

For the past several years I've worked with Phoenix Fashion Week during their editorial challenge for their models. It's always a fun whirlwind, and this year the goal was to create some dramatic and classic black and white images.

While the team styled away, my challenge was to create something a little different for each model. I knew the team and I would do this via prop adjustments and by fine-tuning the key light for each subject. My other challenge was coaching while getting to know each model in a short window of time. Some of these models have not had a ton of time in front of a camera in the past. So, in a matter of 10-15 minutes per person, my team and I had to coach the subjects, fine-tune the light, restyle the set, and ultimately nail "the shot" for each model. Like I said, whirlwind, but it was such a good time!

Setup and Lighting

I wanted to create layers of soft and contrasty light, all with a controllable pop of light to the face to bring attention there first. To do this I set a small softbox as key, feathered towards me and in pretty tight. I then added the 47 inch



para to the side for a soft fill. After that I added the background/soft rim light in the form of the 36 inch para. The black v-flat came in next to suck light out from the opposite side of the subject to make the images moodier. Everything was starting to look really good, but I needed something more so I added a front fill via the 60 inch parabolic. This could have been done with a light and a scrim or v-flat, but I had the parabolic handy, so I definitely wanted to use it. This fill in particular really made the shot. It adds such a finished look to the images straight out of the camera by filling in the remaining shadows and adding that last little bit of crispness. It also almost guaranteed that I would get some sort of catch light in the eyes if my other lights missed while the subjects were looking at me.

"In a matter of 10-15 minutes per person, my team and I had to coach the subjects, fine-tune the light, restyle the set, and ultimately nail "the shot" for each model.

Benefits of Shooting Tethered

The main benefit of shooting tethered for me is always being able to show clients what we're making together on a bigger display. It really does change the way you light. With so many people on set that day the, Case Air was an absolute dream to work with. Nobody had to worry about tripping over cords. I was able to achieve that same effect of showcasing the images on a big screen to the director and team while being able to review and optimize my shots without extra cords.

Post-Processing

Due to the time crunch on this project, the editing had to be minimal. That said, processing was done in Lightroom and Photoshop with a simple skin retouch via dodging and burning, black and white conversion, contrast adjustment, and finally sharpening. 📷



BEN YEATMAN

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Time-lapse in Iceland

by Ben Yeatman

Concept

I think nearly every photographer, whether they are an enthusiast or professional, aims to visit Iceland at least once in their life. While there are plenty of excellent Icelandic time-lapse films out there I felt that I could bring something different to the mix by filming from different perspectives.

With that in mind, I started to plan out a shoot schedule that would allow me to cover the majority of the country within the time constraints. Travelling in the June/July period gives the best weather but also brings huge crowds to all the popular shooting locations. To get around this I found that reversing my sleeping pattern and shooting through the night avoided most of the crowds.

Setting Up the Shot

My main system consisted of a custom motion slider, Emotimo ST4 motion controller, A7Rii & A7ii bodies with a selection of lenses covering everything from 14mm to 300mm. Power was supplied via the Tether Tools Case Relay Camera Power System and the Powertraveller Gorilla Battery Pack. A series of tripods from Manfrotto were used for support.



"While there are plenty of excellent Icelandic time-lapse films out there I felt that I could bring something different to the mix by filming from different perspectives."

Powering the Camera

The major issue with choosing the Sony A7 range is battery life, especially when shooting time-lapse. This is where the Tether Tools Case Relay Camera Power System came to the rescue. I searched the whole market for something that would be light, compact, portable and, above all else, functional and the Case Relay system was the only solution I found.

Post Processing

All images were pulled into Lightroom time-lapse and then basic editing was completed in Adobe Lightroom. From there, all sequences were exported to ProRes and the final film was edited in Premiere Pro.

Logistics and Gear

One of the major issues with completing a project solo is how to get all the gear from A to B. With that in mind I had to choose a system that would be light and portable yet still allow me to pull off the intricate movements that I was after.

The final system consisted of the following:
Tether Tools Case Relay Camera Power System
Sony A7ii, A7Rii
Sony 16-35 F4, 35mm F2.8, 24-70mm F2.8, 70-300mm F4.5-5.6
Lee Filters System
Emotimo Spectrum ST4
Custom 1200mm Slider 📷





DANIEL WOODS

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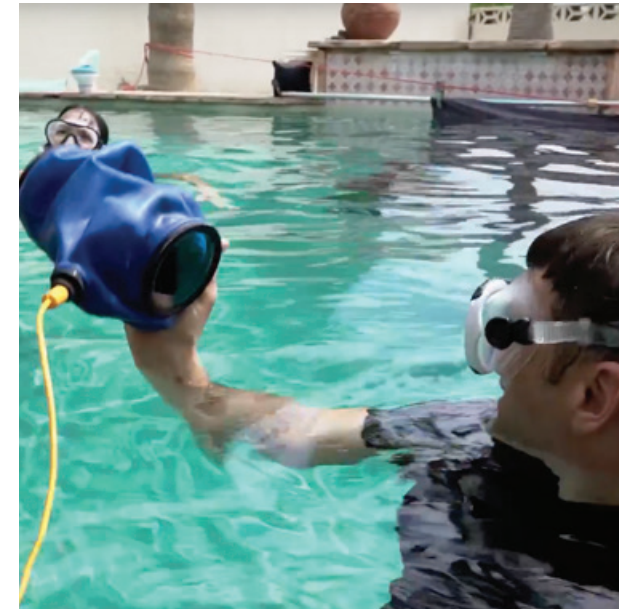
 WATCH HOW DANIEL GOT THE SHOT

Underwater Beauty Shoot

by Daniel Woods

Concept

This was a workshop instructing students how to shoot underwater. Various models were used to expose students to different challenging factors.



Setup and Lighting

I wanted a very soft ambient feel to the images, so I rigged a giant Fotodiox 12x12' scrim over the pool to create super soft daylight. For our nightlight setup, we used 6 submersible ultra-bright LED continuous lights by FoxFury called the Nomad Production N56. The N56s were mounted on a mono pod with various clamps underwater. Then above the scrim we shined 2 additional FoxFury Nomad Production P56s through the scrim.

Shooting Tethered

For first time underwater models there is a definite learning curve. Puffing out cheeks, keeping face relaxed, not blowing out bubbles or introducing fine bubbles into the water through splashing are all tendencies that need to be realized and corrected. Coaching the model through speaking is one thing, however, being able to glance across to a large poolside monitor to get real-time feedback is invaluable. With the visual, instant feedback of tethering, models are able to smash that learning curve and get onto creating.

Post-Processing

For underwater tweaking, the white balance is critical and I do this primarily in Adobe Lightroom. Additional re-touching is done in Photoshop to smooth out background, eliminate stray particulates in the water and distracting bubbles.

Logistics and Gear

Tethering

Tether Tools TetherPro USB 2.0 Cable (camera to laptop)

Tether Tools Tether Table Aero

Tether Tools TetherPro HDMI Cable (laptop to 46" monitor)

Camera and Lenses

Sony A7RII with Sony/ Zeiss 16-35 f4

Sony A9 with Sony/Zeiss 16-35 G-Master 2.8

Underwater Housing

Outex with pass through Data port

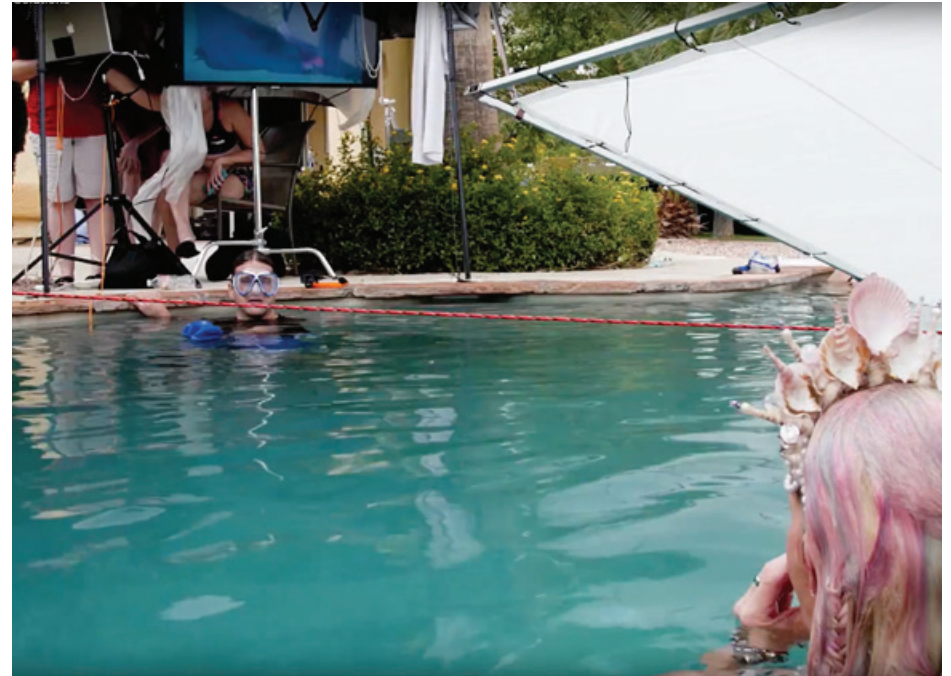
This was a workshop/ shoot. The economical cost of the Outex housing allowed me to have enough housings for the 3 workshop participants to all use their own cameras.

Lighting

PhotoDiox 12x12' Sun Scrim

FoxFury Nomad production N56 Battery powered LED Lights

FoxFury Nomad production P56 Battery powered LED Lights 

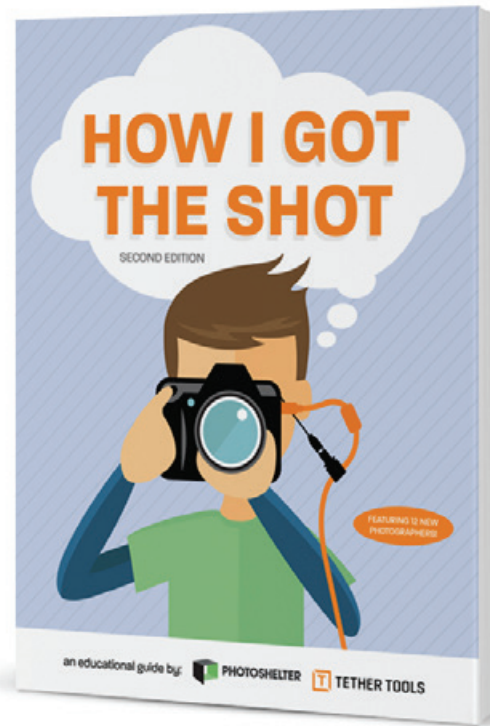
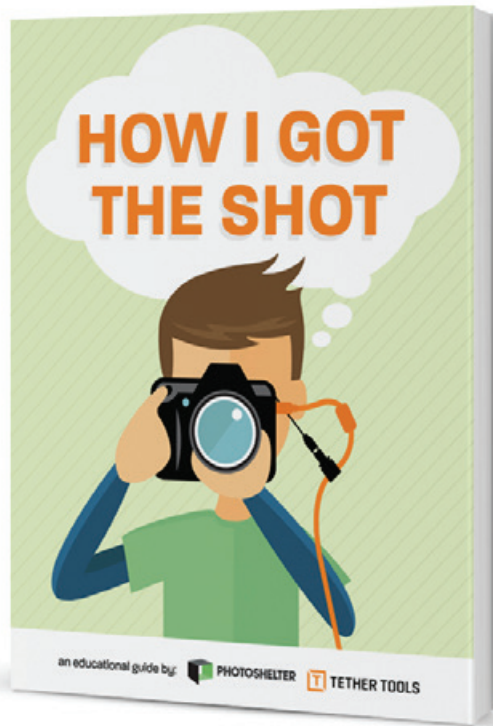


CONCLUSION

After reading this How I Got the Shot Educational Series, you may find that there is no one formula to 'getting the shot' – and that's okay. As a photographer, and as an artist, you know that sometimes you need to break the mold, that there's no such things as rules; merely suggestions.

Above all else, we hope that you're able to take something from this How I Got the Shot Educational Series, be it a tip or technique, that will help you become a more well-rounded photographer. Now that you've got some inspiration, it's time to get to work!

Be sure to also check out
HOW I GOT THE SHOT
First & Second Edition



Download them today at: TetherTools.com/guides