

WOMEN'S EDITION

HOW I GOT *the Shot*

FEATURING
30 FEMALE
PHOTOGRAPHERS!



Photo by featured photographer:
RENEE ROBYN

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#betterwhenyoutether

See your vision come to life with tethered photography



Photo: Kira Derryberry

Connect. Collaborate. Create.



INTRO

It is a great honor to share How I Got the Shot - Women's Edition with you on International Women's Day!

The 30 women featured in this guide are some of our industry's most creative, passionate and talented photographers today. We are honored that they have chosen to share their stories and process. This amazing collection of work was submitted by inspired and inspiring women whose purpose, passion and perseverance are evident in the stories they've shared.

Through their work, they are not only addressing critical challenges in their photography and for their clients, but many are addressing and supporting important issues in society today. There are legends and up and coming artists alike featured here, each with their own style and approach.

You will find these women leading social groups, industry associations, teaching, blogging and above all inspiring other photographers at every turn. As we honor these, and all women in photography today, take a moment to thank those who have inspired you. And always, take the opportunity to share and learn from those around you - for none of us create excellence alone.



A handwritten signature in cursive that reads "Lauren K. Simons".

Lauren Simons
Co-Owner and VP, Business Development
Tether Tools

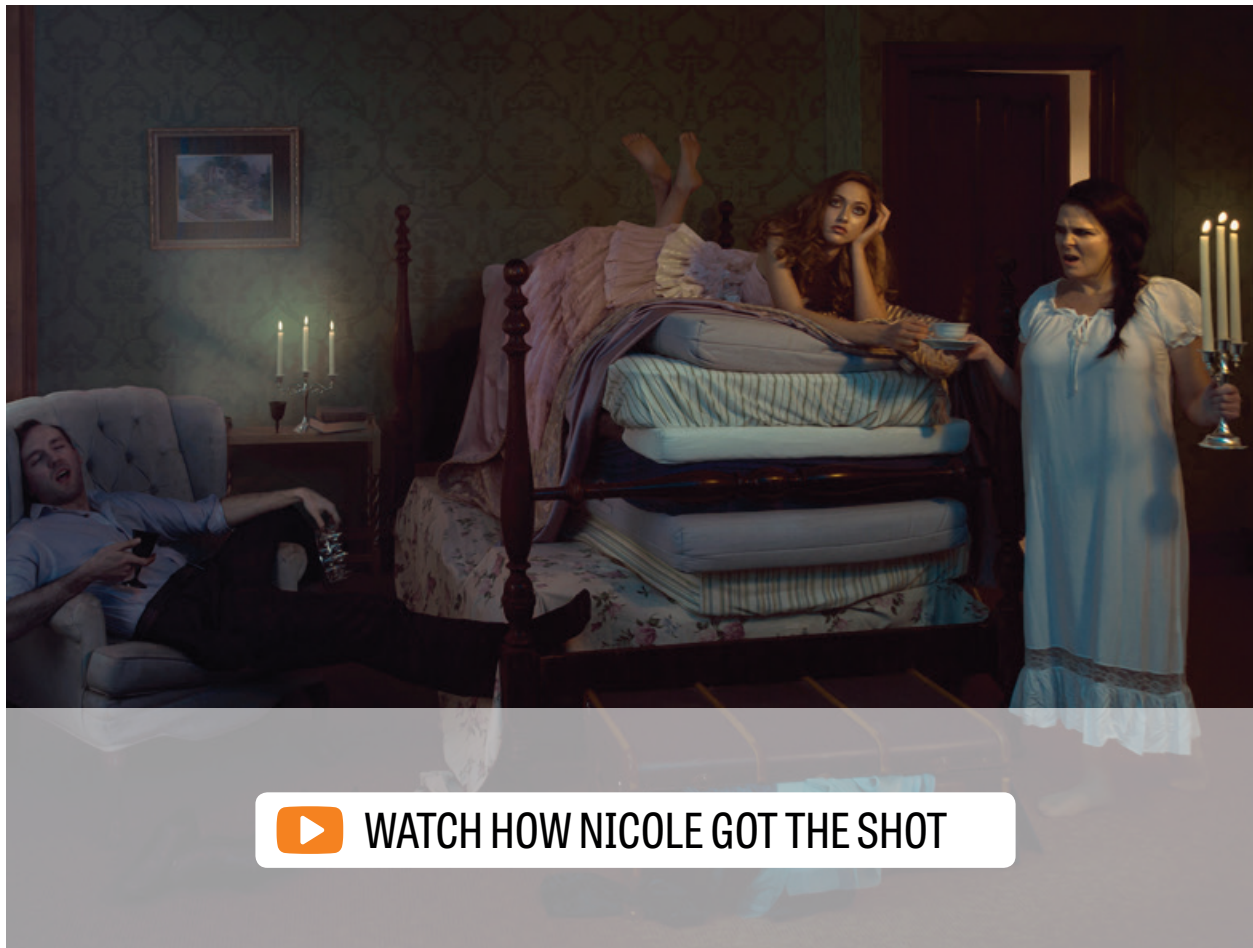


NICOLE YORK

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



▶ WATCH HOW NICOLE GOT THE SHOT

The Princess and the Pea

by Nicole York

Concept

This shoot was based on the differences in the way we see fairy tales as children, versus adulthood. The Princess and the Pea was the perfect concept to use because there is a great amount of the ridiculous in the story when viewed through the lens of maturity and a culture increasingly more in touch with the value and complexity of femininity. That a woman should have to prove her fitness to be a royal wife by being forced to go several nights without sleep is a concept we would scoff at now, but I also thought would be a fitting metaphor for our current cultural shift.

Setup and Lighting

Since my vision for this photograph took place during the night, I knew I would need a fairly low exposure with lots of blue in the midtones and shadows, but I also needed a strong enough key light on my main character--the princess--to make her stand out. The only light source that made sense for the time period was candles, so the key light would need to mimic candlelight as closely as possible.

Having those considerations to deal with, I used a mid-sized octa double-gelled with blue gels and placed fairly far back from the scene, so that the light would be even and



cover the whole scene. Once I had that exposure where I wanted it, we began placing the key light, which was a Canon 580 EXii gelled with one yellow and one orange gel and shot through a snoot to keep the light very directed. As soon as the light was properly placed on a boom, my assistant held up a Westcott diffusion panel between the light and the subject to diffuse light. This set-up gave the scene the nighttime, candlelit feel that I wanted.

Shooting Tethered

Tethering my camera to my Asus laptop using CaptureOne helped me by allowing me to see large previews of the images as I captured them, so I could see exactly what the light was doing, make sure that the shadows were open, be assured of sharpness, and test some color grading to make sure that the light I used would give me the end result I wanted.



Challenges

The biggest challenge of the shoot was mimicking candlelight. It's difficult to make flash resemble candlelight because candlelight is fairly weak and contained to a small area. It's also tricky to put the light on the subject without throwing shadows and highlights in the wrong direction for the supposed light source. Booming the speedlight was a key because it brought the light in from a downward angle, which kept the light and shadows moving in the right direction for the candles.

Post-Processing

In post-processing this image, the biggest tricks were compositing in "wallpaper" in Adobe Photoshop, and then color grading the image to preserve the nighttime feel while adding a sense of cinema to the image. All post processing was done in Photoshop, using a combination of color adjustment layers, curves, masking, and blending modes.

Gear

- Canon 5DmkIII
- Asus Laptop
- CaptureOne Pro
- Tether Tools USB Cable
- Canon 580EXii
- Snoot
- Blue, Yellow and Orange gels
- Westcott
- ProMaster strobe
- Westcott light stand
- Adobe Photoshop

The Team

Models: Tessa Hooper, Jennifer Wilde, Karl Brevik
Dress Designer and stylist: Allison Nicole Designs
Makeup and Hair Stylist: Nina Marie Diaz
Assistant: Nehemiah Urban
Videographer: Kevin Davis 📷

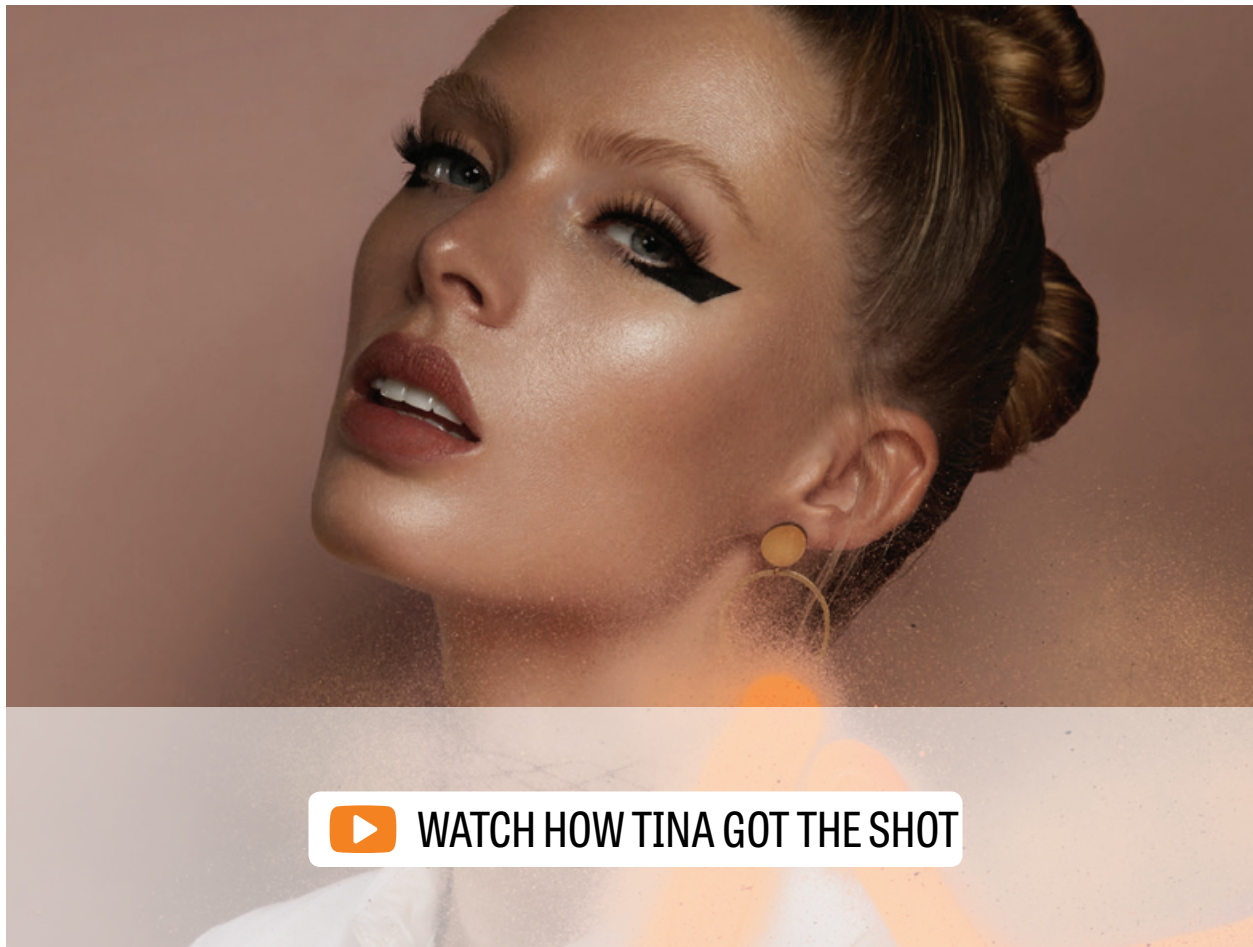


TINA EISEN

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WATCH HOW TINA GOT THE SHOT

Graffiti Meets Beauty

by Tina Eisen

Concept

About 6 years ago I discovered some amazing graffiti art in the streets of New York, it was a collage involving a woman, some plants, and graffiti. I took a snap of the poster, saved on my phone and have kept it ever since. I have been planning to do a shoot inspired by this art for a long time. When the magazine published the brief for the upcoming issue, which was "pastel colours" I knew the time had come! I wanted to combine my love for beauty, dewy skin and colour so the concept of the graffiti meet beauty was born.





Setup and Lighting

I used a main light I have, a Profoto Beauty Dish (white) camera right, a small 2" octabox with grid camera left as fill, a zoom reflector to the left back of the model to pick out the model's right side of her face, 2 silver reflectors on a stand underneath the model's torso and a large black poly board to her right.

Shooting Tethered

During this shoot I shot tethered to a laptop right next to my model, shooting through a large glass panel didn't come without its challenges, the glass had to be held at the exact



right angle in order to avoid reflections. By having the laptop in my peripheral vision I could make sure that no reflections were spoiling the images while the make up artist could check that her precise, geometrical eye lines stayed in perfect shape throughout.

Challenges

The reflections coming from the glass panel. Even a small movement to the glass would make a massive difference to the outcome of the image. Apart from that, I've never used a spray can before. Turns out, their fumes make you crazy!

Post-Processing

I tethered the pictures straight into Capture One. In there I do my Raw processing including exposure, contrast, high-light, shadow, levels, white balance adjustments, white balance as well as rough crops. I make my selection within Capture One. Once processed I edit my images in Photoshop which will be roughly about 1 hour per image of skin clean up, dodge and burn, tones, colour corrections and re-shaping of hair and clothing.

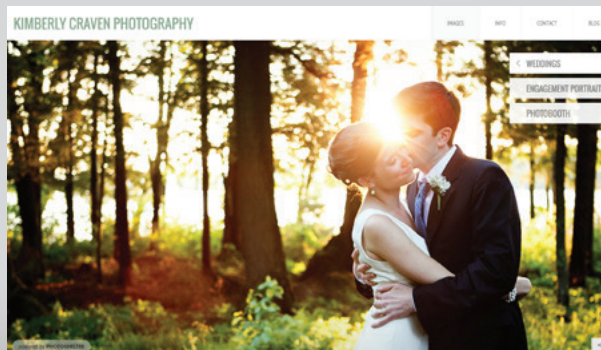
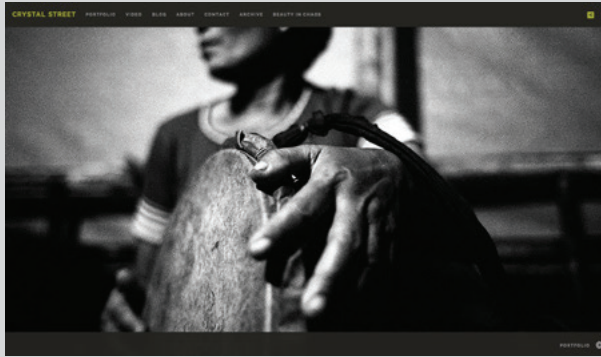
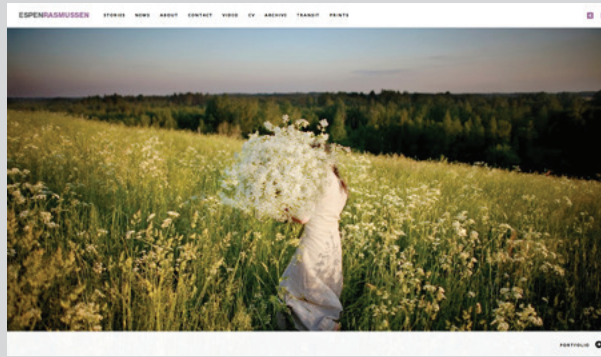
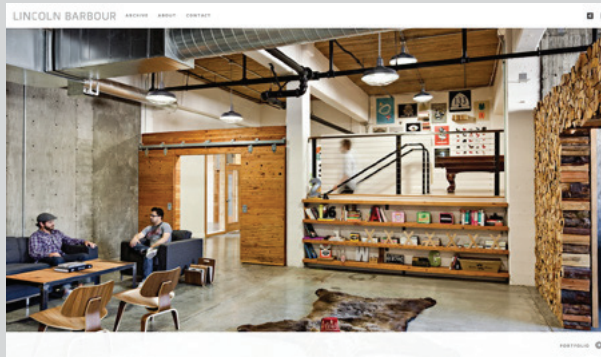
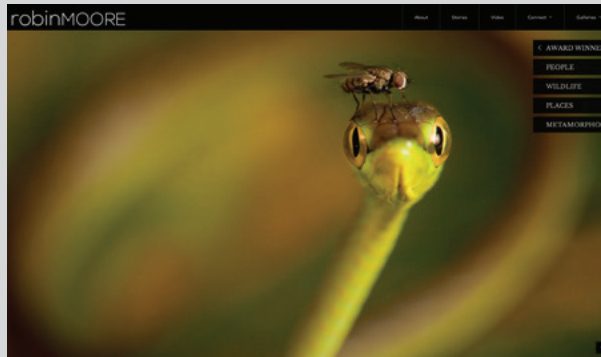
Download and save 10% on Capture One Pro.
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Logistics and Gear

The team consisted of 8 people. We had planned for and achieved 5 looks in 8 hours. Each look had its own colour backdrop and glass panel. With team sizes like this, it's hard to coordinate everyone throughout the day, so I make sure people know the goal days before the shoot, as well as in the morning, that way you can guarantee that the team runs smoothly alongside each other to create a final team effort picture.

The Team

For this shoot, we had myself as a photographer (and later on as a retoucher), a female model, a makeup artist who also did the hair, a nail artist, a fashion stylist, a styling assistant, my photographic first assistant and a behind the scenes videographer. 📷



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ANITA SADOWSKA

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 WATCH HOW ANITA GOT THE SHOT

Swimwear Shoot at Golden Hour

by Anita Sadowska

Concept

Lately, I found I've been going through creative phases. I've been doing fashion for a while now, so my interests tend to shift towards a specific genre. Last year I was really into shooting beauty and now I am really into swimwear.



It's still relatively new to me, so I'm still learning a lot and experimenting with different types of shoots and locations. I love creating really sensual stories, where the model is at one with nature. I want my stories to be much more than just a pretty girl with perfect hair and makeup standing on the beach. I want skin covered in oil, sand in the hair, and strong empowering poses. I don't care if the swimwear gets destroyed in the process - in fact the more trashed the bikini, the better the shoot.

Setup and Lighting

I started my photography story at 16, using only what I had, which was the Nikon D60 in my hand and some natural light. Ten years later, even though I'm comfortable working in the studio, I never enjoy it as much as shooting outdoors. And I'm a sucker for a good golden hour! I personally find the natural light to be the hardest to master and it took me years to understand the way it works. It still scares me and fascinates me at this same time.

This whole shoot was produced using natural light only. I shot in the afternoon, with the weather shifting from overcast to sunny. Some shots were shot in direct sunlight and some were backlit. I never constrain myself to one certain look on shoots like those, I just roll with what Mother Nature serves me and play around with different sun positions and angles. I don't use any reflectors or other modifiers as the softer afternoon sun provides a less contrasting light.

IMAGE 1

I took this image facing the model against the sun. It was still high up in the sky, so I had to shoot from quite down low to get the perfect sun flare. I went for quite a tight crop to show the sand and texture on model's skin.

IMAGE 2

This image was shot using direct sunlight. The shot happened around 40 minutes before sunset, so the light was quite low and soft. By facing the light, I made sure that not only model but the backdrop are correctly exposed and maintained their colours. I had the model facing slightly sideways to create more depth and drama with the lighting.



Challenges

As always shooting outdoors has its downsides. Wherever you are, even in sunny Cape Town, South Africa, the weather can be unpredictable. You never know what Mother Nature is going to serve you with.

I was hoping for a perfect sunny afternoon but got clouds for the majority of the shoot which was really frustrating. However, being from Ireland, I'm used to dealing with clouds and rain on pretty much every outdoor shoot so instead of getting worked up over it I just decided to embrace it and make it a part of my style.

That being said, not having direct sunlight means the skin is not going to look as shiny which is something that is really important for me when shooting. That glow that you get can't just be "made" in Photoshop.



Post-Processing

I always use two programs to edit my images, Lightroom and Photoshop. I use Lightroom mainly to catalog and sort through my shots. Once I have my selection, I move to Photoshop and edit all the images.

Because I shoot swimwear, and there is a lot of skin on show, it usually takes a while to make sure I edited the entire body. Only two or three years ago I would have Photoshopped images quite extensively. Nowadays, I'm a fan of showing natural skin texture, stretch marks and any other features that make us who we are. It took me so long to embrace the raw images for what they are and unless I have to, I prefer to keep the finals as close to the original as possible.

Logistics and Gear

As with every outdoor shoot, location scouting is key. There



are a few things to keep in mind when planning a shoot like this: What's the light like at the beach? What time does the sun rise and set? Which direction does the light travel at your location? How busy is it during morning/evening time? How will the model change? The list goes on and on. I knew the beach we were going to shoot at was going to be busy, but luckily, because of the clouds, most people have left. There were also certain areas of the beach that were not as busy as the rest and that's the areas we stuck around.

Before any shoot, I always spend hours putting mood boards together. I love being able to save other creatives work into the Instagram collections. It saves space on my phone and holds everything neatly in one spot. I always go between Instagram and Pinterest, but I find for bikini shots Instagram is the place to do your research. On my shoots, I always use my Canon 5D Mark IV and my favorite and trusted lens the Canon 24-70 2.8 L II. I find shooting at the beach is always a nightmare because of the sand getting absolutely everywhere, so I prefer to minimize my equipment and stick to one lens that can do both - wide shots and close-ups. It's also such a reliable well-made lens that gives you great colours and sharpness.

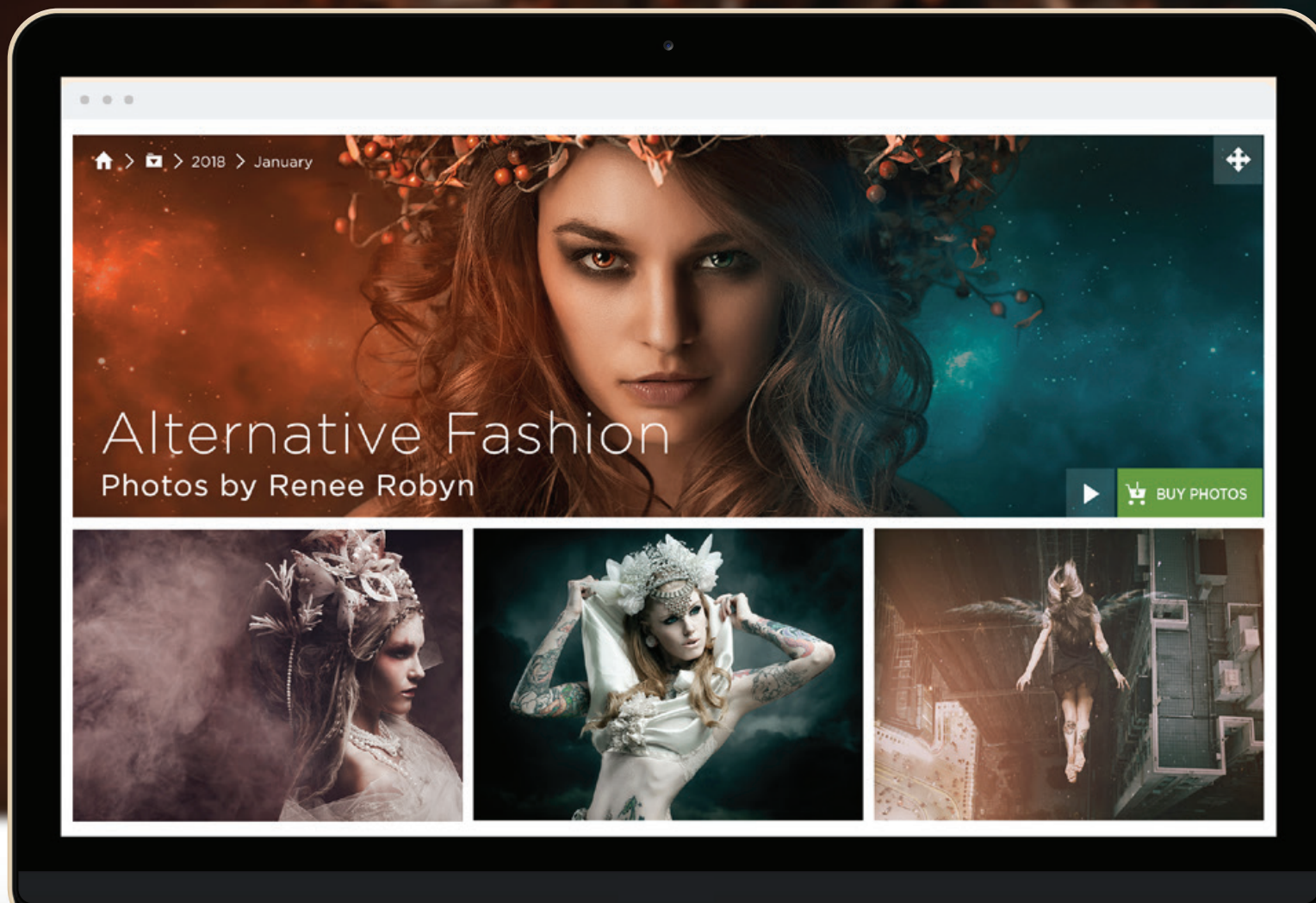
The Team

I love working on swimwear shoots because it usually involves a smaller team of people, but more responsibility which is challenging but fun. On those kind of shoots, it's usually just the model, the videographer and myself. I always film everything for YouTube, plus the videographer happens to be my husband! Handy, right? He's always great at keeping an eye on the general safety of the shoot as well-sticking around with the bags when me and the model just run off into the unknown.

Working in very tight teams is one of my favourite ways to shoot - I always find I get a better connection with a model when it's just me and her. Also, the whole shoot takes much less time as you cut out the hair and makeup prep. I always ask the model to arrive with natural hair and makeup, drown her in body oil to get that intense shine on the skin and we're good to go! 📸



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ANA BRANDT

Ana Brandt is a maternity and newborn photographer based in California.

🏠 bellybabylove.com

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



WATCH HOW ANA GOT THE SHOT

Flowing Fabric on a Pregnancy Shoot by Ana Brandt

Lighting and Logistics

I wanted one light and used a Profoto B1 with a 65" White Umbrella, a white diffuser with back panel. I had a fan running and my assistant tossing the fabric behind. For this pregnancy shoot the client requested fabric, and there was about 8 yards of material. It's difficult to toss and keep it high enough in the air to achieve the look I was going for. It took several tosses and we ended up choosing the first toss!





Post-Processing

The post-processing involved removing my assistant and lighting as you can see in the before shot. Then working with the fabric to try and smooth out the wrinkles and show the flow.

The Team

My client drove from Las Vegas for her shoot, so I felt an incredible amount of pressure to try and give her amazing images. She came hair and makeup ready and I had an assistant on hand to help with the tossing. 📸





RENEE ROBYN

Canadian born and raised, Renee Robyn is a former model turned photographer who has developed an ethereal style, combining fact and fiction.

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WATCH HOW RENEE GOT THE SHOT

Queen of Armageddon

by Renee Robyn

Concept

I'm not really one to do a lot of complicated shooting on location. Between bugs, wind, and people who I don't want in my space, I tend to hide myself out in a studio. However, growth rarely comes from comfortable places.

I opted to shoot a concept outdoors with my sister Brandy involving a pretty black outfit, and some swirly magic sorcery around her, summoning the elements. I'm often pretty loose with my ideas when it comes to personal work. I don't always have a hard line of exactly how I want it to look when I walk in the space. I like to listen to the image once it's shot, and let it tell me what it wants. Sounds like weird pixel voodoo, and maybe it is. However, I have found I make my best work when I sit down with some music, a blank photograph, and shut up and listen to the muse. Admittedly, the idea for this shot came from Brandy, but it was up to me to bring that concept to life.

Photography for me is just the starting point for digital art, but if it's not shot accurately, I can only push things so far in Photoshop. Having great base plates are everything.



Logistics and Gear

As luck would have it, we were delivered a surprisingly cloudy and calm day, not always common in Alberta summers. Even the mosquitoes were less hungry. We pranced out to a public park down by the river valley and sorted where our base of operations would be.

We set up in the tall grass, knowing it would be a masking nightmare in Photoshop. I liked the diversity in the texture on the ground more than the evenly cut grass of the more groomed parts of the trail. It made it feel a little more wild and untamed. I set up my laptop on my ThinkTank roller bag and booted up Capture One.

Lighting

The lighting was just a reflected shoot out umbrella that I got off eBay back when Dinosaurs roamed the Earth for less than the price of a cup of no-name coffee. Equally ancient Alien Bees are what I use to shoot with at home, so I connected it to a mobile Paul C Buff power pack and threw a weight on the stand.

Because I knew I would have her hands up, having “magic” or something come from her hands, I wanted to create directional light on her face that would conflict with the diffused sunlight. It wouldn't have to be very strong, I just wanted to fill in her face a little bit and make the light pass from the right of frame to the left. This would be most noticeable in the shadow under her chin. In short, the strobe became my main light, and the soft sunlight, my fill.

From here, my Canon 5D Mk2 went on a tripod, and my assistant (aka Mum) started throwing hair and dress around, knowing I would composite all the pieces together in Photoshop. Having everything tethered to Capture One was very helpful to see what parts of the hair I needed to have thrown and in what way. I knew I would be doing a lot of work in post, but being able to see the images large on my screen were getting ahead of having to do any “corrective” work because I may have missed a frame that would have saved time.

Post-Processing

Once I had all the content I needed, I breathed a small thanks to the Gods of Wind and Rain for not ruining our day and packed up. Back at Base Camp (aka home) I browsed the files and decided which ones I would use for the final image. See the time-lapse video below for a birds-eye view of the post-processing. All the content in this image I had photographed myself around the world and the brush plug-in I'm using to create the magic is called Particle Shop by Corel Painter. 📺



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BEHIND THE SCENES LAUREN ATHALIA



"I consider myself to be a visual story teller and enjoy working with a team to bring an elaborate concept to life. I rely heavily on my equipment. The products from both Paul C. Buff and Tether Tools give me everything I need to create my vision!"

- Lauren Athalia
PHOTOGRAPHER

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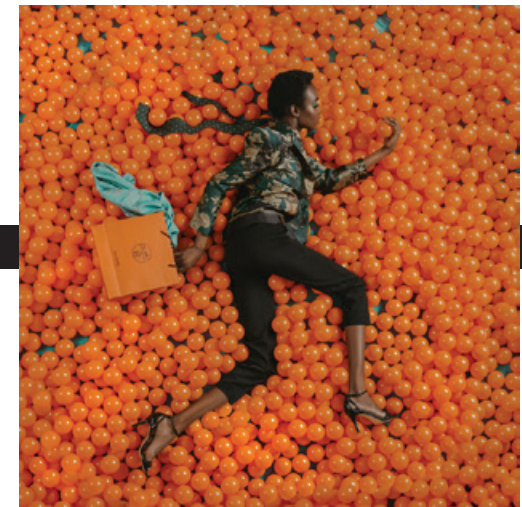
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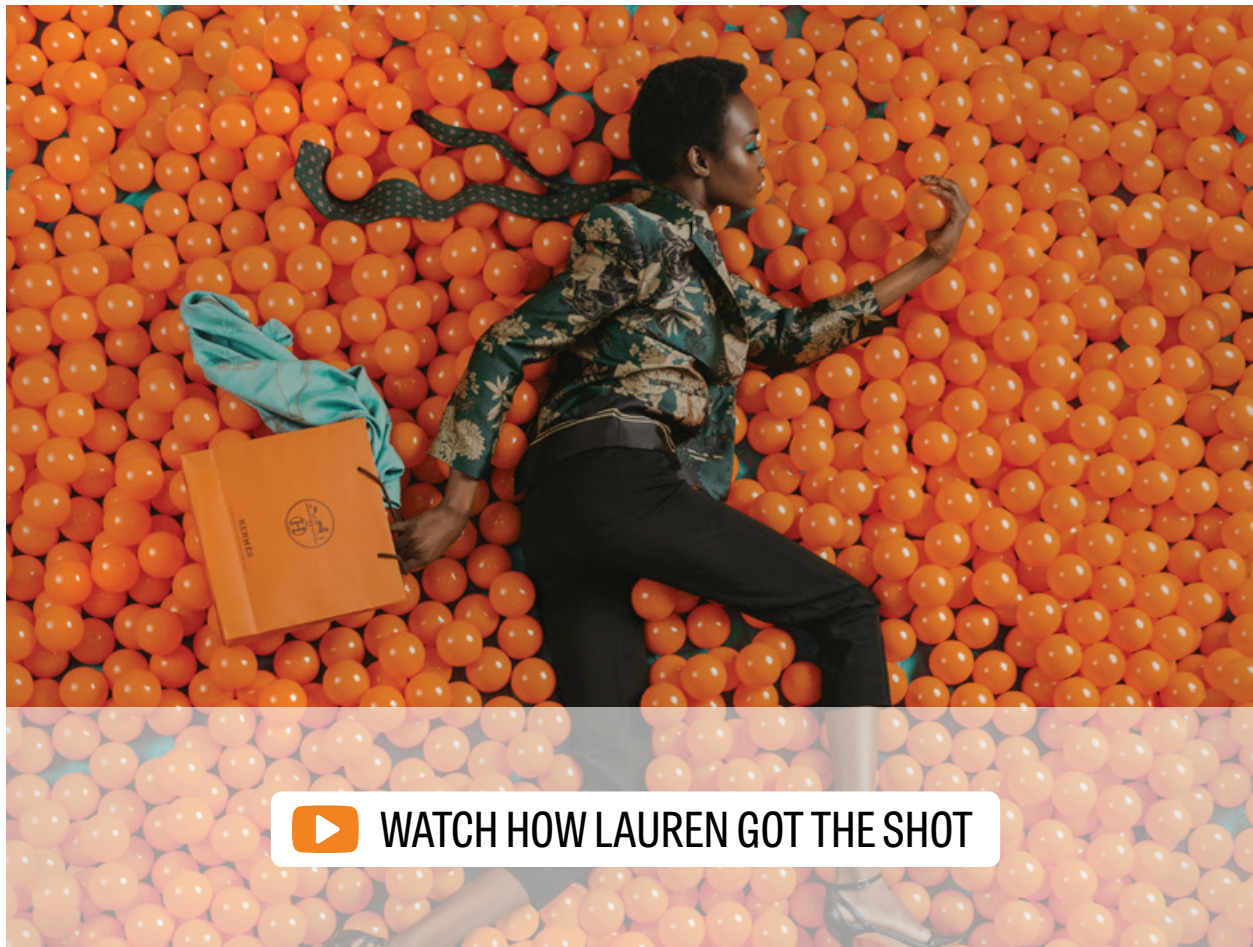


LAUREN ATHALIA

Lauren Athalia is a fashion, advertising and commercial photographer based in Nashville, Tennessee.

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Model in a Ball Pit

by Lauren Athalia

Concept

The concept for this shoot was to create a scaled down version of an interactive art exhibit that I had participated in a few years ago. In the exhibit, there was a room full of white plastic balls and people of all ages were submerged in them as if they were swimming. I noticed the lighting was so beautiful in that room and it was such a sensory-filled moment that left me inspired. So for this shoot, I wanted to remember that experience but bring in a more vibrant color and apply it to my specialty of fashion and advertising photography.

Setup and Lighting

The large light sources created by the Paul C. Buff, Inc. Einstein Flash Units, outfitted with the 86" Soft Silver PLM Umbrellas with the white front diffusion fabric added, gave me the coverage and control that I needed. The light stands were positioned on the left and right of the subject. The umbrellas were angled slightly down onto the model.

Shooting Tethered

Using Tether Tools on a shoot like this is imperative! Not only does it allow for me to see my images on a larger screen, it also allows for my team and I to make in-person edits.



This was so convenient as I was 10ft. in the air on a lift and couldn't make changes to the set easily. But I could see the screen and so could my team which allowed us to work more efficiently.

Challenges

The biggest challenge was posing the model in the ball pit. Every time the model moved the entire set shifted. So my team was constantly working to fill in the negative spaces and rearrange the model who was lying on her side partially submerged. I had to be very aware of how the clothing and poses worked together because they look very different in a horizontal position versus vertical. We eventually embraced that our model naturally appeared to be in motion and pushed that idea further by arranging her clothes, shape, and prop. So the final image boggles the viewer's mind for a moment and makes them wonder if she is running or sinking.

Post-Processing

I cull all of my images with Adobe Lightroom and then bring my favorites into Adobe Photoshop for further tweaking. The biggest edit was filling in the background with more orange plastic balls. Apparently, 1,000 balls were not enough to fill the frame.

Logistics and Gear

Logistically, I knew I would need plenty of room to work and some sort of lift to get above my model. Furthermore, I also knew I would need some sort of container for the orange plastic balls but I wanted something cheap and perhaps something I could toss in the trash afterward. I used a children's plastic swimming pool which was successful in containing and plenty of room for one subject.

- Canon 5D Mark III
- Canon EF 24-70mm f/2.8L II USM Lens
- Tether Tools JerkStopper Camera Support
- Tether Tools JerkStopper Extension Lock
- Tether Tools TetherPro USB 2.0 to Mini-B 5-Pin Cable

The Team

I consider myself to be a visual storyteller and enjoy working with a team to bring an elaborate concept to life and this shoot was no exception!

Lauren Athalia | Photo | laurenathalia.com
 Eden Lauren | Assist | edenlaurenphotography.com
 Omot Abella | Model | D1 Models / Eye Management
 Courtney Small | Beauty | courtneysmall.net
 Olivia Rose | Stylist | alinaandrose.com
 Kimberly Nail | Video | paulcuff.com 📷



KATIE NATTRASS-DANIELS

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

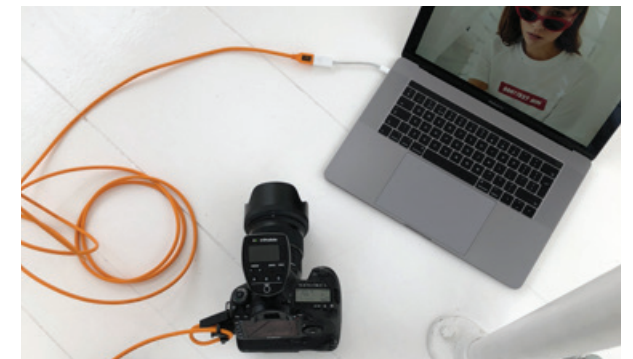


WATCH HOW KATIE GOT THE SHOT

Three-Concept Corporate Shoot by Katie Nattrass-Daniels

Concept

This article highlights a recent shoot by my client Koi Footwear. The concept was to highlight their core values as a business including being animal-friendly and female-focused. The shoot had three concepts I wanted to include: natural and bright, animals, and in a studio environment. For the first concept the art director wanted to include the space outside the set to achieve a more raw unfinished edge to the shots. Plus, we wanted to make sure that shots were 'feet first' in highlighting the product. All shots focused on working with natural light and for the images to feel fresh, crisp and ready for the customers looking to the spring season.





Finally, the third concept was footwear with animals to highlight the vegan friendly production and material of Koi Footwear products.

Setup and Lighting

The lighting setup including a Profoto front light with a large, deep which umbrella which I set to the left. A second light with a zoom reflector and 10-degree honeycomb was used as a catch light. I also used a white poly board to the model's left and black poly to the model's right. Finally, an open bowl on the background was used to lift the model off the background.

Shooting Tethered

Shooting tethered is an essential part of my workflow. I regularly work with seasoned art directors, stylists, hair and makeup artists and production teams and they often see the images coming through before I do. I find that shooting tethered is more for the client than for myself as they need to be able to see the shots, the products, poses, and lighting.



Seeing all components working together gives the client confidence in what we are producing and ensures we reduce time post-shoot.

Given the nature of commercial photography clients always want images returned quickly and shooting with this workflow means we can usually turn them around in just one to two days. For my own purposes, shooting tethered when shooting still life allows me to sculpt with light and make small changes, enabling me to see what each light is doing to the object I'm shooting.

Challenges

Making the studio environment work with the 'set' and balancing composition and lighting was a fun challenge. I'd add that three lighting changes in a day can always be a challenge, because getting the lighting right quickly leaves no time for error and lots of lighting tests.

Post-Processing

For this shoot, we kept the post-processing to a minimum to tie in with the values of the brand. In the end we only cleaned up the floor, simple and effective. There is more demand for 'natural' imagery these days with less post-production being requested from clients. In my workflow, I export all images from Capture One with my own concoction of adjustments, so they are ready to go from that point unless we have things to remove such as tape from the floor.

Logistics and Gear

I shoot with a Canon 5D Mark IV and Sigma 24mm 1.4 art lens, and a 50mm 1.4 art lens. These lenses are the sharpest I've ever shot with.

The Team

I co-own a creative agency with my wife and super talented art director Emma Natrass-Daniels. Emma works behind-the-scenes on most of our shoots doing production, shoots briefs and makes sure the day goes as planned. Emma has a team that works with her, Sasha and Megan, that also work on pulling shoots together for our clients. This shoot was a full girl team from start to finish.. 📸

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LINDSAY ADLER

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WATCH HOW LINDSAY GOT THE SHOT

Dusk till Dawn for Elle

by Lindsay Adler

Concept

My newest editorial has just been published in Elle Indonesia's November/December 2017 edition, and I'd like to give you a quick look behind the scenes of the making of this beautiful shoot! I'd had this concept on my to-do list for a while, so it was great to finally bring it to life!



I began developing the concept of a 'monochromatic' editorial shooting all nude tones upon nude tones. My entire color palette for creating would be solely browns, beige, nude. First, I built a mood/vision board for my creative team to show them the direction of this shoot. The skin would be warm, golden and mostly natural tones. The clothing would play with browns and beiges in different textures.

The Team

Once I had formulated my concept, it was time to reach out to my creative team to help execute the look. For this shoot, I worked with Johnny Gonzalez for the stunning hair and makeup and Lisa Smith Craig styling these striking looks. After my team was selected, it was time to find a model. I absolutely LOVE Tereza Bouchalova's statuesque and carved features. Furthermore, her hair and skin tones were perfect for this concept and the shoot's color palette.

Photography: Lindsay Adler

Hair and Makeup: Johnny Gonzalez

Manicurist: Angel Williams

Model: Tereza Bouchalova for Women 360 NYC

Styling: LSC Styling for 4Season Style Management, Assisted by Raine Francisco

Retouching: Nadia Selander

Setup and Lighting

3 Profoto D1 Airs

Main: Beauty Dish + Grid

Background: 3ft Octa + Zoom Reflector

In this shoot, I couldn't let the lighting dominate the scene — no bright colors or unusual patterns that would distract from the concept. Instead, I used a single main light of a white beauty dish and a grid to help me create dimension and shadow on my model, further sculpting her incredible features (and WOW are they defined!). Honestly, she's like a living statue her features are so amazing!

I used a Savage seamless paper beige backdrop lit from either side with to give me even illumination across the background- a 3ft octa on the left, and zoom reflector on the right. In short, this lighting setup was actually very simple; an evenly lit background with a single main light to create a bit of drama and sculpting.

Post-Processing

Nadia's careful skin work and retouching put the finishing touches on the shoot to keep the skin warm and perfect so that all tones stayed in the shoot's color palette. She kept a beautiful rich texture to the skin while still creating a flawless consistency across it.

Image Selection

From any given fashion editorial, we usually shoot between 6-10 different looks where we have changed either the hair or the makeup. In a full day shoot, I usually capture 700-1200+ frames— I shoot a lot to capture nuances in expression or movement. Obviously, this number varies depending on what we are shooting and how many looks... but I always shoot a LOT!

From all of these frames, I separate out my favorites from each look. Within each look/style, I usually select 1 or 2 different images to deliver to the magazines to select from. Even when I'm producing more than a dozen final shots,

there are always a couple that are my favorites and in fact, only 1 or 2 make it into my portfolio, and that's only if the shoot was a success and fits my style.

Gear

- Canon 5D Mark IV
- Canon 70-200 2.8
- Canon 24-70m 2.8 Mark II
- Profoto 20in White Beauty Dish + Grid
- Profoto 3ft Octabox
- Profoto D1 Air 500 Watt
- Profoto Air Remote
- Profoto Zoom Reflector
- Tether Tools TetherPro USB 3.0 to Micro-B Cable
- Tether Tools TetherBlock
- Tether Tools Tether Table Aero for MacBook Pro 15"
- X-rite Color Checker Passport
- Avenger D600 Boom
- Savage Seamless Background Paper – Beige
- Adobe Creative Cloud – Photoshop & Lightroom 🍎





KIMBERLY MURRAY

Kimberly Murray is a commercial photographer based in Atlanta, GA specializing in interiors, food, and brand photography.

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



Walking on Eggshells

by Kimberly Murray

Concept

I wanted to create a conceptual still life image that incorporated food. While looking at some of my old work, I was struck by the color of the egg yolk in one of my favorite food images. That made me think about the act of cracking eggs to reveal the yolk. The idea for the “walking on eggshells” image immediately came to me; sometimes, in our efforts to be overly cautious, we miss out on the beauty of stepping firmly and cracking a shell or two.



I remembered some turquoise shoes that I had in my closet and decided to use those in the shot to create a strong visual involving complementary colors. Since my style is bright and colorful, I knew that composing the background completely out of the eggshells, hence providing a textured, white backdrop, would achieve that look and allow the shoes and yolk to pop.

Setup and Lighting

Although I often use natural light for my shoots, I decided to use a strobe so that I could have more control over my lighting and wouldn't have to contend with the ever-changing sunlight. I used an AlienBees B800 Flash Unit inside of a 48" Fotodiox Pro Softbox. In addition, I used three pieces of white foam core – one on each side of the scene as well as one opposite my light source – to minimize the shadows.

Shooting Tethered

I always shoot tethered when I am working on a styled product shoot so that I can make little tweaks to my styling along the way. Being able to see the image on a relatively large computer screen vs. the small LCD on the back of my camera helps me to catch minor flaws that I might otherwise miss that may throw off the final image. In the absence of tethering, I would have to go back and forth between shooting and downloading the images to my computer, thus interrupting the flow of styling. With tethering, the process is automatic. For this particular project, shooting tethered was essential to making sure that the eggshells were lined up the way I wanted.

Challenges

My biggest challenge was cracking 80-90 eggs and then being careful not to accidentally knock over the shoes onto the eggshells while I was styling the image. Let's just say there were a few casualties!

Post-Processing

After capturing my images in Capture One, I imported them into Lightroom for culling and edited them in both Lightroom and Photoshop. In the latter two programs, I cleaned up some of the cracked eggshells using the spot

healing brush, enhanced the colors using the hue sliders, and applied a curve.

Logistics and Gear

Since the concept was “walking on eggshells,” I wanted to give the impression of someone literally walking on a floor covered in eggshells. Therefore, I shot the image from above. To achieve my vision I set my Canon 5D Mark III on top of my Manfrotto 055 Carbon Fibre 4-Section Tripod with a 405 Digital Geared Head. I like this combination because the tripod is sturdy and has a center column that can be positioned horizontally, thus allowing my camera to extend directly above my styled scene. In addition, the head has three knobs that allow me to adjust them ever so slightly

to get the exact positioning I desire. For my lens, I used a 50mm f/1.2 lens shot at f/16 at 1/160th of a second and ISO 100. I connected my camera to my Apple MacBook Pro using the Tether Tools USB Cable with the Jerkstopper Camera Support and Capture One software.

The Team

As with all of my styled product and flat lay shoots, I flew solo for this project. I styled the image, set up the lighting, and edited the final shot. However, when it was time for shooting the behind-the-scenes video, I called up Amani Channel of Visual Eye Media. I knew that he would have a vision for getting all of the key elements from different angles and piecing together those scenes in a concise way. 📹





CHRISTINE DIAZ

Christine Diaz is a wedding and fine art portrait photographer based in Monterey, California.

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



Walt Disney Concert Hall

by Christine Diaz

Concept

The Walt Disney Concert Hall in Los Angeles might be one of the most recognizable buildings in photos and particularly among photographers. We have all seen it in photos with couples on their engagement shoot or wedding day. So, as I planned for this shoot I was trying to think of a way I could shoot it a bit differently but still stick to my signature wide lens style. I also knew I had to keep my footprint small while on the location, so I decided to use just one flash outfitted with a MagMod MagSphere and MagGrid to shape and control my light on my subject. This shoot in particular was a small workshop I was teaching so I had a little more time than usual to set up the shot, but as a full-time wedding photographer I always try to keep my setups fast, easy and simple so I can be on the move quickly and work in areas that are small.

Setup and Lighting

For this shot I used my go-to set up which is my Godox AD 200 flash with my favorite portable light modifier, the MagGrid and the MagSphere. When you stack the two on top of one another it provides a spot light type of effect with a soft fall off on the edges making for a great transition of light. I hid the flash behind the wall on camera right just out

of sight, but close enough to still light my subject even while the sun was still out. I used a Canon 5D Mark IV and the 11-24mm f/4 lens at 11mm to create the ultra-wide angle shot and make the veil of the model look far wider than it really was.

Post-Processing

For post-processing, I like to use my two favorite programs, Adobe Lightroom and Photoshop. I try to shoot everything just as I want it, using lighting to create dimension in my shots so I don't have to worry about too much work in post. For this shot, my post-processing was very simple and quick - much like my lighting setup. All I did was toned down the warm tones a bit in Lightroom and then in Photoshop I removed a bit of the saturation and added detail (sharpness) to the dress and building behind her.

Logistics and Gear

I knew going into the shoot that I couldn't bring a bunch of gear with me on location. I had to keep it simple while still creating a beautiful image. When setting up the shot I wanted to position the model in a spot in which the lines of the building, the stairs and dress would all lead into her. I also knew I wanted the most important subject of the image, her, to be lit up a bit brighter than the rest of the image so the viewers eyes are drawn towards her. I had to put my knowledge of the environment, lighting and even handling the wide-angle lens without distorting my subject to work to create the shot I envisioned in my mind.

The Team

I had one assistant, Julie Lopez, and the model, Natalie Huerta, both from Los Angeles. 📍





TRACIE MAGLOSKY

Tracie Maglosky is a wedding and portrait photographer based in Cincinnati, Ohio.

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



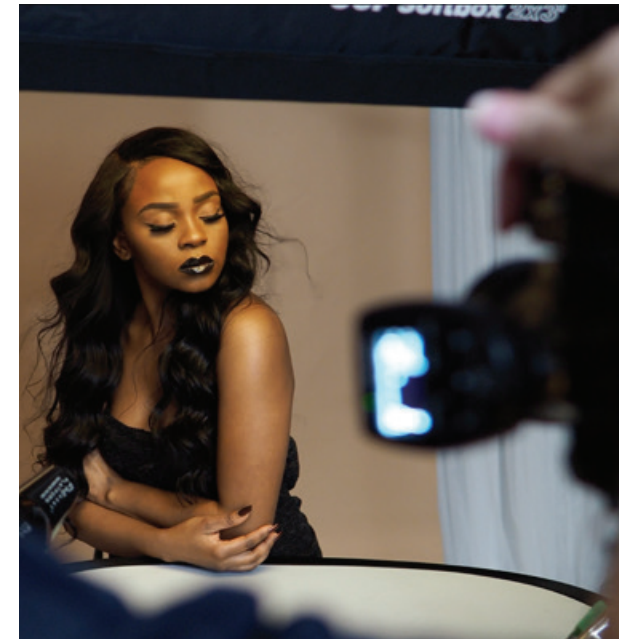
 WATCH HOW TRACIE GOT THE SHOT

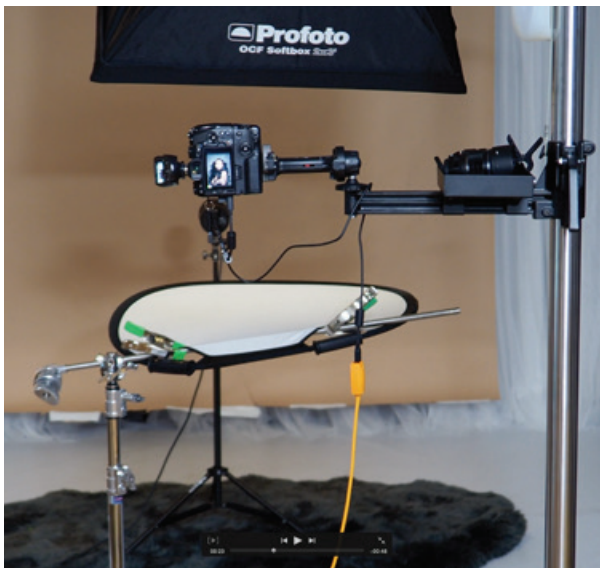
Self-Confidence Beauty Shoot

by Tracie Maglosky

Concept

Our concept for this shoot was self-confidence and feeling amazing in the skin you're in.





Setup and Lighting

Our lighting was as follows:

Key Light - Profoto B-1x with 2x3 OCF Softbox with grid

Backdrop Light - Profoto B-2 with medium grid

Clamshell Light - Profoto Reflector on the white side

Camera - Olympus EM-1 Mark II

Lens - Olympus 45mm Pro f/1.2

Cable - Tether Tools TetherPro USB

Seamless Paper - Savage Pecan

Shooting Tethered

Shooting tethered offers a unique opportunity to challenge ourselves as photographers and our subjects to tweak every single part of the images to drag the greatest possibility out of every concept. In this concept shoot, we used tethering to make minor tweaks to poses and lighting to ensure the richness of our model's skin was flawless and shimmering.

Challenges

Keeping the light from spilling on the background so that we could make the Pecan colored background look more chocolatey and rich.

Post-Processing

The image was imported into Lightroom and finished in Photoshop with frequency separation.

The Team

Videographer: Tony Pollard

Model: Sali Kamara

HMUA: Sali Kamara

Photographer: Tracie Maglosky 



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ROSSELLA VANON

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

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



Colour Gels Lighting Shoot by Rossella Vanon

Concept

This shoot started as a pure personal project. I was in touch with makeup artist Cat Parnell and had been talking about working together for a long time, and finally, we found a day that we were both free. It isn't always easy to find time for tests with busy schedules, but when we do make the time, it's always very rewarding. As the shoot was put together very last minute and we didn't really have a concept for it, I decided to be creative with light using colour gels.



Setup and Lighting

I took this image using a Canon 5D Mark II and my favorite lens for beauty: Canon 100mm macro F2.8.

This shot involved the use of 4 lights. I used 2 Profoto D2, 1 Profoto D1 500 and 1 Bowens Gemini 500. Three of these light units were equipped with different colour gels, and one was left 'white'.

The 'white' light, the Bowens Gemini, was equipped with a medium softbox and positioned around 30 degrees around the subject's right-hand side. This unit worked as a main light, giving soft illumination to the model's face.

Next, to this unit, about 80 degrees around the subject's side, a Profoto unit with a smaller softbox was equipped with a cyan gel. This gel is not visible in the behind the scenes shots, as I used the Profoto gel set, which are convenient small disks that clip on a small filter, which can be positioned on the light unit inside modifiers. This light created a soft cyan glow on the face.

On the other side of the subject, around 90 degrees to their side, there is a Profoto head with a white beauty dish cov-

ered with a large blue/violet gel sheet. This light created the blue glow brushing over the model's cheek.

Next to that, 45 degrees around the back of the subject, another Profoto head is equipped with a standard zoom reflector and covered in an orange gel. This unit created an orange accent light on the subject's silhouette on this side, but it's not visible in this more closeup shot.

The available natural light in the studio was blocked out by using a narrow aperture and 100 ISO.

Shooting Tethered

Shooting tethered is something I always do on studio shoots. In the case of beauty photography, like this picture, being able to see the image on a larger screen is simply essential. During the lighting setup in the morning and throughout the shoot, tethering helped me better view and evaluate the light on the model's face. This way, I was able to make the necessary adjustments with confidence and awareness.

Tethering also helps all the other artists that are involved in a beauty shoot to view the outcome and make any necessary adjustments. Hairstylist, makeup artists, wardrobe stylist

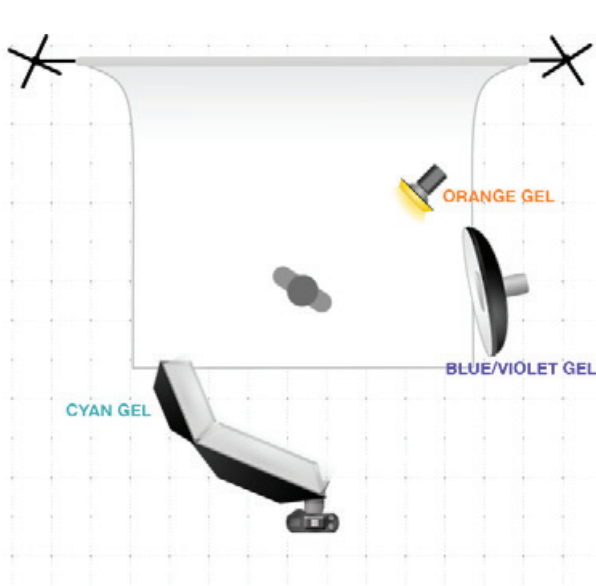
and nail artist: whether the rest of the team is made of 1 person or 100, tethering is always beneficial.

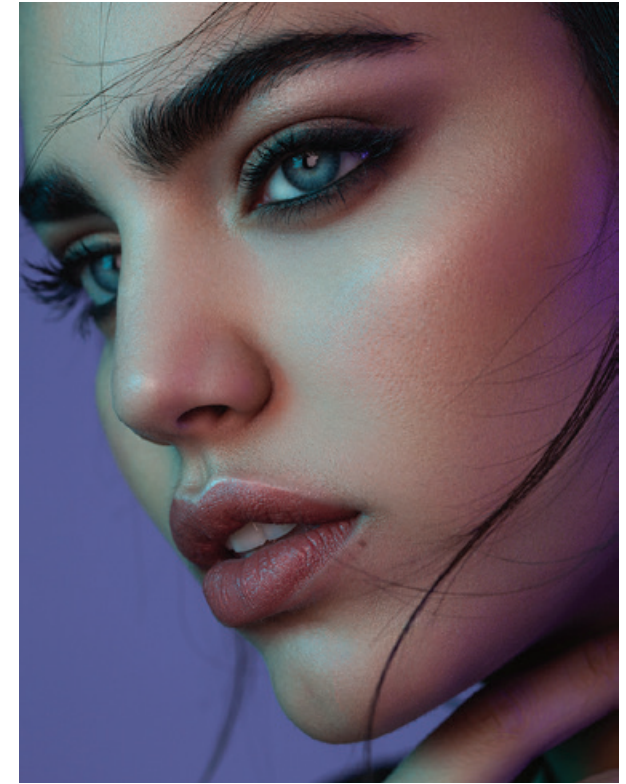
On this shoot, shooting tethered allowed the makeup artist to check the hair and makeup as I shot, without me having to stop and show the shots on the back of my camera. She was able to stop me when something wasn't quite right, like a strand of hair falling out of place or a smudge to the makeup, and swiftly make the necessary adjustments. It was a time saver, and the best (maybe only!) way to get the perfect shot.

Challenges

The main challenge on this shoot was creating a very precise lighting setup that was creative and in harmony with the posing and angle of the model's face.

Using gels can always be a bit of a challenge, as they usually require careful positioning of each light unit. The spill of colour often makes the result of the lighting setup very obvious on the subject, and if there is something out of place there is no hiding! So it's essential to be precise.





As this was such a closeup shot, I wanted to make sure the lighting setup was not only colorful and creative but also neat, without any disturbing shadows or harsh patches of colour. Achieving the effect I wanted took some time during the lighting setup, as well as testing how the lighting responded to different poses on my assistant whilst the model was having hair and makeup done. Once the model arrived on set, the setup was ready to go and the challenge was to precisely direct the model to the right angle of her face and chin. When the lights are close to the subject and the shot is a closeup, a microscopic movement of the chin in any direction can already make a huge difference!

Post-Processing

In the post-processing of this image, the main focus was the skin. I first evened out the texture slightly by healing some small patches of skin. Then, I mainly worked on the skin

brightness/darkness using non-destructive Dodge & Burn. A touch of contrast helped to enhance the colour, giving more 'life' to the original raw file, and gave the image a more finished feel. Everything was done in Photoshop.

The Team

I was lucky to have a great makeup artist on set with me on this shoot. She prepared the model's hair and makeup to perfection and was very attentive to details on set. While I shot, Cat looked at the shots coming through to my laptop and made small arrangements where required. She played a huge part in the success of the shoot.

The model Renata Guerra was fantastic. I had my eye on her for a while and I was glad I was able to work with her on this project. Every subject you photograph can affect the shoot in some way and take it in a new direction just due to

their character and experience level. Renata was very professional and very attentive to directions, which is essential in a shoot where the photographer is asking you to move your chin 5 millimeters at a time!

My assistant Agata Kocon is a very hard-working woman. On set, she is always behind me looking at what may need her help next. As I shot, I often asked her to slightly turn a light a way or another, turn the power up and down, or even just give me some feedback based on the tethered images. There is no doubt that the shoot wouldn't have been the same without her precious help.

What plays the biggest part of a shoot for me is the character and vibe of the people involved. I clearly remember this shoot as being creative, fun, filled with positive energy and as smooth as they come. It's all thanks to the talented women who joined me on this project. 🍷



KIRA DERRYBERRY

Kira Derryberry is a Tallahassee, Florida based photographer focusing on children, family, high school seniors, commercial, glamour, and boudoir photography.

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



Family Portrait in Studio

by Kira Derryberry

Concept

A large portion of my business is working with kids and families in north Florida. During the winter months when nothing is in bloom or during the summer months when it's too hot to move outdoors, the studio is the perfect location for a fun shoot in a controlled environment. I love simple, clean backgrounds that let the personalities of the children shine. When the families come in bright colors that pop or great textures, you have the makings of a modern family portrait session.

I've been working with this family for a few years now so the middle and oldest children and I have a good rapport. The oldest just celebrated a birthday, so we focused a lot on some single portraits of her. I love that we got to show off her missing two front teeth! Her mom loved the pictures where you could really tell they were gone. It's important to mark these milestones with little ones.

Setup and Lighting

- Main light: (1) 47" Octabox on Paul C Buff Alien B400 camera left
- Fill: (1) 86" Soft Silver PLM with diffusion fabric on Paul C Buff Alien B400 behind camera

- Camera: Nikon D750
- Lens: Sigma 24-105mm f/4 shooting between 28-90mm at f/11
- Tether Tools Pro Tethering Kit and 15ft TetherPro USB Cable

Shooting Tethered

Kids move fast, especially at this age. The 3-year-old ran all over the place which meant a few times I had to make some quick adjustments if I couldn't quite get him where I wanted him. Shooting tethered allowed me to quickly confirm I was getting what I wanted and make adjustments when I wasn't. Peeking at the back of the camera never quite gives you the full range of what you are getting the way seeing it come in on the screen does. Also, my clients love getting to see their favorite images as they are coming in and I can even mark them as they react to be sure to include those in the final gallery.

Challenges

Did I mention the middle child is 3? Little boys tend to be the ones that hate sitting still, and I don't blame them! For about half the shoot I shot on a tripod so that I could do a head swap in post here or there to make sure I got him at just the right moment with the rest of the family. I have a hard time staying still myself though, so I came off the tripod at the end to finish up the shoot.

Post-Processing

Because I tethered straight to Lightroom, my images were already downloaded and waiting for me. Some quick curve, vibrance, and clarity adjustments in Lightroom and I had a great final gallery. Any close ups that needed some extra love or head shaping in group photos got taken into Photoshop to finish up.

The Team

Videography and Production Assistant: Eian Dodd
 Behind the Scenes Video Music Sons and Daughters by SEAWAVES, Provided by FyrFly Songfreedom used with permission. 📷





JEN ROZENBAUM

Jen Rozenbaum is a New York City based boudoir photographer who has dedicated herself to helping women discover their femininity and celebrate it shamelessly.

🏠 generations.com

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



 WATCH HOW JEN GOT THE SHOT

Simple Lighting Setup for Boudoir by Jen Rozenbaum

Concept

The concept behind the shoot is to make the woman the focus of the image by keeping the set up clean and using easy, simple lighting to sculpt her body.





Setup and Lighting

I used the Westcott Solix 2 light kit. It's a kit I helped Westcott put together for all portrait photographers that are looking for lighting that is clean, strong, easy to use, portable and affordable. The Kit allows for so many different variations in modifiers and looks.

Post-Processing

Very little! That's what I love about good lighting! If you really light the body properly the only real editing you will have to do is taking out a few blemishes (if she has them) and maybe bumping the contrast a little.

Logistics and Gear

To make this shot happen, I cleaned up the hotel room. Took off the bedding and hid things like the alarm clock and phone. Then I closed the curtains so I had more control over the light.

The Team

We had a makeup artist and hair dresser prep the model prior to shooting. I helped her pick her wardrobe and styled her from there. 📸





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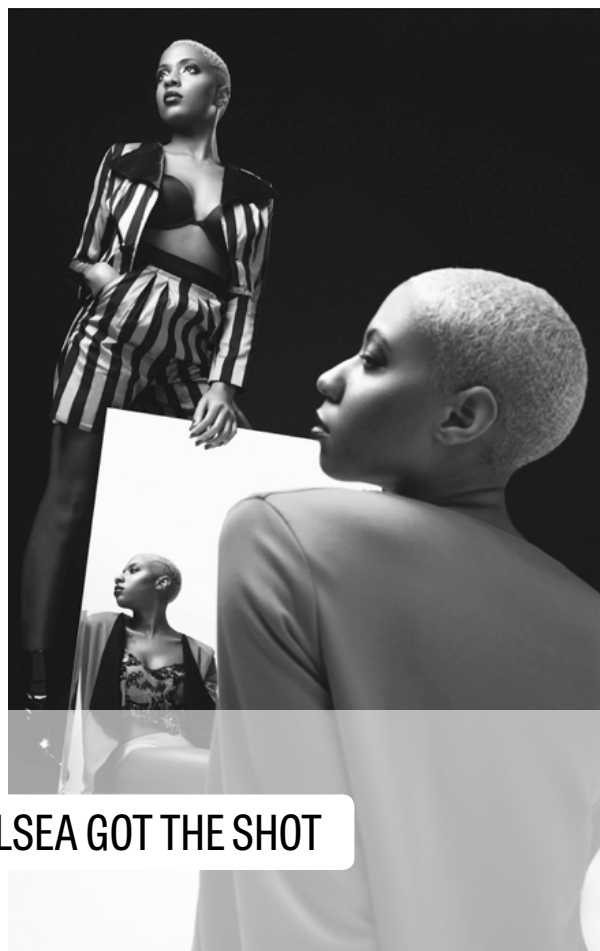


CHELSEA MARRIN

Chelsea Marrin is a fashion, beauty and portrait photographer currently based in Chicago, Illinois.

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 **WATCH HOW CHELSEA GOT THE SHOT**

A Reflection Shoot

by Chelsea Marrin

Concept

The concept is reflection; not just because we are reflecting models through mirrors, but because it is a cogitation of myself and everything that I have learned in the last year. Looking at the photos, they are similar but completely different. They have the same sets, same lighting styles, same mirror, and same color grade. One feels softer, while the other has a better confidence being shown. Both people are related in the photos, but they are separate individuals. Each picture shows a different model in focus, making it, in a way, their own self-portrait. It creates this complex relationship, but beautifully paints one image when they work together. I want this diptych to be a good start to a new year with the new knowledge that I have obtained.

Setup and Lighting

My favorite kind of lighting situations are in-studio. It makes me feel like a painter. I am able to completely bend the light to my whim and create images that the current natural light would not be able to provide me.

I started out with three Profoto D1's. These are one of my favorite strobes because they have a higher output and are easy to use. I paired these with the Elinchrom Rotalux Deep Octa 36" as my key light for my first model, placing

it next to the mirror with a power level of eight. I had it coming from above, directly hitting model one's head, but far enough back and high enough to feather off and be able to give model two on the other set drop off light hitting her face. Next, to the Rotalux, I had a Profoto Shallow White Umbrella 41" pointed toward the background with a power level of five. This served as lighting for my white background and gave model one a nice feather on top of the key light. Finally, I decided to bring in a white V flat for some fill on model one's face since the lights were going to be hitting the back and top of her body, not the front. This gave her a nice bounce from the key and the background light.

After that, I set up the last D1 with the Profoto White Softlight Beauty Dish Reflector with the Profoto 25 Degree Honeycomb Grid for model two as a backlight with a power level of six. I wanted to keep my black background as dark as possible so lighting her from behind worked the best. For set two, I kept the same lighting but brought it closer to my white background and the models. All power levels stayed the same, we just brought the lights closer to give more of a hard highlight and a perfect white.

Shooting Tethered

Working with mirrors, a photographer must be very aware of what is in the frame. One must make sure to not only shoot in the right spot but to mount and position the mirror correctly. This is why tethering was so important for this shoot. I needed to see every detail of each shot. Being able to analyze on a monitor helps you to see all characteristics. I was able to notice little pieces of me sticking out or the edge of my seamless coming into the frame before moving onto the next look. It was all about the tiny elements that would be extremely hard to see on the little screen of my camera. This whole photoshoot is one of the more complicated setups that I have ever done. The photographs I created would not have been achieved without Capture One 11 or Tether Tools. I would have forgotten many aspects that were vital in getting the perfect composition. Not only that, but I was able to frame everything exactly how I wanted. I played on using a lot of geometric shapes to draw the viewer's eye in more. With shooting tethered, I was able to really compose each shot as carefully as possible.

Challenges

Mirrors... that was my biggest challenge. First was picking the right mirror. The more surface area the mirror had, the more it would reflect. Not only that, but I had to think about how to angle the mirror for each shot. If I was going to use a 45-degree angle, it would risk showing more of the studio ceiling compared to a 60-degree angle. This was a problem I did not think about before setting up this photo shoot. Being a photographer means you are also a problem solver. After figuring out where the mirror was going to go and angling it, it just came down to where I was going to be next. I have never done a photoshoot sitting close to a model until now. It was challenging but I loved every second of it.

Post-Processing

I wanted to do as little photoshop as possible. I love getting my shots in camera. In my opinion, it not only looks better, but it's just a personal goal with every shoot. I had to angle myself so not only would I not be in the frame, but neither would the lights. In this case, I had to pick and choose my battles. I would much rather photoshop little bits of a light out than a full person. The most extensive editing done was adding more background and taking lights out of the shot. I was rather proud that I was able to achieve this before post-processing was involved. Being able to keep track on the monitor is extremely important. Without tethering these photos would have never been nearly perfect. I was able to compose and color grade my shots and make them come right to life on set. It not only made me even more excited for the finished project but it made everyone see that hard work pays off.

Logistics and Gear

I reached out to Taylor and Tyler about photographing them. It was a goal of mine to photograph identical twins. I wanted to capture a photograph to trick people into thinking that it was photoshopped when really it wasn't. I had so many different ideas of how to photograph the twins but I wanted to do a setup that I never did before or seen done quite like this. I have assisted on photo shoots with mirrors, but nothing that created two photoshoot sets facing one another.





Think about creating two photoshoots. You need two backdrops, two models, two lighting setups, but just one camera. My team started with setting up the backgrounds, putting them as high as they can possibly go. The reason why I needed them so tall was that I was not sure what degree my mirror was going to be angled at. Next, I taped my white background down to the ground and covered the other half of the set in black cloth. Finally, I was posed with the issue of securing the mirror. Initially, I thought I would have to secure it using sandbags and C-stands. Funny enough, I was able to just lean it on two apple boxes, making it easy to move and adjust as the shoot went on.

The most complicated part was the positioning of each model. Once light tests and makeup were done I was able to put both twins into the frame. It all came down to really focusing on composition for each shot. That is why tethering was vital to this photoshoot. Without it, I would not be able to compose everything as I did. Not only that, but I could show each twin what emotion or pose I liked best through my monitor as we reviewed the pictures together.

Logistics and Gear

- Canon 5D Mark III
- Canon EF 24-70mm f/2.8L II USM Lens
- Tether Tools TetherPro USB 2.0 Cable
- Tether Tools TetherBlock
- MacBook Pro
- Capture One 11
- Profoto D1
- Elinchrom Rotalux Deep Octa 36"
- Profoto Shallow White Umbrella 41"
- Profoto White Softlight Beauty Dish Reflector
- Profoto 25 Degree Honeycomb Grid

The Team

Photography: Chelsea Marrin
Retouching: Jordan Hartley
Models: Taylor Purnsley & Tyler Purnsley
Makeup: Matt Goodlett
Designer: Gunnar Deatherage
Assistant: Jacob Roberts
Behind The Scenes: Hunter Zieske 📸





SUSAN STRIPLING

Susan Stripling is a wedding and portrait photographer based in New York City.

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Natural Light Bridal Shoot

by Susan Stripling

Concept and Setting Up

The concept was an editorial bridal fashion shoot using all-natural light. The set-ups varied. I used two black/white v-flats to bounce the light around my studio, and a Lastolite scrim to soften the light coming through the huge windows in the space.

Shooting Tethered

Tethering on this shoot was crucial. It was important that hair and makeup see exactly how their visions were being documented, and it's not easy to have everyone gather around the LCD screen of my camera. We also wanted to make sure the dress was being shown off properly, since the bridal shoot is so much about the dress.

Challenges

The biggest challenge was making sure everyone on set was pleased. When you have a huge team of collaborators, everyone is an art director. Everyone needed to be happy with how their work was represented, and I also had to be happy with the final results photographically.



Post-Processing

Post-processing was extremely minimal. The Canon 5D Mark IV files are so true to life right out of the camera and shooting tethered meant that I was able to make sure I was nailing my exposure every time. All I had to do was give the files a quick touch in Lightroom and a dusting of retouching in Photoshop and we were done.

Logistics and Gear

I used the Canon 5D Mark IV and the 50mm f/1.4 and 85mm f/1.2 lenses, plus an abundance of natural light, and space for everyone to work together. The main logistics involved making sure everyone was being fulfilled creatively and pulling all of the looks and ideas together into one cohesive vision for the shoot.

The Team

We had a wonderful hair artist who is ferociously talented. He's a Broadway performer, but also just such a genius with wigs, innovative styles, and out of the box ideas. He worked with my favorite makeup artist, who I actually met when she modeled for me! She and I have done weddings together before, and she's my go-to artist for portrait sessions. We also reached out to the dress designer, Catherine Deane, who works so beautifully with the Broadway community so that we could feature her gowns in the shoot. Lastly, we had an amazing filmmaker from Shady Theatrics there to document the shoot. I was the main photographer, editor, and retoucher. This whole shoot, from first touch of makeup to last bit of retouching on the final files, took five hours from start to finish. 📸





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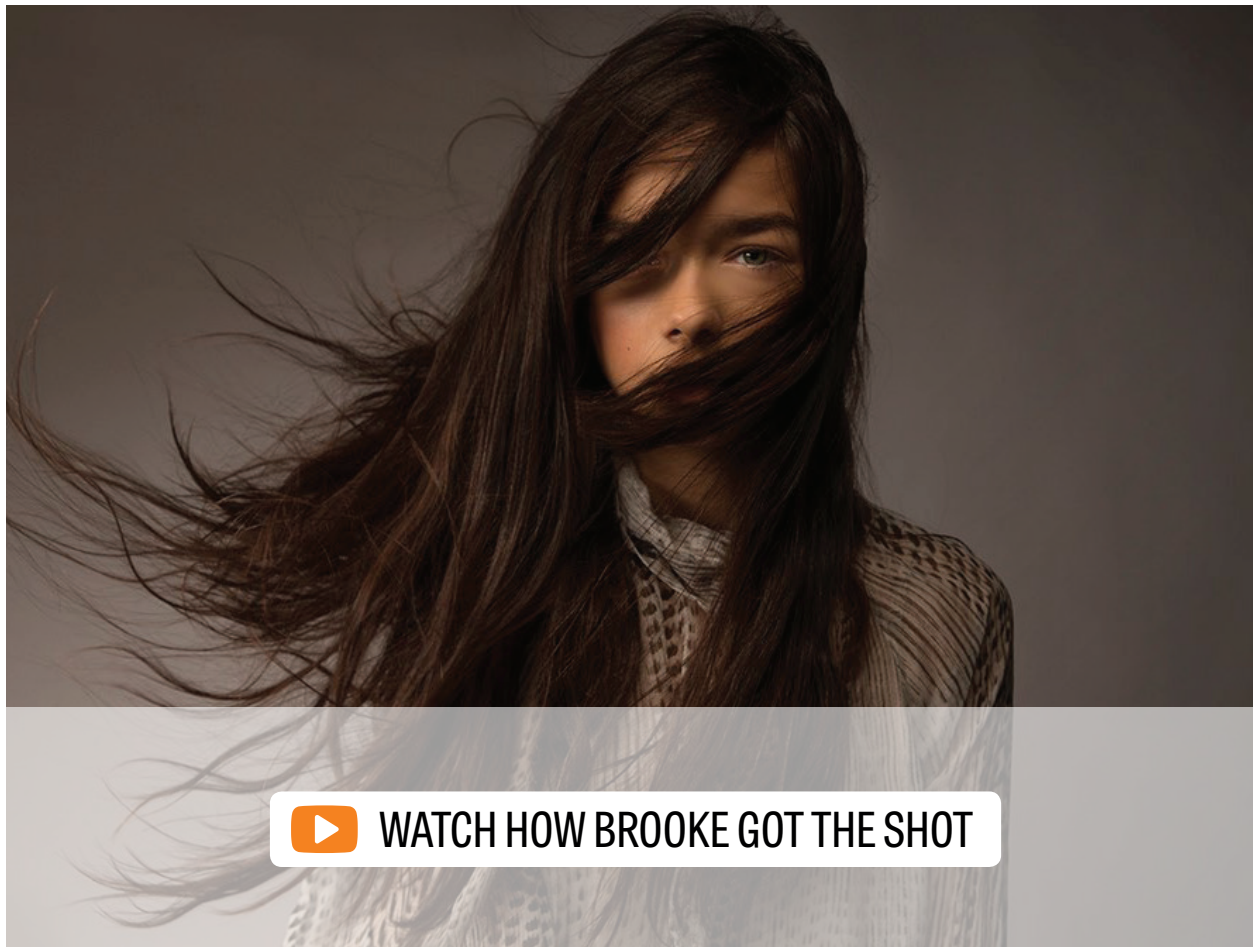


BROOKE MASON

Australian-born photographer Brooke Mason has been capturing stunning images for the fashion and entertainment world for nearly two decades.

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Wind Beauty Shoot

by Brooke Mason

Concept

Coined by the name “Wind Beauty” by my team, the series concept was to bring in another element to a standard beauty shot, another personality and...to make it a challenge.





Setup and Lighting

I used a three-point lighting set-up:

- DYNALITE strobe MP-2015
- 3x DYNALITE Powerpacks MP400
- 3x SH2000 studio flash heads
- 3x Chimera softboxes

Shooting Tethered

I really can't tell what I'm doing unless I tether. I always tether my shoots; in my studio, on location and even if I'm in nature.

This particular shoot needed to be tethered because of:

- 1) Low lighting – so I could see if there was enough light where needed, especially to light Violet's eyes and the hair.
- 2) Strong winds – so I could accurately see if the hair was playing well, lighting wasn't moving too much.

Challenges

Working with wind is really tricky. It was like a juggling experience. I can have the shot set up, lighting just right, the perfect model (and Violet was awesome), yet this wind just keeps changing the dynamic on every shot. It was really tricky! I was moving my softboxes around, the model had to keep the mood even when getting whipped around by the wind, hair striking her face, and eyes getting dry. Yet, even more so than these obstacles to capture, was getting the right interaction with the hair. I had a particular emotion and mood I needed to see.

Post Processing

The hardest part was figuring out which photos to use, each one had a completely different emotion. I wanted to make sure the three had a common feel to them. There wasn't a large amount of post-processing, Violet is a gorgeous model and has perfect skin. I did fill in some hair, those pieces were masked in from other shots.

Gear List

- Canon 1DX
- Canon 24-105mm f/4 IS USM lens
- 3x DYNALITE strobes
- 3x Chimera softboxes
- 2x light stands
- 6x sandbags
- Stihl Leaf blower for wind
- TetherPro USB 3.0 to USB-C cable
- MacBook Pro
- LaCie 1TB Thunderbolt back up drive

The Team

The shoot was in my photography studio in Old Town Pasadena on an afternoon in February 2018. I had my photography assistant, Marissa Hernandez help set up my lighting and props for me. Since this was a small production shoot I didn't need a digital tech, I did that myself.

Photography Assistant: Marissa Hernandez

Model: Violet Lux

Make-up Artist: Renata Rensky

Fluffy spectators: Henri & Pepe 📷





ALISON WINTERROTH

Alison Winterroth is a Tampa, Florida based photographer and educator who specializes in newborn, maternity, and family photography.

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WATCH HOW ALISON GOT THE SHOT

Unique Flowers Newborn Session

by Alison Winterroth

Concept

I have done a lot with flowers and newborn babies, but I have always imagined using some incredibly gorgeous and unique flowers that would be show stopping. I love to use real flowers (not faux) and am always drawn to the character that real flowers have. I was really looking for something breathtaking but that would also look realistic and natural.



Setup and Lighting

I used a natural light coming in on camera right. My window gets direct light in the winter months, so I have it filtered with a large window scrim and two sets of sheer curtains to soften the light. This light creates soft side light on the baby, with just enough shadows to give character to their delicate features.

Shooting Tethered in Studio

I normally shoot tethered because setups like this can be difficult to visualize discrepancies if you don't see them on screen. Just looking at the setup doesn't really show the way it will look when photographed. I usually use the Case Air Wireless Tethering System and send the images to my iPad



for review, but on this day, I happened to forget it at home, so I had to fly a bit blind! It definitely made my job more difficult.

Challenges

Other than the obvious difficulty of getting a newborn baby to do what you would like and hold a pose, the flowers ended up being the biggest challenge. To work with newborns, we must warm up the room significantly and that causes the flowers to wilt quickly. I found that the more delicate flowers were turning yellow and I realized I would need to work quickly with the baby to get her in the pose I wanted before the flowers were unusable.



Post-Processing

I use Lightroom to make my first adjustments and just clean up the image. Then I take the image to Photoshop and use portraiture to clean up the baby's skin. Finally, I use a curves adjustment, extend my background and clean up any spots on the blanket made by the flowers. Otherwise, I like to keep things natural.

Logistics and Gear

I used a combination of my Nikon D750, Nikon D850, and a Sigma Art 35mm. I used both cameras since it was the first time I had used the 850 on a shoot and I wanted to make sure I nailed the shot. It ended up performing beautifully, and that camera has been a dream ever since. 📷

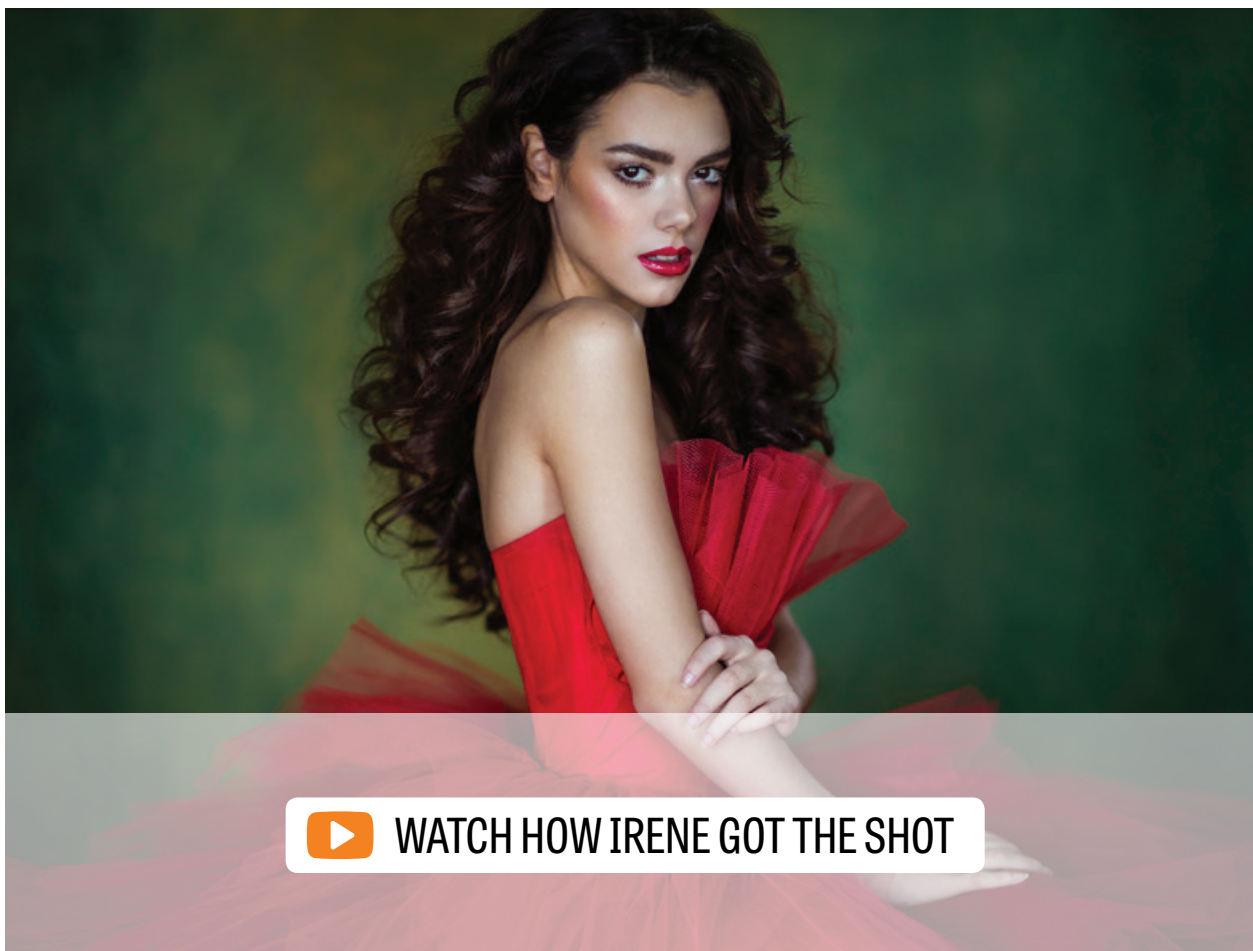


IRENE RUDNYK

Irene Rudnyk is a fine art portraiture photographer and content creator residing in Calgary, Canada.

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📷 instagram.com/irenerudnykphoto



WATCH HOW IRENE GOT THE SHOT

Vintage Prom Dress

by Irene Rudnyk

Concept

I am a big fan of vintage fashion and I often find inspiration in the garments I thrift, and this was no exception. While shopping on Esty, I found this beautiful 1950s crinoline prom dress which immediately inspired me to do a portrait session. I fell in love with the beautiful, rich red color and the puffy textured skirt, it was absolutely perfect!

Color can really make or break an image, so following a simple color theory rule, I decided on a green textured backdrop to complement the red dress.

Now that I had the basic idea in mind, I chose a model that would fit perfectly with my vision. I wanted someone with long dark hair and striking eyes, as I was mostly going to shoot portraits. I decided on a local model named Shiann, who turned out to be a perfect fit for this project.

I got the very talented Monika Assef at Glam and Beyond to do the hair and make-up. We decided on really fresh, glowy skin, with a light smoky eye and red lips that matched the dress. For the hair, Monika just did some voluminous curls to frame the face.



Setup And Lighting

Natural light is my absolute favorite, so it would be a shame if I didn't use the big bay windows I have in my living room as a main source of light for these portraits.

I set up my backdrop stand and a fabric green backdrop quite far from the model (about 1.5-2 meters away), to achieve a soft, blurry effect. The model is sitting on a chair with a few boxes underneath her feet to raise them and two chairs on each side of the model to help me prop the dress and make it appear bigger and puffier.

I shot the portraits using my Canon 5D Mark III and Canon 85mm 1.2L (my favorite portrait lens). For the settings, I started with the aperture at f1.2 to blur the background even more and get that soft look. For my shutter speed I usually stay above 1/250 to avoid pictures with missed focus, and finally I adjusted the ISO accordingly to my lighting situation. Because I am shooting indoors using only window light, I am faced with quite low light, but I would rather compromise by using higher ISO settings (in this situation I stayed around 500-640) than using a slow shutter speed and going below 1/250 - 1/200. With that being said, I also like to shoot underexposed or nail the exposure in camera.

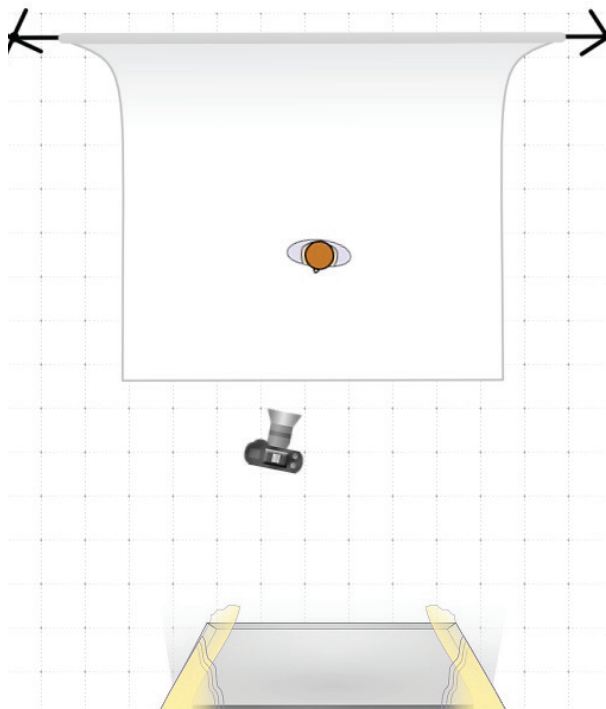
Another important tip when shooting with window light is to be aware of your positioning. I try to shoot on an angle to avoid shadows casted by me onto the model. Also, I try to get my model as close to the window as my lenses focal length will allow me, since we want to use as much light as possible to avoid using high a ISO number.

I also love using a step ladder to get some shots from above that have a more flattering angle.

Post-Processing

For the editing, I started with some simple exposure, white balance adjustments in Camera Raw, then proceeded with skin retouch using a patch tool and dodge and burn technique in Photoshop. Next, I use the liquefy tool to make the dress and the hair bigger for a more dramatic affect. I also expanded the image by stitching shots with a bit more background in frame to the right and another one to the left. I find it gives me even more depth of field and the wider crop that almost resembles medium format film.

Finally, I finished the retouch with more dodge and burn and color correction in Selective Color. 📷





CUSI TAYLOR

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Look Twice Portrait

by Cusi Taylor

Concept

Do you ever get bored doing the same basic portrait lighting setups? Here's an easy way to mix it up a bit. The style from this setup is meant to make the viewer "look twice".

Gear

I'm shooting a LUMIX GH5, with a Panasonic Leica DG Vario-Elmar 12-60mm f/2.8 lens, which has a full-frame equivalent field of view as a 24-120.





Shooting Tethered

It's very helpful to preview my shot on a large screen, so I tether my camera to a laptop using a bright orange 15-foot TetherPro USB-C tether cable, and I send that output to a large, flat panel television. Both Kristie and my assistant, Scott, can see the screen also. This makes communicating changes quick and easy because they can see exactly what I'm referencing. The orange cable is easy to see, so that reduces the likelihood that one of us might trip over it. Also, I can always find it immediately in the sea of black cables and gadgets in our gear closet!

Setup and Lighting

My setup is a little different than usual. Rather than positioning my subject standing vertically in front of a backdrop, I have her lying down on the floor with her feet away from



me. This configuration has a few advantages. I want it to kind of look like my model is jumping up into the air. I can even position her hair and clothing to enhance that effect. Because she is laying down, I have a lot of space in the frame beneath her feet to help create the illusion that she's off of the ground - and she doesn't get tired out from jumping or leaping as in a standard jump setup. In this shot, I add to the "doubletake" effect by putting her on a diamond plate pattern floor drop. In another example, you'll see the same technique done with a bokeh patterned Savage Universal seamless paper.

The studio lights are positioned much as I would place them for a traditional standing shot, but closer to the floor to help reduce harsh shadows. Using a rolling stand and boom arm, I position a strobe with a beauty dish at 45-degrees above and in front of my model's head. I position strobes with medium sized rectangular softboxes on either side of her and feather the light from her shoulders down toward her feet. I will be shooting from atop a 10-foot ladder. I position it over the beauty dish. When I extend my arm out to shoot from above, my lens will be approximately in line with the model's chin below me. Getting way up above her, and choosing a focal length that isn't too wide, will help me avoid distortion I might get being closer and shooting wider.

Safety on Set

Because I'm going to be right above my model, with my camera and lens in hand - I need to take some extra safety precautions. I have both a SpiderLite handgrip and a Peak Design wrist strap making sure that my GH5 cannot part ways with my hand further than about six inches. I have a spotter at the base of my ladder and I let the team know when I am about to go up or come down the ladder. The studio equipment and cords are carefully positioned and secured to reduce any tipping or tripping hazards. There is plenty of room to move around the setup. The set is also closed, so we are not distracted or interrupted. My model and both of my assistants are paying close attention at all times during the shoot, and we all work as a team. 📸

Panasonic



“ No more heavy or bulky tethered studio cameras and lenses. **Panasonic LUMIX G cameras** offer the best balance between weight and connectivity for tethered shooting. ”

-Cusi Taylor

LUMIX G



ELAINE FREDRICK

Elaine Fredrick is an interior and architectural photographer from Rhode Island.

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



Interior Architecture

by Elaine Fredrick

Concept

I am a member of the WaterFire volunteer photography group, who captures all of the events and activities of WaterFire Providence. A community arts event, WaterFire was started in 1994 by Barnaby Evans and has grown to attract several thousand guests at each lighting.



Just as attending a lighting means something different to different people, photographers see WaterFire from various perspectives. Some are people photographers, some street photographers. I am the architectural photographer in the group.

Over the past year, I have been documenting the progress of construction of the WaterFire Arts Center in Providence, RI. The Center is housed in the former US Rubber Company. In addition to WaterFire offices and workshops, the Center will have many other uses, such as an event and gallery space.

Logistics and Setup

For interiors and architectural projects, I always shoot with a tripod. This allows for perspective control and bracketed shooting. On a typical interiors shoot, I would be tethering to a MacBook Pro with the high-visibility orange Tether-Pro USB cable. The laptop would be mounted on a Tether Table Aero and Aero Pro Pad with an Aero XDC attached to the external hard drive.

For the Arts Center project, I move about this large building to several locations rather quickly. During construction photo shoots, I only viewed images from the camera. How-



ever, for the after shots, I am trying to replicate before shots. So, I have previous shots printed for reference. I can check the iPad, using the Case Air Wireless Tethering System, to see if I have the same perspective or vantage point.

As you can see from the numerous windows, this building is filled with natural light. Therefore, there was no need for lighting the project.

Post-Processing

Post-processing for this project was done in Adobe Lightroom for several reasons. I produce a large number of images for the Arts Center shoots. Also, it's mostly adjusting levels and some perspective correction. After in camera perspective control, and enabling lens profile corrections, the little perspective correction was needed with any of the lenses I used. Very few images needed additional tweaking. In those cases, they went briefly into Photoshop. This is the only interiors or architectural project I process in Lightroom. Otherwise, I use Photoshop. When I tether with the cable and laptop, it is through Lightroom, but images are later processed in Photoshop.

Although I bracket several exposures, the light was so abundant and fairly even, almost all of the Arts Center fi-




nal images were produced using a single file. However, it is common for me to use two or more bracketed images for a final image. Occasionally I am asked if I use HDR, which I do not.

Conclusion

I am grateful to WaterFire, especially Laura Duclos, Creative Services Manager, for the opportunity to photograph the Arts Center. One of my favorite subjects, from a design and photography standpoint, is adaptive reuse buildings.

Gear

- Nikon D750
- Nikon 35mm f/1.4 prime lens
- Nikon 24-70 f2.8 lens
- Nikon 16-35 f/4 lens
- Manfrotto tripod
- Cable release
- iPad
- X Lock Case
- BlackRapid Metro Strap
- MacBook Pro
- Adobe Lightroom and Photoshop
- Case Air Wireless Tethering System 



JUDY HOST

Judy Host is an educator and master portrait photographer based in Atlanta, Georgia.

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Ballet Dancer Portrait

by Judy Host

Concept

The concept of the session was to showcase this amazing dancer's ability to transform her body into an instrument of emotion, strength, and expression. My task as the photographer was to capture this raw passion with the appropriate lighting, angles, and perspective. What started out as a personal project turned into an emotional dance image for one of my clients. My passion for my work is mimicked by the passions of my dancers.

When creating this particular image, I went looking for a very physical and muscular dancer. Not only did I need this dancer to be able to show her strength, but also a range of emotion. I was looking to project an uncommon vulnerability while at the same time a strong sense of self. A much-needed quality these days.

Setup and Lighting

I used a very simple three light step up. I attached one small Profoto softbox to the top bar of the lighting stand to allow the light to fall onto the dancer creating deep shadows and highlighting her hair and creating a separation between her and the background. This is standard for me when shooting dancers in the studio. A large Westcott octagon softbox was

used as the main light to spread a soft light all around her. The third light, another small Profoto softbox was used to light the background. The background was a grey wall. Profoto B1's were the light source.

Post-Processing

I do all my own artwork. For me, it's putting the final touches on my creation. Post-processing when using lights in the studio is pretty much next to nothing other than some minor adjustments in Adobe Camera Raw. With this image, I decided to use some graphics to make it look like a hand-painted background rather than just a grey wall. The graphics are part of a filter that can be added to the palette in Photoshop and is free from Adobe. I removed all the graphics from my dancer's body leaving them only on the wall and on the ground. I believe it gives the image a more artistic look.

Logistics and Gear

Some knowledge of Ballet certainly helps when photographing dancers, but not necessary. More importantly, storyboarding your shots will make all the difference. Most dancers, especially Ballet dancers are used to being photographed dancing not posing, so I find that showing them the actual dance poses is extremely helpful. I use a Ballet assistant when I'm creating these shots. They give my dancers the direction they need and help them with their positions. If I'm going to photograph them jumping, my assistant will also be able to tell me when to stop the action. Timing is everything. Sometimes, depending on the experience of the dancer, I will have them show me exactly what they're going to do so I can decide which angle would be best to photograph. I am very specific in the look I'm trying to achieve. In this image of Ashley, I am lying on the ground, an angle that will elongate her body, and shoot with Sigma's 50mm 1.4 lens. This perspective will give me the closest thing to what my eye actually sees. Ninety percent of the time, I will use Sigma's 50mm 1.4 lens just for that reason.

I also photograph a lot of Ballet dancers outside in natural light. It's a completely different kind of style. When I'm in the studio photographing, it's just about the dancer as with this image of Ashley.



The Team

As I mentioned before, I used a Ballet assistant, another talented dancer to help me with the posing. The timing is so crucial in these images, it's important to know when to shoot. Some of these images are a one-time shot, meaning you may not get the level of perfection you're looking for if you have to repeat them. My goal is always to shoot it fast so that I don't stress out my dancers. They work extremely hard and are very strong, but can still get hurt or tire before I'm done so having someone work with me helps us both.

I will also use a lighting assistant for the heavy lifting and expertise. It's always nice to have a second pair of eyes looking at the lighting set-up and perfecting the angles and fall off of the light. I have a great crew and so much of what we do is collaborative.

In this image, Ashley did her own hair and makeup and we both brought costumes to the session. I do my best to showcase as much of my dancer's bodies as possible. They all work so hard and covering them up just doesn't make sense. 🍷





JULIA KELLEHER

Julia Kelleher is a boutique portrait photographer specializing in custom fine art maternity, newborn, baby, children, and family pictures.

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



WATCH HOW JULIA GOT THE SHOT

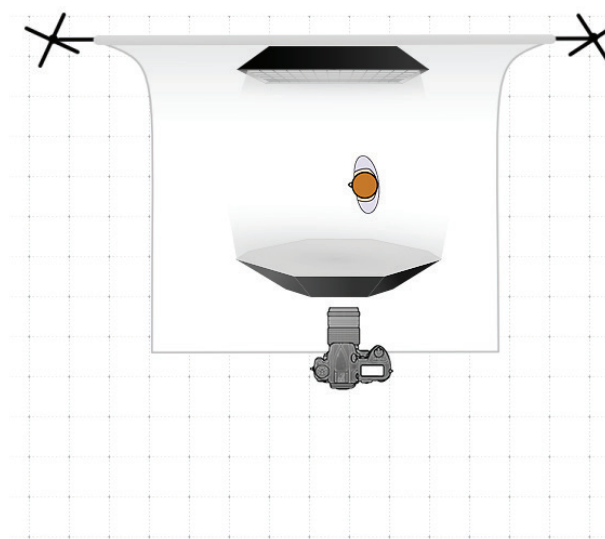
Kiki and Butterflies

by Julia Kelleher

Concept

The idea for the shoot was inspired by the subject, her personality, and her youth. I wanted to convey a sense of feminine innocence, but also inject strength and independence into the image. The monarch butterflies are fiercely determined little creatures. With their long migration patterns and invincible instinct, stand out coloring and their delicate appearance, they perfectly represent Kiki, my model. She embodies all these qualities beautifully so what better way than to photograph her being adored by them?





Setup and Lighting

The shot was taken in studio using two Profoto D1 Air 500watt strobes. Modifiers included and (1) 1'x 3' strip bank and grid as a hair light and Profoto 5-foot octobox as the main. It was photographed on a custom Oliphant background using an antique chair. Her outfit was created using a nude sheath and an orange tulle was simply wrapped around her body.

Challenges

Working with 5-year olds can naturally be a challenge, however, Kiki was a sweetheart. Most kids want to immediately smile because their parents have trained them to do so for a camera. My challenge was to get her to relax through the shoot and just perform with her stunning eyes. Getting the butterflies to behave wasn't easy either though! Nothing like a little scotch tape to help you out there.

Post-Processing

Post-processing was done with a fine art technique of strategically dodging and burning all the highlights and shadows in the image. After bringing the image into post, I realized I did not like four butterflies and reduced it to three. Plus, I replaced her arm and hand with a more pleasing pose which forced me to alter the stick she was holding as well. Her eyes were enhanced using dodge and burn and the overall tone of the image was brought down to create a muddy look. Finally, a lecture was added to create a final style.

Logistics and Gear

Gear used was a Nikon D5 camera with a Nikkor 85mm f1.4G lens. Strobes were triggered with the Profoto Air Remote.

The Team

All hair, makeup and clothing was done by myself here at the studio. Part of the creative process for me is to design what my subject will wear as this helps define and create the story. Although our studio pug, Porter, did feel the need to contribute a little! You can see him hanging out as we shot. Kiki LOVED him. 🐶





KAREN ALSOP

Karen Alsop is an award-winning Australian, photographic digital artist.

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



The Scientist Shoot

by Karen Alsop

Concept

Hillcrest Christian College commissioned me to create a series of 4 advertising images as part of their campaign 'Your Future Today'. The concept of the campaign was to showcase a young student living out their future career dream. Think of it as a jump forward in time for the student, who retains their current age, enthusiasm and school uniform, while all around them is their future career scene. This article focuses specifically on 'The Scientist', an artwork that throws an aspiring young scientist into a sci-fi laboratory of the future, complete with fellow adult scientists and cutting edge, visually exciting experiments.





Despite a concerted effort trying to find a futuristic sci-fi lab to photograph, I came up dry. Most of my work consists of me photographing every element, however, there are times that this proves impossible, and the more important task of creating a strong image for the client, means I turn to other sources.

For 'The Scientist' I searched through Adobe Stock to find some rasterised 3D imagery that suited my vision, minus the aliens. Because this piece was to advertise a school, we couldn't go too 'X-files' with the image, so one of the first things to go (and be replaced by foliage and content aware) were those cute little aliens.

Setup and Lighting

Starting with the background image I already knew the type of lighting scenario I needed. The sci-fi lab was a mix of light, coming from above, behind and in the foreground. I knew I wanted more of a soft spread of rim light than my usual lighting set up. Traditionally I'll shoot with two strip light modifiers with grids. This produces a clean and crisp rim light that doesn't blow back into the camera and isn't too soft around the subject. For this scene, though I actually wanted a bit of spread, and in particular with the scientists that would be closest to the light sources from the tubes, I wanted a wider spread of light. I opted for round small Elinchrom modifiers that fit my portable pack. I used the Elinchrom Quadra HS heads for the rim lights and the Elinchrom BRX 500 with a large round modifier for the front fill, positioned next to the camera and slightly above.



Challenges

Before my subject arrives I spend time, tethered to Capture One, testing my scene. One of the biggest challenges of this set up was using a stock image rather than one of my own.

When I shoot with my own photographs as the background, I have a clear understanding already of the height of the tripod, the perspective, lens, and angle.

When matching to a stock image, it's important to look for visual clues to understand how to match the scene. With this one I originally had my camera pulled back too far, and it was too low. When bringing the test shots into the image I carefully matched the desk perspective with the floor and wall perspective until I had the correct angle – which ended up being closer, with a wider angle shot and the camera at head height position.

Shooting Tethered

I have found tethering directly to my Wacom Mobile Studio Pro using Capture One has significantly sped up my final editing process. Accuracy is achieved every time by me having full control over the image and pulling selects into Photoshop to mock up the final piece. If I find that something isn't quite right, be it the lighting or the perspective, I can easily re-shoot on location after checking. Tethering is also a great way of getting the team involved and the client. For this shoot, the marketing manager was available to make comment. This process ensures that the client is happy ahead of time and alleviates the costly process of a reshoot on another day.



Tethering to Capture One is speedy. I've created a custom workflow that gets me straight into Photoshop from Capture One and opens up my images in Camera Raw, followed by converting them into Smart Objects ready for editing into my composite. See this post for further detail: www.storyart.education/catalogue-stock-collection

One of the other benefits to direct tether to my Wacom Mobile Studio pro is that I can start work straight away on the end product, with all my captures safely stored on the hard drive in RAW.

Post-Processing

Of course, it's the post-processing that takes the most time on a project like this. This image took approximately 10 hours in Photoshop. Even when I think I'm finished, I often set the image aside, print it and analyze it and come back and spend more time perfecting it before I deem it complete. You can see the speed edit process in the behind the scenes video.

The Team

This shoot required some key players in order to pull it off. Our model, Olivia Sebastian (11), comfortably played the role of young scientist. Her expressions were animated and she was very comfortable with the camera.

The Hillcrest Christian College lab assistant, Elizabeth Cardoza, handled all of the chemicals, allowing me to focus on the shoot and our model to stay safe.

Ryan Sebastian, who completed his Secondary School studies last year at Hillcrest, and is now studying the Arts as part of his further education, filmed all the behind the scenes footage. Every time I undertake a creative shoot I like to have it filmed so that I can put together the behind the scenes video to tell the story.

Stuart Alsop, husband extraordinaire, took the behind the scenes photos and helped direct the shoot. Our other models were teachers from the college, and they played their parts well, fitting into to the scene to help convey the story.





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CATHERINE SLYE

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WATCH HOW CATHERINE GOT THE SHOT

Lunar Landscapes by Catherine Slye

Concept

One of my fine art series' for 2018 is titled Lunar Landscapes. My goal for this series is to photograph night landscapes by full moonlight for the 12 full moons in 2018. I've been enamored with shooting at night for the past three years, Lunar Landscapes is my fourth night series. I love the deep rich tones I can capture with long exposures in low to no light situations - I'm fascinated by imagery that requires closer inspection and a more contemplative approach.





For the second full moon of 2018 on January 31st, I chose to photograph on the property of the Byrne Residence at Carefree Ranch in North Scottsdale, Arizona.

Setup and Lighting

No artificial lighting, my sole source of light was the sun as it was beginning to descend and then the full moon as it came up. The full moon on January 31st was a Super Blue Blood Moon. Super because it appears slightly bigger and about 14 percent brighter than normal, Blue because it was the second full moon in the month, and Blood because it was total a lunar eclipse which causes the moon to appear red.

Shooting Tethered

The greatest benefit of shooting tethered is, of course, seeing the images on a larger screen, which helps with composition as well as focus. Plus being able to trip the shutter from the laptop instead of the camera is huge.



Challenges

The landscape itself. Navigating in the dark - even under the full moonlight which was very bright, made it difficult to go very far from the laptop. Biggest lesson - always have an Active Extension USB cable on hand as being able to move the camera 30 feet away from the laptop would have been a huge advantage.

Every shoot is an invaluable learning experience for me - this new information then informs the next session and the next and so on. As a fine art photographer my series are based on images I envision in my mind - images I want to make. There's no guarantee that I'll succeed in creating those images so I'm always on the lookout for ways to help ensure I do succeed - whether it's by tethering like in this session, through extra scouting and practice sessions, or additional in-depth research and planning. I'm always learning about my craft and how best to execute to achieve the photographs I imagine.

Post-Processing

I shoot with a Sony a9 and I tethered with Capture One 11. I do all my post processing in Camera Raw Editor in Photoshop - I've worked in Photoshop since 1998 and I'm reluctant to give it up completely for Capture One. Camera Raw Editor allows me to very quickly do minimal processing. I want to keep my images as close to their original state as possible, I've either captured the image or I haven't. I don't manipulate my images much beyond removing airplane light trails from night skies if they appear. I do not remove other "visual flaws".

Logistics and Gear

Tether Tools certainly made it easy - I used a Standard sized Tether Table Aero on one tripod with a ProPad for my laptop and secured it with a SecureStrap. I had a TetherBlock on my Sony a9 to secure a TetherPro USB 2.0 Micro-B 5-Pin cable to it and then both a JerkStopper Clip-On to secure the cable to the Tether Table plus an Aero Clip-On Hook to manage the length of the cable. Everything was quick and easy to set up and felt super secure even though I was on the rocky and uneven ground.

The Team

Homeowners Martha and David Bills graciously allowed me to photograph on their property and happily Martha agreed to act as my behind-the-scenes photographer. 📷





SOPHIA GROVES

Sophia Groves is a London based photographer specializing in fashion and music photography.

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Wet Hair Beauty

by Sophia Groves

Concept

For this shoot I wanted to focus around the wet hair beauty trend, for no other reason than that I liked it. I knew I wanted the overall looks to be simple, with not too much layering and flouncy pieces, but the stylist helped with bringing the monochromatic vibe to the shoot. The black and white pieces contrasted beautifully with the red lips and bronzed eyes that Emily gave to the model.



Gear and Lighting

For this shoot, the look I wanted was not a complicated one. A simple two front light set-up was all I needed to evenly light the frame in the studio. I used a pair of Bowens 400 heads with medium-sized octo softboxes to diffuse the flash. Camera-wise, I use a Canon 5D Mk III and for these shots I used a 24-70mm f/2.8 L lens.

Post-Production

The post-production was not an extensive job, but simply involved the usual balancing of light and colours and some light skin retouching. All of my retouching is done a MacBook Pro, with initial balancing done in Adobe Lightroom and any further/more complicated manipulation/editing worked on in Adobe Photoshop. Tethering on set is vital to ensure that white balance and exposure is correct, as this significantly reduces the amount of time correcting things in post.

The Team

Photography: Sophia Groves

Stylist: Nadya Maki

Hair & Make-up: Emily Collins

Model: Julyana Soares - PRM Agency London 📍





TOMAYIA COLVIN

Tomayia Colvin is a senior portrait photographer based in Houston, Texas.

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A Colorful Senior Portrait

by Tomayia Colvin

Concept

I am a high school senior photographer in Houston, Texas. Francesca reached out to me after she saw my photos on Instagram and wanted to hire me for her senior pictures. For her yearbook book photo, Fran wanted to show her colorful and fun side and we decided on a great location to match her personality.





Setup and Lighting

For most senior photos I use the available sunlight along with a Westcott Collapsible 5-in-1 Reflector using the Silver Side. I had my Sony A7RII, Sony 85 1.8, 50 1.8, and 20 2.8 lenses.

Post-Processing

The colors produced by the Sony are so gorgeous straight out of camera, so not much needed to be done. I bumped up the exposure and contrast in Lightroom and they were perfect!

Logistics and Gear

Rescheduling due to the rain in Houston was a bit of a problem. On the day of the shoot, it was extremely cold. So we needed to work quickly and efficiently to achieve great images in a short amount of time. 📷





JESSICA DEEKS

Jessica Deeks is an Ottawa-based commercial and editorial photographer.

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Justin Trudeau Portrait

by Jessica Deeks

Concept

I was asked by Maclean's to photograph Canadian Prime Minister Justin Trudeau for the issue they were producing for Canada's 150th anniversary. We were all aware that I wouldn't have much time with him, and that the shoot would take place in his office, so getting a couple solid set-ups quickly with a range of expressions to choose from was important. I familiarized myself with the layout of his office



by looking at hundreds of photos online and determined that the best shot would probably be leaning on his desk.

Setup and Lighting

We used a Profoto Deep Medium Umbrella with no diffusion powered by a Profoto AcuteB2 head/pack combo. We positioned it to come from the same direction as the window to give it correct motivation. I wanted a punchy but flattering quality of light, which this modifier is perfect for. We were very conscious of balancing the flash and ambient carefully to achieve a natural look without being overpowering.

Shooting Tethered

Shooting tethered was an absolute necessity in this high-pressure shoot. I was shooting at $f/2.2$ to get the depth of field I wanted, so having my assistant confirm when I'm tack sharp and could proceed to shoot off a number of frames before changing compositions was a must. Every camera and lens can easily accidentally focus on the nose rather than the eyes for example, and you can't always be certain of that looking through the camera (or even checking the LCD).

Challenges

The biggest challenge was finding the exact composition I wanted in a fairly tight location. We only had half the room to use because a video team was set up on the other side. Making sure he was leaning in the exact right spot and moving myself to frame him in the window while still including elements like the flag, notepad, etc., all while watching the time, getting different poses and expressions, and staying in focus was a challenging but worthwhile effort.

Post-Processing

I try to keep my post processing natural and not too heavy-handed. Other than global and local colour corrections, contrast, etc., I believe I only retouched parts of his suit to appear a little neater and a touch of standard dodging/burning/cloning on his face.

Logistics and Gear

The logistics of getting day passes for the hill and going through security were things I've done before photographing other politicians at the House of Commons in the past, but it's always a lengthy process I need to account for. I had brought a large kit so I would be prepared for anything, but of course, we ended up only needing a single light to best execute this shot. I'd always rather be over-prepared!

The Team

We did not need a large team for this shoot, so just my assistant and I were on set, as well as the photo editors at Maclean's and the PM's team. 📷



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ALAINA LUTKITZ

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 WATCH HOW ALAINA GOT THE SHOT

Actor Headshot by Alaina Lutkitz

Concept

The concept of this headshot session was to get my client, Burke, a variety of shots to show the range of roles he can play as an actor.





Setup And Lighting

I use the Peter Hurley Flex Kit by Westcott. To showcase different looks for Burke, I used multiple lighting setups. My favorite look is what we refer to as triangle lighting where 3 flex kit panels are used to wrap the subject with nice, even lighting. I also separated the triangle to shadow the subject up a bit and used one of the panels as a kicker for a few of the shots.

Shooting Tethered

Shooting tethered allows me to see the light and make any adjustments I see necessary, but more importantly, it allows me to coach my client into the perfect shot. We analyze the different angles of the face and use tethering to select the shots that are genuine and real...no stiff, fake, cheesy smiles here.

Challenges

My biggest challenge would be getting my clients to understand and apply the crazy antics I coach them through, but that challenge is eliminated with the ability to tether. Once my client can see the difference from pre-coaching to post coaching, they trust me completely. The trust is quickly established, and we can create magic together.

Post-Processing

Very little post processing is involved. Minor color and exposure adjustments in Capture One.

Logistics and Gear

I shoot most of my headshots in my studio and use the following gear to make it happen:

- Canon 5D Mark III
- Canon 70-200 2.8
- Tether Tools Tether Table Aero
- Peter Hurley's Flex Kit by Westcott
- HP Laptop
- Capture One 📷





SANDY PUC

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Little Mermaid

by Sandy Puc

Concept

The concept for the shoot was a beautiful little mermaid. Our original goal was to use natural light, but the skies were overcast, and we had heavy rain, so I turned to a few different lighting combinations using my Profoto lights including a 5-foot Octabox and a small strip light to create more drama. Our main light was a Profoto 1x4 which provided a nice light on her face.

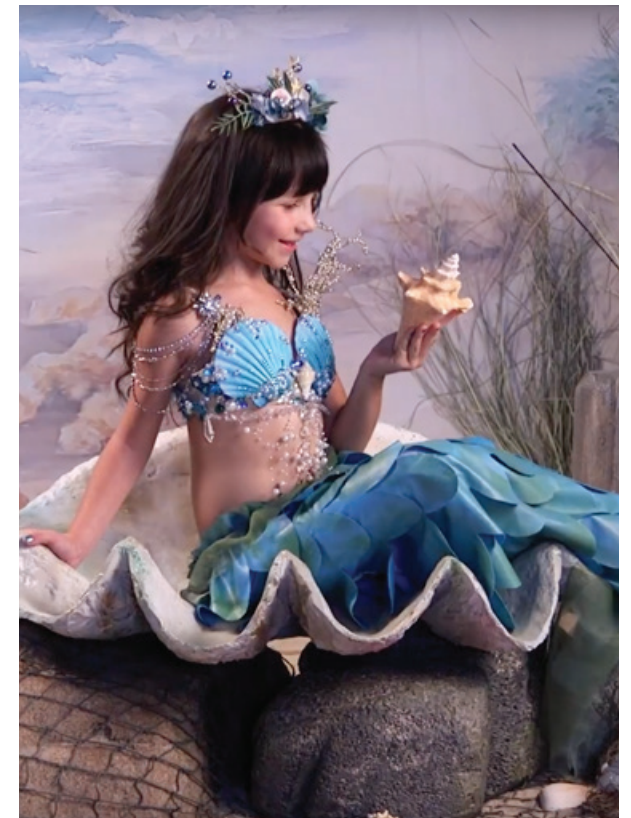


Shooting Tethered

I shot tethered to a laptop running Lightroom on top of a Tether Table Aero, my camera and computer was connected with a TetherPro USB cable and ports protected with Jerkstoppers. Shooting tethered was a big help in seeing the shot and checking composition, lighting, and details.

Gear

- Canon 5D Mark III
- Profoto 5' Octa Softbox
- Profoto 1' x 3' Softbox
- TetherPro USB Cable
- Tether Tools JerkStopper Camera Support
- Tether Tools Tether Table Aero
- MacBook Pro with Adobe Lightroom 📷

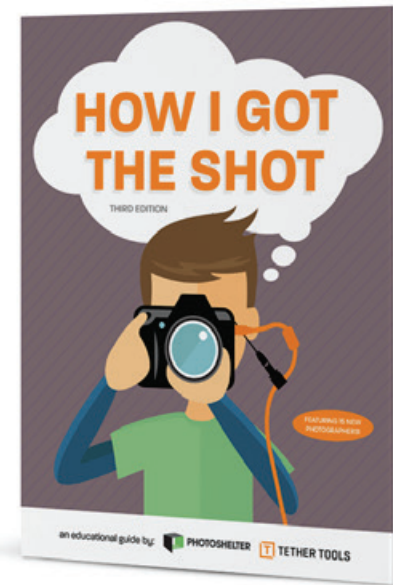
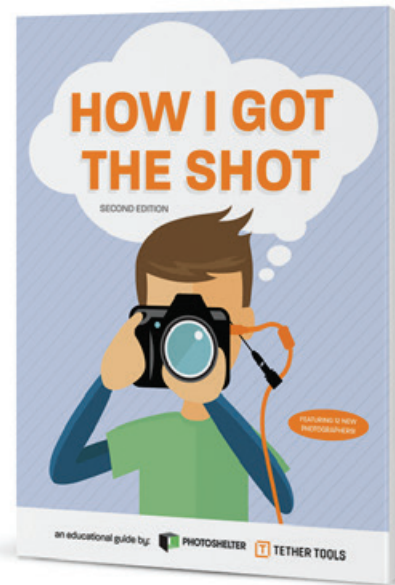


CONCLUSION

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
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