

B E T T E R   W H E N  
**YOU** TETHER



Featuring behind the scenes commentary  
from photographers on how workflow is  
critical to their success.

ADLER · MCNALLY · COOK · ROJAS · EGGLEY · LAWRENCE +MORE

WELCOME

Tether Tools partnered with professional photographers from all corners of the photography world to bring to life a series of inspired articles called 'Better When You Tether.' The series features photographers, their work and behind the scenes glimpses of how their workflow setup has made an impact on their business. Photographers in this series include individuals who've photographed Fortune 500 CEOs, college sports teams, commercial clients, luxury products, famous musicians and more.

Tethered photography has changed photographers' workflow both in the studio and on-location. This is not just about the technology. It's also about the experience of working with art directors, marketing firms, clients and partners to see the images during a shoot and to improve communications with all involved. The end result is always a better photograph. Take a deeper look and see for yourself why image-making is Better When You Tether.



## LINDSAY ADLER

Fashion photographer Lindsay Adler has risen to the top of her industry as both a photographer and educator. Based in New York City, her fashion editorials have appeared in numerous fashion and photography publications including Marie Claire (ID), Elle (BG) InStyle, Noise Magazine, Essence, Zink Magazine, Rangefinder, Professional Photographer and dozens more. As a photographic educator, she is one of the most sought after speakers internationally, teaching on the industry's largest platforms and most prestigious events.

A clean, bold, and graphic style has become the hallmark of her work, whether shooting advertising campaigns, designer look books, jewelry lines, hair campaigns, fashion editorials, or professional athletes. Lindsay is renowned for her creativity and collaborating with designers and stylists in order to create fresh looks.

# CREATIVE COLLABORATION

When working on a bigger production, it takes a team of creative collaborators to bring an image to life. As a fashion photographer I've seen first hand how working with other talented artists can bring my work to a new level.

A successful fashion shoot requires a great deal of planning and creative collaboration. I begin by developing a concept, gathering inspiration, and building a mood board to direct the shoot. Next, I find the right creatives with the skills needed to achieve my visual goals. This includes hair, makeup, wardrobe, model, and at times other creatives including set design, creative director and more.



On the day of the shoot everyone is working together to bring this concept to life, and each person needs to see how their part of the equation is contributing to the whole. Tethering is absolutely essential on creative collaborations.

**As a photographer I need to focus on lighting, posing, and execution of the concept. By shooting tethered my team can help me focus on whether the hair looks great, the clothes are falling in the right places, and overall to help contribute the shoot's success.**

Here you can take a peek behind the scenes of a NYC fashion shoot! I shoot tethered to my computer using the Tether Tools Tether Pro Cable from my Canon 5D MkIII to my laptop on a Tether Table Aero. My entire team can watch the shoot unfold and be prepared to improve their part of the creation. Furthermore, as the images come into Lightroom I can utilize a preset to apply creative effects and give the team an idea of the overall mood and toning of the final shot.



## PORTFOLIO





# SIMPLICITY IS UNDERRATED



## JEFF ROJAS

Jeff Rojas is an American portrait and fashion photographer based in New York City. His primary body of work includes portrait and fashion photography and he also frequents as a photography instructor. Jeff has taught on various photographic platforms including: CreativeLIVE, WPPI, PhotoPlus Expo, Gulf Photo Plus and APA.

As a photographer, simplicity is of the utmost importance. Between shooting, editing, delivery, marketing, accounting, cold calling, etc., even a typical day can feel extremely overwhelming. I've learned to value tools that can make my assignments and business run smoothly, so that I can focus on what's important – the client.

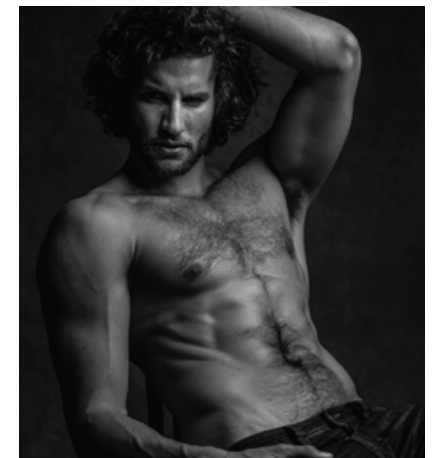
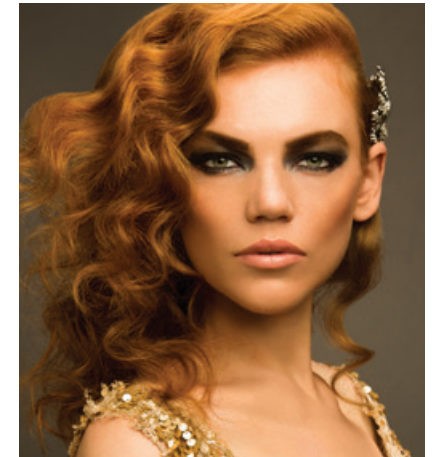
On my commercial sets, tethering isn't an option, it's a requirement. The ability to show my creative team: the makeup artist, hairstylist, wardrobe stylist, etc., the images displayed live means that they can visibly see how the shot is looking without having to squint at a small LCD screen on the back of my camera. Long gone are the days of arriving back to my workstation and seeing excess foundation on the models face, or a stray flyaway that had gone unnoticed.

This also gives me the ability to use color presets in Adobe Lightroom or in Capture One. Depending on the creative direction of the shoot. If my client requests that an assignment is photographed in black and white for example, I can preload presets in Lightroom or Capture One Pro so that my images are automatically loaded to fit their vision. Keep in mind that I always shoot RAW.

Aside from aesthetic reasons, tethering is one of the safest solutions for immediately backing up your work. Regardless if I'm using a Medium Format or 35mm camera, tethering to my laptop gives me the ability to make sure that my images are backed up directly onto my computer. Then I create a minimum of 2 copies and save them onto two external G-Tech drives. Taking this additional step provides me with peace of mind. I've had the unfortunate experience of having CF cards corrupt immediately after a shoot and nothing is more nerve-wracking or embarrassing than trying to explain that to a client.



## PORTFOLIO



**Tethering doesn't have to be difficult. Tether Tools has designed simple solutions to help photographers manage their tethering process. At minimum, I'd recommend investing in a TetherPro Cable and a JerkStopper to make your workflow infinitely easier and safer.**



# TECH START YOUR WORKFLOW



## CLAY COOK

Clay Cook began his creative career in the music industry and has built a reputable name as an award-winning, internationally published photographer and filmmaker, specializing in editorial and advertising photography. Cook's work is featured frequently on world-wide photography blogs including Fstoppers, PetaPixel, ISO 1200 and SLRLounge and has been seen in publications such as USA Today, ESPN, Wine Enthusiast Magazine, Modern Salon, American Salon, First For Women Magazine, Digital SLR Photography Magazine and Digital Photo Magazine among many others.

Tethering; it has a stigma of being arduous, annoying and inconvenient. When photographers think of the process, it's usually followed with a big "sigh" or overbearing anxiety. Yet, most professional photographers can be seen day-in and day-out attached to a laptop or workstation. The world is moving more quickly every day which is decreasing the amount of time photographers have to deliver the final product. There have been times when I've only had a few hours to turnaround a re-touched editorial portrait. The tethering process is a crucial attribute to maintain efficiency and provide a head start on making the impossible deadline, possible.

I started tethering even before I knew what tethering really was. My first experience was with the Eye-Fi Wireless SD Card; a memory card you place in your camera, the card transmits a wireless signal and when you connect to that signal source, your tethered. Except it didn't work all that well. It wasn't consistent enough for my work. When I saw the CamRanger and all it could do, I was severely skeptical, but very excited. What I found was not only a flawless tether and transfer but also a multitude of options and complete control. Upon my new found love for the CamRanger, I relied on Tether Tools for everything I needed to make the workflow clean and professional. When I'm not using the wireless CamRanger on location, you can usually find me plugged into a workstation or laptop. I find that it's a necessary facet of production and many clients demand a live preview of the imagery. And, the last thing I want is a group staring at a 3-inch LCD screen on the back of my camera.

**So, before you let out a big "sigh," I recommend giving tethering the time it's due, you'll never know how important it can be to your workflow until you give it a shot.**

In 2015, my team was contracted for a project in Havana, Cuba for The Voice Of Louisville Magazine to capture fashion and give the United States a look into the culture of Cuba before the embargo is dropped and tourism explodes. We needed top of the line equipment which could be portable on location and could pack into a couple carry-on bags. We quickly found that our tethering station was an imperative tool for both ourselves and our clients.

### **Slow Down, Shoot Less**

Tethering provides that moment to assess what you're capturing in turn leaving you to depend on the quality not the quantity, which will dramatically cut down shoot-time. You'll rely more on your natural ability to direct and connect to the subject, then a quick release of the shutter.



### **Evaluate Composition**

There is nothing worse than seeing a frame that could have been better with a simple turn of the focal ring. Tethering allows you to check composition, focus and really dig into the frame. There might be stray hairs or flaws that you simply can't see on a small screen. It's always better to take care of those issues in camera then adding to post processing time.

### **Professional Perception**

The bigger the camera, the better the photographer... right? That statement couldn't be more false, but to many unknowledgeable individuals; perception is reality. Having a tethering station on location can really set the stage and read; "you mean business."

### **Clear Vision**

With Lightroom or Capture One, you can add a preset color grade which will clarify the end vision to the client. Adding that extra contrast or pop of color as soon as you snap the shutter is an absolute winning feature that will gain some big reactions.

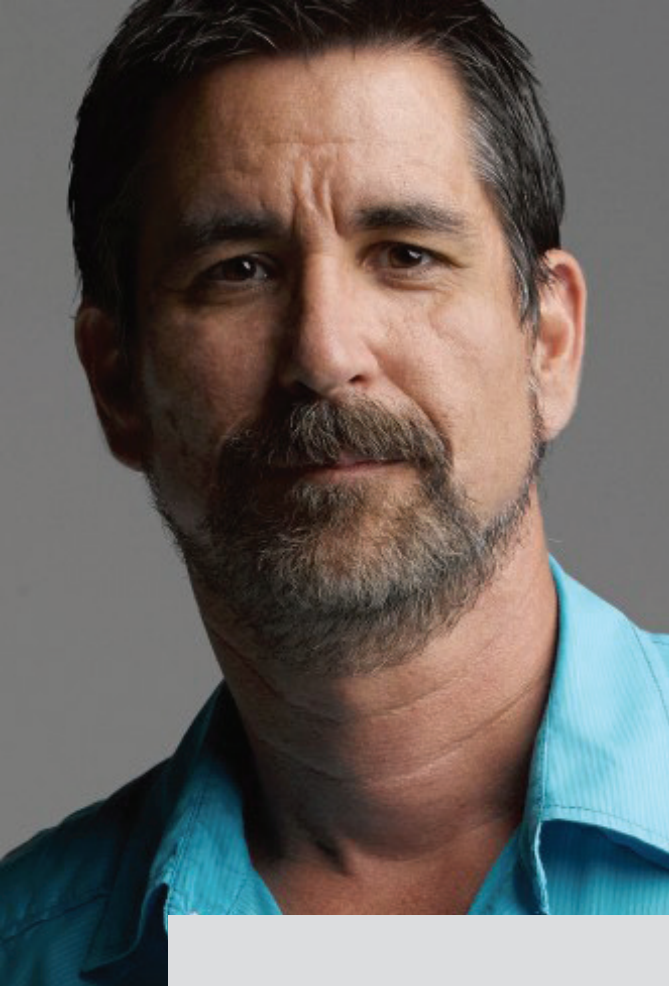
### **Avoid Card Failure**

When tethering to a workstation or laptop, you'll completely avoid the chance of memory card failure or the possibility of the card getting lost or stolen. It also provides the ability to auto-backup or clone the import to an external drive right from the workstation or laptop.

All of these attributes were enough reasons for us to haul a tethering station around the streets of Havana. It proved to be a vital element to the production. Without the added safety and features that tethering provides, our production would not have moved so proficiently and would not have ended with such incredible results.

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





## ERIC EGGLEY

Creating a view of hyper-reality without the hype. Revealing milli-moments of wonder captured between dimensions. Exposing the what-if within the why-not. Eric Eggly is 20-plus years into a career he loves. Love clearly, magically, joyously, exquisitely, painfully, humorously and artfully always shows. Eric is provocative without the heavy hand of provocation. Eric is dramatic without the drama. Eric is a master photographer without the need to prove it.

Choices of perspective, the use of light vs. shadow and unexpected manipulations of environments are just a few of the elements that distinguish Eric's work beyond the hoard.

# JUSTIFIABLE EQUIPMENT

Years ago when I was assisting, my mentor said to me, "Never buy a piece of equipment that you can't justify." Sound business advice that I have lived by since...for the most part.

I've always shot tethered for a number of reasons. Art Directors like to see the images as I shoot-It gives them the security of knowing the shot is exactly as they need it. It allows me to check exposure, color and layout since my computers are calibrated. If there's graphics or compositing, I can line up images in rough form to get an exact layout and perspective match.



A couple of years ago after an extensive nine-day photo shoot in several different locations, I realized the difficulty I was having finding a secure place to set my laptop. At that point I started searching for something to support my laptop securely above the ground. My search led me to TetherTools, which is perfectly designed for the working photographer in studio or on location.

**I recommend investing in equipment that saves you time and makes your shoot more efficient. This is what I mean when I say "justify your equipment purchases", with TetherTools, justification becomes much easier.**

I like to concentrate on one thing during a shoot-getting the best possible shot, which means that my total concentration needs to be on everything in front of my lens. I have assistants that I rely on to make sure all my strobes are going off, stage is set, props are in place, a make-up artist and stylist to make sure the models are fresh and as I envisioned, a production coordinator for everything before, after and in between. The longer you work in the business you find that you simply would need too many assistants to watch after every little thing that might go wrong. For that reason alone you need to buy equipment that you can rely on and will make the shoot go smoother with less worry.



## PORTFOLIO





# DEPENDABLE WORKFLOW IN THE FIELD

## JOE MCNALLY

Joe McNally is an internationally acclaimed photographer whose career has spanned 30 years and included assignments in over 50 countries.

He has shot cover stories for TIME, Newsweek, Fortune, New York, Entertainment Weekly, The New York Times Sunday Magazine, and Men's Journal. He has been at various times in his career a contract photographer for Sports Illustrated, a staff photographer at LIFE, and, currently, an ongoing 25-year contributor to the National Geographic, shooting numerous cover stories for those publications.

His advertising and commercial clients include FedEx, Sony, Nikon, Land's End, General Electric, MetLife, Adidas, American Ballet Theater, Epson, and the Wildlife Conservation Society. Whether he is capturing individuals or large-scale assignments, McNally's photographs inform the viewer with their artistry and compassion, telling us stories elicited by his great communicative skills and captured through his lens.



Tethering has become an enormously important tool for us on location. It enables both myself and the client to have the peace of mind seeing an image large on a screen, and knowing much more certainly if adjustments need to be made. Via the Tether Tools gear, it has also become a much more dependable and easy way of working in the field.

## GEAR HIGHLIGHT



Tether Table Aero MacBook 15" Table (TTA1M)



Aero Hook (ASHK3)



TetherPro Cat6 550MHz UTP Network Cable (CAT50-ORG)



JerkStopper Camera Support (JS020)

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

PHOTOS COURTESY ©JOE MCNALLY



# TETHERING ON LOCATION



## STEVE BOYLE

Currently residing on the East Coast, Steve travels the country to create compelling imagery for advertising and editorial clients. When working with athletes he strives to capture their physicality, intensity, and inherent competitiveness.

Steve attended the University of Missouri and received a degree in photojournalism. Before beginning his freelancing career, he spent a year as an assistant & lighting tech for Sports Illustrated and briefly held a desk job as a photo editor at a fitness magazine.

His favorite pastime is sitting around a campfire and devouring a bag of peanut M&Ms.

As primarily an on-location photographer, I have found two instances in which tethering in the field is essential: when the camera is inaccessible and when the client requires review or approval of the images.

This behind-the-scenes series shows a recent shoot of a project for Kenyon College in Gambier, Ohio. It required direct overhead images of athletes, making the camera inaccessible for on the fly adjustments.

The goal was to photograph 6 athletes, from above, on their field, court or in the pool. Swimming was made easy by the diving board and volleyball was simplified by an elevated track. With soccer, field hockey, lacrosse and track, I built my own structure to capture the required angle.



I had done this in the past to create a 30+ person portrait for The History Channel with 40 feet of speed rail atop two hi-boy rollers and ran 30 feet of tethering cable to control the camera. This project for Kenyon carried a smaller budget, less time and several locations.

By placing the camera and ring flash at the end of a Mathews Mini Boom mounted to a c-stand maxed out on height and loaded with all of the sand we had, I was able to achieve the angle that I desired with a wide zoom. In hindsight, I'd highly recommend the strongest, bulkiest stand that you can get your hands on – junior roller at minimum.



With the camera mounted about 15ft in the air, I had no choice but to tether to my laptop to control not only the shutter but the focus and framing via Canon's LiveView feature. Before I got Tether Tools JerkStoppers, I'd run through a few feet of gaff securing my cables at every connection, including the connections of the USB extension cables. Thankfully the TetherPro USB cables with JerkStoppers offer a much more secure connection.

Once the ring flash was metered and the camera secured parallel to the ground, composing and shooting to the laptop was a breeze since I was tethered.

Another photographic accessory that should go hand in hand with on location tethering, especially outdoors, is a laptop hood – or thinkTank Sunscreen. Shooting the images to the computer is no good if you can't see them!

## GEAR HIGHLIGHT



TetherPro USB 3.0 to Micro-B (CU5454)



Think Tank Sunscreen (TTP701)



JerkStopper ProTab Cable Ties – Small (CT002PK)



JerkStopper In-Line Support (JS030)

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

PHOTOS COURTESY ©STEVE BOYLE



# TETHERING FOR THE CLIENT



## RICK GAYLE

Since the age of 12, Rick has been attracted to light like a moth. Light is all I ultimately have control over and the way it molds the qualities helps define the objects and tell stories. For Rick, that is and will always be his favorite venue for exploration and excitement. He's the guy at the table in a nice restaurant using the napkin to reflect the candlelight into the wine glass.

The first question I am always asked – how did you get started in food photography? My answer is ‘you have to do what you love.’ If you do what you love, it’s not work. It’s pure joy. I love still life photography and enjoy how light can help tell a story. Highlights, shadows and texture are the major tools I have to work with to create depth and form. I love how light plays on objects and I think still life is the perfect forum to express it. Even though I started in photography to make a living, product photography and food photography seemed to be a natural extension of my desire to sculpt with life.



**So, do I continue to shoot tethered? Yes, I always shoot tethered. My clients love knowing what they are getting and can leave the studio with confidence. In food photography the subtle details are what makes an image work and seeing the image on screen allows me to explore every square inch of the image.**



When digital changed photography forever...from capture, workflow, and the client's participation, that's when I decided to shoot tethered. Clients want immediate gratification and tethered photography allows them to see very quickly how the shoot is progressing. With Lightroom and Photoshop, I can show the client a roughly processed file dropped into a digital layout that is supplied for the shoot. The overall process sure beats the film and Polaroid days!

Now, I have to be honest and say that tethered photography hasn't changed my photography, but it has changed the efficiency of the process of creating images. Today the people I work with need to wear several hats and time is always of the essence. The digital workflow allows my client to know that, when the shoot is completed, the images will be exactly what they want and will fit perfectly into the layouts.

## RICK'S TOP 5 TIPS

- 1 You must shoot what you love.
- 2 Have patience and pay attention to small details.
- 3 Have a complete understanding of design and how it relates to composition.
- 4 Understand light and how it affects surfaces. You must be a master of lighting and be willing to try new approaches and avoid repeating yourself.
- 5 Be sure you want to be in an industry that's on a fast track to endless change with fewer assignments and tons more photographers coming up every year.

### CLIENT GEAR



X Lock Case for iPad



X Lock Pivot (WPIVOT)



X Lock Hand Strap (WHAND)



iPad Utility Mounting Kit (WU)

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

PHOTOS COURTESY ©RICK GAYLE



# EDUCATIONAL ENVIRONMENT



## JEFF MCLAIN

Jeff McLain is a photographer, videographer, and digital artist. His expertise in digital capture and post production has been a valuable asset in the creation of myriad images. His clients include Williams Sonoma, Keen Shoes, Mountain Hardwear and Robert Mondavi Wines. His work has taken him across the U.S. as well as overseas. When not shooting in-studio or on-location, Jeff spends time with his young son in Missoula, Montana.

In the pre-digital film days, professional photographers had a specific workflow we'd adhere to before committing the shot to film. We'd assess the ambient light in the scene, if any, and meter the strobe lighting to meet our intended aperture and light quality to which we were aiming. Before the final set of shots, we'd pop a number of Polaroids. Some of these were a separate camera itself, such as a Polaroid back affixed to a 35mm body; and sometimes they were interchangeable backs, such as on medium format systems; and sometimes they were a Polaroid sheet holder we'd use in a 4x5 or 8x10 format camera. The Polaroid shot gave us a 'preview' of sorts to the look and exposure of the shot. In critical focus shots, often we'd expose a sheet of Type-55 black and white, which yielded a black and white negative with which we'd examine with a loupe to make sure our focus was dead-on. After finessing with these Polaroid previews, we were more comfortable committing to the film exposures.

**At Rocky Mountain School of Photography in Missoula, Montana, I have been championing the advantages of tethering the camera to the computer when possible.**



Nowadays, the digital 'Polaroid' preview is the view we get on the LCD screen on the back of our cameras. Unfortunately, these screens are around 2"x3" in size, which is small and difficult to make critical judgements regarding composition, styling, exposure, and color. Out in the bright sun, this difficulty is compounded. But digital cameras today have the advantage of being plugged directly into a laptop or desktop computer, for on-screen previews, only limited by the display size.

The relative size of the preview on a laptop is far superior to what we get on the back on the screen. We also can make sure our monitors are calibrated so we are getting the most accurate rendering of our color and exposure. In addition to this, most clients today are becoming accustomed to seeing the shots on-screen and don't want to have to art

direct to a 2x3 inch screen. And on larger commercial shoots, where we have multiple stylists and clients, previewing on computer screen is necessary.

Students at the program shoot a mix of tabletop work and portraiture in the studio environment, and in both situations tethering has distinct advantages over camera-only previewing. Tethering has its limitations, specifically if you want to be hand-held and moving around - but even then tethering can be extremely useful. I instruct my students that even if they intend to not shoot their portraits tethered, they should start out tethered to dial in the lighting, exposure, color and overall scene to perfection - and then unhook and shoot to card. It's really just a larger, more accurate, more adaptable 'Polaroid' kind of workflow.

## GEAR HIGHLIGHT



Tether Table Aero Master Table (TTA1MBLK)



Avenger Low Boy (A5012)



TetherPro USB 2.0 to USB Male B (CU5461)

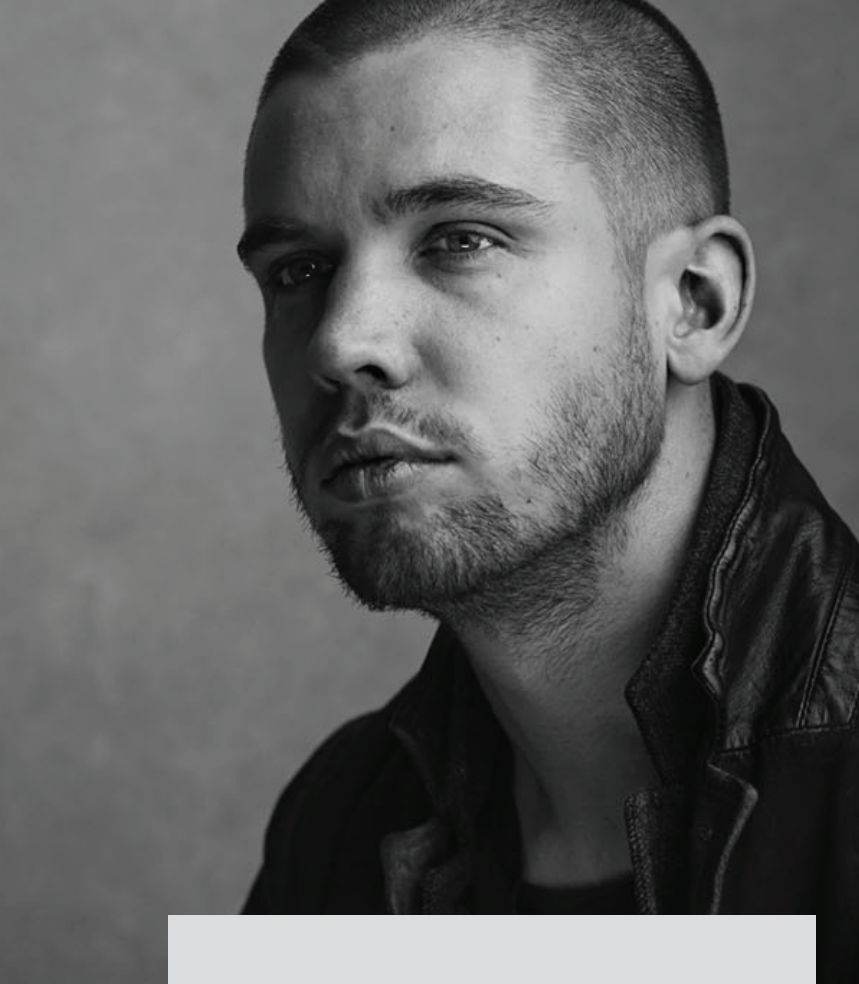


TetherPro USB-C to 3.0 Male B (CU5460)

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

PHOTOS COURTESY ©JEFF MCLAIN  
PHOTOS COURTESY ©SARAH EHLEN





## JOEY L.

Joey L. is a Canadian commercial photographer, director and published author based in Brooklyn, New York.

A sensitive observer of endangered cultures and traditions, Joey travels the globe creating dramatic portraits while giving the viewer a powerful insight into his subjects' lives. His photo series range from Brooklyn, New York to Siberut, Indonesia; proof of an artist equally comfortable with the familiar and the exotic.

His work is cinematic and contemporary – a fine art portrait approach to subjects once only seen in photojournalistic styles.

# BEHIND THE SCENES

Professional photographer Joey L was commissioned to photograph for National Geographic Channel's 'Killing Kennedy.' This photoshoot was based on the best-selling book by Bill O'Reilly and Martin Dugard. The final images feature actors Rob Lowe (as John F. Kennedy), Ginnifer Goodwin (as Jackie Kennedy) and Will Rothhaar (as Lee Harvey Oswald).



In the behind-the-scenes video and these images, you'll see many critical tools including a High-visibility Orange FireWire 800/400 9pin to 6pin and JerkStopper Camera Support as well as iPad mounting solutions like the Studio Proper Wallee Connect Lite iPad Mounting Kit which helped everyone on set see the images as they were captured.

**Working on a shoot like this is an absolute dream job...Time has transformed a tragic moment into historical legend.**

## GEAR HIGHLIGHT



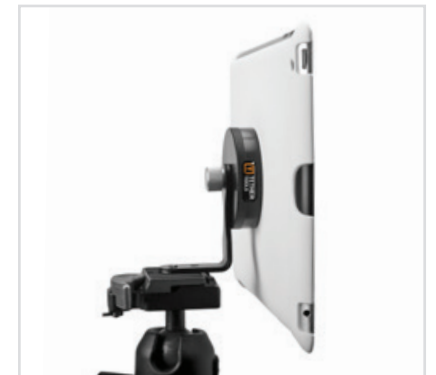
TetherPro FireWire 800/400 9-Pin to 6-Pin (FW84ORG)



JerkStopper Camera Support (JS020)



X Lock Case for iPad



X Lock Connect Lite (WCONLT)

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

PHOTOS COURTESY ©JOEY L.  
PHOTOS COURTESY ©CALEB ADAMS



# ANYWHERE & EVERYWHERE



## JIM DIVITALE

Jim DiVitalo has been an Atlanta commercial advertising photographer and instructor for over 30 years specializing in computer photo illustration. He is a PPA Master Photographer, Master of Electronic Imaging, Photographic Craftsman, Fellow of the American Society of Photographers, X-Rite Coloratti, and a sponsored instructor for Canon and Adobe.

Jim also serves as Director of Education for the Digital Imaging Institute for Science and Medicine and has lectured on digital photography before audiences worldwide.

Forty years ago, when I was in the 10th grade, I knew I was going to be a commercial advertising photographer. I bought an old 8x10 view camera and went to work crafting photographic images, not just taking pictures. The artistic and precision control of large format photography was what interested me.



In 1992, when the first practical digital camera came on the market, I made the large investment and went completely digital. Starting with the first Leaf DCB three-shot camera, I taught myself how to get these new images captured, processed and outputted properly. There were no books on digital photography out yet. We made up the rules as we went along, with trial and error.

Shooting tethered was the only way we could work. We learned from the start that getting the information on the large monitors really made a difference on the quality control in the captured image. Later, when practical color management and assigned color spaces and profiles were added, we could finally see with accuracy what the finished printed piece was going to look like.

Digital photography was slowly becoming the standard as new cameras were developed that no longer needed to be tied to the computer for exposure. Of course that was great for some types of imaging making, but for me, tethered photography was the only way to completely control the capture process.

Before the computer and digital capture, I was specializing in multi-image composite imaging, working with large format multiple camera exposures and pin register masking on large transparency film. With the changes to computers, the work stayed the same, but the way I created it was completely different. Tethered photography, along with complete color management, paved the way for repeatable and predictable results every time, which keeps the clients very happy and coming back for more.



## JIM'S TOP 5 TIPS

- 1 Create a complete color managed workflow that means a having custom profile for your camera, monitor and printer all working together for predicable results.
- 2 Shoot Raw format files and process them into 16 bit while adjusting them for the best dynamic range and non-destructive editing.
- 3 It's all about the numbers. Shooting for good detail by the numbers is so very important. Looking at the 256 tones of the final eight-bit RGB file, white with detail should fall between 240-245. The shadow with detail point should fall between 20-25. Any thing outside of those numbers will not have detail when going to the final printing.
- 4 Use Adobe Photoshop's or Lightroom's Photo Web Gallery for quick feedback from clients that are not there for critical decisions on the set. This way you clients can art direct remotely from anywhere.
- 5 Back-up all working and final files to multiple storage destinations, one of which should be a non rewritable source like CD DVD or Blue Ray disc. Use a software like Extensis Portfolio to keep track where all the files reside. When I decided to become a commercial advertising photographer. I bought an old 8x10 view camera and went to work crafting photographic images, not just taking pictures. The artistic and precision control of large format photography was what interested me.

## GEAR HIGHLIGHT



CamRanger Wireless Tethering



CamRanger Mounting Kit



Rock Solid External Battery Pack (RSBP10)

**For both my assignment advertising and photo illustration work, or for my personal fine art, I shoot tethered whenever possible.**

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

PHOTOS COURTESY ©JIM DIVITALE





## DAVE CROSS

For 25 years, Dave Cross has been helping photographers and creative professionals get the most out of their Adobe software. Since 1987, Dave has taught Photoshop, Illustrator and InDesign to thousands of users around the world. He has a Bachelor of Education, is an Adobe Certified Instructor in Photoshop CS6 and is a Certified Technical Trainer. Dave has taught for Adobe, at Photoshop World, the Texas School of Photography, the Santa Fe Workshops, Imaging USA and at numerous corporate locations. Dave has written many articles and several books, co-hosted Photoshop User TV and has appeared in many DVDs and online courses for Kelby Training, creativeLIVE and udemy.com. He runs Dave Cross Workshops in his own photo studio and workshop space in Tampa, FL.

Over the last 13 years, Dave has taught Photoshop in every state in the United States, throughout Canada and in Europe, consistently earning rave reviews. Dave is well-known for his engaging style, his humor and his ability to make complex topics easy to understand. In 2009 Dave was inducted into the Photoshop Hall of Fame.

# TETHERED GREEN SCREEN

Whether I'm shooting on a green screen (using PhotoKey software) or on my white cyc wall, I use this tethered setup. I rely on the instant feedback I get from my laptop in Bridge or Lightroom, and in PhotoKey where it does the green screen extraction automatically. Often I'll hook my laptop to a 47 inch monitor on wheels so that the clients (or students) can see a larger image without crowding around my laptop. I've even connected my laptop to a projector to show in a workshop a live demonstration of a photo shoot - very easy to achieve with this tethered set up.

We setup a green screen photo booth as part of a video series I was filming for Westcott, to promote their lighting and green screen software. In part we did this as a "proof of concept" that you really could use green screen for a photo booth, thanks to the software which does 99% of the work for you. In the video we setup the green screen, lighting and tethered the camera in order to have a self-contained photo booth - from capture to output.

**Tethering the camera was a vital function for the photo booth to work as seamlessly as it did.**



Tethering the camera was a vital function for the photo booth to work as seamlessly as it did. The software called PhotoKey Pro has a function called a watched folder, so that as soon as images appear in that folder they are automatically imported onto a chosen background and extracted from the green screen. Without tethering we would have had to walk the images over and manually import them, which not only would have been more effort, but also would have taken so long that part of the excitement

of the photo booth might have been lost. With our tethered setup we took a shot and by the time the subject walked from the green screen background over to the computer, their image was already printing. As an interesting aside, the volunteer "actors" in the video were all photographers who were pretending to be wedding guests. When they walked over and saw how quickly our tethered setup worked, they didn't have to pretend that they were amazed - they were all shocked at how easily and quickly it worked.

## GEAR HIGHLIGHT



Adobe Lightroom (65215211)



Camera Platform (RS466)



Tether Table Aero MacBook 15" Table (TTA1M)



Aero SecureStrap (SS004)





# TETHER WIRELESSLY

There is a certain intimidation clients feel when they enter a photography studio. Sometimes, it's a little scary...with the gear and lights it can look like an operating room. I had a family come to the studio for a very special shoot – the husband and father was recovering from open heart surgery and they wanted to do something to commemorate this time in their lives. The 'operating room' feeling was something I wanted to avoid.

## MOSHE ZUSMAN

With nearly a decade of photography experience, Moshe Zusman has become one of the most sought after wedding and portrait photographers in the competitive Washington, DC market. His work has been profiled in national and industry media outlets, and has earned him accolades including the WeddingWire Brides Choice Award for five years in a row.

Moshe's command of lighting techniques has been profiled in publications including Rangefinder and has inspired a series of workshops and guest speaking engagements across the country.

Moshe is also an instructor at Boston University's Center for Digital Imaging Arts, and speaks at national and industry events throughout the year, including WPPI and PDN PhotoPlus.



A shoot like this is the exact situation where wireless tethering works so well for me – it is a great way to make the clients feel more comfortable. Showing the images as they come up on the laptop is a great way to be more inclusive with the client and help them relax during the session. I can wheel my laptop on the Tether Tools Aero Table to the client where they can easily see the images. When they see live images, they are even more excited about the direction of the shoot.

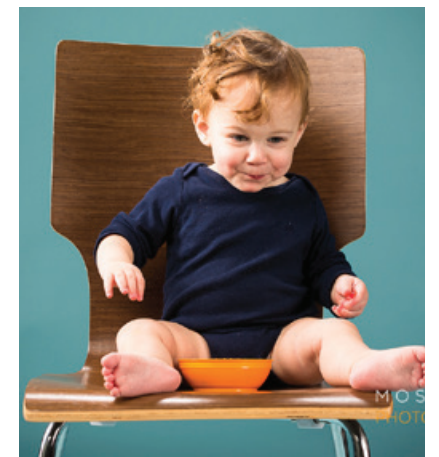
Wireless tethering optimizes mobility and versatility in the studio and on location. I use an Eye-Fi card to tether wirelessly. With my 1Dx, it works in an infrastructure environment (in the studio with a router). If I am on location, I set it to ad-hoc mode, my card and laptop talk without the need for a router. The card is also flexible enough to let me tether to an iPad or iPhone. If I'm out of range, the moment I'm back in range the Eye-Fi begins syncing again without my having to do anything.

With wireless tethering, I also don't have to worry about cables running everywhere, which is great for keeping the studio organized and free of tripping hazards. In this shoot, it was ideal with a little-one walking around and for the comfort of dad. I'm honored clients ask me to capture such special moments. I can't put it any better than this client – "We are feeling both lucky and emotional. We are hoping that we could get a photo for Valentine's Day – Happy Heart Day has a whole new meaning."



**At the end of the day, I couldn't be more fortunate than to do what I love.**

## PORTFOLIO





# HONORABLE PROJECTS



## CAMILE WRIGHT FELTON

You know your story. I can help you tell it. I have spent the majority of my working life in TV and online news. As a writer and producer, my job is to choose words and images to tell a story in the best way possible. As a copy editor I refine someone else's words to make sure whoever is reading, watching or listening understands the story the writer and producer are trying to tell.

I believe my work as a photographer is essentially the same. You know your story. I'll work with you to make the photographs you need to tell your story to your audience, whether it's headshots for a business or social media audience, or portraits that tell a story about your family to friends and relatives. Let's talk, so we can get started telling your story.

I contacted the National Association of Black Military Women and asked if they'd put me in contact with some of their members. The national office put me in touch with the Atlanta Chapter President, Col. Elfreda Kirksey. She invited me to come to one of the group's regular meetings to photograph anyone who wanted to participate.

The women I photographed have served this country for decades. They've served in Vietnam, Desert Storm and Desert Shield, Operation Iraqi Freedom and the War in Afghanistan. It was an honor to meet and photograph these women.



I put together my portable headshot setup in an office space outside the conference room where the ladies were holding their regular monthly meeting. No matter where I shoot, I like to shoot tethered into Lightroom. It helps me make sure I'm getting the shots I want, and I think it helps the subjects feel more comfortable in front of the camera if we can stop and take a look at exactly what the results are.

When I decided to participate in this project, I made a point of finding women who had served this country. I admire anyone who has spent time in the armed services. I do feel that while women have always participated in protecting the nation, they don't always get the recognition from the public that they deserve.

**I had a lot of fun working with these women, and I'm glad my daughter had the chance to be around them, too. They are examples of the kind of woman I want her to be.**



I once had a shoot in a tight, busy space where my USB cord kept pulling out of my camera. Then I found the Tether Tools JerkStopper. Problem solved. I don't have to spend time plugging cords back in and making sure the software recognized the camera over and over again. Since I'm not wasting time doing that, I've got more time to spend with the people I'm photographing, to discuss what's working, what they like and what they might want me to work on in post. It helps me present my clients with the best picture possible.

## PORTFOLIO







## CHRIS FAIN

Atlanta native, Chris Fain is quickly making himself known as one of the top portrait photographers in New York City. Though he's only been behind the camera for five years, he has spent many years in the entertainment business as a professional musician and sound engineer in the film industry. His experience with other aspects of the entertainment business makes him an inventive and versatile photographer.

Chris has been fortunate to work with and learn from many of the top professionals within the photography world. Chris spent two years being mentored and working as an Associate Photographer with Peter Hurley.

# PORTRAIT & HEADSHOT TETHERED SHOOTING

This was a portrait and headshot session for opera singer Kaitlyn Costello. We did the shoot at a studio I share with Peter Hurley in Chelsea, New York. The headshot itself is the standard constant light set up that we use for all our headshots. The portraits were a combination of flash and natural light. The theme for the shoot was vintage 50's & 60's with a fashion flare. My 15' TetherPro cable made it super easy to move from setup to setup while staying tethered to the iMac.



**The ability to shoot tethered is a big deal when it comes to working with my clients...I can also do quick adjustments and set basic shooting presets. So, as the images roll in I can see them with a basic representation of my vision.**



The ability to shoot tethered is a big deal when it comes to working with my clients. To sit down between looks during the session and review the images on a full size monitor with the client is a huge advantage for both of us. It's paramount when it comes to coaching different expressions. I can also do quick adjustments and set basic shooting presets. So, as the images roll in I can see them with a basic representation of my vision.



## GEAR HIGHLIGHT



Tether Table Aero iMac Table (TTAMAC)



Capture One Pro 9

Capture One Pro 9 (POC09)



JerkStopper Camera Support (JS020)



TetherPro FireWire 800/400 9-Pin to 4-Pin (FWB149BLK)



# PRACTICAL APPLICATIONS



## KINTE TAYLOR

Kinte Taylor has been teaching Art in public school for seven years. The past five years have been in high school teaching photography and graphic design. His first two were in elementary school. During the summers Kinte has taught at art programs in Savannah, GA and Lugano, Switzerland. Prior to teaching Kinte worked as a videographer, a graphic designer and a web designer. His knowledge of the digital arts has brought an added advantage to his way of teaching.

My passion for photography started in college when I took my first traditional photo class. Unfortunately, I took the class very late in my senior year and I was unable to continue taking any more classes. It wasn't until I started teaching high school photography that my passion was rekindled. My first photo class was the basis of my knowledge, but by the time I started teaching, the digital era had been ushered in and I had to learn a new workflow along with a digital darkroom.

At Savannah Arts Academy in Savannah, GA, we still primarily teach traditional Black & White darkroom photography, except when photographing promotional events for the school. I have been a big proponent of tethered photography for all high profile school events. Whether we are shooting for our annual Junk 2 Funk Fashion Show, the senior dance or our broadcast/video production majors group

**Being able to preview raw images on a large format rather than a 3x3 display is critical for obtaining the shot that my co-teachers are looking for.**



images for their films, being able to preview raw images on a large format rather than a 3x3 display is critical for obtaining the shot that my co-teachers are looking for. The dance instructor can tell if the position of a dancer's foot is oriented incorrectly, the fashion instructor can tell if a garment is fitted properly or draped unfavorably when viewed directly on a computer screen.

Students in the program volunteer to photograph or assist in studio shoots which are primarily portraits on seamless backgrounds. Our school does not have a dedicated studio so we set up temporary studios wherever possible.

I discovered tethered shooting when trying to speed up my workflow while preventing the continual stop-and-go during the shoot to show people images that were captured. I believe the practical applications of tethering in the classroom and professional situations are outstanding. Adding this element to the workflow greatly increases the quality of work produced. I believe it is much easier to tell if you have obtained a shot you can work with instead of thinking a shot looks good on the camera's viewfinder, only to find out later you missed some detail that was too small to be seen.

## GEAR HIGHLIGHT



Tether Table Aero Master Table (TTA1MBLK)



Aero ProPad 15" (PDMAC15)



Cable Organization Case (Large) (TTPCC10)



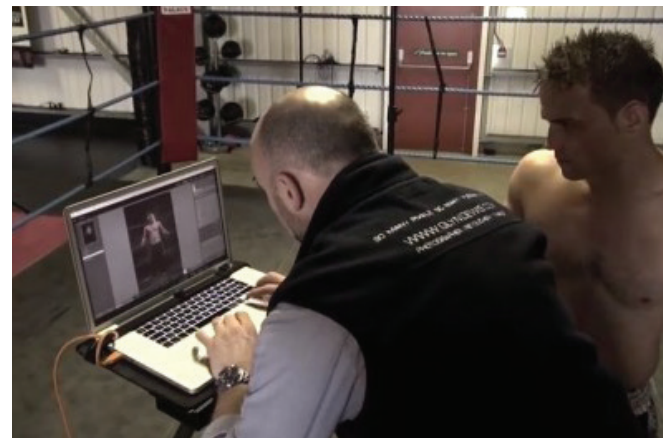
JerkStopper Tethering Kit (JS098)



# THE NEXT LEVEL

If I was ever asked to name one thing that during my time as a professional photographer and digital artist had made the biggest difference to my work, I can confidently pin it down to one thing... tethered photography!

Now those folks who have never tethered until this point wouldn't be wrong to think 'Why?,' especially when nowadays the displays on the back of our cameras are getting bigger all the time. However, tethering means so much more than seeing your pictures come up on a big screen.



Tethered photography means you don't miss a thing...everything right and everything wrong with your picture becomes glaringly obvious, whereas a smaller screen tends to hide issues.



You see, one of the best pieces of advice I was ever given was to slow down both with my photography and my retouching, but seeing as this is more with the photography side I'll stick to that.

The very nature of who I am means I get totally into what I'm doing and when I get 'the shot' I tell you I'm like a kid at Christmas; I never cease to get excited seeing great images appear on the back of my camera but you see that can also be a dangerous time...a time when excitement can take over and things can be missed; this is where tethered photography comes in.

Having my camera tethered to my MacBook Pro slows me down because I want to check shots as they come in. Seeing them appear on a 15-inch screen or larger is priceless. I can check every single detail.

Indeed, there are many advantages to shooting tethered; far more than I can cover in this short article. However, despite there being so many, ultimately they all mean one thing...much better 'out of camera' images, and for me (as it should be for every photographer out there), that is vital because I want my time in Photoshop to be more creative than corrective!



## PORTFOLIO



## GLYN DEWIS

Glyn Dewis is a Photographer, Retoucher and Trainer based in the UK. With a very distinctive style Glyn's work sees him shooting Promotional material for Physique Athletes, sportsmen/women and bands through to commercial work for International companies such as Air New Zealand.

A Photoshop World Dream Team Instructor, Kelby Training Instructor and Adobe Community Professional, Glyn is well known for his retouching skills and travels Internationally teaching workshops, speaking at seminars and is also a regular contributor to Photography and Photoshop Magazines in the UK, Europe and United States.

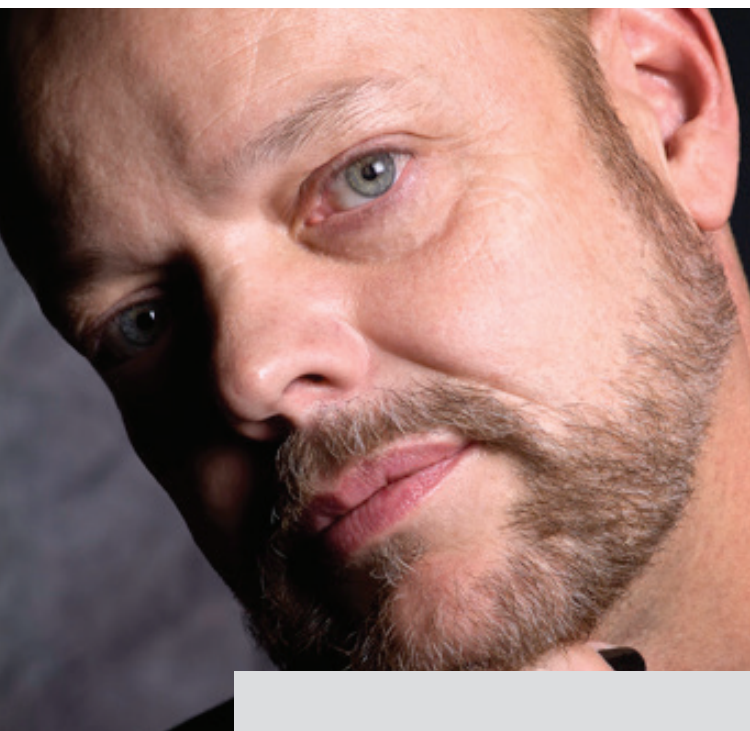
**If I was to pin point one thing that helped to take my photography to the next level, without hesitation I'd say it wasn't the newest camera, it wasn't the most expensive lens...it was when I started tethering; and we could be here for a month of Sundays if I was to start listing the benefits!**

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

PHOTOS COURTESY ©GLYN DEWIS



# IN THE STUDIO



My tethered life began at the beginning of digital capture with a Dicomed scanning back. It looked like a Polaroid back with a heavy cable connected to a computer. My next camera was a Leaf DCB2. It too, was tethered. Why? Because both required a computer to produce and store a photograph. By 1999, the camera and computer married in the form of the Foveon studio camera. It was a laptop with a lens. Tethering was combined. Shortly after that higher megapixel (six at the time) DSLR cameras came on the scene. A lot of photographers thought they had finally been freed from the cable tethered to the computer. It was only after downloading their photographs did they realize that the image on their large monitor wasn't nearly as good as the camera's screen led them to believe. Thus began the great, unfortunate migration from tethering to chimping.

I always tether when shooting building portraits and interiors into my MacBook Pro with an external hard drive. In both instances I also capture on a Hoodman RAW STEEL compact flash memory card. Having a backup made concurrently when shooting is great peace of mind.

**There are lots of things that can go wrong. Losing files just isn't allowed.**

There are times I don't tether. On long walks, shooting concerts and touristy things. The habits that tethered feedback has provided over the last decade and half have found their way into my not tethered shooting. Do I want freedom from the camera-computer connection? No way! I remember my first digital client back in the mid nineties asking while looking at the twenty inch CRT color monitor "When can I see the final photograph?" I smiled, pointing to the screen and replied "You're looking at it right now." That's when my love affair with tethering turned into a lasting relationship.

I just wish I could have tethered my 4 by 5 view camera instead of shooting Polaroids then having to explain the art director "the real film won't look like that."



## KEVIN AMES

Photography is life. Kevin Ames is living it to the fullest. His career encompasses commercial photography, authoring books on Photoshop, Lightroom, as well as on photographing women, two magazine columns (Digital Photographer's Notebook) in Photoshop User, (Lighting Photographer's Handbook) in Light It! and speaking engagements in the U.S., Canada, Europe and Asia at Photoshop World, WPPI and Photo Plus Expo.

Through it all he maintains his studio in Atlanta, Georgia working with clients including A.T.&T., Westin Hotels and Honda Power Equipment. His work has appeared in the Wall Street Journal, Time, Atlanta Sports and Fitness and exhibited at Atlanta's High Museum of Art and on corporate websites, brochures and catalogs. Kevin is a Sigma Pro and Dynalite VIP.







## MIKE ISLER

I'm a New York City based Digital Technician. For the past 7 years I've worked with numerous high end editorial commercial and editorial photographers, helping them capture their vision. The type of projects I regularly work on range from fashion to architecture, beauty to still life, aerial to cosmetics, and everything in between.

# INSTANT FEEDBACK & CREATIVE COLLABORATION

Having an efficient tethering computer station is essential to my productivity. The equipment I work with goes with me to both luxury studios as well as remote locations well away from AC power. My projects spread well beyond NYC, and in the past year I've worked in Atlanta, Austin, Dallas, Orlando, Omaha, Los Angeles, Seattle, and Richmond.



My experience also extends to helicopter-based shoots, and I do a significant bit of technical consulting for those productions. I hold a pilot's certificate for fixed-wing aircraft, and also spend a considerable time in the back of helicopters orchestrating those shoots. In addition to working as a digital technician, I work as a 1st AC (Assistant Camera) and media manager on film productions.

This shoot was for a German department store, Appellath-Cüpper. The project was creating a "Fashion in New York" story for their Christmas promotions. Our locations were mostly on the streets of New York City. This image was from the Meatpacking area of NYC. Clients on the shoot requested printouts as we went, so I brought my Canon printer for instant 4x6 prints. We spent two 12hr days on the street, almost entirely away from AC power but extended batteries kept the laptop going the whole shoot.



**As a Digital Technician, tethered photography not only allows me to provide instant previews and feedback to the photographer, but also shape the final image with accuracy not available when shooting solely to a card. Through the use of image controls and raw adjustments, clients on set see images closer to "final" than ever before. Shoots run more efficiently, image quality is improved, and clients are happier.**

## GEAR HIGHLIGHT



Tether Table Aero MacBook 15" Table (TTA1M)



Aero XDC (AXDC)



Aero Hook (ASHK3)



Aero ProPad 15" (PDMAC15)



# TETHERING VISION



## SHAWN CORRIGAN

Feeling at home on the go was something that was just born into me. It's been about 10 years, 11 countries, 4 continents and approximately 1200 rock concerts since I last unpacked my suitcase. I live to capture the thrill and excitement of life. Whether it's happening at the Osaka dome in front of 60,000 people or right in my backyard in a photo studio in Los Angeles, I pour every ounce of my soul into my projects.

With a passion for all things visual, I am a photographer, documentarian, and filmmaker. I love the experimenting and pushing the envelope whenever possible.

With all passionate people, the lines between work and play are often blurry. I can only guess that's what keeps us working...

My love of art and photography began when I was in college. Once I graduated, I had a huge interest in commercial photography and a deep appreciation of music. That led me to touring with bands, and with that came the photojournalism aspect of storytelling and trying to communicate the experience that is the life of a musician.

When shooting for clients, tethered photography became a vital part of my workflow. To tether on a shoot was and always is an easy decision for me if circumstances allow. This enables the client and I to instantly see what is being captured. For me photography is about collaboration and vision, and I believe that when you are able to show your artist what the images look like, it gives you the ability to have a visual conversation together. And most importantly, tethered photography allows the artist to be a part of the creative process. The ability to tether to an iPad and show your talent what the images look like without disrupting what's happening on set is amazing.



**When shooting for clients, tethered photography became a vital part of my workflow.**

So has tethered photography really changed my work? Yes. It has substantially changed my work for the better. When you are able to see what you are lighting and shooting immediately on a large screen, you start to become more aware and precise. You shape each light that much more and see exactly what it is doing. In short, you can say shooting tethered has led to much more refined images and better collaboration with my subjects and photo editors.

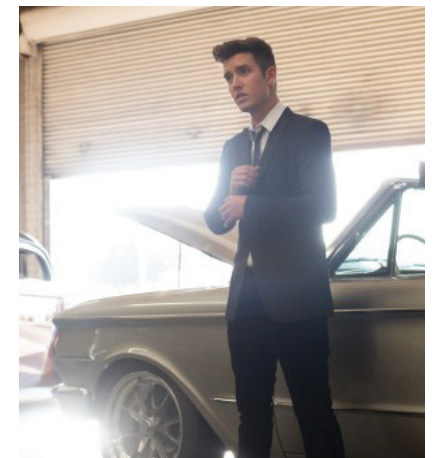
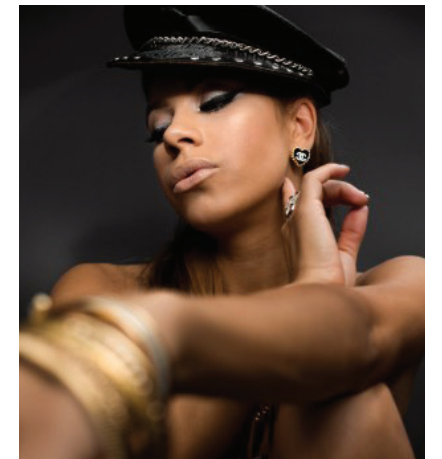


Recently, I was contacted to shoot a project for Nickelodeon that required wireless tethering at the Kids Choice Awards. This was quite a feat as we had to build a system that allowed me to cover an area the size of three football fields and have the images transmit wirelessly from our location in Los Angeles to our photo editors in New York City. Not only were we able to pull it off, but we had images being received in NYC within 30 seconds of the shutter being depressed on the camera. I feel that it allows for photo editors and creative directors to see my vision instantly, thus allowing me to create in a way that others can immediately participate in.

## SHAWN'S TOP 5 TIPS

- 1 Shoot every day, shoot everything and shoot more than you think you should. Shoot what's not there!
- 2 Be confident in what you are creating; your eye and youth is your greatest asset.
- 3 While filters and styles are cool, composition is king and always will be. When you look at the greats that came before us, you always admire how they composed their shots.
- 4 Follow the work of people whom you admire, reach out to them, assist for them, intern; any way you can get paid to be around creative minds is worthwhile, in my opinion.
- 5 Charge people for your work. Clients will respect you more if they are paying for your services. I see a lot of people shooting for free and it's not a sustainable way to take pictures or be creative. I have a rule and that is "If I am not going to make money from this shoot, what will I take away from it that will make it worth shooting?" If I can't answer that question, I won't shoot it.

## PORTFOLIO



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

PHOTOS COURTESY ©SHAWN CORRIGAN



# SHOOTING TETHERED FOR VIDEOGRAPHERS

## EDDIE TAPP

Eddie Tapp is a photographer, author and educator. He is a recognized expert in digital photography, Photoshop, color management and workflow, and he has taught these subjects to thousand of photographers around the world.

He is a sought after consultant, having worked with large corporations, government agencies, as well as many of the top companies in the photo industry. He has authored the books "Photoshop Workflow Setups" and "Practical Color Management" and contributed to many other books and magazines.

He is a regular speaker at PhotoshopWorld, and other conventions and conferences. A Canon Explorer of Light , Photoshop Hall of Fame inductee... Eddie holds these honors with PPA, Master Photographer, Master Electronic Imaging, Photographic Craftsman, Approved Photographic Instructor, Certified Professional Photographer.



The shoot was for a series of 10 educational videos instructed by photographer Judy Host with topics such as "How to get started in a career of photography", "What equipment do I start with?" and "What do I need to know when photographing children?" The shoot was the "talking head" part of the instructional videos that will be released once a month for MyPix.com photographic lab.



**Shooting tethered video takes the guess work out of production and editing. Clients are impressed with a tethered shoot and once they experience the production value, will request the same each time.**



## GEAR HIGHLIGHT



Tether Table Aero MacBook 15" Table (TTA1M)



Aero ProPad 15" (PDMAC15)



iPad Video Monitor Combo:  
15mm Rail Adapter (WZADPT)  
Wallee iPad Case (WSC2WHT)  
Wallee Connect (WCONXBLK)





## RICHARD HARRINGTON

A certified instructor for Adobe and Apple, Rich is a practiced expert in motion graphic design and digital video. Starting his career out in the world of broadcast journalism, Rich has always had great interest in visual communications. His producing skills were also recognized by AV Video Multimedia Producer Magazine who named him as one of the Top Producers of 2004. Rich is a member of the National Association of Photoshop Professionals Instructor Dream Team, and a popular speaker at international conferences. He has chaired conferences since 2003 for the National Association of Broadcasters.

# TETHER FOR VIDEO

Tethering is not just about transferring data from a camera to a computer. Tethering also includes the attachment of items or to 'tether' them to a bar, pole or other various areas. In this article Richard Harrington discusses how he utilized a simple accessory bar to tether two individual GoPro cameras for a comparison video.

I am working on integrating GoPro cameras more into my productions. With the release of the new GoPro3+ cameras, I wanted to fully test what the improvements mean to shooting in a variety of scenarios.

### How did tethering your gear help with this?

I mounted both the GoPro Hero3 and the Hero3+ closely together so I could produce a fair side-by-side comparison. The Accessory Bar allowed me to attach multiple cameras to the hot shoe on another camera. I was able to combine two shoots into one. I frequently use the accessory bar to mount GoPro cameras to other cameras. This works great for getting behind the scenes coverage of real-world projects we're shooting.

**Tethering is an area that's growing in the video industry and we're seeing better support for remote monitoring and adjustment.**

### What the word 'tether' in the video field means to you?

We tether differently depending on the shoot. Sometimes we tether for control (particularly with time-lapse shooting). Other times it's to facilitate the browsing and review of content (such as using the WiFi connections on cameras to review clips). One of our most common scenarios is tethered power (suing the USB ports to charge GoPro cameras for extended shooting).

Tethering is an area that's growing in the video industry and we're seeing better support for remote monitoring and adjustment. Transferring files is still often too cumbersome, but I know we'll get there.

### Your Outcome

I wanted to accurately test the differences between the two cameras. What I found was that the 3+ was improved in many situations, but that it wasn't earth-shattering. I am comfortable with using both cameras for projects, but do recommend the upgrade still.



## GEAR HIGHLIGHT



RapidMount Accessory Extension Bar 8" (200mm) (RSEX8)



TetherPro HDMI Micro to HDMI (TPHDDA)



Rock Solid VESA Studio Monitor Mount for Stands (STDVU-2)



## THANK YOU

Thank you to all the photographers who utilize tethered photography and participate in the Tether Talk community. A special thank you to everyone who has participated in the Better When You Tether series. Because of your insight and shared wisdom, tethered photography is becoming not just a professional and in-studio tool, but something educators, emerging professional photographers and pros all over the world leveraging to improve their work flow.



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

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

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