

Insight + Inspiration Series


Commercial Photography



Photo by featured photographer:
MATTHEW COUGHLIN

VOLUME 2

This Insight + Inspiration Guide dives into Commercial Photography and features seven articles from a wide variety of photographers who all use a distinct style both in-studio and on location. Go behind-the-scenes on a photoshoot for SLAM Magazine, to the streets of London for a shoot of a rare Lamborghini, and in-studio for several lifestyle campaign shoots each with a unique flair.



The Future

by Matthew Coughlin



Deandre Ayton is an extremely athletic and agile 7-foot basketball player, which is rare. Most players that tall can't move like he can. SLAM Magazine approached me with the concept of their "Future Issue" which was a very simple, clean black seamless background. They had a t-shirt that read "The Future" to convey what Deandre will be in the NBA.

SLAM wanted his charisma and huge personality to be what shows in the photo while showing off the t-shirt. Deandre had so much energy and took direction extremely well, so after we nailed the shots we had hoped to get, we had some fun and had him tear through the paper for some more images.

All of the lighting gear I used was from Paul C. Buff. Our cover shot setup consisted of 6 lights, which were the Einstein 640s each equipped with a CyberSync Transceiver. We ran the lights off of

AC power to get a faster recycle time. I always start with my fill light for my ambient exposure on the shadows, for this, I used the Buff 60" Octa. I also used 2 lights for my key source because Deandre was so tall.

My top key light was the Buff 48" Octa and stacked below that was the 64" Soft Silver PLM. My 2 edge lights on the left and right behind Deandre were 60" Strip Boxes. And last but not least, I used a small 36" behind and above the seamless background for a hair light. One of the new tools I have started using is the Paul C. Buff CyberSense slider remote. I use 2 of them on my shoots so I can control up to 8 lights independently. And on camera sits the Paul C. Buff CyberSync Trigger Transmitter 2. For this shoot, I used the Canon 5DS with the 24-70 f/2.8 L glass.

I ALWAYS shoot tethered when I can. Using Tether Tools hardware along with

Capture One software is my go to. Tethering allows me visually see my images captured straight to my MacBook Pro on a 15" screen for review as opposed to trying to look at the little LCD on the back of a camera. Tethering also gives me the peace of mind knowing that what I'm shooting is backing up to a secondary hard drive.

The editor of the magazine was on site for the shoot, so it allowed him to get a live feed of what I was capturing and allowed him to have input, that way we could easily collaborate on our ideas. Tethering to software like Capture One gives you so much more control over your images and allows you to have a preset applied to the RAW files as they come into the system. I used the Tether Table Aero for my laptop and portable hard drive to sit on which gives me the peace of mind that my equipment is safe. Having fast TetherPro USB cables from Tether Tools

that have great length allows me to move around freely and not be confined right next to my capture station. Probably the smallest and most overlooked piece of equipment is the little JerkStopper Camera Support that keeps my tether cable from pulling out of the USB port on my camera. That piece of gear is a lifesaver. I can't tell you how many times I'd accidentally disconnect my camera before I had this. That just slows down a shoot and can really affect your rapport with your subject while shooting because you have to stop shooting to reconnect your cable back to your system.

I'm based in Pensacola, FL but the shoot was in Phoenix, AZ. When the assignment came in, I weighed my options of renting gear or bringing gear. Using my airline rewards program, I determined I was able to check a couple bags for free, so I decided to bring my own lighting gear. I brought along two of my light kits. Each light kit is a Pelican 1560 Case consisting of 4 Paul C Buff Einstein 640ws Strobes, their respective power plugs, 2 Vagabond Batteries with mounting Brackets, 4 Cyber Sync Transceivers, 1 CyberSync Trigger Transmitter, 1 CyberSense Slider Remote, 5 PocketWizard Plus III Transceivers, and an assortment of gels. These lighting cases were checked on the plane. My camera bag which is a LowePro Pro Runner RL x450 AW II was my carry on. In it, I brought a Canon 5DS Body, Canon 5Dmkiii body, Canon 24-70 f/2.8 L lens, Canon 70-200 f/2.8 L lens, Canon 16-35 f/2.8 L lens, and Canon 50 f/1.2 L lens.

For tethering and other gear, I used a 15" MacBook Pro, 10.5" iPad Pro, Apple Pencil, an assortment of USB and Thunderbolt cables, Tether Tools 15' TetherPro USB 3.0 to Micro-B cable, and Tether Tools 15' TetherPro USB 2.0 to Mini-B 5-Pin. I also checked my lighting modifiers in a Samsonite Sportlab Hardside Golf Travel Case. My lighting modifiers were all Paul C Buff brand. 60" Octa, 48" Octa, two 60" Strips, 36" Strip, 65" PLM.



I rented my grip gear from REEL Men in Phoenix which consisted of 8 C-Stands with Arms, Riser Beefy Baby Stand, Medium Roller and twelve 20lb sand bags. I rented a Chevy Tahoe so I was able to load all the rental grip gear along with my cases easily into the vehicle. We shot at the Ability360 gym in Phoenix. We were very fortunate to be able to park right behind the gym where we could load in and load out without having to go through the main entrance. A big thank you to Jakob Owens of Buffnerds for shooting a great behind the scenes video for SLAM Magazine.



WATCH THE VIDEO 



Matthew Coughlin is an editorial and advertising photographer based in Pensacola, Florida who travels to specialize in studio and environmental portraiture.

 matthewcoughlin.com
 [instagram.com/matthewcoughlin](https://www.instagram.com/matthewcoughlin)



Precision Running Lab for Equinox

by Kristin Gladney



Kristin Gladney is an advertising and editorial photographer based in Brooklyn, New York.

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

WE WERE TRYING TO SHOW THE INTENSITY OF THE CLASS AND CONVEY THAT THE PROGRAM WOULD PHYSICALLY AND MENTALLY TRANSFORM YOU AND OPTIMIZE YOUR RUNNING ABILITIES

I was involved with this shoot from concept to completion. The client, Equinox, wanted to showcase the new Precision Running Lab for Equinox in Santa Monica. The images needed to capture movement in some way. Deb Rosen, the head art buyer at W+K NY and I pulled images for a mood board. Once a direction was decided on, I did a series of test shoots with the art director, Alison Joseph, to nail the lighting and motion we wanted so we could show the client. I photographed Alison as my test shoot model.

We created a storyboard of different angles and motion options to show the clients, and we also showed the test shots in order to sell in the concept.

We ultimately decided on using continuous light panels with strobes to freeze the movement. All of the lights had color gels to increase the feeling of intensity.

The long exposure helped me get drag and create motion.

The models are all Equinox trainers. Most shoots I do for Equinox involved trainers or instructors as the models.

The concept was to showcase the intensity of the class and the athletes in motion. Equinox had a treadmill specifically designed for their new Precision Running Lab in Santa Monica. We had to show the runners on the treadmill running. In some of the other shots, I photographed the additional exercises that the class offers using the treadmill and bands.

We were trying to show the intensity of the class and convey that the program would physically and mentally transform you and optimize your running abilities.

I had two challenging parts of this shoot. The first was prepping the Precision Running Lab room in Santa Monica for the shoot. Most of the treadmills had to be moved around and out of the room in order to accommodate all of the equipment and the shoot. We needed a full day to light, which included blacking out the entire room with 12x12 black muslin.

In addition to completely blacking out the room, the next challenge was shooting in the dark. I had to focus and direct with the light on and then shoot in dark.

I set the focus to manual with the lights on, then shut off the lights. The camera was placed on the tripod and the tripod head was not locked into place so I used an on-camera flash to sync the strobes to the flash. The default was to have the strobes flash at the end of the long exposure. By adding the on-camera flash, I

was able to set the strobes to pop at the beginning of the long exposure to freeze my subjects and then create movement drag. I manually popped the test button on the transmitter multiple times for additional freeze frames during the same exposure.

Strobes were used to freeze the movement and a long exposure plus continuous light panels and camera movement created drag and motion.

For post-processing, we did some minor retouching and color enhancement in post, but that was it. I always try to do as much in camera as possible.

I had a black seamless directly behind my subjects. I had a strobe with a medium softbox and light panel, both with blue gels to the left of the seamless, with the strobe facing the subjects. I had a strobe

with a reflector and red gel and light panel with a blue gel to the right of the black seamless pointed at the subjects. Black flags prevented the light from going into my camera lens, avoiding lens flare.

I shot tethered, so I could assess each photo in detail, to check focus, lighting and to make any adjustments quickly. It also helped me know when I had captured the shots we desired so I could share with clients and we could move on to the next shot.

My team was excellent. I had a first assistant, who also doubled as a digital tech, a second assistant. My photo assistants helped me completely black out the room and pre-light before the shoot date. The hair and makeup artist did preliminary hair and makeup on the models before the shoot, plus some spritzing for sweat throughout the shoot. The models,

all Equinox trainers, were also running hard and sweating during the shoot. The clothing came from the Equinox shop.

GEAR LIST:

- Canon 24-70 f2.8 LII
- Rocco Color Effects Filter Kit 12x12
- 12’ Black Seamless
- (2) Profoto 2400 packs and (4) heads + (2) Head Extensions + (4) Reflectors
- (4) 12x12 Black Fabric
- (2) Light Panels (continuous light)



Tether Table Aero



Available in six table sizes

Upgrade Your Workflow

The Tether Table Aero provides photographers with a stable, portable tethering platform, perfect for daily studio use and the ideal out-of-studio workspace. It attaches easily to virtually any tripod or light stand and is compatible with all standard mounting hardware.

LIMITED TIME OFFER- GET 10% OFF PROMO CODE: COMMERCIAL



**TETHER
TOOLS**

The Veneno

by Sanjay Jogia



Sanjay Jogia is a luxury, portrait, and wedding photographer based in London.

🏠 eyejogia.com

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

For this shoot, I was asked by H.R.Owen Lamborghini UK to photograph The Veneno, a very rare and exclusive car, at a Lamborghini Owners Club event. In fact, this one is No.1 of 4 in existence anywhere in the world and this was the first time the Veneno had been photographed on the streets of London, so it attracted a lot of attention from passers-by, bloggers & vloggers on this already busy road in Knightsbridge. This dictated my approach to 'light paint' as a technique to work around all the activity around the car and on the street. Light painting allows me to blur the people around the car because it requires multiple photos

to composite the image together. Overall the concept of the image was to convey a sense of motion even though the car is static, and this is achieved by blurring all the movement around the car, whilst the car itself is tack sharp, accentuating its futuristic angular lines and menacing yet elegant stance whilst stationary.

My Canon 1DX Mark 2 with a Canon 24-70mm f/2.8 II L was mounted to a Manfrotto tripod with a geared head triggering the Profoto B1 strobe via a Profoto Air TTL-C modified with a Profoto Medium White umbrella and diffuser to light the car.

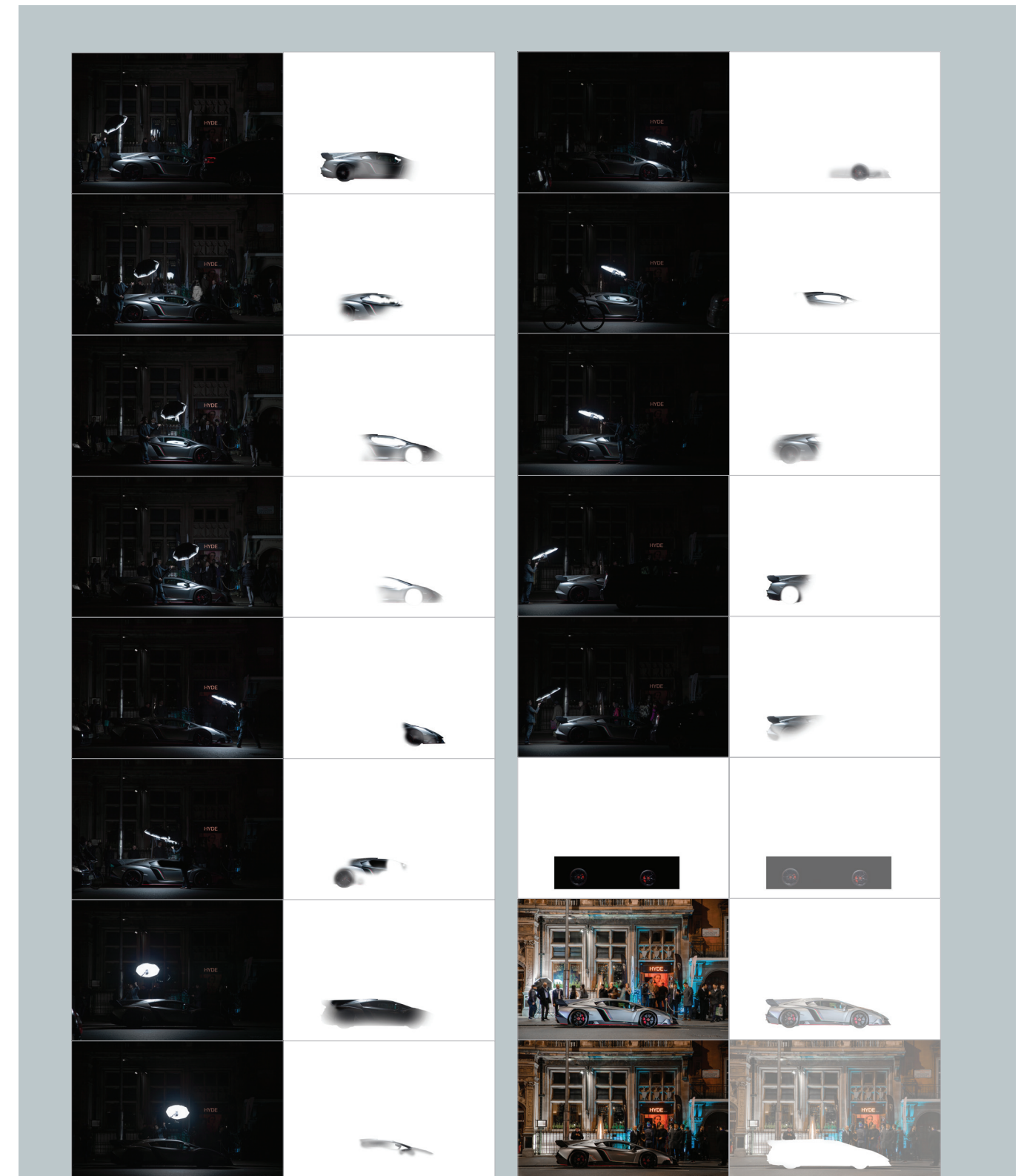
The Tether Tools Case Air Wireless Tethering System is ideal for this situation because you can change the settings of your camera relevant or each exposure from the mobile app as well as triggering the shutter, particularly in this case because the camera was on the opposite side of a busy road with moving traffic. The other benefit is that you can see the result on the larger screen of your phone, mobile tablet like a Wacom Mobile Studio Pro and critique each shot for detail, sharpness and color accuracy there and then with ease.

The complexity of the car's surfaces combined with the difficulty of the environment meant I needed multiple exposures which I would then combine in Adobe Photoshop using individual layer masks of each image by brushing in the relevant detail from each layer. Each image within that 'layer stack' would have been a RAW development from Lightroom, to begin with. There would be one 'base' image which is a standard exposure of the scene without any artificial lighting which provides the basis for alignment and also a reference for how

much information from each layer is required. Below I've illustrated each layer that I used both as the original image and also what information was revealed from its corresponding mask, and at the bottom is the 'base' image I mentioned earlier. These all combined to make the final image with some final retouching and colour decontamination at the end.

This was the difficult part because it was a Friday night in High Street Kensington outside of a popular members club with general public moving freely throughout

the street. The car arrived on a transporter because of its extremely high value and was put into position by my direction. My camera was positioned on the opposite side of the road to minimise distortion and parallax so timing each exposure was imperative because the car drew so much attention... even bus drivers would stop with a bus full of passengers just to take a photo! Working with security staff hired by H.R. Owen Lamborghini was a godsend because it discouraged people from standing around the car for too long.





Lifestyle Feel Portraits

by Joel Grimes

For this shot, I wanted to create a look that would be more in line with a lifestyle feel as opposed to a dramatic portrait. Part of the concept was showing that you use the sun and an edge light on the shoulder and hair that puts the face in shadow. By using one overhead strobe light, you can fill in the face to give you perfect control over your lighting. By slightly overexposing the ambient light, you get this heavenly, airy look that is very inviting.

For these images, I used one Paul C. Buff Einstein light along with a 3 stop ND filter as my primary light. Then, to put the light where where I wanted I used the FJ Westcott 24-inch collapsible Beauty Dish that I helped design. The beauty dish is positioned right over the lens, on center.

Natural light, generally, is not very flattering. The job of the photographer is to create light that falls perfectly on the face to really bring out the best in your subject.

My biggest challenge was to achieve a shallow depth of field and still overpower the sun as you need either a strobe that will have lots of power in conjunction with a 3 or 6 stop neutral density filter or you need a strobe that will produce a High-Speed Sync capability to set your shutter speeds above your cameras flash sync speed. The good news is we are seeing more and more manufacturers producing solutions to solve these issues.

In this case, post-processing was pretty straightforward. I use Adobe Bridge/ACR and then do my basic retouching in Photoshop.

For gear, I always use a tripod for two reasons. One, I get sharper images. Two, I like to compose my shot, then fire off enough images until I get my shot and then move on to the next composition. I like to get my horizons straight and remove any unwanted elements in the background. I also used a Canon 70-200mm 2.8 II lens and shot at my widest aperture to give a soft background.

WATCH THE VIDEO



Joel Grimes is a photographer and educator based in Phoenix, Arizona.

joelgrimesworkshops.com

[instagram.com/
joelgrimesworkshops](https://www.instagram.com/joelgrimesworkshops)

Soft Skin

by Christopher Malcolm



I am a planner. I love to have all my bases covered prior to arriving on set. I believe this allows me to not only work fast but to adjust to any unforeseen elements that may arise once the shoot day arrives. Putting together my series, The Soft Skin, was no exception.

The biggest element of planning for this particular shoot was with regards to wardrobe. I knew that clothing would play a big role in communicating the emotion that I was trying to convey. My stylist, Ashley Abercrombie, and I worked in tandem over a number of weeks to develop the look we were trying to achieve. Multiple mood boards going back and forth and in-depth discussions allowed us to arrive at the right tone for the project.

Like on all my projects, I then prepared a very in-depth pre-shoot which lays out my previsualization of the series before

the cameras roll. Based on the creative needs of the client, the document I prepare can range anywhere from 30 pages to 100 pages depending on the shoot. It includes mood boards that give a sense of the tone I am going after. It includes posing suggestions, lighting diagrams, and even specific adjustments I'm planning in Capture One. Additionally, it suggests alternative options in case my initial concept isn't what I hoped for or if obstacles on the shoot day force me to readjust. These pre-shoots essentially allow me to have the entire series shot before I even pick up the camera. More importantly, they serve as a communication device so that I can easily convey the concept to my team and talent which allows them to bring their own skills sets to take the blueprints to the next level.

As someone who arrived at photography via filmmaking, I strongly believe that you're only ever going to be as good as

the talent in front of the camera. What or who you photograph is just as important as the way in which you choose to photograph them. Sports+Lifestyle Unlimited is an agency I work with frequently. They specialize in providing some of the best fitness and commercial models in the industry and never disappoint. In this case, they sent over Tahira Allen as well as Kelly Yazdi, two women of both exceptional beauty and exceptional grace. The amount of talent they brought to the project is incalculable and their energy is really what makes the project sing.


The Soft Skin was a project born of a desire to celebrate both the beauty and the grace of the female athlete. To tell the story, I would generate a gallery of both studio and natural light images as well as create short motion segments to bring the models movement to life. I wanted to tell the story of these strong and powerful women through a series

WATCH THE VIDEO 



Christopher Malcolm is a Los Angeles based lifestyle, fitness, and activewear photographer.

 christophermalcolmphotography.com

 [@christophermalcolmphotography](https://www.instagram.com/christophermalcolmphotography)



of empowering images. I want to convey the beauty that emerges when strength and femininity combine into one powerful force.

My biggest challenge on any shoot is simply having enough time to execute all of the stories I wish to tell. Because I do so much planning before a shoot, I am able to move incredibly quickly and generate a great deal of artwork in a short period of time. The planning process allows me to generate not only a Plan A but a Plan B, C, D, through Z. So, when the shoot goes smoothly, it frees me up to execute not only the primary objective but to also have time to explore and build on the original concept.

I knew that I wanted to combine both studio and natural light as part of the shoot. Step one was to find the right location that offered enough natural light to work with, but was also large enough for me to build a makeshift studio just a few feet away. This allowed me to move back and forth quickly between sets and move quickly to obtain the desired assets.

My usual kit includes a Nikon D850, Profoto Acute 2400 Powerpack, three D1 Strobe Heads, MacBook Pro tethering with Capture One Pro connected with a Tether Tools TetherPro USB cable, of course. In addition, I brought along a white seamless for the studio portion of the shoot.

For the strobe shots, I shoot with a Profoto Acute 2400 power pack and D1 heads. I tend to use them in conjunction with a softbox. The 3x4 foot or the 5-foot Octabox is usually first out of the bag. Shooting tethered is an important part of my workflow. It allows everyone on set, from the client to my creative team to be

all on the same page. This helps to ensure that the client is getting the imagery they need to promote their brand. It also gives me a far more accurate rendition of my lighting and allows me to make adjustments as needed. And, since photography is magic, after all, it allows my creative team to see what their work will actually look like once I add my lighting and composition to the mix. So, if they need to step in the make adjustments or have an idea to improve the scene, the tether station allows them to spot those opportunities and enhance the final product.

The post-processing on my imagery, in general, is fairly limited. I'm a big believer in getting the shot in camera whenever possible. If a shot is going to require extensive color toning or a unique look, I always try to dial that into Capture One prior to the shoot. That way, both the client and I can see the finished product right there on set. As a result, my post-production process primarily involves minor tweaks to color and/or basic cleanup of blemishes.

THE TEAM:

- Photography: Christopher Malcolm
- Stylist: Ashley Abercrombie
- Hair and Makeup: Emilie Brill
- Model: Kelly Yazdi
- Model: Tahira Allen
- Modeling Agency: Sports+Lifestyle Unlimited
- Photo Assistant: Tanne Udden
- Location: Natural Studios

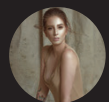
MODEL: CHLOE HENDERSON



OFF-CAMERA FLASH PAUL C. BUFF, INC.

The versatility, reliability, and durability, of the **Einstein™ Flash Unit** from Paul C. Buff, Inc., gives me the opportunity to focus on creating my image and not worrying about my equipment!

With so many modifiers to choose from, I'm able to get super creative with my lighting.



EDEN LAUREN | Photographer
edenlaurenphotography.com



Einstein™ E640 Flash Unit

The Einstein™ Flash Unit features action stopping flash durations, color consistency, and the broadest power range. The flexibility of the power range allows for everything from over-powering the sun, to shooting indoor portraits with a wide-open aperture.

- 9 f-stop power variability (2.5 Ws to 640 Ws) - Color consistency +/- 50K at any power - Adjustable in precise 1/10 f-stops

Additional Equipment:

10" x 36" Foldable Stripbox | 7" Standard Reflector | 22" White High Output Beauty Dish

Buff

PAUL C. BUFF, INC.
PROFESSIONAL PHOTOGRAPHIC LIGHTING
NASHVILLE, TN | 800.443.5542

Go from hobby to profession with **Paul C. Buff, Inc.**

paulcuff.com | @paulcuffinc | #paulcuff

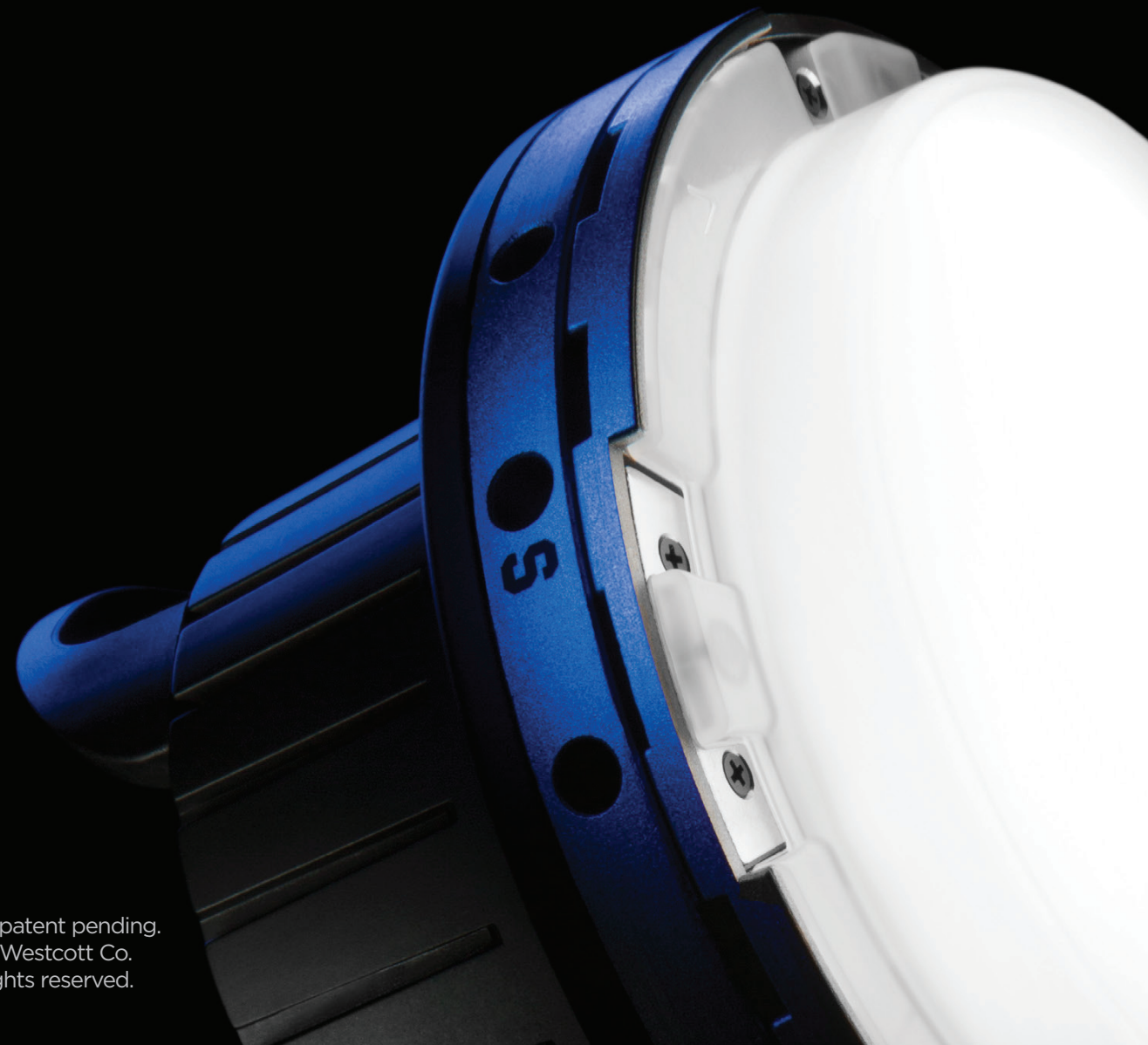
westcott®
SOLIX™

Simplify Your Lighting

The professional LED with unmatched features.

Kits from \$449.⁹⁰

FJWESTCOTT.COM/SOLIX



Solix patent pending.
©F.J. Westcott Co.
All rights reserved.

Handbag Campaign

by Eden Lauren

SHOOTING WHILE TETHERED ALLOWED MY CREATIVE TEAM TO INSTANTLY SEE WHAT WAS HAPPENING IN MY CAMERA



Eden Lauren is a commercial, fashion and portrait photographer based out of Nashville, Tennessee.

edenlaurenphotography.com
instagram.com/edenlaurenphoto



The concept of the shoot was to create a dramatic, yet seemingly naturally lit, handbag campaign that is similar to those seen from Dior and Burberry.

I went back and forth between 3 and 4 lights, depending on the way the model was posed with the handbags. To the right of my camera I used a TurboSpot, with a window grid to light the bag. A beauty dish, with a 20-degree grid, to light my subject's face, and a 40-degree grid to light my subject's legs.

Shooting while tethered allowed my creative team to instantly see what was happening in my camera, which in turn made it possible for any necessary adjustments to be made to my model's outfit, hair, or makeup. It also kept my creative team excited and upbeat throughout the shoot. Which is SO important!

My biggest challenge was at the beginning of the shoot. There was a harsh shadow that my model was cast onto the

backdrop. It added drama, so I kept it for the first look, however, I quickly grew tired of it and had to troubleshoot how to get rid of it. I managed to get rid of the harsh shadow by turning off each light until discovering which light was casting the shadow. I then kept it off for the remainder of the shoot.

I shot with a Canon 5D Mark IV and a Tamron 70-200mm. The TetherPro cable and TetherBoost were essential in helping streamline my shoot. Around my hip was a Spider Belt; and all of the lighting equipment I used, with the exception of my TurboSpot, was Paul C. Buff, Inc. equipment.

My start in film photography conditioned me to do as much as I can in camera, since Photoshop wasn't an option in film photography. With this in mind, only small retouching to my model's skin and slight color adjustments were made to the image.

WATCH THE VIDEO





Capture the Feeling

by Erich Saide

The Concept and storyboards were created by DDB Canada for Lotto 6/49's newest Campaign called "Get that 649 Feeling."

There was a lot of planning that had to happen fast with this shoot as we only had five days from being awarded the shoot to executing the job for the client. I started lining up some of the parts before confirmation that I had the job because the deadline was so short. The first was bringing a producer on to the shoot as there were a lot of moving parts to coordinate. The shoot required two female and one male talent. So, I had to cast five options with the producer for each demographic to send to DDB and then the agency selected the chosen talent with the Lotto 6/49 clients. To save time we had the talent submit videos of themselves acting as if they had just checked their lotto ticket and running through the emotions from disbelief to joy, happiness, and excitement (watching the videos was pretty entertaining in of itself).

For the shooting part, the client needed to have options for different emotional states and was considering high-resolution video and then pulling frames from that, however, we convinced them that we could achieve something similar by shooting at 11 fps and have lots of moments to choose from. To be certain this was achievable we went to Beau Photo,

the local rental house here in Vancouver and set up my camera (Nikon D850) with the Profoto Pro 10 packs and did some testing. They were more than capable of keeping up with this frame rate at a power level of around 6 on the dial. This was not shooting in HSS mode, we did a test that way, but it would have needed a lower power and the color temperature really shifted when doing so. This could have been corrected on the RAW NEF file had we needed to shoot HSS.

The single-minded thought of this shoot was to capture the joy of playing the lottery. The concept here was to unlock the positive emotions that are strongly connected to winning and to capture authentic reactions of what people would look like after finding out that they've won.

The story that we were trying to create was to communicate the genuine excitement and joy of playing the lottery. We wanted to convey the authenticity and realistic impression that you too could experience the joy of playing/winning one day.

I think that our biggest challenge was finding the talent in such a short time period as this was a union job and we first had to cast union talent before non-union talent or prove we had exhausted all the union options before we could use non-union talent.

My assistant and I set up and tested the lighting the day before and were all ready. We assumed all would be smooth sailing on the morning of the shoot because of our extensive preparations, however I received a phone call from the producer at 5:30 am with horrible news that one of the female talent had been in a bad car accident at 1am and was in the hospital with a back injury. We stayed in touch with her husband to keep up to date with her condition as we were very concerned for her. Immediately we started reaching out to the agents of the other top females we cast in hopes that they would get back in time and be available for our 8 am start. Luckily, we confirmed another female talent and we were able to move the schedule around with one of the other actors we were shooting to make it all work out. Thankfully the original talent's injuries were not life-threatening and she was out of the hospital and home later that same day to recover. Her accident even made the morning news as her car even caught on fire, just nuts.

Post-processing was relatively straightforward. Steve Pinter the re-toucher had to lightly edit the skin, so they would look as natural as possible. Hair that obscured the talents face or didn't flow right had to be digitally moved. Replacing the background was more challenging since the hair had to work on both light and dark backgrounds.

For capturing the images, I used my Nikon D850 with the additional battery grip as we needed to be able to shoot fast and capture images in 11 frame/sec bursts as the talent was playing out their action of winning the lottery. (These could also be used later to make GIF videos)

I chose the Profoto Pro 10 packs on this particular shoot as they were able to keep up with the 11 fps of the camera, which we needed to capture the full range of emotions for the ad campaign. The Power setting was at 6 on the packs which gave us an aperture of F11 on the camera needed to get the depth of field I wanted.

For the key light, I used the Mola Setti beauty dish with diffusion which gave a slightly softened hard light on the subject's face and we had a 3x4ft softbox in front on the ground as a fill light. We also had one strip light as a kicker on camera right and one Profoto pro-head with a reflector directly behind the talent to light the background.

This was a fairly big budget project so shooting tethered was a must as we had the clients working closely with us confirming the talent was given the range of emotions required in the brief. The client was able to quickly see the images com-

ing onto the screens and work with the digital tech to go through and confirm that we got the shot or ask us to shoot more of a particular emotion. Tethering also helped to make sure the lighting was keeping up with the camera at 11 fps and that the images were sharp. We had about 1.5 hours of shooting per actor and shot 1400 images of each actor in that time, I know crazy right? I couldn't believe we shot that much. Thank you Profoto and Nikon for making some amazingly fast and reliable gear. Thankfully it was the agency who had to go through and narrow down the selects to present to the client.

To be honest I was also a little nervous as this shoot was slightly out of my comfort zone because I was working with a bigger agency on the shoot. I was confident I could achieve the images required but I hadn't worked with so many people from the agency on set in a long time, there is always some added pressure when there are that many eyes on you. To overcome this, I pulled from many years of experience as well as built a competent team of professionals that I knew would be able to exceed all expectations. In the end, it all worked out amazing and the clients were thrilled. The ads are currently running, and I am now ready for the next big job to come my way.

GEAR LIST:

- Nikon D850 with MB-D18 grip to achieve 11 FPS
- Sigma 85mm 1.4 Art lens
- Tether Tools TetherPro USB 3.0 Cable
- (2) Profoto Pro 10 Pack
- (4) Profoto Pro-heads
- Profoto Reflector
- Mola Setti Beauty Dish with Sock
- 3x4 ft Softbox
- Medium strip box
- Reel FX Fan + Hairdryer
- 15" MacBook Pro

THE TEAM:

- Photographer: Erich Saide
- Photo Assistant: Vicente Ferreira
- Producer: Rick Etkin
- Digital Tech: Richard Aimes
- Hair and Makeup: Talysia Ayala
- Post Production: Steve Pinter
- Craft Services/Catering: Lucie Lareau
- Account Coordinator: Lindsay Tobias
- Junior Art Director: Anjuli Macasinag
- Copywriter: Ella Dalling
- Senior Business Manager: Roger Nairn

WATCH THE VIDEO



Erich Saide is a Vancouver based commercial, celebrity, portrait, lifestyle, and editorial photographer.

🏠 erichsaide.com

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



MAGMOD

Flash Modifiers

The way they were meant to be.



**TETHER
TOOLS**