

HOW I GOT THE SHOT

SECOND EDITION



an educational guide by:



FEATURING 12 NEW
PHOTOGRAPHERS!

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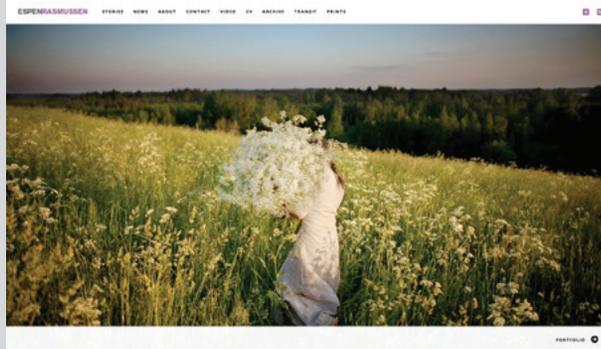
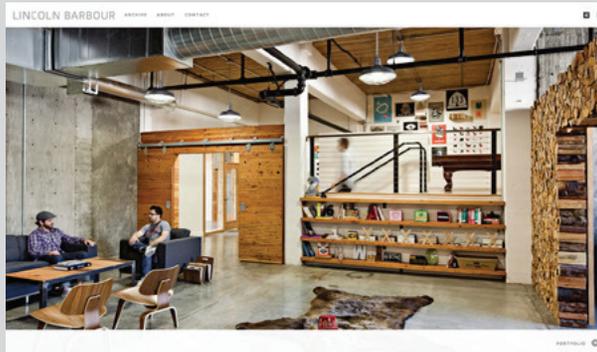
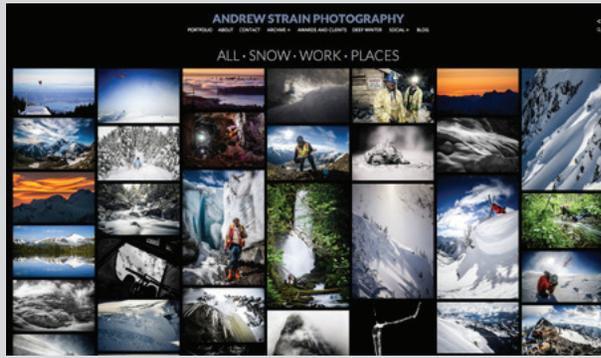
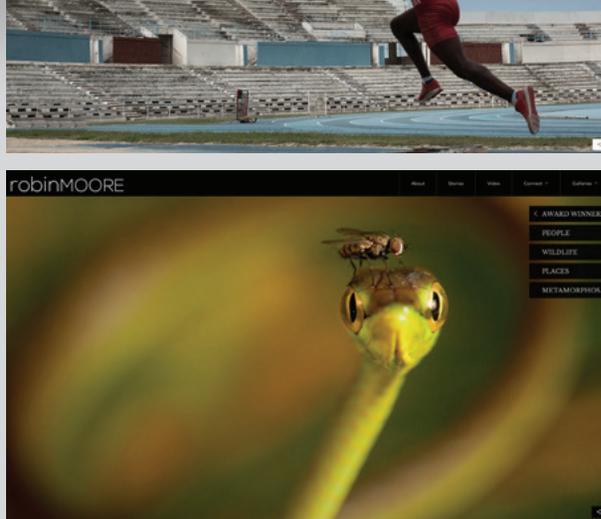


Photo: Evan Guttman

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INTRO

Tether Tools and PhotoShelter are proud to present the *How I Got the Shot Educational Series* which showcases twelve incredibly talented professional photographers whose work widely varies and includes fashion, commercial, light-painting, headshot, portrait, and automotive photography.

Inside, get behind-the-scenes videos, lighting diagrams, and step-by-step direction from photographers who share how they nail the shot.

You'll see how photographers like Jeremy Cowart, Easton Chang, Glyn Dewis, and Eric Paré push the boundaries of what's possible to bring their visions to life. Learn how to collaborate with others on set, connect with a subject in a unique way, and most importantly, you'll walk away with tons of inspiration for your next project.



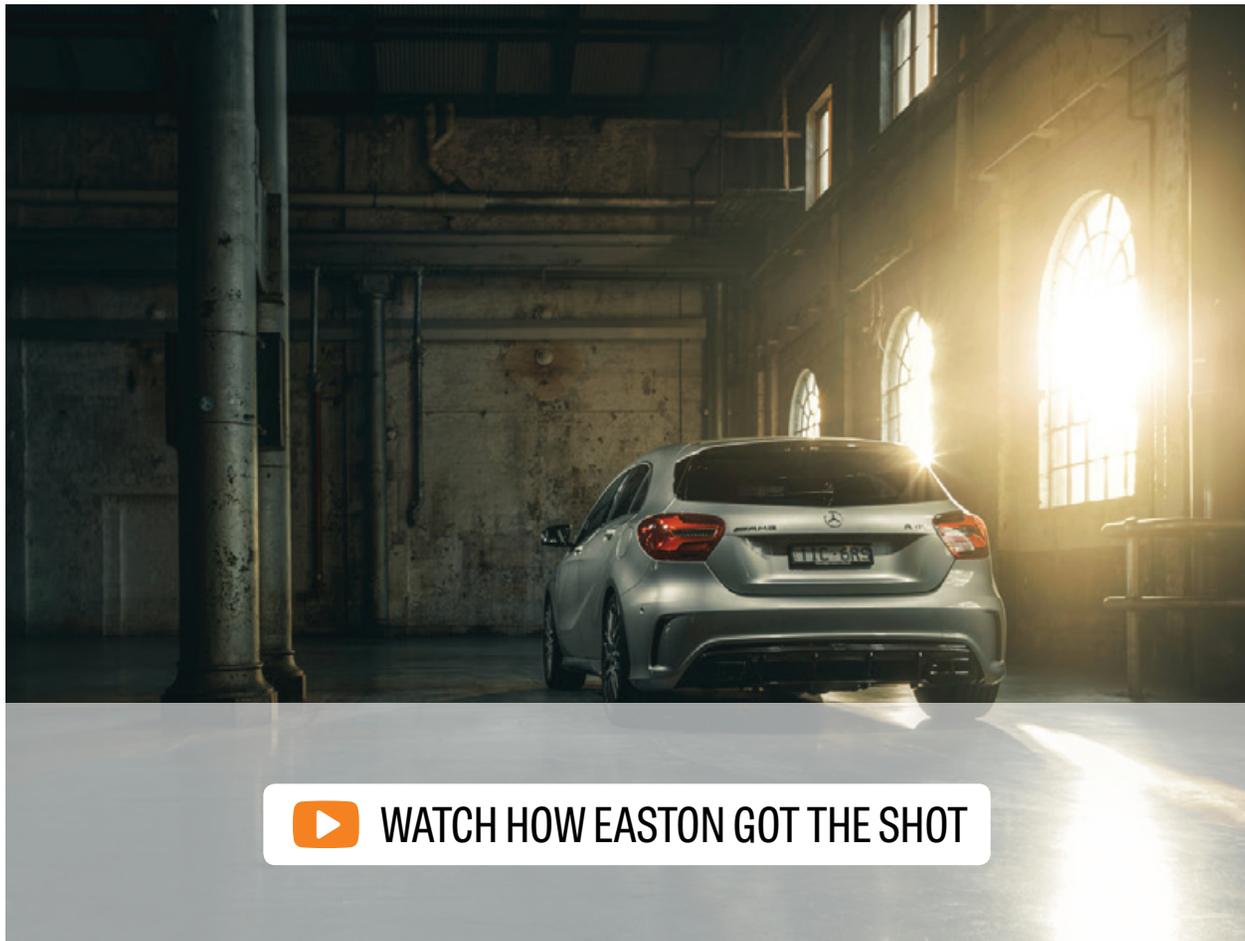
EASTON CHANG

Australia based Easton Chang is a world-class automotive photographer specializing in advertising, lifestyle and stock imagery.

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 **WATCH HOW EASTON GOT THE SHOT**

Abandoned Warehouse with a Mercedes-Benz by Easton Chang

The concept was just a few minutes in this amazing old Sydney warehouse with the Mercedes-Benz A45 AMG. I wanted to make the most of the natural lighting and atmosphere coming through the windows.

Cars are by their own nature very static and inanimate objects, I feel that it's my job as a car photographer to make them more than just large pieces of metal and give them character. Adding that atmosphere is the real challenge in car photography today.

Gear and Lighting

I started out by setting up my Tether Tools Tether Table Aero mounted on a light stand, and connecting my laptop up with my Canon 5DsR (with 24-70 2.8 II lens). To add supplementary light on the shaded part of the car, I used a single Broncolor Siros L 800 monolight with standard reflector on a rolling stand to light and highlight multiple sections of the car to stitch together in post. I find the best setup for speed and accuracy is having your camera tethered and your lighting wireless.

Benefits of Tethering

When I'm shooting for a client, without question we will shoot tethered. On major shoots it's critical for the client and creative directors to be able to collaborate on the image. But even on personal shoots like this, it's important to tether when I can because I can focus on all the details. The secret to great car lighting is the attention to detail and the ability to scrutinize the quality of the pixels getting captured. It also allows me to perform rough compositing work on the fly. It's often difficult to visualize the final outcome when there are so many elements required to be combined. Tethering to a laptop totally eliminates that unknown, and you get higher quality composite shots that way.

Post-Processing

The main component is stitching the multiple exposures together, there were 7 total shots combined to create the complete lighting around the car. I then enhanced the texture of the environment via clarity, and increased the saturation separating the warmer tones of the sunlight from the cooler tones of the warehouse interior. I also had to perform some general clean-up of the highlight and spot reflections on the paintwork.

"It's my job as a car photographer to make them more than just large pieces of metal and give them character."

Logistics

Having a great location is paramount, 90% of the best car photographers work out there is from securing the right location. In this case I was being opportunistic as I had arrived almost an hour early on set for another job. I had some time to burn in this great location so I used it to grab this quick shot.

Collaboration/Team

I setup, shot, lit and retouched the image entirely on my own. The A45 AMG was supplied by Mercedes-Benz Asia Pacific, and I had some BTS video captured with the assistance of Adam Hedgecoe. 📷





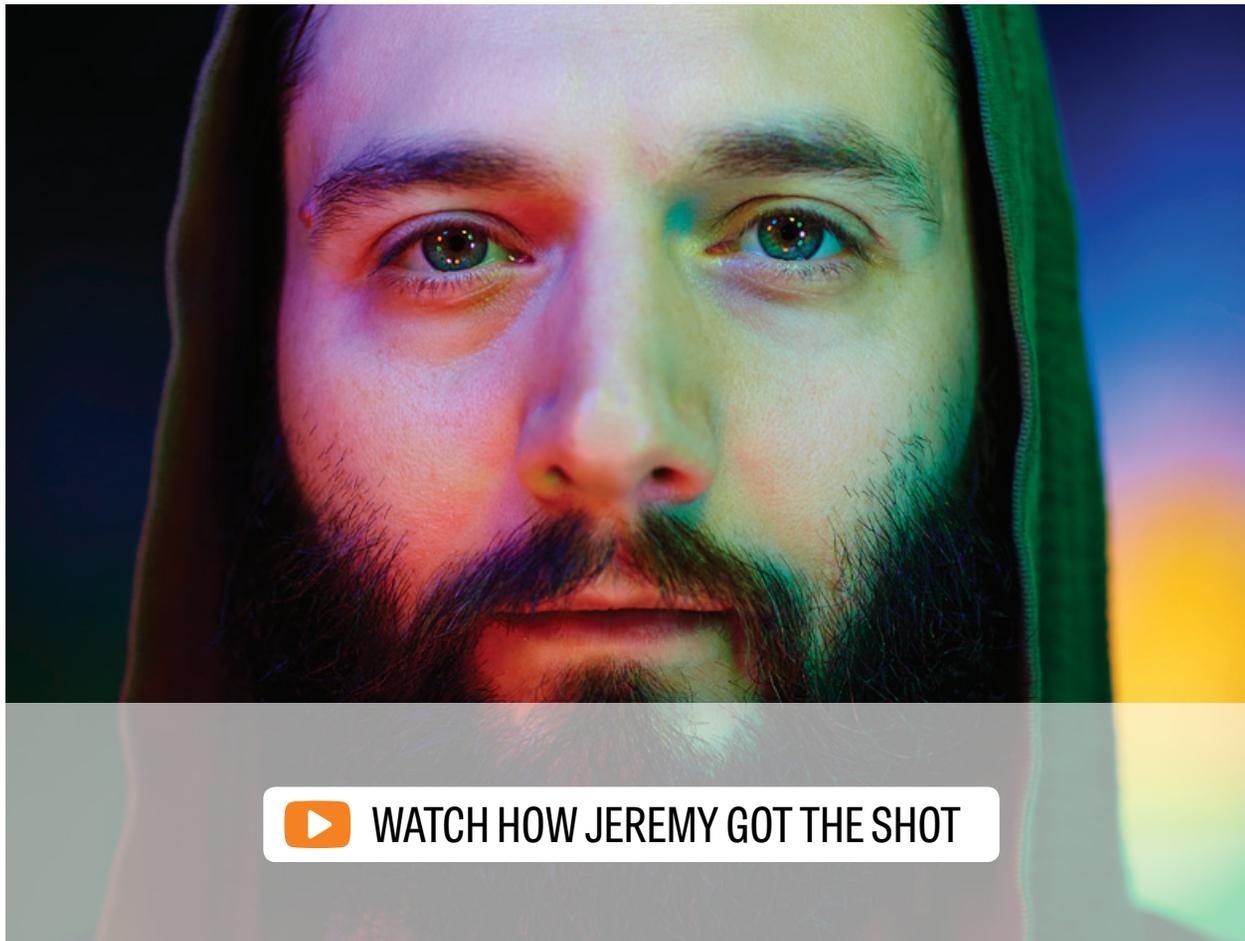
JEREMY COWART

Jeremy Cowart is an entertainment, music, celebrity photographer and founder of Help-Portrait. Based in Los Angeles, CA and Nashville, TN.

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WATCH HOW JEREMY GOT THE SHOT

The Power of Light

by Jeremy Cowart

There really wasn't too much of a concept. We just wanted to get in the studio, play and experiment, which are my favorite kinds of shoots.

Setup and Lighting

The only lighting I used for this shot was a custom-made ring light, using 12 LIFX led light bulbs.



Benefits of Shooting Tethered

Shooting tethered just simplifies things. You're able to see the shots immediately and you all know when you can move on. It eliminates the doubt of whether you got the shot or not. Plus, you can tweak and edit your raw files on the fly, showing your client a close-to-final version of the images.

Post-Processing

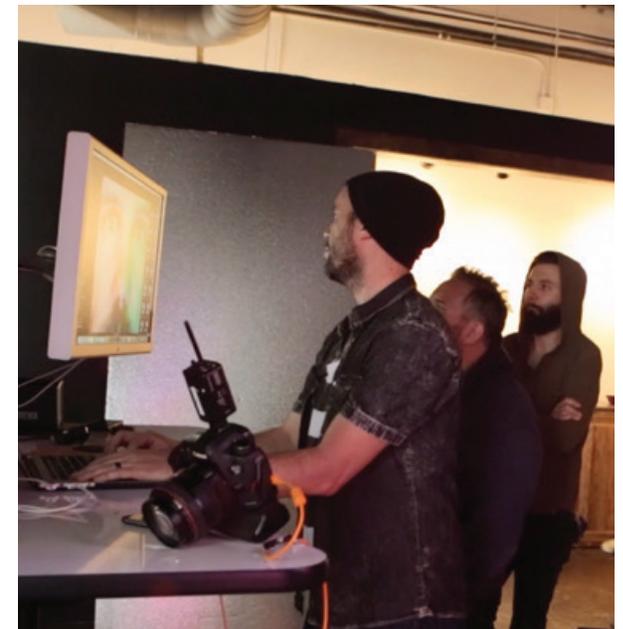
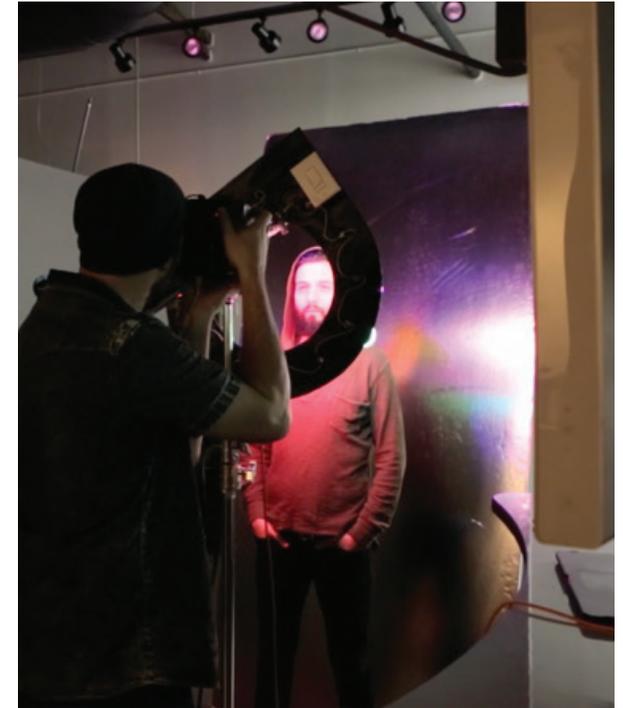
Just basic contrast using Capture One Pro. Otherwise, this is pretty straight out of camera.

Logistics and Gear

I shot this with my Canon 5Ds and my 85mm 1.2 lens. We used a silver reflective V-Flat as the background and the custom ring light. Pretty simple!

Collaboration and Team

I think I had a pretty small, skeleton crew for this one. Just one photo assistant. No hair/makeup artists or wardrobe. It was low key, which is always nice. 📷





JOHN DAVID PITTMAN

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A Modern-Day Hemingway Portrait by John David Pittman

As an editorial portrait photographer, I am borderline obsessed with interesting faces and the stories that go a long with them. I also believe that doing non-commissioned personal work is the only way to stay sharp and develop your own style. Often, while on the hunt for just the right individual to be a part of my personal work, I create my own stories for the faces I'm investigating.

For this collaboration with Tether Tools and their “How I Got the Shot” series, I knew I wanted to create a portrait of an interesting individual who was not a model and I didn't know. Someone with what my friend Peter Hurley calls “lookability.” With all that in mind, I was on the hunt for just the right person. All this really involves is me staring for too long at people I don't know in public places. I caution doing this without a proper and well-rehearsed answer to “Hey man, why are you looking at me?” Because it will happen. Remember, street casting is a skill. Don't be creepy.

So, while at an art exhibition for a friend I spotted Joe. He had lookability.

Yousef Karsh's portrait of Ernest Hemingway has long been a favorite of mine and I immediately thought Joe looked like what the iconic writer and adventure seeker might look like

today. He was a tall, strongly built gentleman with a weathered face and striking curly white hair and beard. He seemed quiet but charismatic. One of those people that when you see them for the first time you think, “Where do I know that person from?” Though I had never met Joe, it turned out that I had photographed his son not that long ago for a project, so he was open to sitting for me. It turns out that Joe owns a landscaping company and is also an accomplished sculptor. So, I was right. Joe was indeed a cool dude.

I knew I wanted to create a portrait of Joe that might give others the impression of him being a modern-day Hemingway as well. Something simple but strong.

Setup and Lighting

To achieve this portrait of Joe we used a two-light setup in studio. Joe was seated at a table in front of a black seamless paper from Savage. On both sides of Joe was a black v-stand to help control our light and create contrast on his face. Our key light was a Profoto B1 with a gridded beauty dish. Our

fill light was placed directly overhead and was a Profoto B1 with a 7' Parabolic umbrella with diffusion from Westcott. Finally, for just a tiny bit of fill from underneath we used a Westcott Eyelighter with the white fabric.

Benefits of Shooting Tethered

I love shooting tethered and when working with a team I typically tether into my MacBook Pro or my iMac so that a digital tech can monitor the shoot as we go. But for this project I was working alone as I often do on small budget editorial projects or creative projects. So, I wanted something a little less involved but equally as effective. So, I used the Case Air Wireless Tethering System and tethered to an iPad Mini which was mounted directly on my Feisol tripod. I loved it. I could glance down and have instant feedback, viewing images on a larger screen than my camera's small display. It was also very simple to pop the iPad out of the mount and use it to show Joe what we were doing and coach him on what I wanted.



Post-Processing

For the final look of this image, I didn't want a lot done but I wanted it done well. This, to me, is where a relationship with a great retoucher is important. I turned the post-production reins over to Damian Battinelli at In Tandem Productions. Because we have worked together many times, I trust him to pull off the look I want with a subtle accuracy that only a pro can.

When I told him that I wanted a slightly muted color tone and an overall feeling of elegant grit, he knew exactly what I meant and executed it perfectly. Beyond that, when reviewing and selecting final images, I noticed some wrinkles and lumps on the shoulders of Joe's shirt that I wasn't happy with. Damian was able to flawlessly repair them without making it noticeable that the shirt had been altered.

There are many photographers out there who in addition to being great photographers are great Photoshop artists as well. I, however, am not one of them. For those of you like me, a great relationship with a quality retoucher is paramount.

Logistics and Gear

This portrait was created in my studio, so conditions were an ideal 72 degrees with no wind. Other gear included:

- Nikon D800
- Sigma 70-200 f/2.8 lens
- Feisol Tripod
- Tether Tools Case Air Wireless System
- Tether Tools AeroTab Universal Tablet System
- Tether Tools Easy Grip LG
- 2 Profoto B1 Air lights
- Westcott 7' Parabolic Umbrella with diffusion
- Westcott Eyelighter with white fabric
- Cheap knockoff beauty dish with grid

Collaboration and Team

All lighting, photography and styling: John David Pittman. Model: Joe Barnett. Post production: Damian Battinelli of In Tandem Productions. BTS video: Joe Lusby Media. 



KIRA DERRYBERRY

Kira Derryberry is a portrait photographer based in Tallahassee, FL. Kira graduated with a BA from the University of Alabama with photography as her focus.

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Vintage Prom Dress Gets a New Look

by Kira Derryberry

A friend of mine loaned me her collection of vintage prom dresses for our dressing room at the studio a while back. There was this teal sequined number that I've always wanted to base a shoot on. Right now I'm very into choosing a color for a shoot and keeping a monochromatic color scheme, so we used the deep teal color of the dress to base the entire concept around.

Setup and Lighting

For the main light on our model, I used a Paul C Buff Alien-Bees B400 flash unit fitted with the 86" Soft Silver PLM Umbrella with diffuser fabric. I wanted to create a soft, directional light on her that didn't give too much contrast. I used a 3x4 Silver Reflector from SweetLight to add a little fill.

For the background I chose a blue/green textured tech style drop from Serendipity Backgrounds that I thought wouldn't compete with the sequined texture of the dress, but still give us a little something of interest in the overall image. I used another B400 unit with a 7" reflector and teal gel pointed towards the adjacent white wall to bounce into the background and give it the necessary color boost that it needed to match the dress more exactly. To keep the color from spilling over to our model, I used a Styrofoam flat as a gobo to block the light spill.



Finally, I connected my Nikon D750 with the Nikkor 70-200mm lens directly to the computer using the 15' Tether Tools TetherPro USB 2.0 Mini-B 8-Pin Cable and shot tethered straight into Lightroom so I could see exactly what the shoot was looking like in close detail.

Benefits of Shooting Tethered

Initially we had this set up done with just one light, but in the tests, it wasn't quite coming together. Because we were shooting tethered, we discovered pretty quickly that the background wasn't photographing exactly the right color to get the look we wanted. This gave us the idea to add a second light with the gel to boost the saturation of the background, getting it to the color we needed in camera.

Shooting tethered helps me make decisions on site that I may not have caught if I was just looking at the image on



the back of the camera. I try to get as much done in camera as I can before taking it to the retouch phase, so when I tether I can more accurately get the results I want without having to do a lot of postproduction.

Post-Processing

Small curves adjustments were made in Adobe Lightroom then retouched and further contrast adjustments made in Adobe Photoshop CC 2015.5 and Alien Skin Exposure 7.

Logistics and Gear

The following gear was used to achieve the final looks:

- Nikon D750
- Nikkor 70-200mm lens
- Spider Holster Spider Pro and Handstrap
- 15' Tether Tools TetherPro USB 2.0 Mini-B 8-Pin Cable
- 2 Paul C Buff AlienBees B400 units
- PCB 86" Soft Silver PLM Umbrella with diffuser fabric
- PCB 7" Silver Reflector with teal gel
- Pocketwizard Plus X Transmitters
- 3x4 SweetLight Silver Reflector
- 5x7 Tech Style Serendipity Background

Collaboration and Team

Hair and makeup is such a big part of getting it right in camera. Bethany Taylor of Belles Femmes in Tallahassee, FL provided hair and makeup for our model and then stayed for the shoot to assist and for any adjustments that were needed. I find it's so helpful if you can keep your hair and makeup artist with you during the shoot to assist because they can really get in there and get the hair just right when it needs it. While our model was getting prepped, my photo assistant and fellow photographer, Amanda Hunter, was with me putting together our set up and standing in for tests. Another set of hands is crucial!

Model: Katie Watson. Hair/MUA: Bethany Taylor of Belles Femmes. Photo Assistants: Amanda Hunter, Bethany Taylor. Video Camera Operator: Steve Saccio. Video Editor: Eric Fullerton 📷



GLYN DEWIS

Based in Oxford, UK, Glyn Dewis is a photographer, educator, and author of *The Photoshop Workbook: A Professional Retouching & Composing Tips, Tricks and Techniques*.

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WW2 Child Evacuee at Train Station

by Glyn Dewis

This particular picture I photographed on the train platform at Cardiff Central Railway Station last Sunday with great help from my Buddy Anthony Crothers and Staff at the station.

Because the width of the platforms I had to photograph Luca from another platform across the tracks. This meant using my 70-200mm f/2.8 ISII lens which I hardly get out of the camera bag these days; however, in the interest of safety and not backing up so much and putting me dangerously close to the track, for this shoot it came in particularly handy.



Because of the distance, I was having to be from Luca and with the usual kind of noise levels you'd expect at a train station, we decided on some simple sign language; thumbs up meaning "Ready?" and thumbs down meaning "Look Sad" (a look we practiced together just before starting.)



In the pictures below you can see me photographing Luca from across the tracks on another platform.



Below, you can see the iCube collapsible laptop shade I was using. You can just about see my laptop inside the iCube and so from it being in the shade I could check the photographs as they come into Lightroom because of being tethered without the bright light hitting the screen too.



For those of you into camera settings, all that's really worth noting I guess is that I was shooting with an Aperture of $f/4.0$ and so that is what my Elinchrom ELB 400 in the Elinchrom Rotalux 135cm Octa was metered at. You can see from pictures a little further up in this post, how the light was positioned – side on and forward of Luca to give me the Side Lighting / Rembrandt lighting pattern with one side lit and the other in shadow albeit for a pattern of light under Luca's eye and on his cheek. 📷



"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."



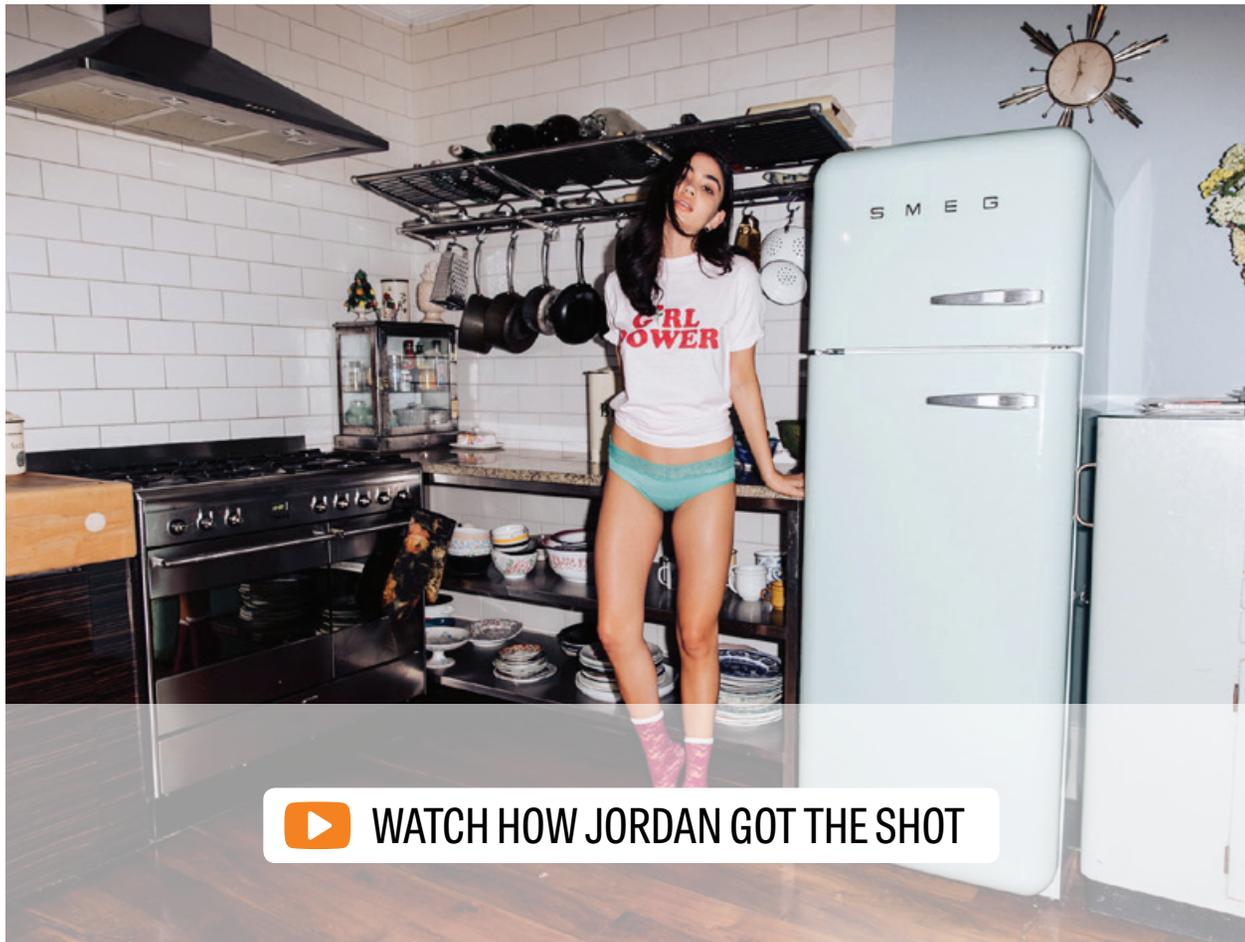
JORDAN GREEN

Jordan Green is a Yorkshire-born photographer and director, currently based in London.

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A Fun, Fresh, E-Commerce Shoot for Dear Kate by Jordan Green

The concept of the shoot was to provide the brand Dear Kate with e-commerce imagery for their webstore. They also wanted me to shoot relatable, fun and fresh new images for the campaign to be used all over their website, social media and in print. I've worked closely with the clients before and she gives me quite a lot of creative freedom, so it was completely shot in my style and how I would shoot a test shoot for myself.





“For this shoot I knew I wanted pastel, light colors, so we knew we had to light up the background so the pink wasn’t too dark.”

Day one was all studio based shooting the e-commerce on a backdrop and then some set up campaign imagery against different backgrounds. Then day two was on location in a house in northwest London, we used virtually every room in the place to shoot the campaign images.

Setup and Lighting

For the e-commerce section of the shoot I used a very standard three light set up. Two lights illuminating the background and one key light up front lighting the model. Then I moved onto a slightly more mobile set up and used only one light either bare on the Profoto or in an octobox.

On the second day I shot a lot more in my style with only an axis speedlite to be able to move and be portable at all times.

Benefits of Shooting Tethered

Shooting tethered helps me get the shots that are needed. It is so much easier to see the images bigger on the Mac screen rather than the screen on the back of my camera. We can also make on-the-fly colour adjustments, so when the client is on set they have a better idea of what they will be getting and can let me know we have the shots they want. It makes the whole process a lot better for everyone on set.

Post-Processing

Thankfully the models had awesome skin and the makeup artist did a brilliant job of keeping it looking fresh for me, so not much skin retouching was needed at all. Only color adjustments in Lightroom after the shoot and the export.

Collaboration and Team

- Jess Banks – Producer
- Ben Warburton – Assistant
- Stuart Cameron – Assistant
- Emma Regan – MUA
- Christina, Stella, Poppy – Models





MAURICE JAGER

Maurice Jager is a Dutch headshot and business portrait photographer and Chief Marketing Officer at HeadshotCrew.

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Promotional Headshot for Client

by Maurice Jager

The concept of the shoot was to create an image for promotion of the client. I predominately shoot headshots and corporate portraits for people to use on their social media and personal branding. During the shoot, I pull whatever curveball I can think of to get a genuine expression based on trust and reaction while making it as fun as possible for the person in front of my lens.

Setup and Lighting

I shoot with a Canon 5DSr teamed up with a Canon 100mm F2.8 L macro lens, which always sits on my Feisol CT-3472LV tripod. My current go-to lighting for headshots is the Westcott Peter Hurley Flexkit. I set everything up with Manfrotto 1051BAC light stands and attach the Tether Tools Tether Table Aero to one of the light stands and I always make sure to bring my Tether Tools TetherPro USB Cable to shoot into my Apple MacBook 13".

Benefits of Shooting Tethered

Because most of my clients have no idea what their face looks like most of the time, I use tethering to show them the results of what I've shot in Capture One Pro. Tethering is a vital part of my photoshoots, to coach and educate my clients to achieve the expressions they and I are looking for.



“During the shoot, I pull whatever curveball I can think of to get a genuine expression based on trust and reaction while making it as fun as possible for the person in front of my lens.”

My clients are not used to being in front of a camera and showing them the amazing results we get during the shoot works as a confidence builder and helps me to get better shots going forward during the shoot.

Post-Processing

I shoot straight into Capture One during a shoot and most my post-processing consists of working the white-balance, tint and color balance in Capture One. I'm a firm believer of getting it right in camera. It's much easier to just stop the shoot for a second, fix a stray hair or straighten a piece of clothing than to have to go do it in post-processing. I always go for the best quality of light, so my lights are tightly set up, so I must go into Photoshop to remove the lights out of the frame. Fortunately, that's a two second job these days and that's about all I do to my images.

Collaboration and Team

I'm mostly a one-man operation, so I go in, set up my studio and start shooting people. Sometimes I bring a make-up artist to the shoot, but mostly I give people information upfront about how I expect them to show up during a shoot make-up-wise. In case some retouching needs to be done, I outsource that to a retoucher I work with and he just grabs the files of my Synology and works his magic before placing them back on the drive. For the creation of this video I had help from fellow HeadshotCrew member and photographer Wijnand Geuze, who took care of the videoing and his assistant, Myrthe Koppelaar, who stepped in as being the model during this video. 📸





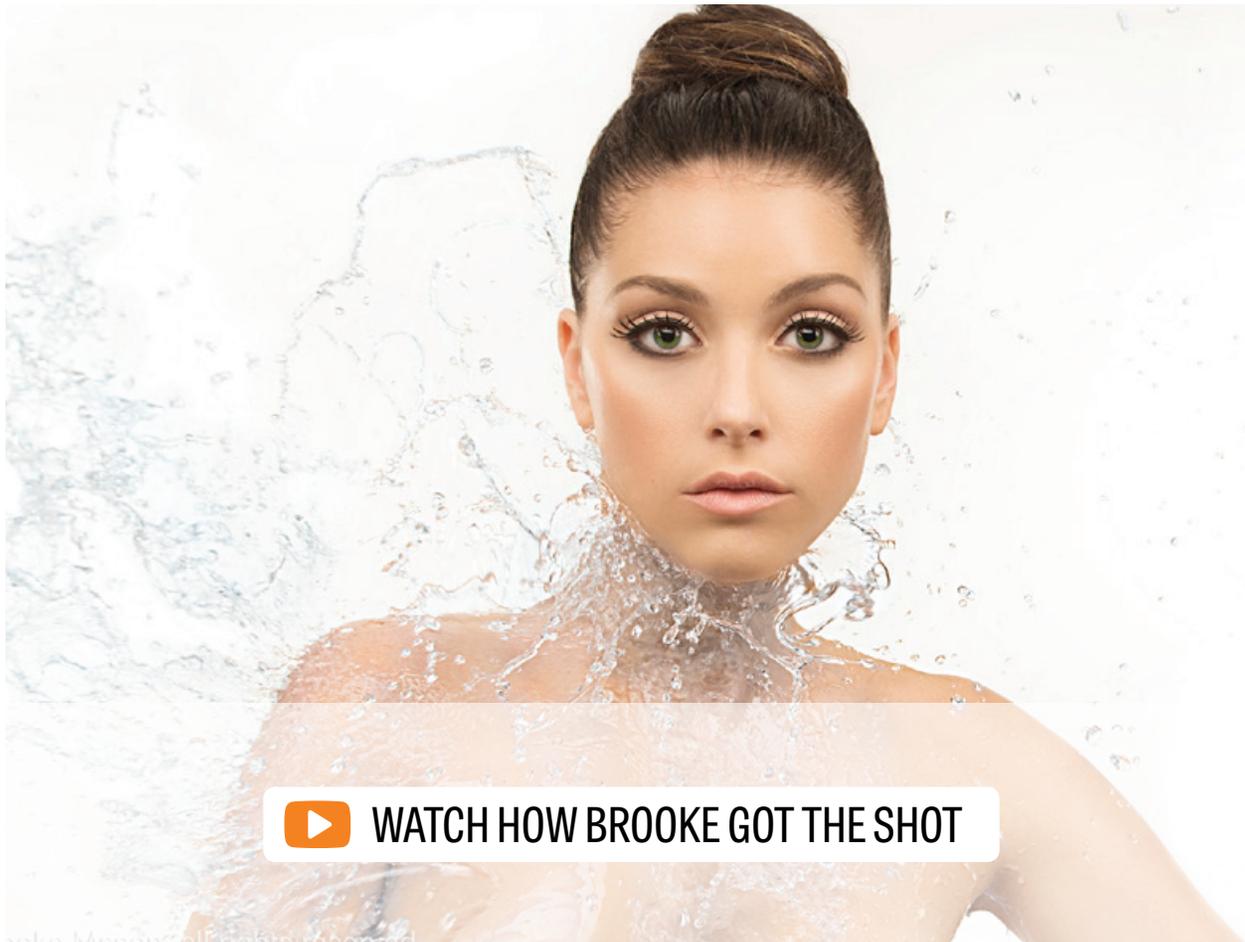
BROOKE MASON

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

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📷 instagram.com/brookemasonphoto



 **WATCH HOW BROOKE GOT THE SHOT**

Making Water Sexy

by Brooke Mason

I love working with water, it's sexy and I love a challenge. The concept of this shoot was to blend movement, power and strength into a standard beauty shot. The model was to remain natural looking and frozen while having water forcefully thrown on her.

The biggest challenge was to keep the beauty (not ruining her make-up or hair) and capturing it just at the right moment as the water splashes to her or from her. I wanted to express the right emotion coming from the water, dancing off her neck and body, perhaps to create wardrobe, perhaps to hug her, perhaps to run from her.



Setup and Lighting

I used Dynalite lighting in Chimera soft boxes. A 5-strobe set-up. Two beauty dishes to light the backdrop and three rectangular soft boxes to light my model and the water.

Benefits of Shooting Tethered

Without tethering I would not have done it effectively. I need a fast replay of what I've just shot so I can give direction to my crew and since we were working on a tight time frame with all these elements at play there is not much room for error. I can't over shoot or the look will be ruined with too much water and the model will have goose pimples from getting cold. I like working fast anyways, it suits my high-energy and tethering helps me do that.



Post-Processing

I did minimal beauty skin retouching with Adobe Photoshop 7. I did not Photoshop the water, that was as shot.

Logistics and Gear

I shot with a Canon 1DX and a Canon 24-105 L-Series zoom lens. I used a five-strobe lighting set-up for these shots. I prefer to use more lighting than less to create different dimensions and have more flexibility on what I light. In this case I wanted the sides of the water lit, so those two large soft boxes bounced light off the water splashing in the air.

I had two crew members on both sides of my model to splash water on a countdown. The model sat in 6 feet blow-up pool to keep the water somewhat contained and we had plenty of towels handy. I was certainly nervous that we didn't splash my lights or camera; luckily they all had a steady hand.

Collaboration and Team

Model: Taylor Frank

Make-up and hair: Renata Rensky

Photo Assistant: Michael Saunders

Behind The Scenes Video: Joseph Diaz-Oldenberg





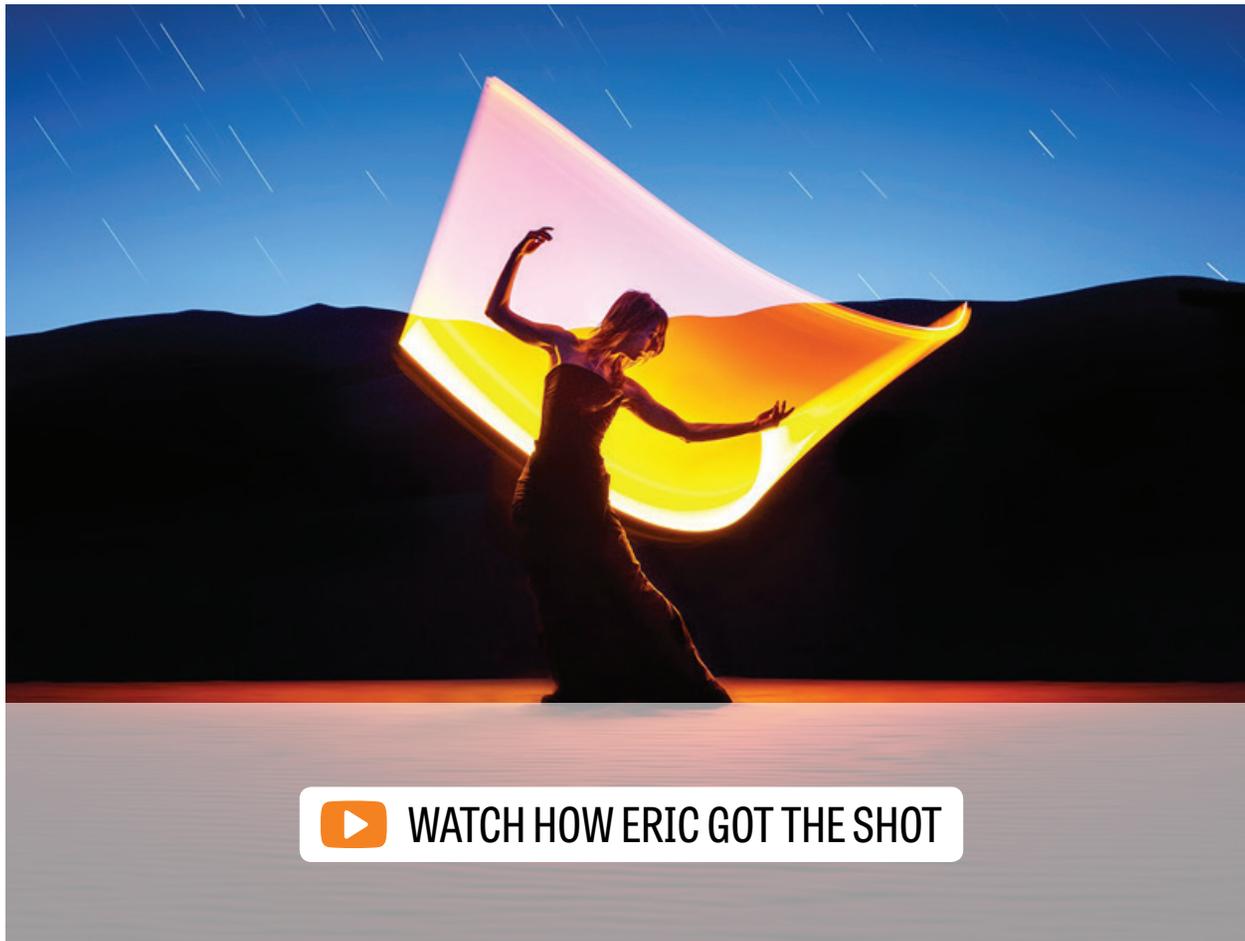
ERIC PARÉ

Eric Paré is a Canadian light-painter. His work has been featured on CNN, MTV, BBC, Vice and TEDx. Most pictures are lit by hand in a single second with no intentional external source of light.

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Lighting Up the Desert with Tubes

by Eric Paré

Light-painting! We've been traveling with the light tubes for a while now. It is our main goal when visiting places like the Great Sand Dunes of Colorado: creating extraordinary visuals using the landscape and our light-painting techniques.

Setup and Lighting

Most of the time I use two cameras (two focal lengths). One at 16mm and the other at 24mm or 35mm. That gives me more options as I get more or less of the background, more or less details on the body, and sometimes different framing.



The thing is that I'm not behind the camera, and most of the time, we shoot in a total panic rush moment in that 15 minutes' timeframe we have at the blue hour. Funny thing is that everything 'might' be super quiet just before the blue hour, but then just when the light becomes perfect for us, the wind will start to blow like crazy or the mosquitoes will suddenly jump out of nowhere to try to eat us alive. For the light itself, it's simply a plastic tube and a flashlight. I swipe the whole thing behind Kim, and it creates that shape. The orange color is achieved by using a gel inside the tube.

Post-Processing

This is not something I'm doing very often, but in this case, I knew the location was a perfect candidate for star trails (no clouds and a beautiful glow behind the dunes). The light-painting shot itself is a one second exposure. The star trails are a 30 minute exposure. I never moved the camera between the two shots to make sure everything was easy to align in post production. Once back at the studio, I opened the two files in Photoshop, placed the star trails on top of the light-painting, changed the blending mode to "lighten", and then I masked out the bottom part. Super simple.

Logistics and Gear

We arrived at the sand dunes in the afternoon to do some location scouting and have enough time to choose the best composition before the sun would set. We also did some yoga while waiting. As soon as the blue hour started, we started to shoot. At first, we had 2 different angles (we were two light-painters and two models), but we quickly changed our plans and decided to be at the same spot, so one photographer could change the settings and give feedback while the other one was creating shots.

The light changes so fast during the blue hour so adjustments need to be done every few shots to keep a good balance between the ambient light and the source of light from the light-painter. Once the light-painting shots were done, we stayed longer and did another exposure to get the star trails while the models were getting warm.

As far as the gear is concerned, I don't need much to create that kind of picture. That allows me to go to relatively remote locations, or at least to be able to walk with all my gear on my back. Basically, I need a sturdy tripod, a DSLR camera, 2 triggers, good flashlights and a few plastic tubes... And of course, a model!

Collaboration and Team

We worked on this one with our good friends Zach Smidt and Juli Thornton. Kim and I are used to working by ourselves but it's much more efficient and fun when we can perform with people who really master the technique. That way we can all assist each other with the posing and the camera settings. Light is changing drastically as the sun is sinking behind the dunes, so we keep monitoring the result and cranking up the settings. 📸





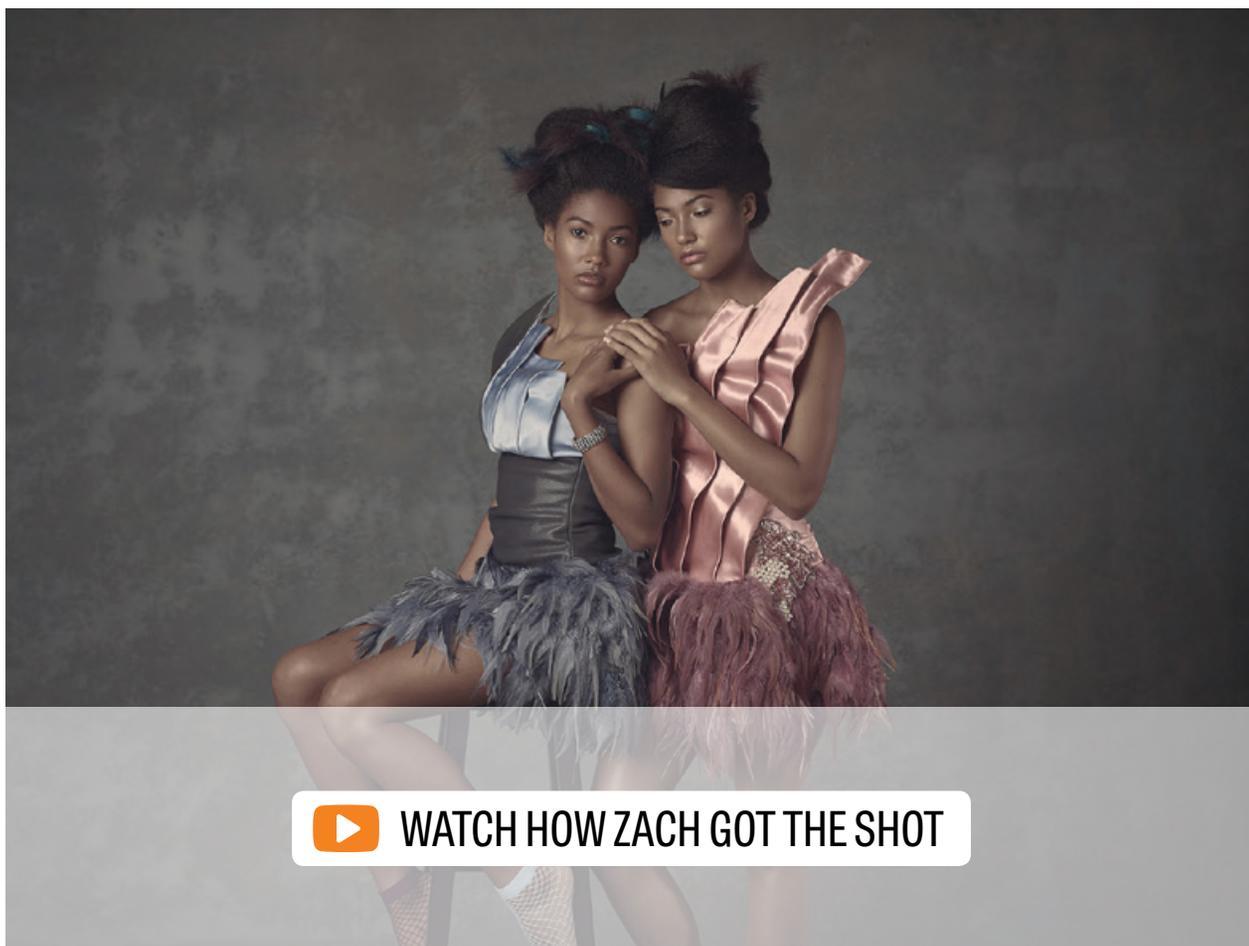
ZACH SUTTON

Zach Sutton is a Los Angeles Photographer specializing in headshot, portrait, events, and wedding photography.

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Elegant Shoot in LA

by Zach Sutton

The concept of the shoot was pretty simple; I wanted to create some photos inspired by some of my idols, like Sue Bryce. Much of my work has a lot of punch and contrast, so I'm continuously intrigued by those who can create images with a painterly-like style of elegance. Upon booking Amiyah and Madison, two twin models here in LA, I knew I wanted to do something that was a bit different than my usual advertising influenced work while working with a dream team of talented stylists and artist to help it all come together.

Setup and Lighting

Because I was working with a big team, I wanted to go big for everything. With a wardrobe stylist, makeup artist, and hair stylists all working together it's required to be shooting tethered, so they can watch their work in real time, without being distracting to me behind the camera. Sticking to the 'going big' mentality, I also chose to use a Phase One XF 100mp system, to ensure that my files would retain all the detail I'd need. The benefit of using a system like this is that I can shoot wider and then zoom in to get beauty photos for the makeup artist, detail shots of the hair, and wider shots of the wardrobe all in one go.



For lighting, I chose my favorites, with the Profoto B1 systems to ensure I had plenty of light, without the problems of cables running through my already tight studio space.

The lighting was simple, to ensure I had nice soft light falling onto everything in the photo. I went with the Profoto XL White Umbrella because it can provide soft and even light, and minimize the shadows that harshly modifiers might cast.

Benefits of Shooting Tethered

Tethering was so important for this shoot because of how limited space we had. Often, I think people tend to believe that you tether when you have plenty of working space, but I believe that the opposite is true. By tethering, I was able to shoot, and focus on the lighting, composition, posing and all the other elements of a shoot, without having my team of talented people breathing down my neck to see the shots.



“I’m continuously intrigued by those who can create images with a painterly-like style of elegance.”

Using tethering, I was able to set the tether station off to the side, and let the makeup artist, hair stylist and wardrobe stylist all see the photos as they come in, mark their favorites, and not be a distraction or in the way of the shooting process, while still being able to do their job.

Post-Processing

For something like this, the post processing was pretty dramatic. With the help of my frequent retoucher Susan Rockstraw, we were able to take the 100-megapixel files, and edit them in a multitude of ways to help compliment the work of everyone involved. When working with such a large team, it’s important that everyone who is donating their time and hard work gets that they want and need from the shoot. So my philosophy is always to overshoot, and make sure you can over deliver on what people need the most.

Logistics and Gear

When it came down to the logistics of a shoot on this size, communication is the most important key. Making sure your stylists are all on the same page, and that concepts can be easily shared and distributed is of the utmost importance. While the gear will physically take the shot, it’s the concepts that help it come to life in the first place.

Collaboration and Team

All of this shoot couldn’t have been possible without the help of my team of talent. Sienna Gross (@siennagross) was on makeup, Jarad Reed (@jtouch) was on hair, the wardrobe was put together by Darryl Anderson (@changeofwardrobe), and while I photographed, I got help in retouching from Susan Rockstraw (@suerocks_photography), and Pratik Naik (@solsticeretouch). Video was done compliments of Dylan Patrick (@dylanpatrickphoto). The models were Amiyah and Madison from LA Models. 📸



BRANDON TIGRETT

Phoenix commercial photographer, Brandon Tigrett produces photography for advertising and corporate clients nationwide. Specializing in active lifestyle, portrait and headshot photography.

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On Location at Mountainside Fitness by Brandon Tigrett

While I was confined to working off a pretty extensive shot list provided by the client, the goal was to help rebrand. In the past Mountainside Fitness had been known as a high-end luxury gym, and through large growth periods over the years, they have let their image veer towards the average commercial gym. My goal was to provide photos that presented the feeling of a high-end lifestyle to working out at Mountainside Fitness. I accomplished this through impactful and clean imagery.



Logistics and Gear

The location was straightforward, the newest Mountainside Fitness in a southern part of Phoenix. We had a shot list that should have been spread out over 3 days, but we accomplished it in one long 13-hour day on set. This was achieved in two ways. Flexible lighting set ups, and an amazing team consisting of two assistants, an art director/graphic designer and the director of marketing from Mountainside Fitness. I'm not sure we could have been efficient enough to complete the lengthy shot list without tethering to Capture One 10. It allowed the art director and director of marketing to review as we shot and signal when it was okay to move onto the next shot on the list.

Another hurdle we faced was the fact that we were not able to shut down the gym while shooting. It was a live gym and we were working around members getting their workouts in. We did our best to turn this into an advantage and make the other gym goers background elements in our shots when applicable.

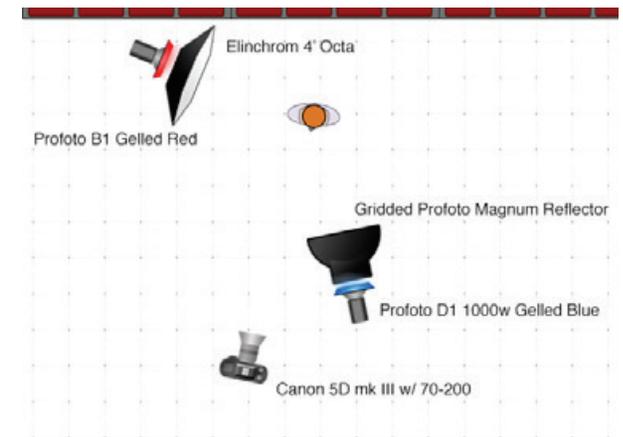
With a long day ahead of us, it was also important to keep the team well fed. Bagels in the morning and a nice lunch in the afternoon kept us going!

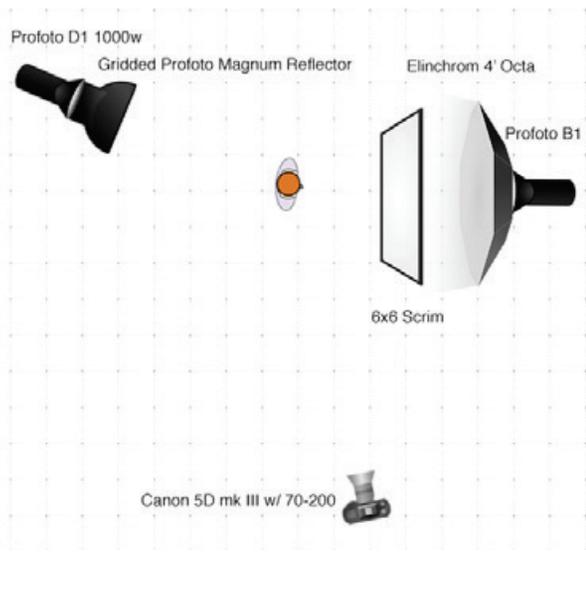
When working inside a facility like this, whether it's well-lit or dark in the case of the spin class room, using artificial lighting to shape the mood of each shot is key. To do this, I used an arsenal of Profoto lighting gear, including multiple D1 1000w heads, a B1 500w head, Profoto beauty dish and magnum reflector with grids, as well as an Elinchrom 4-foot octa and Lastolite 6x6 scrim.

When it came to achieving the desired look, I chose to go with the Canon 70-200 f/2.8 version II for almost the entire shoot. Luckily it was a spacious gym and I was able to stand back, shooting at longer focal lengths to compress the background elements of the gym, and isolate our subject with a shallow depth of field. This "look" really made for some impactful images with great distraction free areas for copy in the final ads.

Lighting Set Up Shot 1

For the first shot, our main light was a Profoto D1 gelled blue with a gridded magnum reflector on it. We gridded the magnum reflector to avoid any spill onto the background which would pollute the red color. Our second light was a Profoto B1, gelled red, attached to a 4 foot octa. This was positioned camera left and slightly behind our subject providing a contrasting red rim light as well as popping some red onto the wall behind her. The colors of red and blue were chosen to match the neon lighting inside the near pitch black spin room. I decided to make the main light blue because it gave the feeling of being in the dark, as opposed to if it were normal white light it would have felt "flashed" or spotlighted.



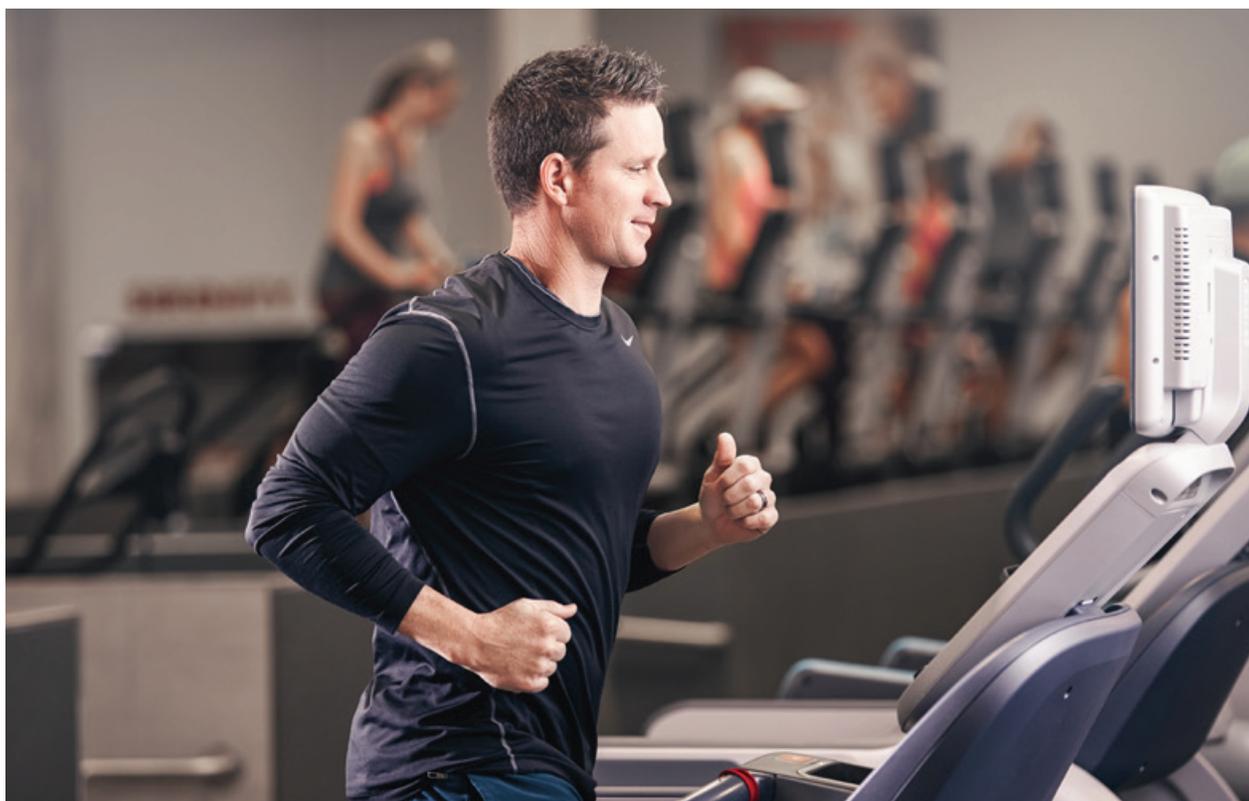


Lighting Set Up Shot 2

Lighting of the second shot was much different. Still an easy two light setup, but this time utilizing three modifiers. I positioned a 6x6 scrim in front of the treadmill our subject would be running at, and behind that was a Profoto B1 with a 4-foot octa attached to it with both layers of diffusion on. For our rim light, I decided to use the Profoto magnum reflector attached to a 1000 watt D1 head. This was positioned very high up close to the ceiling and was gridded to really focus the beam of light on his back. I wanted it to feel like there was a big window right in front of him and a skylight shining down behind him.

Benefits of Tethering

I can't imagine doing a shoot of this size and importance without tethering. When shooting for billboard and print



advertising you'll almost always be working with an art director on set so tethering is vital. They are there to make sure the what is being shot aligns with the end medium, allowing graphic design enough space for copy and any other important information that needs to be displayed. Another benefit to tethering is the ability for my assistant or tech to check critical focus while shooting. This was very important on this shoot since we had to shoot at 2.8 for most of the shoot to achieve the look that Mountainside Fitness wanted.

Tethering to Capture One 10 made tethering a breeze. There was very little lag time between me shooting and the images appearing on screen for viewing pleasure. Not to mention the ability to apply a simple grade to the images as they come in to get them close to how the final might look. Which brings me to my favorite benefit of tethering. When working long days, 13 hours on set for this shoot, keeping a good energy and morale with the team is so important. There's nothing like the rush of energy you get when you hear your client in the background getting excited as they see the images appear on screen.

Post Processing

The nice thing about tethering was the ability to have my assistant and the art director start culling images as we were shooting. This gave me a good starting point when I got back to my office and helped speed up the process. As mentioned before a lot of these images would be displayed very large so retouching was vital. This involved cleaning up skin and any distractions from the images and applying a nice clean color grade. Some basic adjustments were applied in Capture One before being exported into Photoshop where the bulk of the work was done. Luckily there wasn't need for any compositing in any of the images. 📸



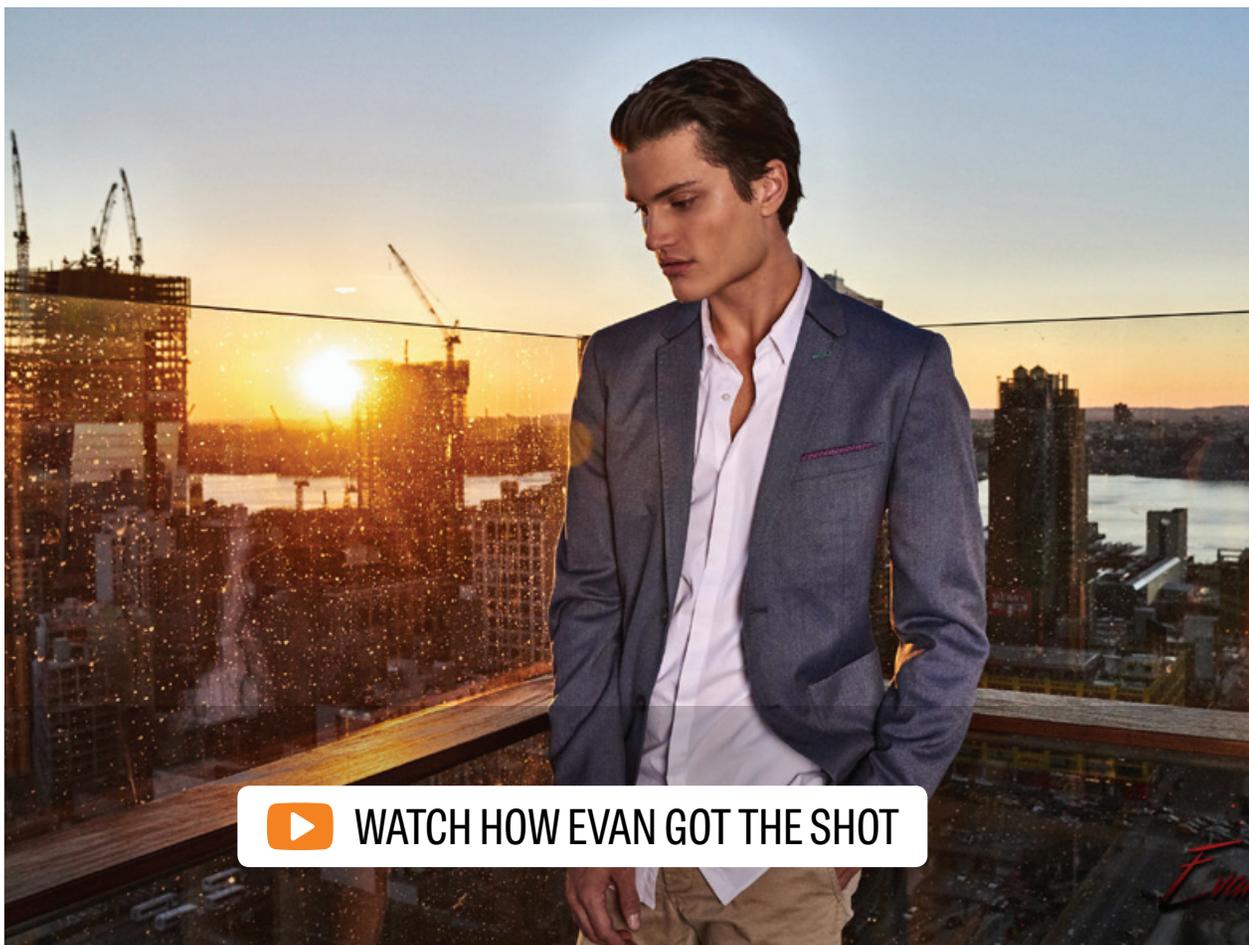
EVAN GUTTMAN

Evan Guttman is the owner of EvanWasHere Photography, based in NYC. Evan's work is internationally published, with this photos gracing the covers of 8 magazines in the last year alone.

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Creating Beautiful Shots in NYC

by Evan Guttman

It started as a simple idea. I shoot with the Sony a 7RII and Profoto had finally come out with their Sony adapter to control their lights. I purchased a set of Profoto B1s a week after the adapter was officially out. The plan, I told myself, was to just do a quick test shoot so I could see what these lights were made of. This did not end up working out that simple.

First, I called my friends at APM Models who graciously offered me two amazing models, Elliana (who I've worked with before) and Lacey. I then called two more colleagues I knew, for hair and makeup and they signed on before I had even finished speaking. Then I decided I probably could use a stylist and another colleague was on board. Cinematographers, signed. Assistants, no problem. I then figured I could use a male model to balance this out, so I called One Management and they were signed on. I then realized I needed a location, so I called the owner of Lovage, a new rooftop lounge opening in midtown Manhattan, and he granted me the space. Finally, I realized that this was a production and it needed to be showcased somewhere to show off everyone's hard work, so I called the publisher of Indulge Magazine, and got the shoot featured in a 9-page spread.



Did I mention I did this all in one day? It was amazing the people you could bring together who have the same passion and drive you have to make art. I had the crew, I had the location, I just needed to make sure I had the equipment. I'm a big believer of rentals, so I stopped by CSI Rentals and FotoCare to pick up anything I was missing. While getting everything, I also picked up the Tether Tools AeroTab for my Surface Pro, a Tether Tools USB cable, and the Tether Tools JerkStopper Camera Support. I had been excited about using these products for a while, so I figured now was a good time as any to go for it. The one thing I did not get, regretfully, was the Tether Tools Rock Solid Master Articulating Arm kit. Instead, I grabbed a generic arm and clamp figuring it would be good enough. That didn't go as planned either as you will find out in a bit.

The day arrived for the shoot and I had the models, hair and makeup, and BTS photographer come in early at 8:30am. We had a lot of stuff to shoot that day, so I needed everyone ready as soon as possible. Since Lovage is on the rooftop of a hotel, we were graciously given a suite for prepping in.

Shooting the Lounge

Once I saw that everyone was in motion, I made my way to the lounge, where I discovered a little issue. You see, Lovage was a brand-new location in NYC. So new, that they were literally opening that week. So, as I was setting up my equipment, their staff were putting the final touches on the lounge. But they did an amazing job, and by the time I took my first shot, everything was ready.

The stylist arrived at this time, bringing the most amazing array of clothes, shoes, and accessories. We had enough for the models to wear for a week.

Setting up equipment is a lot of work. I had to clean the sensors on the cameras, clean the lenses, setup the gimbal, build the softboxes, put together the tripod, add the arm, get my Microsoft Surface Pro and Capture One ready, build the slider, test the sound, etc. All while answering questions from the crew, such as, what the first shot will be, what outfits the models will wear, how the models will be positioned, and most importantly where we're ordering for lunch. You always need to feed your crew!

We were finally approaching the time for our first shot. I always try and go for a difficult shot first, as it gives me time to play with the lighting, gauge the mood and reactions of the models, and test my gear. A couch in front of mirrors seemed like the best way to start this. I then had to direct where my lighting would be, my assistant's responsibilities for this shot, the poses I wanted the models to achieve, etc. My process involved taking some sample shots and having the models come look on my tablet screen, so they could understand what I was asking from them, as well as figure out the best way to give that to me.

It was now 11:30am and we were finally ready to go. I decided to put the two Profoto B1 lights, slightly to the left and right of the models. I needed to make sure I could light up the models, without getting the light reflected off the mirror, but at the same time, not causing too much shadow on the couch behind the subject. While focusing on all that, I also had to shoot diagonally from the models so I didn't see myself or my crew in the mirror. Then an (almost) disaster happened. The generic arm I had attached to the tripod which held the AeroTab which held my Surface... failed! The arm swung down to a 180-degree position, taking the tablet with it. The whole room gasped. I nearly had a heart attack. My Surface was literally swinging by the floor and tripod legs, within inches of hitting both. The shoot hadn't even begun, and I almost lost one of my most important tools. Luckily, there was no damage. I repositioned the arm to a degree it was more comfortable in, albeit very shaky, and made sure to watch it closely for the rest of the shoot.

I used the Sony 24-70mm GM lens on the camera. Since both models were far apart from each other, I wanted to use a higher aperture so they were both in focus. Because this darkens the shot, I set my lights to $\frac{3}{4}$ power, while giving it a little boost in ISO.

When you shoot, especially for a magazine, you never know if you will need to be shooting a shot for a 2-page spread or a single page. When you shoot a spread, that means you need to keep in mind that there will be a gap in between the pages (where the staples go), so you need to make sure that no important content is located there (such as the model's faces). But sometimes a magazine will want a 1 pager, which

means you need to get all the content in a portrait for a single page. For this reason, we repeated the shot, this time having the models right next to each other.

Rooftop Deck

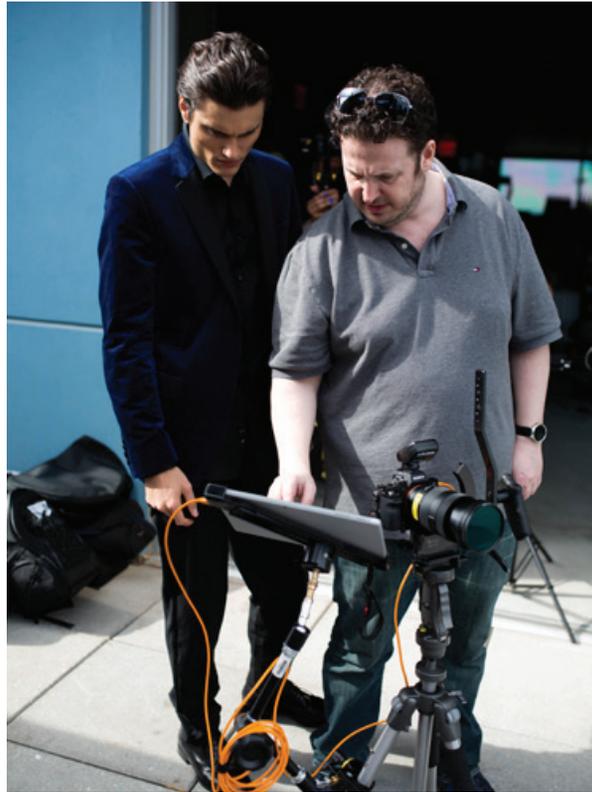
For the next scene, I wanted to showcase the beautiful rooftop deck. Since it was still February, the lounge didn't have their full summer couches out yet, so I needed something to accessorize the shot. I picked up the piano (with the help of the lounge owner and an assistant) and carried that puppy outside.

For this shot, I tried doing a side lighting shot, but the glass wall was reflecting the lights too much, so I just used a single Profoto for the model's face. As I took the shots, I had instant gratification of how the shot looked due to shooting tethered to the Capture One running on my tablet. I would take the first shot, then create adjustments such as removing highlight, adding contrast, adjusting brightness, etc. These adjustments would then automatically sync to the next shots, so I had an almost WYSIWYG (What You See Is What You Get) environment. Because I was monitoring the tablet screen as I shot, I noticed details that you ordinarily would miss using just the camera to review shots. In this case, I saw how the model's head was distortedly half reflected in the top of the piano. It was not a pleasant look. So, we put the top of the piano down and retook the shots.

Bar Interior

Next, we were at the bar. For this scene, the stylist chose really bright colors for the model's outfits. This looked amazing against the golden backplash of the bar. I placed the lights diagonally from the models on their left and right. This lit up their location beautifully, reflecting the bright colors. The only issue this caused was a slight shadow on half their faces that were not lit by the lighting, but I knew this could be easily corrected in Photoshop. We also compensated a bit by placing a reflector underneath one of the lights to try and reduce any hard shadows. I pumped up the ISO a bit to make sure the back of the bar was lit, while shoot at a higher aperture to keep both models in focus.

As I set up for the next shot, I performed one of those most important tasks I had for the day... feeding the crew! While



my guys ate, I set up for the shot. One thing a photographer tries to do during a shoot, is minimize the waste of time. So, while I shoot one model, the other models are getting ready at makeup/hair/style. This means that while others can take breaks, you can't. Luckily Michael, my male model had eaten before the others and he was ready to shoot with me. Since my behind-the-scenes photographer was eating with the rest of the crew, this scene does not have a lot of BTS shots. But my cinematographer was still shooting, so please see the video of this shoot if you would like to see more.

Again, I place my lights diagonally to the left and right of the model. My plan was to brightly light up this really colorful chair and model, while muting the backdrop. This is where the fact that my Surface was literally at my fingertips made all the difference. Because I was shooting tethered, I could adjust the lighting in real time to confirm that the



settings I was using worked. Since I wanted to blur the background, I changed lenses to the Sony 35mm Distagon, which offered me an aperture of $f/1.4$. Because this allows a lot of light into my camera, I utilized HSS (High Speed Sync) in my Profotos when I changed to a shutter speed of $1/2000$ th.

For the final scene inside, I wanted to incorporate these beautiful white and fuzzy looking chandeliers. I had done a walk-through of the space the day before and this was what caught my eyes the most. It also allowed me to get a half inside/half outside shot.

Of course, when you have an entire crew behind you, everyone has an idea for how the models should pose. My way of appeasing everyone is to calmly say that we can try their poses but to let me try my poses first, just to get them for a

comparison we can then go over on the Surface screen. This way I get what I want, but also have the option to try out their way as well, because it never hurts to try something different. It makes everyone feel like they have a voice in the shoot, collaborating and creating art with me. Plus, sometimes someone can have an even better vision than I am having. As before, I shot in a high aperture to keep everyone in focus, helping the reduction of light by stepping up the ISO, moving back to the 24-70 lens as well.

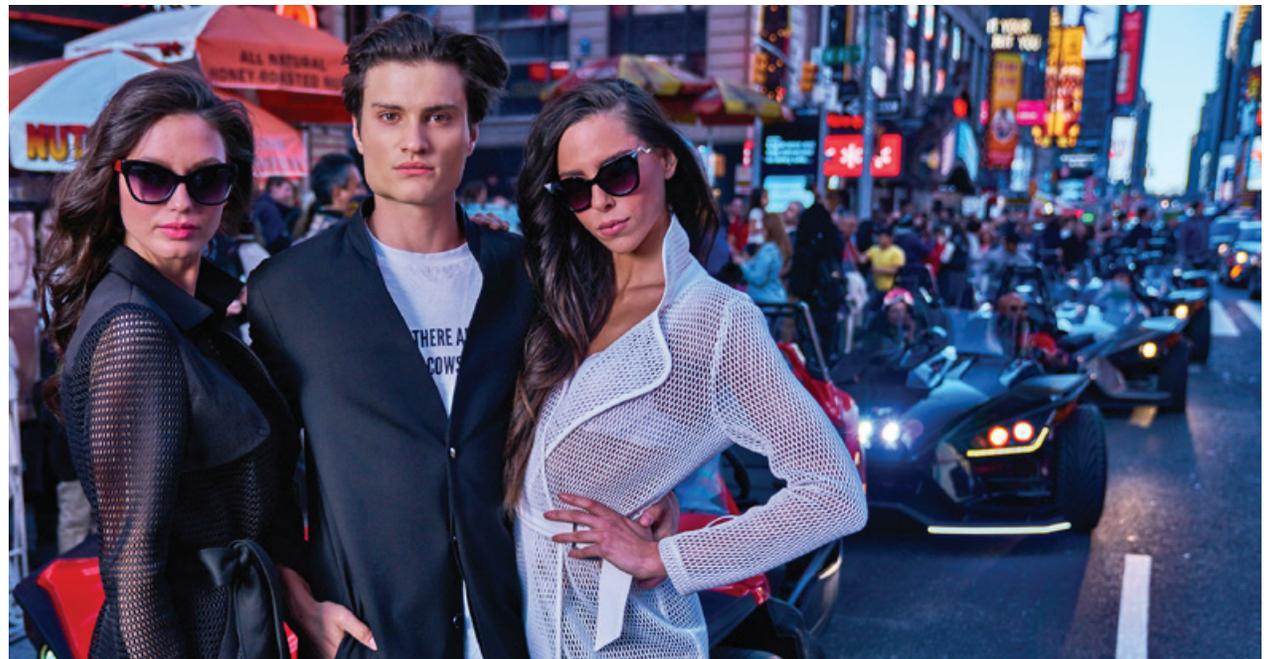
Times Square

The last shot was finished at 4pm. We had plans for a shoot at sunset, which was about 5:30 p.m. that day. This gave us about an hour to run to Times Square to do a shot I had planned the day before. I had located a sidewalk in the middle of Times Square that had a bit less of the tourists than the rest of the area had. Since Lovage was about three blocks from this spot, I figured we would have enough time to add this scene to the shoot. My vision was for the girls to wear something sexy, while still keeping themselves covered. I had told this to my stylist and she had found this amazing mesh overcoats that the models could wear lingerie underneath, which kept them covered, yet gave a hint of sexiness through the mesh.

Since we wanted to rush, we split up a bit, with a few walking over while I broke my equipment down, a few people riding in the publisher's car, and then myself and the rest of the crew taking a taxi. When we got there, I started to set up to get the equipment ready. What I didn't know, was the publisher had driven past a team of people driving these 3 wheeled Polaris Slingshots. She felt that this would add to the scene of the shot. The next thing I knew, I had these cars pull up and the lead car asking for me. And then ... it was chaos! We had tourists line up the sidewalks to the left, to the right, in front of us, behind, even walking in between us. The low-key scene I had planned, getting in and out, was gone. Traffic was stopping around us as tourists stopped traffic to look at the models with these different looking cars in front of us. I was not ready to shoot at that moment as I was still getting the equipment ready, plus the models now no longer felt comfortable not wearing pants while sur-

rounded by hundreds of people taking pics and video from a few feet away from them.

But as a photographer, you need to roll with the punches. Keeping my Surface on the AeroTab, I attached it via its threaded screw plate to a shoulder sling strap I had my assistant wear. This kept her from accidentally dropping the tablet while tourists shouldered their way past us to take a photo. Because of the Tether Tools bright fluorescent USB, everyone saw the cable and stepped over it. I also had the JerkStopper ready on my camera in case someone did. I assigned another assistant on the crew to watch my bags which had \$20,000 in gear in them. Using only one Profoto light, I placed it on a boom pole, so another in my crew can hold it. I had my assistant with my Surface stand right next to me so I could constantly monitor the way my photos were looking. I knew NYPD would be there at any minute to make us all move, so the less tripods and stands on the ground the better.



Less than 5 minutes later, the police showed up and made everyone move. I quickly packed up my gear, but told my crew to wait on the sidewalk for about 5-10 minutes. Sure enough, the crowd dispersed and the scene got quiet. But, because we were surrounded by buildings and the sun was now setting, the area was much darker than when we first got there.

I couldn't really get the original shots I wanted as the scene behind the models was too dark, plus we had to rush back to the rooftop to get the sunset. But we did get some amazing photos, so you can see a bit of my original vision.

Rooftop at Sunset

We then ran back to catch the sunset on Lovage's rooftop. I needed to expedite getting my gear ready, the models needed to change and get their makeup and hair right, all while the sun started slowly dipping down the horizon. But we made it and I started shooting!

This is the part where I admit I made a mistake. It's not something I enjoy doing, but I want to be honest with everyone. I made a mistake. When I was changing the battery in the camera, I accidentally changed the ISO. As a general rule, when I am shooting, I don't like to go over 1,200 ISO. After 1,200, a higher ISO can introduce noise, and while the Sony a7RII is a beast of a camera and can probably handle higher, it's not something I like to test out especially in a magazine spread. Though, if I was shooting with the A7SII, I could



probably hit 2,500 before I even noticed a hint of noise. But on my camera, I had accidentally changed the ISO to 6,400. Not realizing this, and seeing my picture was very night, but thinking it was because the sun was shining directly into the lens, I compensated by raising the shutter speed and the aperture. But, honestly the resulting photo, still looks amazing.

I then changed lenses to my Sony 35mm Distagon and realized my error. I quickly fixed the ISO issue and then rebalanced my other settings. As it got darker and darker, I quickly finished my shots. It was dark and the shoot was finally over! I called it a wrap and then got some drinks with the crew at the lounge, which had just opened for business.

The new few days, I worked with the magazine publisher on which shots she loved from the shoot. Using Capture One, we rated the shots, organizing them quickly. I also met with the stylist who had her own set of shots she wanted. Finally, I could start editing them myself.

For light and color, I start in Capture One, which works well with Sony RAW files. Once I have them where I want it, I export the pictures in TIF Adobe RGB format. Adobe RGB is important as the printing press will be able to utilize all the extra colors. Because of this, I edit everything with a 4K 32" 100% Adobe RGB LCD that is attached to my MS Surface Book.

Post Processing

Once my files are exported, I open each TIF one by one in Photoshop. My process is to eliminate any objects, dirt, etc. that I don't like in the shot first. I also use Adobe Camera Raw to straighten the shot. I then use frequency separation to clean the skin. Then I add local contrast enhancement using the amazing NEXT plugin. Finally, I add sharpness to the shot. The shots are then uploaded to the cloud and I start planning my next shoot.

Note: After this shoot, I purchased the Tether Tool Rock Solid Master Articulating Arm and Clamp Kit plus an Aero Elbow. The failure of an arm has not been repeating on the 3 shoots I have used this on and I feel much more comfortable with my Surface connected to my tripod.

I hope you enjoyed reading how I create, execute, and finalize my shoots. Remember, this is just my methodology. There are millions of others. Just because I may do it this way, and you may do it another, does not mean anything as long as you are happy with the results. Creating art isn't about a certain process. For me, it's about creating beautiful results. I hope I helped you on your journey of making beautiful things.

Gear

- Sony a7RII
- Sony 24-70 GM lens
- Sony 35mm Distagon
- Tether Tools AeroTab Universal Tablet System
- Tether Tools TetherPro USB 2.0 Micro-B-5-Pin Cable
- Tether Tools Jerkstopper Camera Support
- MS Surface Pro 4 with i7, 16GB ram, and 512GB SSD
- Capture One Pro 10
- Focus F-1 Quick Rapid Shoulder Sling Belt Neck Strap
- Carson Camera Sensor Magnifier
- Giottos AA1900 Rocket Air Blaster Large
- Profoto B1 Location Kit with TTL-S Air Remote for Sony
- Profoto OCF Octo Softbox 2'
- Profoto OCF Softbox 2x3'
- Photoflex LiteReach Plus Boom Pole
- Ravelli APGL4 Tripod
- Yuri Arcurs Custom Brackets

Collaboration/Team

Photographer, Creative Director, Retoucher: Evan Gutman. Models: Michael Dittrich, Elliana Gran, Lacey Bollinger. Makeup: Oscar Caballero. Hair: Emily Carcamo. Fashion Director, Fashion Stylist: Engie Hassan. Cinematographer: Luis Ramirez. Cinematographer: Talia Vaughn. BTS Photography: Kensey Jean. Assistant: Elizabeth Dotsenko. Location: Lovage Rooftop, New York, NY.

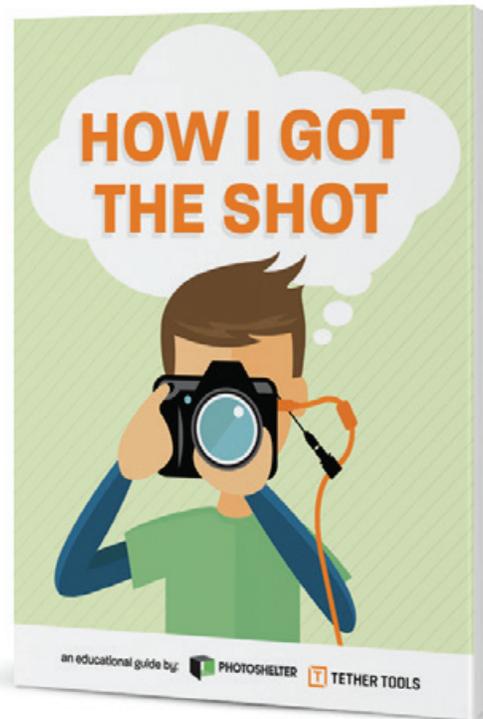


CONCLUSION

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

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

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



Download it today at:
TetherTools.com/guides