

SPECIAL REPORT: HOW EXPERT LIGHTING IS KEY TO A SUCCESSFUL PORTRAIT PHOTOGRAPHY BUSINESS

# SHUTTERBUG

TOOLS, TECHNIQUES, CREATIVITY

## SWEETNESS AND LIGHT

THE LIGHTING TOOLS, TIPS,  
AND TECHNIQUES ISSUE

### WE TEST

- » PENTAX KP DSLR
- » SONY A9 MIRRORLESS CAMERA
- » CANON EOS M6 MIRRORLESS CAMERA
- » FLASHPOINT XPLOR 600 HSS TTL MONOLIGHT

### PLUS

COVER PHOTOGRAPHER LOIS GREENFIELD SHARES  
HER LIGHTING SECRETS FOR ACTION SHOTS

© Lois Greenfield



THE  
ENTHUSIAST  
NETWORK  
**TEN**

\$4.99 • September 2017

shutterbug.com





© Lois Greenfield

## TOOLS

- 22 **ASK A PRO**  
Scott Kelby Answers Your Photography Questions  
*by Scott Kelby*
- 24 **TECHNICALLY SPEAKING**  
How to Make Your Photos Dynamic  
*by Seth Shostak*
- 28 **GEARED UP**  
My Favorite Lighting Tools, Tips, and Techniques  
*by Joe Farace*

## REVIEWS

- 34 **PENTAX KP**  
Lab Test Results & Comments: Still & Video  
*Edited by George Schaub*
- 38 **SONY A9**  
A Unique Fusion of Speed, High Image Quality, and a Compact Mirrorless Design  
*by Ron Leach*
- 44 **CANON EOS M6**  
Testing Out Canon's Compact, Full-Featured Mirrorless Camera in Cologne, Germany  
*by George Schaub*
- 52 **FLASHPOINT XPLOR 600 HSS TTL MONOLIGHT**  
A Value-Packed Versatile Flash  
*by Steve Bedell*

## TECHNIQUES

- 56 **BUSINESS TRENDS**  
How Expert Lighting Is Key to a Successful Portrait Photography Business  
*by Maria Piscopo*
- 60 **PRO'S CHOICE**  
Lois Greenfield's Simple Lighting Captures the Complex Movements of Dancers  
*by Jack Neubart*
- 66 **ADVENTURES IN LIGHT PAINTING**  
How to Use Digital Tools to Breathe New Life Into Old Lighting Techniques  
*by Steve Bedell*



© John Hartman

**SHUTTERBUG** (ISSN0895-321X) is published monthly by TEN: The Enthusiast Network, LLC, 261 Madison Ave., 6th Floor, New York, NY 10016. Periodicals postage paid at New York, NY and additional mailing offices. POSTMASTER: Send all UAA to CFS. (See DMM 707.4.12.5); NON-POSTAL AND MILITARY FACILITIES: send address corrections to SHUTTERBUG, PO Box 420235, Palm Coast, Florida 32142-0235. Printed in the U.S.A.

Copyright © 2017 by TEN: The Enthusiast Network Magazines, LLC. All rights reserved. No portion of this magazine may be reprinted without written permission from **SHUTTERBUG**. For information on display rates or media kits, please write: **SHUTTERBUG**, 261 Madison Ave., 6th Floor, New York, NY 10016, (321) 225-3144. Subscriptions: US—One Year (12 issues) \$22.95, Canadian \$34.95, Foreign \$46.95 (including surface mail postage). Payment in advance, U.S. funds only. Single Copies \$4.99 (US), \$5.99 (Canada), (800) 829-3340.



20



© Deborah Sandidge

**CREATIVITY**

20 ON THE ROAD  
 What I Shoot With, Part Two  
*by Deborah Sandidge*

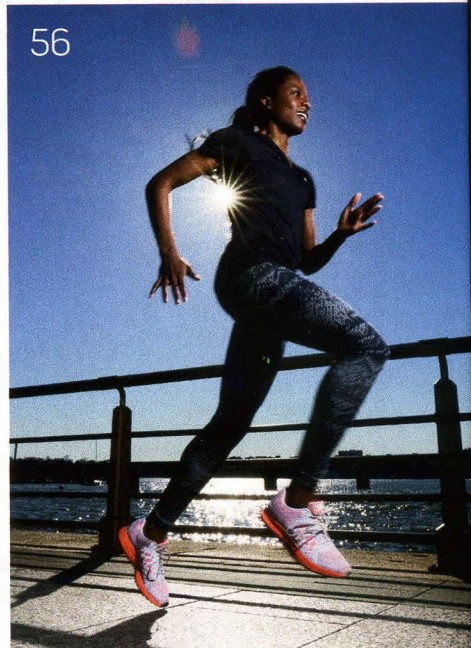
**DEPARTMENTS**

12 EDITOR'S NOTES  
 16 FULL FRAME  
 18 TALKING PICTURES  
 70 PICTURE THIS!  
 81 FINAL SHOT

**READER SERVICES**

78 HOT STUFF

56



© Tony Gale



**ON THE COVER**

Through the years, dance photographer Lois Greenfield has mastered capturing the complex movements of dancers, largely by utilizing simple lighting techniques. Take, for example, our beautiful cover shot of dancer Natalie Johnson. To capture this shot Greenfield used just one overhead light, a Broncolor beauty dish with a grid, along with a Hasselblad V-series camera and a 100mm Planar lens. "Natalie's movement in the photo is totally improvisational," Greenfield says, "which means that the magical moment I captured was not repeatable, and therefore unique. I shoot only one moment out of a phrase of movement, manually winding my Hasselblad camera each time I click the shutter." To view more of Greenfield's extraordinary dance images, read our interview with her on page 60.





ERIC TAYLOR DANCE COMPANY

For this shot, Lois Greenfield opted for a white backdrop, without lighting it. All the lighting was aimed at the dancers, beginning with a Satellite Soft coming from camera left, with a flag to prevent the light from spilling onto the backdrop. A vertical strip light with a grid was positioned right behind the key light for a wraparound sidelight.

# LIGHTS, CAMERA, ACTION!

LOIS GREENFIELD'S SIMPLE LIGHTING CAPTURES THE COMPLEX MOVEMENTS OF DANCERS

By Jack Neubart

**SUCCESSFULLY CAPTURING DANCERS WITH GRACE**, style, and a certain sensibility for how they move takes a discerning and artistic eye. Equally, it takes an appreciation and understanding of how dancers do what they do to be able to capture just the right moment. And all that defines the photography of Lois Greenfield.

Greenfield didn't start out as a dance photographer or even a dancer. She had studied anthropology and was fully expecting to become an ethnographic filmmaker. But fate took an odd twist. She found herself working for a newspaper during college and was assigned to shoot dance concerts. And she realized she liked it. That eventually led to a full-blown career shooting dance movement—all founded on split-second timing, short flash durations, and keeping the lighting simple so that it doesn't get in the way of the moment.

## IT'S NOT ABOUT THE DANCE

In her latest book, *Lois Greenfield: Moving Still* (Chronicle Books), William Ewing wrote: "Her real interest is not the dance, but the expressive potential of the human body in motion." I asked Greenfield to expand on that comment.

"I'm not interested in choreography, which is a codified vocabulary of movement," Greenfield explained.

"I'm interested more in improvisation, spontaneous moments created uniquely for the camera. I like to utilize the camera's ability to fragment time and capture a two-thousandth of a second that the human eye can't see."

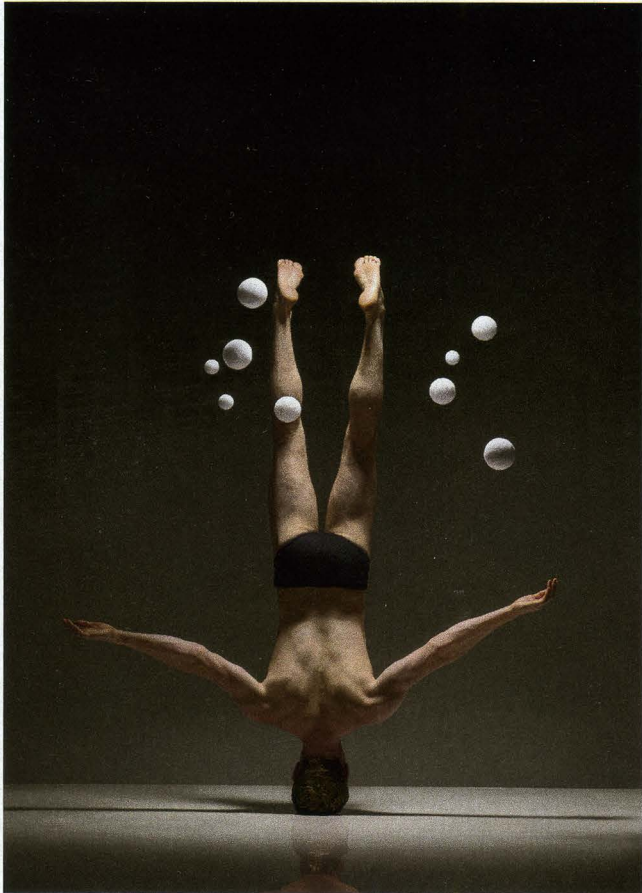
That 1/2000th of a second is essentially a function of the Broncolor lighting gear Greenfield uses. More to the point, to deliver the needed light, she employs

bi-tube heads. These heads deliver twice the output of a conventional single-tube flash head, and that means she can shoot at such short flash durations without sacrificing her exposures.

## KEEPING THE LIGHTING SIMPLE

Greenfield's core philosophy when lighting her sets is to keep it simple. "I have to keep my lighting simple because it has to cover a broad area of movement," she said. "My backdrop is about 20-feet wide and 30 feet in depth (to camera position). And since I like sculptural lighting I usually put my key light on camera left. What I mean by 'sculptural quality' is this: it's a three-quarter lighting angle but it also spreads out over the entire area. I can't get involved in very complex lighting since I'm shooting dancers moving."





PAUL ZIVKOVICH

A gridded beauty dish from directly overhead (on a boom) came in on the dancer. "He threw one Styrofoam sphere up into the air before going into a handstand. I had assistants on each side tossing additional balls into the shot timed with this movement—he could only hold the position for a fraction of a second. It only took a few takes to arrive at a perfectly coordinated composition of dancer and props."



JORDAN ISADORE

A small Broncolor Para shed light on this dancer's movements. "How he twirled into that, even he doesn't remember."

Keeping the lighting simple does not always mean working with one light. Yes, there may be one light on the dancers, and yes, even several dancers may be lit with one head. But there is also the backdrop to contend with and, in Greenfield's sets, the backdrop always plays a key role.

That backdrop may be lit fully in a wash of light from right and left, or the light may be gradated, falling off in one direction or another. Or it may remain black. But it's always a pivotal component, giving the dancer a springboard of sorts. But we should also point out that this background light, where it does exist, is never allowed to spill over onto the dancers. When it comes to lighting, dancer and background are each in their own domain.

#### GREENFIELD'S LIGHTING TODAY

In Greenfield's latest series, "One to One," she employs one overhead gridded beauty dish, which casts a very narrow circle of light. "You have to make sure the dancer is visible," Greenfield explained. "Any movement backward or forward affects

the light falling on the dancer." But there is a positive aspect to that movement. "With all that movement, elements on set may slowly fade out, which makes the shot more intriguing, adding dimension. And I really love that effect." Still, a complicated set of factors comes into play in determining precisely how this light is positioned. Greenfield may find herself adjusting the light to a certain angle to anticipate the dancer's movements after some trial and error.

For the longest time, Greenfield worked solely with power pack systems. But lately she's also found herself working with monolights, specifically Broncolor's Siros: "I've used the Siros monolight and found it to be very well suited to my work, in terms of flash duration, recycling, and light output." This monolight is both battery-operated and AC-driven.

Part and parcel of Greenfield's photography is her manual Hasselblad V-system camera (with digital back). "This camera has the most responsive shutter out there," she noted. "And that's vitally

important to capturing these moments. The camera gives me control over timing; the lighting system gives me control over freezing movement. Another thing, I prefocus—and that's something I've always done. There's a spot on the floor, and I tell the dancers where to be." It's essentially like a performer hitting his or her mark on stage so that the light catches them just right. For those interested, her exposure settings hover around f/5.6 to f/8, at 1/250 second (sync speed).

#### FUTURE PROJECTS

Asked what the future holds in store in terms of her lighting technique, Greenfield responded: "Since I work improvisationally, I never know what I'll do next. My newest lighting style involves the overhead gridded beauty dish. And that was a radical change as opposed to the broad side lighting that I used in the past. So when you say, how do I see my light changing, something is going to happen where I'm going to try something different and then, if I like it, I'll end up going with that for a few years."





**DREYA WEBER**

The dancer was positioned against a seamless black backdrop. As she's jumping into the air, she's tossing powder, as are Greenfield's assistants. The photographer timed the shot to catch the dancer as she's descending. "I like to get the shot when the dancer is almost landing. I never like that peak moment where they're enveloped in stillness up in the air." Lighting the set is one umbrella light at a three-quarter angle from camera left.

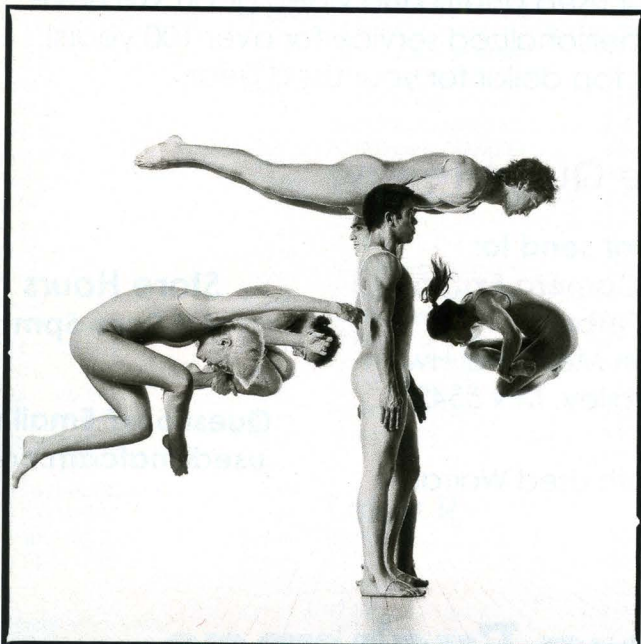




**ELYSIA DAWN**

Greenfield shows that she has untold tricks up her sleeve by continually amazing us with her photographic sleight of hand; in this case, with mirrors. The dancer is sitting on silvered Mylar mirrors, with two mirrors behind her forming an L-flat. An umbrella light is coming from the left, with the mirrors doing their magic as fill lights.

**“I HAVE TO KEEP MY LIGHTING SIMPLE BECAUSE IT HAS TO COVER A BROAD AREA OF MOVEMENT.”**



**PILOBOLUS DANCE THEATER**

In this shot two lights (one top, one bottom) from each side created a wash of light and a pure white backdrop for the dancers. An umbrella from camera left provides the key light on the foreground.

**WHAT'S IN GREENFIELD'S GEAR BAG**

- Hasselblad V-series 500CM
- Leaf Aptus-II 7 digital back
- Hasselblad CFV-50 digital back
- Zeiss Planar 100mm and 120mm lenses
- Broncolor beauty dish with grid
- Broncolor Pulso heads and bi-tube
- Broncolor Grafit A2 and Scoro packs
- Various props

**GREENFIELD'S FAVORITE GEAR**

“The Broncolor Satellite Soft on a Broncolor Pulso bi-tube flash head for the quality and intensity of light this combination delivers.”

Lois Greenfield has captivated the world with her moving images—none of which are photo-composited, I might add. Often we see pictures of dancers that are angular and jagged, shot against backgrounds that have no relevance to them. In Greenfield’s images we see the dancers as if they are emerging from that backdrop; we see graceful curves, flowing lines, soft colors that give us comfort. We are bathed in an afterglow that is moving yet still. ■

*Lois Greenfield operates out of New York City. To see more of her work and learn about her workshops and books, visit [loisgreenfield.com](http://loisgreenfield.com); on Instagram: [@loisgreenfield](https://www.instagram.com/loisgreenfield).*

*Jack Neubart ([jackneubart.com](http://jackneubart.com); Instagram: [@jackneubart](https://www.instagram.com/jackneubart)) has authored numerous books and articles on photography over the years.*