



DANCE-GYMNASTICS PHOTOGRAPHY MANUAL

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WHY BOOK DANCE SCHOOLS

Why Book Dance Schools:

- **Extremely profitable market**
 - Usually higher participation rates
 - Usually high order averages
 - Multiple costume changes, thus multiple opportunities to sell to the same individual
- **Large Concentration of students**
 - Much larger than a team
 - More similar to a league
- **Costumes**
 - The amount of money spent on costumes and lessons is high. Thus, the greater the likelihood of parents making a purchase.
- **Under served in some areas**
- **Can be photographed during the week or on a weekend**
- **Potentially multiple photo opportunities**
 - Recitals
 - Competitions
 - Picture Day
- **Can provide year round revenue**
- **Can become long lasting partnerships**

HOW TO BOOK DANCE SCHOOLS

How to Book Dance Schools:

- **Research**
 - Internet
 - Family magazines to local studios
 - Yellow pages
 - Look for ballet, jazz and hip-hop
 - Concentrate on vendors who serve the dance market
 - Utilize call center
- **Timing is everything**
 - Any time is good, but Summer and Fall are the preferred times to book
 - Directors are usually less busy in the summer
- **Visit the studio**
 - Check studio website for office hours
 - Most open late afternoon
 - Ask owner/director to describe their last photography experience
 - Execution on picture day
 - Pricing
 - Comps
 - Delivery time
- **Face to face meeting**
 - Make them feel like their studio is NUMBER ONE
 - Show what makes you different
 - Exceptional service
 - Exceptional photography
 - Exceptional products
 - Impact pano's
 - Pano mates
 - Attitude artwork
 - **View First!**

VIEW FIRST ADVANTAGES

Advantages for Studio:

- Studio doesn't need to pass out envelopes
- Studio doesn't need to collect money
- Studio doesn't need to pass out orders (mailed directly to the customer)
- Customer satisfaction higher when viewing pictures first

Advantages for Customer:

- Opportunity to see proofs/images prior to purchasing
- Multiple poses and variations to choose from
- Ability to zoom and crop images
- Paper proofs mailed directly to the customer (if applicable)
- Parents emailed link to personal image gallery

Advantages for YOU:

- Great way to get your foot in the door if school has had a bad experience in the past
- No need to deliver order forms prior to picture day
- Greater flexibility on pricing and packages
- Increased customer satisfaction (both the studio and the end customer)

Two View First Methods:

- **Standard**
 - No money is taken on picture day
 - All revenue is generated after picture day
- **Hybrid**
 - Money is taken on picture day
 - Gift certificates are sold instead of products
 - You walk away from picture day with money in your pocket
 - Customer still retains the ability to see images prior to ordering

SCHEDULING PICTURE DAY

Scheduling on Regular Class Days:

- **Pros:**
 - Higher participation rate
- **Cons:**
 - Teachers hate it
 - Interferes with rehearsals
 - Adds chaos to scheduled class times
 - Studio owners hate it
 - Too many people in the studio at once
 - Studio becomes hard to manage
 - Photographers are challenged
 - Dancers are rushed and stressed

Scheduling a Dedicated Picture Day:

- **Pros:**
 - Does not interfere with classes
 - Possibly less labor involved
 - Potentially less stressful
- **Cons:**
 - Potentially lower participation rate
 - Schedule must be created

Scheduling During Rehearsal or Recital:

- **Pros:**
 - Higher participation rate
 - Dancers already in costume
- **Cons:**
 - Busy Schedule
 - Dancers, parents and teachers potentially stressed
 - Potential conflict between practice schedule and photo schedule

WHAT TO DO ONCE BOOKED

Obtain Critical Information from Studio:

- Total number of students
- Total number of dancers in each class
- Complete student data list
- Location of picture day
- Specific area for photography
- Type of photography desired
 - See photography style reference document
- View First or pre-pay

Communicate Critical Information to Studio:

- Amount of time needed for each class
 - 3 to 4 poses per subject at 2 minutes each
 - Group photo: 5 to 10 minutes per group
 - Total time spend with each class depends largely on age of class
 - Younger classes require more time
- Require photo schedule from the studio director PRIOR to the event
- Space required for picture day
 - Number of camera stations
 - Sales/display area
- Benefits of utilizing View First
- Benefits of ship to parent

Pre-Promote Picture Day:

- Better pre-promotion equals better sales
- Utilize poster/flyers in studio 10 to 14 days prior to event
- Have studio send out picture day email to parents multiple times prior to the event
- Have studio post a notice on their website
- **All pre-promotion items should be included in the picture day agreement**

Determine Picture Day Photography Style:

- Chroma-Key is NOT recommended
- Multiple NON-chroma-key setups are available
 - High key (white)
 - Grey (with gels)
 - Grey (high end)
 - Low key (Black)

WORKING WITH STUDIOS

Things Parents Love:

- Seeing the results of hard work and dedication
- Seeing the child's growth
- Knowing their child is safe
- Great photography

Things Parents Hate:

- Pushy photographers who bark orders
- Bad/inappropriate posing
- Feeling rushed
- Long waits for products
- Inadequate value
- Flashy/distracting backgrounds
- Bad photography

Things Studio Owners Love:

- A good reputation
- Ability to work with kids
- Being upfront
- Safe environment
- Feeling valued
- Kickbacks (money and/or products)
- Digitals of everything (promotional)

Things Studio Owners Hate:

- Surprise fees after the session
- Long waits on picture day
- Long waits for products
- Bad photography and posing technique
- Dirty floors
- Images cropped too closely
- Messy hair
- Costume malfunctions
- Bad attitude
- Sessions during weekly class times

EXECUTING PICTURE DAY (VIEW FIRST)

Use of PhotoMatch is Recommended:

- Gives you the ability to capture multiple image assignments for each subject
 - Each costume change would be a separate image assignment
- Easy to locate subject in PhotoMatch via filtering
- Easy to assign buddy shots to multiple individuals
- Ability to change division for each separate image assignment
- If doing a view first event, registration is quick and easy
 - Each subject photographed would need to register prior to being photographed

IMPORTANT: For detailed instructions on how to set up and execute a PhotoMatch event, please see PhotoMatch documentation located in the “Photography & Operations Resource Guide”.

STEP ONE: Subject registers via “PhotoMatch Registration Site” upon arrival

- Subject name/information will populate in the PhotoMatch site was registration is complete
- You may need to refresh the screen in order to see new entries

STEP TWO: Photographer locates subject name/information upon arrival at the camera station

- Photographer has the ability to filter PhotoMatch data in order to find subject
 - Search alphabetically via last name
 - Search via division/team
 - Search via registration/order number
 - Search via “assigned images”
 - Search via “unassigned images”

STEP THREE: Photographer takes multiple images of subject

- Multiple poses are recommended
 - Increased image options equals increased sales
- Multiple variations of each pose is recommended
 - Same pose but zoom in (i.e. full body, three quarter body, close up)
 - This produces multiple “looks” from the same pose

STEP FOUR: Photographer enters PhotoMatch data for that subject

- Subjects name is confirmed
- Subjects division/team is confirmed
- Folder/camera number is entered
- LAST image number in sequence is entered (if doing manual PhotoMatch)
- Image is assigned to additional individuals if doing a buddy shot
- Image assignment is saved

PHOTOGRAPHY SETUPS

IMPORTANT: CHROMA-KEY IS NOT RECOMMENDED FOR DANCE/GYMNASTICS.

- Greatly increases likelihood of color spill on the subject due to full body photography
- VERY difficult to impossible to render cleanly when subject is wearing tulle and/or lace
- Can be difficult to execute if needing to change to a blue chroma-key background
- Difficult to get a natural looking (non-floating) image if doing full body posing
- Custom retouch fees, cutout fees and time editing images could be extensive if not executed properly

Recommended Photography Setups for Dance and Gymnastics:

- **High Key (White background)**
 - 3 light setup per camera station
 - 1 main light
 - 2 back lights
 - One 9x10 white background with custom floor piece
 - **Individual only**
 - Group shots can be executed on either a grey or black background
- **Low Key (Black Background)**
 - 3 light setup
 - 1 main light
 - 2 kicker lights
 - One 9x20 black background
 - **Individual only**
 - Group shots would be executed on a separate black background(s)
- **Grey (With Gels)**
 - 5 light setup
 - 3 main lights
 - 2 back lights
 - Two 9x20 grey backgrounds (1 for background and 1 for floor)
 - 3 camera stations (2 individual and 1 group)
- **Grey (High End)**
 - 3 light setup
 - 3 main lights
 - Two 9x20 grey backgrounds (1 for background and 1 for floor)
 - 3 camera stations (2 individual and 1 group)

HIGH KEY (WHITE)



Recommended Equipment:

- Three Alien Bee B800's
- Two Litemod Unit Mainframes
- Two Litemod Barn Doors
- One 60 inch Black/White Promaster Umbrella
- One Westcott 9x10 White Background
- One Custom Floor Piece (see information below)

Camera Settings:

- **Shutter Speed:** 125
- **ISO:** 400
- **F/Stop:** F/8 (Main Light)
- **F/Stop:** F/16 (Back lights – Combined)
- **White Balance:** 5560 Kelvin

STEP 1: Set up Background

- Insert the background pole into the sleeve on the top of the background. Pull background taught and clip on each end. This will remove any wrinkles that could potentially cause shadows.
- Pull the background out at the very bottom, causing a slope at the bottom of the background.
- Secure with Tape once pulled out evenly. This will reduce the possibility of causing shadowing where the background meets the floor and provide additional “coverage” preventing the possibility of photographing off the background.

STEP 2: Assemble Floor

- Assemble middle 4ft x 4ft flooring pieces first
- Tape the pieces in place as you progress
- Assemble and tape side/end pieces next
- Once floor is assembled and all individual pieces have been taped, the floor must be taped down around the perimeter in order to prevent it from shifting during the photo event.
- White electrical tape or white packing tape is recommended.
 - The thinner the tape the better
 - The more reflective the tape the better
- Flooring will need to overlap the white background where it meets the floor.

STEP 3: Mark Subject, Camera and Light Positions

Use of Tape Measure Recommended

- **Subject Placement:** Measure 5 feet from the back edge and center of the floor piece and mark position with white tape.
 - The smaller the piece of tape the better
 - **NOTE:** Mark the subject position from the edge of the floor piece, NOT from the background. There may be a difference of a few inches.
- **Camera Placement:** Photographer is positioned 9 feet from subject, directly in front.
 - The light is offset so the photographer has room to move backwards and forwards, in the event of executing full body/full length photography.
- **Main Light Placement:** Main light is positioned 9 feet from the subject, directly to the left or the right of the photographer position.
 - Offset the light so it isn't a factor in the photographer/camera's field of view.
- **Back Light Placement:** Back lights are positioned 4 feet from BACK edge of the floor piece and 1 foot from SIDE edge of floor piece.

STEP 4: Set up Main Light

- Main light is positioned 9 feet from the subject, directly to the left or the right of the photographer position.
- Utilize a 60" white reflecting umbrella with a black back for maximum light coverage.

- Spokes of umbrella are positioned at a MINIMUM of 22" from light (If possible).
- Silver reflector is removed from light for maximum light coverage/spread.
- Bottom of umbrella should be 5ft to 6ft from floor. This may not be possible in rooms with lower ceilings. If not, raise light to its maximum, allowable height.
- Light is angled down towards the subject at a slight angle. Stem of umbrella should be pointing towards the chest of the subject.

STEP 5: Meter Main Light

- Stand in the subject position and point light meter towards camera/Light.
- Meter light and adjust power setting until **F/8** is achieved. (ISO 400, Shutter Speed 125)

STEP 6: Set up Back Lights

- Back lights are positioned 4 feet from BACK edge of the floor piece and 1 foot from SIDE edge of floor piece.
- Utilize short light stand for back light.
- Utilize with the LiteMod Mainframe in conjunction with the barn doors.
 - Barn doors are required in order to prevent light spill onto the subject.
 - Barn doors require Mainframe in order to function properly.
 - Barn doors must be specifically configured in order to reduce/eliminate light spill onto the subject AND to provide an adequate exposure on the background.
 - **See barn door configuration explanation for complete details. (on cheat Card)**
 - Back light should be raised to 3 feet and pointed towards the middle of the background.

STEP 7: Meter Back Lights Individually

- Main light and second back light need to be turned OFF when metering lights individually.
- Make sure barn door configuration has been set to recommendation.
- Point back light towards middle of background.
- Hold light meter close to the background, in the middle of the background.
- Point light meter towards camera position.
- Meter light and adjust power output of the light until **F/11** is achieved. (ISO 400, Shutter Speed 125)
- Repeat steps above for second back light.

STEP 8: Meter Back Lights Together

- Hold light meter close to the background, in the middle of the background.
- Point light meter towards camera position and take meter reading
- Backlights should have a combined reading of approximately **F/16**.
- If **F/16** is NOT achieved, adjust power output of BOTH Lights until **F/16** IS achieved.

- BOTH back lights will need to be adjusted at equal intervals in order to achieve the desired F/Stop.

STEP 9: Set up Tripod and Camera

- Use of a tripod is recommended.
- Camera is set up 9 feet from subject position.
- This setup allows the photographer to move forward and back if necessary.

STEP 10: Confirm Camera Settings

ISO: 400

Shutter Speed: 125

F/Stop: f/8 (Main Light)

White Balance: 5560 Kelvin

STEP 11: Take Test Picture of Subject

What to check for when reviewing the subject test image:

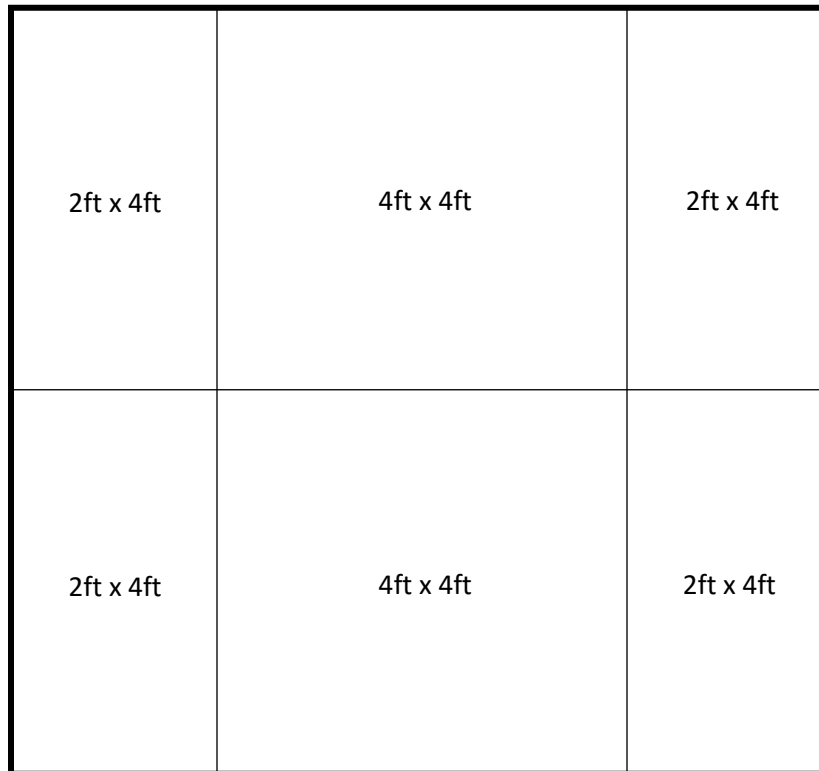
- Under or over-exposure of the subjects skin tone
- Light spill onto the subjects skin, clothing and hair
- Even lighting throughout entire scene
- Wrinkles in the background that are causing shadows
- Photographing off of the background

HIGH KEY CUSTOM FLOOR

IMPORTANT: The materials needed for the floor piece can be purchased from your local hardware store (Lowe's, Home Depot).

Materials Needed:

- Two 4ft x 8ft Whiteboard/Masonite Sheets.
 - This is the shiny “erase board” type material.
 - Captures subject’s faint reflection thus “grounding” the subject in image.
 - Can be purchased for less than \$15 per sheet.
- Board one needs to be cut into two 4ft x 4ft sections.
 - These two pieces will serve as the middle floor pieces.
- Board two needs to be cut into four 2ft x 4ft sections.
 - These four pieces will serve as the end/side floor pieces.
- **Boards can be cut in store at both Home Depot and at Lowe's.**



- White Packing Tape or White Electrical Tape.
 - Tape surface needs to be somewhat reflective in order to blend in with the floor as evenly as possible.
 - Tape is used to secure the floor pieces together and to cover the seams in between the boards.

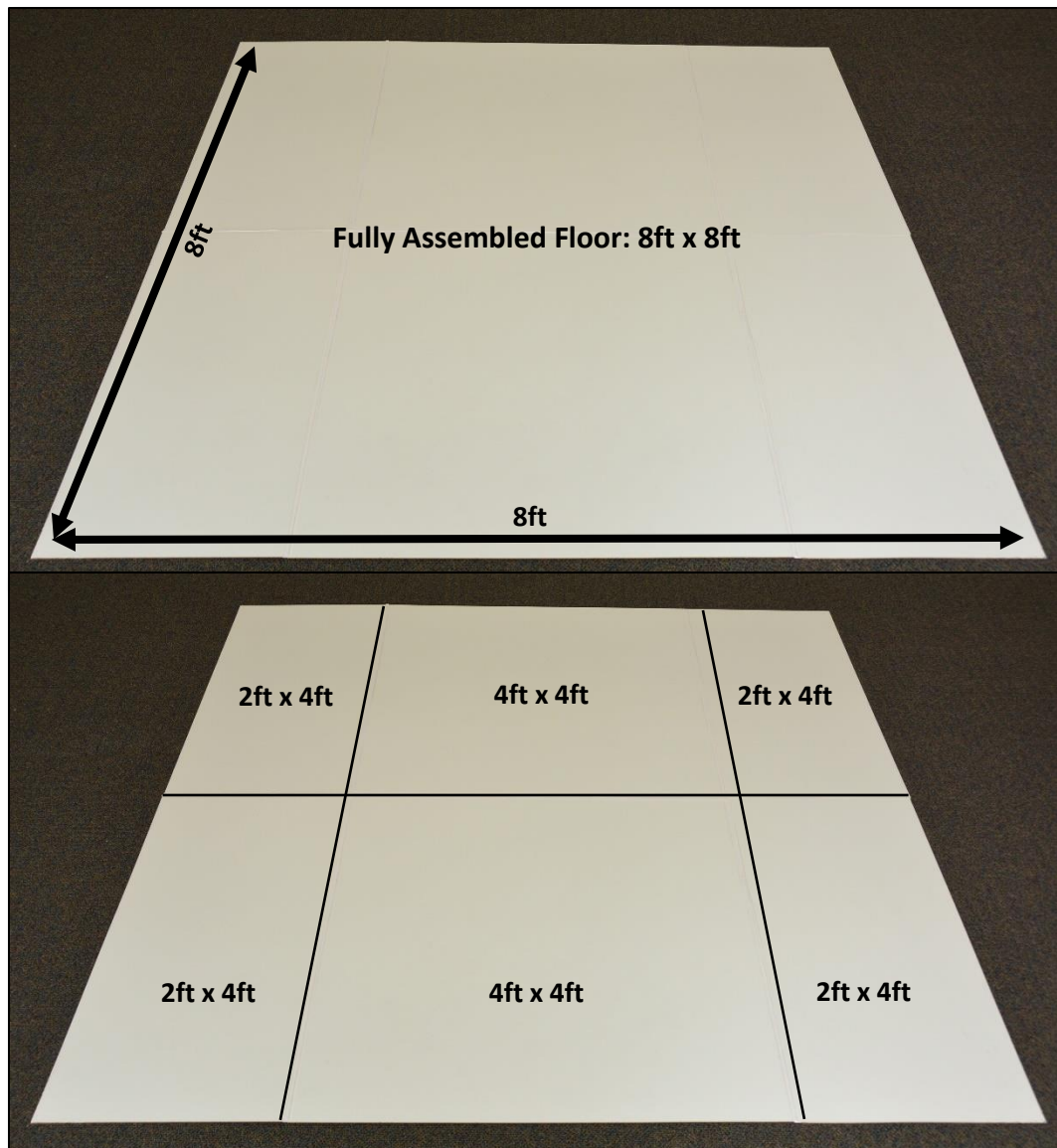
IMPORTANT: Will need a vehicle large enough to transport a 4ft x 4ft section of flooring.

Assembly:

- Start with the two 4ft x 4ft middle sections.
- Once middle sections have been assembled and taped, add side/end pieces.
- **Tape sections together as you go in order to reduce shifting of the floor pieces during assembly.**
- **Once all individual sections have been taped together, tape down the entire floor piece around the perimeter.**
 - Prevents the floor from shifting during the photo event.

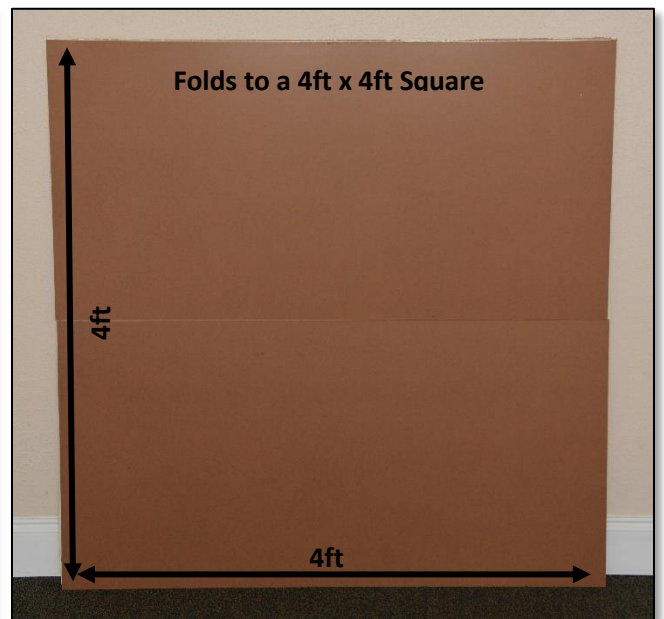
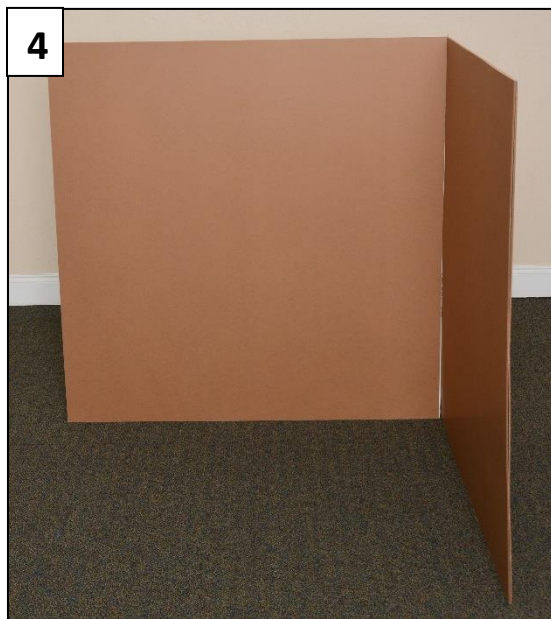
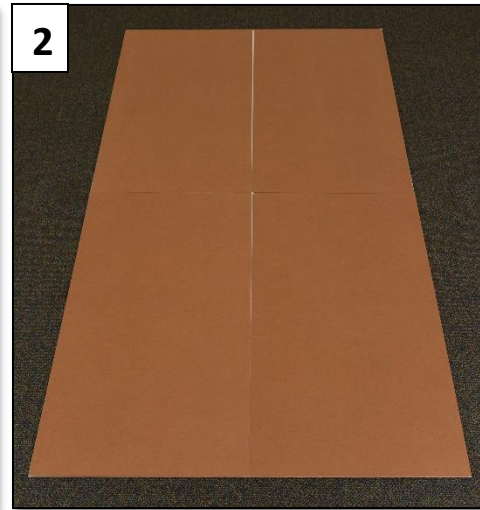
Maintenance:

- Floor is relatively durable and very easy to clean.
 - A broom or dry mop will remove most dirt/debris from the floor with minimal effort.
- **Leave tape on floor when photo event is finished**
 - Tape can remove the whiteboard finish.
 - **If tape is left of floor, it can be “folded” together for easy transport, storage and re-assembly.**



- **Folding the Floor:**

- **STEP ONE:** Pick up and fold left side towards middle. (now 6ft x 8ft)
- **STEP TWO:** Pick up and fold right side towards middle. (now 4ft x 8ft)
- **STEP THREE:** Pick up either right side or left side until floor piece is vertical.
- **STEP FOUR:** Fold entire floor piece in half. (now should be folded down to a 4ft x 4ft square)



NOTE: Repeat steps one through four in reverse if needing to reuse the floor for another photography event.

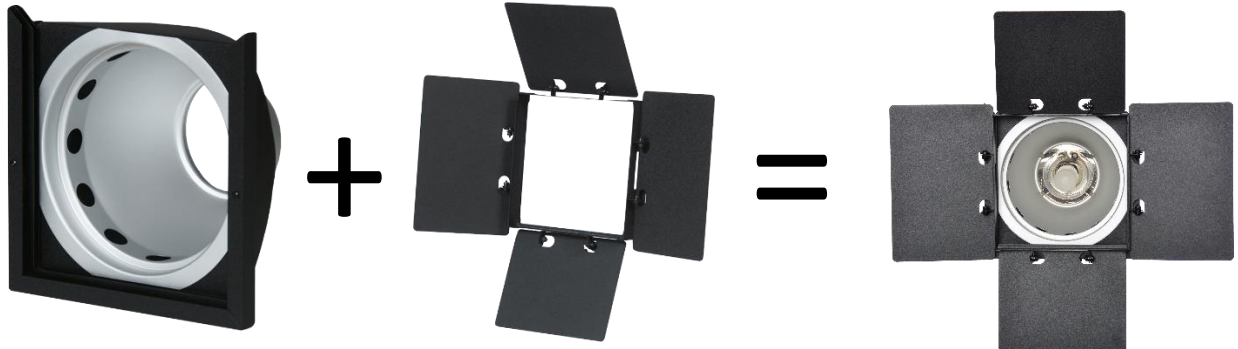
BARN DOOR CONFIGURATION (HIGH KEY)

IMPORTANT: Barn doors open and close to throw light IN the direction of your choosing. Conversely, they will also block light FROM the direction of your choosing.

IMPORTANT: The barn doors must be utilized with the high key setup in order to block the light coming from the back light. This will reduce and/or prevent light spill from contaminating the subject's skin, clothing and hair.

IMPORTANT: The barn door configuration below was designed to reduce and/or prevent light spill from contaminating the subject's skin, clothing and hair.

IMPORTANT: The barn doors must be utilized in conjunction with the LiteMod Unit Mainframe.



LiteMod Unit Mainframe

Barn Doors

LiteMod Unit Mainframe & Barn Doors

LiteMod Unit Mainframe & Barn Door Assembly:

NOTE: The individual units will NOT need to be assembled. However, the mainframe and barn doors WILL need to be "assembled", then attached to the Alien Bee B800.

STEP ONE: Attach LiteMod Unit Mainframe to Alien Bee B800

STEP TWO: Attach Barn Doors to Mainframe by sliding unit into the wider FRONT slot on the Mainframe.



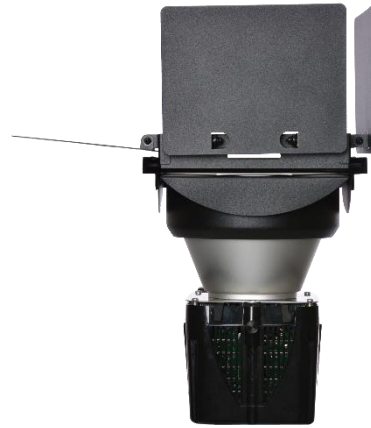
Barn Door Configuration: LEFT Side (Photographer's Perspective)



Front View: On Light Stand



Front View: Close up



Top View: Close up

Barn Door Configuration: RIGHT Side (Photographer's Perspective)



Front View: On Light Stand

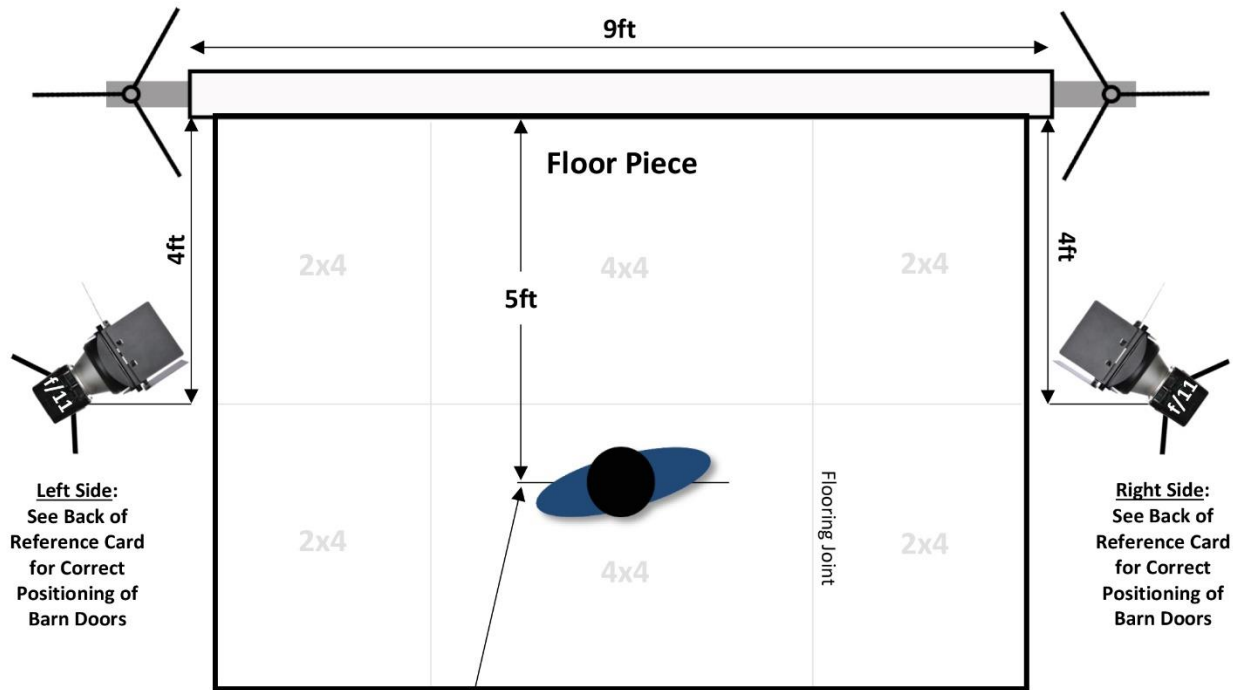


Front View: Close up



Top View: Close up

INDOOR SETUP: HIGH KEY



- FLOOR**
- Two 4ft x 8ft Masonite Boards Cut Down:
 - One Board Cut into TWO 4ft x 4ft Sections
 - One Board Cut into FOUR 2ft x 4ft Sections
 - The two 4ft x 4ft Sections are Utilized for the Middle
 - The four 2ft x 4ft Sections are Utilized for the Ends
 - Once Flooring is Assembled, Connect them Using White Electrical Tape or White Packing Tape
 - Tape Down Entire Perimeter of Floor Once Boards are Connected

**Photographer Has the Ability to Reposition if Necessary
When Executing Full Body Posing**

INDOOR SETUP: HIGH KEY



Barn Doors:
Left Side Front View



Barn Doors:
Left Side Top View



Barn Doors:
Right Side Top View



Barn Doors:
Right Side Front View

BACKGROUND

- Position Background so that the View of the Subject is Minimized to Incoming Photography Subjects
- Raise Background to Approximately 8ft (if Possible)
- Bottom of Background Should be Sloped Where it Meets the Floor
- Slack Should be removed from Background then Clipped to the Background Cross Bar
- Background Should be Taped to the Floor Once Setup is Complete

LIGHT METER

- Mode: Flash
- ISO: 400
- Shutter Speed: 125
- Main Light: Take Meter Reading from Subject Chin Position
- Point Light Meter Towards Camera Position
- Main Light Metered at: F/8
- Back Lights: Hold Light Meter to the Background, in the Middle of the Background
- Point Light Meter Towards Camera Position
- Meter Each Back Light INDIVIDUALLY
- Back Lights Metered Individually at: F/11
- Once Metered Individually, Turn Both Back Lights on and Meter Together
- Back Lights Metered Together at: F/16

FLOOR PIECE

- SEE FRONT OF REFERENCE CARD

SUBJECTS

- HEELS of Subject Placed 5ft from BACK Edge of Floor Piece

CAMERA SETTINGS

- ISO: 400
- Shutter Speed: 125
- F/Stop: F/8 (Main Light)
- F/Stop: F16 (Back Lights Combined)
- White Balance: 5560 Kelvin
- Photographer: 9ft from Subject (Adjustable)

SETUP

- STEP ONE: Set up Background
- STEP TWO: Assemble Floor
- STEP THREE: Mark Subject, Camera, and Light Positions
- STEP FOUR: Set Up Main Light
- STEP FIVE: Meter Main Light
- STEP SIX: Set Up Back Lights
- STEP SEVEN: Meter Back Lights Individually
- STEP EIGHT: Meter Back Lights Together
- STEP NINE: Set Up Tripod and Camera
- STEP TEN: Confirm Camera Settings
- STEP ELEVEN: Take Test Shot

MAIN LIGHT

- Placed 9ft from Subject Position, Directly Beside Photographer Position (As close as possible Without Disrupting Photographers View)
- Minimum 60" (5ft) White Umbrella
- Reflector/Spill Kill Removed from Light
- Bottom of Umbrellas 5ft from Floor (if Possible)
- Light Pointed Towards Subject Position
- Metered at: F/8

BACK LIGHTS

- Position Back Lights 4ft from BACK Edge of Floor Piece and 1ft from SIDE Edge of Floor Piece
- Point Both Lights Towards Middle of Background
- Use Short/Small Light Stands (1ft to 3ft tall)
- Light Raised to 3ft
- Utilize Silver LiteMod Mainframe AND LiteMod Barn Doors (Required for this Setup)
- Position Barn Doors as Pictured Above
- Each Light Metered at F/11 INDIVIDUALLY (Approximately)
- Meter Both Lights Together Once Metered Individually
- Combined Meter Reading with BOTH Lights: F/16
- If Necessary, Adjust Power Output of Back Lights until F/16 is Achieved

LOW KEY (BLACK)



Recommended Equipment:

- Three Alien Bee B800's
- One 60 inch Black/White Promaster Umbrella
- Two 10x36 inch Paul Buff Stripboxes
- Two Grids for 10x36 inch Stripbox
- One 9x20 Black Westcott Background

Camera Settings:

- **Shutter Speed:** 200
- **ISO:** 100
- **F/Stop:** F/8 (Main Light)
- **F/Stop:** F/4.5 (Kicker lights – Metered Individually)
- **White Balance:** Flash

IMPORTANT: A higher shutter speed and lower ISO is utilized with this setup in order to eliminate as much ambient light as possible. Eliminating as much ambient light as possible will assist in rendering the black background as dark as possible. This is the goal when using a black background.

IMPORTANT: The kicker lights are utilized to add side highlights to the subject. This will assist in adding separation between the subject and the background.

STEP 1: Set up Background

- Insert the background pole into the sleeve on the top of the background. Pull background taught and clip on each end. This will remove any wrinkles that could potentially cause shadows.
- Pull the background out at the very bottom, causing a slope at the bottom of the background.
- Secure with Tape once pulled out evenly. This will reduce the possibility of causing shadowing where the background meets the floor and provide additional “coverage” preventing the possibility of photographing off the background.

STEP 2: Mark Subject, Camera and Light Positions

Use of Tape Measure Recommended

- **Subject Placement:** Measure 7 feet from the back edge and center of the floor piece and mark position with white tape.
 - The smaller the piece of tape the better (use black tape if possible)
- **Camera Placement:** Photographer is positioned 9 feet from subject, directly in front.
 - The light is offset so the photographer has room to move backwards and forwards, in the event of executing full body/full length photography.
- **Main Light Placement:** Main light is positioned 8 feet from the subject, directly to the left or the right of the photographer position.
 - Offset the light so it isn't a factor in the photographer/camera's field of view.
- **Kicker Light Placement:** Kicker lights are positioned 4 feet from BACK of background, approximately 2 feet from edge of background/floor piece.

STEP 3: Set up Main Light

- Main light is positioned 8 feet from the subject, directly to the left or the right of the photographer position.
- Utilize a 60" white reflecting umbrella with a black back for maximum light coverage.
- Spokes of umbrella are positioned at a MINIMUM of 22" from light (If possible).
- Silver reflector is removed from light for maximum light coverage/spread.
- Bottom of umbrella should be 4 feet from floor. This may not be possible in rooms with lower ceilings. If not, raise light to its maximum, allowable height.
- Light is angled down towards the subject at a slight angle. Stem of umbrella should be pointing towards the chest of the subject.

STEP 4: Meter Main Light

- Stand in the subject position and point light meter towards camera position.
- Meter light and adjust power setting until **F/8** is achieved. (ISO 100, Shutter Speed 200)

STEP 5: Set up Kicker Lights

- Kicker lights are positioned 4 feet from BACK of background and 2 foot from SIDE edge of background/floor.
- Utilize short light stand for back light.
- Utilize 10x36 stripboxes for kicker lights. (Paul Buff)
 - Grids must be utilized with stripboxes. (Paul Buff)
 - Grids will assist in focusing the light on the subject and keeping it off of the floor piece.
 - Stripboxes need to be assembled prior to attaching the grids.
 - **Grids will also reduce the possibility of getting lens flare in the camera**
- Point kicker lights towards subject position.

STEP 6: Meter Kicker Lights

- Make sure kicker lights are pointed towards subject position.
- Stand in subject position and point light meter towards kicker light on either side
- Take reading and adjust power output of light until F/4.5 is achieved.
- Repeat process for second kicker light.

STEP 7: Set up Tripod and Camera

- Use of a tripod is recommended.
- Camera is set up 9 feet from subject position.
- This setup allows the photographer to move forward and back if necessary.

STEP 8: Confirm Camera Settings

ISO: 100

Shutter Speed: 200

F/Stop: f/8 (Main Light)

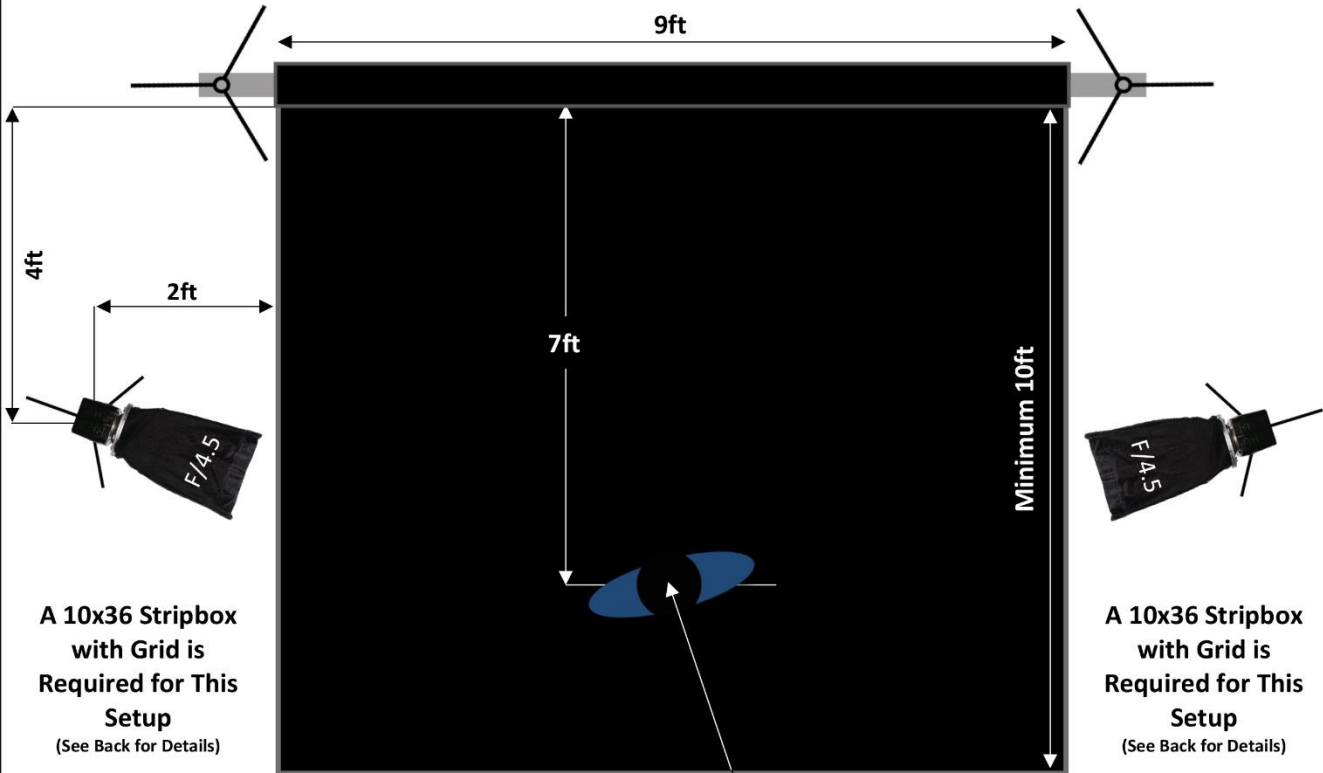
White Balance: Flash

STEP 9: Take Test Picture of Subject

What to check for when reviewing the subject test image:

- Under or over-exposure of the subjects skin tone
- Photographing off of the background
- No light spots on floor piece or background
- Lens flare from the kicker lights

INDOOR SETUP: LOW KEY



ISO: 100
Shutter Speed: 200
F/Stop: F/8
White Balance: Flash

Photographer Has the Ability to Reposition if Necessary
When Executing Full Body Posing

INDOOR SETUP: LOW KEY

60" (5ft) Black/White Umbrella (Promaster)



IMPORTANT: Must be Used as Main Light Modifier

- Spreads Light More Evenly
- Makes Lighting Less Harsh on Subject

10"x36" Stripbox (Kicker Lights)



With Grid



Side View

IMPORTANT: Grid Must be Used with Stripbox

- Focuses Light onto Subject Instead of Floor
- Helps to Maintain a Low Key/Black Background Around the Subject Area

INSTRUCTIONS

BACKGROUND

- Position Background so that the View of the Subject is Minimized to Incoming Photography Subjects
- Raise Background to Approximately 8ft (if Possible)
- Bottom of Background Should be Sloped Where it Meets the Floor
- Slack Should be removed from Background then Clipped to the Background Cross Bar
- Background Should be Taped to the Floor Once Completely Set Up
- The Entire Perimeter of Floor Must be Taped

SUBJECTS

- HEELS of Subject Placed 7ft from Background

CAMERA SETTINGS:

- ISO: 100
- Shutter Speed: 200
- F/Stop: F/8 (Main Light)
- White Balance: Flash
- Photographer: 9ft from Subject Position
- Photographer has the ability to Move Forward and Back if Necessary

LIGHT METER

- Meter Mode: Flash
- ISO: 100
- Shutter Speed: 200
- Main Light: Stand at Subject Position
- Point Light Meter Towards Camera Position to Take Reading
- Light Metered at F/8
- Kicker Lights: : Stand at Subject Position
- Point Light Meter Towards Kicker Light to take Reading
- Light Metered at: F/5.6
- Repeat on Second Kicker Light

MAIN LIGHT

- Placed 8ft from Subject, Directly to the right or left of the Photographer/Camera Position
- Point Light Towards Subject Position
- 60" Black/White Umbrella
- Bottom of Umbrella 4ft from Floor
- Light Metered at: F/8

SETUP

- STEP ONE: Set up Background
- STEP TWO: Mark Subject, Camera, and Light Positions
- STEP THREE: Set Up Main Light
- STEP FOUR: Meter Main Light
- STEP FIVE: Set Up Kicker Lights
- STEP SIX: Meter Kicker Lights
- STEP SEVEN: Set Up Tripod and Camera
- STEP EIGHT: Confirm Camera Settings
- STEP NINE: Take Test Shot

KICKER LIGHTS

- Placed 4ft from Back of Background and 2ft from Edge of Background
- Point Light Towards Subject Position
- 10x36 Stripbox WITH Grid Required
- Utilize Small Light Stand (1ft to 3ft High)
- Raise light to 3ft
- Lights Metered at: F/4.5

GREY (WITH GELS)



Recommended Equipment:

- Five Alien Bee B800's
- Two Litemod Unit Mainframes
- Two Litemod Barn Doors
- Two Sets of Colored Gels
- Three 60 inch Black/White Promaster Umbrellas
- Two Westcott 9x20 Grey Backgrounds

Camera Settings:

- **Shutter Speed:** 125
- **ISO:** 400
- **F/Stop:** F/8 (Main Light)
- **F/Stop:** F/5.6 (Back lights – Individual)
- **White Balance:** Flash

STEP 1: Set up Background & Floor Piece

IMPORTANT: Grey background is 20 feet wide. Make sure that the background pole used is AT LEAST 20 feet wide.

- Insert the background pole into the sleeve on the top of the background. Pull background taught and clip on each end. This will remove any wrinkles that could potentially cause shadows.
- Pull the background out at the very bottom, causing a slope at the bottom of the background.
- Secure with Tape once pulled out evenly. This will reduce the possibility of causing shadowing where the background meets the floor and provide additional “coverage” preventing the possibility of photographing off the background.
- Lay second 9x20 grey background on top of background where it meets the floor. This puts the seam facing AWAY from the camera.
- Tape entire perimeter of floor piece once in place and wrinkles have been removed.
 - This is especially important if floor has a hard/slippery surface.

STEP 2: Mark Subject, Camera and Light Positions

Use of Tape Measure Recommended

- **Subject Placement:** Measure 6 feet from the BACK edge of floor piece and 5 feet from SIDE edge of floor piece.
 - Utilize grey tape if possible
 - The smaller the piece of tape the better
 - **NOTE:** Mark the subject position from the edge of the floor piece, NOT from the background. There may be a difference of a few inches.
 - **Marker for front row of group is 6 feet from background**
- **Camera Placement:** Photographers are positioned 12 feet from subject, directly in front.
- **Main Light Placement:** Main lights are positioned 2 feet directly behind photographer/camera position.
- **Back Light Placement:** Back lights are positioned 5 feet from BACK edge of the floor piece and 1 foot from SIDE edge of floor piece.

STEP 3: Set up Main Lights

- Main lights are positioned 2 feet directly behind camera/photographer position (14ft from subject position).
- Utilize a 60” white reflecting umbrella with a black back on each light.
- Spokes of umbrella are positioned at a MINIMUM of 22” from light (If possible).
- Silver reflector is removed from light for maximum light coverage/spread.
- Bottom of umbrella should be 5ft to 6ft from floor. This may not be possible in rooms with lower ceilings. If not, raise light to its maximum, allowable height.

- Light is angled down towards the subject at a slight angle. Stem of umbrella should be pointing towards the chest of the subject.

STEP 4: Meter Main Lights

- Stand in the subject position and point light meter towards camera/Light.
- Meter light and adjust power setting until **F/8** is achieved. (ISO 400, Shutter Speed 125)
- Repeat this process for all 3 main lights.

STEP 5: Set up Back Lights

- Back lights are positioned 5 feet from BACK edge of the floor piece and 1 foot from SIDE edge of floor piece.
- Utilize short light stand for back light.
- Utilize with the LiteMod Mainframe in conjunction with the barn doors.
 - Barn doors are required in order to prevent light spill onto the subject.
 - Barn doors require Mainframe in order to function properly.
 - Barn doors must be specifically configured in order to reduce/eliminate light spill onto the subject AND to provide an adequate exposure on the background.
 - **See barn door configuration explanation for complete details. (on cheat card)**
 - Back light should be raised to 3 feet and pointed towards the middle of the background.
- Point back lights towards middle of background.

STEP 6: Meter Back Lights

- Main light and second back light need to be turned OFF when metering lights individually.
- Make sure barn door configuration has been set to recommendation.
- **See barn door configuration for specific instructions.**
- Point back light towards middle of background.
- Stand 5 feet from edge of background/floor piece (directly behind subject position) to take meter reading.
- Hold light meter close to background.
- Point light meter towards camera position and take meter reading.
- Adjust power output of the light until **F/5.6** is achieved. (ISO 400, Shutter Speed 125)
- Repeat steps above for second back light.

STEP 7: Set up Tripod and Camera

- Use of a tripod is recommended.
- Camera is set up 12 feet from subject position.

STEP 8: Confirm Camera Settings

ISO: 400

Shutter Speed: 125

F/Stop: f/8 (Main Light)

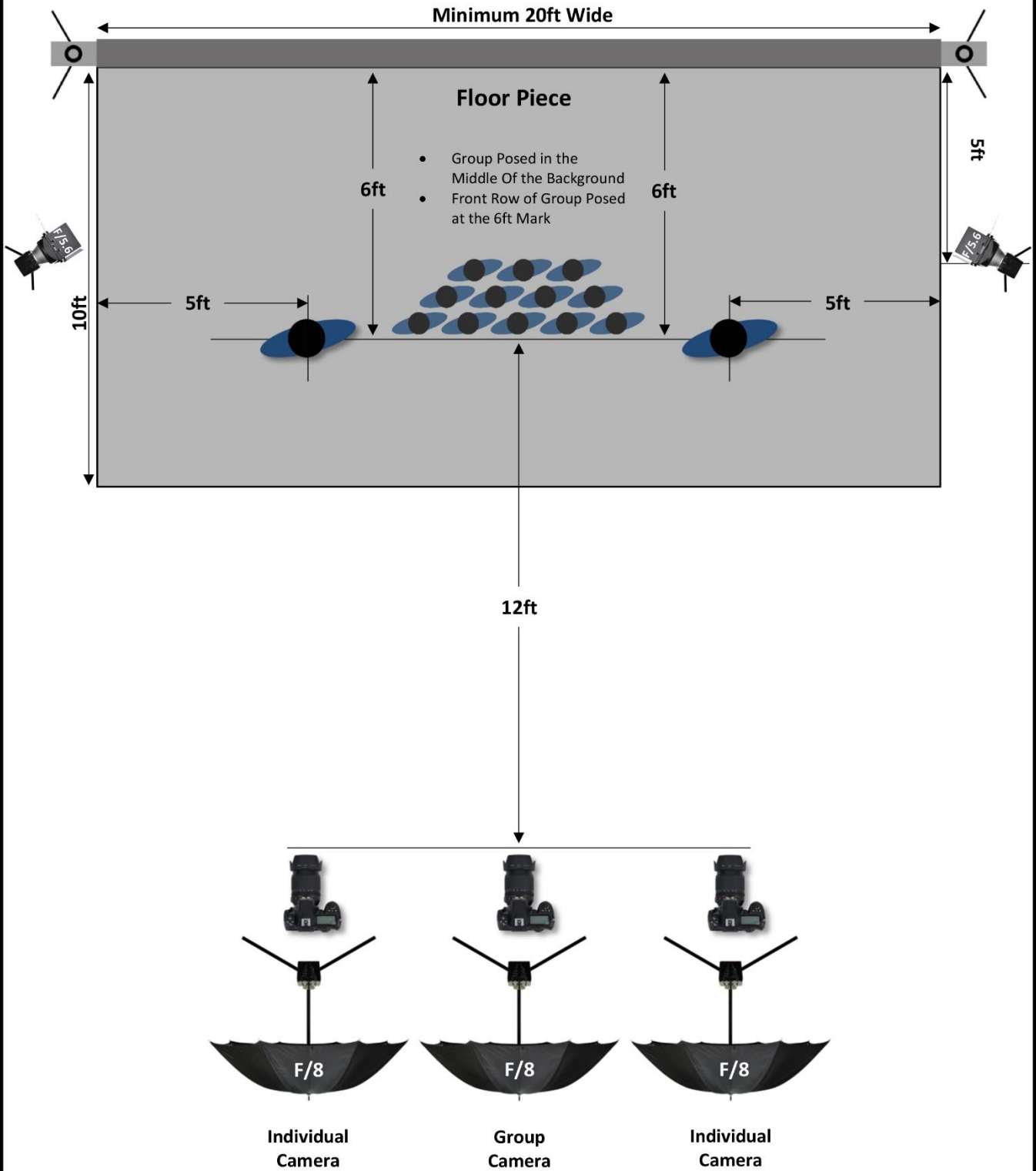
White Balance: 5560 Kelvin

STEP 9: Take Test Picture of Subject

What to check for when reviewing the subject test image:

- Under or over-exposure of the subjects skin tone
- Light/color spill onto the subjects skin, clothing and hair
- Even lighting throughout entire scene
- Wrinkles in the background that are causing shadows
- Photographing off of the background

INDOOR SETUP: MID KEY - WITH GELS



ISO: 400, Shutter Speed: 125, F/Stop: F/8

INDOOR SETUP: MID KEY - WITH GELS



Barn Doors:
Left Side Front View



Barn Doors:
Left Side Top View



Barn Doors:
Right Side Top View



Barn Doors:
Right Side Front View



Gels

BACKGROUND

- Position Background so that the View of the Subject is Minimized to Incoming Photography Subjects
- Raise Background to Approximately 8ft (if Possible)
- Bottom of Background Should be Sloped Where it Meets the Floor
- Slack Should be removed from Background then Clipped to the Background Cross Bar
- Background Should be Taped to the Floor Once Completely Set Up

LIGHT METER

- Mode: Flash
- ISO: 400
- Shutter Speed: 125
- F/Stop: F/8 (Main Lights)
- F/Stop: F/5.6 (Back Lights)
- Main Lights: Take Meter Reading from Subject Chin Positions
- Point Light Meter Towards Camera Position
- Repeat for Each Additional Main Light
- Back Lights: Hold Light Meter to the Background, Half Way Between Edge of the Background and the Middle of the Background (Approximately 5ft from Edge of Background) to Take Reading
- Repeat on Opposite Side of the Background for Second Back Light

FLOOR PIECE

- Lay on the Ground, Overlapping ON TOP OF the Background Piece
- Pull Taut to Remove as Many of the Wrinkles as Possible
- Tape Floor Piece in Place once in Position
- Floor Piece will Need to Be Periodically Straightened and Adjusted to Remove any Additional Wrinkles
- A Broom May Also be Needed to Periodically Sweep off Debris

SUBJECTS

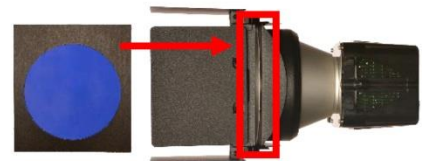
- HEELS of Subject Placed 6ft from Background and 5ft from Edge of Floor Piece

CAMERA SETTINGS

- ISO: 400
- Shutter Speed: 125
- F/Stop: F/8
- White Balance: Flash
- Photographers: 12ft from Subjects

SETUP

- STEP ONE: Set up Background & Floor
- STEP TWO: Mark Subject, Camera, and Light Positions
- STEP THREE: Set Up Main Lights
- STEP FOUR: Meter Main Lights
- STEP FIVE: Set Up Back Lights
- STEP SIX: Meter Back Lights
- STEP SEVEN: Set Up Tripod and Camera
- STEP EIGHT: Confirm Camera Settings
- STEP NINE: Take Test Shot



Insert Gel into LiteMod Unit

MAIN LIGHTS

- Placed Directly Behind Camera/Photographer in Each Respective Position
- Minimum 60" (5ft) White Umbrellas
- Reflector/Spill Kill Removed from Lights
- Bottom of Umbrellas 5ft from Floor
- Each Light Metered at: F/8

BACK LIGHTS

- Position Back Light 5ft from Background and 1ft from Edge of Floor Piece
- Angle Both Back Lights Toward Middle of Background
- Use Short/Small Light Stands (1ft to 3ft tall)
- Use of Silver LiteMod Reflector AND LiteMod Barn Doors are Recommended as this will Help Prevent Color Spill onto the Subject
- **MUST BE METERED WITH GEL ON THE LIGHT**
- Each Light Metered at F/5.6
- Back Lights will Need to be Re-Metered When a New Gel Color is Used. NOT doing will produce an unfavorable and inconsistent gel exposure on the background

GREY (HIGH END)



Recommended Equipment:

- Three Alien Bee B800's
- Three 60 inch Black/White Promaster Umbrellas
- Two 9x20 Black Westcott Backgrounds

Camera Settings:

- **Shutter Speed:** 125
- **ISO:** 100 (Individual lights)
- **ISO:** 400 (Group Light)
- **F/Stop:** F/8 (All Lights)
- **White Balance:** Flash

STEP 1: Set up Background & Floor Piece

IMPORTANT: Grey background is 20 feet wide. Make sure that the background pole used is AT LEAST 20 feet wide. Background needs to be clipped from end to end.

- Insert the background pole into the sleeve on the top of the background. Pull background taught and clip on each end. This will remove any wrinkles that could potentially cause shadows.
- Pull the background out at the very bottom, causing a slope at the bottom of the background.
- Secure with Tape once pulled out evenly. This will reduce the possibility of causing shadowing where the background meets the floor and provide additional “coverage” preventing the possibility of photographing off the background.
- Lay second 9x20 grey background on top of background where it meets the floor. This puts the seam facing AWAY from the camera.
- Tape entire perimeter of floor piece once in place and wrinkles have been removed.
 - This is especially important if floor has a hard/slippery surface.

STEP 2: Mark Subject, Camera and Light Positions

Use of Tape Measure Recommended

- **Subject Placement:** Measure 6 feet from the BACK edge of floor piece and 5 feet from SIDE edge of floor piece.
 - Utilize grey tape if possible
 - The smaller the piece of tape the better
 - **NOTE:** Mark the subject position from the edge of the floor piece, NOT from the background. There may be a difference of a few inches.
 - **Marker for front row of group is 6 feet from background.**
- **Group Camera Placement:** Group photographer/camera is positioned 12 feet from subject, directly in front.
- **Individual Camera Placement:** Individual photographers/cameras are positioned 9 feet directly in front of individual subject positions.
- **Group Main Light Placement:** Group main light are positioned 2 feet directly behind photographer/camera position (14 feet from subject position).
- **Individual Main Light Placement:** Individual main lights are positioned 5 feet from subject. Place lights to where they are just out of the camera/photographers field of view of subject.

STEP 3: Set up Group Main Light

- Main light is positioned 2 feet directly behind photographer/camera position (14 feet from subject/group position).
- Utilize a 60” white reflecting umbrella with a black back for maximum light coverage.
- Spokes of umbrella are positioned at a MINIMUM of 22” from light (If possible).

- Silver reflector is removed from light for maximum light coverage/spread.
- Bottom of umbrella should be 5 to 6 feet from floor. This may not be possible in rooms with lower ceilings. If not, raise light to its maximum, allowable height.
- Light is angled down towards the subject at a slight angle.

STEP 4: Meter Group Main Light

- Stand in the subject position and point light meter towards camera position.
- Meter light and adjust power setting until **F/8** is achieved. (**ISO 400**, Shutter Speed 125)

STEP 5: Set up Individual Main Lights

- Individual main lights are positioned 5 feet from subject. Place lights to where they are just out of the camera/photographers field of view of subject.
- Utilize a 60" white reflecting umbrella with a black back for maximum light coverage.
- Spokes of umbrella are positioned at a MINIMUM of 22" from light (If possible).
- Silver reflector is removed from light for maximum light coverage/spread.
- Bottom of umbrella should be 4 feet from floor. This may not be possible in rooms with lower ceilings. If not, raise light to its maximum, allowable height.
- Light is angled down towards the subject at a slight angle.

STEP 6: Meter Individual Main Lights

- Stand in the subject position and point light meter towards camera position.
- Meter light and adjust power setting until **F/8** is achieved. (**ISO 100**, Shutter Speed 125)

STEP 7: Set up Tripod and Camera

- Use of a tripod is recommended.
- This setup allows the photographer to move forward and back if necessary.

STEP 8: Confirm Camera Settings

Camera Settings:

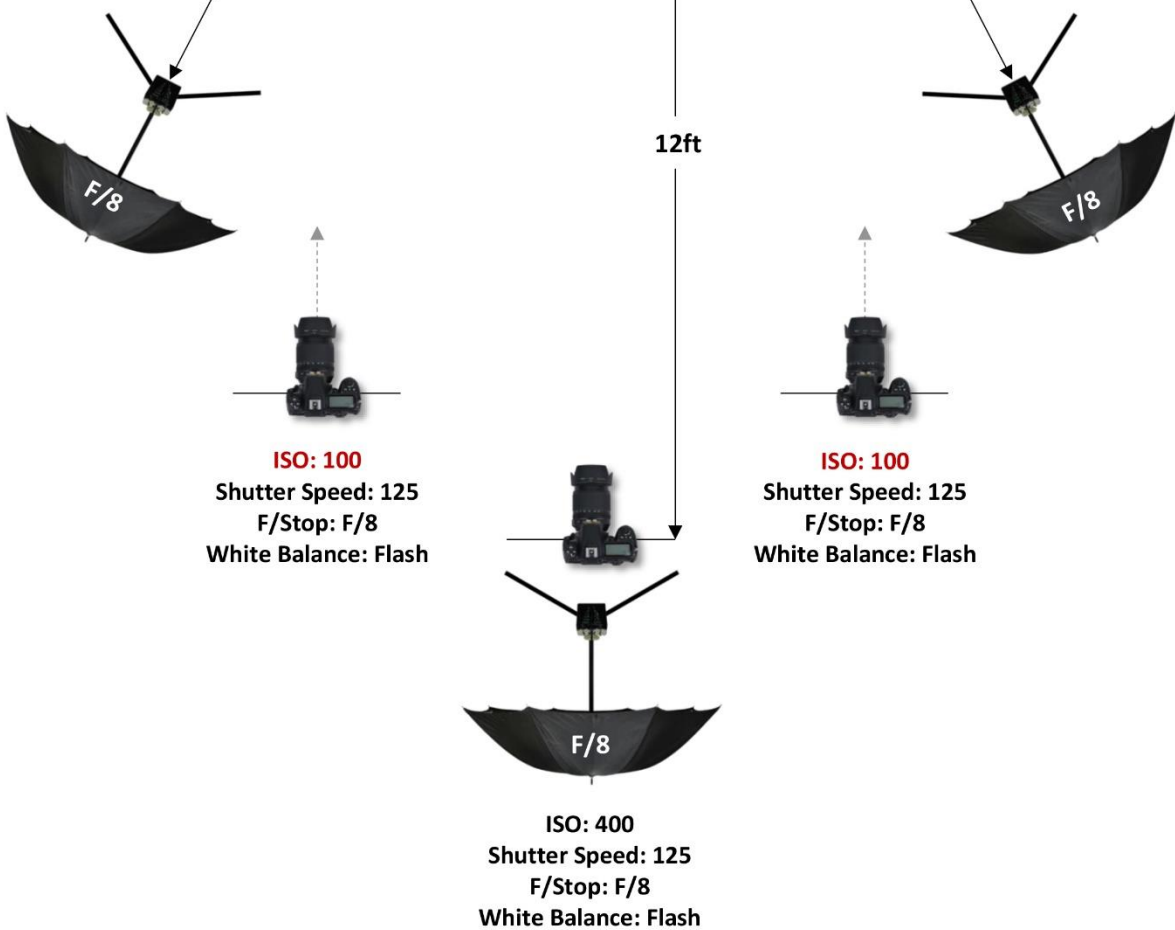
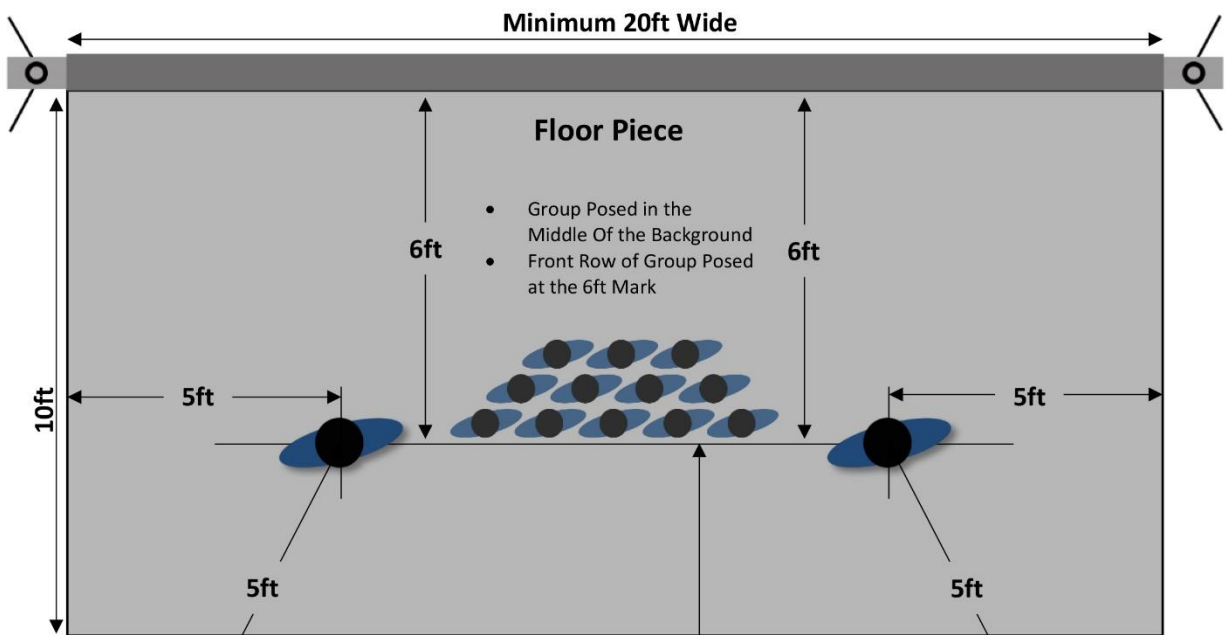
- **Shutter Speed:** 125
- **ISO: 100 (Individual lights)**
- **ISO: 400 (Group Light)**
- **F/Stop:** F/8 (All Lights)
- **White Balance:** Flash

STEP 9: Take Test Picture of Subject

What to check for when reviewing the subject test image:

- Under or over-exposure of the subjects skin tone
- Photographing off of the background

INDOOR SETUP: MID KEY - HIGH END



INDOOR SETUP: MID KEY - HIGH END



IMPORTANT:
MAIN GROUP CAMERA/LIGHT WILL HAVE DIFFERENT SETTINGS THAN THE MAIN INDIVIDUAL CAMERA/LIGHT

BACKGROUND

- Position Background so that the View of the Subject is Minimized to Incoming Photography Subjects
- Raise Background to Approximately 8ft (if Possible)
- Bottom of Background Should be Sloped Where it Meets the Floor
- Slack Should be removed from Background then Clipped to the Background Cross Bar
- Background Should be Taped to the Floor Once Completely Set Up

SUBJECTS

- HEELS of Subject Placed 6ft from Background and 5ft from Edge of Floor Piece

FLOOR PIECE

- Lay on the Ground, Overlapping ON TOP OF the Background Piece
- Pull Taut to Remove as Many of the Wrinkles as Possible
- Tape Floor Piece in Place once in Position
- Floor Piece will Need to Be Periodically Straightened and Adjusted to Remove any Additional Wrinkles
- A Broom May Also be Needed to Periodically Sweep off Debris

LIGHT METER

- Group Main Light: Take Meter Reading from GROUP 6ft Mark in Center of Background
- Point Light Meter Towards Camera Position
- Make Sure White Dome is NOT Covered
- Individual Main Lights: : Take Meter Reading from INDIVIDUAL 6ft Mark
- Point Light Meter Towards INDIVIDUAL Main Light Position
- Repeat on Opposite Side of the Background for Second Main Light

CAMERA SETTINGS: GROUP MAIN LIGHT

- ISO: 400
- Shutter Speed: 125
- F/Stop: F/8
- White Balance: Flash
- Photographer: 12ft from Front Row of Group

CAMERA SETTINGS: INDIVIDUAL MAIN LIGHTS

- ISO: 100
- Shutter Speed: 125
- F/Stop: F/8
- White Balance: Flash
- Photographer: 9ft from Individual Subject Position
- Photographer has the Option of Moving Closer or Further Away from Subject if Necessary

GROUP MAIN LIGHT

- Placed Directly Behind Camera/Photographer Position (Approximately 14ft from Group)
- Minimum 60" (5ft) White Umbrellas
- Reflector/Spill Kill Removed from Lights
- Bottom of Umbrellas 5ft from Floor
- Light Metered at: F/8

SETUP

- STEP ONE: Set up Background
- STEP TWO: Mark Subject, Camera, and Light Positions
- STEP THREE: Set Up Group Main Light
- STEP FOUR: Meter Group Main Light
- STEP FIVE: Set Up Individual Main Lights
- STEP SIX: Meter Individual Main Lights
- STEP SEVEN: Set Up Tripod and Camera
- STEP EIGHT: Confirm Camera Settings
- STEP NINE: Take Test Shot

INDIVIDUAL MAIN LIGHTS

- Placed 5ft from Subject Position at an APPROXIMATE 30 Degree Angle
- Light Needs to be Positioned JUST Beyond Photographer/Camera Field of View
- Minimum 60" (5ft) White Umbrellas
- Reflector/Spill Kill Removed from Lights
- Bottom of Umbrellas 4ft from Floor
- Lights Metered at: F/8

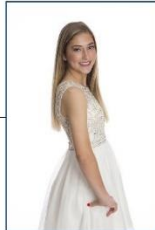
NOTE: Utilize the “Select a Photography Style” document to send to studio owners/directors. This document will help determine which photography style to utilize for picture day.

NOTE: This document can be found in the “Photography & Operations Resource Guide”.

Select Your Photography Style.....

WHITE (HIGH KEY)

Groups can be photographed on either a **BLACK** background or a **GREY** Background.



Groups can be Photographed on
Either a **GREY** or a **BLACK**
Background

GREY (WITH GELS)

Multiple colors are available. Groups will be photographed on a **GREY** background utilizing colored gel of choice.



GREY (HIGH END)

No colored gels are used. Background photographs darker and the lighting is more dramatic. Groups will be photographed on a **GREY** background.



BLACK (LOW KEY)

High Contrast. Darker colored costumes also show up well because of side lighting. Groups will be photographed on a **black** background.



GENERAL POSING GUIDELINES

Working with Dancers:

- Don't wear the dancers out
- Prevent injuries
- Limit action shots
- Limit jumps
- Do multiple poses
- Do multiple variations of each pose
- Consult with studio staff on proper posing technique
 - Make sure this is discussed prior to picture day
 - Dance instructors are your best ally for posing
 - A second pair of eyes is critical
- **Do at least 3 poses/variations of each dancer – per routine costume**

Watch Out for:

- Dirty shoes
- Untied or stray bows
- Loose ribbons on pointe shoes

Posing Ideas:

- Dance magazines
- Costume books
- Internet (google "Dance Poses")

Legs:

- Dancers always want long legs!
- Watch out for foreshortened limbs

Knees:

- Straight knees
- Supporting knee is always straight

Arms:

- Arms are either rounded or straight
- Watch out for foreshortened limbs

Hands – Watch for:

- Crab claws
- Broken wrists
- Funny fingers

WHAT HAPPENS AFTER PICTURE DAY

IMPORTANT: Please refer to the appropriate CORE documentation to process the order/event after picture day has taken place. All CORE documentation can be found in the “Photography & Operations Resource Guide”.

IMPORTANT: The “Photography & Operations Guide” can be found on the Bizhub: Bizhub/Library/Photography & Operations Resource Guide.

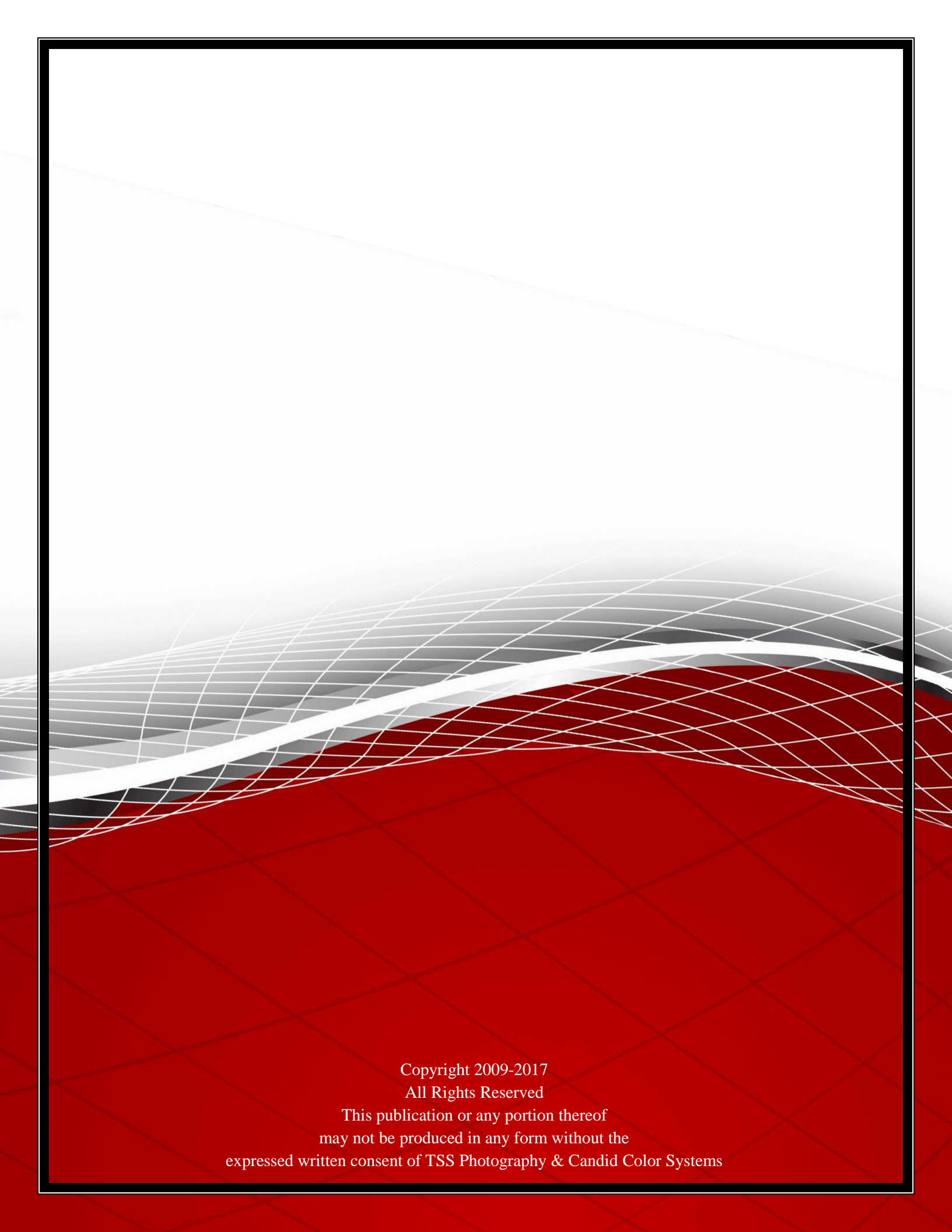
IMPORTANT: If the event was executed as a View First event, it is critical to overall sales that the images be posted and the email campaign be activated as quickly as possible after the event has taken place. Same with paper proofs (if applicable).

RESOURCES

- Paul Buff Inc: www.paulcbuff.com
 - Alien Bee B800 \$279
 - Litemod Mainframe \$55
 - Barn Doors \$49
 - Stripbox \$120
 - Grid for Stripbox \$30
 - Colored Gels (set of 6) \$22
 - Colored Gels (set of 20) \$49

- ProMaster: www.promaster.com/Product/9223
 - 60” or 72” Black/White Umbrella \$90

- Westcott: www.bhphotovideo.com
 - 9x10 White Background \$70
 - 9x20 Black Background \$130
 - 9x20 Grey Background \$130



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