

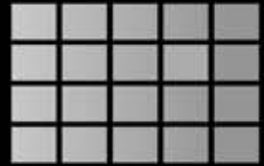


Adobe® Photoshop® Lightroom® *section*



FEATURED PHOTOGRAPHER

Joe Pulcinella



Starting in the late 1980s, I did 15 years as a commercial photographer shooting large- and medium-format chromes. When digital came within reach, I noticed that wedding photography had started to gain credibility as an art. Wedding photographers from California and Australia were changing the image of the wedding photographer away from the guy in the tux with the banged-up 6x6 camera trying to conserve film to the creative artist that we see today. In 2004, I started shooting weddings and never looked back. It allows me to be both photographer and art director all at once.

Q. Can you give us a short list of the equipment you use?

I use Canon equipment. My newest body is the Mark III and my lenses are all f/2.8 or faster. I don't use direct, on-camera flash but often need to shoot in low light, so the investment in top-notch equipment is critical.

Q. When did you know you wanted to be a photographer? Who influenced you?

When I was young, I'd try to duplicate things I saw in magazines, such as double exposures, pans, and street photography. After a short stint in photography school, I was able to work steadily shooting product and architecture for local clients. But it was the real heavyweights of fashion photography, such as Ritts and Scavullo, who impressed me the most. When I saw that wedding photography was moving more toward a fashion and editorial style, I decided to switch.

Q. What's your favorite feature in Adobe Photoshop Lightroom?

I come home from a wedding with about 2,000 images, so Lightroom's ability to handle batch corrections of color and exposure for large numbers of files is paramount. The controls are powerful yet intuitive. It's as though Adobe developed Lightroom specifically for me!

Q. What's the biggest challenge you face as a wedding photographer?

The biggest challenge is the fact that you really don't know what you'll be handed on the day of a wedding. Unlike in the studio, there are no test shots beforehand and no reshoots afterward. You have to go in prepared and know how to adjust on the fly if pitched a curveball.

Q. How important is it for you to know the bride and groom's personalities leading up to the wedding?

With my fashion-shoot type of photography, it's important to get to know them before the wedding. I do engagement shoots of every couple as a way to get to know them and for them to get used to me and the way I shoot. We're all good friends by the time the wedding comes along. I show up that day and we share hugs and laughs. They're able to feel comfortable being photographed and the results are clear when they see the album.

Q. How do you position yourself so you blend into the background and not become part of the moment?

Although I like to interact with the bride and groom, a large part of my day is photojournalism where I've got to be ready for whatever happens. My 50mm f/1.2 lens is indispensable in dimly lit churches. For instance, during a wedding at the Cathedral Basilica in Philadelphia where flash is strictly off-limits, the bride stopped during the recessional to hug her grandfather. He had been ill and was not expected to show up at the wedding. As it turns out, the bride was very close to her grandfather and this shot was an extremely important one for her and her family.



Canon EOS-1D Mark II N, Canon 50mm, 1/100 at f/1.2, 50mm CR2

Contact Joe Pulcinella at www.joepulcinella.com





Canon EOS-1D Mark II N, Canon 24-70mm, 1/125 at f/2.8, 64mm, CR2



Canon EOS-1D Mark II N, Canon 24-70mm, 1/50 at f/2.8, 70mm, CR2



Canon EOS-1D Mark II, Canon 50mm, 1/250 at f/1.4, 50mm, CR2





Canon EOS-1D Mark II N, Canon 24-70mm, 1/80 at f/2.8, 48mm, CR2



Canon EOS-1D Mark III, Canon 24-70mm, 1/100 at f/4, 45mm, CR2



Canon EOS-1D Mark II N, Canon 24-70mm, 1/60 at f/4, 24mm, CR2



Canon EOS-1D Mark II N, Canon 16-35mm, 1/640 at f/4, 30mm, CR2

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