# Studio tethering checklist: set-up to first frame

Short answer: most tethering problems in a studio are physical — a cable pulled out of the port, a camera battery dying mid-set, a charge-only cable — so secure the cable at both ends, run the camera on mains power for long sessions, and keep recording to the card as a backup. Then lock in colour and naming before the first real frame, and prove the whole chain with one test shot.

## How to use it

1. Print one per shoot day and keep it on the tether table.
2. Work top to bottom while setting up: the order follows the build, from table and cable to the test shot.
3. Repeat the Colour section whenever the lighting set-up changes.
4. Use the Wrap section before anyone leaves — it's the one people skip.

## Tether table and workstation

- [ ] Tether table or stand at the shooting position, out of the walkway
- [ ] Screen angled for you and the client, away from the light and reflections
- [ ] Screen brightness up and auto-lock or sleep off for the session
- [ ] Tethering app open and the session or shoot named for this client
- [ ] Somewhere safe for the phone or tablet — a clamp or mount, not balanced on a stool

## Cable and strain relief

- [ ] Data cable, not a charge-only one — tested with this camera and device
- [ ] Length kept as short as works
  Passive USB 2 up to about 5 m, USB 3 up to about 3 m; beyond that use an active cable.
- [ ] Strain relief at the camera end
  A cable lock or clamp on the camera or tripod plate, so a tug never pulls on the port.
- [ ] Strain relief at the device end
- [ ] Slack loop at the camera so you can move without pulling
- [ ] Cable taped down or run overhead wherever people walk
- [ ] Spare cable on the table

## Power

- [ ] Camera on a mains adapter or dummy battery for long sessions, or charged spares ready
- [ ] Phone or tablet charged, with a charger or USB-PD power bank at the table
- [ ] If the device has one port, any hub tested for data and power together before the shoot
- [ ] Lights, triggers and receivers charged; extension leads taped down

## Card and backup

- [ ] Card in the camera and recording as well as tethering
  If the tether drops, the card still has every frame.
- [ ] Second card slot set to backup, if the camera has one
- [ ] Cards formatted in the camera at the start, after the last shoot's files are safely in two places
- [ ] Tethered files going to backed-up storage
  A cloud folder, NAS or server — not only the device.

## Colour and profiles

- [ ] Custom white balance from a grey card under the actual lights
- [ ] Colour checker or grey card shot at the start of each lighting set-up
- [ ] Colour space set for the job
  sRGB for web and client JPEGs; Adobe RGB only if the workflow is colour-managed throughout.
- [ ] Picture style / film simulation chosen
  It changes the JPEG, not the RAW — keep it consistent across the shoot.
- [ ] Exposure locked in manual, checked on the histogram rather than by eye
- [ ] Final colour judged on a calibrated screen
  Phone and tablet screens are great for review, not for signing off colour.

## Naming and organisation

- [ ] Folder for this shoot
  e.g. `[YYYY-MM-DD]_[Client]_[Job]`.
- [ ] File naming agreed
  e.g. `[Client]_[SKU or Look]_[Sequence]`. Each camera gets its own file prefix.
- [ ] Slate or card with the SKU, look or set name shot before each new item
- [ ] Camera clock correct (and synced if there's more than one body)
- [ ] Copyright and artist name set in the camera

## Test shot

- [ ] Test shot taken and arrived on the device
- [ ] Arrived at the delivery folder or gallery, at the right size and with the right name
- [ ] Focus checked at 100% and exposure on the histogram
- [ ] Client or art director can see it where they'll review

## Wrap

- [ ] Frame count on the card matches the tethered shoot
- [ ] Selects or approvals recorded
- [ ] Card backed up before anyone formats it
- [ ] Cables coiled over-under, spares restocked, batteries on charge

## Small things that save a shoot

- Cable failures are usually at the connector. Strain relief at both ends matters more than an expensive cable.
- A short, high-quality cable to a device on the tripod or stand beats a long run across the floor.
- If the tether drops mid-set, keep shooting to the card and reconnect between frames — nothing is lost.
- Shoot the slate before the product, every time. Renaming 300 near-identical frames afterwards is the slowest job in the studio.

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Free to use, share and adapt. Online version, plus editable files: cloudtether.app/resources/studio-tethering-checklist
Made by CloudTether — tethers your camera to your iPhone, iPad or Android phone over USB or Wi-Fi and delivers every shot to your cloud storage or client gallery as you shoot.