

State Corporation Commission Clerk's Information System

Business Entity Search Results

Entity ID	Entity Name	Name Type	Entity Type	Principal Office Address	RA Name	Status
S6917746	LOUDOUN MULTI-IMAGES LLC	Legal Name	Limited Liability Company	25 Catoctin Cir SE # 4262, Leesburg, VA, 20175 - 3625, USA	ROBERT ALLEN UPDEGROVE	Active

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OPERATING AGREEMENT
of
Loudoun Multi-Images LLC

This Operating Agreement (the "Agreement") made and entered into this _____ day of July, 2017 (the "Execution Date"),

BY:

Robert Updegrave of [REDACTED], Leesburg, Virginia 20175

(the "Member").

BACKGROUND:

- A. The Member wishes to be the sole member of a limited liability company.
- B. The terms and conditions of this Agreement will govern the Member within the limited liability company.

IN CONSIDERATION OF and as a condition of the Member entering into this Agreement and other valuable consideration, the receipt and sufficiency of which is acknowledged, the Member agrees as follows:

Formation

- 1. By this Agreement, the Member forms a Limited Liability Company (the "Company") in accordance with the laws of the Commonwealth of Virginia. The rights and obligations of the Member will be as stated in the Virginia Limited Liability Company Act (the "Act") except as otherwise provided in this agreement.

Name

- 2. The name of the Company will be Loudoun Multi-Images LLC.

Sole Member

- 3. While the Company consists only of one Member, any reference in this Agreement to two or more Members and that requires the majority consent or unanimous consent of Members, or that requires a certain percentage vote of Members, should be interpreted as only requiring the consent or vote of the sole Member.

Purpose

- 4. Photography.

Term

- 5. The Company will continue until terminated as provided in this Agreement or may dissolve under conditions provided in the Act.

Place of Business

- 6. The Principal Office of the Company will be located at [REDACTED], SW, Leesburg, Virginia 20175 or such other place as the Member may from time to time designate.

Capital Contributions

- 7. The following table shows the Initial Contributions of the Member. The Member agrees to make the Initial Contributions to the Company in full, according to the following terms:

Member	Contribution Description	Value of Contribution
Robert Updegrave	All Photographic equipment. All computer equipment.	\$20,000.00

Allocation of Profits/Losses

- 8. Subject to the other provisions of this Agreement, the Net Profits or Losses, for both accounting and tax purposes, will accrue to and be borne by the sole Member:

Robert Updegrave of [REDACTED], Leesburg, Virginia 20175.

9. Where the Company consists of two or more Members, no Member will have priority over any other Member for the distribution of Net Profits or Losses.

Nature of Interest

10. A Member's Interest in the Company will be considered personal property.

Withdrawal of Contribution

11. Where the Company consists of two or more Members, no Member will withdraw any portion of their Capital Contribution without the unanimous consent of the other Members.

Liability for Contribution

12. A Member's obligation to make their required Capital Contribution can only be compromised or released with the consent of all remaining Members or as otherwise provided in this Agreement. If a Member does not make the Capital Contribution when it is due, he is obligated at the option of any remaining Members to contribute cash equal to the agreed value of the Capital Contribution. This option is in addition to and not in lieu of any others rights, including the right to specific performance that the Company may have against the Member.

Additional Contributions

13. Capital Contributions may be amended from time to time, according to the business needs of the Company. However if additional capital is determined to be required and an individual Member is unwilling or unable to meet the additional contribution requirement within a reasonable period, and where the Company consists of two or more Members, the remaining Members may contribute in proportion to their existing Capital Contributions to resolve the amount in default. In such case, the allocation of Net Profits or Losses and the distribution of assets on dissociation or dissolution will be adjusted accordingly.
14. Any advance of money to the Company by any Member in excess of the amounts provided for in this Agreement or subsequently agreed to, will be deemed a debt due from the Company rather than an increase in the Capital Contribution of the Member. This liability will be repaid with interest at such rates and times to be determined by a majority of the Members. This liability will not entitle the lending Member to any increased share of the Company's profits nor to a greater voting power. Repayment of such debts will have priority over any other payments to Members.

Capital Accounts

15. An individual capital account (the "Capital Account") will be maintained for each Member and their Initial Contributions will be credited to this account. Any Additional Contributions made by any Member will be credited to that Member's individual Capital Account.

Interest on Capital

16. No borrowing charge or loan interest will be due or payable to any Member on their agreed Capital Contribution inclusive of any agreed Additional Contributions.

Management

17. Management of this Company is vested in the Member.

Authority to Bind Company

18. Only the following individuals have authority to bind the Company in contract: Bob Updegrove only.

Duty of Loyalty

19. Any Member may invest in or engage in any business of any type, including without limitation, a business that is similar to the business of the Company whether or not in direct competition with the Company and whether or not within the established or contemplated market regions of the Company. Neither the Company nor any Member will have any right to that opportunity or any income derived from that opportunity.

Duty to Devote Time

20. Each Member will devote such time and attention to the business of the Company as the majority of the Members will from time to time reasonably determine for the conduct of the Company's business.

Member Meetings

21. Where the Company consists of two or more Members, a meeting may be called by any Member providing that reasonable notice has been given to the other Members.
22. Regular meetings of the Members will be held only as required.

Voting

23. Each Member will be entitled to cast votes on any matter based upon the proportion of that Member's Capital Contributions in the Company.

Admission of New Members

24. No new Members may be admitted into the Company.

Voluntary Withdrawal of a Member

25. A Member may not withdraw from the Company without the unanimous consent of the remaining Members. Any such unauthorized withdrawal will be considered a wrongful dissociation and a breach of this Agreement. In the event of any such wrongful dissociation, the withdrawing Member will be liable to the remaining Members for any damages incurred by the remaining Members including but not limited to the loss of future earnings.
26. The voluntary withdrawal of a Member will have no effect upon the continuance of the Company.
27. It remains incumbent on the withdrawing Member to exercise this dissociation in good faith and to minimize any present or future harm done to the remaining Members as a result of the withdrawal.

Involuntary Withdrawal of a Member

28. Events leading to the involuntary withdrawal of a Member from the Company will include but not be limited to: death of a Member; Member mental incapacity; Member disability preventing reasonable participation in the Company; Member incompetence; breach of fiduciary duties by a Member; criminal conviction of a Member; Operation of Law against a Member or a legal judgment against a Member that can reasonably be expected to bring the business or societal reputation of the Company into disrepute. Expulsion of a Member can also occur on application by the Company or another Member, where it has been judicially determined that the Member: has engaged in wrongful conduct that adversely and materially affected the Company's business; has willfully or persistently committed a material breach of this Agreement or of a duty owed to the Company or to the other Members; or has engaged in conduct relating to the Company's business that makes it not reasonably practicable to carry on the business with the Member.
29. The involuntary withdrawal of a Member will have no effect upon the continuance of the Company.

Dissociation of a Member

30. Where the Company consists of two or more Members, in the event of either a voluntary or involuntary withdrawal of a Member, if the remaining Members elect to purchase the interest of the withdrawing Member, the remaining Members will serve written notice of such election, including the purchase price and method and schedule of payment for the withdrawing Member's Interests, upon the withdrawing Member, their executor, administrator, trustee, committee or analogous fiduciary within a reasonable period after acquiring knowledge of the change in circumstance to the affected Member.
31. Valuation and distribution will be determined as described in the Valuation of Interest section of this Agreement.
32. Any remaining Members retain the right to seek damages from a dissociated Member where the dissociation resulted from a malicious or criminal act by the dissociated Member or where the dissociated Member had breached their fiduciary duty to the Company or was in breach of this Agreement or had acted in a way that could reasonably be foreseen to bring harm or damage to the Company or to the reputation of the Company.
33. A dissociated Member will only have liability for Company obligations that were incurred during their time as a Member. On dissociation of a Member, the Company will prepare, file, serve, and publish all notices required by law to protect the dissociated Member from liability for future Company obligations.
34. Where any remaining Members have purchased the interest of a dissociated Member, the purchase amount will be paid in full, but without interest, within 90 days of the date of withdrawal. The Company will retain exclusive rights to use of the trade name and firm name and all related brand and model names of the Company.

Right of First Purchase

35. Where the Company consists of two or more Members, in the event that a Member's Interest in the Company is or will be sold, due to any reason, the remaining Members will have a right of first purchase of that Member's Interest.

Assignment of Interest

36. In the event that a Member's interest in the company is transferred or assigned as the result of a court order or Operation of Law, the trustee in bankruptcy or other person acquiring that Member's Interests in the Company will only acquire that Member's economic rights and interests and will not acquire any other rights of that Member or be admitted as a Member of the Company or have the right to exercise any management or voting interests.

Valuation of Interest

37. Where the Company consists of two or more Members, a Member's financial interest in the Company will be in proportion to their Capital Contributions, inclusive of any Additional Capital Contributions.
38. In the absence of a written agreement setting a value, the value of the Company will be based on the fair market value appraisal of all Company assets (less liabilities) determined in accordance with generally accepted accounting principles (GAAP). This appraisal will be conducted by an independent accounting firm agreed to by all Members. An appraiser will be appointed within a reasonable period of the date of withdrawal or dissolution. The results of the appraisal will be binding on all Members.
39. No allowance will be made for goodwill, trade name, patents or other intangible assets, except where those assets have been reflected on the Company books immediately prior to valuation.

Dissolution

40. The Company may be dissolved by a unanimous vote of the Members. The Company will also be dissolved on the occurrence of events specified in the Act.
41. Upon Dissolution of the Company and liquidation of Company property, and after payment of all selling costs and expenses, the liquidator will distribute the Company assets to the following groups according to the following order of priority:
- a. in satisfaction of liabilities to creditors except Company obligations to current Members;
 - b. in satisfaction of Company debt obligations to current Members; and then
 - c. to the Member.

Records

42. The Company will at all times maintain accurate records of the following:
- a. Information regarding the status of the business and the financial condition of the Company.
 - b. A copy of the Company federal, state, and local income taxes for each year, promptly after becoming available.
 - c. Name and last known business, residential, or mailing address of each Member, as well as the date that person became a Member.
 - d. A copy of this Agreement and any articles or certificate of formation, as well as all amendments, together with any executed copies of any written powers of attorney pursuant to which this Agreement, articles or certificate, and any amendments have been executed.
 - e. The cash, property, and services contributed to the Company by each Member, along with a description and value, and any contributions that have been agreed to be made in the future.
43. Each Member has the right to demand, within a reasonable period of time, a copy of any of the above documents for any purpose reasonably related to their interest as a Member of the Company, at their expense.

Books of Account

44. Accurate and complete books of account of the transactions of the Company will be kept in accordance with generally accepted accounting principles (GAAP) and at all reasonable times will be available and open to inspection and examination by any Member. The books and records of the Company will reflect all the Company's transactions and will be appropriate and adequate for the business conducted by the Company.

Banking and Company Funds

45. The funds of the Company will be placed in such investments and banking accounts as will be designated by the Member. All withdrawals from these accounts will be made by the duly authorized agent or agents of the Company as appointed by unanimous consent of the Members. Company funds will be held in the name of the Company and will not be commingled with those

of any other person or entity.

Audit

46. Any of the Members will have the right to request an audit of the Company books. The cost of the audit will be borne by the Company. The audit will be performed by an accounting firm acceptable to all the Members. Not more than one (1) audit will be required by any or all of the Members for any fiscal year.

Tax Treatment

47. This Company is intended to be treated as a disregarded entity, for the purposes of Federal and State Income Tax.

Annual Report

48. As soon as practicable after the close of each fiscal year, the Company will furnish to each Member an annual report showing a full and complete account of the condition of the Company including all information as will be necessary for the preparation of each Member's income or other tax returns. This report will consist of at least:
- a. A copy of the Company's federal income tax returns for that fiscal year.
 - b. Income statement.

Goodwill

49. The goodwill of the Company will be assessed at an amount to be determined by appraisal using generally accepted accounting principles (GAAP).

Governing Law

50. The Members submit to the jurisdiction of the courts of the Commonwealth of Virginia for the enforcement of this Agreement or any arbitration award or decision arising from this Agreement.

Force Majeure

51. A Member will be free of liability to the Company where the Member is prevented from executing their obligations under this Agreement in whole or in part due to force majeure, such as earthquake, typhoon, flood, fire, and war or any other unforeseen and uncontrollable event where the Member has communicated the circumstance of the event to any and all other Members and where the Member has taken any and all appropriate action to satisfy his duties and obligations to

the Company and to mitigate the effects of the event.

Forbidden Acts

52. No Member may do any act in contravention of this Agreement.
53. No Member may permit, intentionally or unintentionally, the assignment of express, implied or apparent authority to a third party that is not a Member of the Company.
54. No Member may do any act that would make it impossible to carry on the ordinary business of the Company.
55. No Member will have the right or authority to bind or obligate the Company to any extent with regard to any matter outside the intended purpose of the Company.
56. No Member may confess a judgment against the Company.
57. Any violation of the above forbidden acts will be deemed an Involuntary Withdrawal and may be treated accordingly by the remaining Members.

Indemnification

58. All Members will be indemnified and held harmless by the Company from and against any and all claims of any nature, whatsoever, arising out of a Member's participation in Company affairs. A Member will not be entitled to indemnification under this section for liability arising out of gross negligence or willful misconduct of the Member or the breach by the Member of any provisions of this Agreement.

Liability

59. A Member or any employee will not be liable to the Company or to any other Member for any mistake or error in judgment or for any act or omission believed in good faith to be within the scope of authority conferred or implied by this Agreement or the Company. The Member or employee will be liable only for any and all acts and omissions involving intentional wrongdoing.

Liability Insurance

60. The Company may acquire insurance on behalf of any Member, employee, agent or other person engaged in the business interest of the Company against any liability asserted against them or incurred by them while acting in good faith on behalf of the Company.

Life Insurance

61. The Company will have the right to acquire life insurance on the lives of any or all of the Members, whenever it is deemed necessary by the Company. Each Member will cooperate fully with the Company in obtaining any such policies of life insurance.

Amendment of this Agreement

62. No amendment or modification of this Agreement will be valid or effective unless in writing and signed by all Members.

Title to Company Property

63. Title to all Company property will remain in the name of the Company. No Member or group of Members will have any ownership interest in Company property in whole or in part.

Miscellaneous

64. Time is of the essence in this Agreement.
65. This Agreement may be executed in counterparts.
66. Headings are inserted for the convenience of the Members only and are not to be considered when interpreting this Agreement. Words in the singular mean and include the plural and vice versa. Words in the masculine gender include the feminine gender and vice versa. Words in a neutral gender include the masculine gender and the feminine gender and vice versa.
67. If any term, covenant, condition or provision of this Agreement is held by a court of competent jurisdiction to be invalid, void or unenforceable, it is the Members' intent that such provision be reduced in scope by the court only to the extent deemed necessary by that court to render the provision reasonable and enforceable and the remainder of the provisions of this Agreement will in no way be affected, impaired or invalidated as a result.
68. This Agreement contains the entire agreement between the Members. All negotiations and understandings have been included in this Agreement. Statements or representations that may have been made by any Member during the negotiation stages of this Agreement, may in some way be inconsistent with this final written Agreement. All such statements have no force or effect in respect to this Agreement. Only the written terms of this Agreement will bind the Members.

69. This Agreement and the terms and conditions contained in this Agreement apply to and are binding upon each Member's successors, assigns, executors, administrators, beneficiaries, and representatives.
70. Any notices or delivery required here will be deemed completed when hand-delivered, delivered by agent, or seven (7) days after being placed in the post, postage prepaid, to the Members at the addresses contained in this Agreement or as the Members may later designate in writing.
71. All of the rights, remedies and benefits provided by this Agreement will be cumulative and will not be exclusive of any other such rights, remedies and benefits allowed by law.

Definitions

72. For the purpose of this Agreement, the following terms are defined as follows:
- a. "Additional Contribution" means Capital Contributions, other than Initial Contributions, made by Members to the Company.
 - b. "Capital Contribution" means the total amount of cash, property, or services contributed to the Company by any one Member.
 - c. "Distributions" means a payment of Company profits to the Members.
 - d. "Initial Contribution" means the initial Capital Contributions made by any Member to acquire an interest in the Company.
 - e. "Member's Interests" means the Member's collective rights, including but not limited to, the Member's right to share in profits, Member's right to a share of Company assets on dissolution of the Company, Member's voting rights, and Member's rights to participate in the management of the Company.
 - f. "Net Profits or Losses" means the net profits or losses of the Company as determined by generally accepted accounting principles (GAAP).
 - g. "Operation of Law" means rights or duties that are cast upon a party by the law, without any act or agreement on the part of the individual, including, but not limited to, an assignment for the benefit of creditors, a divorce, or a bankruptcy.

- h. "Principal Office" means the office whether inside or outside the Commonwealth of Virginia where the executive or management of the Company maintain their primary office.
- i. "Voting Members" means the Members who belong to a membership class that has voting power. Where there is only one class of Members, then those Members constitute the Voting Members.

IN WITNESS WHEREOF the Member has duly affixed their signature under hand and seal on this 17 day of July, 2017.

SIGNED, SEALED, AND DELIVERED

in the presence of:

Witness: Richard H. Hickman (Sign)
Witness Name: Richard H. Hickman

R. Lt Up. Gro
Robert Updegrave (Member)

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"Oh, that men would give thanks to the Lord for His goodness."
Psalm 107:8



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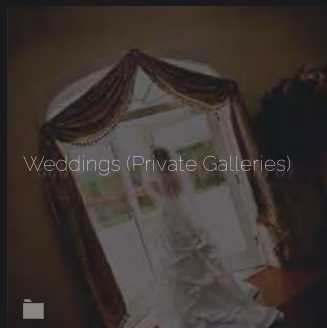
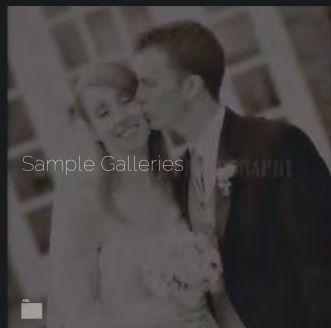
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Jablonski Family



Su Chuang



Hoplin Family



Jensen Family 2018



Alex and Katie



Ryan Family



Kannappan Family 2017



Nukta Family 2017



Bender Family 2016



Adam and Ana Engagement



Blakeney Family



Kushins



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Clare Boothe Luce



Cornerstone Chapel



Young America's Foundation



Claremont Institute



American Foreign Policy Coun



Center For American Liberty



NOVA Plastic Surgery



Church of the Holy Spirit



Town of Purcellville



Foxcroft School



Scott Long Construction



Smith Pugh



Clapham and Wedgwood 2010



Robert Waldrup Receptions



American Wine Society 2015



Mayo Dentistry



National Conference Center
















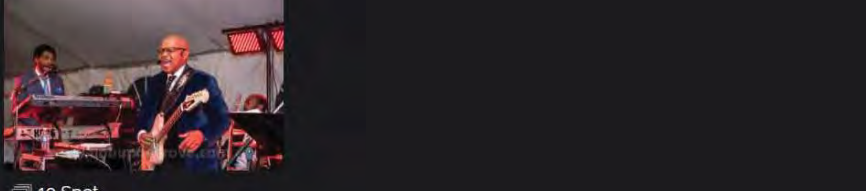


TMG Construction



Campaign Solutions

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 <p>LCHS Class of 93 25th Reunion</p>	 <p>Jay Barry Group</p>	 <p>The Atlas Society</p>	 <p>Tuscarora Hockey</p>
 <p>VSAE Conference 2016</p>	 <p>Young Life Splatter Run 2012</p>	 <p>Gospel Fest August 2011</p>	 <p>YL Hoe Down 2010</p>
 <p>LVHS Class of 1990</p>	 <p>LCHS Class of 2000 Reunion</p>	 <p>California Trip 2010</p>	 <p>Melanie's Flowers</p>
 <p>PPC Party 2007</p>	 <p>Young Life Pool Party 2008</p>	 <p>Americans For Limited Govt</p>	 <p>Dave's Birthday</p>
 <p>9-11 Bike Ride Leesburg</p>	 <p>10 Spot</p>		

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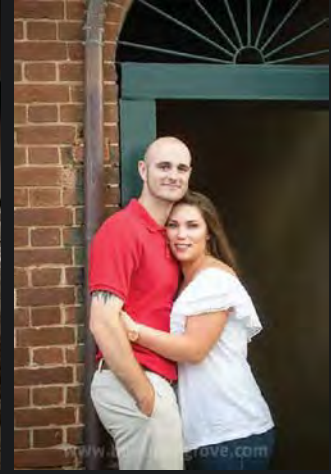
Seth and Leigh-Ann



Colin and Arina E-Session



Milosz and Eleni E-Session



Nick and Blakeley E-Session



George and Sarah E-Session



Steve & Nicole E-Session



Albert and Tanya E-Session



Maurrie and Maria E-Session



Clay and Dana E-Session



IJ and Niti E-Session



Tom and Brandi E-Session



Tim and Tatum E-Session



Will and Bethany E-Session



John & Minh E-Session



Phil and Kendall E-Session



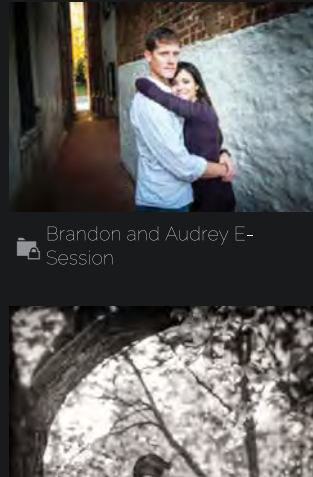
Sam and Lauren E-Session



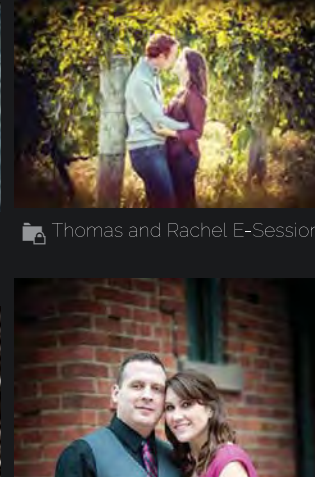
Chris and Megan E-Session



Roy and Jen E-Session



Brandon and Audrey E-Session



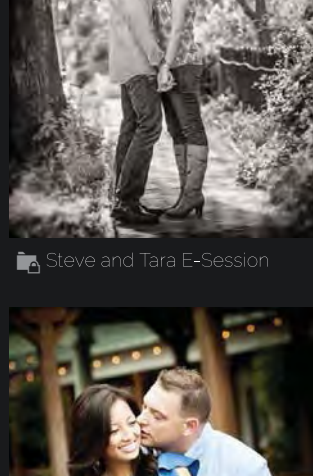
Thomas and Rachel E-Session



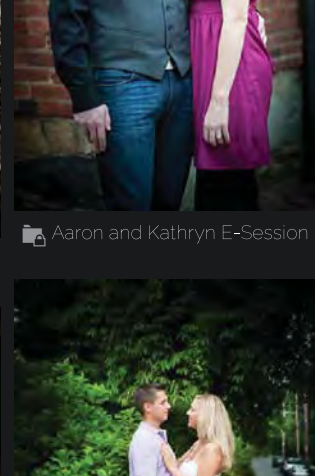
Corey and Eva E-Session



Nate and Carly E-Session



Steve and Tara E-Session



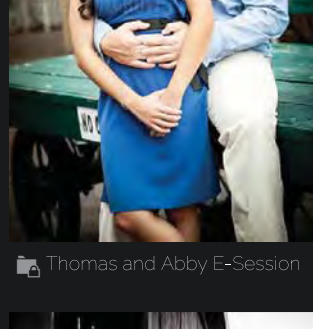
Aaron and Kathryn E-Session



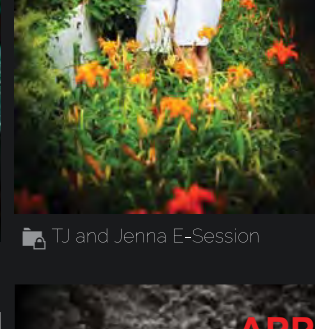
Thomas and Abby E-Session



TJ and Jenna E-Session



Thomas and Abby E-Session



TJ and Jenna E-Session

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2019 Leadership Meeting



2017 Leadership Meeting



Head Shots



Designing Spaces 2015



Safety Photos 2017

Cort Galleries



Head Shots 2018



Georgetown University 2015



Relocation Head Shots 2-2014



Management 2013 Awards



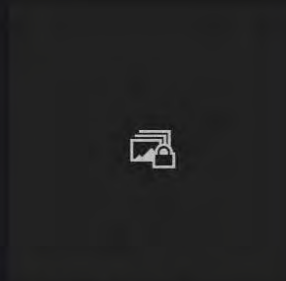
Florida 2008



Steve Jobs



Private



Interview Videos

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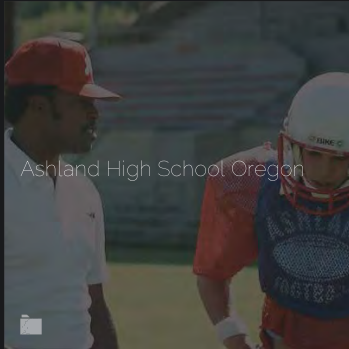
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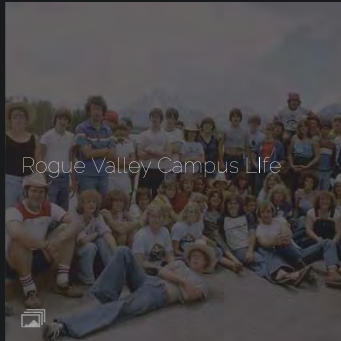
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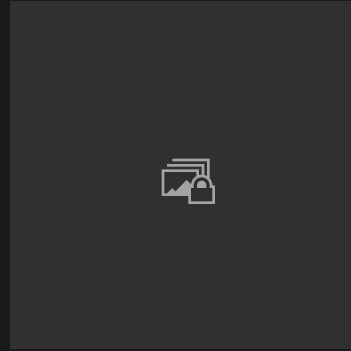
Galleries



📁 Miscellaneous Videos



📁 Pat Dorsey



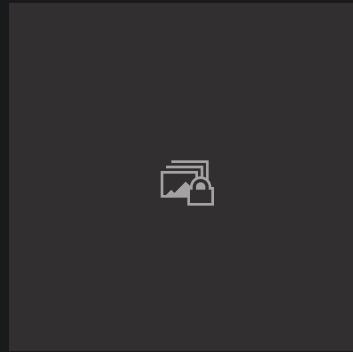
📁 Private



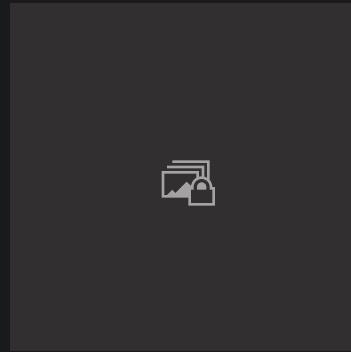
📁 Brady



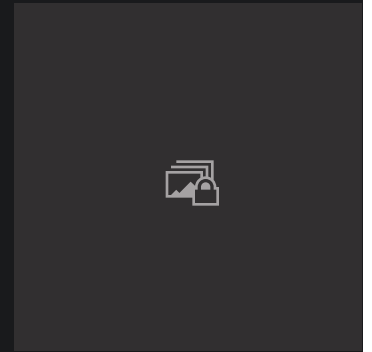
📁 PSEA Slide Shows



📁 PSEA Launch Videos



📁 PSEA Joke Videos



📁 Marshall Family



📁 Nostalgic Videos



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Waterford Fair



Snow Scenes



August Court Days 2004



Barn Scenes



Horses



Leesburg



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Not many people get to take their hobby . . . their passion . . . and make it their career. I have been fortunate to do just that.

It started with slide shows. Actually it started with a camera I bought for \$5 during college. An Argus C3 . . . a brick of a camera, but it took pictures, and I liked that. After obtaining my Political Science degree from Wittenberg University in Ohio, I bought a real camera. This time it was a fully manual Pentax Spotmatic. I learned a lot with that camera: exposure, composition, patience. Soon I was taking photos of my family, high school kids, sports, anything I could. And before long I was playing around with two and three projector slide shows with music, narration, and a story. My photography hobby turned into more of a multi-media production hobby, and soon that turned into my career.

Over recent years I have drifted back to mostly photography, although I still enjoy doing the occasional production work. Today I photograph weddings, events, corporate head shots and families. I also enjoy getting out on my own to shoot some landscape images.

If you have any questions or if I can be of assistance with your photography needs, please contact me [here](#).



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Bob Updegrave
25 Catoclin Circle SE #4262
Leesburg, VA 20177

Email Bob

Have a question or comment? Please let me know.

Name *

First Last

Email *

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Leesburg - Loudoun County - Washington D.C. Metro Area Wedding & Event Photography

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Information > Slide Shows

ONLINE ORDER FORM

Looking for old Loudoun school slide shows?

I am in the process of converting the old slide shows over to DVD. These conversions are taken from the master tapes. The quality should be better than the original VHS. Please take a look at the online order form to place your order.



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I have been changing my schedule for wedding photography to better accommodate other obligations. Please go ahead and submit this form and I can let you know about my availability as well as pricing information. Thank you. Bob

Wedding Information & Pricing Request

Bride's Name *

<input type="text"/>	<input type="text"/>
----------------------	----------------------

First Last

Groom's Name *

<input type="text"/>	<input type="text"/>
----------------------	----------------------

First Last

Email *

Email Confirm *

Wedding Location (If Known)

Date of Wedding (If Known)

Additional Information

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again, from a photographic perspective, it sure makes for better photos when you have guests who are watching.

2. Ceremony and the Vows: This is very minor and probably difficult for a couple to do while in the moment, but oftentimes during the wedding ceremony, when the couple are facing each other, they tend to look too much at the officiant. The officiant is speaking, so it is understandable that they would look at him (her). When they are looking at the officiant however, they are not looking at each other; and their heads are turned away from the crowd and usually away from the camera. This again is minor because there are of course times when they are looking at each other; but I have done enough weddings where I was mumbling to myself "Please, look at each other" to know that it can be a problem, at least for photos. My advice, stay focused on each other.

3. Go ahead and see each other prior to the ceremony. I, sometimes too passionately, always introduce this concept to couples as an option. Sometimes for practical reasons it just makes better sense to do it this way, but I am convinced from experience that it just makes sense period. I have to be careful here because I am not dogmatic about it, and I don't want potential clients to believe I am dogmatic about this. Some photographers will only photograph a wedding if the couple agrees to do all their photos prior to the ceremony. I certainly have not gotten to that point yet, but I can understand why these photographers prefer the photo session this way.

To me there is no downside to doing all the photos before the ceremony, unless you have a huge amount of down time between the ceremony and the reception, or if the ceremony is real early in the morning. At least a third of the weddings I have done have been done this way, and in every case the couple was enthusiastically glad they did it that way. The first look becomes much more special to them, they get to spend some time talking with each other, all the stress and anxiety is immediately gone . . . they can enjoy a relaxed photo session with few distractions, and when the ceremony is over there is not this fast pace, dizzying photo time away from their guests. I will get myself in trouble here, so please be clear that this is just my opinion: most times people don't want to see each other because it is not "traditional" and/or it is considered bad luck. I'm just not sure I can understand basing your wedding on a superstition; and what tradition? When I think tradition I think a church wedding, yet very few weddings I do take place in a church.

I tend to be a romantic, and to me, if done right, a first look can be much more romantic. I've seen more grooms in tears during a first look than I ever have when they see other the first time walking down the aisle. Everyone is different though, and I know that I cannot impose my own thoughts regarding this on anyone else. In the end the photos always seem to work out. The entire day however just seems to go significantly better for everyone when a couple goes ahead and sees each other prior to the ceremony. That at least is my experience.

4. Be on time. Kind of hard for a bride to control her time prior to the ceremony when she is dependent on hair stylists and make up artists and bridesmaids and wardrobe malfunctions. All I can say here is that it seems rare for a bride to be ready on time. I think what might be helpful is to have someone there who is keeping you on track with your timelines. Most wedding coordinators are dealing with the actual ceremony and reception and not with getting the bride ready on time for photos. I would recommend for any bride to have a go person who can do that for you. It needs to be someone who doesn't mind keeping an eye on the clock and is bossy enough to keep you on time. As a bride you have too many other distractions that you can easily lose track of your own time. Having someone there to help keep you on track might be a good thing.

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FAITH - POLITICS - PHOTOGRAPHY

MONDAY, OCTOBER 28, 2013

High ISO Low Light Photography

One of the biggest advancements in digital photography over the past 3-4 years has been the ability to shoot without flash in low light conditions. If you are new to photography and are mostly playing around with your aperture and shutter settings, that is great, but don't forget about the ISO settings. ISO refers to light sensitivity. The higher the number you set you ISO, effectively the more light the sensor can pick up. 8-10 years ago the best you could get away with was a setting of 1600 ISO. At that point and beyond, if available, images would start to break down with noise. Even 800 ISO was pushing it back then. Today those numbers are at 6400, and even 12,800; and on some cameras the number goes up beyond 100,000. In layman terms, this means that it can be dusk outside, or low light inside, and you can still get a decent hand held shot. But despite the great improvements with ISO and sensors, you still need to be careful with how you take high ISO images. Noise is still an issue, especially if you do not expose correctly. So below I offer some advice on high ISO images.

1. Regardless of your situation, just because you have high ISO capability on your camera, you should always lean toward the lowest ISO possible to still get the image. Lower ISO gives you better color and less noise, higher ISO gives you less color and more noise. So don't crank up your ISO just because your camera has it. Always default first to maximizing your aperture and shutter speeds to get the most light, then use the ISO to give you more latitude if you need it.

2. Proper exposure is imperative. If anything, you should compensate a bit toward over exposing your image. If you underexpose your image and then try to correct it in your favorite image editing software, you will end up with quite a lot of noise. Over exposing of course risks blowing out highlights, so you have to be careful there too, but I would rather error on that side than with underexposing the image.

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- 3. Take multiple images at different exposures so you have choices afterwards.
- 4. Shoot raw, if your camera has it. Raw files give you a lot more latitude in correcting your images.
- 5. Use noise reduction software. Even though noise is not as bad as it used to be at lower ISO, it is still a problem as you reach your camera's ISO limitations. Noise reduction software can do a pretty good job of reducing that noise. You have to be careful with this software though because it can soften an image.

The image here was taken at 6400 in a very low lit church. I added some noise reduction to it. This shot would have been much harder to obtain 10 years ago, and even harder back in the film days when ISO film pretty much only went up to 1600. Click to enlarge.



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SUNDAY, SEPTEMBER 23, 2012

Shooting In The Dark

This photo is by no means a great photo. It has its problems. I'm posting it here though because when you consider the conditions that it was taken, it is pretty impressive. It was dark. How dark? I was standing maybe 120 feet away, and while I could see the outline of the boat, I could not see the couple or anyone else on the boat. Those two big lights in the back were not all that bright. Between the darkness, distance and engine noise, the couple could not hear me or see me. To me it is pretty amazing that in near pitch darkness an image like this could be captured. Exposure details: iso of 6400, f-stop of 2.8, 1/15 shutter speed hand held.



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FAITH - POLITICS - PHOTOGRAPHY

THURSDAY, DECEMBER 16, 2010

You Have To Love Digital

This may only be of interest to my photo enthusiast friends, but you have to love what digital can do. This image was taken at this past Saturday's wedding. It is a nice photo, but what you need to appreciate is that the lighting was really poor when this was taken. It was late afternoon and there was a pretty heavy overcast. In film days I would have said "forget about it". Even Saturday I was lamenting the poor quality of light. I cranked up the ISO to 3200 and just hoped all would be well. I knew my camera (Nikon d700) was capable of good clean photos at 6400 ISO, but still get nervous with it, especially when photographing people. Anyhow, I'm impressed with how well this photo held up under the conditions. You would think this was taken under much better lighting conditions than what was really the case. No flash used. Digital rocks.

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THURSDAY, APRIL 8, 2010

Photography 101: Session 05

Flash Photography

(Macworld must be reading my mind. This session is dealing with flash photography, and right in time Macworld online posted an [article](#) dealing with the same subject. I would encourage you to read it, but I will go over some of the things they mention in my own article below.)

Probably nothing is more confusing and frustrating for photographers, even the most seasoned ones, than flash photography. When to use it, how to use it, how to make it look natural, how to get the most out of your flash . . . these are the things that fill volumes of books and pack expensive seminars and workshops. All of that to say that if you are looking for quick easy ways to master flash photography, that just won't happen. You have to experiment over and over again, in different environments and conditions, mindful of what you are doing each time. There is a big gap between reading and watching how to do it versus actually going out and putting it into practice. Nothing beats practice and just playing around. The nice thing with digital and on camera monitors is that you can instantly see what is happening with each shot, making adjustments as you go. So practice. I will give you a few hints below, some which are also covered in the Macworld article I mentioned above. But you will have to go out in the field and practice using some of these techniques in order to see for yourself what works and what doesn't.

First of all, when it comes to using flash indoors, I always shoot with the camera in manual mode (as opposed to aperture or shutter priority, or auto. Manual mode gives you much more control over the shutter and the aperture. Typically I will set the aperture somewhere between the largest aperture (2.8 on most of my lenses). I want the most light possible to come through the lens. Usually the smallest aperture I will use is 5.6. I'll opt for 5.6 over the 2.8 when I am shooting group shots or if I have the ISO cranked up.

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Secondly, in most cases you will want your flash to be set to "ttl" or "i-ttl". TTL stands for "through the lens". Basically your camera is determining the proper exposure based on the light coming through the lens. This includes the light coming from the flash. With TTL, your camera will moderate how much light is being emitted from the flash. Generally speaking, TTL is pretty accurate, so in most cases that is what you want to use. There are occasions where it is best to set flash to manual for more control, but for introductory purposes, leave it at TTL.

Shutter speed is where you can really change the affect of flash photography. I will typically shoot with my shutter speed set at around 60 or 90 for my longer lenses, and at about 30 or 60 with my wider angle lenses. The slower your shutter speed, the more ambient light you are allowing to affect the image; but the slower the shutter speed, the more blur you will get in your image. With flash however, you can freeze movement within that blur. Without getting too technical, the light coming from your flash unit comes with a burst that lasts something like 1/100,000 of a second. That is a lot quicker than your shutter speed of let's say 1/15 of a second. So at 1/15 of a second, your image is pulling in ambient light (and possibly blur, depending on how much movement there is), but the flash will take place during only a fraction of that 1/15 time, freezing whatever movement was taking place in that 1/100,000 timeframe.

I know this might sound confusing, which is why you need to experiment for yourself to see how just changing your shutter speed will affect your flash images. Just keep this in mind: the slower your shutter speed, the more ambient light is being used. You know how your flash images can look really dark in the background, while everything close to you is brightly lit. If you shoot with a fast shutter speed, you are relying on your flash to completely light the scene. Your flash will only light so much. By using a slower shutter speed, you are letting more ambient light affect the scene, so your background will start to show up, not because it is being lit by the flash, but because of the ambient light.

So set your camera to manual mode, set your aperture to something like f4 or f5.6, then play with your shutter speed between 1/125 all the way down to maybe 1/10 of a second. Try it with subjects that are fairly stationary versus subjects that are moving. Maybe experiment as well with your ISO as well. Try it at 200, then 400, then 800, then at 1600.

On more setting your camera might have (see you camera manual for this) for flash photography is something called "rear curtain". By default your camera is usually set with this turned off. When off, when you shoot with flash, the flash goes off at the beginning of the exposure. That 1/100,000 flash will happen during the first part of the 1/60 of a second exposure, freezing any movement before the movement takes place. With rear curtain, the flash is emitted at the end of the exposure, or at the end of the movement. For most images, this is a more natural looking effect. I keep my setting at rear curtain all the time.

Next session will go over some techniques that will help give you more natural flash lighting.

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other weddings and projects to the equation, recognize there is only so much time available, and you realize why images just cannot be posted the day after the wedding. Hopefully though it is all worth the wait.

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BOB UPDEGROVE PHOTOGRAPHY



FAITH - POLITICS - PHOTOGRAPHY

SUNDAY, APRIL 12, 2009

Digital Photography Can Sure Be Fun



One of the things I have really enjoyed with digital photography is being able to play around with photos after they have been captured. Both Adobe Lightroom and Photoshop are powerful tools for today's photographer. Personally I don't like manipulating my images too much. As much as possible I like to keep their original integrity. But there is still plenty of room in my mind to be creative, play with the colors, and alter the mood of the image. Here is one image from Jay and Jaime's April 4 wedding that demonstrates how one

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image can look different in five ways. My guess is that as you look at them your eye might be drawn to one particular style, while someone else might be drawn to another. I'm sure there is some psychological reason for that, maybe not.



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ARTICLES OF FAITH

- i. We believe there is one living and true God, eternally existing in three persons: the Father, the Son, and the Holy Spirit, equal in power and glory; that this triune God created all, upholds all, and governs all;
- ii. We believe in God, the Father, an infinite, personal Spirit, perfect in holiness, wisdom, power, and love; that He concerns Himself mercifully in the affairs of men; that He hears and answers prayer; and that He saves from sin and death all who come to Him through Jesus Christ;
- iii. We believe in Jesus Christ, God's only begotten Son, conceived by the Holy Spirit. We believe in His virgin birth, sinless life, miracles, and teachings; His substitutionary atoning death; bodily resurrection; ascension into heaven; perpetual intercession for His people; and personal, visible return to earth. We believe that He is one and the same as God. He was fully human and fully God;
- iv. We believe in the Holy Spirit, who came forth from the Father and Son to convict the world of sin, righteousness, and judgment and to regenerate, sanctify, and empower in ministry all who believe in Christ. We believe the Holy Spirit indwells every believer in Jesus Christ and that He is an abiding Helper, Teacher, and Guide. We believe that Jesus Christ baptizes the seeking believer with the Holy Spirit and power for service, either at the time of or subsequent to regeneration, which is a separate work from the indwelling Spirit for salvation. We believe in the present ministry of the Holy Spirit and in the exercise of all biblical gifts of the Spirit as reflected through the fruit of that same Spirit;
- v. We believe that all the Scriptures of the Old and New Testaments are the Word of God, fully inspired and without error in the original manuscripts, and that they are the infallible rule of faith and practice;
- vi. We believe all people are by nature separated from God and responsible for their own sin, but that salvation, redemption, and forgiveness are freely offered to all by the grace of our Lord Jesus Christ. When a person repents of sin and accepts Jesus Christ as his/her personal Lord and Savior, trusting Him to save, that person is immediately born again and sealed by the Holy Spirit, all of his/her sins are forgiven, and that person becomes a child of God, assured of spending eternity with the Lord;
- vii. We believe in the universal Church, in the living spiritual body, of which Christ is the head and all regenerated persons are members;
- viii. We await the pre-tribulation rapture of the Church, and we believe in the literal Second Coming of Christ with His saints to rule the earth, which will be personal and visible. This motivates us to holy living, heartfelt worship, committed service, diligent study of God's Word, regular fellowship, and participation in baptism and Communion;
- ix. We believe the Lord Jesus Christ committed two ordinances to the Church: 1) baptism, and 2) the Lord's Supper. We practice baptism by immersion and regularly celebrate Communion according to the Scriptural guidelines found in 1 Corinthians 11:17-34;
- x. We believe in the laying on of hands for the sending out of pastors and missionaries, and in conjunction with the anointing of oil by the elders for the healing of the sick;
- xi. We believe that marriage is exclusively the union between one man and one woman in a lifetime commitment to each other (Genesis 2:23-24; Matthew 19:4-6). Marriage reflects the relationship between Christ and the Church and provides for procreation, intimate companionship, and we believe is the only basis for any form of sexual expression (1 Thess. 4:3; Ephesians 5:3). We believe that any intimate sexual activity outside of marriage is a sin and that God disapproves any attempt to alter one's gender by surgery or appearance (Genesis 19:5; Lev. 18:1-30; Romans 1:26-29; 1 Cor. 5:1, 6:9; Hebrews 13:4).





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WHAT WE BELIEVE

We are Evangelical:

- We believe the Bible is the inspired, inerrant, and authoritative Word of God. We believe the Bible is the final authority in every area it addresses for every individual Christian, as well as for the church collectively. (2 Timothy 3:16-17 (<https://biblia.com/bible/esv/2%20Tim%203.16-17>), 2 Peter 1:21 (<https://biblia.com/bible/esv/2%20Pet%201.21>), John 10:35 (<https://biblia.com/bible/esv/John%2010.35>))
- We believe there is one God who eternally exists as three persons: Father, Son, and Holy Spirit. We believe that all things were created by Him and for Him. (Deuteronomy 6:4 (<https://biblia.com/bible/esv/Deut%206.4>), Isaiah 45:21-22 (<https://biblia.com/bible/esv/Isa%2045.21-22>), Matthew 28:19 (<https://biblia.com/bible/esv/Matt%2028.19>), Colossians 1:16 (<https://biblia.com/bible/esv/Col%201.16>))
- We believe that God the Son became a human being in the person of Jesus Christ. That He was conceived of the Holy Spirit, born of the Virgin Mary, lived a sinless life (for He was without sin), died a substitutionary death for all mankind, was raised from the dead the third day, ascended into heaven, and is seated at the right hand of God until His enemies are made His footstool. (John 1:1 (<https://biblia.com/bible/esv/John%201.1>), 14 (<https://biblia.com/bible/esv/John%201.14>), Matthew 1:18-25 (<https://biblia.com/bible/esv/Matt%201.18-25>), 2 Corinthians 5:21 (<https://biblia.com/bible/esv/2%20Cor%205.21>), 1 Peter 3:18 (<https://biblia.com/bible/esv/1%20Pet%203.18>), 1 Corinthians 15:3-4 (<https://biblia.com/bible/esv/1%20Cor%2015.3-4>), Hebrews 10:12-13 (<https://biblia.com/bible/esv/Heb%2010.12-13>))
- We believe the Holy Spirit was sent by the Father and the Son to convict the world of sin, righteousness, and judgment. We believe the Holy Spirit regenerates, indwells, and seals believers in the Lord Jesus Christ, and that He empowers them to live as His witnesses. (John 14:16-17 (<https://biblia.com/bible/esv/John%2014.16-17>), John 16:7-11 (<https://biblia.com/bible/esv/John%2016.7-11>), Titus 3:5-6

(<https://biblia.com/bible/esv/Titus%203.5-6>), Romans 8:9
 (<https://biblia.com/bible/esv/Rom%208.9>), 1 Corinthians 6:19-20
 (<https://biblia.com/bible/esv/1%20Cor%206.19-20>), Ephesians 1:13-14
 (<https://biblia.com/bible/esv/Eph%201.13-14>), Acts 1:8
 (<https://biblia.com/bible/esv/Acts%201.8>), Romans 12:6-8
 (<https://biblia.com/bible/esv/Rom%2012.6-8>), 1 Corinthians 12-14, 1 Peter 4:10-11
 (<https://biblia.com/bible/esv/1%20Pet%204.10-11>))

- *We believe* that God created human beings, male and female, in His own image. He created them sinless, equal in value, dignity, and worth. (Genesis 1:26-28
 (<https://biblia.com/bible/esv/Gen%201.26-28>), Ephesians 5:22-6:4
 (<https://biblia.com/bible/esv/Eph%205.22-6.4>), 1 Timothy 3:1-7
 (<https://biblia.com/bible/esv/1%20Tim%203.1-7>))
- *We believe* that, as a result of the Fall, all people are sinners by nature and in need of a Savior, and that Jesus Christ is the one and only Savior of the world. That salvation is by grace alone through faith alone in Him. We believe that all who call on the name of the Lord shall be saved eternally. (Romans 3:10 (<https://biblia.com/bible/esv/Rom%203.10>), Romans 3:23
 (<https://biblia.com/bible/esv/Rom%203.23>), Romans 5:18-19
 (<https://biblia.com/bible/esv/Rom%205.18-19>), Matthew 1:21
 (<https://biblia.com/bible/esv/Matt%201.21>), 1 John 4:14
 (<https://biblia.com/bible/esv/1%20John%204.14>), John 14:6
 (<https://biblia.com/bible/esv/John%2014.6>), Acts 4:12
 (<https://biblia.com/bible/esv/Acts%204.12>), Ephesians 2:8-9
 (<https://biblia.com/bible/esv/Eph%202.8-9>), Romans 10:9
 (<https://biblia.com/bible/esv/Rom%2010.9>))
- *We believe* there is one church, the body of Christ, consisting of men and women from every tribe, tongue, people, and nation. We believe that each local congregation is an expression of that universal church. We believe in the spiritual unity of believers in our Lord Jesus Christ. (Ephesians 4:4 (<https://biblia.com/bible/esv/Eph%204.4>), 1 Corinthians 12:12-13
 (<https://biblia.com/bible/esv/1%20Cor%2012.12-13>), Revelation 5:9
 (<https://biblia.com/bible/esv/Rev%205.9>), Acts 2:42-47
 (<https://biblia.com/bible/esv/Acts%202.42-47>))
- *We believe* in the resurrection of the dead. Believers will be raised to life, and unbelievers to shame and everlasting contempt (hell). (Daniel 12:2
 (<https://biblia.com/bible/esv/Dan%2012.2>), John 5:25-29
 (<https://biblia.com/bible/esv/John%205.25-29>), Revelation 21:1-22:5
 (<https://biblia.com/bible/esv/Rev%2021.1-22.5>))

We are Continuationists:

- *We believe* that all of the gifts of the Holy Spirit mentioned in Scripture are available to, and active in His church today. (John 14:16-17 (<https://biblia.com/bible/esv/John%2014.16-17>), John 16:7-11 (<https://biblia.com/bible/esv/John%2016.7-11>), Titus 3:5-6
 (<https://biblia.com/bible/esv/Titus%203.5-6>), Romans 8:9
 (<https://biblia.com/bible/esv/Rom%208.9>), 1 Corinthians 6:19-20
 (<https://biblia.com/bible/esv/1%20Cor%206.19-20>), Ephesians 1:13-14
 (<https://biblia.com/bible/esv/Eph%201.13-14>), Acts 1:8
 (<https://biblia.com/bible/esv/Acts%201.8>), Romans 12:6-8
 (<https://biblia.com/bible/esv/Rom%2012.6-8>), 1 Corinthians 12-14, 1 Peter 4:10-11
 (<https://biblia.com/bible/esv/1%20Pet%204.10-11>))

We are Complementarian:

- *We believe* that God created human beings, male and female, in His own image. He created them sinless, equal in value, dignity, and worth. According to His purpose and design, God created to fulfill distinct but complementary roles in the contexts of marriage, family, and the local church." (Genesis 1:26-28 (<https://biblia.com/bible/esv/Gen%201.26-28>), Ephesians 5:22-6:4 (<https://biblia.com/bible/esv/Eph%205.22-6.4>), 1 Timothy 3:1-7
 (<https://biblia.com/bible/esv/1%20Tim%203.1-7>))

We are Premillennial:

- We believe in the pre-millennial return of Christ to the earth, to sit upon the throne of David and rule over the house of Jacob (Israel), and the entire cosmos, forever. (Revelation 20:1-6
(<https://biblia.com/bible/esv/Rev%2020.1-6>), Luke 1:31-33
(<https://biblia.com/bible/esv/Luke%201.31-33>), Isaiah 9:6-7
(<https://biblia.com/bible/esv/Isa%209.6-7>))

We are Pre-tribulational

- We believe the church will be delivered from the "hour of trial" which will come upon all who dwell on the earth, being "caught up" in the clouds to meet the Lord in the air (the Rapture). (1 Thessalonians 4:16-17 (<https://biblia.com/bible/esv/1%20Thess%204.16-17>), 1 Corinthians 15:51-55 (<https://biblia.com/bible/esv/1%20Cor%2015.51-55>), Revelation 3:10 (<https://biblia.com/bible/esv/Rev%203.10>))

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Bob Updegrave, Photographer
25 Catoctin Circle SE #4262
Leesburg, VA 20177
 www.bobupdegrave.com

Wedding Date _____

Ceremony Location _____

Ceremony Time _____

Reception Location _____

The Bride

Name(s) _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

The Groom

Name(s) _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

Client (if different from Bride & Groom)

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

Signatures

The parties have read all pages of this contract and agree to all of the terms and conditions

Bride _____ Date _____ and/or

Groom _____ Date _____ and/or

Parent _____ Date _____

Bob Updegrove _____ Date _____

Terms and Conditions

This photography contract is between Bob Updegrove Photography (hereinafter "Bob Updegrove Photography" or "Photographer") and _____ (hereinafter "Client") relating to his/her wedding that will take place at _____ on _____.

Exclusive photographer

Bob Updegrove Photography shall be the exclusive photographer retained by the Client for the purpose of photographing the wedding day. Family and friends will be permitted to photograph at the wedding as long as they do not interfere with the duties of the Photographer.

Deposit and payment

The Client shall pay a deposit of \$500.00 to secure the services and product specified herein. Upon signing this contract the amount of the deposit shall be applied to reduce the total balance of the package. The final balance of \$1795 (Package A) or \$2495 (Package 2) must be paid in full no later than (30) days before the wedding day. Photographer will provide 7 hours of coverage under this agreement. Additional time will be billed at \$100 per half hour.

Cancellation or postponement

If the Client should cancel the event for any reason, the deposit will not be refunded. If canceling this contract, the Client must notify the Photographer in writing.

To consider a date change, the Photographer must first receive a written release of the current contracted date, which will null and void this written contract. If the Client needs to change the event date all monies paid will transfer to the new date per a newly written and signed contract IF that date is available for the Photographer. The new date must be within six months of the original date or the new contract will be subject to the Photographer's current rates. If the new date is unavailable with the Photographer, the contract will be cancelled and the retainer will not be refunded.

If the client cancels this contract and the Photographer is able to rebook the contracted date, the deposit may be subject to a refund.

Copyright and reproductions

All photographic materials, including but not limited to the digital files, shall remain the property and copyright of Bob Updegrove Photography. Clients shall have a perpetual license to use and reproduce all of the images for personal use only. Bob Updegrove Photography retains exclusive rights for commercial use of images, including, but not limited to: the right to make reproductions for the Client or for the Photographer's portfolio, studio samples, self promotions, entry in photographic contests or exhibitions, instructional purposes, editorial use, or for within or outside of Bob Updegrove Photography's studio. Any such use will be judicious and consistent with the highest standards of tastes and judgement.

Failure to perform

If the Photographer is unable to perform this agreement due to fire, casualty, act of God, illness, or any other cause beyond the control of the Photographer, then Bob Updegrove Photography shall return all monies paid and shall have no further liability with respect to this contract. This limitation of liability shall also apply in the event that photographic materials are damaged in processing, lost through camera or memory card malfunction, lost in the mail, or otherwise lost or damaged without fault on the part of the Photographer. In the event Bob Updegrove Photography fails to perform for any other reason, Bob Updegrove Photography shall not be liable for any amount in excess of the value of the Client's package.

Photographer substitution

In the extremely unlikely event of severe personal illness or other extreme Acts of Nature beyond the control of Bob Updegrove Photography which precludes the Photographer from performing the duties of coverage, Bob Updegrove Photography will do all he can to arrange for a substitute photographer of high qualification, per Client approval of said photographer.

Limits of Liability

Photographer takes the utmost care with respect to exposure, transportation, and processing the photographs. However, in the unlikely event that the photographs have been lost, stolen, or destroyed for reasons within or beyond photographer's control, photography liability is limited to the return of all payments received for the event package. The limit of liability for a partial loss of originals shall be a prorated amount of the exposures lost based on the percentage of total number of originals.

In addition, the Photographer will not be held responsible for the lack of coverage caused for the following reasons: The Bride, Groom or wedding party not being on time, members of the wedding party or family are unavailable when called on for a posed photograph, if the wedding is running late or if restrictions regarding photography at the desired location of the wedding are in force.

Standard price list

The charges in this contract are based on Bob Updegrove Photography's standard price list. The album price list is adjusted periodically and any future orders or additions to this contract shall be charged at the prices in effect at the time when the order is placed or change requested. Album or print orders require full payment in advance.

Proofs and custom prints

Proof images are individually edited for color correction, contrast adjustments, tonal adjustments, and conversion to black and white (if applicable). The proof images are used for the proof magazine, online proofing, digital negatives, dvds and proof books. The custom print includes a variety of techniques to create the Photographer's interpretation perfect print. Steps taken may include and are not limited to: realistic retouching, blemish removal, selective toning of colors, tonal adjustments and color enhancements, removal of distracting elements, etc. Custom prints are included in wedding albums, custom books, and custom prints and enlargements.

Officiant and venue restrictions

The Photographer may be necessarily limited by the guidelines or rules of the ceremony official, ceremony venue, or reception venue. Client understands and agrees that Bob Updegrave Photography will abide by such guidelines or rules and that they are outside the control of Bob Updegrave Photography. The Client agrees to hold Bob Updegrave Photography harmless for the impact such guidelines or rules may have on the resulting photographs.

Requested photos

While Bob Updegrave Photography will make every reasonable effort to capture specifically requested photos, the Client understands that a wedding is an uncontrolled event and that due to the varieties of the weather, available light, and willingness or availability of subjects, Bob Updegrave Photography cannot guarantee that any particular requested photos will be captured.

Artistic license

Bob Updegrave Photography shall be granted full artistic license over every aspect of his services, including the poses and content photographed, the locations used, the subsequent edits to all photographs, and the photographs placed on Bob Updegrave Photography's website. Bob Updegrave Photography retains complete editorial control over all content created and reserves the right to reject any request that conflicts with Bob Updegrave Photography's artistic judgement. The Client understands that Bob Updegrave Photography does not photograph from a "shot list" throughout the wedding day. The hallmark of Bob Updegrave Photography's photographic approach is non-posed, journalistic coverage of actions in real time. Long lists and frequent requests for posed photographs by the Client or wedding attendees reduce the capability to explore and obtain photographs of genuinely occurring moments. The Client acknowledges that they have been shown a complete set of wedding images and they understand that Bob Updegrave Photography will produce images of like quality and style for their wedding.

Event food service

A meal is required for Bob Updegrave Photography for events 6 hours or longer. If no meal is provided, it is understood that the Photographer will leave the event to purchase a meal.

Delivery

Bob Updegrave Photography shall have all images and the Starter Book available for Client pickup within 3 weeks of the ceremony. This will include the online gallery. It shall be understood that in the case of illness to the Photographer, this timing could be delayed by a week or two. If any other conditions should become apparent that might cause a delay (scheduled vacations, unusual seasonal workload), the Photographer will give the Client notice upfront that there could be delay in delivery.

Package Inclusion

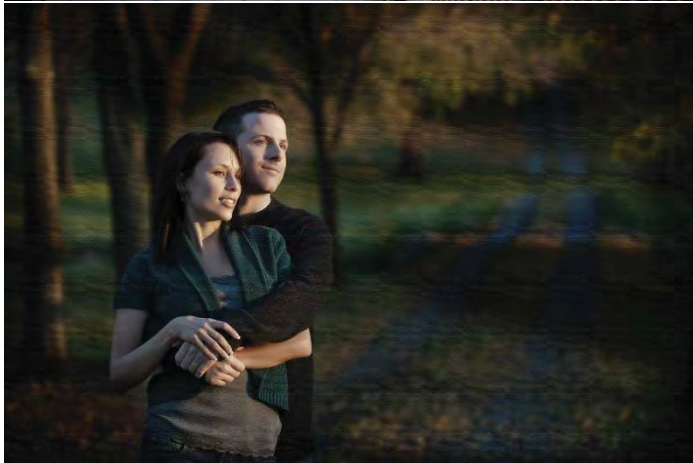
Bob Updegrave Photography shall provide the following:

Package A

- Full set of digital images on thumb drive, including high resolution files, plus images that Photographer custom enhanced;
- 1 30 page 5x7 Starter Book;
- Roughly 150 images custom enhanced;
- 20 8x10 professional prints, chosen by the Photographer;
- 50 5x7 professional prints, chosen by the Photographer;
- Up to 7 hours of wedding day coverage;
- Public access to sample online gallery Bob Updegrave Photography's website;

Package B

- Package A + one 10x10 32 page Bijou album with prints.









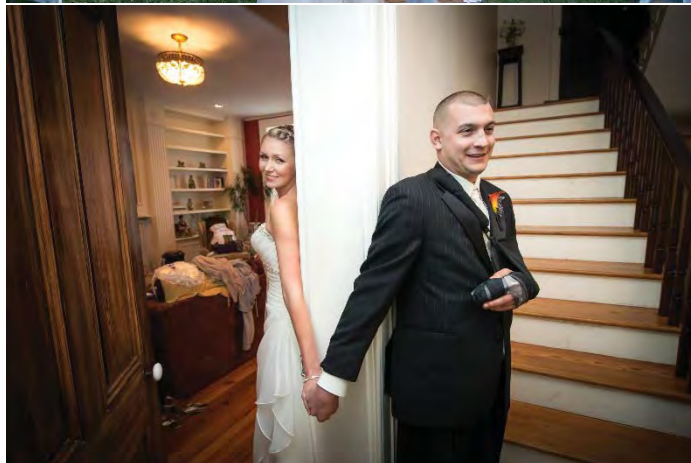














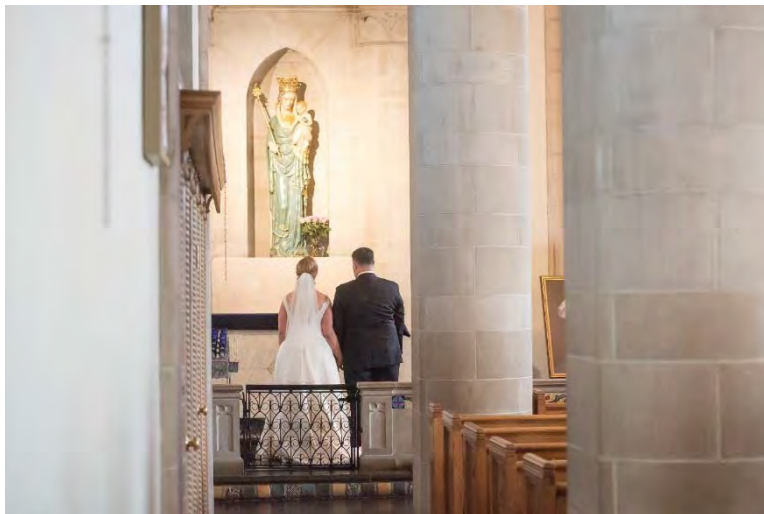





















Interview with [John Piper](#) 
 Founder & Teacher, [desiringGod.org](#)

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Pastor John, if one of your family members invited you to their so-called same-sex marriage ceremony, would you attend it?

Just contemplating that thought is heartbreaking. My answer is no. I wouldn't. And that would be a kind of shattering of the cornerstone of a father's broken heart at that moment. Here is why. I assume that is what they really want to know — not just whether I would go or not, but why. Why wouldn't I?

Defining 'Marriage'

One, it is not a wedding, because it is not a marriage. Therefore, attending it as a wedding is to be false, like everyone there is being false. There is no such thing as a so-called same-sex marriage.

God has defined marriage as a covenantal union for life between a man and a woman as husband and wife. This isn't that. Therefore, this is not a marriage, and this is not a wedding. I am not going to lie about it by going.

How Heaven Fastens

Two, this union — if you can dare to call it that — is not being joined in heaven. Jesus said, "What therefore God has joined together, let not man separate" ([Matthew 19:6](#)). This is what makes weddings awesome. They are not human accomplishments. God joins a man and a woman.

In [Mark 10:9](#) Jesus said that marriage is made in heaven — not between two people merely or by a pastor or a judge. This pairing of two men or two women is not being joined in heaven. And to give the impression that it is, is an offense to heaven.

Celebrate No Sin

Three, the blessing of this event would be hateful. It would be hateful for me to do it, because it would be confirming a life and a lifestyle that will lead to hell. The apostle Paul said, "Do not be deceived: neither the sexually immoral, nor idolaters, nor adulterers, nor men who practice homosexuality, nor thieves, nor the greedy, nor drunkards, nor revilers, nor swindlers will inherit the kingdom of God" ([1 Corinthians 6:9-10](#)). They won't.

To celebrate this lifestyle is to celebrate the destruction of human beings, and that is hateful. It would be like gathering to celebrate theft, gathering to celebrate drunkenness, gathering to celebrate swindling. It would be like saying, "Let's all have a meeting and celebrate greed. Let's all have a meeting and celebrate adultery." Anybody that joins in celebrating sin is sinning. I shouldn't sin.

Cherishing the Covenant

Four, this ceremony will defile the drama of Christ and the church. God designed marriage to display Christ's covenant to his bride, the church. To celebrate a brideless union as marriage is to distort and deface the parable of the most beautiful act in the world.

Sorrowful, Yet Open-Armed

Five, I wouldn't go because the weight of sorrow and love and revulsion would probably overwhelm me. I don't think I could probably get through the ceremony.

And the last thing I would say is: My not going is not my drawing away from my child — but his drawing away from me. I am where I have always been: arms wide open to the home-coming prodigal, ready to forgive anything.

Should I Attend a Homosexual Wedding?

by *Kevin DeYoung* (</learn/teachers/kevin-deyoung/>)

Why might a Christian refuse to attend, cater, or participate in a same-sex marriage ceremony? For simplicity's sake, let's assume this is a discussion among traditional Christians who believe—as the church has always believed and as most of the global church still believes—that same-sex behavior is sinful and that marriage is a covenantal, conjugal union of a man and a woman.

With that clarifying comment, we can address the question head-on: Why would a Christian feel conscience bound not to attend or participate in a gay wedding? It's not because of bigotry or fear or because we are unaware that Jesus spent time with sinners that leads us to this conclusion. It's because of our desire to be obedient to Christ and because of the nature of the wedding event itself.

A wedding ceremony, in the Christian tradition, is first of all a worship service. So if the union being celebrated in the service cannot be biblically sanctioned as an act of worship, we believe the service lends credence to a lie. We cannot in good conscience participate in a service of false worship. I understand that does not sound very nice, but the conclusion follows from the premise, namely, that the “marriage” being celebrated is not in fact a marriage and should not be celebrated.

Moreover, there has long been an understanding that those present at a marriage ceremony are not just casual observers, but they are witnesses who are granting their approval and support for the vows that are to be made. That's why the traditional language speaks of gathering “here in the sight of God, and in the face of this congregation.” That's why one of the sample marriage services in the Presbyterian Church in America still has the minister say:

If any man can show just cause why they may not lawfully be wedded, let him now declare it, or else hereafter forever hold his peace.

Quite explicitly, the wedding is not a party for friends and family. It's not a mere ceremonial formality. It is a divine event in which those gathered celebrate and honor the “solemnization of matrimony.”

Which is why—as much as I might want to build bridges with a lesbian friend or reassure a gay family member that I care for him and want to have a relationship with him—I would not attend a same-sex wedding ceremony. I cannot help with my cake, with my flowers, or with my presence to solemnize what is not holy.

In taking such a position, I've often heard things like this in response:

But Jesus hung out with sinners. He wasn't worried about being contaminated by the world. He didn't want to turn people off to God's love. He was always throwing open the floodgates of God's mercy. He would say to us, “If someone forces you to bake one cake, bake for him two.”

Okay, let's think through these objections. I mean actually think for a few sentences, and not just with slogans and vague sentimentality.

Jesus hung out with sinners. True, sort of (depends on what you mean by “hung out”). But Jesus believed marriage was between a man and a woman (Matt. 19:3–9). The example of Christ in the Gospels teaches us that we should not be afraid to spend time with sinners. If a gay couple next door invites you over for dinner, don't turn them down.

He wasn't worried about being contaminated by the world. That's not the concern here. This isn't about cooties or sin germs. We have plenty of those ourselves.

He didn't want to turn people off to God's love. But Jesus did so all the time. He acted in ways that could be unintentionally, and more often deliberately, antagonistic (Matt. 7:6, 13–27; 11:20–24; 13:10–17; 19:16–30). Jesus turned people off all the time. This is no excuse for us to be unthinking and unkind. But it should put to rest the unbiblical notion that says if someone feels hurt by your words or unloved by your actions that you were ipso facto sinfully and foolishly unloving.

He was always throwing open the floodgates of God's mercy. Amen. Let's keep preaching Christ and preach as He did, calling all people to “repent and believe in the gospel” (Mark 1:15).

If someone forces you to bake one cake, bake for him two. This is, of course, a true and beautiful principle about how Christians, when reviled, must not revile in return. But it hardly can mean that we do whatever people demand no matter our rights (Acts 4:18–20; 16:35–40; 22:22–29) and no matter what is right in God's eyes.

A wedding is not a dinner invitation or a graduation open house or retirement party. Even in a completely secular environment, there is still a sense—and sometimes the wedding invitations say as much—that our presence at the event would honor the couple and their marriage. It would be difficult, if not impossible, to attend a wedding (let alone cater it or provide the culinary centerpiece) without your presence communicating celebration and support for what is taking place. And, as painful as it may be for us and for those we love, celebrating and supporting homosexual unions is not something God or His Word will allow us to do.

First published in [Tabletalk Magazine \(https://tabletalkmagazine.com\)](https://tabletalkmagazine.com), an outreach of Ligonier. For permissions, view our [Copyright Policy \(copyright-policy\)](#).



FAQ

How did you get started in your photography career?

I actually didn't start out seeking a career in photography. I started out as a scientist, and my primary interest was always to find ways to help protect nature. I have always had a deep love for the natural world and the knowledge of indigenous people, but my passion has always been accompanied by a tremendous concern for what's happening to our planet, and especially to our oceans. From a very young age, I wanted to do something to help. I went to university and became a Marine Biologist and became part of the scientific community but I soon realized that my knowledge as a scientist was not the right tool for me to help protect the ocean. Photography was something I stumbled upon by accident. I borrowed a camera and soon discovered that I had some talent for it. I was drawn to the power of imagery as a way to show the world what is happening to our environment and I saw an important need, a gap in communication, that storytelling could address, and I decided to go back to school. I went to the Corcoran College for the Arts and have been using my camera as my passport to the world ever since.

How did you build a career out of conservation photography?

I began as a volunteer photographer with Conservation International but soon transitioned into the Communications Department, where I eventually became the Senior VP of Visual Communications. This is where I began exploring the power of imagery and where I first realized that our failure to protect the environment stems from a failure to communicate at scale. As a community we have not yet made the appropriate investments in communications at the same level as we have the science. My entire career has been focused on increasing the amount of communication around conservation issues through storytelling.

How did the International League of Conservation Photographers come about?

When I began my career as a professional photographer, I realized that many nature photographers were not interested in using their images to promote conservation. There was a handful, however, who did. In 2005 I convened a meeting of photographers at the 8th World Wilderness Congress in Alaska, and we decided to create an organization that would serve as a platform to empower conservation photographers, and that would allow us to raise money for conservation projects that focused on imagery and storytelling. I served as Executive Director and President of the ILCP until 2010.

What is Conservation Photography?

In the late 1990s and early 2000s, the idea of being an "environmentalist" was very polarizing. I wanted to differentiate between those photographers who simply take pictures from those who are engaged in real conservation efforts. The work of the conservation photographer begins after the shutter has closed, that is when the real work of making sure our stories and images make an impact begins. You work in such challenging environments.

Do you get scared?

It is a very human thing to get scared. Of course, I get scared, but when I feel a little fear, that is when I know that I am in the right place. The important question is how do you channel that fear? I call all the little voices in my head, the "Peanut Gallery," and they are constantly telling me to be cautious, to stay in my comfort zone, to take the safe route. I make a constant effort to silence those voices. They are the voices that tell us that women don't deserve the same opportunities, or that the world is a dangerous place for a girl, or that we don't deserve the achievements we conquer. Whether I am making a speech or diving with sharks, I change my inner-dialogue into a conversation about empowerment. If I'm not willing to take this next step, I might as well go sit down on my couch for the rest of my life. I take the responsibility of telling a story that is bigger than myself seriously.

What advice do you have for someone starting a career in photography?

That's not an easy question to answer. There are lots of factors at play, all connected to individual circumstances – skills, networks, abilities, and opportunity. That said, I believe that education is key. Get a strong foundation of knowledge and theory on the subjects you are passionate about and then work incredibly hard and practice. Study the work of other photographers and look for opportunities to learn in the field. Become a photography assistant to a professional photographer so that you can learn field techniques; from writing proposals to organizing gear, to managing the logistics of a shoot. Being a photographer is not easy; most of us work as freelancers, which allows great freedom but comes with no guarantees of income or benefits. This is a profession that demands some hustling and some assertiveness, and it isn't as glamorous as people think. The competition is steep as there are so many talented photographers out there, and it's challenging to make a real living from it. So, if you are serious about making a profession as a photographer, set some goals for yourself. Become a good writer, learn business practices, be an effective communicator with potential clients, be serious about your work as a volunteer, and do everything you possibly can to get closer to those goals. Most importantly, know that it won't happen overnight.

Do you see yourself as a photographer, an activist or a journalist?

For the longest time, I saw myself as a journalist, but I can no longer sit idly by. If being active means I am an activist, then that is what I am. There is so much work to be done around issues of climate change, biodiversity and cultural loss and women's empowerment! I get up every day knowing that my images have the power to make change and that motivates me to find avenues for solutions. I am always thinking about how to get my images in front of the people who make decisions.

What do you aim to achieve with your images?

I want my images to make people care. I want to move people away from apathy and into action. I want people to be so overwhelmed by emotion that they are inspired to, first of all, be aware of what impact their choices have on our environment, and then make some changes that are in alignment with sustainability and climate change solutions. I want my images to communicate a story of hope by capturing a glimpse into the lives of my subjects, whether that be human, animal or environment, and I want my images to present a dignified portrait that emphasizes empathy and our common humanity. I want my images to show people a new way of seeing things and take them to places that they might never get to visit themselves with the aim of highlighting how everything on this planet is connected. If my work can inspire an army of people who care, then I have done my job.

Can I assist, intern or volunteer with you?

I get many requests for internship and assistant work, and I wish I could accommodate them all. The work I do as a photographer is typically on assignment for magazines like National Geographic or for conservation organizations, like SeaLegacy. This means I usually work with a small team of trained assistants. It is my policy only to hire people who have experience in international travel (in particular to remote locations), who speak at least one additional language, who are trained as divers and have rescue skills, and that have camera skills for BTS, social media and editing. We have a limited intern program through my non-profit organization, SeaLegacy, (www.sealegacy.org), with only one to two spots available each year. If you would like us to keep your resume on file, please forward it via email to info@CristinaMittermeier.com with an introduction.

Will you come and talk to our organization? How do we book you?

I spend most of my time on expedition and/or on tour with National Geographic Live. There are occasions, however, when I am available to present at conferences and other events. There is a fee associated with this, to cover expenses and to fund my non-profit, SeaLegacy. To book me as a speaker, please contact my agent Andrew.Pudvah@natgeo.com. If you are interested in more "grassroots" engagements,

please get in touch with Kait Burgan at kait@cristinamittermeier.com to inquire about other SeaLegacy speakers.

What is your approach to Social Media?

Social Media is an extremely important aspect of my work. It serves as a type of digital portal that I use to virtually bring people into the field with me and it also a business platform. I look at Social Media as a place to show the world what is happening to our environment and build a connection between cultures but also a place to showcase my work to potential sponsors, partners, and clients. I use it as both a place to share information and educate, but also to rally collective passion as a catalyst for real-world action. Social Media, for me, is an extension of my storytelling platform. I don't shy away from "stirring the pot" and encourage healthy debate through comments and the sharing of ideas and experiences. Social Media has incredible power as a tool to motivate and connect with people in a global community.

How can I purchase your work?

My work is available exclusively as Fine Art Prints through Toronto Image Works and the Paul Nicklen Gallery. A large percentage of the profits of Fine Art sales goes directly to support SeaLegacy. Please contact Cristina@cristinamittermeier.com for more information.

What gear do you use?

Since 2008 I have been a Sony Artisan of Imagery, so my main camera kit consists of the latest and greatest Sony gear.

This is a list of the gear I use for "above water" photography:

- Sony A7S2 for Low Light video
- Sony A7R3 for most of my scenic and "people work"
- Sony A9 for my wildlife work
- Sony VG-C3EM Vertical Grip
- Really Right Stuff L-Plate Set for Sony Alpha a9
- Sony FE 16-35mm f/2.8 GM Lens
- Sony FE 24-70mm f/2.8 GM Lens
- Sony FE 70-200mm f/2.8 GM OSS Lens
- Sony FE 100-400mm f/4.5-5.6 GM OSS Lens
- Sony HVL-F45RM Wireless Radio Flash
- Manfrotto tripod
- Mavic DJI drone

For my underwater photography I use:

- Sony A79 Nauticam NA-A7II housing
- Sony 12-24 f/4 G Lens
- Sony FE 16-35mm f/2.8 GM Lens
- Sony FE 28mm f/2 Lens
- 45° Enhancing Viewfinder
- Fiber optic cables for Inon or Ikelite
- Inon and Ikelite strobes
- Wide Lens (WWL-1)
- 12 inch Zen dome

How do you pack your gear?

I have tried every bag you can find and I've realized that there is not a perfect bag for every assignment. It takes flexibility. The main thing I have realized is that the way you travel with gear is different than the way you shoot. You typically want to be able to access your camera really fast and not have to lay a bag on the ground in order to get your camera out. All of my gear is packed into a variety of ThinkTank bags. My favorites bags are:

- Think Tank Airport Security™ roller bag
- Think Tank Logistics Manager® 30 roller bag
- Think Tank Video Rig 18 to carry my underwater housing
- Think Tank StreetWalker® Pro V2.0 backpack
- Think Tank Shape Shifter® 15 V2.0 backpack
- Think Tank Speed Racer™ V2.0 shoulder bag

What is the best camera if you are on a budget?

For price and value I can't recommend a better camera than the Sony A6500. It is in a price range that most can afford and provides an incredibly fast frame rate in a small and powerful package. It is the best in its class for FPS, autofocus and sensor size. The lenses are great and constantly growing.

What is the biggest mistake you think rookie photographers make?

The assumption that making a few photos makes you a photographer. This is a complex, all-consuming career that demands boundless energy, thick skin for rejection, a lot of persistence, patience and the ability to withstand uncomfortable situations. It is an incredibly competitive profession, where you have to create your own opportunities and craft your own path. If you are able to work harder than everyone else, come up with a vision that is uniquely yours, and most importantly, if you are able to give your work a sense of purpose, this is, without a doubt, the most rewarding profession.

What tips do you have for someone wanting to learn to do underwater photography?

Water photography can take years to master and it demands that you first become a strong and accomplished swimmer and a competent diver.

Sign up for Cristina's Newsletter

for intimate access to inspiring stories about adventure and the grit it takes to work as a conservation photographer, as well as tips and information about the gear she uses.



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6.5 Must-Have Wedding Photography Contract Terms



We're on week 2 of our "Must Haves for Wedding Pro Contracts" series, and we're looking at **Wedding Photography Contracts** this week! (Last week was [Wedding Planners](#), if you are interested.)

GET SOCIAL



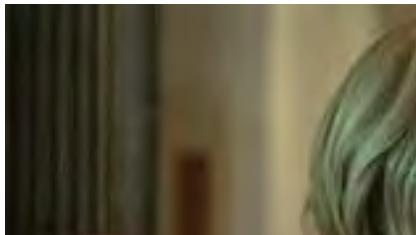
FIND WHAT YOU NEED

BROWSE BY TOPIC

BUSINESS
APP. 086

I'm calling this one "6-and-a-half Must-Have Wedding Photography Contract Terms" because well... there's a few "related side notes" thrown in here with this one. I couldn't stop! 😊👉

Now **remember**, there are obviously a LOT of different clauses that need to go into ANY contract. **The ones I have listed here are those that apply uniquely to a Wedding Photography Agreement.** This isn't a complete list of things to include in your contract! Just some "extras" that apply to my photographer crew. Don't forget the boilerplate mainstays— a specific scope of work, dates and times of the wedding day, who is held liable for damage to property, jurisdiction, terms for termination and/ or rescheduled events, force majeure, and many, many others, just as examples!



Buckled in? Let's do this.

1. ENFORCEABLE NONREFUNDABLE DEPOSIT

Ok, ok, we're starting with an easy one.

You want to write in an enforceable non-refundable deposit clause. Notice I said "enforceable." 🙄

The issue here is that a lot of states *reeeeeeeeaaaally* don't like nonrefundable deposits. Wait, WHAT?!

Yep, you read that right. The legal system actually *likes* people to **be able to get in and out of contracts** as they want to— even though that sounds counter intuitive.

So really, nonrefundable deposits are an **uphill battle** from square one.

That's why you need to draft a non-refundable deposit clause that doesn't look like a penalty for cancellation, and instead looks like a way to **compensate** you for the time you've spent putting in work

LEGAL

FREEBIES

NEWS

GET ON OUR LIST!

Bi-weekly emails with the latest news about how the law affects your Wedding & Events Business

Name *

First Name

Last Name

Email Address *

Instagram

We wanna follow you on Instagram!

I want IN! *

HECK YES!

NEW TO THE
GAME? START HERE!

for the event, OR to compensate you for **taking that day out of your availability.** 📧 📧 📧

The term “liquidated damages” is a “magic word” here that helps set up this type of payment structure. Also, a more staggered payment schedule— three or four— instead of one up-front 50/50 deposit/ remaining balance-- will help show this. I know, I know, that’s annoying to request from a client— but *I am just relaying the message that the courts have said loud and clear.*

2. ARTISTIC DISCRETION

You’re an **artist**, not a dancing monkey.

You’ve been hired to use **your discretion** to produce images in your own style, with your own eye, and with your own editing techniques.

Make sure you defend your right to take certain photos— and, almost more importantly, the right to *not take certain photos*— by reserving “artistic discretion” and promising “no specific images.” Also reserve the right to edit photographs in the styles you choose, so long as they are reflective of your portfolio as a whole. This way, you won’t have people demanding for “more white in this photo” or “can you make this photo brighter?!”

Semi-related side note: Make sure you’re including a statement about **RAW image files** as well. Tell the couple something along the lines that “under no circumstances shall RAW images be released or delivered to the couple.” Why? It’s like giving someone a painting when the ink isn’t even dry! Don’t feel guilty about protecting your art— and your brand!

3. COPYRIGHT: WHO OWNS WHAT?

You photographers are probably a bit more in-the-know about copyright law than some of the other wedding pros, so I am going to get a little detailed here. Hang onto your Rothys.



<https://blog.engagedlegal.com/start-here>

Start Here. Baby Steps.



Top 10 "I-Dos" for Wedding Businesses



5 Contracts Every Wedding Pro Must Have

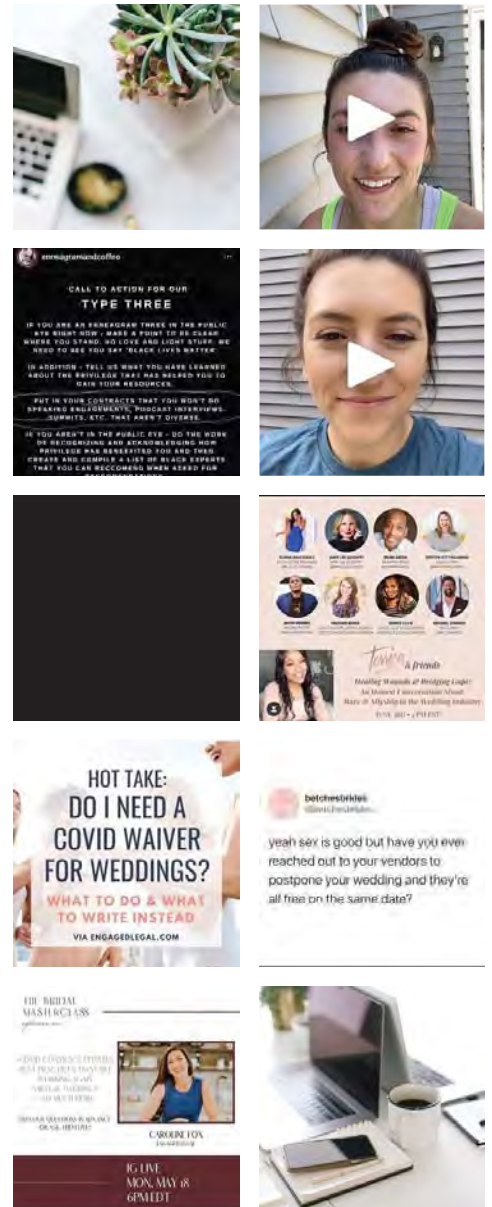
You probably know that as the creator of images, you are the copyright holder. Boom, that's more than a lot of people, so high five there!

You need to decide whether you are i) keeping the copyright in your images and granting the couple an license, or ii) granting the couple a copyright transfer and then licensing back your photos for your own portfolio/ marketing use.

This is a personal decision from photographer to photographer. I've worked with some photographers who want to keep copyrights, and I have worked with some who say "the client paid for them, so they can have the copyright." So how do YOU decide what to do?

When **deciding your own process**, consider the following thoughts/ notes:

1. How much is the couple **paying**? (Also, if you're licensing and the couple wants to have the copyright transferred to them, that's a possible upsell.... just a thought).
2. If you transfer the copyright to the couple completely, you don't have the right to use the photos in any way that you haven't specifically licensed back to yourself, so make sure you've **carved out that license well**.
3. If someone steals the images and puts them on a billboard, only the copyright holder can go after the infringer (known as "standing"). Would your couple want to do that? Would you?
4. A lot of couples want the copyrights to their photos so they don't feel "held captive" by a photographer's license (roll with me here, I've asked around about this). Couples get scared that the photographer will somehow take the photos back or make them pay more. Simply transferring a copyright to them completely may help eliminate this fear.
5. However, if a major brand decides they want to use your photo for something, you want the right to say yes, no, or "sure, if you pay me!" In this situation, you'd **WANT** to keep the copyright.



mediums you will be using. I put these in [every contract I write](#), so the Couple signs off as part of their event.

However, *don't forget to get guests to sign off too* if you know you'll be using photos from this event in your portfolio (yes, I know it's a pain, but don't shoot the messenger here). The couple can't sign off on their guests' behalf! So if you shoot a great photo of that little flower girl bustin a move on the dance floor and you want to slap that up on your portfolio..... go find mom, pull out a digital release form, and get her to sign a model release.

Tip From Experience: this gets more and more critical the higher dollar value the event, or if the event involves individuals who are celebrities or public figures. Their people will be on you like white-on-rice if you use an image of a celeb on your social media promoting your business.

[Another tip— if you don't have a [Model Release, we have one in the shop as well](#)]

5. TRAVEL RESERVATIONS AND REIMBURSEMENT

Here's a tip I want to drive home: *I want you to start estimating travel costs and including them in your nonrefundable deposit fee whenever possible.*

Do some upfront research. **Estimate.** Use a travel planning website like [Kayak](#) to get a plan together and show costs. You can indicate that it's a travel fee, you can require a daily allowance (also known as a "per diem," and estimates are available [here](#)) and you can estimate a little over the cost to give yourself a buffer— whatever you need to do— but try as **hard as you can** to take those travel fees up front.

Why?

Sit down and gather round.

WHEW. So many things to weigh here! You can see why there are no easy answers. 🤔

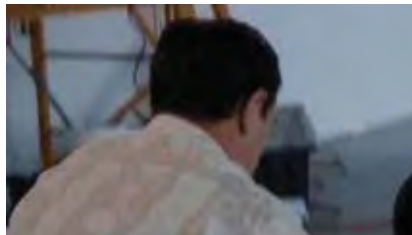
.....also, this is why I have a job 😓

But honestly, this comes down to **YOUR personal decision** that is often made on a couple-by-couple basis. Our [Wedding Photography Contract Template](#) (as well as [Wedding Videography Template](#)) include *both a license and a full copyright transfer*, so **rest easy if you're an ELC contract template purchaser**.

Related Side Note: Practically speaking, I know that most of my photographers aren't going to sue a couple for putting a filter on an image and posting it to Instagram— as annoying and upsetting as that “Sierra” filter may be. However, as a legal copyright holder, you *could* threaten that. A way to nicely **educate** a couple that filters are a NO GO and **remind** a couple that they can't put stickers/ filters/ weird crops on photos is to **include a section about filters in the copyright section of your contract and make them initial it**. Then, if they start posting weird images, you can refer them back to “Paragraph 8 of your contract..”

4. MODEL RELEASE

Here's the truth: to use a photograph or image (or “likeness”) of someone in relation to your business, you need an Image Release, also known as a Model Release.



This includes your blog, social media, marketing materials, ads, client spotlights, website photos, portfolio, **ANYTHING at all related to your business**.

Without this permission, the individual can sue you for *misappropriation* of their image and likeness.

You need to get in writing irrevocable (they can't “take it back”) client permission to use their “image and likeness” throughout all

First, and most obviously, because travel fees are often **large sums** of money, and they are usually non-refundable (or only partially refundable). And when the client agrees to pay travel fees, but then cancels a wedding, breaks up, or refuses to pay you, you're left paying for a flight and rental car to Timbucktu West Virginia in October with a couple refusing to pay you back.

Second, I also push this for **safety reasons**. A lot of times as a photographer, you're alone, flying out to a new place, and it's you solo (or you and a second shooter). Especially when you're first starting out, you are less assertive, desperately seeking work, and take jobs that are less-than-glamorous. If someone else is making your reservations, booking your flights, or reserving your hotel room, *their name is on it too*. They can cancel the flight after the wedding and leave you stranded. Or they can **get into your hotel room**. Be smart and *make your own reservations*. It's more work for you, yes— but it is much, **much safer**.

In the words of a favorite podcast: [Stay Sexy and Don't Get Murdered](#) #SSDGM.

6. BEHAVIOR OF GUESTS AND/ OR HOUSE RULES

Finally, I want to hit on something that is out of your control: wedding guests and/ or venue rules **interfering with your final product**.

I've always been aware that certain "house rules" can **prevent a photographer from taking certain photos**, or inadvertently have an **effect on the quality of the resulting images**. You can't help it if Father McFarland won't let you in the chapel balcony for that overhead-cathedral-veil-shot! Let's make sure that you address this in your contract, and remind the couple that they will "hold [you] harmless for the effects of 'house rules' on final product.

Obnoxious Uncle Bill (everyone has one) taking pictures with his fancy new Cannon Rebel or Crazy Aunt Edna snapping photos with her iPad as the bride is walking down the aisle can create the same problems. ☹️ Contractually "remind" your couples that it's not

your fault, you are not held responsible for pictures full of multiple flashes and iPhone screens, and they don't get a refund for their crazy guests.

But on another note I've noticed more and more photographers— both women AND men— speaking out about sexual harassment by guests— or *other wedding pros*— at weddings.

Please, please, PLEASE put a clause in your contract that says if you are subject to an incident of sexual assault or unwanted touching, you can document the situation and walk out.

You deserve to be safe in your workplace. You don't deserve to get groped, creepily hit on, or followed out to your car and harassed by the father of the groom (this actually happened). Include a clause stating that if you are sexually assaulted, you can leave immediately with no refund granted to the Couple. Otherwise, legally you may be required to refund part of your fee, when YOU are really the victim.

There's obviously a lot more that needs to be in any contract, but these are some specific clauses and protections that I really push for my Wedding Photography contracts.

What are clauses that YOU'VE found are critical in a contract?
What's something you learned the hard way needs to be included?

 Comment

 0 Likes  Share

 Legal

 Contracts, Photographers

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ALINA THOMAS
PHOTOGRAPHY

WEDDING PHOTOGRAPHY CONTRACT –
ASSOCIATE PHOTOGRAPHER

This is a contract, please read carefully, and don't hesitate to contact me if you have any questions!

CLIENT:

Bride's Name *

First Last

Phone Number *

 - -

####

Groom's Name *

First Last

Phone Number *

 - -

####

Address *

Street Address

City

State / Province / Region

Postal / Zip Code

Country

Wedding Date *


 / /

MM DD YYYY

This Contract is between the Client, whose name and address is listed above, and Alina Thomas Photography, LLC, herein referred to as the Photographer.

1. Retainer and Payments

The Client shall make a non-refundable retainer payment for the Photographer to perform the services specified herein. The retainer shall be equal to 50% of the total service charge (including sales tax). Upon payment of retainer, the Photographer will reserve the time and date agreed upon



by both parties. The remaining balance shall be paid in full no later than 30 days prior to the wedding date listed herein. A late fee of \$100.00 per day shall be applied to any payments made after the agreed upon date. No digital images shall be provided to the Client until total contract price has been paid in full.

2. Engagement Session

A complimentary 30 minute engagement session is included with all wedding collections and is to take place within a 45 mile radius of Leesburg, VA 20175. The session shall take place at least one week prior to the wedding date. If, for any reason, the Client declines or fails to schedule the session with the Photographer, the Photographer shall not be held liable for the lack of the session and will not be required to schedule a replacement session of any kind. If, for any reason, the Client wishes to reschedule the engagement session, they may do so, provided the Photographer is available and given at least a 7 day notice. If the Client is late arriving to the session, the Client will have the amount of time late deducted from the time allotted for the session. If the Client is more than 20 minutes late to the session, it will be considered by the Photographer as a "no-show", forfeiting the session and the Photographer shall not be held liable for the lack of the session and will not be required to schedule a replacement session of any kind.

3. Cancellation

If, for any reason, the Client cancels this Contract prior to, or on the wedding date, the Photographer shall keep the retainer and any monies paid through the date of cancellation. All cancellations must be made in writing and signed by all contracted parties. If the Client fails to supply written cancellation, or cancels within thirty (30) days of the contracted date, the Client shall be required to pay the full balance of the Contract.

4. Rescheduling

If, for any reason, the Client reschedules the wedding, the retainer may be applied to the new date, provided the Photographer is available. All monies paid may be applied to wedding coverage within one year of original date, provided the Photographer is available. A new Contract will be required to reflect the changes. In the event the reschedule occurs outside of one year of the original wedding date, no monies shall be refunded to the Client.

5. Artistic Rights

The Photographer retains the right to edit and release only the images that are deemed professional in quality and within the Photographer's artistic standards. The Photographer shall make gallery proofs available through an online gallery proofing website. These proofs shall be available to the Client within 4-8 weeks of the photographic event. Once the online proofing gallery is delivered, it shall remain open for 30 days from delivery. If the Client requests to extend the time, or reopen the online proofing gallery, a \$150.00 un-archival fee shall apply.

6. Copyright and Reproductions

The Photographer shall retain copyright ownership of all works created in the course of this Contract, including but not limited to all images in their original and processed formats. The Photographer shall have the exclusive right to make reproductions for, including but not limited to, marketing materials, portfolio entries, sample products, editorial submissions and use, or for display within or on the Photographer's website and/or studio. It is understood that any duplication or alteration of original images is strictly prohibited without the express written permission of the Photographer.

7. Client's Usage

The Client shall only use the prints, including digital files, in accordance with the permissions within this Contract. The Client's prints are for personal use only and shall not be submitted to contests or reproduced for commercial use. The Client may not edit the photographs in any way, including but not limited to application of filters, cropping, or modifications of any kind. If further editing of the images beyond what the Photographer has delivered is desired by the Client, it is the Client's responsibility to contact the Photographer and request any re-edits. Charges for re-edits may be applied at the Photographer's discretion.

8. Safe Working Environment

The Client agrees to undertake the best efforts to ensure that guests and attendees at the wedding treat the Photographer and the Photographer's team with respect and dignity and that the Photographer is provided with a safe working environment. The Photographer retains the right to



cancel the remainder of any photography session in the event guests and/or attendees of the wedding commit any instances of sexual harassment, violence, threats or other similar behavior that would lead a reasonable person to feel unsafe in such an environment. In the event of such cancellation the Client shall not be entitled to any refund.

9. Exclusive Photographer

The Photographer and the Photographer's team shall be the sole photographers for coverage of the event. At no time may any guest or family member use any images from the Client's wedding to promote themselves in any photography service, including, but not limited to, editing the images. The Client is responsible for contacting anyone violating this agreement and having the image(s) removed.

10. Coverage Liability

The Photographer is not responsible for compromised coverage due to causes beyond their control, such as other people's camera flash, the lateness of the bride, groom, family members and bridal party members, or other principles, weather conditions, schedule complications, rendering of decorations, or restrictions of the venues or officiate. The Photographer is not responsible for existing backgrounds or lighting conditions which may negatively impact or restrict the photography coverage.

11. Failure to Perform

In the event that the Photographer is unable to perform any of the photographic duties prescribed under the selected package, due to unforeseen illness, emergency, fire, casualty, strike, act of God or causes beyond the control of the Photographer, another competent and equally skilled photographer will be provided as available. If no replacement photographer is available, all payments made will be refunded to the Client. No further liability may be held against the Photographer. Furthermore, in the unlikely event that images/files have been lost, stolen, or destroyed for reasons within or beyond the Photographer's control, the Photographer's liability is limited to the prorated amount of the exposures lost based on the percentage of the total number of originals captured. In the unlikely event that a mechanical failure should occur to the Photographer's equipment and the Photographer is unable to provide the Client with the agreed upon photographic services and/or products, responsibility and liability is limited to the return of all monies received for the event. The Photographer and the Client agree that the Photographer is not responsible for any other damages, emotional or otherwise.

12. Substitute Photographer

The Photographer reserves the right to substitute with another photographer. The substitute photographer is chosen at the discretion of the Photographer and does not constitute a breach of this agreement. The Photographer warrants the substitute photographer to be of comparable quality and professionalism.

13. Independent Contractor – Second Photographer

The Photographer shall supply an additional professional photographer to assist on the wedding day. The Photographer reserves the right and discretion to select the appropriate additional photographer. In the event that the bride and groom's getting ready locations are farther than five (5) miles away from each other, the second photographer will assist the main photographer at the bride's getting ready location.

14. Photographer's Standard Price List

The charges in this Contract are based on the Photographer's standard price list. This price list is adjusted periodically and future orders shall be charged at the prices in effect at the time when the order is placed.

15. Meals and Breaks

A meal is required for every member of the Photographer's team in a location separate from the wedding guests for coverage that lasts more than six (6) hours. A fifteen (15) minute break is required for every member of the Photographer's team for coverage that lasts more than 6 hours.

16. Album Orders

Image selection for album orders shall be done within 30 days of the online gallery becoming



available to the Client. If album image selections are not made by the Client as listed above, the Client will forfeit all rights to receiving said album, or pay a fee of \$350.00 to move forward with the album order. The Client must complete the album design approval within 90 days from the wedding date.

17. Price Protection

The Photographer warrants all prices quoted for professional services and albums are valid for a period of six months following the date of the event. Orders placed after that are subject to the Photographer's current published pricing.

18. Venue Guidelines

The Photographer is bound to guidelines and policies of venue, officials or management. The Client agrees to accept the technical results of their imposition on the Photographer. Negotiation with the officials for modification of guidelines and/or policies is the Client's responsibility. Any additional permits or fees required by the venue or local jurisdiction shall be the responsibility of the Client.

19. Expense Reimbursements

The Client agrees to reimburse the Photographer for all reasonable expenses relating directly to the event itself (i.e. parking fees, destination travel fees, accommodations, etc.). Both parties agree to discuss this thoroughly to avoid any surprises as to what will constitute an expense.

20. Acceptable Payment Types

The Photographer accepts personal or business checks, cash, or most major credit/debit cards. Credit/Debit cards will be charged an additional 3.5% for processing fees. If a client check is returned for insufficient funds, a \$40.00 fee will be charged to the Client, due immediately and not included with the rest of the wedding package.

21. Arbitration

Any controversy or claim arising out of or relating to this Contract, or the breach thereof, shall be settled by arbitration, administered in accordance with the Commercial Arbitration Rules of the American Arbitration Association, administered by a licensed Arbitrator in the jurisdiction closest to the Photographer's office and the arbitration award may be entered for judgment in any court having jurisdiction thereof. Notwithstanding the foregoing, either party may refuse to arbitrate when the dispute is for a sum less than \$500.00. In no event shall an award in an arbitration initiated under this clause exceed the contracted price of the controversy in dispute.

22. Indemnification

The Photographer shall be held harmless for any and all injury to the Client during the course of the photographic event and the immediately surrounding events.

23. Attorney's Fees

If either party of this Contract brings a legal action against the other contracted party to secure the specific performance of this Contract, collect damages for breach of this Contract, or otherwise enforce or interpret this Contract, the prevailing party shall recover reasonable attorney's fees and all costs, premiums for bonds, fees, and other expenses expended or incurred in the action in addition to any other relief that may be awarded.

24. Signing of Contract

Contract is solely for exclusive consideration of Bride & Groom and Photographer. Contract must be signed by both Bride and Groom. A third party may make full or partial payment, with the agreement that Payer acknowledges the amount paid is a gift to the couple and not purchase of consideration or benefit. The third party payer relinquishes all rights to dispute, lay claim, or indemnify Photographer.

The \$3,200.00 Wedding Collection Includes *

- Up to 8 Hours of Continuous Coverage by two ATP Associate Photographers | Password Protected Online



Gallery | PIN # for Immediate Download | Print Release
| Custom Wedding Day Timeline | Discounted Annual
Anniversary Sessions | 60 miles of travel for wedding
day (.57 per additional mile)

Additional Options

- Gift Album Set \$2,295.00 (10x10 30 Page Legacy Album, two 8x8 30 Page Parent Albums & A Free 20x30 canvas gallery wrap)
- Wedding Album \$1,095.00 - Album is \$1,500.00 if not included at time of booking.
- Parent Album (with the order of a wedding album only) \$695.00 - Album is \$997.00 if not included at time of booking.
- Bridal Portrait Session \$450.00
- After Wedding Session \$450.00
- Wedding Site/Venue Visit \$450.00
- USB \$227.00
- Additional Hours \$450.00/Hour

Number of Additional Hours

CONTACT US

alina@alinathomas.com

ATP

NORTHERN VIRGINIA WEDDING PHOTOGRAPHER
SERVING NORTHERN VIRGINIA, WASHINGTON DC AND BEYOND.

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Brittany Lowe

ABOUT ME

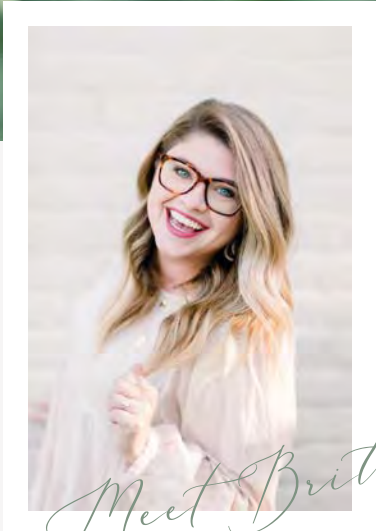
GALLERIES

Richmond Virginia Wedding Photographer

DETAILS

BLOG

CONTACT



Meet Brittany

*"Always remember, there was nothing worth sharing, like the love that let us share our name."
-The Avett Brothers*

Hey there! My name is Brittany and I'm a full-time wedding and portrait photographer based out of Richmond, Virginia with a love of traveling.

I use natural lighting (as much as I can!) to create a clean, bright, and airy feel to every photograph I take. Candid, real life moments and emotions are the foundation to building memories. I love capturing the little details as I feel like these are the little things that get forgotten so easily. I love giving my clients the ability to look back at their special day and remember every moment.

I want to create genuine relationships with my clients, so during our time together you can expect us to talk, laugh, and get to know one another. I'm not aiming to take just a few pictures of you, I'm aiming to capture you as you are in that moment and deliver you the story of our time together.

When I'm not behind the camera, I'm a wife to my awesome husband, a crazy busy mom to four incredible kids and our pup Avett. I have a strong love for DIY projects and coffee full of sugar. My husband and I even bought our first house just for the purpose of fixing it up. And in case you're wondering about our dogs name, I'm The Avett Brother's number 1 fan. :)

Things I Love

- My family
- Apple products
- The Avett Brothers



Contact

BRITTANY@BRITTANYLOWEPHOTOGRAPHY.COM
RICHMOND, VIRGINIA WEDDING PHOTOGRAPHER



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WEDDING PHOTOGRAPHER FUQS

learn all the things

FREQUENTLY UNASKED QUESTIONS ABOUT WEDDING PHOTOGRAPHY

Typically when I'm working with a couple who's planning a wedding, they are pretty new at wedding planning and are having to become experts on weddings as they go along. (Does that sound about right to you?) Most of the time, you are hiring a professional photographer for the first time, and generally just doing lots of stuff for the first time. So you spend a lot of time reading wedding magazines and wedding blogs and they all tell you to ask wedding photographers the same [Frequently Asked Questions](#), right? But what about the stuff that you don't know you should ask? That's this page. These are the things I try to explain to people when we have wedding consultations, all the things you're too overwhelmed to think about now, but will wonder later. And a couple of bonus fun questions too.

WHAT DO YOU THINK ABOUT UNPLUGGED WEDDINGS?

I think that if an unplugged wedding will make you happy, then that's exactly what you



should do. I completely understand why you would want your guests to put their gadgets down and engage in the moment. After all, I've lived with teenagers.

But if you're thinking about having an unplugged wedding because you think I need you to, then I want you to reconsider. I know it's pretty trendy right now for photographers to post images of people at weddings holding up cell phones and publicly shame them for daring to want to make a photo, but I'm not one of those photographers. I promise that your guests aren't ruining anything if they make some photos on their phones, and I promise that I will never ever publicly shame your family and friends on the internet like so many photographers have done recently.

It's true that sometimes people get excited and enthusiastic and want to make photos at weddings. Who can blame them? *But I've never found myself in a situation that a polite request made quietly in the ear of the offender didn't immediately solve.*

Personally, I really think most of the whinging you see on the internet about unplugged weddings is the result of the inability of wedding photographers to tactfully interact with wedding guests. And viral marketing. Obviously.

So you should definitely have an unplugged wedding if it will make you happy. But don't feel like you have to do it for me, because I'm a professional and I'll make amazing photos for you either way.

HOW LONG HAVE YOU BEEN TAKING PHOTOS PROFESSIONALLY, AND HOW LONG HAVE YOU BEEN A PROFESSIONAL WEDDING PHOTOGRAPHER?

Long answer: I learned film photography in college a really long time ago, and have been in love with photography ever since. In 2009, I became a professional portrait photographer. Shortly after that, I began assisting other experienced professional wedding photographers around Atlanta. In 2010, I photographed my first wedding as a professional working under my own name, although I've photographed many weddings over the years as favors for friends. Basically, I've been a professional working artist for 20 years, and a wedding photographer for almost 9 years.

TL;DR, About 9 years, and I've photographed over 200 weddings as the primary photographer.

WHY SHOULD I HIRE A PROFESSIONAL PHOTOGRAPHER?

The most important thing to remember is that you're not hiring a professional wedding photographer for only what they do when you can see them, you're hiring them for the finished product. You're hiring them because you want someone at your wedding with a camera (or four) who knows how to make a good photo no matter what happens, what time of day it is, whether it's dark, or raining, or kittens are falling from the rafters (hey, that sounds like a really neat wedding!). You're hiring a professional because you want kick ass photos and because you don't want to have to worry about this one thing. And of course, that's the kind of expertise that only comes from years of perfecting a craft.



HOW MANY HOURS OF COVERAGE DO I REALLY NEED?

There are a lot of variables involved here, but the short answer is probably at least 8.

We offer a 6 hour package, and that's tempting to a lot of people, but six hours of coverage is really best for people who are having very small (think elopements) weddings with very few guests (less than 40) and very short receptions, or no reception at all. If you want photos of things like getting ready, details, and reception coverage of at least the toasts and cake cutting, then you need to plan for at least 8 hours of coverage. If you'd like to have the least amount of stress, or if you'll be changing locations during the day (such as from hotel to church to reception venue), then you're going to probably need to bump up to 10 hours. Our bookings are pretty evenly split between people who choose 8 hours and people who choose 10 hours.


If you ask me what I would prefer that you book, I'd say that I want you to book whichever coverage will let us plan to have at least an hour to make creative portraits together, and plenty of time to make portraits of your wedding party and family. It's not that making photos takes a long time, it's getting ready to make a photo that takes up all our time together. Walking from one area in the garden to another takes time. Arranging the train of a wedding dress takes time. Helping you relax takes time. All those little things add up quickly and before you know it, portrait time is over.

WHAT DO YOU MEAN WHEN YOU SAY THE PHOTOS ARE PROFESSIONALLY EDITED?

Photos don't just come out of a camera ready to hang on your wall. Unless it's a Polaroid. Truth is, a professional SLR camera actually takes a pretty boring photo. Shaking it like a Polaroid won't help, either. The image is meant to be a blank slate so that the photographer can have complete artistic freedom. So I take your photos into my secret photography laboratory and I process them. I prefer a classic fine art film look to my wedding photos, so I keep the colors clean and the skin tones natural. If you have a blemish, my magic wand makes it disappear. If there's a spot on your suit, I use a spot treatment to remove it. If there's a random street sign in an otherwise perfect photo, I chop it out. There's lots of little remodels that I do to make your images just right. It takes a village... of software programmers... to create a finished wedding photograph.

WHY DO YOU TAKE SO MANY PHOTOS, BUT GIVE US SO FEW? CAN WE HAVE ALL OF THEM?

On a typical wedding day, I will take about 2000 photos, but the majority of those photos are taken in big bursts. Anytime I have a group of people in front of me, I will take 10-15 (ok, 50) photos every time. That's because it's really hard to get a photo of a group of people with everyone's eyes open and their mouths closed. So, out of that burst of photos, you'll get 2, because in all the other photos people are blinking or reciting epic poetry or whatever they're doing that isn't what they should have been



doing. It's kind of the same for pictures of people doing anything. Have you ever seen a series of photos of your Uncle Raymond dancing? It take a few dozen shots to get a good one because he always makes weird faces at the camera. And since it takes a bunch of time to edit all those photos, only the good photos are pulled out and edited for you. In the end, you get a beautiful set of perfect photos showing everyone at their best, and you don't have to weed through a bunch of crummy ones to find them. That's why professional wedding photographers are so awesome.

WHAT DOES THE COPYRIGHT RELEASE ALLOW ME TO DO WITH MY PICTURES?

The copyright release gives you personal use rights to your photos. This means you can plaster them all over Facebook and Pinterest and MySpace until your heart's content. You can blog about your special day. You can run down to the local drug store and order 150 wallet prints of your Cousin Becky putting 37 cocktail shrimp in their mouth and send a copy to every one of your guests.

What you can't do with your wedding photos is say that you took them, re-edit them in Instagram-o-matic splendor, or post them anywhere that requires that you claim sole ownership of the photos (you know, pretend that you made them). That includes entering them in most contests.

However, I do really want you to be excited about your wedding photos, and if you want to share them on your favorite forums and blogs, we will just need to communicate about it first. Most blogs just want to be sure they have original content, and not images that are already on 17 other blogs. So if you want to share your pictures somewhere more public, just send me an email and we can discuss how to get it done just right.

WHAT DO YOU DO TO MAKE YOUR BUSINESS ENVIROMENTALLY FRIENDLY?

Everything I can! To begin with, my office is pretty green. Well, it's actually [Zone 5 grey](#) (true story... we had the paint matched and everything), but it's earth-friendly. I use Canon photographic equipment, Apple computers, and Western Digital Caviar Green hard drives. All my battery powered camera equipment uses rechargeable batteries, especially the ones designed to use AAs and AAAs. My home and office have all CFL & LED bulbs, and our household participates in a local recycling program for all home and office waste. I conduct most of my business electronically, so there's almost no paper. We've even cut back on the number of paper airplanes we make, and we always use paper out of the trash for the few we still make. At home, we drink filtered tap water instead of bottled water, and have switched from paper napkins to cloth, and from paper towels to washable cotton terry towels for cleaning. And, not to be forgotten, since it's just us and the dogs in the office, we often work in our pajamas (heh-heh... jealous?), which in turn reduces laundry water and energy consumption. We also make our own laundry detergent, glass cleaner, and a few other household cleaning supplies from common household ingredients that are more environmentally friendly, yet still darn effective. And finally, we use the library. A lot. You can read a



whole nerdy blog post about our efforts to be a [green photography business](#) if you want to know more.

WHY DOES IT TAKE YOU SO LONG TO ANSWER MY EMAIL?

Being a one-woman show means I have to totally rock the Google calendar around here. Most of the camera work is done on evenings and weekends, since that's when you guys are free. My work day is kind of the reverse of your work schedule. When y'all are at work I'm in the studio, and when you're off work I'm out taking super sweet pictures of you. And I don't stop in the middle of a shoot to answer phone calls or emails, because it's kind of tricky to hold a camera and a cell phone at the same time. So, if you email me on Wednesday afternoon while I'm out shooting an epic sunset engagement session, I'll email you back promptly on Thursday morning. And if you send me an email on a Saturday when I'm at a ridiculously amazing wedding taking an insane number of mind-blowing photos, I am absolutely going to email you back. On Tuesday, because Monday is my only day off.

WHAT MODE OF TRANSPORTATION DO YOU USE TO TRAVEL BACK AND FORTH BETWEEN HOME AND DESTINATION WEDDINGS, ESPECIALLY ONES IN OTHER STATES OR COUNTRIES?

That depends. I have many friends and family scattered around the country (you were wondering how I could travel so cheaply!), and sometimes I will be combining working trips with visiting them. So, sometimes I will drive my car and sometimes I will fly. If I fly, I will use an airplane.

DO YOU FIND IT HARDER TO SHOOT WEDDINGS THAT REQUIRE TRAVEL? WHAT KIND OF LOGISTICAL HURDLES DO YOU ENCOUNTER IN DESTINATION WEDDING PHOTOGRAPHY?

I'm a professional photographer who doesn't maintain a traditional studio, so everything I do requires complete mobility. I can carry an entire studio to a location and set it up and create amazing photos that no one would ever suspect might have been made in your kitchen. Traveling is what I do for every job, even the ones that are in Atlanta. So I don't really encounter any serious logistical hurdles for destination wedding photography, other than having to take my shoes off at the airport if I fly. That's pretty annoying. Yay flip flops.

WHAT ABOUT TRAVEL FEES AND LODGING? IS THERE A MINIMUM PACKAGE REQUIRED FOR TRAVEL?



There are no travel fees for anyone who purchases six hours or more of wedding photography coverage in the continental United States. Are you getting married anywhere in the Lower 48? Cool. I'm not gonna charge you any travel fees. This whole process should be pain-free for you. I want you to be able to quickly and easily understand the actual cost of your wedding photography so we can start talking about the fun stuff sooner. We have a whole page about our [free travel for wedding photography](#) if you want to learn more.

DO YOU WORK WITH AN ASSISTANT?

Depending on the type and location of the wedding and the number of obstacles expected, I sometimes work with assistants (also known as voice-activated light stands). It can be nice to have someone to carry all the photography crap, or have another pair of eyes on the wedding party to make sure no one is sleeping while we make the group photos. However, most of the time I'm just a lone wolf. With mad ninja skillz.

ARE YOU WILLING TO ACCEPT A LIST OF "MUST-HAVE" PHOTOS?

That's a loaded question, and the answer is, it depends. I always send my wedding couples a questionnaire and ask for a list of five photos that they think are the most important photos for me to make, and then five more that they would like me to make if I can. When I arrive on your wedding day, you and I have already created a wedding photography schedule for the day and I have a plan of what kinds of photos need to be made based on our talks. We'll do group photos and individual portraits and detail shots and all of that stuff. But if you need to hand me a seven-page list to follow with checkboxes and you'll be crushed if I don't get *every single one*, then I won't be able to make any of the wonderful candid photos that you see in my portfolio for you because I'll have my nose buried in that list all night. This is one of those defining moments where you have to decide if our philosophies match or not. However, rest assured that you won't have to tell me to get the standards, like cutting the cake, or the first kiss. If I didn't know that, I wouldn't still be in business.

WHAT SHOULD I DO TO KEEP MY PHOTOS SAFE?

Once your wedding photos are edited, you will get two copies of each photo on a custom flash drive, a large file for printing and a small file for uploading to social media like Facebook. Your flash drive is stored in a beautiful box that is custom made for you, so you can leave it out on the bookshelf and show it to all your friends. Over. And over. And over. We also currently store your edited photos online in the cloud so that you can share them all with family and friends.

However, we all know how fleeting things in the interwebs can be, and obviously I can't promise to keep your files forever, or even for very long at all. **So the first thing**



you should do when you receive your files is make a copy. You should put this copy in a safe deposit box, or something equivalent (not your sock drawer) in order to protect your data from stuff like animal stampedes and glitter tornadoes, which have been on the rise in recent years. You should also copy the photos to your computer and back them up again. That's your safety net, in case anything happens to one copy, you have multiple back ups of every file. As far as keeping your prints and/or wedding albums safe, all the common sense stuff applies; don't get them wet, don't put your coffee cup on them, don't prop your television up with them.....you know the drill.

WHAT CAN I DO WITH ALL MY PHOTOS?

The best thing to do with them is to PRINT them and frame them and hang them on your wall. Or even better, since you're going to have so many amazing photos that you'll run out of wall space, you should make a wedding album. Or get one of those neat digital photo frames. But whatever you do, don't just leave them on your hard drive all alone and never let them feel the sweet kiss of daylight. That's just sad.

WHY SHOULD I GET A WEDDING ALBUM?

Because you are a rock star. Your wedding is probably the most important day in your life to date, except for that time you saw Bill Murray buying a diet soda and a pack of gummy bears at the gas station. You've spent months agonizing over every detail, right down to the color of the ribbon to tie on those cute little bubble bottles, and this is the perfect way for you to celebrate your wedding day as the major moment that it is in your life. A wedding album tells the story of your wedding day, from the earliest moment of "getting ready" to the confetti hitting the getaway car as you make your escape. As an added bonus, it's totally portable, and doesn't need to be plugged in or recharged for you to inflict it on your friends and family.

On a more practical note, while I provide your photos to you on a flash drive, what happens if you get all responsible and actually stick it in your safety deposit box, and then ten years from now you want to get a copy of that picture of Aunt Martha wearing the bowler hat and feather boa in the photo booth, but Whoops! NOBODY uses flash drives anymore. This can totally happen, since technology marches ever onward. Seriously, I've got a pile of floppy disks in my filing cabinet (that's the analog version of a desktop folder) that haven't been near a computer since 1992.

Digital back-ups are all smart and stuff, until they get obsolete. Your best bet for preserving important memories will always be a physical printed copy, like a wedding album. Besides, it will really impress the grandkids when you pull out an Actual Book and sit on the sofa and show them your wedding day. I know how much I always loved looking through the family photo album with [my Grandma](#).

WHAT IS A FLUSH MOUNT WEDDING ALBUM?



Only the coolest way to see your amazing photos. Ever. First your photos are silver halide printed on high quality archival photographic paper, just as if they were going to be framed. Then they are mounted on a thick archival substrate, which makes a luxuriously stiff page about 2mm thick. Kinda like a children's board book, only exponentially more fashionable and gorgeous (and not appropriate for teething). Our albums can be leather bound, silk-covered, or have custom printed covers. And they are beautiful. We call them heirloom wedding albums because these hand made archival albums will truly last for generations. We know you want the grandkids to know just how bad-ass you were back in the day, and now we can give you the technology to do it.

WHAT IS PRESS PRINTING?

Press printing is high-quality printing, but it is not printed on photographic paper. More like a coffee-table book or a high-end magazine. The pages are thicker than regular book pages, but still thin enough to be flexible. Sadly, unlike most other topics here, press printing really isn't all that funny.

HOW DO I KNOW IF YOU'RE THE RIGHT PHOTOGRAPHER FOR ME?

If you've read this far, you have learned a lot about me, and what a professional wedding photographer should do for you. Do you feel like I'm someone you would want to spend a day with? (Remember, your wedding photographer is a vendor you'll actually spend time with on your wedding day, so it's important that they don't creep you out.) Do you think I seem like someone you trust to make the kind of photos you want to see of your wedding day? If the answer is yes, or even maybe, you should [email me right now](#). We should have a chat and get to know each other a little better. If you live near the Atlanta area, we can meet up and have a cup of coffee and talk about your plans. If you live elsewhere, we can Skype and do the same thing.

Also, it's ok if I'm not the perfect wedding photographer for you. Hopefully you've learned a little something here to help you find the perfect professional wedding photographer for your day. No matter what, remember: It's your day, and it should be perfect on your terms.



YOU MIGHT ALSO LIKE



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[Send me an email.](#)

[Let's get coffee.](#)

[My treat!](#)

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Making neat pictures of nice people since 2009. You're not like everybody else, your pictures shouldn't be either.

CONNECT



FREQUENTLY ASKED QUESTIONS

A COLLECTION OF COMMON QUESTIONS AND ANSWERS



The big question : Why should we hire YOU for our wedding?

Why should I be your wedding photographer? Because I will take care of you as if you were my family. I will help you craft a timeline that allows your day to be *your day*, just how you want it. Because I will be here for you, as a resource with almost two decades of experience (and that's a lot of weddings!) Because weddings can be stressful and overwhelming, and I will be right with you the entire time - I promise.

I'll be your problem-solver. I'll be your family-wrangler. I will be your advocate. I will help ensure that your day is exactly what you want, captured as beautifully as you deserve. I will be your eyes on your day, so that you can focus on the amazing gathering of everyone you love best in the world and trust that your photography is in extremely skilled hands.

If it rains, if it snows, if it gets dark early, if your venue is unexpectedly covered in scaffolding, if hair and makeup run late, if we get stuck in traffic - I've got you, and your images will still be amazing. My job is to take great pictures for you, yes, but also to help remove all of the stress from your wedding day so that you can enjoy it completely!



COVERAGE + TRAVEL

I am often asked questions involving my prices, travel policies, timelines for delivery, albums, and other wedding coverage details. I've compiled the most-asked questions here for you. I hope you find these answers helpful! Please don't hesitate to contact the studio if you have any questions not answered here. I hope to hear from you soon!

What is your pricing?

I can absolutely understand wanting to find pricing information without having to ask. Truly I can. My detailed rates and collections aren't listed for public viewing on my site for a variety of reasons. First, rates and collections vary by location. Some weddings outside of the NYC/Long Island/New Jersey/Philadelphia area require travel, which would not be included in a local wedding rate. Destination weddings are different as well. I also create custom collections for many clients, which is something that I can absolutely do for you! If you'd like to obtain detailed rate information for your wedding, simply [drop me an email](#) and I will send you all of the information that you need! I promise to respond ASAP, and I look forward to chatting further!

Local wedding rates begin at \$5,500 for our signature coverage. Elopements and small weddings begin at \$950.

Do you work with a second photographer?

Sometimes yes, and sometimes no. Allow me to explain! I spent the last almost twenty years shooting weddings as a solo photographer, and have since added several extraordinarily talented associate photographers to the studio. They are wonderful documentary photographers, and great assets to the wedding day coverage when the day requires a second vantage point! Wedding day coverage always has an assistant who does light photography, but some packages have a second photographer as well. Elopements and engagements are all solo-photographer coverage by myself.

Do you edit all of our photographs?

Yes, I do! Every image that you receive has been hand-edited, one at a time, without batching in bulk groups or mass-producing the results. My highly trained editing team also often selects a few favorites for special attention above and beyond the individual image editing.

Where do you live and how far will you travel?

I live in Brooklyn, New York - which is where my studio is. I also have a home base just outside of the Philadelphia area. I've been all over the world to photograph weddings, to the Caribbean and Bahamas, to South America, California, Wisconsin, Georgia, my former home state of Florida, North Carolina, France, Finland, and many, many other places. I am a destination wedding specialist with tons of frequent flier miles and a keen ability to fall asleep sitting up on a plane. I am very, very comfortable traveling for events. Rest assured that should you commission me to cover your wedding and travel to you then you are hiring someone very experienced with travel for business. Travel is billed very simply - if airfare and hotel and rental car are needed, all you are responsible for is a direct reimbursement for the charges.

In terms of local weddings, I have a car, and I *love to drive*. Really, I do!

Do you also provide video services?

We do not. I'm a photographer, and I choose to specialize in photography to give you the very best of this specific art form. I do know many extraordinary cinematographers at all budget levels and would be thrilled to help match you to the best company so that you can have a team that focuses on videography the way we focus on photography!

Do you have an assistant?

My assistant photographer functions as both a photographer and an assistant. He or she is occasionally a second vantage point for some of the key moments of the day, while providing aid with lighting, organizing, and managing logistics of other key parts of the event.

Do you have past clients we can speak to as references?

I can absolutely understand why you'd ask this. After all, if you're applying for a job, it's customary to list your previous places of employment as references. I don't provide client references to prospective wedding couples for a few reasons. First of all, any reference I would give you would be biased - of course I'd choose clients that I know would speak most glowingly about myself and my services! Second of all, I truly respect my clients' investment in my services and work, and could never ask a client to market for me on their own time. I'd also recommend that you talk to any vendors you have already commissioned for your wedding date and ask what the experience of working with me is like!



We want to take pictures in a super cool location on our wedding day. Do you know if we need a permit?

I would love to help you with this, but the answer is that I'm not sure. If you're getting married on-site, the chances that you'll need a permit are very small. If you're leaving your venue and going somewhere else, a

permit might be required. There are many places that do require you to get a permit (Philadelphia's Washington Square Park and New York's Grand Central Terminal come to mind), but the permit has to be obtained by the client, not the photographer. If you have a question about a location, just let me know and I will help you figure out if a permit is needed. If we try to shoot in a location that requires a permit, and we don't have one, we'll be asked to leave. I don't want that to happen to us!

Can some of our photos be delivered in both black & white and color?

They can! ALL images are delivered in black and white AND in color! This way you can choose between the two!

How long does it take before we receive our products and photographs?

Online galleries are posted within six weeks of the wedding date, and this is when your digital files are released as well. If you have printed proofs in your collection, they are available three weeks after your gallery goes live. Upon final approval of album designs, most albums are ready for delivery within twelve weeks.

Are our digital files watermarked?

They are not. The high resolution files do not bear any watermarks.

How many pictures will we receive?

The number of photographs taken depends on many things - the number of guests, hours of coverage, types of events, hours of dancing, and so forth. My average for an eight hour day with a second photographer is 650 images, but those numbers may vary depending on the day itself. If you have questions about image quantity, I'd love to hear more about your plans! This would help me provide you with a more detailed explanation and estimate.

Do we get to keep the negatives?

I provide the selected, edited high-resolution digital files (the digital equivalent of negatives). When the files are released to you, I can provide you with a list of resources from which to get quality prints if you so desire. I do retain the copyright to the images and the right to use them for promotional purposes, competition, professional review, and so on. If you need, I'm glad to provide you with a written release that will allow you to make unlimited personal reproductions and copies for your friends and families.



Do we get the copyright of the images?

Copyright is something that I get asked about often. Many photographers include a "copyright release" in their contracts, which generally just means the same as a release to have your images printed by yourself, or any lab you choose. That's not the same as obtaining copyright! Copyright simply means that I am the creator of the images, and I "own" the copyright. Selling or obtaining "the copyright" is not possible, but you will have the ability to print and share your images as much as you'd like!

Do we receive the raw, unedited files?

The raw, unedited files aren't available for viewing or purchase. This is very much like asking your caterer to give you the leftover ingredients used to make your dinner! The images selected for editing and final delivery reflect my very high standards and everything else isn't archived in the studio. Please rest assured that any images not delivered truly *are* outtakes! We do not cull to meet a certain number of delivered images, so every viable image is edited carefully and delivered.

Can we see the outtakes and all of the images that didn't make the "final cut"?

The images delivered to you are very loosely edited, taking out only eyes-closed, flash-didn't-fire, person-walked-in-front-of-the-lens true outtakes. If there are a handful of images of you together with your mom laughing, for example, I'm going to include everything that isn't an absolute duplicate and so forth. The images not selected aren't archived and therefore aren't available.

Do you need to attend our rehearsal?

Rehearsal dinner coverage is available if you'd like to add it to your collection; otherwise I don't attend the rehearsals. We will talk about the timing of your day and the flow of the event, and one of the things is the ceremony. I'd love to hear about the timing of the ceremony itself, but please rest assured that not attending the rehearsal doesn't impact your coverage in any way!

What if we want to order extra prints? How does that work?

Your digital files are delivered via direct download in a password-protected online image gallery. This is also a cart/ordering system for prints. You can order extra prints directly through your online gallery. Since you will also have access to your digital files, you can order prints yourself at any lab you choose. We highly suggest that you order through our lab, as we can make sure the prints go through a rigorous quality control process. We cannot guarantee the quality of any prints that are not created through our preferred lab. If you'd like to print images yourselves, please let us know and we can recommend some labs that we trust!



How does the album design process work?

My wedding album is one of my dearest possessions, and we are so excited to create wedding albums for our clients. They're a tangible, beautiful record of the day your life began as a family. We know that life often gets in the way of creating these heirlooms, so we promise to make this process as easy as possible for you! Starting in 2016, we've begun pre-designing client albums as a courtesy to you. We will include your album design when delivering your digital files and online gallery. After you've had a chance to look at your album, we'll set up a time to Skype, Facetime or meet in person to finish your design.

What will my album look like once it's completed?

With the fresh, modern books I design, the images are printed directly onto the pages, much like in a coffee-table book you'd buy at the bookstore. I strive to keep the designs clean and classic, creating a book that will be a heirloom for future generations. I do have a few options for upgrades to a matted album, should you like that more traditional style!

What is the "online gallery" you mention in your collections?

The online gallery is a private, password protected section on my website where all of your wedding photographs will be placed online for you and your family and friends to view. It is also a secure shopping cart - which allows you (and your family and friends) to order prints and cards and select album prints online. All you have to do is provide the password to anyone who you want to be able to view the images. It's also the way we deliver your wedding day digital files. You'll have a download option with a PIN, and can begin downloading the second you receive the gallery!

We want everything documented! Can we have more images?

Please understand that the galleries all vary based on many different things. Length of the day, amount of coverage, number of events covered in a day, rehearsal dinner coverage, full weekend coverage, etc. Every wedding is different and all are covered to my best ability - and since each is different each will result in a differing number of final images. If you're concerned about the coverage, you can always add on a second, or even a third photographer to document alongside myself!

Do you offer engagement sessions?

Yes, I do! I adore engagement sessions! Please take note that most engagement sessions have to be done Tuesday-Thursday because of a heavy wedding schedule, but there's occasionally Friday or Monday availability. Sessions are photographed either in Manhattan, Brooklyn, or the Philadelphia area. I'm available to travel elsewhere for your engagement session (and would love to!); certain travel rates may apply to areas outside my usual geographic location. The sessions are generally shot at 3pm during the winter months, and 4:30 or 5pm in the summer months. Night shoots are available on Fridays only, and an additional fee may apply. If you have any

questions about your engagement session, please don't hesitate to contact me!



STYLE

I hope these frequent style questions will help explain my approach on the wedding day. While I hope the work shared in my portfolio tells a clear story, if you have any further questions about my style of photography please don't hesitate to ask.

How would you describe your style of photography?

I cover weddings in a very journalistic style but I don't think photography should be limited by a "genre." While I'm very hands-off and unobtrusive in my coverage of the day, I do believe that there is a time and place for gorgeous, casually posed images of the couple together. So while I won't stop you and make you pose while cutting the cake, I'd like about an hour (or more!) alone with you both (if possible) sometime during the day to create some images of you without your wedding party or guests looking on. I also believe strongly in preserving all of the details of the wedding; from your cake to your shoes, so my work is very flush with detail images. My images of the guests at the wedding are almost 100% journalistic and I won't stop entire tables at the reception and make them pose for "table shots." I prefer instead to capture them laughing, smiling, dancing, drinking, and having a great time.

Do you take posed family photos?

Absolutely. I strongly believe in those family images, as they're records of your entire family at an important time in their history together. A few weeks before your wedding I'll send you a questionnaire covering the details of the day and among the other questions is a list of posed images - these are the family groupings that I traditionally photograph at each wedding I cover. You'll have space to write in your own additional groupings. Please bear in mind that the hallmark of my coverage is journalistic and real-time, so a very long list of posed images will hinder my ability to cover the event in a documentary manner. I provide you with nine groupings and strongly suggest your final list include no more than twelve or thirteen total. These groupings are quick, easy, and largely informal and I try to make them pleasant and enjoyable for everyone involved!

Can you take fewer photos that have dark shadows and bright highlights?

If what you're looking for is a more evenly lit style of photography then I might not be the photographer for you. I use a great deal of shadow and light in my natural light images as well as my flash/lit images during the receptions. Please make sure that you look through all of my sample galleries provided when you inquire with me

to make sure that the style you see in the galleries reflects the style that you want for your wedding day photography.

Can we provide you with a "shot list" or "must take pictures"?

Other than the family groupings, I'd prefer that you didn't - and let me explain why! It's very helpful to know what important relatives and friends are coming to your day, and if any events bear special significance, but repeated requests for posed images and having me work "from a checklist" is counterproductive to the work you've seen here on my website, and will result in a very different look to your gallery of images. "Shot lists" provided by many major wedding magazines are a great idea in theory, but please understand that I generally will capture those images without prompting. Providing me with a very long list of college groupings or high school friends or extended family at the reception will result in a lesser amount of documentary coverage and more time spent rounding up guests to check the groupings off of a list. Also providing me a list of images you've seen on Pinterest reduces my ability to capture naturally occurring moments for you, as we'd be working from a list instead of creating unique work for you.



BUSINESS + DETAILS

I am often asked important questions about the business side of working with me as your wedding photographer. This section includes all of those questions, from business insurance to food! As always, if you have any further questions about anything at all, please don't hesitate to contact me.

Do you have insurance?

Yes. Absolutely. 100%. For sure. Yes, yes, yes!

What kind of equipment do you use?

I use top of the line professional Canon equipment and extensive backups. I love gear, I'm a bit of a gear hoarder. It's good for shooting, but bad for my back - gear hoarding is very heavy, you see.

Can you provide my venue with a certificate of insurance?

Of course. I do request that you let me know at least two months in advance of the wedding as it does take time for our insurance company to process and provide that document. Please feel free to put your venue or your

coordinator in touch with me and we can work out those details easily, each venue has different requirements and we can provide certificates to meet all their needs.

How long have you been in business? How many weddings have you photographed?

I've been in business since 2001 and have photographed over eight hundred weddings. And I remember them all. I really do! I've shot on beaches, in churches, on the side of mountains, on boats, in the rain, in hurricanes, and everywhere in between. I am always deeply honored when I'm commissioned to document a wedding, and I take that responsibility very seriously.

Can you hold a date for me?

I'm so sorry, but I can't hold the date or pencil you in. To be fair to everyone I can't "hold" a date without a retainer and a signed contract. I accept bookings on a first come/first served basis.

What is your payment schedule?

A booking fee/retainer of approx. \$1,500 is due to reserve your date. You'll have two more payments after that. 50% of your balance will be due approx. ninety days from your wedding date, with the final balance due two weeks prior to your wedding date. I'll send you an email reminder when your payments are due. I like to make things as easy as possible for you - I know you've got a lot on your plate!

Can we pay you part of the amount after the wedding?

I do require full payment before the event. Payment for overtime, album upgrades, or additional products beyond your wedding day contract, however, are all due post-wedding. If you have any concerns about the payment schedule, I'd love to chat with you about them!



If I need to cancel my wedding, is the retainer refundable?

The retainer fee and all monies paid are non-refundable. The retainer guarantees that I'll hold the date exclusively for you and once you've signed the contract I do turn down all other commissions for that date.

What if you die?

If I die I can *guarantee* I will not be at your wedding - which would be super sad. However, Susan Stripling Photography (to be honest, probably just my husband and my incredibly grief-stricken friends) will still supply you with coverage from my contracted assistant or second shooter. I'm also a member of many national and local organizations and networking groups upon which the aforementioned grief-paralyzed people could call to

find you a replacement photographer. My husband is also a wedding photographer, and while my untimely demise would pain him terribly, he would be able to work to find you a suitable replacement photographer.

Okay, maybe not DIE, per say, but what if you're super sick?

In over a decade and a half of shooting weddings, I have never missed a wedding for any reason. Please know that I take the responsibility of shooting your wedding extremely seriously, and wouldn't just "call in sick" without a very grave, serious reason behind it. If that were to happen, we would find you a replacement photographer at the same skill level that I possess. If this is something that concerns you, please contact the studio and we can chat! I promise that this is a situation that we plan for carefully, and hope we never have to execute that plan!

When should we book you for our wedding?

ASAP. Since I can't "hold" dates or "pencil you in" dates are booked when...well, when they're booked. Most of my commissions contract me within a year of the wedding date, sometimes as close as two months prior, sometimes a full calendar year or more in advance. It's easy to predict what will be popular weekends, but not always easy to predict when those weekends will book up!

If we're running late, will you stay later than you were scheduled?

Surely! I do have an overtime rate and it goes into effect only with your permission and approval that I continue coverage. I'll bill you for those hours after you return from your honeymoon. Overtime includes everyone working at the event, which would be myself, my associate photographer (if one is part of your collection), and our assistant.

Do you offer discounts for off-season or non-Saturday events?

Occasionally discounts are available but are based on time of year, my travel schedule, and availability. If you have concerns about your budgetary needs, please contact me and let me know.



Do we need to feed you at the reception?

It would be really kind if you did, but it's not a contracted requirement. Feeding us ensures I stay cheerful, mobile, and that I don't faint from starvation, or end up eating a stale protein bar that's been in my camera bag since 2002. I prefer to be fed when you are fed, not afterwards, because when you're eating you're not at your most photogenic. And when you're done, I want to be done as well to continue your coverage. We do bring our own food and water to weddings, but a hot meal is always a lovely treat during a long work day!

Can our family and friends take pictures with their cameras?

Of course they can and it doesn't bother me in the least bit! I do request they not swarm the family photographs right away because I'd prefer all eyes facing me in your images, but I don't mind at all if they snap away from the background. I don't allow family or friends to come along for the solo images or the images of you two alone for privacy purposes and because, frankly, other people can be distracting! I welcome other cameras during dancing, cake cutting, and other events just ask politely if people could please not push me out of the way and respect my presence.



FOR PHOTOGRAPHERS

For those wedding photographers perusing this site - hi there! I have compiled a list of the most frequently asked questions in regards to my work, gear, vendors that I adore, and resources that will help you with your own wedding photography.

I'm a photographer and I love this FAQ! Can I copy it and put it on my website?

Please tell me you didn't really just ask me that. *No, please don't steal from this FAQ for your site.* Bad photographer! Like investing the time to perfect your photography skills takes time, writing good website copy to educate and help your clients takes time. I really care for everyone that I work with and have written this to best help them answer their questions and work on their wedding day plans. When you take this without permission it's not cool to me or your clients. I thank you for taking the time to research what questions YOUR clients need answering and writing something original to best serve them!

Can I be heavily influenced by this FAQ and sort of rewrite it so that it sounds like me but uses your framework and all of your questions?

Oh, please don't. Like...just...no.

What cameras and lenses do you use?

You can see my entire gear list [here!](#)

Do you ever teach or give workshops?

Yes, I do! I have two classes available on Creative Live. The first is a three day course called Creative Wedding Photography, and you can learn more about the course and purchase it here. I also have a really fun class on sale with Creative Live, entitled Thirty Days of Wedding Photography. It is actually thirty days of wedding photography education, everything from marketing to shooting, business to workflow. [You can learn more about 30 Days of Wedding Photography and purchase the course here!](#) At this time I do not give any in-person workshops or have a mentorship program.

I am also one of the founders of [The Wedding School](#), which provides real, honest education to wedding photographer worldwide. **THIS** is my best resource for wedding photographers, as it is current and continually updating. If you'd like to learn more, visit our site and [hop on our mailing list](#).

Do you have any partners or sponsors?

I am deeply honored to be a [Canon Explorer of Light](#), which is one of the highest honors a photographer can be given. I have also been named a [Legend of Light](#) by Profoto. Most recently, I was chosen as a MagMod Ambassador - which is pretty kickass.

Can I come watch you photograph a wedding?

I totally understand wanting to just come observe, but I don't allow anyone to just come watch me work. I have a full-time assistant who helps me at weddings. I firmly believe that each wedding requires 100% of my respect and attention, and having a photographer come observe me at work is not in the best interest of the client. If you do want to watch me shoot a whole wedding, you can tag along for a whole 14-hour day in this class [here!](#)

I'm coming to New York! Can I buy you coffee and pick your brain for awhile?

You are so sweet to ask, but probably not. I love meeting new photographers, but my schedule doesn't often permit coffee breaks like these!

Are you hiring?

All of our current job postings are available [here!](#)

Who built your website?

I built this website with the help of the team at [Good Gallery](#). I chose Good Gallery because their sites are super fast, their mobile websites are badass, and their SEO capabilities are simply amazing and without equal.

If you're looking for a website, I wholeheartedly recommend that you look at them! And, if you decide to sign up for a site of your own, I've arranged for a \$49 discount code that will reduce your Startup Fee from \$99 to only \$50. Just enter the code SUSANSTRIPLING when you sign up!

Do you really like shooting weddings? Why?

Actually, I do. I have a degree in theatre, and that will always be my first love. I spent years dancing and training for a career in theatre, only to graduate from college and think "Eh, this might not be for me." A summer spend interning at a Broadway theatre and a handful of very stressful auditions later, and I knew that I didn't want to make my career as a performer. I adore weddings because they marry everything that I love about the theatricality of a stage production with the beautiful drama that is everyday life. I love witnessing moments unfold and unfurl. I love watching a day grow and swell from beginning to end. I love the delicate three-act structure of a wedding day. I'm not a swooning newbie proclaiming that *I love love*, but I do love weddings. Honestly.

Do you have hobbies outside of the wedding world?

Oh yes I do! I am a hugely voracious reader, barreling through book after book (often in lieu of sleeping). I love lifting weights, hate yoga, and barely tolerate running. I see as many theatrical productions as I can. I love to travel. I love horror movies - but the scary-ghost kind, not the slasher-jump kind. Mostly, I just love being in the presence of my family. I have a really great husband, some excellent step-daughters, and two wonderful, delightful daughters. I am also wildly, deeply, insanely in love with Chloe, who is honestly the best dog ever.

[Privacy Policy](#).

OUR APPROACH

We bring a Fine Art approach to wedding photography, thinking of each wedding as the opportunity to create custom works of art with the two of you, and the way you feel about each other, in the center of it.

We define our work as clean, elegant and timeless. Our photographic style is reflective of our own personal style where we strive to blend the old with the new to create something fresh yet reminiscent. We use digital cameras alongside medium format and 35mm film cameras in order to capture classically beautiful images that are modern and timeless at the very same time.

We photograph weddings with a photojournalist style, capturing the candid and unexpected moments while also providing gentle direction during portrait times, giving couples a collection of images that truly encompass the raw emotion of a wedding day.



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POLYAMORY ENGAGEMENT PHOTOS

by Jenna | Jun 20, 2019 | LGBT Clients, Portraits | 0 comments



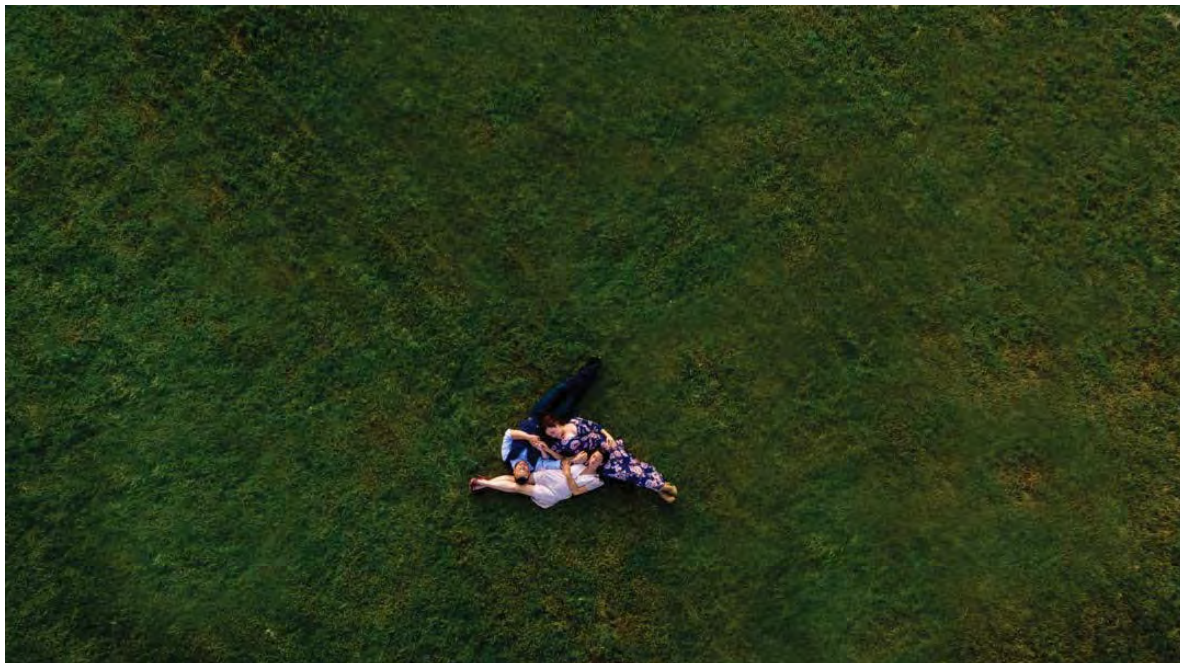
CHECK OUT THESE SUPER FUN POLYAMORY ENGAGEMENT PHOTOS!

Looking for info about polyamory engagement photos? What about polyamory in general?? Ah, polyamory. The misunderstood step-child of the monogamy culture we live in. I remember the first time I heard about it, it was when I met up with [Daley and Logan](#) for the first time. They've been polyamorous their whole relationship and really, a standing testament to how much joy polyamory can bring to their lives.

I've been polyamorous for over two years now and boy, it's....been interesting. Polyamory is certainly harder than a lot of relationship styles. It takes a LOT of work. A lot. A LOT. It takes patience, communication and lots of self-reflection. I don't think I could do it any other way though. Monogamy is awesome for some folks, but lots of loves is awesome for others. Different strokes and all that! In the last year, I've photographed quite a few polyamorous couples (although I do not usually post about it, since a lot aren't open, thanks to the government and friends/family that are judgey). But they're there, they're in the world, gettin' married and infiltrating the world. LOL *We're coming to take over!**

Enter stage left, these three. I had a friggin' blast with their polyamory engagement photos! Man, I am SO EXCITED ABOUT THIS WEDDING. I met these three a few different times, at a couple different expos. I was VERY excited when they finally booked me, because triad weddings are just not common yet. Though, when I say "wedding," in this case I mean love party. They are going to have one epic shindig, if their engagement session is any testament!

There aren't a love of polyamorous engagement sessions out there, so posing really just takes some imagination and skill. It ALWAYS helps when people are cool in front of the camera and David was certainly a ham! Doing a split session, with fancy ish first and then the holi powder second, that was such a great idea!!! I'm a fan of polyamory engagement photos, because they're a challenge but they're also never boring!









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A POLYAMORY WEDDING

by Jenna | Nov 30, 2019 | Weddings | 0 comments



I CAN'T WAIT TO SHOW YOU THIS POLYAMORY WEDDING!

Before we get to this polyamory wedding, I want to share a little bit about what polyamory is.

Polyamory is almost never what people think it is. It's also rarely what people want it to be. There is a lot to be said about polyamory, which is entirely dependent on who you talk to. The most major confusion concerning polyamory, across the board, is that people assume it's about sex. Hell, even "polyamorous" people think it's mostly about sex.

It's not.

Polyamory is literally defined as multiple loves. It means you *love* multiple people, not *boink* multiple people. I'll never forget how my sister, when I first came out as polyamorous, just asked me to not discuss my orgies on Facebook. I don't think I stopped laughing for at least five minutes. I once spoke to a family member about being polyamorous, just casually talking about my situation and partners at the time. She said cautiously, "you know, that isn't for everyone, right?" As if I was attempting to

convert her to my cult, where we drink Amortentia potions daily and just want you to become *one of us one of us* one of us.

There is no right way to relationship. Polyamory simply isn't a threat to monogamy. Monogamy is often its own worst enemy, with or without outside influence. Every relationship is different. I've seen polyam relationships grow and fizzle just as rapid and often as monogamous relationships.

Another common remark is, "I could never do that, I'd be too jealous." It fascinates me how people use jealousy as a relationship badge of honor or a warm soft protective blankie. As if they're REALLY in love, because they have BIG FEELINGS if their partner even looks at someone else. Here's a not-so-secret: polyamorous people get jealous too! We just sit down and evaluate WHY we're jealous, try to work through the feelings and decide to not let our emotions rule the way we function in our relationships (theoretically, of course). And no, this does not mean we're better than anyone else, it just means we're probably more experienced at relationship-based BIG FEELINGS regulation. That's all.

I could throw all kinds of studies and info at you, but that's not why we're really here. We're here because these three humans fell in love and created a dynamic that is quite beautiful. Stunning, really. I have a theory that humans are really meant to come in threes. All over the world, some of the best things come in threes. Three course meals, trilogies, the Hanson brothers, three piece suits (drool), the Sanderson sisters and of course, Jolene, Stephani and David.

I loved this wedding. I loved this thropole! We had so much at their [engagement session](#), so I knew we would have an amazing time on their big day!

One of best things about the day was the proud family attending, I loved the friends supporting, I adored how often David looked like a fat cat that ate every canary ever. It was so darn cute! I had never done a polyamory wedding before, but I think we handled it all pretty well. Everything took just a little longer, like family formals or the ceremony, which is totally fine! It was a wonderful day, with gorgeous light, stunning weather and happiness galore. I especially loved the copious amounts of jello shots. Every guest was handed a jello shot, which was taken at the end of the ceremony! How awesome is that!

So enough of the blathering, here's the good good for you to see!

Most was DIY, but shout out to [Hecho and Queso](#) for always having amazing food, including gluten free brisket tacos!
















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ARTICLES

Home / Marriage + More / Open marriage, transitioning and play parties: one couple's story of their thriving poly love life



MARRIAGE + MORE

OPEN MARRIAGE, TRANSITIONING AND PLAY PARTIES: ONE COUPLE'S STORY OF THEIR THRIVING POLY LOVE LIFE

 Zoe Larkin, 2 years ago  0  15 min 

- [TAGS](#)
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- [#TRANS](#)
- [#TRANSITIONING](#)



A

Andy and Raj are a San Francisco couple in an open marriage and part of a thriving poly community. Andy is a bisexual trans man, and his husband Raj is straight, cis and male. They love each other deeply, have sex with other people, attend play parties, and manage to make it all work. They opened up to us in a candid conversation to chat about surgery, sex-positive communities, jealousy and supporting each other.



Equally Wed: Tell us about your gender identity and sexual orientation journeys.

Raj: I identify as straight, cis and male. I have experimented to see if I have any queer orientation and have been part of sexually open communities long enough that if there was something else to it, I would have discovered it by now!

Andy: I'm a trans man and I'm bi. I have known that I was bi—attracted to both boys and girls—for as long as I can remember, at least since first grade. Then I remember finding out about genderqueer people, and finding I was attracted to them too. I use the word bi because that's the word I used when I first came out, and I think of it as being attracted to my own gender as well as genders that are not my own.





Tell us a little about Andy's transition journey and how that impacted your relationship.

Andy: I grew up in Houston, walking distance from NASA's mission control, where the only thing that mattered was that you could grow up to be a rocket scientist. That means it didn't matter who you dated—as long as they were smart, as long as they could grow up to work at NASA. To my parents' credit, I was taught that girls could be anything. "You want to be a race car driver? Here are awesome female race car drivers! You want to be a physicist? Here are all these strong women in physics." It just never occurred to me that I was a boy, because there wasn't anything boys could do that I couldn't do.

So I went to college, went to graduate school, and then moved to San Francisco in 2014 for work. And that's where the gender journey really started.

As soon as I landed in San Francisco, I started getting to know lots of queer, sex-positive communities. Pretty early on, I had a friend and lover who went through top surgery. After recovery, I saw them in a T-shirt without a bra, and found myself incredibly jealous. That sparked a year of questioning and experimenting: Why am I jealous? What do I really want here: the feeling of a T-shirt against my skin, or a flat chest, too? At the time, I had a 34F bra size, and spent a year going without a bra, to see how that felt. I just got catcalled a lot. I kept noticing all these guys on the street in T-shirts and jeans, and thought, "If I'm wearing the same shirt, why don't I look like that?" I needed top surgery.



Fast-forward several months, and I saw Jiz Lee reading from their book *Coming Out Like a Porn Star at Writers With Drinks*. If you don't know them, they're a porn star, model and author, and they write really smart things about gender. As soon as they began speaking, I realized, "I don't want my voice to sound that high." Then I realized that to have a deeper voice I needed to take testosterone. I hadn't been planning on that, but it was such a visceral reaction.

Around the same time, I spent a weekend with another friend and lover. On Sunday morning, out of the blue, he started referring to me as he and using male terms to describe my body. I cried. A lot. I felt so seen and loved and cared for. He saw me as a man before I did—he put words to what I didn't know how to say.

There wasn't a single moment where I realized I was trans. As Jamison Green writes in *Becoming a Visible Man*, transitioning is like lighting candles in the dark—you light one candle, and see where you are. Then you light another, and another. You thought that you were in this tiny hallway and then it turns out to be a huge, beautiful room, bigger and wider and more gorgeous than you thought possible.



Throughout this journey, I was seeing a gender therapist and talking to Raj about it. I was terrified. Raj is a straight guy, even though he's been in queer communities since we met in 2008. This was 2014—we had been married for four years and together for six. I couldn't imagine being married to anybody else. He's my best friend, lover, teammate, person I want to grow old with and travel the world with. If I'd had to choose between transition and marriage, I would have chosen my marriage.



” *If I'd had to choose between transition and marriage, I would have chosen my marriage.—Andy*

In late 2016, we took a trip to Morocco and Spain. In Marrakech, I got a notebook engraved with the name I'd chosen for myself—Andrew Miles. I had decided to come out to all my friends, family and coworkers. Then, back in Sevilla, we stayed up all night watching the presidential election unfold with increasing horror. I was devastated. I thought I wouldn't be able to have access to testosterone or surgery, or there'd be more hate crimes so it wouldn't be safe for me to transition anymore. So we came home and didn't do anything immediately, waiting to see what would happen.

What was Raj's involvement with Andy's transition, and how did he encourage Andy to take that step?

Raj: When Andy decided to transition, it wasn't really a surprise to me, given the non-binary gender journey he'd already been on, and his attitude to certain things like clothes and his body. I listened to him complain for 10 years that he hates his breasts, so getting rid of them seemed like the next logical step.



As a straight guy, honestly, I had hoped it would stop at being non-binary and not go to the transition stage. There were a couple of reasons. One, given that I'm straight, I just assumed that I should be married to a woman. Second, when we were on a flight to Morocco, it occurred to me that we'd be perceived on future



journeys as a gay male couple. That's an experience I wasn't really ready for—at least being perceived as an identity that I'm not.

However, Andy was getting very miserable. I wasn't sure I wanted to be married to somebody that miserable for the rest of my life! Eventually, I suggested that he try this for a few months. Testosterone has some irreversible effects, but at least it's not surgery. My therapist also recommended that we go slow.

Andy: Raj came out one day and said, "I think you should take testosterone!" I asked if he was sure, and he said, "Look, we've talked about this as much as we possibly can. The only way we'll know if it works is by trying it." So I said, "OK, I made a doctor's appointment, but I don't have to go." Raj said, "It's OK, really, go!" Then I went to the appointment and said, "OK, I got a prescription, but I don't have to fill it!" And he said, "It's OK, fill it." Then I came home with my testosterone and said, "OK, I filled the prescription, but I don't have to use it!"

Then one morning he came to me with my testosterone in one hand and chai in the other hand and said, "Honey, I brought you your T." I have the most amazing husband in the world. That was February 22, 2017.

” *Honey, I brought you your T.*

We decided I would use topical testosterone. It's an alcohol-based gel that smells like hand sanitizer. I put it on my shoulders every morning. We did that for two reasons. One, I hate needles. Two, it's a smaller dose, and it's more gradual and consistent. You don't have these huge mood swings, or if you decide to stop, it leaves your system faster. Your voice changes a lot more slowly.

I checked in with Raj after about three months. He said, "Well, you seem a lot happier, and we don't fight about the thermostat anymore!" I used to be cold all the time, but after T, I run warmer.

Then I had top surgery in July 2017, five months to the day after starting T.





How did you come to the arrangement of being in an open marriage?

Andy: We started dating in February 2008. A few years in, I really missed sleeping with women, so I asked if there was a way that I could still do that. Around the time we got married, Raj introduced me to a friend of his.

Raj: She was a close friend of mine from grad school. I knew that she had been in a relationship with a couple before. Andy and I lived in Atlanta. This friend lived in Houston. I told her about it and she was interested. She came over and everything worked out really well. She was our girlfriend for about a year and ended up visiting us about once a month.

She ended up deciding to date someone exclusively, which was always in the cards from the start, so it was an amicable split. But the experience was encouraging even though it was 2010, it was Atlanta, and we were doing it on the downlow as many people do. Then after it ended, Andy met someone at grad school when he was a student at Georgia Tech.

Andy: I fell in love with another woman at school, which was really challenging because she was a lesbian, so she couldn't date both of us. That was the only relationship model that we knew at the time.

Raj: That was challenging for both of us, partly because we were trying to figure this out on our own. Andy and the lesbian woman dated for a couple of years and we were good friends, but it caused a bit of a strain on the relationship because we had this notion that things needed to be equal and fair. I had no idea how to find someone of my own. We had no community.



Andy: We read all of the books we could find on open relationships, and they weren't very helpful. We tried a poly-friendly therapist and that wasn't very helpful. We came out to our friends in Atlanta as poly and we ended up losing about half of them.

Raj: Once Andy and this woman broke up after a couple of years, we realized that Atlanta wasn't going to be a long-term place for us. We discovered some poly communities there after we left, but those communities are pretty quiet about it. We also decided we want to move out and explore some other city—someplace more bike friendly with better transit. As Andy finished his PhD he ended up getting a job in San Francisco.

Andy: A friend introduced me to someone who hosts a lot of sex-positive events and has a really strong network of sex educators and sex therapists, so through that community I met a lot of wonderful people who became our good friends. Then we began exploring all that San Francisco has to offer.

Raj: Remember, we were very early in our experiences. We hadn't learned to explore any of this. Andy had gone ahead of me to San Francisco while I was in Atlanta hearing all of this on the phone. I was freaking out! Every time we spoke on the phone he would be telling me about the new people he had sex with and the play parties he'd been to. It was disorienting for me and caused a lot of conflict. About eight months later I moved to San Francisco. I didn't feel like I was comfortable in those spaces that Andy was in. I ended up freaking out at the play parties. It was hard. Those were the times we thought about separating.

” *When queer people come out, they don't have a playbook.—Raj*

Over time I began exploring that a little more seriously. I started seeing a relationship coach. I realized that as a straight guy in a patriarchal society, I have never had to question what I want in a relationship. If you follow traditional gender roles, which we had been doing, you're given a part by society. When queer people come out, they don't have a playbook. They are forced to figure out what their needs, desires, preferences and boundaries are. They have to find out what the menu of options is. Straight people, guys in particular, don't have to do that.

When the question came up with my coach of, “What kind of relationship do you want?” I didn't even know that there was something to create. I thought relationships were just one thing. By nature I'm curious so I began exploring that process. I began to figure out what kind of relationship I wanted in the first place!

All of that was a two-year journey for me, to get to a point where Andy already was. Finally, I began to see that our relationship doesn't have to be predefined in a certain way. We can create our own.

How do you deal with feelings of jealousy, especially now that you're not seeing the same person together?

Raj: Initially we dealt with it really badly. During Andy's two-year relationship with the lesbian woman in Atlanta, I felt so much jealousy and insecurity. One of the things you read about in open marriage books is the true nature of jealousy. We see it as this destructive, deal-breaking emotion, but usually it's just an indicator of something else that's being triggered. You can stop at your jealousy or you can reflect on what it is that's at the root of the jealousy. It's hard, but that helps mitigate the effects of the jealousy. One of our friends within the community says, “Jealousy is often the end of a conversation whereas it should be the beginning.”



Usually when couples open up their marriage, in a bid to reduce the jealousy, they set up all kinds of rules. We did that too. A common one is you can have sex with others but you can't fall in love. Or there are silly ones like one that Andy made up with the first person we dated, that I could kiss her on the lips but not on the forehead. That was a gesture of intimacy that was reserved only for Andy.

Andy: Raj had a rule in the beginning that I could sleep with other women but not other men.

Raj: This is a very common one, but also reflected my insecurity. It's known in the poly community as a one-penis policy, or OPP. Once you start investigating with a therapist where the insecurity comes from, the need for those rules goes away.

Andy: Jealousy can be really helpful, though. I realized that I needed to have top surgery because I saw someone else's flat chest and I was jealous. Jealousy is useful information.

Raj: Now, we have tools to deal with jealousy. It's never going to go away but we're equipped.

Andy: One of the things I appreciate most about having an open marriage and each of us having multiple partners is the greater social support that we have during hard times. When Raj's father passed away in March, it was a really hard time. The day that we got the phone call, my girlfriend was over, she was spending the night. She woke up and she held us both and drove us to the airport, and she kept me company while Raj was in India and I couldn't go because I didn't have the visa set up after my name change. It's amazing to have that close of a relationship. Of course, some people get that through friendships.





Raj: One reason it works for us is because we've put in the work to navigate our relationship. When I tell people I'm straight, a lot of people ask me questions like "Why are you married to a man?", or "How do you have sex?" Like a lot of long term couples, Andy and I weren't really having a lot of sex before he transitioned. As a straight man, I'm not attracted to him sexually. We want to stay married because our marriage is very, very strong in other ways. We've put in a lot of work to build this relationship.

The fact that we had already put a lot of work into our open marriage meant that Andy's transition wasn't really a big factor. We knew our sex life wouldn't change that much, and we have other partners to meet our sexual needs, so why not keep what works? I see a lot of my friends getting divorced, and I can see how difficult it is to create a good marriage that lasts a long time where you have this level of communication and trust. We've managed to do this. It didn't feel right to throw all that away over one thing like gender.

Andy: And now we want to have kids!

Interview and photos by Zoe Larkin, an Equally Wed preferred photographer



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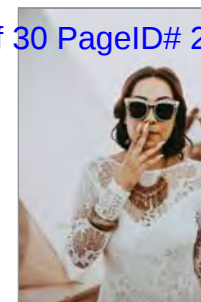
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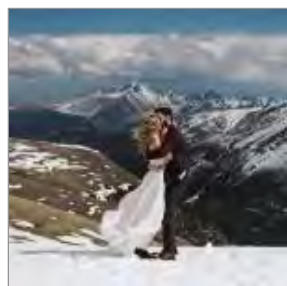
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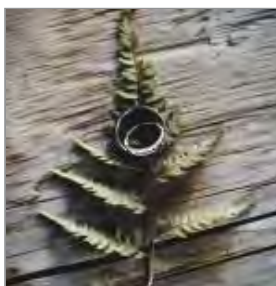
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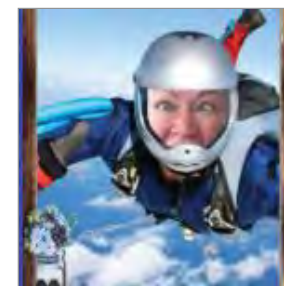
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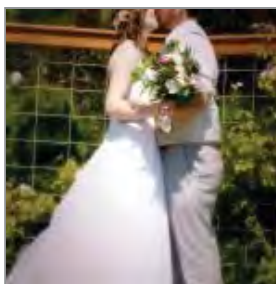
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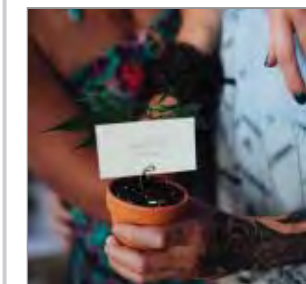
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