











Sam writes with genuine pastoral warmth out of his own personal experience. He argues convincingly that, far from being anti-gay, God loves those who experience same-sex attraction and that the gospel is good news for us too. **Jonathan Berry, Director,
True Freedom Trust**

Is God Anti-gay? is truly marvellous. Sam's humanity shines through every page; his understanding of weakness undergirds the whole; his compassion for those facing that which he himself faces each day is deeply moving. This book would make an excellent resource for pastors and elders to keep on hand, given that this is an issue which is set to become more, not less, significant and contentious.

**Carl R. Trueman,
Professor of Historical Theology & Church History,
Westminster Theological Seminary**

EXCELLENT! Short, clear, kind, understanding... this needs to be widely distributed. **Jonathan Leeman, Editorial Director,
9Marks, blogger and author**

This short book is outstanding. Sam Allberry handles people carefully, texts wisely, and issues sensitively, and the result is a supremely helpful book on perhaps the most challenging issue western Christians face today. I highly recommend it. **Andrew Wilson,
pastor and blogger at thinktheology.co.uk**

Every minister should read this book and we should endeavor to get it into the hands of as many of our congregation as possible. **Paul Levy, Reformation 21 blog**

Is God anti-gay?

And other questions about homosexuality,
the Bible and same-sex attraction



Sam Allberry

thegoodbook
COMPANY

**Questions
Christians ask**

Is God anti-gay? (Revised and Expanded Edition)
And other questions about homosexuality, the Bible and same-sex attraction
Part of the *Questions Christians Ask* series

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Contents

Introduction	7
1 Homosexuality and God's design	15
2 Homosexuality and the Bible	25
<i>Surely a same-sex partnership is OK if it's committed and faithful?</i>	39
<i>But Jesus never mentions homosexuality, so how can it be wrong?</i>	40
3 Homosexuality and the Christian	43
<i>Aren't we just picking and choosing which Old Testament laws apply?</i>	59
<i>Is it sinful to experience same-sex attraction?</i>	63
4 Homosexuality and the church	65
<i>Can't Christians just agree to differ on this?</i>	73
<i>Isn't the Christian view of sexuality dangerous and harmful?</i>	75
5 Homosexuality and the world	79
<i>Should Christians attend gay weddings?</i>	85
Conclusion	87
<i>What should I do if a Christian comes out to me?</i>	90

Paul describes the church in the following way:

God's household, which is the church of the living God, the pillar and foundation of the truth.

1 Timothy 3 v 15

The church is the "pillar ... of the truth" because it is the outlet of God's truth into the world. It is God's means of bringing his truth to all people. But it is also God's family—his "household." And for the church to be an effective pillar, it needs to be an effective family. The local gathering of God's people is to embody the gospel in its own life. It is the church being church in all its biblical fullness that will most commend God's ways to wider society. Jesus' command that his followers "love one another" was not just an afterthought. It is a key part of his strategy to win a watching world.

Jesus promised that those with things to leave behind and give up for him will receive a hundredfold in return:

"Truly I tell you," Jesus replied, "no one who has left home or brothers or sisters or mother or father or children or fields for me and the gospel will fail to receive a hundred times as much in this present age: homes, brothers, sisters, mothers, children and fields—along with persecutions—and in the age to come eternal life."

Mark 10 v 29-30

The gospel can be relationally costly. But it is also relationally generous. What we leave behind does not com-

pare with what we receive back from Jesus. It is hard to miss the fact that Jesus is talking about family. Close family. He doesn't promise distant cousins and great-uncles, but brothers and mothers. All that we have we are to share with one another: time, resources, affection. Ourselves. This, it turns out, is going to be the demonstration, in this life, that Jesus is always worth it. It will be the quality of our community life as church, as much as our ability to speak clearly into the public square, that will most visibly show a watching world that the Christian stance on sexuality is the most compelling.

Jesus's words give us all something to do. We might not have the best celebrities, the most attractive spokespeople, the most impressive resources or the most acclaimed thinkers, but we should have the most wonderful and attractive relationships.

Should Christians attend gay weddings?

As more and more parts of the western world legalize and promote same-sex marriage, Christians will increasingly find themselves in the position of being invited to gay weddings. *Should we go or not?*

We are meant, like Christ, to be a "friend of sinners," and should therefore strive to be the sort of friend someone would want to invite to their wedding. Figuring out what to do with such an invitation is therefore a good problem to have!

There are two very important aspects of our relation-

ship with such friends that we must do all we can to preserve: our *witness* and our *friendship*.


First, we want to be careful as Christians not to appear to endorse something we understand to be a sin in God's eyes. Attending a gay wedding could easily look as if we are commending and celebrating gay marriage. It would be difficult to see how believers could attend without sending that kind of message. I know of some Christians who have attended simply to be a godly presence in an otherwise non-Christian environment, and who felt that their position on gay marriage had already been made sufficiently clear so as to avoid the risk of their attendance being misunderstood. But for many other Christians, it will not be possible to attend in good conscience.

But our public stance on gay marriage is not the only important factor to consider. We also want to take great care to preserve and deepen our friendships with gay friends, so that we have the continuing opportunity to share the love of Christ with them. So we must be careful to maintain a good witness on this issue, but that will also involve being equally careful about making sure they know how much their friendship is valued.

If *accepting* an invitation risks implying approval of gay marriage, *declining* one risks implying that their friendship is not important to us. So if we do need to decline a wedding invitation, we need to make sure we are investing in the friendship at the same time. That might mean extending an invitation to them; while not able to attend the wedding, nevertheless we should ask them round or out for an occasion as soon as we can.

Conclusion

I am the bread of life. Whoever comes to me will never go hungry, and whoever believes in me will never be thirsty.
John 6 v 35

 **B**read isn't something I tend to worry about. Within just a few hundred yards of my office there are three supermarkets and well over a dozen sandwich shops. Bread is everywhere and I can't think of a single occasion in my whole life when I needed some but wasn't able to get hold of any.

In many parts of the world today this is not the case. Nor was it so in the time of Jesus. Bread was *the* staple food. This doesn't mean that everyone was unimaginative and just decided to eat it every day. It means that bread was the main thing they had to live on. Without bread, people died. It wasn't a dull basic. It was a life essential. No bread meant no life.

When we appreciate this, we can begin to get a sense of what Jesus is claiming when he says: "I am the bread of life." He is not an optional side that comes with

ARTICLES

Would You Attend a Same-Sex Wedding?

ALBERT MOHLER

OCT 18, 2011

Would you attend a same-sex wedding ceremony? That question was posed recently to Houston pastor Joel Osteen, and Osteen said that he would attend, if the wedding involved friends. This came just after Osteen indicated that he could not perform a same-sex marriage ceremony, since he believes that homosexuality is a sin.



I recently wrote about this exchange, suggesting that Osteen's position is morally and theologically incoherent. As I said:

This is beyond mere incoherence. It is moral and theological nonsense. More than that, it is a massive statement of ministerial malpractice. . . . You cannot celebrate what you say you know to be sin. You cannot honestly say that same-sex marriage defies the law of God, and then join in the celebration of that ceremony.

In recent days, Uri Scaramanga of "Out of Ur" and *Leadership* magazine posed the question to readers, using my comments as a point of reference. The question: "Is Al Mohler right? Is attending a same-sex marriage ceremony the same as performing one? Is it ministerial malpractice? What would you do?"

The responses to that question are revealing. I did not, however, argue that attending a same-sex marriage ceremony is the same as performing one. I did say -- and I repeat -- that it is incoherent and inconsistent to refuse to perform a same-sex marriage ceremony, and then to attend one.

The reason for this is deeply rooted in the nature and history of the wedding ceremony. The presence of witnesses at a marriage ceremony affirms the righteous nature of the union. The ceremony then becomes an occasion of shared joy and celebration.

R. ALBERT MOHLER, JR.

The traditional Christian ceremony, as reflected in *The Book of Common Prayer*, asks if anyone present knows of any reason why the couple should not be joined in holy matrimony. That is not intended as a hypothetical question. It is intended to ensure that no one present knows of any reason that the union should not be solemnized, recognized, and celebrated.

To put the matter straightforwardly, any Christian who knows that same-sex marriage violates God's Law and purpose for marriage knows -- and cannot act as if he or she does not know -- that a same-sex couple should not be joined in holy matrimony. To remain silent at that point is to abdicate theological and biblical responsibility. Even if the question is not formally asked in the ceremony, the issue remains. We cannot celebrate what we know to be wrong.

Given time, no church, no family, and no individual Christian will escape this question. This will lead, unquestionably, to hard decisions and awkward situations. The time to think about this question is now.

I will pose the question just as it is posed at "Out of Ur" by Uri Scaramanga: What would you do?

Uri Scaramanga, "[Would You Attend a Same-Sex Marriage Ceremony?](http://www.outofur.com/archives/2011/10/would_you_atten.html)" Out of Ur, *Leadership*, Thursday, October 13, 2011.

R. Albert Mohler, Jr., "[Dragged Kicking and Screaming into the Modern Age? Lessons from Piers Morgan's Interview with Joe Osteen](http://www.albertmohler.com/2011/10/06/dragged-kicking-and-screaming-into-the-modern-age-lessons-from-piers-morgans-interview-with-joel-osteen/)," Thursday, October 6, 2011.

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Should I Attend a Homosexual Wedding If the Service Is Completely Secular?



KEVIN DEYOUNG — JUNE 7, 2016

In speaking about homosexuality in my church and in different venues around the country (and sometimes around the world), the most common question I've received (by far) is whether a Christian who believes homosexual behavior is wrong should attend a gay wedding.

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The question is often a painful one. It's one thing to hold to biblical views on marriage and sexuality in a culture that increasingly hates those views. That's hard enough. But to tell your son or daughter or brother or sister or mom or dad or cousin or buddy from college that you won't attend their (ideally) once-in-a-lifetime event feels like too much offense to give and too much of a burden to bear. I sympathize with sincere believers who really want to honor God and communicate love to their friends and family at the same time. These are difficult days to be Christians with convictions about marriage.

And yet, as much as we can feel the weight and the heartache of the question, the answer should be no.

I've written on [this subject before](#), but my response assumed in part that the wedding ceremony would have some religious component to it:

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.

That was the gist of my argument. I went on in the article to address a number popular objections (e.g., Jesus hung out with sinners; we should fear being contaminated by the world; we don’t want to turn people off to God’s love), and at the end I made a passing reference to ceremonies that were not religious in nature. But I didn’t deal head on with the question posed in the title of this post: What if the wedding is thoroughly secular, does that change the moral calculus?

You may be thinking, “I get your point about a Christian wedding ceremony. But my friend doesn’t claim to be a Christian. He and his partner are total agnostics. Their service won’t be religious in the least. I’m not going to worship God. I’m just going so my friend knows I care about him.” I’ve heard conservative Christians make similar arguments several times. I see their appeal. I don’t, however, find them intellectually or spiritually compelling.

In short, as personally painful as it may be, and as much as the world will call us names and castigate our motives, those who believe marriage is between a man and a woman should not attend a ceremony that purports to be the marrying of a man and a man or a woman and a woman, even if that ceremony is completely secular in nature.

Why such a “hard line” stance? Here are three reasons.

1. The purpose of a wedding ceremony is to celebrate and solemnize. No matter the formal liturgy or no liturgy at all, the reason a couple puts together a wedding ceremony is so that others can join in celebrating with them. Isn't this why invitations speak of “honoring us with your presence” or “join us as we celebrate”? Isn't this why at a reception the couple invariably takes time to thank all their friends and family for coming? Isn't this why we throw rice or blow bubbles or release balloons? Isn't this why we wait in line to give the newlyweds a hug?

Two (unmarried, of age) people can fill out the necessary paperwork and get married at the courthouse or on a beach or in the basement without any planning, any fanfare, or any guests. But hardly anyone gets married in this way. Instead they plan a party. They line up food and drink and music and invite their friends. There is nothing in the secular nature of a wedding ceremony that makes it less of a celebration. And there's the rub: how can we celebrate what we deem to be a serious moral transgression and an definitional impossibility?

2. Wedding ceremonies are almost always public in nature. Many Christians are quick to parse out their support: “They know where I stand. They know what I believe. I’m not coming to support the marriage. I’m coming to support my son and let him know that I still love him.” Again, I sympathize with this reasoning and do not dismiss lightly. But in addition to minimizing the previous point about celebration and solemnization, this line of thinking ignores the public aspect of a wedding (and no matter how small the event, if you are being invited to attend it is a public ceremony).

Attendees at a wedding bear witness to the exchanging vows and the making of promises. In a Christian understanding, they do so before God and man. In a secular environment, they still do so before a watching world. Why do we go to the trouble of having ceremonies for graduation or retirement or Super Bowl champions? Because the occasion calls for celebration, solemnization, and public recognition. Whatever beliefs we may espouse privately, when we attend a wedding we state publicly that the union, which the event creates and commemorates, is legitimate and deserving of honor.

Consider an analogy. Suppose your friend was an avowed racist. You’ve known this friend for a long time. You’ve told him before that you don’t agree with his racist views. He finds those conversations offensive and hurtful, but the friendship endures. One day he invites you to his white robe and hood ceremony at the local chapter of the Klan (I have no idea if they have such a thing, but let’s imagine they do). There will be a small event at the local park to bestow this rank upon your friend. He would love for you to attend. Will you? I doubt any of us would. (1) We’d be too embarrassed to be seen in public at such an event, no matter what we’ve said in private about it. And (2) however much we care for our friend, we can’t have anything to do with an event that is so repugnant to the beliefs we hold dear.

Yes, I understand analogies are imperfect. No, I am not suggesting that racism and attending a gay wedding are the same thing. The point of a negative analogy like this is to get you to reconsider one position you do like by comparing it with one you don't like. Why would we normalize what would be better stigmatized? How can we publicly endorse what we claim to privately condemn?

3. The stark either/or options are not of our making. The emotional plea is strongly felt by friends and family members who want to maintain biblical fidelity without burning bridges: "If you really loved me, you would be there. You say you care about me, but you don't care to show up on the most important day of my life. If you can't be happy for me, how can we have a real relationship?" Most evangelicals don't wake up in the morning looking for ways to compromise. It happens with a tug here and a pull there, often with the best of intentions, usually because of people we love. Who wants to burn bridges? Who wants to be a hater? Who likes upsetting people we care about?

But this is where we need to remember that the either/or options were not (I trust) our idea. Not supporting a child's decision in one area does not mean you are no longer interested in supporting him or her in other areas. Loving across our differences is a two way street. If traditional Christians have to learn to love gay and lesbian friends and family members despite decisions they disagree with, then gays and lesbians should learn to love their Christian friends and families despite decisions they disagree with. We should take time to hear why our attendance means so much to them. And then, hopefully, they will take time to hear why our faith in Christ and obedience to the Bible mean so much to us. We won't agree. But maybe we can begin to almost, possibly, just a little bit, agree that we are going to be in this for the long haul so we better find out how to care for each other, even when we think the other person is living according to convictions that we can't support.

"I can't say yes to your wedding invitation, but I'd love to have you over for dinner." Give that a shot.



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



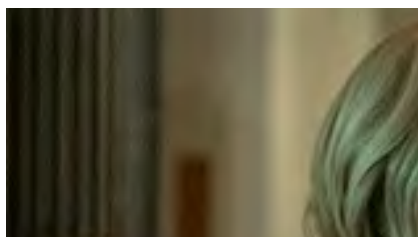
FIND WHAT YOU NEED

BROWSE BY TOPIC

BUSINESS
App. 168

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

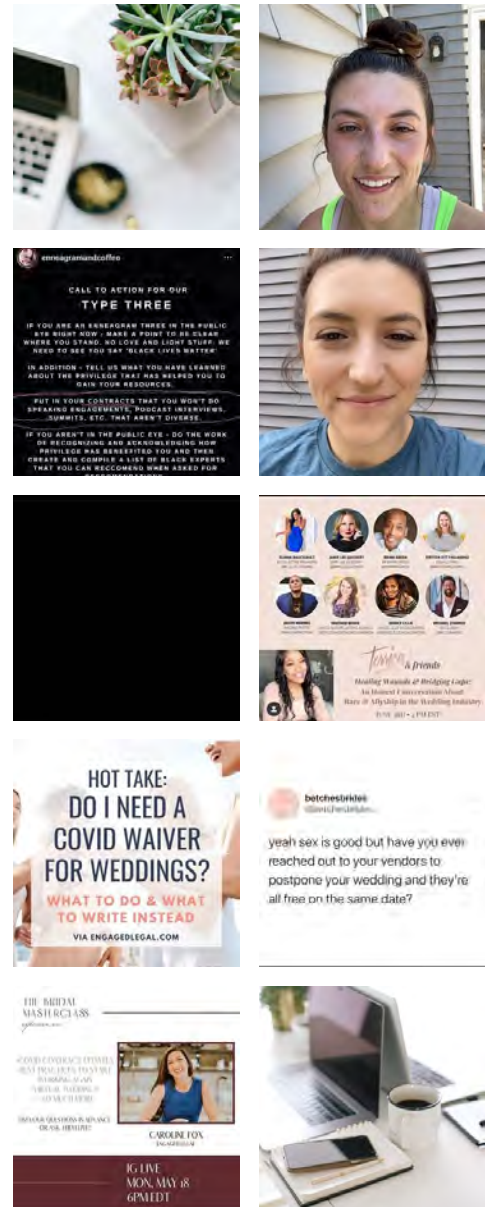
You probably know that as the creator of images, you are the copyright holder. Boom, that's more than a lot of people, so high five there!

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.



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

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.

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

[← How to Edit Default Dubsado ...](#) [5 Must-Have Wedding Planner ...](#) [→](#)



Photography Wedding Contract



This agreement is made effective for all purposes in all respects as of [DATE] by and between Jeffrey House Photography, hereinafter referred to as "**The Company**" and [CLIENT NAME], hereinafter referred to as "**The Client**" relating to the event(s) detailed below, hereinafter referred to as "**The Events.**"

ENTIRE AGREEMENT

While guests are not excluded from taking pictures during the EVENT(S), the sudden and unexpected bursts of light being fired from the flashes generated by cell phones, cameras, etc. can severely degrade the quality or destroy the images being captured by the COMPANY. The COMPANY is released from any negative impact or loss of photographs as result of said situation.

VIDEOGRAPHER AND DJ/BAND

Occasionally, videographers use power "spot lights" or "video lights" that will inevitably result in ruined images as these lights will turn on/off at unpredictable times and they can produce small spots of intense light which are impossible to expose for in still photographs.

Background lighting and other stationary lighting setups will not cause this problem because they do not change rapidly or unexpectedly. DJ's/Bands will often use creative lighting that can cause distracting lighting "flares" and other lighting patterns. The CLIENT assumes all risk for damaged or loss of photographs caused by amateur photographers, videographers, creative lighting setups, and/or moving or unpredictable spotlights.

CAPTURE AND DELIVERY

The COMPANY is not liable for delivering every image captured during the EVENT(S). The determination of images delivered to the CLIENT is left to the discretion of the COMPANY. In most cases, the final delivery of all products will be made within 5-7 weeks if not sooner, however, it may take as long as 12 weeks from from the date of the EVENT(S). If the COMPANY is unable to meet these timeframes, the COMPANY will advise the CLIENT as soon as reasonably possible with a reason for delay and the expected delivery date.

SIGNATURE PRODUCTION AND EDITING

The final post-production and editing style(s), effects, and overall look of the images are left to the professional discretion of the COMPANY.

PAYMENT SCHEDULE

The aforementioned **\$700 non-refundable retainer fee** is due at the time of signing the wedding photography agreement. The remaining balance is payable **2 weeks prior to the date of the EVENT(S)**.

Any cancellation occurring after the final balance is paid is not subject to a refund. In the event the CLIENT fails to remit payment as specified, the COMPANY reserves the right to immediately terminate this agreement with no further obligation, retain any and all monies already paid, and not attend or photograph the EVENT(S).

Returned checks will be assessed a \$50 insufficient funds fee.

PRICING

Services or merchandise not included in the initial contract will be sold at the current price when the order is purchased. All prices are subject to change at any time without notice. Credit vouchers have no intrinsic cash value and may not be applied towards merchandise purchased from the COMPANY.

EXCLUSIVE PHOTOGRAPHER

The COMPANY will be the sole photographer employed during the EVENT(S) including any potential assistants working on behalf of the COMPANY. Simultaneous photography coverage by another amateur or professional photographer, excluding videography, releases the COMPANY from this agreement and terminates the service contract. The COMPANY will retain any and all monies already paid. This does not exclude guests from taking candid photographs provided they do not interfere with the right of way given to the COMPANY. The COMPANY reserves the right to request a guest(s) to refrain from taking pictures if they are in any way being obtrusive or creating any interference.

MEALS

Any and all EVENT(S) serving meals, please inform your caterer that we will need two meals. The COMPANY requires our meals be provided at the same time as the CLIENT to avoid missing important events of the day.

Jeffrey House
p h o t o g r a p h y

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318 Garnsey Road | Delanson, NY 12053 | (518) 701-5583

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ABOUT MY STYLE



"What is your style of wedding photography?"

The biggest question I get when being interviewed by prospective wedding couples is *"What is your style?"*

This is an important question to ask, but not so easy to answer.

This is because so many wedding photographers describe their style in a different way. Certain photography style buzzwords like "vintage" and "photojournalistic" and "modern" mean different things to different photographers.

A good breakdown of each wedding photography style is a good place to start. My "style" has reflections of each of these styles, and each have influenced my work over the span of my career.

Style can reflect both the approach of the photographer and the approach in editing the images, so let's start first with the approach of the photographer.



Wedding Photojournalism

Wedding photojournalism, put very simply, is the documentation of moments without manipulation by the photographer. A wedding photojournalist is an observer. A wedding photojournalist captures naturally occurring moments without setting them up, instructing the clients, or staging the scene.



There are many degrees of wedding photojournalism, from strict to what I jokingly call “fauxtojournalism.” A strict wedding photojournalist will set up *nothing*. They will only serve to document the day as it happens, much like a newspaper

journalist. They won't set up family pictures, don't take posed portraits, won't move clients into flattering light for getting-ready images, and don't really shoot detail pictures unless they naturally occur where they lie.



A “fauxtojournalist” tends to set up scenes to “look candid.” This isn't wedding photojournalism. This is another style entirely, but it's crafted to appear journalistic. A wedding “fauxtojournalist” will set up scenes look like they're naturally occurring, but they aren't. The scenes are staged, sometimes to great effect, but the moments are manufactured.

The main difference between a wedding photojournalist and a “fauxtojournalist” is the approach. While the final images might *look* the same, the setup is different.



While I absolutely admire the diligence and discipline of a pure wedding photojournalist, I do find that weddings can't entirely be left to chance. Let me offer up an example:

Let's say that a bride is getting ready in a hotel room. There is gorgeous window light pouring through the curtains, but the rest of the room is dark and possibly cluttered. When that bride goes to put on her dress, what do you do? A true wedding photojournalist would simply document how that occurred, even if she were in the darkest corner of the room. A "fauxtojournalist" would set her up in amazing light, pose her hands, instruct the people around here how to stand and where to move, and stage the scene possibly more than once.



Where do I fall? My style is definitely closer to the wedding photojournalist approach, but it's not a completely hands-off observation. If I were in the situation above, I would ask the bride to get dressed next to the window, and indicate where I'd like her to stand.

However, after that? The moments are her own. If she laughs, if she hugs someone, if she cries, those moments are her own.



What I have done is put the bride in just the right scenario, and then stepped back to allow the moments to naturally unfold. I find that this makes my clients comfortable, while still allowing for true documentary coverage of the day.



Traditional Wedding Photography

Traditional wedding photography is almost the polar opposite of wedding photojournalism. While wedding photojournalism's hallmark is unposed, naturally occurring moments, traditional wedding photography relies on a more hands-on approach.

Traditional wedding photography is much more camera-aware, with the subjects looking at the camera more often than not.

Great care is taken to pose and prompt each image, and the photographer works with the clients to set up each shot. Many traditional wedding photographers work from a shot list at every wedding, seeking to create specific images each time.



While I admire the great technical precision that goes into traditional wedding photography, I find that such a directed approach does not result in the most natural looking final images.

Allow me explain:

Usually on the wedding day, a wedding photographer has time alone with the wedding couple. This is when the couples' portraits are created. A traditional photographer will take the time to pose each and every image, making sure the clients are posed to perfection. Many of these images will involve the subjects smiling directly at the camera. If there is a bride wearing a gown in the images, the train will be laid out to precision. Every bit of the image will be meticulously placed, often to beautiful effect.



What would I do? While my style is mostly photojournalistic, I do appreciate and admire the technical artistry of a traditional approach. When I take a wedding couple out for portraits, we do a mix of documentary style images of the couple walking, talking, and naturally interacting. We also make sure that we take a few well-posed traditional images.



I find that a beautiful mix of documentary and traditional photography creates a beautifully well-rounded gallery for my clients. Most of the moments are documentary in nature and photojournalistic in approach. I round that out with some gorgeous, well-placed traditional moments to create a rich collection of images for my wedding clients.

To define my style in a nutshell, it encompasses all the best of wedding photojournalism with a nod to traditional wedding photography. Take a look through the hundreds of images on my website, and the multitude of blog posts here. If you see a bride laughing, it's a real moment. If you see a groom tearing up, that's a real moment. If you see moments of wonderful interaction, those are all real. The moments are never set up or staged.

It is my sincere desire that my clients feel comfortable in front of my camera. I want them to look back on their wedding pictures in the years to come and remember the moments that occurred, not the scenarios I set them up in. Your wedding day is yours to experience - it's my job to capture it for you!

Wedding photography editing styles

Many wedding clients tell me how long and hard they looked for a wedding photographer. Part of that is because you, as a client, have to know what style of photography you are most drawn to.

Do you want to be posed throughout your day? Do you want to smile at the camera for most of your wedding pictures? Do you want a photographer who captures moments as they happen?

Do you want a combination of the above?

Once you've decided on a style, you ask for referrals and hit the internet to do some research. This is where it can get confusing. I know that we can talk about approach and style, but why do wedding pictures *look* different on each site you see?

Why are some soft and pastel while some are dark and moody?
Why do some have gentle, airy tones while others have matte blacks and deep shadows?

What part of that is the approach of the photographer and what part is their editing approach after the fact?

This is where it's truly important to discuss style with your potential wedding photographer. It's important to understand how their approach to the wedding day also affects their approach to post-production of the images they capture. It's easy to assume that approach and editing go hand in hand, but they don't always.

A wedding photojournalist can edit their images in a vintage style. A traditional photographer can use film presets for a more pastel look. Do you see how this can be confusing? I certainly do! You might find a photographer whose images are edited in a super poppy, bright, almost neon way. You might find a wedding photographer whose images are all presented in gloriously gritty black and white. How much of that is the way they shot the image, and how much is the editing?

As a general rule, *the approach and the editing go hand in hand.*

For example, let's look at a fine art style photographer who favors a more editorial look to their traditional wedding photography style. That photographer might like shooting in flat light, in the shade, and avoid the sun at all costs. As a result, the images are all created with a more "flat" look to the light. This lends itself beautifully to a light, VSCO, vintage style of processing. The light, pastel, airy look to the presets and processing compliment the light, airy way the images were shot in the first place.

As another example, image you're working with a wedding photojournalism purist. Every moment is completely uncontrolled and uncontrived. They capture the day in all its' raw glory, beauty and drama all together. That photographer might choose to shoot black and white film, or to process their digital images in a gritty black and white style. In this instance, the style of processing would again fit the approach to the day. It would compliment the coverage, not confuse it.

What if you are working with a wedding photographer who favors an extreme fine art look to the images, with unconventional crops and choices with artistic license. The more muddy, flat, low-contrast style of editing would suit those images perfectly.

Where do I fit in to this balance? I strive for believability in my editing. I don't rely on presets, and the look of my wedding images are not due to post-processing. The way my images look the way they do is because of the following:

- My style favors a strong interplay between light and shadow.
- My photography style is dependent on emotion, interaction, and natural moments.
- I aim to capture the relationships between couples, their families, and their friends.
- Most, if not all, of those moments are captured precisely as they occur.
- I strive to bring the best of traditional wedding photography into my couples' and family portraits.
- I look for the quiet drama in everyday life and capture that in a more theatrical manner.
- My style of shooting lends itself to a very natural, believable style of editing.

You won't see me covering my images in a vintage, pastel film preselect. What you will see is your day precisely as it unfolded. I keep the colors true to life, and the processing style classic and modern. I want you to look back on your images in the years and decades to come and have them be completely and utterly timeless.

If you have any questions, please don't hesitate to drop me an email or give me a call. You can find my contact information [right here!](#) I'd love to talk to you about your day and answer any questions you may have.

I hope to hear from you soon!

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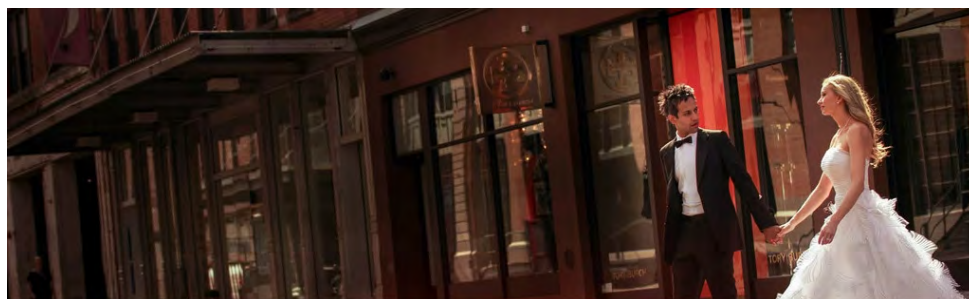


SUSAN STRIPLING

[Home](#) » [Info and FAQ](#) » [Wedding Photography](#) » [Frequent Questions](#)

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

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

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.

[EMAIL ME](#)

AMANDA SUMMERLIN



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



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



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**



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.

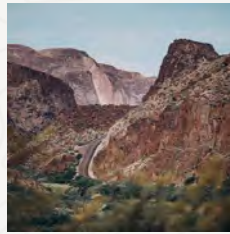
Also, it's ok if I'm not the perfect wedding photographer for you. Hopefully you've learned a little something here to help you find the perfect professional wedding photographer for your day. No matter what, remember: It's your day, and it should be perfect on your terms.



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MY PROCESS FOR A LIGHT + AIRY AESTHETIC

As a digital shooter, editing is a big part of my life! Luckily for me, I really enjoy it. I have recently been getting a lot of questions about my editing style – what presets I use, how I get skin tones to look natural, how to achieve the bright and airy feel, etc. – so I thought creating a blog post that covered editing techniques and tips would be useful to new photographers or photographers who love the light and bright look but haven't yet settled on a consistent editing style. But I quickly realized that although I do make tweaks to my photos in post, I work really hard to get the image that I want in-camera while I'm shooting – i.e., correct exposure, white balance, sun position, etc. So after all of this time thinking over what I could share with you all, I found myself struggling to give away all of these secrets to how I edit because honestly it's more about how I shoot. The editing is a necessary step to finishing my vision, but it's actually just the cherry on top of the sundae.

So instead I've created a post that speaks about my process in creating a light and airy look, which includes an editing element. I'll discuss what I find valuable prior to editing, my thoughts on presets, a basic outline for starting your own editing journey in Lightroom, and finally, a few before and after examples to show you how much (or little) editing work I actually do.

My hope is that this post will shed some light on how I approach editing, but even more so, a look at what goes into how I create photographs before I start editing! And please remember that all of the following information are my personal opinions and preferences, and while they work for me, they may not work exactly the same for you!



BEFORE EDITING BEGINS

Before I talk about my editing techniques I think that it's important to mention that my photos look the way they do largely due to how I actually shoot the image. My camera settings, how I work with my white balance, the equipment I use, how I position my subjects in relation to the sun, and the lighting I look for are just some of what goes into creating the look and feel of my photographs. So while editing plays an important role in achieving a certain aesthetic, I want to stress that it cannot do all of the work for you and it will not fix an image that is not already on it's way to looking the way you want it to.

My biggest and best piece of advice for editing starts well before the post processing even begins – shooting in RAW! When you shoot an image in the RAW format, as opposed to JPEG, you are giving yourself more control over the future editing possibilities because you are getting an unprocessed file that has all of the details/information that was available to your camera sensor saved. For anyone who is not familiar with RAW, be aware that this format is special and can only be read on a computer using very specific software, such as Adobe Lightroom. JPEG files are processed in the camera and therefore lose a lot of the initial detail that was present in an image and can only be altered so much. Therefore, in my opinion, RAW files are more ideal than JPEG for event photography and portraits because they are more forgiving if your settings were slightly off or you didn't have time to adjust to a new lighting situation on a fast paced wedding day. But if you are new to photography and don't have the software to handle RAW files then stick with JPEG until you do!

CAMERA SETTINGS

I shoot fully manual all of the time, which means I have full control over how my camera creates an image. This also clearly means that my camera will not automatically change settings for me when I need it to. I am responsible for picking my ISO, shutter speed, and aperture to then create the image that I see in my mind. But even with manual control there are plenty of situations where I didn't hit the nail on the head with my settings but because I'm shooting RAW and I have my aperture where I want it I can later fix those problems when I go to edit and not lose my style in the process. So remember there are certain aspects to an image that you can only create in-camera (like a very shallow depth of field) and then there are things you can fix later (exposure and coloring).

Here are a few insights into my camera settings:

1. **I shoot manual** all of the time – no matter what.
2. **I am a back button focuser.**



3. I generally keep my aperture between $f/1.8$ and $f/2.2$. Shooting a reception with flash I will bump it up to around $f/5.6$.
4. **I do not go below 1/200 with my shutter speed** for daytime photos because I don't want blurry images.
5. **If it's starting to get dark I will bump up my ISO ...** a lot. I know I will get grain in my photos but sometimes a grainy image without flash is preferred!
6. **I always use Kelvin for my white balance.** This took a little while to get used to but I prefer having control over the colors I'm seeing in camera and it is a major part of my post processing system. Tip: switch your camera to live view mode to quickly and more accurately change your Kelvin setting.
7. **Use a good SD/CF card.** It's important to have an SD/CF card that will read and write at a pace that is fast enough to support how quickly you shoot. I use San Disk Extreme PRO 95MB/s.
8. **I only shoot RAW.**

PRESETS

Myth: If I buy my favorite photographer's presets my photos will instantly look amazing, no matter what.

No preset is simply the magic answer to your problems! And slapping on your favorite preset will not automatically guarantee that your images are going to look perfect – or how you imagined they would. You will need to tweak the settings after a preset is applied to achieve an awesome looking end result. Keep in mind that when presets are created by an individual or a company they are generally made to work with that person's shooting style and aesthetic. And as much as you adore a particular person's style, simply using the same preset will not guarantee that your work will look just like theirs. But that's okay! Make your work your own. Use presets if you want and experiment with them until you create a style that is uniquely yours.

My preferred preset: VSCO for daytime; LXC for indoor or nighttime – any preset base that I use is heavily modified to achieve the colors, contrast, and overall feel that I like.



BASIC STEP-BY-STEP EDITING

You have an untouched image sitting in Lightroom ready to go. Now what?

1. **Apply your favorite filter.**
2. **Fix exposure.** I usually increase my exposure at least 3 stops on most photos.
3. **Correct white balance.** I almost always adjust the temperature and tint a little bit, but because I shoot using Kelvin in camera, my white balance is never too far off. Ultimately I want to keep the whites in an image looking white, which serves as a great way to check if your white balance is where it should be.
4. **Bring down blacks** to bring back some of the lost contrast after bumping up the exposure.
5. Then look over the image and **adjust shadows, whites, + highlights** until you're happy with everything.
6. **Head down to the HSL panel.** This is where I play around to get the colors that I want (outside of white balance). HSL stands for hue, saturation, and luminance. You can adjust any standard color and manipulate it to do exactly what you want it to using the HSL panel. Do you like your greens more muted and teal? Pull down the green saturation and increase the hue towards the blues. Are the oranges in your image way too strong? Desaturate them and play with the hue and luminance and see what you get! I always adjust the oranges, yellows, and greens.
7. **Lastly, add/remove grain and give your image a little sharpness.** I prefer no grain in my color images and increase my sharpness to 25.
8. **Export.** Or if you're editing more than one image batch edit the rest by selecting all of the photos in your session and syncing them with the image you just perfected.



BEFORE/AFTER EXAMPLES

Editing is 100% more fun and can be enjoyable when your enhancing your photos and not trying to salvage them.

My ultimate goal is not only to capture important moments, beautiful details, and stunning portraits, but to also create an aesthetic within my work that is consistent across various settings, subjects, and lighting situations. Regardless of the time of day I will always bump up my exposure during post processing and typically alter the oranges, yellows, and greens using the HSL panel.





LIGHTING

Lighting is everything!

Did you notice any common lighting situations in the above images? Pay attention to where the light source is coming from and how the position of the light (whether it be the sun, an off camera flash, sparklers, or ceiling lights) is affecting the look of the photo.

One of the most frequently asked questions that I get is how to keep your style consistent when shooting at different times of the day in different locations. And while it's not always easy to do, I will say that I seek out very specific lighting, which helps to create my classic light and bright aesthetic as a wedding photographer. For portrait sessions it's much easier to control your lighting because you can pick the time of day and location that you know will work. A wedding is much more challenging. It has taken me years to understand what kinds of lighting to look for on a wedding day and why. But when I break things down I like of lighting like this...

- Direct Sun
- Back Lit



- Open Shade
- Window Light
- Alternative Light Source

My preferred style is back lit, which means the sun is behind my subjects either directly or slightly off to one side. When the light source is behind the subject it creates somewhat of a glow around them and that is when you get that true light and airy feel. I also always welcome open shade if back lighting simply isn't an option. By open shade I'm referring to a large area that is evenly shaded. Shade is a much safer choice and can really be a lifesaver if you find yourself shooting in the middle of the day. I almost never shoot with direct sun on my subjects' faces not because I can't, but because I find that it's too harsh and colors are very different in direct sun. Window light and alternative light sources can work wonderfully with the light and airy feel if there is enough of it. Both of these options also lend themselves to very dark and moody vibes, but ultimately it's how you use the light.

And I can't talk about lighting without mentioning sun flare (also known as lens flare), a personal favorite of mine. Sun flare happens when sunlight hits the sensor of your camera through your lens just as you click the shutter and creates a golden glow or a colorful ring in a photograph. It's amazing how you can pivot ever so slightly to get sun flare or to avoid it. I wouldn't recommend shooting an entire session with sun flare in your photos, but a few images with the correct amount of flare can be exciting, artistic, and a little fun!

So next time you are at a session or admiring a fellow photographer's work and wonder how they created that image, notice the lighting and where the light source is coming from. You will learn so much by doing that!

MORE QUESTIONS?

Thank you for all of your continued interest in my work and how I create it! If anyone has any further questions please comment below or send me an email – I love hearing from you guys.





From: Emilee Carpenter
Sent: Wednesday, June 3, 2020 5:44 AM
To: [REDACTED]
Subject: RE: A New Message is Waiting For You on The Knot

Hey [REDACTED],

Just wanted to loop back with you regarding wedding photography. I'm assuming you've gone in another direction – and that's totally okay!! :)

I wanted to use this opportunity to wish you and [REDACTED] every happiness in the world. Feel free to reach back out if you have any other questions! Otherwise, I hope your special day is nothing short of a dream. Best of luck to you both!! :)

Best,
Emilee



emilee Carpenter
wedding & lifestyle photographer

WWW.EMILEECARPENTER.COM
IG FB @EMILEECARPENTERLLC

From: Emilee Carpenter
Sent: Tuesday, May 19, 2020 7:29 PM
To: [REDACTED]
Subject: Re: A New Message is Waiting For You on The Knot

Hey [REDACTED],

Thanks for the note! Totally understand, and really appreciate your honesty! Since my editing process is really integral to the stories I'm able to create, I don't think it'd be in either of our best interest for me to create a different style/deviate from my current workflow. I obviously want you to have the best of the best when it comes to your wedding images, so I wouldn't want to compromise the quality of your images or the impactfulness of your wedding story.

Feel free to send over a few pics of the exact style you have in mind, but it may just be best for me to make a referral — which I'm also happy to do. Just really want what's best for you guys and this very special day of yours! Let me know!



Best,
Emilee

On May 19, 2020, at 1:00 PM, [REDACTED] <[REDACTED]> wrote:

Hi! Happy Tuesday to you too!! Sorry, our school is CRAZY right now. I've looked over some of your photos and we are in love with your technique and quality of photos, plus you have a really creative eye! However, we are starting to think we want a brighter and more colorful look to our wedding photos! Is that something you could offer? If not, we totally understand.

Warmest Regards,

Sent from [Mail](#) for Windows 10

From: [Emilee Carpenter](#)
Sent: Tuesday, May 19, 2020 10:25 AM
To: [REDACTED]
Subject: RE: A New Message is Waiting For You on The Knot

Hey friend – Happy Tuesday!

Hope all is well with you and [REDACTED]! Just wanted to follow up to see if there were any other questions I could help answer?! :)

I'm soo excited about your wedding and really hopeful to be get to work with you!! Did you have any questions from the contract?

Best,
Emilee
<image001.png>

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thing to discover. *No pressure*. Regardless, it's exciting to be chasing a new career, slowly but surely. Starting with more intention than Creatrix received, that's for sure! I've always wanted to be a writer, so it's great that even in my thirties, I can accomplish a whole new trajectory in my goals! It's been interesting trying to balance writing and photography. I usually spend a couple of days doing one, then the other. So far, it's been alright! November will prove to be a challenge, with it being the busiest month of 2020!

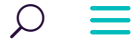
Now onto photography talk! My joy is that this amazing polycule came back to me, twice in one year! [You can see their other session here.](#) Even though I'm not actively polyamorous right now (as you can tell from above, how would I find the time?!), I still have a passion for the polyamory community. My **long-term** goal is to be a renowned polyamory portrait photographer. I'll "settle" for repeat clients though. As polyamory relationships become more mainstream, I want to be firmly placed in the foundation for photography services.

So thanks for joining me on my journey to become the best polyamory portrait photographer. Who says you can't have multiple dreams? Side note: if this seems like less variety than normal, it's because their polycule grew but requires discretion. **All of my clients are treated with respect and privacy, as needed!** Check out this adorable [polycule family session](#) too!



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POLYAMORY TRIAD
PORTRAITS



HELLO SUMMER AND GORGEOUS POLYAMORY TRIAD PORTRAITS!

Before I introduce these polyamory triad portraits, I want to tell you a bit about my polyamory experiences! Back in 2017, I decided to explore polyamory. Late 2016, as I was finishing my memoir for publication, something just clicked. Maybe it was [Daley and Logan's wedding](#). They're openly polyamorous and I found the concept so intriguing. Perhaps it was the fact that I always wished, in all of my relationships, that there was more freedom. Of course, that had a lot to do with partner choices, but it just felt like something worth exploring.

So in Feb 2017, I joined the local community and the rest, as they say, is history. The local polyamory community is a lot of things. A majority of my experiences involved toxic people, but the polyamory experience in and of itself was the best thing to ever happen to me. See, polyamory forces you to truly know yourself. Jealousy is normal and common, but you have to

learn how to evaluate it and move through it. You have to learn how to become a better communicator, time management and discover what are needs and what are wants. It gave me space to do gender exploration, support for my trauma therapy, and just learn how to be myself. That's even how I met Josh, so I don't have any regrets exploring that part of myself and others.

It's been an honor to help serve the polyamory community. In an industry still adjusting to LGBT couples, adding a third or fourth or fifth really throws people for a loop. However, I have a decent amount of experience at this point and frankly, I'd love more! I think all forms of relationships, commitments and orientations deserve beautiful moments in life and of course, deserve those moments to be documented.

Speaking of, here are these amazing Polyamory Triad Portraits. What is a triad? It's when there are three people in a relationship. Sometimes, all three people date. Other times, like the one I'm about to show you, is a V, meaning two people date the same person but are just friends with one another. Harley and Sara are best of friends, which absolutely shows. Nate is a lucky dude and he knows it. We just walked around East Austin, finding inspo in different spots. It was a friggin' blast!!!

So without further ado, here are some super fun Polyamory Triad Portraits. If you're a fellow photog, I hope this gives some posing inspo! Just always keep in mind that it's your job to keep things as equal as possible, regardless of the established dynamic of the triad.

Have a radtastic day!



Select Page



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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Kansas

Kentucky

Louisiana

Maine

Maryland

Massachusetts

Michigan

Minnesota

Mississippi

Missouri

Montana

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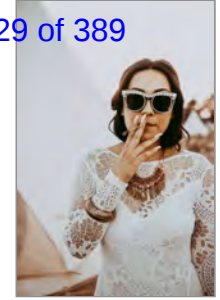
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Sally Carpenter Photography

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App. 229




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Amber Hempen Photography
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FUN FACT

If you asked any of my close friends, they'll tell you that my current obsession is cowgirls (and New York). It's sorta a funny thing but also a genuine reflection of me in that I love old timey, reckless, gritty romance. I love that it is passionate. I love that it is playful. I love that it all seems do-or-die. Let's make out on a HORSE riding into the SUNSET after a WILD day. Anyways, giddy up, partners. hehe.

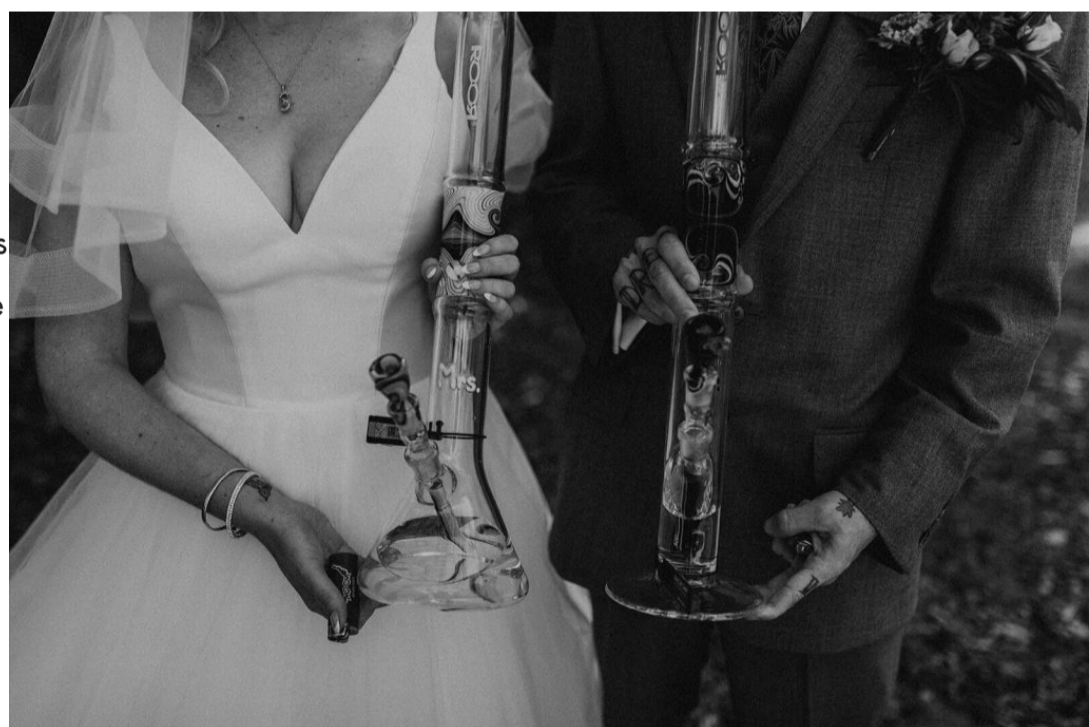
CANNABIS POLICY

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Ralis and Katie's Satanic Wedding

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They say the Devil's in the details, well that was certainly the case for Katie and Ralis who planned out and executed their Satanic wedding back in October. Katie was kind enough to talk us through how they put together this unholy matrimony!



Can you please introduce yourselves, tell us where you're from and where and when you got married?

We are both in the Los Angeles film industry. Ralis is a special effects makeup artist. I would say he specializes in blood rigging and zombie makeups! He was Marilyn Manson's makeup artist for many years, as well as Slipknot's mask fabricator.

I am a seamstress. I make custom costumes and alter garments for costume designers, as well as manufacture my own designs under the label [Insidious Clothing](#). Together we own a Halloween mask company called [Mad Monster Masks](#). We make two-piece masks that move with your jaw so you can eat, drink, scream, and breathe while wearing the mask.

We moved out of Los Angeles a few years ago so we could grow our business, and we ended up in Yucca Valley (near Joshua Tree National Park). We had our wedding on October 8, 2016, at our half-acre property in the desert.

And what about the ceremony itself? We're assuming you didn't have traditional vows...

We actually did have traditional vows! Just not traditional in the way most people would think... It was a traditional Satanic wedding, officiated by the Church of Satan. This was the most important thing for Ralis - I got to make all of the decorating decisions, and he was in charge of the ceremony and the food decisions. We didn't have a naked woman for the altar though, and we added the blood at the end, which is not endorsed by the Church of Satan and was almost a reason for them to turn us down! Of course there were a lot of "Hail Satan!"s throughout and I was surprised how many of our guests got into it by the end! Our Officiant, Ruth Waytz, was just amazing and so much fun!

Here are the vows from a traditional Satanic wedding:

I desire to live with you just as you are.

I choose you above all others, to share my life with me.

I promise to always speak the truth to you, to honor and to tenderly care for you.

I love you for yourself, in trust that you will become all that you can be, and in turn I promise to be as great as my Nature and Will allow.

I will honor this pledge as long as life and love endure.



Was it difficult to plan your wedding? What was the most stressful part?

We had over a year to plan it, but it was horrifying how quickly the time went by! I started making lists and calendars early on to stay on schedule, but as the day was approaching there were so many little details that got put off and were adding up quickly. My parents stayed with us for a month prior to the wedding and were a huge help tackling everything.

I was the most stressed over the ceremony. When Ralis was determined to have a Satanic wedding, I was worried it would be too serious and too religious. We aren't serious people, we're constantly laughing and goofing around,

and we aren't religious at all. After talking with our Officiant for the first time, my nerves were calmed because she was just like us - a little ball of sunshine with a love for the macabre!



Ralis was the most stressed about the blood rig and timing the makeup application. There's a lot that can go wrong, and you only get one shot. Usually he would use compressed air from a fire extinguisher or an air compressor, but it wouldn't have worked for this. So he ended up using a large syringe covered in fake red hair, safety pinned to the back of my dress!

We were also racing against time because of the lighting - we started the ceremony just as the sun set, and by the end we were in pitch black. It was all perfect!



What was your favourite part of your day?

When my dad walked me down the aisle! That was something I added into the ceremony. We walked to the title track of *The Omen* (Ave Satani), and Ruth, our Officiant, was saying the Infernal Names. I thought I would be too nervous in front of everyone, but I was so happy and lucky to have such an open-minded family, it was just an amazing, beautiful feeling!



Do you have any advice for couples who are currently planning an alternative wedding?

Definitely use [The Knot](#) for general information, timelines, and reminders. There is a lot of good advice that you can tweak to your freak.

Your ideas will evolve as you go along so don't be stubborn with your original plan - I planned on not having any flowers but we ended up with fake flowers at each table and a real flower bouquet. I also changed the fabric of my dress after two fittings because the first one wasn't quite right.

Don't be afraid to really do your own thing! It makes your wedding more special and people will appreciate something fun and unusual! No one wants to go to a boring wedding. I have had so many strangers see our wedding photos and remark that it's the only wedding they have ever wished they attended!



Thanks for sharing your incredible day with us!

Thanks also to Alex Solca for his killer photos, you can find his [website right here](#).

Published 09 February 2017

Your perfect day, perfectly captured

DELIRIOUS  WEDDINGS

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LEE AND CHARLEY'S AMAZING MOVIE- THEMED COSPLAY WEDDING, HOCKLEY

October 16, 2016
by adam rowley










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TAG: STYLED SHOOT

Home / **styled shoot**



ENGAGEMENT, INSPIRATION

SPEAKEASY WEDDING INSPIRATION FEATURING ELEGANCE, STYLE AND GLORIOUS GENDER FLUIDITY



Molly Sprayregen, 5 days ago   1 min 

In a stunning depiction of gender fluidity, this styled shoot celebrates the engagement of Charlie and Mush.



INSPIRATION

A STYLED SHOOT INSPIRED BY ROLLS-ROYCE MUSEUM

Molly Sprayregen, 2 weeks ago   1 min

Despite having to postpone their wedding from 2020 to 2021, this couple couldn't wait to celebrate with a styled shoot at a new wedding venue.



INSPIRATION

FLORAL BOHEMIAN ELOPEMENT INSPIRATION AT JOSHUA TREE

Alaina Leary Lavoie, 1 year ago 1 min

Jesus and Tommy were part of this romantic, floral bohemian elopement styled shoot at Joshua Tree National Park in California.



INSPIRATION

MODERN ROMANTIC F/W WEDDING INSPIRATION CHARLESTON, SOUTH CAROLINA

Alaina Leary Lavoie, 1 year ago 1 min

This styled shoot features modern and romant wedding inspiration with lots of red in the color scheme and vintage details.






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INSPIRATION

MODERN WEDDING INSPIRATION INFLUENCED BY ARTIST KATSUSHIKA HOKUSAI




Alaina Leary Lavoie, 1 year ago   2 min 

This modern wedding styled shoot was inspired by "The Great Wave off Kanagawa" by Katsushika Hokusai with a blue, white and gold color scheme.



INSPIRATION

CHIC TROPICAL WEDDING INSPIRATION IN SAINT PETERSBURG, FLORIDA



Alaina Leary Lavoie, 1 year ago   1 min 

This wedding inspiration at Sunken Gardens in Saint Petersburg, Florida, features a real LGBTQ+ couple, Harry and Chase, who got married a few years ago.



INSPIRATION

SUMMER CITRUS WEDDING INSPIRATION AT HISTORIC POST OFFICE



Alaina Leary Lavoie, 1 year ago   2 min

Justin and Brandon are a real couple who were married a few months before this styled shoot summery citrus-inspired theme.



ENGAGEMENT, INSPIRATION

THIS STYLED SHOOT TURNED INTO A REAL PROPOSAL IN THE MOST ROMANTIC WAY

Alaina Leary Lavoie, 1 year ago   5 min

While Ali and Cait were participating in this styled ballet-inspired shoot in Dallas, Texas, Ali proposed to Cait for real.



INSPIRATION

TEAL AND ORANGE FALL WEDDING INSPIRATION IN LAKE MARY, FLORIDA

Alaina Leary Lavoie, 1 year ago 1 min

This fall wedding inspiration features Steph and Stephanie, a real couple who had been dating for less than a month when they posed for this.



INSPIRATION

MONOCHROMATIC COUNTRYSIDE DOUBLE WEDDING INSPIRATION

Alaina Leary Lavoie, 2 years ago 1 min

Monochromatic colors and organic beauty were the inspiration behind this styled shoot featuring two married couples.






ENGAGEMENT, INSPIRATION

DOUBLE ENGAGEMENT INSPIRATION IN THE ARIZONA CACTUS GARDEN





INSPIRATION

Alaina Leary Lavoie, 2 years ago  0  1 min 

This early summer double wedding inspiration features real couples and takes place at the Arizona Cactus Garden at Stanford University.

TIMELESS AND ROMAN VINTAGE LIBRARY WEDDING INSPIRATION

Alaina Leary Lavoie, 2 years ago  0  1 min

This timeless, romantic vintage wedding inspiration features a real couple at the Library at the Fair Empress in Victoria, British Columbia.

- 1**
- 2
- 3
- 4
- NEXT

About Us

Who We Are

Equally Wed is an international online LGBTQ+ wedding magazine, book and education resource for LGBTQ+ couples and LGBTQ+ inclusive wedding professionals. Within our inspirational content, we focus on wedding planning, real weddings and engagements, marriage equality news and spotlights gay-friendly LGBTQ+ inclusive wedding vendors. Our content and founders have been featured in or on media outlets such as The New York Times, Washington Post, NPR, CNN, Pop Sugar, Glamour magazine, The Knot, Huffington Post, Curve magazine, The Advocate magazine, Autostraddle, A Practical Wedding, NPR, Los Angeles Times, Chicago Tribune and AP News.



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INSPIRATION

HISTORIC MANSION WINTER WEDDING INSPIRATION



Alaina Leary Lavoie, 2 years ago



1 min



- TAGS**
- # LESBIAN WEDDING
 - # TWO BRIDES
 - # WINTER WEDDING
 - #BURGUNDY
 - #GAY WEDDING
 - #GOLD
 - #GREEN
 - #HISTORIC
 - #INSPIRATION
 - #LGBT WEDDING

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his winter wedding inspiration was inspired by the colors of winter—burgundy, mistletoe green, silver and gold. Snow had just fallen in Pennsylvania for the first time in two months. The brides' rings were a single princess cut band (symbolizing the tradition of marriage) and a rough crystal (symbolizing the uniqueness in each marriage). The venue was Linwood Estate in Carlisle, Pennsylvania.







SEARCH FOR LGBTQ+ FRIENDLY WEDDING VENDORS

VENDORS

Concept & Styling: Maura Pierce

Main Photographer: Maura Pierce

Models: Sarah Shellhorn & Emily Boyd

Venue: Linwood Estate

Florals: Rhapsody in Bloom

Gown: Tiffany's Bridal Boutique

Stationery: Ian Kraus

Cake: Farmhouse Cakes

Tulle Skirt: Mr. Pretty Skirt

Makeup: Ashley Miller (MASHuplook)

#MANSION

#MISTLETOE

#ROMANTIC

#SAME-SEX WEDDING

#SILVER

#SNOW

#STYLED SHOOT

#WEDDING INSPIRATION

#WINTER



DESTINATION WEDDINGS, INSPIRATION

Secret garden wedding inspiration in the Netherlands

NEWS

The Supreme Court has allowed Trump's transgender military ban





Alaina Leary Lavoie

Alaina Leary Lavoie is an award-winning editor and journalist. She is currently the Communications Manager of the nonprofit We Need Diverse Books and was the senior editor for Equally Wed Magazine from August 2018 to March 2020. Her work has been published in New York Times, Washington Post, Refinery29, Healthline, Teen Vogue, Cosmopolitan, Boston Globe Magazine, and more. In 2017, she was awarded a Bookbuilders of Boston scholarship for her dedication to amplifying marginalized voices and advocating for an equitable publishing and media industry. Alaina lives in Boston with her wife and their two cats. You can find Alaina on Twitter and Instagram @alainaskeys.

LGB Families and Relationships: Analyses of the 2013 National Health Interview Survey



the
Williams
INSTITUTE

October 2014

by Gary J. Gates

Executive Summary

The addition of a sexual orientation identity measure to the 2013 National Health Interview Survey (NHIS) offers a new data source to consider characteristics of families and explore differences among those led by same-sex and different-sex married and unmarried couples and LGB individuals who are not married or cohabiting. These analyses consider differences and similarities across these groups with regard to demographic characteristics including gender, age, race/ethnicity, educational attainment, geographic location, and child-rearing.

The analyses suggest that there are an estimated 690,000 same-sex couples in the United States. Approximately 18% of whom, or more than 124,000, reported that they were married. If estimates of married same-sex couples are derived only from the portion of 2013 that followed the US Supreme Court ruling in *United States v. Windsor* and are not based on data collected prior to the ruling (which effectively provided for federal recognition of the marriages of same-sex couples), then the estimate of married same-sex couples increases to 130,000.

Other key findings from the analyses include:

- An estimated 4 in 10 LGB adults (40%) reported either being married or in a cohabiting relationship with a partner compared to 6 in 10 non-LGB adults (60%).
 - Among women, more than half who identified as lesbian (51%) were married or in a cohabiting partnership compared to 57% of non-LGB women. Among bisexual women, the comparable figure was 32%.
 - Just over a third of gay and bisexual men (35% and 34%, respectively) were coupled compared to 63% of non-LGB men.
- A higher proportion of same-sex couples lived in the West when compared to different-sex couples (32% v. 23%, respectively) while a lower portion lived in the Midwest (12% v. 23%, respectively). Among those not in a couple, LGB individuals were less likely than their non-LGB counterparts to live in the Midwest (15% v. 22%).
 - Married same-sex couples were much more likely than their different-sex counterparts to live in the Northeast (39% v. 17%, respectively), where marriage for same-sex couples was the most widely available in 2013. An estimated 12% of married same-sex couples lived in the South compared to 38% of their different-sex counterparts.
 - Unmarried same-sex couples were more likely than their unmarried different-sex couple counterparts to live in the West and less likely to live in the Midwest.
- Those in same-sex couples and LGB individuals who were not part of a couple were generally younger than their different-sex coupled and non-LGB counterparts, respectively.
- Same-sex couples were twice as likely as their different-sex counterparts to be inter-racial/ethnic (19% v. 9%, respectively).
- Those in same-sex couples, particularly married same-sex couples, and LGB individuals who were not in a couple were more likely than those in different-sex couples and non-LGB individuals, respectively, to have a college degree. Two-thirds of individuals in married same-sex couples (66%) had a college degree.
- An estimated 19% of same-sex couples and LGB individuals who were not in a couple were raising children under the age of 18 in the home.
 - An estimated 30,000 children under age 18 have married same-sex parents while 170,000 have unmarried same-sex parents.
 - Between 1.1 and 2 million children under age 18 have an LGB parent who is not part of a married or unmarried couple.

Table 1. Age, race/ethnicity, educational attainment, by couple type and relationship status.

	Age		Non-white		Inter-racial/ethnic		College (age 25+)	
	Same-sex	Different-sex	Same-sex	Different-sex	Same-sex	Different-sex	Same-sex	Different-sex
All couples	43.9	49.0	24%	29%	19%	9%	49%	34%
Married	46.5	50.5	23%	28%	13%	8%	66%	36%
Unmarried	43.3	37.2	24%	37%	21%	16%	45%	22%
Not in a couple	LGB 37.1	non-LGB 44.3	LGB 35%	non-LGB 38%	LGB N/A	non-LGB N/A	LGB 40%	non-LGB 26%

Those in same-sex couples and LGB individuals who were not in a couple and were aged 25 and older were more likely than those in different-sex couples and non-LGB individuals, respectively, to have a college degree. This is particularly true among married individuals. Two-thirds of individuals aged 25 and older who were part of a married same-sex couple (66%) had a college degree compared to just over one-third of those in married different-sex couples (36%). Among those not in a couple who were aged 25 and older, 40% of LGB individuals had a college degree compared to 26% of their non-LGB counterparts.

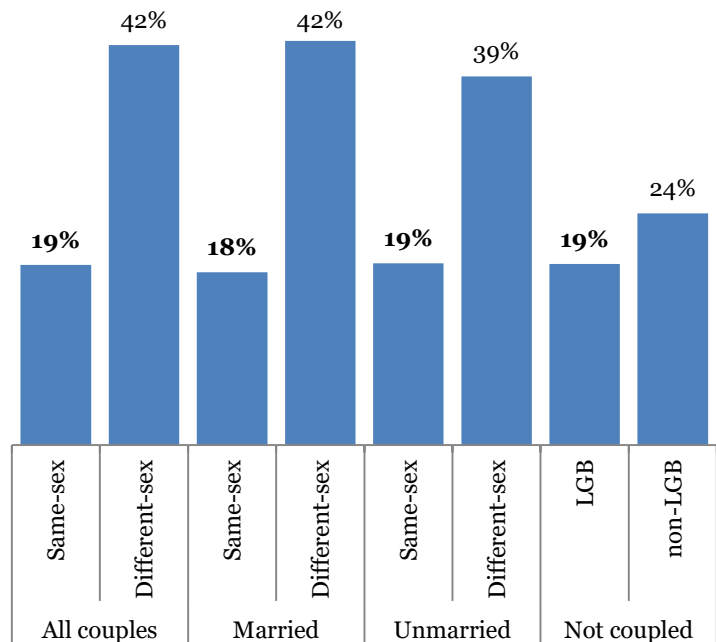
Raising children

An estimated 19% of same-sex couples observed in the NHIS data were raising children under the age of 18 in the home (see Figure 4)¹, lower than the 42% of different-sex couples who were raising children. The portion of LGB individuals who were not in a couple and reported raising children was also 19%. Among same-sex couples, similar portions of married and unmarried couples were raising children (18% and 19%, respectively).

Assuming the NHIS estimate of 690,000 same-sex couples, these figures imply that approximately 131,000 same-sex couples are raising children in the US. Among same-sex couples with children, there was an average of 1.5 children in the home, suggesting that nearly 200,000 children under the age of 18 are being raised by same-sex couples. Of these children, approximately 30,000 have married parents while 170,000 have unmarried parents.

¹ Analyses of the 2011 American Community Survey found the same estimate for child-rearing among same-sex couples (Gates 2013).

An estimate for the number of LGB individuals who were not in a couple and raising children depends on what figure is used to estimate the overall proportion of LGB adults in the population. The estimate of LGB-identity among adults in the NHIS was 2.2%, which implies approximately 5.2 million LGB individuals (Gates 2014). If, consistent with the NHIS findings, 60% of these LGB individuals are not married or partnered, then the analyses would suggest that nearly 600,000 LGB adults who are not in a couple are raising more than 1.1 million children (on average, this group reported 1.9 children in the home).

Figure 4. % Raising children under the age of 18, by relationship status and LGB-identity.

Data from the Gallup Daily Tracking survey suggest that nearly 4% of adults identify as LGBT, implying that there are an estimated 9.5 million LGBT adults in the US (Gates 2014). Like the NHIS data, the Gallup data also show that about 60% of LGBT identified adults are not part of a married or unmarried couple.² If the NHIS figures regarding relationship status and child-rearing are applied to the Gallup estimate, it would mean that more than a million LGBT adults who are not in a couple are raising approximately 2 million children.

These calculations suggest that the estimated number of adults in the US who are raising children under age 18 and are either in a married or unmarried same-sex couple or are LGB-identified and not in a couple is between 862,000 and 1.26 million. The estimates for the number of children being raised either by a same-sex couple or a non-coupled LGB parent are between 1.3 and 2.2 million.

In considering the total extent of parenting among LGB adults, it is important to consider that some LGB parents are raising children as part of a different-sex couple. This is particularly true for bisexual parents. Among bisexual adults with children, 51% were married with a different-sex spouse, 11% had a different-sex unmarried partner, and 4% had a same-sex spouse or partner. Among adults who identified as gay or lesbian and were raising children, 18% had a different-sex married spouse and 4% had a different-sex unmarried partner.

Among all LGB-identified adults, regardless of relationship status, NHIS analyses suggest that an estimated 23% were raising children under age 18 (20% among lesbians and gay men and 31% among bisexual men and women). Applying that figure to the NHIS and Gallup estimates of the size of the LGB and LGBT populations, respectively, implies that between 1.2 and 2.2 million LGBT adults in the US are raising from 2.0 to 3.7 million children.³

Discussion

The 2013 NHIS data provide a rare opportunity to consider relationship and family status along with sexual orientation identity within the framework of a population-based survey. Many of the findings in

these analyses are consistent with other research. These similarities include estimates of the number of same-sex couples, the proportion of those couples who are raising children, and demographic patterns with regard to age, race/ethnicity, inter-racial and ethnic coupling, and educational attainment.

Because of challenges associated with the measurement of same-sex couples in US Census Bureau data, estimates of the number of married same-sex couples in the US or their geographic distribution are difficult to obtain. Such estimates are further complicated by a legal landscape where the availability of marriage for same-sex couples across states is changing rapidly, as well as likely rapid changes in the number and location of married same-sex couples.

The NHIS data confirm that married same-sex couples live throughout the country, including in many states where their marriages may not be recognized. More than one in ten (12%) reported living in the South, where only Maryland and Washington, DC recognized their marriages.

The estimate of approximately 124,000 married same-sex couples (or the 130,000 estimate derived by using only data from the second half of 2013) offers evidence of substantial change in the last few years.

As of 2010, Badgett and Herman (2011) estimated that about 50,000 same-sex couples had married in the US. A survey conducted in that same year by the Williams Institute suggested that the total number of married same-sex couples in that year (including couples married outside of the US) may have been as high as 80,000. Even under an assumption using the conservative estimate of 124,000 marriages, these figures suggest that the population of married same-sex couples in the US has grown by more than 50% in only three years.

² Author analyses of Gallup Daily Tracking Survey data, Jan-Jun 2014.

³ Unfortunately, neither the NHIS nor Gallup data allow for a separate assessment of parenting among the transgender population.

GALLUP[®]

JUNE 22, 2017

In U.S., 10.2% of LGBT Adults Now Married to Same-Sex Spouse

BY JEFFREY M. JONES



STORY HIGHLIGHTS

- Percentage married to same-sex spouse up from 7.9% two years ago
- Sharp decline in same-sex domestic partnerships
- LGBT men more likely to be married than LGBT women

WASHINGTON, D.C. -- Two years after the Supreme Court ruled in *Obergefell v. Hodges* that states could not prohibit same-sex marriages, 10.2% of lesbian, gay, bisexual or transgender (LGBT) adults in the U.S. are married to a same-sex spouse. That is up from

7.9% in the months prior to the Supreme Court decision in 2015, but only marginally higher than the 9.6% measured in the first year after the ruling.

Marital Status of LGBT Americans

	Pre-Obergefell decision	Year 1, Post-Obergefell decision	Year 2, Post-Obergefell decision
	%	%	%
Married to same-sex spouse	7.9	9.6	10.2
Living with same-sex partner	12.8	10.1	6.6
Single/Never married	47.4	49.9	55.7
Living with opposite-sex partner	4.8	5.0	4.2
Married to opposite-sex spouse	14.2	13.6	13.1
Divorced	7.1	6.4	5.4
Separated	2.5	2.2	2.1
Widowed	2.8	2.9	2.2
Sample size	4,752	11,588	12,832

Dates: Pre-Obergefell (Jan. 28-June 26, 2015); Year 1, Post-Obergefell (June 27, 2015-June 19, 2016); Year 2, Post-Obergefell (June 20, 2016-June 19, 2017)

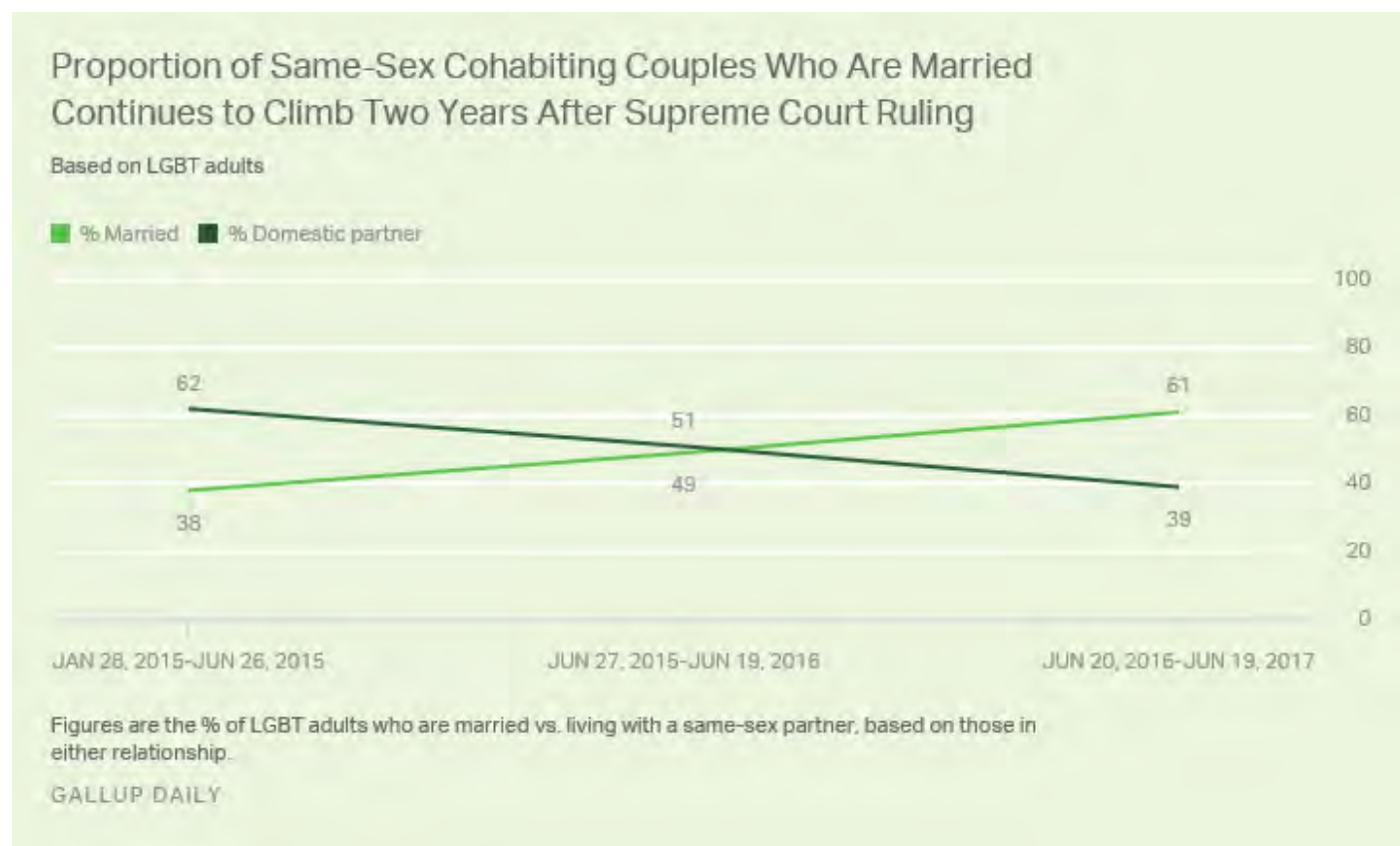
GALLUP DAILY

On June 26, 2015, the Supreme Court issued the *Obergefell* decision. As would be expected, the number of same-sex marriages has increased, though the rate of increase has slowed.

As the percentage of LGBT adults in same-sex marriages has increased over the past two years, the percentage in same-sex domestic partnerships has fallen sharply from 12.8% before the Supreme Court ruling to 6.6%.

About half of the decline in same-sex domestic partnerships can be explained by the increase in same-sex marriages. The rest of the decline could mean that others formerly in same-sex domestic partnerships may have stopped living together, or no longer consider a same-sex cohabitant as a "partner."

As a result of these shifts, Gallup estimates that 61% of same-sex, cohabiting couples in the U.S. are now married, up from 38% before the Supreme Court legalized same-sex marriage in June 2015, and 49% one year ago.



An increasing percentage of LGBT adults now identify their marital status as single or never married. That has always been the dominant status among LGBT individuals, but has increased from 47.4% to 55.7% over the last two years.

LGBT Americans are still more likely to be married to an opposite-sex spouse (13.1%) than a same-sex spouse (10.2%), but the gap is narrowing. According to prior research on LGBT identification, roughly half of those who self-identify as LGBT are bisexual,

helping explain the high proportion of LGBT individuals who are married to opposite-sex partners. Gallup's question does not probe specifically for whether LGBT individuals are lesbian or gay or bisexual or transgender.

The results are based on Gallup Daily tracking interviews since Jan. 28, 2015, when Gallup first asked lesbian, gay, bisexual or transgender (LGBT) individuals who indicated they were married or living with a partner if their spouse or partner was the same sex or the opposite sex.

Overall, 4.3% of U.S. adults identify as lesbian, gay, bisexual or transgender, according to Gallup's latest estimate from its June 2016-June 2017 tracking data. That is up from 3.9% a year ago and 3.4% in Gallup's initial estimate in 2012.

Same-Sex Marriage More Common Among Men, Older LGBT Adults

Currently, 11.4% of LGBT men versus 9.3% of LGBT women say they are married to a same-sex partner. Also, the marriage rate among older LGBT adults is higher than it is among younger adults.

Marital Status of LGBT Americans, by Gender and Age

	Men	Women	18-29 years old	30-49 years old	50+ years old
	%	%	%	%	%
Married to same-sex spouse	11.4	9.3	3.3	14.4	18.1
Living with same-sex partner	7.4	6.0	3.8	8.9	8.9
Single/Never married	56.6	55.0	77.2	42.4	32.3
Living with opposite-sex partner	3.0	5.2	5.5	4.1	1.8
Married to opposite-sex spouse	13.2	13.1	6.2	18.4	19.3
Divorced	4.6	6.1	2.1	7.1	9.8
Separated	1.4	2.7	1.3	3.2	2.3
Widowed	2.0	2.4	0.5	0.9	7.1
Sample size	6,789	6,043	4,340	3,641	4,777

June 20, 2016-June 19, 2017

GALLUP DAILY

Notably, even older LGBT adults are most likely to identify their marital status as single -- 32% say they have never married. This indicates that many LGBT adults, even at older ages when marriage may be more feasible or desirable than it is for younger adults, are remaining single. By comparison, 11.3% of non-LGBT adults age 50 and older have never married.

Implications

Same-sex marriages are becoming increasingly common, and same-sex domestic partnerships less common, for LGBT Americans. In the first year after the Supreme Court ruled states could not prohibit same-sex marriages, the percentage of LGBT Americans who were married grew nearly two percentage points. In the second year since the ruling, the growth has continued, but at a diminished rate. This suggests an initial burst in the number of same-sex marriages came in response to the legal changes. Now, with those legal changes further in the past, the growth in same-sex marriages may be slower.

However, growth in the rate of same-sex marriages is likely to continue. Younger adults, many who may not be in a position to marry regardless of their sexual identity, are disproportionately likely to identify as LGBT. As they age, their life situations may change and they may want to get married. Also, as future generations of LGBT adults come of age, having grown up in a time when there were no legal restrictions on same-sex marriage and greatly reduced societal norms against it, they may marry at higher rates than LGBT Americans in generations before them.

These data are available in [Gallup Analytics](#).

Editor's Note: A correction was made to the estimated proportions of LGBT adults in cohabiting same-sex couples who are married (from 67% to 61%) or living with a partner (from 33% to 39%).



Hi, I'm Nicki.

De Nueva Photography is my creation.

Getting your picture taken should be fun, not stressful. End of story. It's about capturing you and your favorite person hanging out, laughing and maybe sharing a snuggle. How you are when the camera isn't around. What matters is that you're marrying the most awesome person in the world and you couldn't be happier. That is what I love to photograph. The fancy details and the shoes are well and good, but seeing yourselves brimming with excitement, dancing with your friends and family or stealing a kiss at sunset? Those are the photos you'll cherish 30 years from now.

What kind of weddings do I love to photograph?

I got my start shooting more offbeat and non-traditional weddings, and I still have huge soft-spot for these kinds of celebrations. Mainly though? I think you should have the wedding that reflects you and your partner. Small or large, fancy or barefoot in the woods, you know how to best celebrate you. That's what I'm here for. Whether your wedding is at an old foundry building in Queens, a stunt training center in Brooklyn, a little inn or a barn in the mountains of Vermont, a beach in the Caribbean, a summer camp or a City Hall elopement, I'm there. I love love, no matter what it looks like.

Wedding Photography that gives back and cares about social justice:

When I started my business in 2007, one thing I knew would be part of my plan was using my creative powers for good. I am passionate about social justice issues and worked in the non-profit sector in education and public health before becoming a photographer full time. When you hire De Nueva Photography you can know that a portion of your dollars are working to make the world a better place.

- I fully support marriage equality and am an LGBTQ+ advocate and ally. I strive to have as inclusive a business as possible. All of my client material is gender neutral and I always ask for pronouns before a session.
- I donate monthly to social justice organizations such as the ACLU, Planned Parenthood, Emily's List, Equal Justice Initiative, and the International Rescue Committee and make an extra donation for each wedding booked.
- I care deeply about the environment, live as green a life as I can and run my business with the same values. My primary lab is a fully certified Forestry Stewardship Council printer. My packaging is made from recycled, earth friendly materials whenever possible.

You can read more about FAQ and Love Notes from clients below:





A bit more about me:

I travel, I cook, I run road races and the occasional triathlon. I live in Manhattan with my husband Alex and our two sons, Quinn and Emry. I am passionate about social justice, feminist causes and believe Black Lives Matter. Did I mention I travel? At 40+ countries and counting, adventure, outdoors and sunshine are what keeps my heart happy. I have a weakness for brightly colored doorways, ivy covered facades and love being barefoot in the grass. I prefer tea over coffee. Despite not being a morning person, the light at dawn is my favorite. I grew up around Minnesota lakes, but I have grown to love the big city and 12 years later I can't imagine living anywhere else. Farmers markets make me happy. So do juicy heirloom tomatoes, the first strawberries of the season, sidewalk cafes, a full glass of wine, craft beer, butter pecan ice cream, hiking in the woods and the mountains, rainbow sprinkles and salsa dancing. I speak Spanish. I practice yoga. I never want to stop exploring. And I'd love to take your picture.

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Image of me in Brooklyn courtesy of Lindsay Taryn Photography

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3