

Deborah Lynn Ferro

One, Straight From The Heart

BY CHARMAINE BELEELE

If you attended WPPI 2002, you undoubtedly noticed that glowing lady who so enhanced Rick Ferro's workshop—that slender blonde with the effervescent eyes and the Marilyn Monroe smile—the energetic photographer-teacher, fluent in Photoshop-ease. She's equally at home behind a PC, a Canon 1-D or a Hasselblad. That lady is also Rick Ferro's new wife. After a year of dating, they were married on Feb. 19, 2002.

These soulmates found each other thanks to a mutual friend and a blind date. Rick's distinguished career has spanned 20 years, many WPPI and PPA awards and over 10,000 weddings. But this article is about his new bride and her adventures in her new passion—that is, her passion of photography.

Photographer and writer Wynn Bullock once said, "I decided to become a photographer because it offered a means of creative thought and action. I didn't rationalize this, I just felt it intuitively and followed my intuition, which I have never regretted." This intuitive self-discovery must also have been true for Deborah Lynn Ferro when she discovered photography six years ago. She has been a professional photographer for only two years, which is why she will hasten to explain that she is "new at this."

However, she was not new to the world of art. She had already established a following as an artist in both pen and ink and watercolor. She discovered the world of the camera because of *Sports Illustrated*. "My daughter was picked by *SI* to fly to Las Vegas and needed some recent images in a hurry. Because of the short notice, I suggested that I take them with my new Canon Elan II E that I had gotten for my birthday. Because I am an artist, I knew I had an eye for design and creativity. However, I had never taken up photography other than family snapshots. The images I captured for my daughter impressed us both and so I enrolled in photography classes at the University of North Florida. I will never forget the excitement, the first time I put paper in the developer and saw my photograph come to life!"

Like Bullock, Deborah did not question her love of this new medium. She accepted her new fascination and followed her heart into the new world of photography.

Early 2002 brought Deborah the agony and ecstasy of competition as she entered eight 16x20 prints in the Awards of Excellence print competition. She said, "I entered eight prints and seven earned honorable mention or better." Indeed, she netted a 92 with one of these first time efforts, "Baby Eyes." She described seeing her own work hung at WPPI, "The adrenaline runs high when you walk around the print competition display and look to see if your prints are there. When I saw seven of mine I was thrilled!" When asked how she could accomplish so much so quickly, she vigorously gives credit where credit is due. "I have had a crash course in photography and Photoshop, traveling around the country and Europe, taking as many classes as possible through Santa Fe Workshops, Palm Beach Photographic Center, UNF, PPA, and



WPPI. I have studied with such masters as Tim Kelly, Helen Yancey, Michael Taylor, Hanson Fong, Bobbi Lane, and Monte Zucker. I am a tremendous supporter of education and striving for excellence."

Regarding this extraordinary first experience in competition, she commented, "I love competition for so many reasons. First, it validates me personally that my work is considered by my peers to be of quality. Second, it has made me a much better photographer because I have had to pay more attention to detail and have learned so much from the judges' critiques. Thirdly, I love knowing that I have taken the image and done the retouching, layout and design myself."

This student of photography did not take long to find her special niche, or rather, it found her. To Deborah, Photoshop was a giant electronic palette, an art supply store with eyecandy on parade. When she unlocked this Pandora's Box, instead of bringing her the ills of the world, it brought her a new world of color, light, texture and magic. "I love teaching, especially Photoshop. When I started out in Photoshop I had to teach myself. I am a member of the National Association of Photoshop Professionals (NAPP), and I teach 'Practical Techniques For the Photographer.' So many photographers are

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Guess Who's Online?

Send your online address to WPPI, Editor, "Guess Who's Online?" P.O. Box 2003, Santa Monica, CA 90406; or send it via the web.

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The Wedding Photography Contract

Part I

A THREE-PART ARTICLE BY B.J. KHALIFAH

A wedding photo contract is one of the best tools in the photographer's arsenal. It is also one of the least utilized and understood items, even by seasoned pros. I have had so many requests for sample contracts that a series of articles is long overdue.

Please Note: Always have your wedding photo contract reviewed by a competent attorney in your own state; it's faster, cheaper and easier to be sure you are on firm ground.

The first thing I should mention is that I am not a lawyer nor do I wish to become one. Photography is what I enjoy. There is nothing original here. All of the information I have in my contract I have learned from others. It is OK to copy bits and pieces from other contracts but not wise to copy the entire contract, for it might contain items that are not appropriate for your business. You must clearly state your position and leave little for interpretation.

If you are involved in a lawsuit with respect to your wedding photography, all parties to that lawsuit will lose, except the lawyers. Even when one "wins" a lawsuit, a person will lose time, sleep and plenty of money. The purpose of a wedding contract is threefold: (1) problem avoidance, which is the most important; (2) establish control; someone must be in charge of your business, so let that person be you; and (3) organize and simplify things.

Remember these two points well: There is no one true or correct answer; only the best options that apply to you; and you get what you negotiate for, so if you are timid please stay at home.

Using preprinted contracts from printing houses is not a good idea. Even though some of the fine sponsors of the photo trade have preprinted contracts available, it is recommended you not use them because they can not be easily changed or updated. Use your computer to write and print your contracts. You must be flexible.

GOOD CONTRACTS

The attributes of a good contract are: (1) It must be enforceable, (2) It must be easy to read, (3) It must be easy to understand, (4) It must be comprehensive. It must be non-confrontational yet precise, while being careful of overkill. Remember, your contract is to prevent problems, not cause them. It is not only the contract—it is the way it is presented. Your contract must be coordinated (tied) to your bid for the job. You must be polished and

look/act professional.

Start first by stating in your price or bid sheet that "a written agreement or contract is required." (You are planting the "seed" of who is to be in control later on.) I prefer the word "contract" over "written agreement" for several reasons. As a wedding photographer you wear two hats: one as the artist, the second as a businessman or woman. The two must meld gently. "Contract" means that you are serious and straightforward. "Written agreement" is a phrase that may be misinterpreted. I strongly recommend that you never perform wedding photography without a written contract. This should be stated in your bid sheet or price package sheet.

THE RULES OF "EVERY"

Every part of your wedding business has a dollar value. Those items used by a particular customer must be paid for somewhere. If the customer does not pay for them, you will pay for them. Everything you do for a wedding customer costs you something—engagement session, sales process, art work, sorting negs, numbering photos, sending an order to the lab, etc. Every aspect of your time has a dollar value. Your time on the wedding, in the studio, or during production must generate money somewhere. Never, under any circumstances, state, "My time is free"—this is a major mistake. Every aspect of time has a limit. Avoid getting caught between a slow moving client and a vendor with current prices. Always use time limits when dealing with clients.

Organize your wedding contract so there are three distinct parts: (1) The "face sheet," (2) terms and conditions, (3) statements of disclaimer. Since this is a three-part article, we will cover the face sheet here. Future articles will deal with the remaining two portions.

It is recommended that each page of the contract be initialed and dated, noted by all parties to the contract, with the final or last page/part signed with legal signatures.

The face sheet is so simple that most photographers leave parts of it out. The face sheet (demographics) are very, very important. Do not underestimate the need here.

Name all of the parties to the contract—the bride and the groom or the parents. Somewhere on the face sheet it must state who the contract is with. The address and phone numbers (home as well as work) of the people in the contract are important: you must be able

to follow up and contact people at certain intervals in the wedding photo process. It is wise to obtain that info up front.

The name of the location where the wedding is to take place is required. Sometime in your career a wedding couple will change a location and not keep you informed. If your contract states you will be at ABC church, you will be protected if the location is later changed (without you being adequately informed) to XYZ. The same goes for the location of the reception. The name and location where the reception is to take place should be on the face sheet. The date and time of the wedding are critical. Several times in my career I have had wedding couples change the date (or time) of the wedding, (or call it off all together).

The time and date of the reception are critical because they (bride and groom) may shift times, add locations or add times. They will (incorrectly) assume you will give them extra time for free. If you employ an assistant, his or her time is not free; you must pay that person for the extra time on the job.

One easy way photographers are duped is that the bride and groom will want to add a location at a park or special site. If you are not ready for this you will be giving away free extra work without an increase in fee. If you do not specify the time you start or end, you will end up giving away more time and work without being paid for it. If you state "all time included," you are setting yourself up to be at the beauty shop at 8 a.m. and also at the hall at 1 a.m., when the last guest leaves; and also all of the time in between. Never under any circumstances state that "your time is free" or that "all time is included." Lawyers, doctors, plumbers, computer programmers, or any seasoned professionals never give time away, yet photographers want to "be liked" by the client so they always say "yes" to giving free time. This is unwise. It also makes you look like you are an amateur or "hungry to get business."

The total amount of the contract must be stated. State what the total charge is to be, sales tax, payment terms and payment schedules. Try your best to not use the word "deposit." Use the word "retainer," instead. The term "deposit" means the vendor (you) promise to deliver "goods." If the wedding is called off and you end up in court, you will most likely have to give back the deposit because you did not deliver the goods. Try your best to use the term "non-refundable retainer" in your bid sheet and contract. A retainer is considered a "reservation for service." If the bride and groom book the day, then change it to a different day on which you are already booked, their retainer is forfeit as stated in your contract.

Lastly, the face sheet should contain the album info—name, size, model, cover materi-

al, how many photos (and what size) go in the book, wall hangers (photos outside of the albums), album engraving, the number of hours of service, and what time overtime starts. This last point is critical. By specifying the number of hours, you are protected if the bride and groom change times or elongate your day.

If proofs are or are not included, state so. It is unwise these days to be giving proofs away. With digital you shoot more frames, thus end up giving away more photos. Your job is to "sell" photos, not give them away. If you do include proofs, put a number limit on how many are to be delivered. Never say "all proofs or previews are included" because the customer will keep you shooting many, many extra photos. Protect yourself—put limits on certain items to protect yourself.

CLASSIC TRAPS TO WATCH OUT FOR

- "We have changed the time" or "we've changed the date"
- "We changed the location of the reception"
- "Can we add a location for additional photos"
- Bounced checks or stopped checks.
- Stalls and low dollar-amount retainers

In conclusion, following the basic rules listed above may help you avoid losing control of your business. Stay tuned for Part II next month.

WPPI member, B.J. Khalifah is a full time photographer, based in Grosse Pointe Park, specializing in weddings and commercial subjects. He may be reached at www.bjkphoto.com. B.J. was a speaker at WPPI 2002 in Las Vegas, NV.

Important Dates For WPPI 2003

16x20 Print Competition Deadline:
December, 9, 2002

Album Competition Deadline:
January 6, 2003

Convention Dates:
February 1–6, 2003

16x20 Print Competition:
February 1, 2003

Album Competition:
February 2, 2003

8x10 Print Competition Deadline:
August 15, 2002

• **Yong Yuen Chee, Universal Bridal Studio:** e-mail: kellylisy@hotmail.com

• **Joseph Chen:** e-mail: vjc_photo@att.net

• **Helen Cherry:** e-mail: helencherry@earthlink.net, web: www.weddingpictures.com

• **Charles L. Childers:** e-mail: chuck@childersphoto.com, web: www.childersphoto.com

• **Alex Chong:** e-mail: alexchongphoto@aol.com

• **Elaine Ciccarelli, VEC Photography:** e-mail: ciccarelli@hvi.net

• **Elisa Cicinelli:** e-mail: ecicinelli2@yahoo.com

• **Stephen Cirba:** e-mail: stphcirba@aol.com

• **David J. Clapp, The Art of Photography:** e-mail: artofphoto@chartertn.net

• **Chun-Chi Chao, Vivi Wedding Photo:** e-mail: vivichao@263.net

• **Clara Clark, Clarity Photography:** e-mail: clarity@icehouse.net

• **Kathleen Clark:** e-mail: kcphoto1@gte.net, web: www.kcpstudios.com

• **Orville Clark, Keiser Photography:** e-mail: orville@keiserphoto.com

• **Karen Clarke:** e-mail: jackeith@our-town.com



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Member of the Month: BARBARA RICE

BY LINDA L. MAY

Barbara Rice co-owns Rice Photography in North Olmsted, Ohio, (a suburb of Cleveland), along with her professional photographer husband, Patrick. Barbara is an award-winning photographer, who specializes in weddings, children and engagement portraits. She even photographed a wedding at the White House during the Clinton Administration. Six years ago, Barbara joined WPPI, and has been very active ever since.



Although this studio books about 110 weddings per year, only about 70 are photographed by Barbara and Patrick, the remainder are covered by employees. However, this Ohio couple does not shoot weddings together. Their style and approach are the same, but they prefer working independently. This also enables the studio to photograph more weddings per year.

Background/History: Barbara's first exposure to photography was in Girl Scouts, where she earned a photography merit badge. In high school, she took photography classes, which included both black-and-white and color darkroom techniques. She attended college at the Rhode Island School of Photography in Providence. Her extensive photography career spans 25 years, during which time she worked for studios in four different states.

Some 12 years ago, Barbara moved to the Cleveland area, where she managed a branch studio for a local wedding photographer. Soon, she joined a local professional photography association to further her skills and get to know other area photographers. It was at an association meeting that she met Patrick Rice. The couple has been married for four and a half years.

Studio: When coming for consultations, clients enter a cozy room, right inside the front door of their home studio, with navy blue leather loveseat and wooden bookshelves. The walls of the sales area display beautifully framed sample images. One wall is totally devoted to the numerous awards and ribbons this imagemaking team have won through the years. Although most of their work is done on location, they do have a small studio in their converted two-story garage.

"When clients come in, we leave them alone in the consultation room for a few minutes to look around and



see the trophies and awards on display," Barb says. "Even if we have nothing to do in the back, we excuse ourselves and leave the room anyway. We tell them to sit and relax and that we'll be right back. The wedding albums are not displayed, only bridal magazines, because I want to sit with them and explain our wedding philosophy and coverage. We control the presentation and give them an outline of what to expect."

Wedding Coverage: The desires of clients determine when Barbara begins the coverage. She is flexible in her approach. Often, she persuades couples to see each other before the ceremony, giving her time to take location photographs of the traditional groups and romantic poses of the bride and groom. Barbara believes that the traditional group shots are still an important part of the overall wedding coverage. Photojournalism is also part of Rice Photography's approach.

"We try keeping our coverage simple," Barbara says. "I hate doing things that slow down the day. Couples have enough to worry about already on their wedding day, I don't want photography to be part of their concerns."

On average, Barbara shoots between 250–350 exposures at each wedding—but this varies according to the package ordered. Two styles of General Products wedding albums are used primarily at Rice Photography. She uses Fujicolor film, in 400 and 800 speeds, Kodak T-Max 400 and 3200 for black and white, and Kodak Black and White Infrared film for artistic and special effects photography. As for cameras, she uses Mamiya medium format and Canon 35mm as well as the Canon D-30 for digital. Because she moves quickly, she takes no extra studio lights to weddings. In fact, she prefers natural and available light whenever possible. However, Canon and Metz on-camera flash units are used at the reception and for fill.

Digital Imaging: Barbara is already shooting digital family groups and portraits and finds it's faster and easier than waiting for film processing. Immediately after the session, the digital card is downloaded to the computer. Rice Photography utilizes a new software program from Fuji called "Studio Master Pro," which allows clients to order portraits directly after the sitting. Weddings are still shot traditionally; however, they plan to switch to digital capture in the near future. "I believe digital capture increases orders because right after the session, clients are still excited. While the experience is still fresh in their minds, they will buy more than after the excitement has waned several days later," Barbara explains.

White House Wedding: Barbara had the rare opportunity to photograph President Bill Clinton's brother-in-law's wedding at the White House about seven years ago.



This job came along while she was still managing the branch studio for another Cleveland photographer. Because Barbara and the studio owner kept their wits about them while photographing a wedding where Murphy's Law ran rampant, the studio landed the dream job of working at 1600 Pennsylvania Avenue.

"A previous wedding we shot in Cleveland had major problems," she recalls. "The ceremony started an hour late. At the reception, the power went off for three hours, and the 12-piece band couldn't even play. During the whole stressful ordeal, we kept the bride calm. We worked around the problems...we shot reception pictures by candlelight. Little did I know the bride would later become one of Hillary Clinton's Washington, D.C. aides. She was so impressed by our handling of her wedding catastrophe, she knew the White House wouldn't rattle us either, so the studio was hired.

"We had to go through extensive background checks and security hoops, but finally our team was cleared to go to the White House. It's an experience I'll never forget! The Secret Service agents were everywhere, but they stayed in the background. We did family groups with President Clinton and Hillary. I also chatted with the White House staff photographer, which was fascinating. The reception was held in the second floor ballroom, with food and refreshments at one end and dancing at the other. The band was awesome! It was a perfect day!"



WPPI Membership: Both Barbara and Patrick are very active in WPPI because they have benefitted so much from belonging. "If I had to choose just one convention to attend, it would WPPI," Barb says.

Barbara holds WPPI's Accolade of Lifetime Photographic Excellence Degree. Through the years, she has also won numerous first, second, and third place awards in the WPPI print competitions for her outstanding portrait and wedding images. In fact, she had the highest scoring print in the 1998, WPPI Awards of Excellence Competition—a 99! At the 2002 WPPI Convention, she and Patrick gave their program titled, "Print Competition Success," which explained the secrets of receiving higher print scores.

Other Awards & Achievements: Barbara also holds the Master of Photography and Photographic Craftsman degrees from PPA, as well as Certified Professional Photographer. This Ohio imagemaker received the Fuji Masterpiece Award and has a winning wedding

album in the PPA Loan Collection. Through the years, her prints have also won numerous awards in the Society of Northern Ohio Professional Photographers, Triangle Professional Photographers Association, Akron Society of Professional Photographers, and others.

Barbara is Past President of SONOPP and PASO, and served on the board of directors of the Professional Photographers of Ohio. She is a popular lecturer who has presented programs across the U.S., including PPA and WPPI national conventions. Her award-winning work has been published in several newspapers, books and magazines, it has appeared on television, and is displayed at the Kodak Gallery in Rochester, NY. She also co-authored a book titled *Infrared Wedding Photography*, published by Amherst Media.

Marketing & Promoting: Rice Photography is listed in the *Yellow Pages* but only as a one-line listing to help clients find the number. Two large, weekend bridal shows in a local mall are quite effective at getting out the word. The Rice Photography booth is designed like a comfy living room. Brides can sit down in front of a fireplace to view albums, and walk freely around the area admiring the samples. The studio also advertises in bridal magazines and has a good referral system worked out with local wedding vendors.

Great Promo: Last year, Barbara took advantage of digital imaging technology and started a promotion that has become extremely popular. Along with all the other gear, Barbara also carries a digital camera and a small Canon printer. She captures digital images of the bride and groom together early in the day. At the reception, she prints three photographs, puts them in folders with the studio name embossed on them, and gives one each to the bride and groom and one to each set of parents. "People are so surprised and excited to receive this unexpected gift, they happily show it to everybody in the room. That's a lot of free advertising!" she says, smiling.

Future Plans: Adding digital wedding coverage is definitely in the works for the near future. Because the business is outgrowing its present location, major changes are being considered. Barbara and Patrick are weighing the options of building on to the existing house, or finding a new location altogether.

Readers may contact Barbara Rice at Rice Photography (440) 979-0770; Prfisheye@aol.com; or their website at: www.ricephoto.com.

Linda May is a writer living in the Midwest.

Deborah Lynn Ferro

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overwhelmed by Photoshop." Her Photoshop technique is reassuring and confidence building. She stated, "I teach them what they need to know in order to improve their production time and lower costs as well as increase their creativity. They don't need to know everything about electricity to use it every day! Neither do they need to know everything about Photoshop to incorporate it in their business!"



Soon, her teaching will be published. "I have written three chapters on Photoshop in a book with Rick that will be published in the spring of 2003 by Amherst Media." This is a refreshingly generous attitude at a time when some Photoshop artists veil their techniques in the cryptic mystery of technical jargon. Deborah said, "It is important in our

industry to share our knowledge with each other to better the overall knowledge and level of expertise in our profession. The result is that by raising our industry's quality of service to the client, the value of our profession to the client is also raised!"

The new couple, as well as "Signature Studio" has relocated in Jacksonville, Florida. "Our new studio is at our home property on one and a half acres, across from a horse farm." Although it's near their home, the studio is detached, in a building of its own. Deborah said, "Our studio has a gallery, a dressing room, bathroom and a 20x30 full sweep studio and production room. We have been remodeling the house and studio this last year and it is going to be shown on the 'Before and After' show on HGTV, the Home and Garden Television channel." (This show is generally scheduled on Sunday nights at 8:00 pm.)

Both Deborah and Rick realize that a portraiture business requires more than good photographic technique. The title page of



their website [www.rickferro.com] explains that they are constantly "exploring opportunities and seeking new challenges where creativity, extensive experience, people skills and specialized knowledge may be utilized to mutual benefit." People skills! This is why Deborah explained that they have created "a pleasing space for the client to feel comfortable and relaxed in when consulting with us or when being photographed. Through creative landscaping and interior design, both the outside and inside of our studio and property is a

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Lucrative Pricing Strategies: Incentives Versus Discounts

MARK TILL

The concept of incentive-based pricing is simple: For just a little more money you get a lot more in value. Use of incentives makes maintaining profitability easier because clients are given the option to buy more on top of their regular purchase. By comparison, when you discount your work, you lessen its value because you are telling your clients you can afford to sell it for less. It is critical to remember to offer incentives *only* when the sale is *above* your break-even sales point or preferably, above what your average client purchases. This is a critical point. Why would you want to reward someone who is spending *less* than your average client does?

Incentive-based pricing also gives you an indication of who will spend money and who will not. When people try to haggle on your minimum price, what does this say about how they value what you do? Since we began our studio in 1990, I can count on one hand the number of times a client, who did not take advantage of our incentives, surprised me and spent well above the minimum investment required. If the incentives are strong enough, people will take advantage of them. My experience with this program is that people who take advantage of the incentives will spend 2-3 times my minimum investment *prior* to the wedding. No one else in the wedding industry works on speculation, and with proper incentives, neither will you.

INCENTIVES WORK BECAUSE THEY MAKE ECONOMIC SENSE

My wife recently went to have the oil changed in her car and the mechanic informed her that the tires were quite worn and should be replaced. The store gave her three options, essentially: good, better, and best. The top of the line tires were considerably more money, and if the only difference between the different tires was the price, we would have been inclined to go with the lowest or mid-range tire. However, the company included added services such as free tire rotation and free front-end alignments, making the effective difference almost insignificant. In the long run it was actually cheaper to buy the more expensive tires.

On the following page are samples from our current wedding incentive program. Notice that in each instance, clients are required to invest in additional product prior to the event in order to take advantage of the incentive program. If the bride and groom and their parents don't take advantage of the incentives below, what does this say about the likelihood of their placing a large print order after the wedding?

I do tell my clients that while I do take an unlimited number of images at each wedding, I also alter my approach based in part on their pre-wedding order. In other words, I am more likely to take a greater number of images for a client who orders a two-volume set plus parent albums than I am from a client who hires me just for my minimum investment. Since clients know this up front, there is no confusion and it encourages them to upgrade the size of their album, purchase individual prints, and add parent albums and wall portraits prior to the wedding. Although these examples are from a wedding, you can easily adapt and modify them for whatever type of photography you do.

We have used some form of incentive-based pricing since we opened. As I noted earlier, it is very rare for someone to sign up for only the minimum investment prior to the wedding and then buy

CALENDAR: Seminars, Workshops, Conventions & Trade Shows

Duckspool Workshops: Expanding Your Creativity with Other Media with John Goto	August 1-4	Contact Peter Goldfield 0044 (0) 1823 451305; www.duckspool.com; photographers@duckspool.com.
Santa Fe Workshops: Contemporary B/W Portraits with Paul Elledge & Leasha Overturf	August 4-10	Santa Fe, NM. Contact SF Workshops, P.O. Box 9916, Santa Fe, NM 87504; www.santafeworkshops.com or (505) 983-1400, fax (505) 989-8604.
Duckspool Workshops: All Levels with Fay Godwin	August 15-20	Contact Peter Goldfield 0044 (0) 1823 451305; www.duckspool.com; photographers@duckspool.com.
A Week of Wilderness Photography and Fun with Monte in Ely, Minnesota at Fall Lake	Aug. 17-23	Ely, MN. Contact Monte Zucker to register; e-mail: Mzphotog@aol.com, (941) 918-0904. A limited number of registrants will be accepted. Price: \$350, including meals.
John Sexton Photography Workshops Advanced Large-Format Black & White Techniques	August 18-30	Carmel Valley, CA. Contact Laura Bayless, 291 Los Agrinemsors, Carmel Valley, CA; (831) 659-3130; www.johnsexton.com or info@johnsexton.com.
The Power Of Light presented by Tony Corbell— A 20-city U.S. tour	August 20	Nashville, TN. \$40 registration fee. Contact: www.corbellproductions.com or call 858-538-4524, or write to Corbell Productions / Power of Light Tour, 8476 Florissant Ct., San Diego, CA 92129.
The Power Of Light presented by Tony Corbell— A 20-city U.S. tour	August 21	Kansas City, MO. \$40 registration fee. Contact: www.corbellproductions.com or call 858-538-4524, or write to Corbell Productions / Power of Light Tour, 8476 Florissant Ct., San Diego, CA 92129.
The Power Of Light presented by Tony Corbell— A 20-city U.S. tour	August 22	Chicago, IL. \$40 registration fee. Contact: www.corbellproductions.com or call 858-538-4524, or write to Corbell Productions / Power of Light Tour, 8476 Florissant Ct., San Diego, CA 92129.
EPIC 2002 School of Evidence Photography and Digital Imaging	August 21-25	Contact: Evidence Photographers International Council, 600 Main St., Honesdale, PA 18431 (800) 356-3742; www.epic-photo.org.
Photographing the Wee Ones Learn to Have Style with Children's Portraits	Sept. 15-16	Contact Charles Vandersluys, PPA Certified, M.Photos., Cr., (905) 354-8692 Niagara Falls, Ontario Canada; e-mail bvphoto@on.aibn.com; web: http://prophotoworkshop.homestead.com.
The Julia Dean Photo Workshops From Provence to Paris (Shoot to Show)	Sept. 22-29	France. Contact: Julia Dean & Associates, 3111 Ocean Front Walk, Suite 102, Marina del Rey, CA 90292; (310) 821-0909; www.juliadean.com, julia@juliadean.com.
The Julia Dean Photo Workshops A Journey to Patxucaro, Mexico/Day of the Dead Celebration	Sept. 22-29	Mexico. Contact: Julia Dean & Associates, 3111 Ocean Front Walk, Suite 102, Marina del Rey, CA 90292; (310) 821-0909; www.juliadean.com, julia@juliadean.com.
Montes Zucker's Five-day Class in Whitewater, WI	Sept 23-27	Contact Monte Zucker to register; e-mail: Mzphotog@aol.com, (941) 918-0904.
The Black & White of It— Brides on Location with Charles Vandersluys	Oct. 13-14	Contact Charles Vandersluys, PPA Certified, M.Photos., Cr., (905) 354-8692 Niagara Falls, Ontario Canada; e-mail bvphoto@on.aibn.com; web: http://prophotoworkshop.homestead.com.
John Sexton Photography Workshops The Expressive Black and White Print	October 22-27	Carmel Valley, CA. Contact Laura Bayless, 291 Los Agrinemsors, Carmel Valley, CA; (831) 659-3130; www.johnsexton.com or info@johnsexton.com.
Montes Zucker's Five-day Class in Sarasota, FL	Oct 28- Nov 1	Contact Monte Zucker to register; e-mail: Mzphotog@aol.com, (941) 918-0904.
The Julia Dean Photo Workshops: Rajasthan, India (Shoot to Show) w/ Jon Warren & Julia Dean	Jan. 2003	India. Contact: Julia Dean & Associates, 3111 Ocean Front Walk, Suite 102, Marina del Rey, CA 90292; (310) 821-0909; www.juliadean.com, julia@juliadean.com.
A Week in Heaven— St. Lucia, West Indies PPA & PPOC accredited	Jan. 14-16	Contact Charles Vandersluys, PPA Certified, M.Photos., Cr., (905) 354-8692 Niagara Falls, Ontario Canada; e-mail bvphoto@on.aibn.com; web: http://prophotoworkshop.homestead.com.
WPPI 2003: Convention and Trade Show at Bally's Las Vegas	Feb. 2-6	Contact: WPPI, 1312 Lincoln Blvd, Santa Monica, CA 90401; (310) 451-0090, ext. 310 or 319; fax: (310) 395-9058; www.wppinow.com.

out the store afterwards. It just doesn't happen. However, every so often I will come across a photographer who tells me that they have a modest minimum and people are still spending a fortune. Without exception, these people have a very loyal client base and are perceived as indispensable to their clients. They can get away with a low minimum because their clients know in advance what it is going to ultimately cost them, which in reality is the same thing.

WEDDING PRICING INCENTIVES

BRIDE AND GROOM

- Order and prepay for a large 50-page multi-print album and receive a complimentary full panorama page for your album.
- Order and prepay for a large 60-page multi-print album and receive two complimentary half page panoramas, plus a full panorama page for your album.
- Order and prepay for a large two-volume 70-page multi-print library-bound leather album and receive two complimentary half page panoramas, a full panorama page, plus a leather slip case.

FAMILY ALBUMS

- Order and prepay for a 20-page album and receive four (4) additional album pages.
- Order and prepay for a 30-page album and receive six (6) additional album pages.

- Order and prepay for a 40-page album and receive eight (8) additional album pages.
- Order and prepay for a 50-page album and receive ten (10) additional album pages.

WALL PORTRAITS

- Order and prepay for any wall portrait and receive a \$150 credit toward any frame we offer.

A WORD OF CAUTION

It is vital that in creating incentives you price your work with profitability in mind! That is, if you are offering a panorama page as a bonus item, the price of the work the client pays for should include sufficient profit to cover the cost of the panorama and still maintain your needed profit margin. The price of the original product/service is really the price you want to sell both of them for. If your client does not take advantage of any bonus items, your profit margin is that much higher. Before offering any bonus items, review your costs and consider adjusting your current prices to reflect the additional incentives.

Mark Till, Cr. Photog., is one of the country's leading authorities on helping photographers operate a lucrative business. He is the author of The Lucrative Photographer: How to Become Indispensable To Your Clients, Maximize Your Profitability. He is a frequent lecturer across the country and may be reached at (508) 655-9595 or via e-mail at mark@marktill.com.

WPPI News

PREP YOUR PRINTS NOW!

This year's Convention and Trade Show is 5 weeks earlier than WPPI 2002. All print and album competition deadlines will also be earlier, so start planning now to get your prints ready for submission. Deadlines are listed on page 3.

CONVENTION VIDEOTAPES AVAILABLE

We are now taking orders for WPPI 2002 Speaker Seminar Videos. The speakers with available videotapes include: Michael Ayers, David Bentley, The British Guild speakers, Tony Corbell, Don Emmerich, Mitche Graf, Jeff and Kathleen Hawkins, Bruce Hudson, Michael Jacobs, Kevin Kubota, The "Win, Win, Win" Panel, Robert & Suzanne Love, Dean MacDonald, Charles Maring, The Left Coast wedding group, Ralph Romaguera, The Simones, Ken Sklute and Monte Zucker. In addition, a number of MasterClass videotape seminars are available: Eddie Tapp, Doug Gordon, Heidi Mauracher, Frank Frost, Ira and Sandy Ellis, Joe Buissink and Bambi Cantrell. Each videotape is regularly \$37.95; discounts are available. Contact WPPI either by phone or online today!

WPPI 2003

No, it's not too early to begin thinking about WPPI 2003. The dates (write 'em down) are Feb. 1-6, 2003 at Bally's Las Vegas. The Print Competition will begin on February 1, 2003. The Standard Suite price at Bally's is \$129 per night. Reservation requests must be received by January 3, 2003. For more information call (702) 739-4111 or (800) 634-3434. Please use the WPPI reservation code when calling: #SBWAP3.

Album 2001/2002 NOW IN PRODUCTION

The long anticipated *Album 2001/2002* is now in production and slated for an on-sale date of September 15. You can order yours now for a prepublication price of \$59.95 (regular price \$89.95). Call or go online today for more information: www.wppinow.com; (310) 451-0090, fax (310) 395-9058.

Deborah Lynn Ferro

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photographic backdrop." Within the beauty of this space, the onlooker finds excellent equipment including, Hasselblad for medium format, Canon D-30 and the Canon1-D for digital capture, Larson 'soffboxes,' Quantum flash, Denny backdrops and Photogenic studio lights. In Deborah's inner sanctum, the latest upgrade for Photoshop is firmly ensconced, along with the Nikon 8000 scanner for medium format and 35mm, Epson 1240-U flatbed scanner and Epson 870, 1280 2000P printers.

Deborah feels that there have been four keys to the success of the Signature Studio. First, "We continually improve our skills by attending educational seminars and classes and we are active members of our local guild, state professional guild, PPA, NAPP, and WPPI." The second key that has distinguished them above competitors in their region is that "we are not only photographers but artistic designers and we add creativity to our studio products through our knowledge of Photoshop and Painter." The third Signature key to success is community involvement. Deborah commented, "Contributing our time to charitable organizations allows us to give back what God has so richly blessed us with." The fourth key is their favorite marketing tool, a gorgeously designed website, described by Deborah as both active and creative. "It is constantly picked up by search engines. We get an average of 150 wedding request forms a week from our website and 90% of our bookings last year came from our website."

As an educator, Deborah gives beginning photographers assertive advice: "Join your local professional guild and especially WPPI to get the education, advice and support you need when starting out." Secondly, she added emphatically, "Attend the judging at competitions to hear and learn from the critiques of the judges." Thirdly, she suggested, "Try to apprentice with another photographer who can help show you the ropes."

In Deborah's case, her most influential mentor came with her wedding ring. She stated, "Even though I have studied under many master photographers around the country, I have learned the most from my husband. Rick never misses an exposure and has helped me with the technical side of photography. More importantly, I have learned from Rick how to treat clients. He has such a wonderful approach to each of his clients and truly makes each one feel special." Deborah added, "It has been very exciting for Rick and I to work together this last year. We complement each other very well. He has more expertise on the photography side and I have more on the Photoshop side. We are both obsessive about our work in that we are always looking for new ideas and new opportunities to improve our quality and creativity. Photography is our passion." She added, "We both enjoy our business so much and are always thinking about that next image."

Photographer-writer Wynn Bullock also said, "The urge to create, the urge to photograph, comes in part from the deep desire to live with more integrity, to live more in peace with the world, and possibly to help others to do the



same." No doubt this is also true of Deborah Lynn Ferro, passionate photographer, a gentle teacher and a new homemaker, and all three of these identities come straight from the heart. No doubt this was the same idea behind Deborah Ferro's philosophy when she advised photographers, young and old, "Most important, remember why you got into the business, for your love of photography." But there is a practical business woman behind this sensitive artist, because she adds, with a wink and a grin, "When you follow your passion, money will be a natural result."

CharMaine Beleele, with an MA in Communication, owns a small studio, Angel Kissed Studio, and teaches communication at Westark College. She also writes part-time for a small newspaper in Fort Smith, Arkansas. She can be reached via e-mail at: LBeleele@aol.com.