

P H O T O G R A P H Y G U I D E L I N E S

Helpful Tips and Suggestions
on How to Get the Most Out of This
Very Important Phase of the
Personal Brochure Process

W A R N I N G !

When it's time to send your final photos for your brochure, **DO NOT** send original photos, slides or images. Be sure to send only duplicates to Hobbs/Herder.

**UNDER NO CIRCUMSTANCES WILL
HOBBS/HERDER BE RESPONSIBLE
FOR LOST OR DAMAGED PHOTOS.**

PHOTOGRAPHY GUIDELINES

Know this very important fact:

The quality of the photography you supply us directly impacts the quality of your final printed piece.

You've made a big investment. Don't cut corners at this critical juncture of the process. Making the commitment to getting quality photographs for your brochure will increase the effectiveness of your Hobbs/Herder personal brochure's lead-generating power.

Hobbs/Herder Advertising understands that hiring a photographer and getting quality brochure photographs can be a challenge. In fact, photography is often the biggest delay in finalizing a personal brochure. ***Using quality photographs in your brochure is extremely important to its appearance and setting time aside to get the photographs done correctly is critical to completing your brochure in a timely manner.*** Subsequently, we have created some guidelines for you to follow that we feel will simplify the process.

How do I find a good photographer?

Nothing can replace the power of a good referral. It's true in your business, it's true for photography, as well. If people in your office have had personal photographs taken, ask to see the pictures the photographer took. If they look nice, get the photographer's name and set up an appointment to interview with him or her.

— OR —

Visit our Web site at www.HobbsHerder.com and go to 'Photographer Referral.' From there you'll be able to locate a photographer in your immediate or surrounding area.

— OR —

Call your local Chamber of Commerce and see if any photographers are listed with them. Also, you may ask if the Chamber has had promotional brochures done and/or used photographers for their own advertising. Ask for their names and arrange interviews with the photographers.

— OR —

As a last resort, look in the telephone directory under "Photographers." Or, try the Internet, typing in your city/area and the appropriate keywords, such as professional, photographers, etc. (A tip: If you are having no luck, sometimes local wedding photographers might be a possible resource). HOWEVER, don't just hire the first photographer you meet. Interview at least two or three photographers and compare their work. Get references. What you should be watching for:

Lighting—are there harsh shadows or are the subjects evenly lit.

Composition—are the subjects well positioned in the picture frame, are the camera angles interesting or boring and flat.

Presentation—does the photographer present his or her work professionally, in nice presentation books, or are they haphazard and unprofessionally presented?



What questions should I ask the photographer?

Arrange a meeting with a prospective photographer and *bring a copy of your brochure draft to the interview*. Explain to the photographer what you are trying to accomplish and ask if the project is one with which he or she is comfortable.

Always ask to see his/her portfolio. If the presentation is good, the photographs have even lighting, are vibrant and properly exposed, and you feel comfortable talking with that photographer, then you are ready to ask about the type of equipment he/she uses. This sets the professionals apart from the amateurs.

Ask for a **written estimate** and discuss time frames and **photo usage terms and rights**. “Photo usage terms and rights” is an important point. Some photographers (usually the more established and prominent photographers) may impose “usage” terms on their work. That is, the photographer will place restrictions on where and how many times you can use the photograph, and he or she may even put that in writing. This may seem strange, because you might feel like the photographs are your property, but with more prominent photographers, this practice is not uncommon.

What do I need to know about the photographer's equipment?

Inquire about the camera equipment the photographer uses—this will dictate what size (format) of film is used. More and more we are receiving the preferred larger format transparency (2¼ inch), but the 35 mm slide format can produce acceptable results—if the shot is professional looking and clear and sharp to begin with, of course. *There's no question that photographs in the larger 2¼ or even larger 4 x 5 inch transparency format will produce a sharper, quality image which will reproduce better in your brochure.* One consideration: because only more expensive cameras will support this format, there's a better chance you'll be working with a more professional photographer if he/she uses this format.

Ask whether the photographer will use lighting umbrellas or flash. Flash photography (especially in the hands of a less proficient photographer) generally produces substandard images, while umbrella lighting is the mark of a more experienced professional.

Your photographer should be able to choose and/or recommend the appropriate film time and speed based on the setting and lighting conditions in which the photograph will be shot.

For color photos: a “positive” film is recommended (commonly known as “slide” film in 35 mm format, and “transparency” in the 2¼ inch format and the even larger 4 x 5 inch format.

For black and white photos: a low-grain professional B/W negative film should be used (*an 8 x 10 or 5 x 7 “print” should be sent to us, not the negative.*)



How do I make sure I get the right photos for my brochure?

As a guideline, we generally use mock photos (the industry term is “FPO” photos—which stands for “For Position Only”). *These suggested photos will give your photographer an idea of the poses we have in mind for the brochure, as well as the context in which they will appear.* Your photographer will need to work with you to get the right poses for you—and he or she should pay close attention to your brochure mock up for reference! *If your photographer has any questions at all, have him/her contact your Account Executive directly.*



Put some thought into how you will stage your photos, including setting and wardrobe. Clear the area in which you will be photographed of unattractive clutter, especially anything that may line up behind your head (such as a painting on a wall, or a tree branch, etc.). Coordinate the colors you wear with the colors featured in the brochure. **IMPORTANT:** Remember to plan a couple changes of clothing during the photo shoot so you won't look the same in every photo.

One helpful tip: If you can, bring a trusted friend with you to the shoot. Ask them to stand behind the photographer and keep an eye out for potential problems, such as monitoring your hair (does it need combing or brushing), watching out that your clothes don't “bunch up” or look askew or out of place, making sure there's no clutter or unsightly objects within the picture frame.

How essential is framing, sizing and composition during the photography shoot?

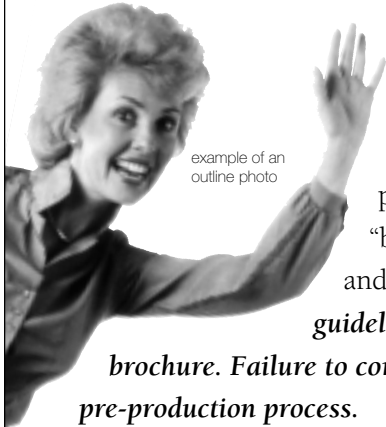
It is extremely important! *One of the most common—yet avoidable—mistakes we encounter is great looking photos that cannot be used in the brochure because of errors in framing, sizing or positioning.* That is, if the picture appears horizontally in the brochure mock up, make sure your photographer reproduces it that way during the photo shoot. Likewise, vertically-oriented shots need to be shot the same way. This is especially critical for the cover shot in your brochure if your brochure cover calls for you to recreate a photograph.

This can be avoided by clearly communicating to the photographer exactly how the photos will be used. Show your photographer the brochure draft so there is no question regarding “horizontal” vs. “vertical” framing, or if a particular angle is critical to the shot, or the draft calls for a very tight cropping. *Also, have your photographer pay very close attention to where type and/or headlines fall in the original draft, and make sure he or she composes the shot to accommodate these very important items.* Have the photographer allow room for cropping (very important!) and pose you looking in different directions.

How much will it cost me?

Keep in mind that good photographers generally are not inexpensive to hire. The old axiom, “you get what you pay for” fits perfectly here. Remember: the quality of your brochure is directly affected by the quality of your photography. *It's a big investment. Don't undermine it by cutting corners in this very important part of the process.*

A photo shoot for a personal brochure can cost several hundred dollars. Our clients work with photographers in every region and of varying degrees of professionalism, so it's hard to give a blanket price range, but we have seen photos shoots that range from as low as \$150 to as much as \$1,200 (and even higher!). But the better-quality photo shoots typically range anywhere from \$300 up to \$1,000.



What if my Account Executive designed my brochure draft with a “cutout” or “outline” photograph?

Your Hobbs/Herder Account Executive may have employed a special design element called “outline” or “cutout” photographs. This is a popular graphic design technique, and it often entails cutting out the “background” of the photograph. While this technique is very dynamic and often adds energy to your brochure, *there are very important guidelines you must adhere to when recreating this photo for the brochure. Failure to correctly adhere to this could result in extra charges during the pre-production process.*

If you are recreating a photo to be used as an “outline,” or “cutout” shot, make sure your photographer follows these very important recommendations.

- **You must pose in front of a white or a light, monochromatic (one-color) backdrop.**

This is important because the production artist must be able to differentiate your outline from the background. Obviously, if you are wearing a white shirt, have your photographer choose a different (but monochromatic) backdrop.

- **Make sure your photographer gets your entire image within the frame.**

If your photographer cuts off your elbow, feet or hand, the photograph will become useless and you may have to retake it. To be safe, remind your photographer to refer to the brochure draft.

- **If you have “wispy,” “spiky,” or “unruly” hair, this will be a problem.**

If you have the luxury of a hair stylist working the shoot, make sure they check your hair. It is virtually impossible to “cut out” every strand of hair when preparing these types of photos. Either have a hairstylist “tame” the hair as much as possible, or be forewarned that the outline around your hair will be “approximated” to the best of our ability and technological limitations.

Many clients also want to use these photos as a business or personal portrait, so they pose in front of a more traditional gray or “mottled” backdrop, instead of the white backdrop. We recommend taking the extra time to have shots taken with both backdrops.



IMPORTANT: If you do not send your photos taken to the above specifications, there will be a \$150 production charge to perform the “cutout” for your brochure.



What about “model releases” for other people appearing in my brochure?

If you are using clients, or having people pose as clients, or if you are posing with assistants or fellow office workers, it's wise to have them sign a “model release.” This is a statement in which the models appearing in your brochure give you permission to use their image. It's very important because you'd hate to have to pay for a reprint should your models later change their mind about appearing in your brochure. Your photographer should be able to help you with the wording, or he/she might have an existing form ready.

Can Hobbs/Herder retouch my photographs for me?

While there are many new software applications on the market that allow the user to do incredible photo manipulations, retouching a photo is still a painstaking art that is time consuming and best left in the hands of experts. **Hobbs/Herder is not in the photo retouching business.** If you want a mole or birthmark removed, or if you want wrinkles taken away, or if you want an ex-husband erased from your photo, hire a professional to do this BEFORE you send us your photos. If you are unsure where to find a professional, you might consult with your photographer for a referral or recommendation.

What about Digital Photography?

Every day, technology brings new and exciting innovations. Digital cameras have improved by leaps and bounds over the last few years. Many consumer-oriented digital cameras are producing high quality snapshots.



More and more, we are getting inquiries from our clients about whether we can accept digital photographs for the brochure.

The answer is yes, if they are “**high resolution**” images taken by a qualified professional with a **state-of-the-art digital camera, and they meet the requirements we've established.** The answer is no, if you are using a consumer digital camera with a flash. It doesn't matter whether your camera is rated at 1, 2 or 3 Megapixels, bad photography is bad photography, whether it's digital or film. The same problems plague digital that plague standard film—red eye, bad flash shadows, harsh, poor, or bad lighting, etc. The advantage of digital photography is that there is no “scanning” of photographs involved. Scanning is the process by which photographs (which are “continuous tone”—there's no dots that make up the image, just solid tones) are converted into the “dots” that printers use to put ink on paper. Digital shots are convenient, too, since they can come to us on CD ROMs or DVDs, or in some cases, even by E-mail.

Digital cameras typically capture the image at a resolution of 72 dpi (dots per inch). Your brochure, as in most professional printing, is printed at 300 dpi, so typically, the resolution is too low for our use. Professional digital cameras can provide the necessary resolution, as long as you show your photographer the brochure draft so he/she can recreate the shot accordingly.

Specifications for Digital Photos

- High resolution images only, 300 dpi minimum. NOTE: With your larger shots such as a full coverage background shot, the size of the computer file can be staggering.
- If your digital file fits on a 3.5 floppy, there is no way it can be of a high enough resolution for our use.
- Do not use any type of “file compression” on your image. Even “jpegs,” a common file compression format can sacrifice some quality, so we recommend sending the image on a CD ROM at full resolution.
- If your photographer is doing any “photo manipulation,” or “color correction,” Hobbs/Herder cannot accept responsibility for how it will print. We will warn you if we anticipate any problems, and you will be able to approve the image on a high resolution inkjet proof before it goes to print, but ultimately, any photo computer manipulation is to be done at your risk. We recommend approving your photographer’s work before the file comes to us.
- We accept your digital files as either a TIFF or EPS format only.

Our blanket recommendation: only consider digital photography if it is done by a professional with high-end equipment. If there is a small family activity shot, or a hobby shot in the brochure, we will be happy to review a digital photo for consideration in your brochure, but we strongly recommend against using any “amateur” photography in your brochure at all. It’s your career. Take the time and make the investment for the highest quality.

IN SUMMARY:

- The quality of your brochure is dependent on the quality of your photography. **Don’t undermine this important investment in your career by cutting corners.**
- Take the time to research and find a quality photographer. This will pay dividends. Be sure to view their work before hiring them.
- If there is any doubt whatsoever about the photo shoot and reproducing the shots from your draft, either on your part or the part of your photographer, be sure to go over these matters directly with your writer/designer, or have your photographer contact the writer designer directly, or arrange a three-way conference call.
- The preferred format for your photographs is **2¼ inch transparency** and the larger transparency **4 x 5 inch format**. **35 mm slides** are perfectly acceptable if the shots are quality shots. We can work from “prints,” but generally, transparencies and slides will produce much better results, and that is what we recommend.

IN SUMMARY (continued):

- Take care to **protect all photography, slides and transparencies when you ship them**. In fact, **before sending one-of-a-kind transparencies, we strongly advise that you make a duplicate before sending to our office**. Hobbs/Herder is not responsible for lost or destroyed photography. We also recommend you send your photography via a reputable overnight delivery service for tracking purposes.
- Some photographers will scan your photos for you and give it to you on CD ROM. This is perfectly acceptable, assuming your photographer has the equipment and expertise to perform high-quality scans and the images meet our specifications.
- **Make sure your photographer sees your brochure draft before quoting or performing the work**. Bring it to the photo shoot!
- **Pay very close attention to the brochure mock-up as far as cropping, horizontal vs. vertical composition and framing, placement of type over the photograph, relationship between type and photograph**, etc., are concerned. This is very important. Save yourself some heartache by going over each shot reproduction with your photographer, directly referencing each shot from your brochure draft.
- If your writer/designer has utilized any “cutout” or “outline” photographs in your design (your image is placed against a texture, a scenic, or “floats” inside the design without any photo box surrounding it, **you MUST have that photograph taken against a white background, or an additional \$150 pre-production fee may be charged**, and no guarantee on the quality of your “cutout” image can be made.
- Digital photographs are acceptable if they meet our quality and specifications. **The files should be 300 dpi minimum**, shot to the proportions as represented in the brochure draft.

Good luck! We're here for you if you should have any questions.

In conclusion, investing the time, money and energy to get quality photography for your personal brochure will pay huge dividends in the effectiveness of your marketing pieces. It can be a frustrating process to the uninitiated, but take the time to do it right. You'll be glad you did! Hopefully this document has helped. *Remember, your Account Executive is there for you to walk you through the process. Better to ask BEFORE you do the photo shoot than after. If there are any of your questions that were not answered here, please call your Account Executive directly.*

IMPORTANT:

Before sending original, one-of-a-kind transparencies or photographs, we strongly advise that you make duplicates before sending to our office. Hobbs/Herder is not responsible for lost or destroyed photography. Play it safe!