

If you choose not to read all the text,
please note at least these seven crucial points:



1) Hobbs/Herder prefers receiving your photographs in digital format.

Digital-imaging technology has now advanced to the point that, for the purposes of reproducing your materials, it's the equal of transparencies and superior to prints. Copied onto a CD, the images are easier to send, access and store. Your images should have a resolution of at least 300 dpi (dots per inch) and be slightly larger than the repro sizes indicated on the brochure mockup. Also, please note that we prefer tiff files to jpegs, since the latter are compressed and lack the intense clarity of tiffs. Additionally, the format should be CMYK for print reproduction. (RGB-formatted images are for use on Web sites.) As a rule, too, we discourage E-mailing large image files, which is a time-consuming uploading and downloading process. To expedite the process and allow for tracking, if necessary, please send your photo CD to us by express mail.



2) Do not send us all the images your photographer takes.

Instead, on your own or in consultation with your photographer, choose the best two or three photos for each suggested image. Your designer will then select the shots she or he feels will work best in your materials. When the custom photography is *placed*, your account executive will transmit Portable Document Format (PDF) files for your review. (To access PDFs, you must have Adobe Acrobat Reader. If you don't have this software, you can download it free of charge from www.adobe.com).



3) If you submit transparencies or prints for reproduction in your materials, do not send original images to Hobbs/Herder.

We cannot be responsible for ANY lost or damaged photography. If a certain photograph is something you can't afford to live without or can't replace, make a duplicate! This is especially important if you purchase a photographer's "stock photo(s)" (existing images of a scenic, a still life or some other artistic shot). Again, we prefer that you submit digital images, which should be copies of the original photographs.



4) Do not skimp on quality.

Don't jeopardize the effectiveness of your materials. One of the most important factors in the success of your Hobbs/Herder brochure and collateral pieces is their immediately apparent and consistently appealing quality. If you send us poorly lit, low-resolution "snapshots", that's what you'll get in your final materials. Why undermine this significant investment in your career? It's not worth it. Go for quality!





5) Do not improvise at your photo shoot.

Take the brochure mockup to your photo shoot or, even better, show it to your photographer when he or she is bidding on your job. (Naturally, you may want to submit it to several photographers in the process.) The designer has taken great pains to suggest ideal images for your brochure with carefully selected stock photos placed in your mockup. And so the assignment for you and your photographer is to recreate them as closely as possible.



6) If you include models or stand-ins in any of the photos—in the client shot, for instance—we recommend you get a signed “model release.”

Even if it’s a friend or neighbor posing as a client or you’re photographing actual clients, it’s always safer to have him or her or them sign a simple form stating they agree to let you use their image in your marketing piece. This is especially important in the case of assistants, since there are times when they may leave your employment under unhappy circumstances. It’s easier and far less costly to get their signed release during the photo shoot than to reprint your materials.



7) Hobbs/Herder DOES NOT do photo retouching.

Even though there’s a growing number of software applications that allow the user to create an array of special effects and to retouch photos, Hobbs/Herder is not in the photo-retouching business. Have your own photographer or another professional do any retouching you feel is necessary before sending us your images. You’ve made a big investment. Don’t cut corners at this critical juncture of the process. Ensuring that you get high-quality photographs for your materials will magnify the effectiveness of their lead-generating power.



PHOTOGRAPHY GUIDELINES

Helpful Tips and Suggestions on How to Get the Most Out of this Crucial Phase of the Personal Brochure Process

ESSENTIAL REMINDERS:

- We prefer digital images (at least 300 dpi) and ask that you express mail them to us on a CD to Hobbs/Herder 2240 University Drive, Suite 200, Newport Beach, CA 92660.
- If you submit any transparencies or prints, make sure they're copies of the original images. Under no circumstances will Hobbs/Herder be responsible for lost or damaged originals.
- The quality of the photography you submit for your materials directly affects the overall quality and impact of your final printed pieces.

ADDITIONAL PHOTO GUIDELINES

Hobbs/Herder Advertising understands that hiring a photographer and getting quality photographs for your Personal Brochure, HouseFlier and PowerKard can be a challenge. In fact, photography often causes the biggest delay in the process. Here are some guidelines for expediting the process:

How do I find a good photographer?

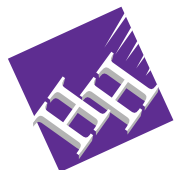
Nothing can replace the power of a good referral. It's true in your business; it's true for photography as well. If people in your office have had personal photographs taken, ask to see some of those images. If you're impressed, get the photographer's name and set up an appointment to interview him or her.

-OR-

Visit www.HobbsHerder.com and click on the CLIENT RESOURCES link in the upper-right corner of the homepage. Scroll to "Photographer Referral," where you'll find a list of professionals—arranged by state and city—who've worked effectively with other Hobbs/Herder clients. One advantage, of course, is that these professionals already "know the drill."

-OR-

Call your local chamber of commerce and request photographer recommendations (typically members of the chamber). You also may want to inquire whether the chamber has used particular photographers for promotional brochures, advertising or Web site illustration. If so, ask for their contact information and schedule an interview.





-OR-

As a last resort, scan the Yellow Pages under “Photographers” or log on to the Internet, typing in your city/area and the appropriate keyword, such as “photographers”. If you’re still having no luck, wedding photographers in your area might be able to complete your project with satisfactory results. As a BASIC RULE, don’t just hire the first photographer you meet. Interview at least two or three of them and compare their work. Get references, too. Here’s what you should be looking for in the photographers’ work you review:

Lighting. Are there harsh and distracting shadows, or are the subjects evenly lit?

Color. Are the various hues suitably vivid and clearly defined, or do they have a wash-out, mushy aspect? (Bear in mind that some photos are produced with filters to give them an intentionally fuzzy, “atmospheric” effect.)

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

Presentation. Does the photographer show his or her work professionally, in an appealing presentation book or portfolio, or are they haphazardly presented?

Be sure to pick a photographer who has an impressive body of work. Keep an eye out for lighting, color, composition and presentation.

What questions should I ask the photographer?

Arrange a meeting with a prospective photographer and bring a copy of your brochure mockup to the interview. (Your HouseFlier and PowerKard employ images used in the brochure, so it’s not necessary to bring those mockups as well.) Explain to the photographer what you’re trying to accomplish and ask if the project is one with which he or she would be comfortable.

Always ask to see his or her portfolio. If the presentation is professional and the photographs are evenly lit, properly exposed, artistically composed and, overall, consistently appealing, you can take the interview process to the next logical steps.

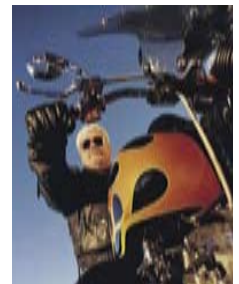
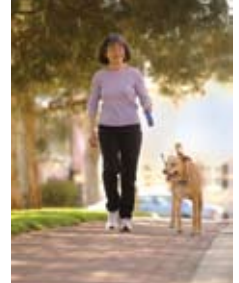
Ask if the photographer needs additional information about your project. Then request a **written estimate** (preferably with the photographer’s original signature, though an e-mailed bid should be acceptable) and discuss time frames and **photo usage terms and rights**. Some photographers may impose “usage” terms on their work—usually *written* restrictions on where and how many times you can use the photograph. While this may seem strange, since you might feel that the photographs should be your property, it’s a common practice—especially with prominent, well-established professionals.

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

Increasingly, professionals are going digital for their primary camera—or at least using such equipment for backup purposes. The best immediate measure of a digital camera’s sophistication and “worthiness” is its megapixel rating, revealing the maximum size and



Have your photographer match the orientation of the FPO as well as the positioning of the subjects.



hence, ultimate quality of images it's able to capture. Professional photographers typically use cameras with a megapixel rating of at least 8. The most sophisticated and costly digital units currently run as high as 16 megapixels.

As noted before, Hobbs/Herder prefers high-resolution (at least 300 dpi) digital images because they're easy to copy, transmit, manipulate and store. If, for some reason or other, you have a strong preference for 2¼" x 2¼" or even 4" x 5" transparencies, please discuss that choice with your account executive. Note that 35mm slides can also work, but not as well as the larger transparencies. We strongly discourage the use of prints, which must be scanned and saved as digital files—unless you're using a one-of-a-kind image, such as an old family photo, for special effect in your materials.

How do I make sure I get the right photos for my brochure? To show you as clearly as possible the types of images we suggest for your brochure, the designer uses carefully selected stock photos. (The industry term is "FPO" images, 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'll appear. The objective for you and your photographer is to accurately recreate those poses (with you as the subject, obviously). Hence, he or she must pay especially close attention to the brochure mockup! It's also crucial that the *suggested orientation be honored (i.e., horizontal or vertical)* and that the images submitted be at least slightly larger than the FPOs in the mockup. If your photographer has any questions, ask him or her to contact your account executive directly.

Give careful thought to how you'll stage your photos, including settings and wardrobe. Clear the area in which you'll 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). As much as possible, coordinate the colors you wear with the colors featured in the brochure. (It's not necessary to wear exactly the same style of clothing, but note whether the attire is business-oriented or less formal.) **IMPORTANT:** Remember to plan a couple of clothing changes during the photo shoot so you won't look the same in every photo.

A helpful tip: Consider bringing a trusted friend to the shoot—with the photographer's permission, naturally. Ask him or her 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 out of place, and making sure there's no clutter or unsightly objects within the picture frame.



How essential are framing, sizing and composing during the shoot?

These considerations are extremely important! One of the most common, yet avoidable, mistakes we encounter is great looking photos that can't be used in the brochure because of errors in framing, sizing or positioning. For instance, if a picture is horizontally formatted in the brochure mockup, make sure your photographer reproduces it that way during the photo shoot. The same goes for vertically oriented images. *And please note that honoring the suggested orientation is especially important if you'll be shooting a photograph for the cover of your brochure.*

(Again, show your photographer the brochure mockup so there's *no ambiguity* about horizontal vs. vertical framing, if a particular angle is critical to the shot, or the mockup calls for a very tight cropping.) Also, ask your photographer to pay *close attention* to where type and/or headlines fall in the original draft so that, when necessary, he or she composes the shot to accommodate these important elements. Have the photographer allow room for cropping (very important!), which is something your designer will do here at Hobbs/Herder.

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.

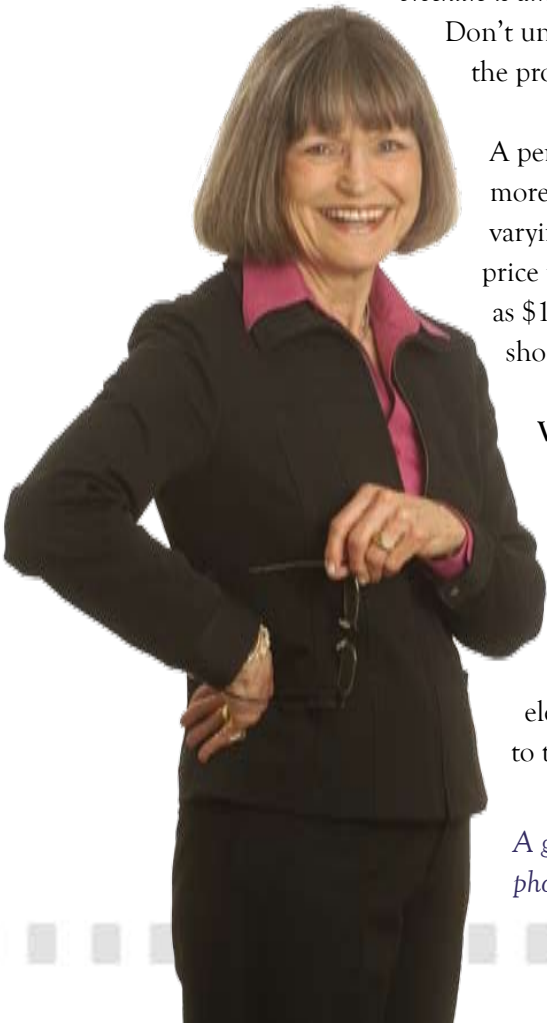
A personal-brochure photo shoot can cost several hundred dollars or more. Our clients work with photographers in every region and of varying degrees of professionalism, so it's hard to suggest a blanket price range. Still, we've heard of photo shoots ranging from as low as \$150 to as much as \$1,200 (and even higher!). The better-quality shoots typically run anywhere from about \$300 to \$1,000.

What if my brochure has been designed with a "cutout" or "outline" photograph?

Your Hobbs/Herder designer may have employed a special graphic element called a "cutout" or "outline" photograph.

This is a popular design technique that entails cutting out the "background" of the photograph, which adds energy and "visual pop" to your brochure. Because it's an important element, you and your photographer need to pay careful attention to the following guidelines:

A great smile, a color-appropriate outfit, and an experienced photographer combine for a fabulous photo!



Which do you think is correct for a “cutout”?

> **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’re wearing a white shirt, have your photographer choose a slightly darker (but still monochromatic) backdrop.



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

If your photographer cuts off your elbow, a foot or a hand, the photograph will become useless, and you’ll need to have it retaken. Err on the side of caution. Remind your photographer to refer to the brochure mockup throughout the photo-shoot process.

> **If you have “wispy,” “spiky” or “unruly” hair, this could be a problem.** If you have the luxury of a hairstylist working on the shoot, make sure she or he checks your hair. It’s 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 studio shots as a business or personal portrait, so they pose in front of a more traditional gray or “mottled” backdrop, instead of the white backdrop. If that’s your intention, we recommend investing the extra time to have the shots taken with both backdrops.

IMPORTANT: If your photographer fails to honor the above specifications, we’ll need to do additional, time-consuming work on the image, and you’ll be assessed a \$150 cutout fee.

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

If you’re using clients or having people pose as clients, or if you’re 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 particularly important because you’d hate to have to pay for a reprint should your models later change their mind (for whatever reason). If your photographer doesn’t already have a generic model-release form, he or she should be able to help you with the wording.



She wasn't invited to the barbeque after all!



Can Hobbs/Herder retouch my photographs for me?

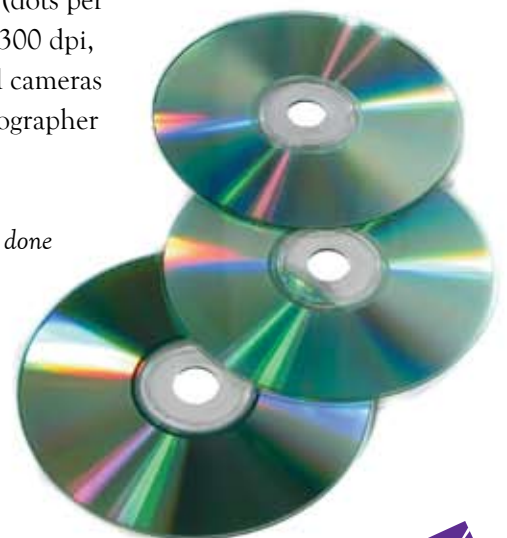
As noted earlier, Hobbs/Herder is not in the photo-retouching business. If you want a mole or birthmark removed, wrinkles eliminated or an ex-spouse erased from your photo, hire a professional to do this BEFORE you send us your photos.

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.

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*





IN SUMMARY

- The quality of your brochure depends directly 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 major dividends. Be sure to view a photographer's work before hiring him or her.
- If you or your photographer have any doubt whatsoever about the photo shoot and reproducing the shots from your mockup, be sure to go over these matters in detail with your account executive, ask the photographer to contact the AE directly or schedule a three-way conference call.
- The preferred format for your photographs is high-resolution (at least 300 dpi) digital images. We also can work with transparencies and 35mm slides, but they make the process less efficient. We discourage the use of color prints, which must be "translated" through scanning into a digital format. The exceptions are images such as vintage family photographs, employed in your materials for special effect. Send us only copies of such one-of-a-kind images. We CANNOT be responsible for damage to or loss of original photographs!
- Take care to protect all photography—images on CD as well as slides and transparencies—when you ship them. We also recommend you send your photography via a reputable overnight delivery service for timely shipment and tracking purposes, if necessary.
- Make sure your photographer sees your brochure draft before he or she bids on the work. And, once again, bring your draft to the photo shoot!
- Pay very close attention to the brochure mockup as far as cropping, horizontal vs. vertical composition and framing, any placement of type over the photograph, relationship between type and photograph, and other key considerations. *This is crucial.* Spare yourself the possibility of considerable "headaches" by going over each shot with your photographer, directly referencing the brochure mockup.
- If your designer has utilized a "cutout" or "outline" photograph 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 or light neutral background. Failing to honor this important guideline may result in an additional \$150 pre-production fee, and no guarantee of the quality of your "cutout" image can be made.



GOOD LUCK!

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

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. In the short and long run, you'll be glad you did!

Remember, your account executive is there for you to walk you and your photographer through the process. Better to ask key questions BEFORE you complete the photo shoot rather than after. So if this collection of photography guidelines and other information has failed to answer certain questions, please call your account executive and ask him or her directly.

IMPORTANT:

DO NOT send us original, one-of-a-kind transparencies or prints. Instead, have them duplicated and send us the copies. Hobbs/Herder is not responsible for lost or destroyed photography. Play it safe!

Note, please, that submitting digital images eliminates concerns about lost or damaged originals.

