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AUSTRALIAN INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY

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JOURNAL



The Magic Facebook Recipe
Managing Home & Business Life
Understanding Your Costs For More Profit



COVER

Mike Langford

GMNZIPP, G.M. Photog (AIPP), FAIPP, LMNZIPP, Hon. FNZIPP

SILVER WITH DISTINCTION, TRAVEL CATEGORY
2017 AIPP AUSTRALIAN PROFESSIONAL
PHOTOGRAPHY AWARDS

**AIPP JOURNAL is the official newsletter of
The Australian Institute of Professional Photography (AIPP).**

Editor Peter Eastway

APPL, FNZIPP, Hon. FNZIPP, G.M. Photog., Hon. FAIPP, FAIPP

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There's no doubt that a 16-bit workflow produces a superior quality file during editing, but what about our clients? Is it okay to provide them with an 8-bit JPG?

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A wide-format printer in a desktop configuration, the new Expression Photo HD XP-15000 is an ideal supplementary printer for the professional photographer's home or studio.



AIPP President's Message

Vittorio Natoli APP.L G.M. Photog., AIPP National President, explains the background to recent changes made to the Awards Team.

Dear AIPP member,

January 30th, 2018

On behalf of the Board of Directors of the AIPP I am writing to you to ensure you hear directly from us in relation to recent changes announced about the 2018 Awards Team. I am doing so because certain comments have been made in various social media posts that have accused the AIPP Board and management of certain actions that did not in fact occur as presented. The posts were made to support friends and colleagues. This letter presents the facts as they occurred, and also suggests some actions and behaviours going forward that will improve communication with members directly from the Board.

After the very successful APPA 2017 the Board met in September for its annual strategy meeting, to ensure all elements of AIPP activity were reviewed and forward plans adjusted to fit with changing circumstances. APPA 2017 worked so well because it was a Team effort, well managed and supported by a fabulous volunteer group.

Amongst the many topics and strategies discussed, the Board reviewed the roles, remit (or purpose), positions and structure of the Awards Team as a whole, in particular, to help with the delivery of the overall AIPP strategy. APPA and the State Awards are so central to the AIPP; it's why they create strong emotional response.

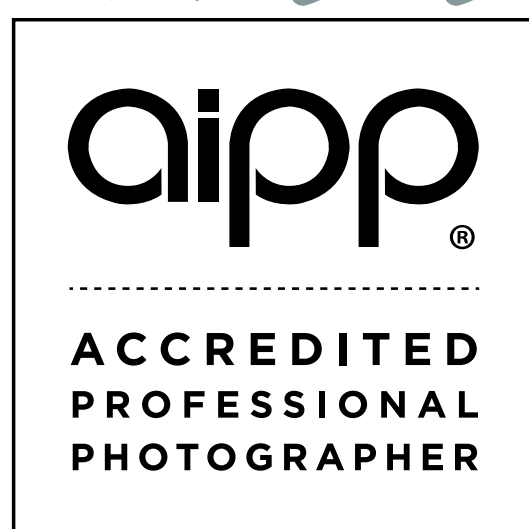
In doing so, the Board determined that the plan which started four years ago, - to properly document and broaden the capability to deliver the Awards with reduced dependency on individuals, was working well. The Board updated and created a new "Remit" for the Awards team and created and documented a brand new more-involved role for Tony Hewitt. This recognised the long-standing contribution made by Tony over the years, not just his outstanding hosting of the Awards night over 19 years. This provided for continuity in spirit and tone of the Awards, while allowing administrative functions to be carried out in a structured, repeatable way.

These two documents were given to Tony at the beginning of October. They were followed up with a combined teleconference/in-person meeting between Tony and the entire board. Subsequently I met on two occasions over a number of hours to clarify outstanding issues and try and reach agreement.

In December, after much consultation, Tony chose not to accept the role specifically created for him, and chose not to act on the new Awards Team remit. Individual calls to a number of Board members were made, in each case the individual Board members re-iterated that the Board wanted Tony to accept the new role proposed, but to allow the evolution of the Awards on a sustainable forward path, with clear lines of communication and authority, repeatable, regardless of who is available in any given year.



licentiate



TAGS

Awards

However, after further discussions between Tony, the Board and management, the Board decided that after two months of discussions it had no choice but to withdraw the new position that had been created for him. The Board held a special two-hour teleconference on this matter. The Board decided to continue on the path of the management and operational structure of the Awards Team originally implemented 4 years ago. This structure ensures a key group of members can focus on the "core" of the awards; categories, rules, judge selection and development, whilst leaving the necessary admin and infrastructure to the staff paid to carry out these roles. Boards have to deal with Risk management and as such this established policy was being carried out.

Tony Hewitt was NOT "sacked". Rather, he chose not to accept a new role, and the proposed awards team remit. The Board unanimously regrets it was not able to conclude an agreement. In doing so, because the previous role of "Awards Team Manager" was a one-year transitional role, Tony essentially "stepped down" from the Awards Team. Peter Eastway also chose that time to step away from his advisory role in which he was capturing many of the cultural elements of APPA. Of course, the Culture of the AIPP is a central governance role of a Board. Peter's involvement was voluntary and had never been formalised, so again he wasn't "sacked", because he was working informally with Tony and the team.

The Awards team for 2018 is in place, with Mark Zed, Robyn Campbell, Steve Wise and Bill Bachman already preparing for the State Awards which get under way in a few weeks time. The capability to build on the successful 2017 APPAs is fully in place. The invitation for Tony Hewitt to compere the Gala Diner night has already been accepted. The Board have acted as members would expect a properly constituted Board to act; namely minimise risk to ensure successful delivery of Awards results on which successful entrants can build the reputations of their photo and video businesses.

Tony Hewitt and Peter Eastway are standout members of our Institute. Peter and Tony remain very highly respected for their lifetime achievements and commitment to the AIPP, our profession and industry. The published objectives and views held by the Board have much more in common than there are differences. But on some issues we differ. And that's normal. Ultimately a Board has to govern, and yes, it was a hugely tough decision, especially because of long-standing personal friendships, which really matter to all of us.

The Board is unpaid, so it has nothing to gain from decision-making either way. As Directors of an incorporated body we actually have a lot to lose, -financially and reputationally. The truth is that we have many stakeholders – members, sponsors, service providers, customers. This Board only wants the best for the AIPP, our members, APPA, our partners, our customers and our profession. It's no different to all the past Boards, presidents and volunteers who served before us. We are working in a fast-changing profession and we need to address current trends and needs in a timely manner.



In closing, the Board has, as a result of recent comments outside of the AIPP's Community page, and the need to shut down posts on the matter within the AIPP Community page, reviewed how it communicates with members on such matters. We clearly have to do more to show members what sort of vision we have, and how we are going about achieving it. For the future we will revert to email direct communication to members, with greater frequency, across a greater number of issues. However there is also an obligation on members to acquaint themselves with such information. and not to go into public arenas (such as Facebook) and publicly attack employees and Board members who cannot respond without breaching their fiduciary duties as Board members of an incorporated body. (A Fiduciary duty of a Board member is 'A legal obligation of one party to act in the best interest of another.' The Board member is entrusted to look after the welfare of members of the AIPP.) Every single member of the Board and management works tirelessly for the wellbeing of members and maximising the opportunities for them to succeed in their businesses.

More than 50 years ago, The AIPP was originally founded to promote Australian Photography. IAP: Institute of Australian Photography it was then. We have evolved to focus on the Profession, to show leadership, to encourage protection of consumers through regulatory control, to implement accreditation to differentiate capable photographers from fly-by-nighters, and to protect members through rigorous defence of Intellectual property. Of course there are some very experienced excellent professional photographers who have justifiably felt that they don't need membership to do that any longer. We are far from perfect. There are groups of people who currently the AIPP does not represent well – Photo artists and Photojournalists. But we promote excellence through our globally recognised Awards system to celebrate great imagery that exemplifies the best of the best. We are weakened when people leave the tent; we are uplifted and strengthened when a member contributes, shares and supports fellow members, -this is the essential lifeblood of the AIPP, carried out by hundreds of members every week.

If we focus on the overall goals for the AIPP we will realise we have much more that unites us than divides us.

Sincerely,

Vittorio Natoli

President.

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Kate Geraghty: Photography As Witness

What is it really like to work as an international photojournalist? Australia's award-winning Kate Geraghty will present a stunning portfolio of her work at Lenscape this May and explain what's required to break into a challenging field.



Photojournalism and documentary photography may seem like a dream job for adventurous souls, but the realities of working overseas in difficult situations can be very challenging

Australian photojournalist Kate Geraghty, Hon. FAIPP, knows what it's all about and is highly regarded in the profession.

AWARD WINNING

She is the proud recipient of nine Walkley Awards, most recently the 2017 Gold Walkley Award with Michael Bachelard and was named 2017 Nikon Walkley Press Photographer of the Year.

"Photojournalism and documentary photography is a way of life, not a job", said Kate, explaining that her presentation at Lenscape this May will describe what life on assignment in conflict and disaster situations is really like and the passion, dedication and responsibility required to tell people's stories who, in many instances, have no other voice.

Kate Geraghty is originally from Coonawarra

in South Australia and is now based in Sydney. She started her photojournalism career in 1997 at The Border Mail, before joining Fairfax's newspaper The Sydney Morning Herald in 2002.

Since then, she has photographed the aftermath of the Bali Bombings; the 2003 invasion of Iraq; covered stories in Afghanistan; the war in Lebanon; the 2004 tsunami; Congo's sexual warfare; the East Ukraine War and the downing of MH17; the Refugee Crisis in Europe; the Independence of South Sudan and following civil war; the drug wars in the Philippines; the liberation of Mosul and the plight of Rohingya refugees in Bangladesh.

TEN YEARS LATER

"My first overseas assignment was to cover the Bali bombing and document the aftermath and the arrests of the bombers.

"Ten years later, I would spend two days interviewing and photographing Idris, one of the bombers, who gave us a detailed account and the reasoning behind the attack. It was a very difficult job and I had to put personal



Abdulrahman Abdulaaly, aged 18, with burns to 60% of his body lays in the ICU at Athba Field Hospital, 15km from the front lines in West Mosul. Abdulrahman succumbed to his injuries on Saturday 1 July, four days after this photo was taken. Abdulrahman did not know if he was hit by an airstrike or a suicide bomber. He is one of three sons in the family, all of who have died in separate violent incidents since Islamic State took over Mosul in 2014. His mother was with him when he died. Athba, Iraq. 27 June 2017. Photo: Kate Geraghty (I went to Mosul twice in 2017 with The Age Investigations & Foreign Editor Michael Bachelard to cover the battle to liberate the city and its people from the self-proclaimed Islamic State. Our brief was to investigate what life was like for people under IS and the civilian cost of war. We met Abdulrahman in the Athba field hospital. I use Nikon D4's and this was shot with the 24-70mm lens, available light. No post production. As photojournalists, we cannot manipulate an image as it is the same as reporters making up a quote. It is against our ethics.)



The girl in her prettiest dress , Eshoroma, is two years old. In an intimate moment, I photograph her mother and other female relatives dressing her in her prettiest dress in preparation for her funeral in Burma Para Refugee Camp, Cox's Bazar. Here she is afforded more respect in death than what was afforded to her in her short life by the Myanmar military, when her village was attacked and she and her family were forced to flee to Bangladesh. She is the latest victim to be taken by disease in the sprawling and congested refugee camps in Bangladesh, home to over 835,000 people. 1 December, 2017. Photo: Kate Geraghty .

"I went to Cox's Bazar in Bangladesh to cover the plight of the Rohingya refugees who have fled unimaginable atrocities in Myanmar and have been given sanctuary in Bangladesh. We came across a small group of people outside a small family shelter and were ushered inside by the women of the family to meet Eshoroma. Consent was given by the family, including her parents and the Imam, to photograph Eshoroma. I use Nikon D4's and this was shot with the 24-70mm lens, available light. No post-production.



opinions and feelings aside in order to report without bias.

"Then in 2003, I covered the Iraq War and the IS defeat in Mosul. My responsibility was to show our (Sydney Morning Herald and The Age) readers what the war that Australia is a part of is really like – and the bravery of the Iraqi civilians who have had to endure the unimaginable."

For the MH17 assignment, Kate's role was to document the disaster while working inside a war zone where many Australians had died and where their families could not go.

"It was a profound experience", she said.

Her recent assignment to cover the Rohingya refugees was designed to bring a focus and attention on the ongoing ethnic cleansing of the Rohingya and the plight of their lives in the refugee camps in Bangladesh.

PHOTO ETHICS

In her Lenscape presentation, Kate will explain her process of choosing what subjects to cover and how she prepares for an assignment. What equipment and clothing does she take? How does she organise her travel? Where does she stay and sleep when she is there, remembering the conditions in which her subjects live their daily lives?

However, in addition to the practical issues of working in the field, of paramount importance to Kate are the ethics of photojournalism and a photographer's

behaviour on the ground.

Interestingly, and in contrast with much of our award imagery, Kate will explain why there is virtually no post-production in her work.

"To manipulate a news image is to manipulate the truth and the overall impact of photojournalism.

"You have to be dedicated to telling people's stories, to do intensive research and spend years building and maintaining contacts.

"Equally, you have to be able to adapt to new environments quickly, be flexible, problem solve and read a situation on the ground as it unfolds."

From a purely practical viewpoint, Kate adds that you have to keep up to date with all types of training, such as hostile environment training, first aid and basic foreign language skills, such as Arabic. And of course there's your photography training as well!

"But most importantly, you have to have respect for all those you meet and photograph."

Kate's inspirational presentation at Lenscape is not to be missed. It's about the heart and passion of photography and is equally relevant to both the commercial and domestic fields of professional photography.



<https://www.instagram.com/kate.geraghty/>

<https://www.facebook.com/public/Kate-Geraghty>

<https://twitter.com/geraghtyk?lang=en>

**Book now to see Kate -
Click here to visit: www.lenscape.com.au**



Mark Galer: Imaging Revolutions

What will new technologies do for the future of professional photography? Don't be the last to find out! Get ahead of the game and attend Mark Galer's compelling presentation on new technologies.



"Once a new technology rolls over you, if you're not part of the steamroller, you're part of the road". – Stewart Brand

According to Mark Galer, attendees at *Landscape* in May will be shown the key emerging imaging technologies currently being developed and released by Sony and how these technologies can positively impact on, and improve, the workflows (and profit margins) of professional photographers.

Explained Mark, "As Sony makes 70% of the world's imaging sensors (found in many camera brands, including Pentax, Nikon, Phase One, Hasselblad, Fujifilm, Olympus, Leica, etc.), this presentation will be of interest to a broad range of photographers – even those not currently using Sony Alpha cameras.

"When I first joined the staff on the BA Photography Program at RMIT University back in 1997 (I was newly arrived from London where I had been using the very first DSLR [Kodak] and post-production software [Photoshop]), I found to my surprise there was a strong resistance to digital imaging technologies by the majority of the lecturing staff.

"These lecturers believed that analogue film and darkrooms were here to stay. Their resistance continued long after full-frame cameras capturing raw files were released by the leading manufacturers.

"One lecturer at the time, even said to the students that digital imaging would not replace analogue for commercial photographers in his lifetime, even though he was still in his 40's!

"These 'dyed-in-the-wool' lecturers complained about shrinking opportunities and work for commercial photographers, while the early adopters of the emerging technologies (and graduating students who had ignored the advice from these lecturers) were embracing new, exciting and abundant work."

So, how are you going to deal with future changes in technology? And do you even know what the new technologies are? Come along and listen to Mark at *Landscape*.

"Embracing the emerging technologies can serve to keep you engaged, competitive and may even help to keep you young!"

<http://www.markgaler.com/>



Mark Galer has a distinguished photographic career and has ridden the wave of the digital imaging revolution since its inception. He has always aligned himself with ground breaking 'state-of-the art' imaging technologies to explore new photographic possibilities. They say we date our cameras, but marry our lenses – Mark has dated many cameras in his long career, including the original Kodak DCS in 1991 (the first DSLR), the first Alpha A100 and the Sony A7RIII and A9 cameras that he currently uses for most of his commercial and editorial work. Mark is a passionate global adventurer, storyteller and experienced photographic educator (with 30 internationally published books). He is currently based in Melbourne Australia, when he is not on assignment shooting, or passing on his wealth of experience to fellow photographers. The image above was taken by Mark using the new Sony A9.

Book now to see Mark –
Click here to visit: www.lenscape.com.au



Lauren Bath: Instagram for Photographers

Instagram has become a legitimate path for professional photography and one of the most successful and sharing exponents is Lauren Bath. Hear her story at Lenscape this May, including practical steps and strategies you can follow to develop your own Instagram success.



While the world of social media continues to develop and morph at a challenging rate, there's no doubt photographers and marketers alike are flocking to Instagram.

And some Instagrammers are banking sizeable incomes off the back of their photography and, importantly, their Instagram following.

Is this something you'd like to do?

Lauren Bath hopes photographers at *Landscape* will walk away excited about Instagram and its potential to lead them to new opportunities.

"However, I will teach that there are no shortcuts to the platform, but that the time spent there is valuable.

"My presentations are always zero bullshit and action orientated."

Lauren says her career is proof of the power of Instagram because five years ago, she was a chef and now she is a full time travel photographer.

"Seven years ago I was working as a chef and taking photos on an iPhone 4 as my hobby

and now I am a full time professional travel photographer and destination marketer.

"I've learned everything that I know simply by immersing myself in the industry and I am now considered an expert in the field.

"Yet I literally got my foot in the door of one of the hardest industries in the world due to my work on Instagram."

Lauren will be sharing completely actionable steps for building a gorgeous portfolio on Instagram and growing an invested audience.

"I delved into public speaking and education as a way of helping people to achieve success in an industry I am passionate about, on a platform that I love and in order to help people understand what they're doing wrong.

"Since my first keynote I have started my own conference to great success and I think my passion for my topic and my desire to help others is transparent."

<https://www.instagram.com/laurenepbath/?hl=en>

<https://laurenbath.com/>



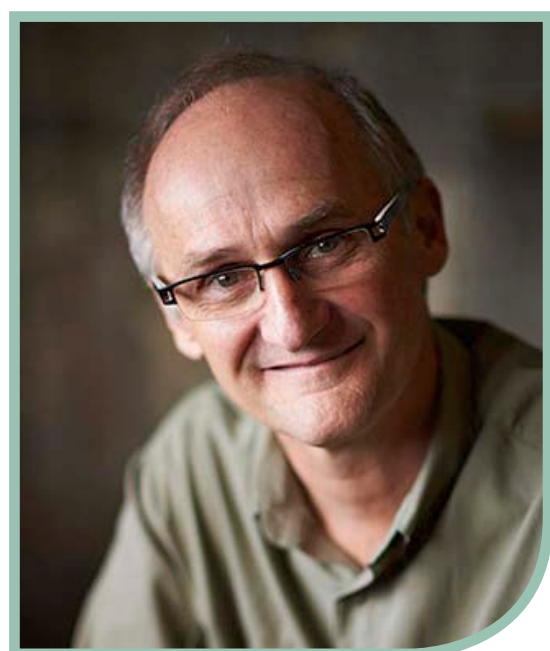
Lauren Bath has shot all her work over the past 12 months on an Olympus E-M1 Mark II. "It's been a massive transition for me to go from a full frame DSLR to a Micro Four Thirds mirrorless camera, but I am proof that you can still walk away with stunning shots, at a fraction of the weight. Most of my images are taken in natural light and my two faves, the lighting shot and the Opera House, were taken using the live composite mode on my camera."



Epson State Awards - Why You Should Enter!



How do you know you produce a high standard of professional photography? Are you ready to challenge yourself? There are many reasons now is the time to get your prints ready for the 2018 Epson State Print Awards!



I have a confession! It can be pretty intimidating putting your photographs in front of a judging panel. Your heart misses a few beats while you wait for the score to be read out by the panel chair, but this is completely normal. I think all entrants experience a similar 'anxiety'.

Yet it is this experience that defines us as professional photographers. It's like taking on a big job, bigger than you've ever done before, and making it happen. If you've not entered before, you can do the same with the Epson State Print Awards which will be held around Australia in the coming months.

And if you have entered before, can you do better than last time? What did you take away that could be improved this time round?

Some photographers note that the types of photographs that win awards have a certain look or flavour, and that because they don't shoot that way, they'll never win an award. However, if we're professional photographers, we're often asked by clients to shoot a particular way, perhaps in a particular style.

As professionals, we should be able to adapt

what we do to satisfy the needs of our clients. So think of the Epson State Print Awards as being one of your clients with specific needs - can you produce work that satisfies them.

Entering the awards, going through the process of preparing three or four high quality files and then printing them, is an education process in itself. While winning a Silver or Gold Award is nice, the benefit in entering is actually producing the entries. You've already improved yourself by going through the process.

However, it is true that Silver and Gold Awards are not necessarily typical of the work we sell our clients, and that's why the judges have a scoring range - and that scoring range includes 70-79 which is an indicator of good professional practice. If you're new to the profession, your aim should be to get three or four scores in the 70s, and if you have already done that in previous years, aim for three of four scores in the high seventies.

I can't recommend entering the AIPP's award system enough - and the Epson State Print Awards is a great place to start.

TAGS

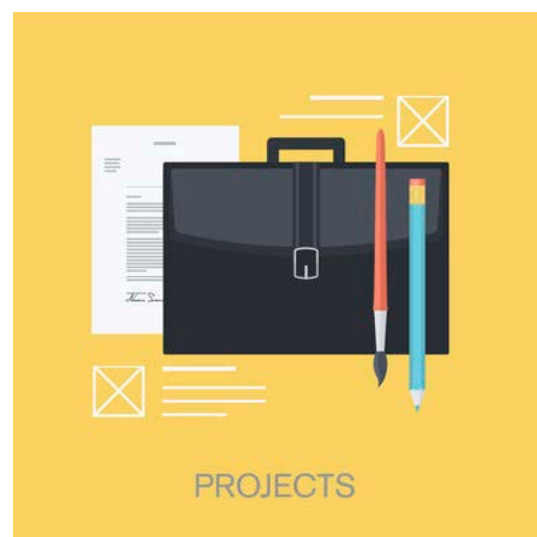
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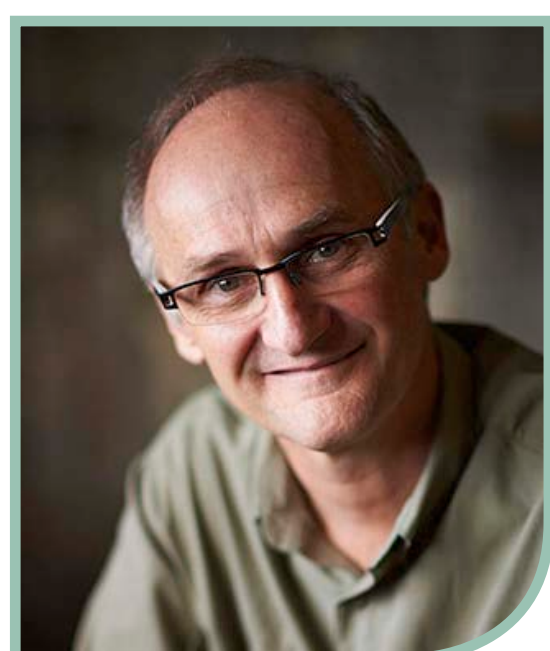
Peter Sharp APP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



Is Stock Dead For Photographers?

Stock photography used to be a profitable sideline for many photographers, but with the introduction of big stock libraries and Adobe now joining the fray, is it dead for the photographers?



If you look at the stock photography industry, you'll be amazed at how many images are purchased and how much is paid. As a composite market on an annual basis, there is a lot of money in stock photography.

Now divide this huge market by an enormous number of participants, so enormous that the amount of revenue each participant receives – on average - is uneconomically small. In previous years professional photographers with nominal effort could generate an extra \$10-20,000 in revenue. Today, unless you have a style of photography that is unique (and attractive), or you have tens of thousands of good quality images in stock (all correctly keyworded and labelled), you'll be lucky to earn one tenth of this.

The big stock agencies like Getty and Shutterstock transformed the market a couple of decades ago, taking advantage of the digital workflow and access to thousands of amateur photographers with a few good shots. The fact that individual photographers received very little revenue didn't matter to the stock libraries because they took commission on every sale –

often as high as 60 per cent.

However, now it appears that Adobe is causing the large stock libraries their own share of grief, offering stock photography 50-75% cheaper again. Adobe Stock is fully integrated into Adobe's Creative Cloud, creating an online store everytime someone opens a copy of Photoshop or InDesign. This may be great news for consumers of photography, but the low prices are bad news for individual professional photographers. Consumers have always found it easier to look for a stock photo than commission a photographer, but the move by Adobe makes it that much easier - and cheaper - again.

So, why do photographers sell their photos for so little? One industry commentator suggested new and amateur photographers earn 'psychological income', meaning it is a thrill to see their work used commercially and payment isn't a driving factor.

There are pockets of photographers still earning supplementary income from stock photography, but you really have to add up your time investment to see if it's worth it.

TAGS

Stock



QLD

8.2.18

FOROUGH YAVARI APP AAIPP



VIC

28.2.18

VICKY PAPAS M.PHOTOG



NSW

12.3.18

SHANNON COTTERILL APP M.PHOTOG.



ACT

12.3.18

LORI CICCHINI APP M.PHOTOG.

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TAS

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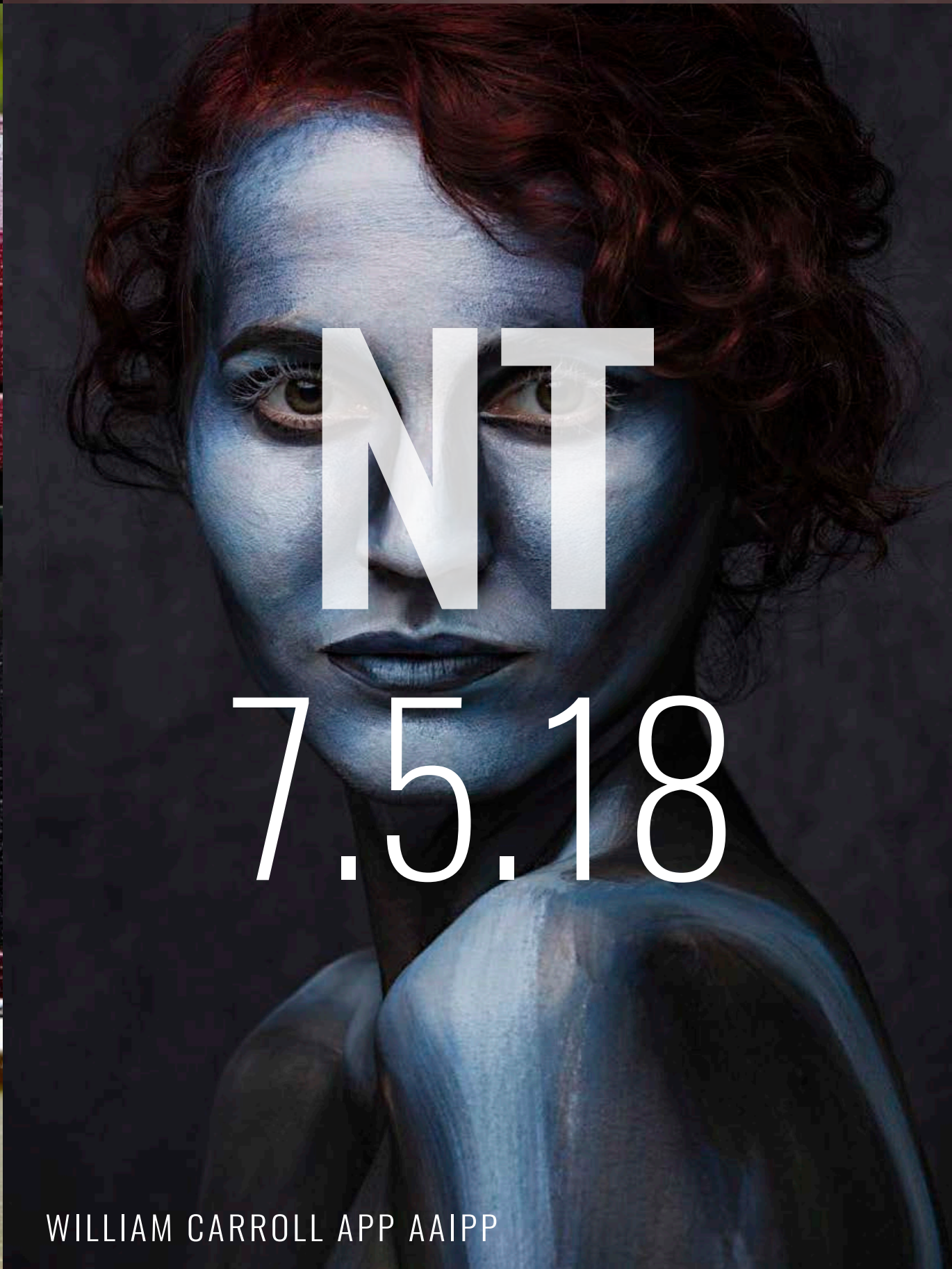
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SA

7.5.18

SIMON BILLS APP M.PHOTOG.



NT

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WILLIAM CARROLL APP AAIPP



Michael Martin – Small Business Winner

With over 1000 weddings under his belt, Michael Martin is doing something right, being voted as the best small business in NSW!



Q: What does it take to be one of the Optus Big Ups state winners?

A: A good relationship with your customers because they are the ones voting for you!

And wedding and portrait photographer Michael Martin's customers voted for him in droves. The inaugural Optus Big Ups award was developed to give small businesses a helping hand and the winners from five states received \$15,000 in local advertising.

From a professional photography perspective, it's a great compliment in a market that is sometimes considered high-pressure or lacking in service. Michael is showing that a good business model and lots of hard work do pay, even with the recent influx of competitors.

"There's no doubt it's getting harder to survive as a wedding photographer", said Michael, and AIPP Accredited Professional Photographer.

"We still make good sales, but the pool of photographers is so large, it's challenging to get the same number of bookings. This is one reason we've diversified into family portraiture and this year we're looking to open a studio for pet portraits as well.

"If we're going to be professional

photographers, we need to be paid fairly for our work. I have a number of friends who work in the building game and they're earning over \$1 million a year. I judge my business success against them, not other photographers.

UNDERSTANDING HIS BUSINESS

"I'm not a particularly technical photographer – I don't know how to make a layer in Photoshop, but we do have full time retouchers working for us in the Philippines. We also have a Sydney production manager, two tele-marketers, a business development manager and a framer. I've brought framing in house because I can save on my cost of sales, yet still provide an amazing product."

In just a couple of short sentences, Michael is explaining how he approaches photography: as business owner. First, he doesn't spend his time on processes that can be done more cheaply by someone else – so he farms out his post-production. Second, he spends a lot of money on advertising and marketing, including three staff members. And third, he is always aware of his costs and by reducing them wherever he can, he increases his profit.



An example of Michael Martin's day-to-day wedding photography.



An example of Michael Martin's day-to-day wedding photography.

But none of this is done to the detriment of his clients or the quality of his product.

“Our products are made to last, so we can’t cut corners if clients are going to have their photographs in 75 or 100 years’ time. We use the best printers, albums and frames, but I don’t do it myself. I think I’d be lucky if I spent 5 hours a week on photography, but I’m spending 60 or 70 hours at work.”

EDUCATION AND COMMUNICATION

Michael’s approach to family photography, especially newborns, is to provide a reasonably priced service that will encourage clients to come back year after year.

“Clients know all about our prices up front. They have our price list when they come in, often for a free sitting and an 8x12” print. We tell them that we’re going to take 400-600 photographs from which we’ll show them 40-60. They’ll get their free photo, but they’ll probably want to buy at least 10 more!

“We explain most of our clients are happy spending around \$700 and check that they’re comfortable with this.”

Of course, there are a lot of other things going on. Michael and his staff are explaining the value of photography right from the first time the client makes contact with them.

“I can’t sell a \$295 print unless they understand what it’s all about. I wish I had

a word for a photograph that only appears on a computer screen, because that’s not a photograph. A photograph is something you can physically touch.

“Recently I had clients who were really impressed that I sold prints. They told me they had visited three other photographers and we were the first they found who sold what they were looking for.”

“My two words are education and communication. We don’t hide anything from our clients. You have to be upfront and honest – you won’t get the sale if you’re underhanded and you certainly won’t stay in business very long.

“Wedding photography is a classic case where clients think you just shoot for 8 hours, but you’ll spend 60 to 70 hours putting together the whole wedding and album. Clients think I just work on Saturdays, so you have to tell them the whole story so they understand what they’re paying for.

“A lot of people are shooting weddings, but without the experience, they’re missing key shots. Sure, they’re getting the kiss and a great location, but they’re missing mum and daughter, father and son – and yet shots like these are so important. They don’t understand that people will pass away and the value these photographs will have to the family.”

You can see Michael’s work on his website at <http://mmphotos.com.au/>





The Magic Facebook Strategy

Bernie Griffiths says his approach to Facebook advertising works like magic, but to make the most of your new customers, you need to set up your business and products first.



While statistically the photography profession might be in decline, there are pockets of incredible success if you know what you're looking for. In the domestic photography arena, people are still getting married and still need their families photographed.

And while a smartphone is an incredible device, it's not often used formally and so there is still a role for the services of a professional photographer.

And having provided that service, gained their clients' trust and presented an amazing set of images, there's also an opportunity to sell products and earn a respectable living.

Bernie Griffiths, known as the 'World's Number One Photography Business Coach', says last November was a record for many of his clients – and some of those clients have been in business for 20 years.

Bernie suggests this is proof positive that there is business to be made in photography, if you know what you're doing.

"But we're not just seeing record months, we're seeing growth. Photography is a luxury product, so it's always going to be difficult to find

the right clients – and that's the key, getting the right clients who value what you do and what you offer.

"You can find the right clients on Facebook. When I created 'Bernie's Famous Facebook Challenge' three years ago, I thought it was magic it worked so well."

THE FACEBOOK STRATEGY

In summary, Bernie's Facebook strategy is as follows:

1. Determine a target market, such as mothers with newborns or engagement couples, but be specific.
2. Write a simple headline that targets this market. E.g. "WANTED: Mothers with newborns."
3. Then you need a reason, such as creating new display prints for the studio or images for a new website. The reason needs to make sense and it's something we all do and need anyway, so we're being truthful.
4. Next you need a hook or a reason for people to contact you and in the portrait photography market, the hook is usually a free shoot with a free print. You could offer free digital files, but



SILVER WITH DISTINCTION AWARD • PORTRAIT CATEGORY

Robert Coppa APP AAIPP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



SILVER WITH DISTINCTION AWARD • PET/ANIMAL CATEGORY

Alex Cearns APP AAIPP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

this would be missing the point because your objective is to sell prints and giving away a free one allows you to show them how good prints are.

5. Finally, you need a way for them to get in contact with you, usually via email or Facebook itself.

6. Put the message up on Facebook and then boost it with, say \$50, to your target market.

JUST PART OF THE PLAN

Of course, the key to this system is having a product to sell at the end of the process. In other words, once you've met your clients, taken their photographs and provided them with a free print, what happens next? This is your opportunity to offer them extra products and services (but there is no obligation).

Continued Bernie, "Photographers think that if they take good photos, people will buy them, but it's not true. It doesn't work that way because purchases like photography are based on emotion and the right type of client.

"Many photographers also think they need to photograph everyone they can. They are so desperate to get a booking they forget to look at the quality of their customers. The trick is to be a bit smarter with how you filter prospective clients, relating it back to money.

"For instance, when someone contacts us about one of our Facebook offers, we tell them that their biggest challenge when they see all

the photos we take is that they will want to buy heaps of them - and how do they feel about that?

"You're almost asking them, are you happy to spend hundreds of dollars with me if you like the product – and that question will get rid of a lot of customers who aren't interested in paying.

"We sometimes ask for a 'confirmation fee' which can vary from \$50 to \$100, just to confirm the appointment. This fee can come off the cost of the photos they buy or is fully refundable if they wish.

"Normally our conversion rate is around 30 per cent – so out of every ten people we talk to, three are converted to photography sessions."

And this is an important point many new photographers overlook. Not everyone is your ideal client and not everyone says yes. Getting rejected is a part of the marketing process, so accept this and focus on the clients who do book!

Bernie Griffiths, known as 'World's Number One Photography Business Coach', has over 40 years' experience as one of Australia's most successful professional photographers. He currently works as an educator and mentor and you can read more on his website: <http://berniegriffiths.com/>

Bernie was recently awarded one of the World's Top Ten Photography Professionals for 2017 at the 2018 Professional Photographers Asia Conference in Shanghai.





Your Costs Make A Big Difference

Tanya Addison of Gap Studios explains why two photographers can earn the same income, but have completely different profits at the end of the year. And it's not all to do with price, but equally the cost of the goods that are sold.



If you're selling digital files to your clients, your 'cost of sales' is pretty minimal, but so is your income earning potential.

SELLING PRODUCTS

The most direct way to increase sales for portrait and wedding photography is to offer clients a range of physical products (in addition to the digital files if you need to).

However, as soon as you include albums, prints and frames on your price list, you need to be aware of what they are costing you and, consequently, how much you're charging for them.

Pricing your products is the key, once you know what your costs are.

Explained Tanya Addison, who has been running Gap Studios with her partner Glenn for over a decade, "A studio might have an average

portrait sale of \$2000, which in terms of sales is very good.

WHAT IS COST OF SALES?

"However, if the cost of sales is 33%, that's probably too high. A better cost of sales would be 10%, which is what we aim for."

Cost of sales is the cost of the products and services you sell to your clients. For a wedding and portrait photographer, it is the cost of albums, prints and frames, but it can also be the cost of a second shooter and having the files processed and edited.

Simply speaking, the more you spend on cost of sales, the less your profit is at the end of the job. If you're charging \$200 for an A5 print in an A4 frame (or a 5x7" print in an 8x10" frame), and the print and frame cost you \$60, this means your cost of sales is 30%.



SILVER AWARD • WEDDING CATEGORY

Eric Ronald APP AIPP

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SILVER WITH DISTINCTION AWARD • WEDDING CATEGORY

Andy Zheng APP

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If you were charging \$400 for that same framed print, your cost of sales would be 15% and your profit would be much higher, but your customers might think \$400 is a bit too much unless you can package your services and product accordingly.

Optionally, you could look at getting the price of your print and frame down lower, to say \$30. Both are valid strategies.

How do you get a lower cost of sales? In terms of prints, you can look at different suppliers or printing your work in-house. In terms of frames, rather than using a custom framer, you might produce products that fit ready-made frames you can put together yourself, or look at doing the framing in-house.

However, be mindful of maintaining your high quality as this is integral to how the product is perceived.

HIGHER PRICES?

How do you get higher prices for your photography? Can you just put up your prices? Of course you can, but will potential clients go elsewhere, or can you offer them something not found elsewhere?

You need to look at your entire marketing strategy, from the quality of your product right back to the level of service and experience you're giving your clients.

You're not going to read an article like this and the answer will fall into your lap, but having

read an article like this, a little investigation and time spent planning your business will definitely reap rewards.

EVERY SALE

"Compare two photographers. One works from home and provides digital files only to her clients, but her service fee is \$5000, so she keeps \$4900 out of every sale", continued Tanya, referring to one of the many professional photographers she mentors.

"Another photographer has an average sale of \$1970, but his cost of sales is 34%. It's true that this photographer is shooting more jobs than the \$5000 photographer, but she doesn't have to work nearly as hard to make the same money.

"Whether you're earning averages of \$5000 or \$1970 doesn't mean much if your cost of sales aren't under control – if you're not keeping most of the money for yourself.

"Photographers should think about what type of business they want to run and then develop a business model with prices that give them a predictable revenue stream and the lifestyle they want."

Tanya Addison runs the successful Gap Studios with her partner Glenn in Australia and USA. She offers a 10-week mentoring program for portrait studios needing to move to the next level. For more information, contact Tanya via email: tanya@lovepetsphotography.com





Sara McKenna

As a sole parent with five kids, Sara McKenna APP AAIPP exemplifies how organisation and planning can establish a successful professional photography studio and a satisfying lifestyle.



Sara McKenna runs Sassi Photography in Brisbane, a high-end family portrait studio that encourages clients to purchase art for their walls and albums.

Sara shows that with a little attention to the business side of photography, a substantial and profitable business can be created that supports and fulfils your family life as well.

So, how did Sara start? How did she fall into photography?

INSIGHT

“My first camera was a little Kodak 110. Photography had always been in our family and when I went to high school, I took art as a subject to learn photography. Unfortunately they cancelled the photography component so I am completely self-taught. My dad had

a Minolta which he lent me and as I’d shoot each roll of film, I’d write down my settings and played around until I could get my exposures exactly right.”

Over the next 15 years, Sara would complete her education, work a number of jobs, get married, begin a family, involve herself in scrapbooking and teach photography at Canon Australia’s head office, but deep down, she always had a love for photography.

So, in 2004 she opened Sassi Photography as a sole trader.

However, unlike many photographers, Sara had an advantage in that her family had small business experience and she herself had run a newsagency for a number of years.

So, although she had a young family to raise, she felt photography was something she’d like

Opposite: An example of Sara McKenna's day-to-day portraiture work - high school senior.





to fit into her life and, no doubt, it might also help pay a few of the bills.

Despite her initial success, Sara still felt she needed 'a piece of paper', a formal photography education, so she enrolled at South Bank Institute of Technology. "It turned out I knew more than some of our lecturers and I ended up teaching the class how to use Lightroom and Bridge!"

FIRST STUDIO

In 2009, she opened her first studio at Camp Hill, using the *Yellow Pages* to advertise her services and taking the kids to work with her.

The Camp Hill premises was a small 69 square metre studio and she confesses it became a little tricky squeezing in her work with family life as the kids got older, so she passed the studio onto Ian Poole and the Foto Frenzy gang and worked again from home.

So, at this stage, Sara was a single parent with five kids under the age of 12.

Understatedly, she says her circumstances had changed, but she took it as an opportunity to build both a life and a business and redefined Sassi Photography as a Pty Ltd company in order to facilitate this.

In fact, Sara has been involved with a number of business ventures, including Brisbane Photography Studios and Brisbane

Formal Photography. Parenthood and running a business need not be mutually exclusive, if you're organised and have a business plan.

SYSTEMS & TIME MANAGEMENT

Today, Sassi Photography shoots newborns, young families and high school seniors, with Sara maintaining a work/life balance that has her at home after school.

"I don't shoot weddings anymore because the kids have sport on the weekends, so I need to get my work done within school hours.

"I don't really have a choice!

"It's not possible to work when the kids are home from school. Of course, when the younger kids are with their father, I will have massive 12-16 hour catch-up days, but I can't rely on this. I have to be smart about how I work."

And this smartness should really apply to all photography businesses, whether they have to stop work at 3.00 p.m. or not.

"I have an assistant who helps out with calls and office work, and I don't edit any of my photos until clients have ordered them.

"I only edit the work that I sell and every process in the business is streamlined. I'm a great list maker and I love ticking things off."

Sara says she learnt about systems when she owned and ran the newsagency.

TAGS

Portraiture
Business

Opposite: Examples of Sara McKenna's day-to-day portraiture work - newborns.





Sara McKenna's portraiture work ranges from the first hours of life on location to much, much older, perhaps in the studio.



She uses a CRM (customer relationship management) package called Light Blue into which she has programmed all the 'workflows' or jobs that need to be done for each client.

For instance, when a client calls, it begins her first 'workflow' which creates a list of things to do that ensures all the client's queries are answered and managed.

"It means no one is forgotten because the things I need to do come up automatically on our calendar – who we have to call, what we have to order, when the next appointment is and so on.

WORKFLOWS

"If the query turns into a booking for a shoot, then a second workflow begins with a new series of tasks that is added to the calendar – such as making sure the equipment is ready, the studio is available, contracts are sent out and a client record created.

"Of course, this sounds wonderfully easy, but there are always some complications. For instance, with newborns, you can't just book them in, you have to wait until they are born and so we create a different workflow to remind us to follow up with the client once they've had their baby!"

After the shoot, another workflow begins for the design or purchasing consultation: the preparation of files and ordering of prints, and then there's a final workflow which covers

delivery of the product, sending out thank you cards, preparing files for social media and archiving the job.

"So really, I have a series of lists which I follow for every client, from the moment they contact us until we finish the job. I walk into the studio every morning and open up Light Blue – and it tells me what I need to do that day."

GETTING PAID

As a business owner, Sara has a very straightforward policy concerning prices and payment.

"People who don't want to pay me are not my clients. I have no other answer!

"I know how much money I have to earn every hour – I have both a money budget and a time budget.

"The money budget tells me how much I need to earn every week, while the time budget lets me know how many jobs I can do in a week. So, when I compare my money budget with my time budget, I can easily work out how much I have to charge in order to survive.

"Of course, like all photographers, I don't always get it right. I've been to expos where I've offered a shoot with a free print, hoping the customers would purchase more afterwards. Unfortunately, I didn't always get the customer education quite right and so I mightn't earn enough to meet my budgets, but that's when you learn what you did incorrectly.





"I know I charge a little higher than most, but I compensate by making the experience match. And the experience starts from the first contact.

"I've heard a number of photographers say their clients become their best friends. I don't think that's really sustainable, but I understand what they mean. I don't need more friends, but I love my clients and I have a beautiful rapport with them."

Rapport is incredibly important in a business and sales context.

BEAUTIFUL RAPPORT

When dealing with a new client, you need to find points of commonality upon which you can build a relationship and trust. Sara says she will look for something that they can both relate to and begin with that – and it's not at all difficult to do.

"Ninety per cent of my clients are female and 70 per cent are pregnant – so those are things I can easily relate to. I just draw on past experiences, but it's important to be yourself. It all comes down to being relaxed and then the conversation flows.

"However, you do have to be careful about what you say and what you ask, particularly when meeting the husband.

"If you ask him what he does for work, he

might think you're adding up what he's likely to spend, but this isn't what you're aiming for if you want to generate genuine rapport.

"Both sides know they are there to buy photography, but the idea is for that to be a by-product of the relationship."

GIVING YOURSELF AUTHORITY

In short, clients need to enjoy themselves throughout the photography process.

"A lot of women photographers have self-doubts about their abilities. Even if the photos they take are stunning, they still think they are no good.

"They are also scared of talking to people on the phone – I don't like making calls and starting conversations either.

"When I'm at school with the kids, I'm happy to stand up and address the whole assembly, but I'm not so comfortable speaking with other mothers one-on-one."

The trick, Sara suggests, is to have a reason to talk to people. This reason gives her permission to start a conversation and the reason is as straightforward as being a professional photographer.

"My job gives me the authority to speak to clients because that's what they are paying me to do.

Opposite: More examples of Sara McKenna's day-to-day family portraiture. Having good camera and lighting skills allows her to shoot comfortably on location and in the studio.





"I think female photographers especially need to look at where their authority comes from, to give them the necessary confidence to be themselves and build rapport with their clients.

FULLY PRICE AWARE

Asked about the role of a price list in her business, Sara was nonplussed. "It's there because it needs to be. I am not emotional about it, they are just figures I have worked out.

"However, it is the experience the clients have that gives the price list authority. It takes time to work people up to the value of photography.

"We need to make them fall in love with that print on the wall – we want them to walk past a blank wall at home and imagine the print is there."

So, by the time Sara is showing the final photographs to her clients, they are already fully aware of the price list and they are emotionally invested in what she has produced for them.

This is a key to good sales.

Price guides are clearly shown on her website under the Investment link.

"We're never hiding our prices. Right from the beginning, we're asking clients questions about what type of artwork they have in mind

and where they might hang it, so by the time they book us for a shoot, they have been quoted for the pieces they want.

"I find price lists confusing myself, so I try to eliminate this confusion for clients by quoting them a price for what they are looking at. By the time they come along to the shoot, they know what we are taking the photographs for.

"Then again, as they leave the photography session, they're given the full price list. I tell them it might be as clear as mud, but that we'll sit down and work through it when they come back for their design consultation.

"They're not coming back for a big sell because they already know what it's going to cost, so we'll just be sitting down and creating something together."

BUSINESS PLANNING

Sara says professional photography is challenging because everyone in the world has their own camera.

"I think my downfall is marketing. I try many different things and it can be a bit hit or miss. I can even repeat a successful campaign six months later and it's a flop, so marketing is a constant work-in-progress and needs attention every day."

And obviously Sara does market effectively



Opposite: Is there a landscape photographer hidden inside Sara McKenna? Personal work and a love of the landscape are seeing her considering a move out to a more rural setting for both her business and her home. No doubt her business plan is at the heart of her decisions!



because she's running a very successful business and supporting her five kids!

So, does this just happen? Do you turn up to work and everything falls into place, or is there something more?

The answer is music to an accountant's ears: Sara is a big believer in a business plan and it is thorough!

Even better, it's something she enjoys helping other photographers with as well!

DOUBLE BUDGETS

"There are two sides to a business plan. First you need a home budget – what you need to earn in order to live. Then you do your work budget because it has to provide the money you need for your home budget.

"You should never do business without a business plan – it's just crazy.

"I overhaul my business plan every year and refer to it every three months or so, just to check that I am on track.

"However, once you've written up your business plan, you're always aware of it."

As her family life evolves, Sara is looking to change the way she balances home life with business.

"I live in a beautiful house just two kilometres from the city, but I'm also leasing a studio over at East Brisbane.

"I used to have the mindset that I couldn't be treated as a professional if I worked from home,

but now it is much more common and more acceptable.

"So, my idea is to move out of the city to a property with a separate building for the studio and more space for the family."

WORKFLOW

Time is money, so reducing the amount of time she spends in post-production is a key to Sara's profitability. And to reduce time in post-production, the best thing you can do is shoot it correctly in the first place.

"I invested in my education, learning my camera craft.

"On a shoot, I get it right in camera because there is no other option! I don't want to spend extra time editing, so I know exactly what I need to shoot and how.

"For a full family session, I'd be really disappointed if I took as many as 100 images. That's way too many, especially if I am going to shoot and show on the same day.

"I have my studio prepared for either natural light or studio light, and often I use a mix. There's enough space for two or three sets that I can move my clients through and everything is ready before the shoot."

This is an important, but often overlooked point. Refer back to Sara's insistence on building rapport with her clients. Imagine her clients turning up and waiting while she sets up the lights and pulls down the background rolls –



Sara hopes her older clients don't have quite the same reaction when a camera is put in front of them!





the clients are effectively being ignored.

Now, imagine the clients turning up with the studio already prepared – Sara is able to focus her attention on her clients, building a strong relationship and giving them a memorable experience. It's a small point, but just one of many that differentiates what it means to be professional.

"It's so important to spend the time you have interacting with your clients.

"For instance, most husbands are not as keen to be there as the women, so I need to get the photography over and done with as quickly as possible – it needs to be quick and fun. And newborn shoots can't be three hours – just an hour or so.

DESIGN CONSULTATION

"Importantly, I know exactly what I am shooting for. I have a number of poses which are intentionally different, giving my clients a variety of work to purchase."

After the shoot, the images are uploaded to her production computer and backed up to external servers immediately.

From here, all the files are colour corrected and exported as small JPGs to Pro Select, a software package designed to simplify sales and production.

"Clients might come back the same day or the following week for a design consultation. I explain to my clients that these are unedited files and they are projected onto a wall.

"The quality isn't amazing from our perspective, but this isn't the point: the clients are connecting with the emotion, not the wrinkles on mum's face.

"I show all the photos quickly to give them an overview and then we spend from twenty minutes to a couple of hours, culling the images so we end up with the photos they want to purchase.

"Some people want to spend a lot of time to ensure they get exactly what they want, while others just trust me to put something together."

Sara is selling prints, albums and wall art. Clients can buy digital files, but they all come with a print and if they buy prints, then they get social media size files as well to share with friends and family.

"It's all about education. If clients really want the digital files, that's fine, but they come with a print.

"And I sell lots of 8x10" prints in box sets."

You can see more of Sara McKenna's work at her website, <http://portraits.sassiphotography.com.au/>

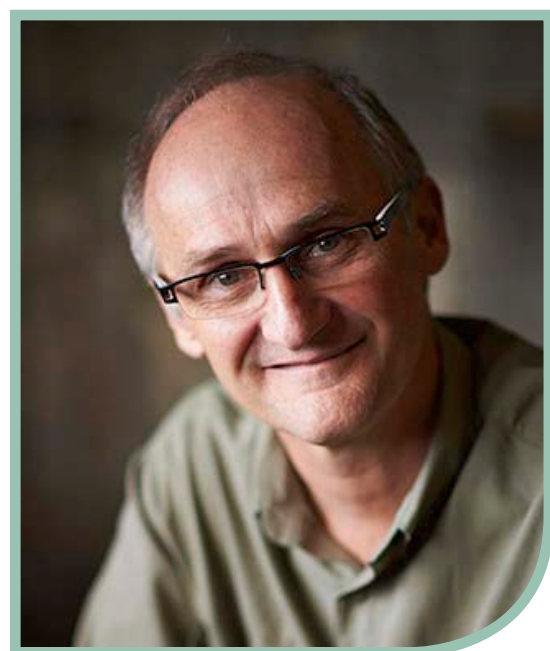
Opposite: Sara's photography isn't all purely business - there are many opportunities for creating images with a creative twist.





Photo File Types – What Should I Use?

Some file types are useable, some are not, some are different, some are more or less the same? What's what and which common file types should you use and when? Let's take a look!



There are four main file types: TIFF, JPEG, PSD and raw. Three of these file types are reasonably interchangeable and convertible within image editing programs like Photoshop, but this doesn't mean you should use them as you please.

There are some good reasons for using a particular file type – and equally good reasons for not using another!

One important reason is file size. Larger files take up more disk space and take longer for a camera to write. However, if you want high resolution and accurate colour information, you need lots of pixels with high bit depth and this means large file sizes.

RAW FILES

A raw file is created by a digital camera and represents the 'raw' information taken from the sensor. However, you can't read the information in a raw file or see it as a picture. A raw file must be converted into a format that a computer can work with.

This isn't a problem for photographers because programs like Photoshop, Lightroom

and Capture One open raw files automatically. The process as far as you are concerned is seamless.

Raw files are usually 12, 14 or 16-bit, depending on the camera. This is better than the 8-bit JPEG your camera would otherwise save.

You can work on raw files within Lightroom and Capture One, but as soon as you need to export a copy of your photo, you'll need to choose a file format because you can't re-save the photo as a raw file.

PHOTOSHOP PSD

A lot of image editing programs (such as Photoshop) have 'native' file formats, which means the design of the file can only be understood by that program. They are unlikely to be compatible with other programs, so if you wish to spread your work around, you're better off using a file format that everyone can understand.

However, if you only use one program (such as Photoshop), then it's probably not too dangerous to use it. Photoshop PSD files

TAGS

File quality

raw

PSD

TIFF

JPG



(meaning the files end with '.psd') are relatively popular and some other programs will read them too.

Photoshop files can be saved as either 8-bit or 16-bit files. You won't know how they are saved until you open them up and look.

TIFF

Probably the most common and universally accepted file format is TIFF (tagged image file format). Most image editing programs can read TIFFs. TIFFs are also called TIFs because Windows computers use '.tif' at the end of the file name.

TIFFs are one of the largest file formats which can cause storage and transmission issues.

One solution is to 'compress' the file. However, while TIFF files are universal, the ways of compressing them may not be. Photoshop uses LZW, ZIP and JPEG compression for TIFF files, and it may pay to stick with these.

LZW and ZIP compression are said to be non-lossy. This means that when you restore (decompress) a compressed file (return it to its original state), you end up with exactly what you started with. No data is lost.

JPEG

For some images, loss of any data can be a problem, but for a lot of photographs, some loss of data is acceptable because the human eye is unable to tell the difference.

JPEG (Joint Photographic Experts Group) compression is another popular file format, with the advantage of having various levels of compression built-in.

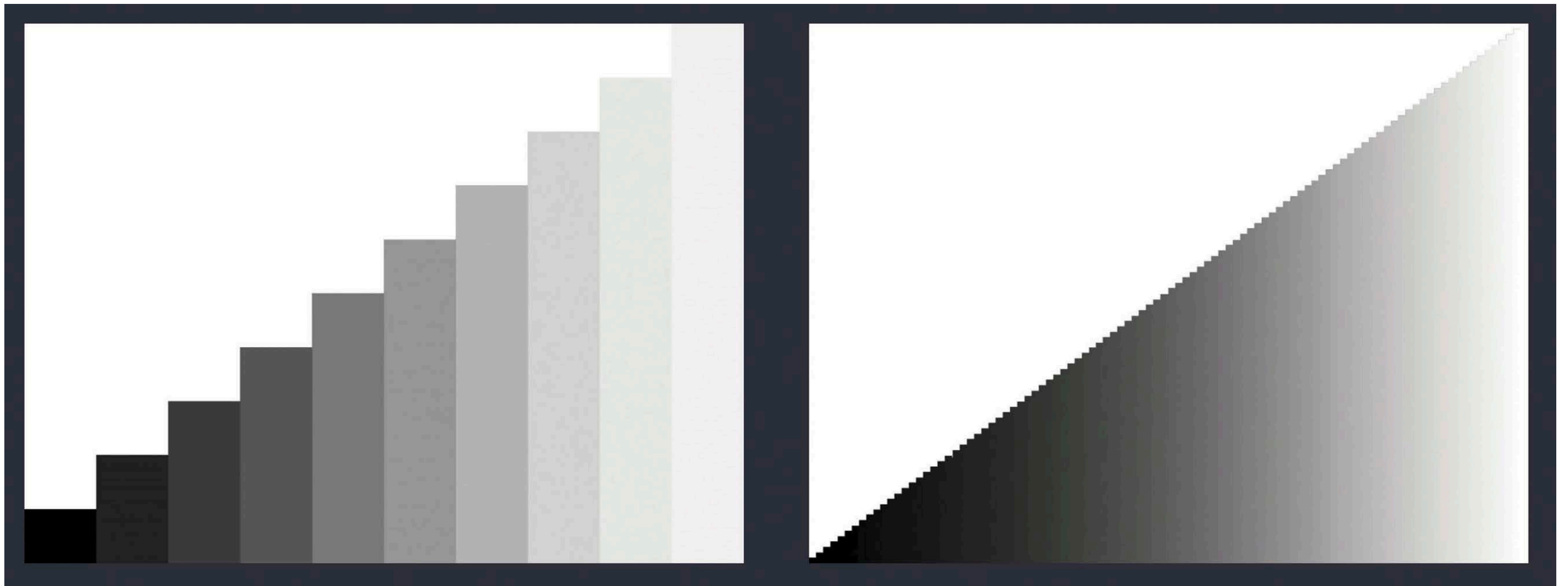
When you save an image as a JPEG file, you can choose to have minimal, almost non-lossy compression (setting 10 or 12). This is desirable for very important photos.

You can also save JPEGs with visually non-lossy compression (setting 8 or 9), meaning it's practically impossible to see any loss of information or detail, or you can save JPEGs with various levels of visually lossy compression (from 7 down to 1) – and these will look a little soft and blurry in comparison to the original file.

Since you can dictate how lossy the file will be – a lot or just a little – the JPEG is a very flexible file format to work with. It is certainly a wonderful way to save disk space and it is a lot quicker to send across the internet.

However, a JPEG file has limitations. First, it only offers an 8-bit mode. This isn't a problem for display on a monitor or output to a printer, but it can be a problem if you want to edit the file and make a high quality print.

Second, every time you re-open and re-save a JPEG file, you are losing more and more data. While you're unlikely to notice changes with low compression and one or two saves, if you re-open and re-save a file often enough you can end up with unwanted 'artefacts' that can ruin the image.



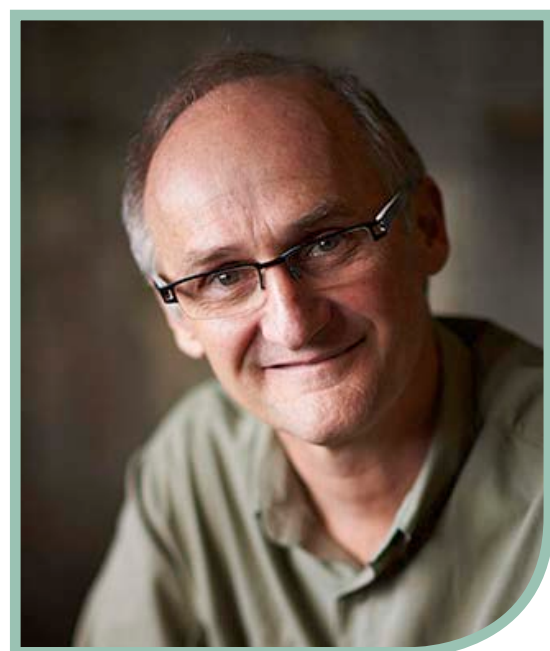
Top: A visual description of the difference between 8-bit (left) and 16-bit (right). The 16-bit file has many more shades of grey to work with and so produces a superior result.

Bottom: Working on an 8-bit file can produce unwanted banding (left) which is eliminated in 16-bit mode (right).



8-bit or 16-bit And What About Clients?

There's no doubt that a 16-bit workflow produces a superior quality file during editing, but what about our clients? Is it okay to provide them with an 8-bit JPG?



A 16-bit workflow ensures we have smoother gradations between highlights and shadows. It also helps when editing the shadows as there are more tones for the editing process to work with.

However, 16-bit files are twice as big as 8-bit files, so they require more storage space and take longer to upload.

Another consideration is that most printers and monitors only use 8-bit files, so even if you provide a 16-bit file, it is down-sampled before it is printed or viewed. (There are some printers that accept 16-bit files, but this function is not commonly used and quality differences may not be apparent - but if you know about this, you'll also understand that this is a general advice kind of article.)

So, the short answer is yes, it is okay to provide your clients with 8-bit files. We recommend JPGs, setting 8 or higher.

POINT 1

While working in Lightroom or Capture One, you are effectively working in a 16-bit environment (without getting too technical).

You don't need to do anything differently.

POINT 2

If you output your files from ACR, Lightroom or Capture One for later editing in Photoshop, then you should output 16-bit TIFF or PSD files. Photoshop will automatically keep these files in 16-bit.

POINT 3

Most clients only require digital files for printing or display, in which case a JPG file is more than adequate. If your client is asking you for advice, you should feel comfortable recommending they use the JPGs you have supplied. Ensure they are embedded with an appropriate colour space, such as AdobeRGB or sRGB.

POINT 4

More advanced clients may request a 16-bit file, in which case you can't provide a JPG (because JPGs can only ever be 8-bit files). In this case, you should provide 16-bit TIFF or PSD files, either from Photoshop or your raw processing engine.

TAGS

File quality



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Epson Expression Photo HD XP-15000

A wide-format printer in a desktop configuration, the new Expression Photo HD XP-15000 is an ideal supplementary printer for the professional photographer's home or studio.

The paperless office has certainly turned out to be a myth, but perhaps more importantly, the resurgence of interest in prints and paper means that everyone can benefit from a desktop printer, especially professional photographers.

OFFICE DUTIES

The Expression Photo HD XP-15000 at just \$499 is exactly the right printer if you're wanting to make an impact around the studio and communicating with your clients.

For instance, display prints for your walls, sample prints for clients to view, and printing cards and brochures to cut through the email blockade are just some examples.

People might be sick of all the electronic communications they receive, but these days, everyone has time to take a look at a beautifully printed card or page, especially if your photography is featured! It's a way of being novel.

So, an inexpensive printer that produces photo quality prints is not such a silly idea!

The compact Expression Photo HD XP-15000

is 30 per cent smaller than its predecessor, the Artisan 1430, so it won't take up too much space, despite being capable of creating wide-format prints up to 13"x19" for a range of creative and professional projects.

NEW RED AND BLACK

The printer uses Epson's Claria Photo HD inks, including all-new red and grey inks, which deliver a wide colour gamut and are capable of producing smooth, natural skin tones, as well as enhanced black-and-white prints.

One of the benefits of modern inkjet printers is the range of different paper sizes and types that can be used. The Expression Photo HD XP-15000 can print on a host of popular borderless sizes, including 4x6", 12x12" and 13x19".

A rear specialty media tray accommodates thick card stock and a variety of paper finishes in borderless sizes from 4x6" to 13x19".

In addition, the printer features automatic two-sided printing and a 200-sheet front tray, so it's easy to press it into services as a typical office printer as well.

The Expression Photo HD XP-15000 offers

TAGS

Equipment
Printer
Epson



Epson Expression Photo HD XP-15000



wireless connectivity through Epson Connect, including the Creative Print App, allowing users to print from iPad, iPhone and Android tablets as well as many smartphone devices.

And the Expression Photo HD-15000 is no slouch, printing a 4x6" borderless photos in as little as 27 seconds.

LONGEVITY ISSUES

Now, arguably the new Expression Photo HD XP-15000 isn't quite the right printer if you're wanting to make archival prints to sell to your clients. For this, you'd be better off with an Epson printer like the SC-P800 that uses pigment inks and consequently offers a longer print life.

So, why make a printer and ink that don't last? The better question is, why make a printer and ink that don't last as long as pigment inks?

There are a number of answers, but probably the most obvious is that a lot of what we print doesn't need to last more than a few years (if that).

EVERYTHING FADES

Everything that's printed fades. Conventional photographic prints faded and still do. Early inkjet prints used to fade really quickly, but over the past 20 years, the inkjet printer manufacturers have invested millions in R&D to produce prints and inks that last.

In fact, the longevity of an average inkjet

print today far exceeds that of an average photograph printed conventionally. So, the Epson Expression Photo HD-15000 can certainly produce prints for your clients, but as professionals, we should be ensuring our products are as archival as possible, because no doubt our clients are expecting their photographs to last a lifetime or longer.

MARKETING PURPOSES

However, if you're using your printer for marketing purposes, then promotional cards and brochures only need a short life, while display prints hung up in a window in sunshine are never going to last, no matter what you print them on.

Simply speaking, printers with dye-based inks (like Epson's Claria Photo HD) provide a more economical printing solution. The alternative is a set of pigment-based inks and, generally speaking, pigment inks are more expensive than dye-based inks.

So, if you send your clients' photos out to a lab for printing with archival materials, the Expression Photo HD XP-15000 could be ideal for your in-house marketing purposes!



The Epson Expression Photo HD XP-15000 Wide-Format Printer is available now from www.epson.com.au for an RRP of \$499 and through major Epson retailers and resellers across Australia.

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