




In-person  **Sales**
for Portrait Photographers


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THE
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Be a Shepherd, not a Salesperson.

Don't be shy, get to know your clients. Help them fall in love with you. Guide them gently.

Portraiture is a high-touch genre of photography that requires rapport. The more time you spend personalizing the photographic experience for your clients, the more you'll sell. Rather than assume the role of salesperson, think of yourself as a guide, shepherding clients through an important acquisition. The photographs you create for them are significant milestones in their family history, so they deserve expert attention and customized care from a professional photographer like you.

Imagine you're sensitively guiding your client through an important decision. Remain attentive to their unique needs. Ask strategic questions that paint a picture of possibility for their photographs. Show them how to display their photographs, don't just tell them a list of print sizes. These personal interactions lead to monetary transactions.

Every point of contact you have with clients is a chance to solidify your relationship and lay a foundation for the in-person sales process. In addition, establishing yourself as a shepherd makes clients inherently trust you and follow your recommendations.

From pre-portrait consultations to projection sales, The Photo Life's expert contributors such as Justine Ungaro and Paul Gero share practical advice about how to boost your portrait sales. To paraphrase Justine, a few simple changes can save your business and change your perception of what it means to truly serve your client.



Secrets of The Three Part Portrait Experience

Field Guide



What's the secret to increasing your post-portrait sales?

Unlike many wedding photography businesses, most successful portrait studios make the majority of their revenue in post-portrait sales, rather than an up-front shooting fee. Because so much of success is dependent on these post-portrait sales, it's critical to have solid sales strategies in place to ensure that each job will be profitable.

If you want to increase the revenue from your portrait session sales, you should think of the ideal portrait experience as a series of three different sales meetings, with each of these meetings accomplishing a different purpose. If you follow this format, by the time the client is ready to place their order after the shoot, you'll have laid the foundation so that making the sale is a breeze! Since portrait studios generally do more volume than a wedding photography studio, even small increases in the profit from each session will make a big difference over the course of multiple jobs.

Are you making the most of every portrait session? If you know you aren't maximizing your post-portrait sales and want to make the most of the Three Part Portrait Experience, read on. We'll explain the ins and outs of how to make the most of the complete sales process and boost your sales for each portrait session!

Part 1: The Pre-Portrait Consultation

The Pre-Portrait consultation is the first in-person meeting you'll have with your client. This meeting will give you the opportunity to talk more about the details of the portrait session, display some of your product offerings, discuss order minimums and deadlines, and schedule the Post-Portrait Viewing/Ordering appointment.

Tell Them What to Expect! One of the biggest (and simplest!) ways to increase portrait sales is to educate your clients about the portrait experience; this means setting expectations not just for the portrait session itself, but for the viewing and ordering process as well. Eliminate any confusion and uncertainty by equipping your client with as much information as possible during this Pre-Portrait consultation, so that there won't be any surprises ahead. If your clients feel comfortable and informed about what to expect after the shoot, they will be much more likely to make larger purchases when the time comes!

You should first discuss the details of what the client can expect during the actual portrait session: how long it will last, what they should wear, and what they should expect when they arrive for the shoot. Particularly if you'll be photographing children, it's important to share tips with parents about how to prepare before the portrait session so that their child will have the best possible experience. Making sure everyone has the same expectations for the shoot will ultimately determine how natural and relaxed the subject will be (regardless of whether the subject is a child or not!) and shape whether the portrait session is a positive experience.

In addition to discussing the actual portrait session, use this Pre-Portrait consultation to talk specifically about the details of the Post-Portrait Viewing/Ordering process. It's most effective to give your client details about your products, ordering minimums, and any other necessary information in writing. Whether this is a full brochure or just a basic printout, it's important to specify what the order minimum is for their session and how long after the session they will have to order any prints and products. Although your contract should have already covered these deadlines and ordering minimum, this written information will reiterate what was already discussed.

You may also want to include some tips for the day of their portrait session in the brochure, so that those details are in writing as well. By talking through the details of the portrait session, viewing, and ordering process, your clients will arrive for their Post-Portrait appointment excited to view and purchase products because they feel prepared.

Be Quiet and Listen! Even if you don't consider yourself an expert salesperson, you've probably heard the old adage about how important it is to listen to your clients. Really listen. If you use the Pre-Portrait consultation as an opportunity to really listen to your clients and understand their particular priorities, this meeting will be one of your biggest tools in the sales process. Although your print and product offerings probably don't change much from client

to client, having a thorough understanding of your client's needs and desires is important so that you can tailor your sales presentation to highlight the products that will best serve that particular client.

Although it's tempting to use this meeting to go over all of the products and services you offer, be careful not to fall into the trap of doing all the talking! If you do, you'll miss out on getting useful information your client will share about their priorities, what they hope to do with their images, and what types of products they're drawn to.

Show. Don't Tell! It's as simple as this: show what you want to sell. Displaying the sizes and types of products that you want to sell is critical because it allows your client to envision their own images in that size or product. If you want to sell mostly larger, matted prints, display those types of prints on your walls. If you want your clients to order an album from their session, display sample albums in the sizes you'd like to sell. If you show the types of products you want to sell, you'll plant the seed in the mind of your client about what products they'd like to purchase, before it even comes time to place their order. After you've gathered information about the client's wall space and you understand what they want to do with the images from their shoot, you can highlight the way certain products would be a good fit for those specific needs. In many cases, your client will realize that even though an 11×14 may sound like a fairly large print size, when that size of an image is hanging on a wall, it's really quite small. Therefore, walking through your displays with the client will also help set correct expectations for the print sizes they'll need to purchase.

Make sure that you've also structured your pricing based on the type of prints and products you want to sell. For example, if you want to focus on selling larger wall portraits, you should set up your pricing with this in mind. You might consider making your 4×6 and 5×7 prints the same price to discourage clients from buying 4×6 prints. You can also make larger prints seem like a better value by pricing them fairly inexpensively when compared to some of the smaller print sizes you offer.

The prices of your prints and products should be determined by keeping in mind the minimum profit you need to come away with from a single job. This way, in the case that you work with a client who only purchases this minimum amount, you'll still know that you've covered the cost of your time.

Schedule the Post-Portrait Viewing/Ordering Appointment! Be sure to schedule the client's Viewing/Ordering

appointment during this initial meeting so that it's on the calendar and won't be delayed later because of scheduling difficulties. Ideally, this Viewing/Ordering appointment should be scheduled for shortly after the portrait session so that you can capitalize on your client's excitement and use it as momentum to fuel success with post-portrait sales. It's also very important to be sure that all of the family members who will be involved in the ordering process will be available for the appointment.

Part 2: The Shoot

This is your time to wow your client with a great experience! The actual portrait session is also a vital part of a solid sales strategy because the client's experience will strongly influence their excitement and feelings about the final images. Make sure the client enjoys the portrait session—make them feel relaxed and comfortable in front of the camera and encourage them to have fun!

During the session, keep in mind the types of products the client mentioned being interested in, so that you can shoot with these things in mind. And, although you certainly want to keep in mind the desires and priorities of your clients, don't be shy about speaking up when you have ideas about what you'd like them to do during the shoot. You are the expert, so make sure that you direct your client in what you know will look best. If you've built a strong rapport with your client, they will trust your advice and want those suggestions.

Part 3: The Post-Shoot Viewing /Ordering Appointment

This final meeting in the portrait process should be scheduled for shortly after the portrait shoot, while the client is still excited from their shoot. This will be the first time your client views their images and orders products. Even if you allow clients an additional window of time after the appointment to order products, it's still important to view the images with together and hopefully have the clients place an initial order.

Go Big or Go Home! Whenever possible, it's important to show the client their images in a large projection environment. This allows your client to see their images in a way that will have much more impact than small images on a computer screen.

Show Them Less! Yep, show your client less, not more. During the Viewing/Ordering appointment, it's easy to fall into the trap of overwhelming your clients with too many choices—too many images, too many print sizes, and too many product options. If your client begins to feel overwhelmed, this is potentially a huge barrier to making a large portrait sale. To combat this, make sure you thoroughly narrow down the number of images that you'll present to your client, showing only the very best images that you think will work well in print.

Guide the Client's Buying Decisions! If you want to see higher sales from your portrait sessions, you need to guide the client in their decision about what to purchase. Your clients hire you not only to take great photos, but also to help them decide what products and services will best suit their needs and preferences. If you take the time in the first meeting to really get to know your client and develop a relationship, your guidance will strongly influence their buying choices. The client will likely end up purchasing more when you give direction in deciding what to purchase, because they'll feel like the expert has validated their choices! And, when you give guidance about what you think the client should purchase, you help your client avoid feeling overwhelmed.

Let the Client Sell Themselves! Though it may not sound like it, this principle does go hand in hand with guiding your client's buying choices. While it's very important to help guide your client in their purchases, "hard selling" and being pushy will not be effective in the sales process. It's important to let the client "sell themselves" on the products and images they want to purchase so that they feel ownership of their decision. It's helpful to use a tool like Proselect during your in-person sales meetings so that clients can easily flag the images they're viewing as "Like," "Dislike," or "Maybe." Most likely, they'll choose more images than they expected for "Like" or "Maybe," which can often result in them purchasing more than they had originally anticipated.

Make It Easy to Take Money! If you want the client to make their purchase at the Viewing and Ordering appointment, you need to make it easy for them to give you payment! Be sure that you're equipped to take credit cards so that it's easy for your client to make their purchase on the spot without any unnecessary hassle.

Create Urgency! You must create a sense of urgency so that your client feels like they need to purchase sooner than later. In the end, this is a win-win situation—not only will your sales likely be higher if the client orders quickly, but you're doing the client a service in delivering their prints and products much more quickly. If you don't require your clients to place their order at the Viewing/Ordering appointment, be sure they have a very clear deadline of when they must order their prints and products to help move the process along.

10 *Tips* for Successful Selling

The Photo Life



- 1 Set your 4x6 and 5x7 (and maybe 8x10) print prices the same to discourage clients from purchasing these smaller prints.
- 2 Price the types of products and print sizes that you want to sell in such a way that your clients are incentivized to purchase those specific product types.
- 3 If you allow clients to purchase after the actual viewing/ordering appointment, offer a discount to encourage them to make a purchase during the appointment.
- 4 Make sure your clients have a price list before the viewing/ordering session so that you can eliminate any potential sticker shock.
- 5 Stop worrying about the price you would pay for a print or product - it doesn't matter! Know your target clientele so you can price appropriately.
- 6 Help your clients with framing and mounting options - if they can envision what they're going to do with the image, they'll purchase more.
- 7 Present your products (even loose prints) nicely when you deliver an order. Your client is paying for your art, so make sure your presentation reflects this!
- 8 Make sure you have an understanding of your client's wall space so that you can suggest image configurations that would fit their space well.
- 9 Don't sell a dvd of images unless you've priced it to be very high, in comparison to your other products.
- 10 Accept credit cards so it's very easy for clients to give you money.

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Justine Ungaro has been photographing weddings in her own clean, classic style since 2003. A second generation photographer, Justine grew up in the Washington DC area and moved to Los Angeles in 2006 where she expanded her business to include children's and music industry portraiture and soon after began giving workshops and speaking at photography conventions. She currently maintains studios in Los Angeles and DC.

Paul Gero

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Photographer Paul Gero loves to tell stories with photographs and has been since picking up a camera as a kid growing up in Wisconsin.

His daily journalism career spanned nearly 20 years and he worked for both The Chicago Tribune and The Arizona Republic (where he has has photographed Presidents, politicians, star athletes, business executives and regular folks) before launching Paul F. Gero Photography in 2002.

Paul now photographs commissioned events and portraits for clients in California and around the world.

His work has also been published in magazines such as Sports Illustrated, Time, People, and Fortune — his editorial background shaped his distinctive approach to weddings and portrait photography.

He is the author of the book Digital Wedding Photography and teaches photography courses online at betterphoto.com and will be teaching a seminar this coming May (2011) at the MARS school in Cape May, NJ.

Paul and his wife Nicki along with their daughter Kate and son Matthew, make their home in Ladera Ranch, CA where they have lived since 2003. Gero Family photo courtesy of Utah photographer Jonathan Canlas. © Jonathan Canlas Photography, 2010.

6 Simple Rules for Selling Portrait Product

Justine Ungaro



Sales are important. Otherwise, photography is just a hobby.

When it comes to in-person portrait sales, thinking about the process can be a little overwhelming. After all, part of the beauty of the digital revolution is our ability to easily post images online and take a hands-off approach to sales. We can post the images online and allow our clients to make decisions in the comfort of their own homes in whatever timeframe works for them. Taking this hands-off approach allows us to avoid what we fear the most...sales.

It took some major courage, but when I finally stopped trying to avoid sales and started focusing on an in-person sales process, I really started to see my business grow and thrive. I earned more respect, found more of my ideal clients, and made more money with less work. My business was changed for good as a result of in-person proofing & sales sessions. It was the best decision I ever made for my business.

Although it's not always easy to schedule these meetings in person, the increased profitability resulting from in-person proofing and sales sessions is absolutely worth it. When you shoot a portrait session and then simply post the images online, you are not finishing the job. Your clients are counting on you to help them make good purchase decisions. Without your help, clients become crippled by too many image choices. Sometimes they'll make poor choices about what to do with their images and sometimes, they just won't make a purchase decisions at all. Either way, this translates into low sales or no sales at all. It's a lose-lose situation—your clients don't know what to do with the beautiful images you've shot and you don't make any real money.

If you want to be successful in shooting portraits, here are some of the things I believe are essential for your business.

1

Seek out clients who can afford you. This doesn't mean that you have to have wealthy clients in order to make money, but trying to sell something that is considered "a luxury item" to families who can't afford it will be an uphill battle you don't want to fight. Though you'll likely have clients in various demographics, you can reach the people who are most profitable for you if you target a specific type of "ideal client" and learn to understand their purchasing habits.

2

Insist on a pre-portrait consultation. There are many reasons to have a planning/ informational session with your new or potential clients. First, it gives your new clients an opportunity to fall in love with you. They have contacted you because they love your work, but meeting in person allows you the opportunity to build a rapport with them. During the consultation, I ask lots of questions and listen as they share what they are hoping for from their session.

Visiting the client's home before the day of my shoot also gives me the chance to scout locations, get a feel for the family's style, make clothing & grooming suggestions, and ask about family members' personalities. I can then mentally develop a vision for the shoot and determine how I'm going to execute it. This also helps me decide what type of equipment to bring with me so that I don't need to bring all my equipment to every shoot.

Finally, the consultation allows me to start the sales process. I go over policies in detail, discuss pricing, and start making suggestions for products. Asking questions and gently planting ideas in your clients' minds can go a long way. Did you see the movie Inception? It's kind of like that, minus all of the convoluted dream sequences. :)

3

Remember: It is the image that is valuable, not the product. Think about how valuable a blank piece of photo paper or a blank CD would be to someone. What is it worth? Not much. It's not until your images are added that these items become valuable. It didn't just take you 60 minutes to create these images; it took years of studying, practicing, and putting money into gear, computers, and software. Most importantly, your images are a result of your unique experiences and creative vision. You need to believe this in order for your clients to believe it and you need to price your products accordingly. This doesn't mean that you should run out and price yourself out of your market or that raising prices is always the answer, but if you charge too

little, you simply won't be profitable.

Including a disc for free is a sale killer. I know that many clients expect it, but if you are willing to part with your digital files, it's important to understand that you are removing your ability to make additional sales. Therefore, any and every product (even if it's a digital product) must have a price tag.

4

Shoot to sell. Are you taking into account what types of images your clients have asked for? Are they looking for a beautiful portrait of each child individually? An image of the whole family? One with the kids together?

If you have done your research and know what their priorities for the session are, you can make those your priorities as well. If you've planted a seed for a large wall portrait, compose your images to suit a wall portrait: include the whole body and some environment in your compositions, and make the heads of the subjects small within the frame. A giant face that fills the frame might be cute and could sell, but that image won't be suited for a large portrait on the wall. If the family has expressed an interest in an album, give them a variety of poses and types of shots.

Even if they haven't asked for it, shoot as many different combinations of family members as you can think of: the whole family together, just the children, each child individually, just the parents, each parent with each child, just the girls, just the boys, etc. This doesn't necessarily mean you have to pose each of these scenarios; often they will present themselves naturally if you allow your session to be fluid and relaxed. At the end of the day, shooting variety and giving your clients options they didn't even know they wanted will increase the likelihood that you will sell an album and sell more prints.

5

Don't show too much. Showing too many images kills a sale. I believe that less is more. If there are two almost identical images, choose the slightly better one. Your clients trust you to do this for them. They will labor over the most minute differences between the images and be too crippled to make a decision. You are not doing them a favor by giving them too many choices, and this is one more area where it's your job to be the expert.

6

There must be a deadline...and a quick one! Though it may sound harsh, you must force your clients to make a decision about what products they want to order. After all, if they've gone to the trouble of being photographed, they should have something to show for it! Your clients need deadlines and you must be the one to set the deadline for them.

How does the process for setting this deadline happen? About one to two weeks after my portrait session, I return to my client's home with my laptop, a digital projector, and a portable screen that can be set up in their living room within about five minutes. Using ProSelect software (available from www.timeexposure.com), I review the images with my clients and help them come to a decision about what they'd like to order.

First, I tell my clients is to sit back and enjoy a slideshow of their images, which I set to music. Sometimes they cry which is always a good sign—"if they cry, they buy!" Generally when the initial slideshow is over, many clients feel a little bit overwhelmed because they love so many that they're not sure how they'll choose! I tell them not to worry and that I will help them narrow the images down to their absolute favorites. I remind them that we are after quality and not quantity.

Next, I let them know that there are three folders (in ProSelect)—the happy face is the "yes pile," the straight face is the "maybe pile," and the sad face is the "no pile." From there, we simply start going through and sorting the images. I start with each image in the "maybe pile" so that my clients have to say "yes" or "no" to each image. If you allow the client to say "maybe" at this stage, they will say it a lot and you won't make much progress in narrowing the images down. We go through a few rounds of the "yes/ no" process, and I ask my clients to be a little more discerning in how they're looking at the images through each round. If there are similar images, we can compare them side-by-side and I will help my clients to choose the best one.

Once your client has narrowed the images down as far as they can, it's time to start talking about ordering—what do they want to do with these images? If you've had a pre-portrait consultation, your client should have already given some thought to what sorts of products they might want. Start with whatever they are quite sure about. If they expressed interest in something large for the wall, begin there. I also like to ask whether they need gifts for the grandparents or any other family members. If your clients are at a loss for what to do with the images, you can make some suggestions. Are there a few images that might go well together in a cluster on the wall? Do they have so many images they'd like that an album seems like the best choice? Giving them this guidance isn't pressuring your clients—it's helping them work through these decisions!

If you have properly prepared your client for the meeting, you should hopefully be able to guide them to a decision and place their order.

There will probably be certain situations where the client just can't or won't make a decision. There are a few different ways of handling this. Some photographers simply won't leave the meeting without the order, or they'll tell the clients that this session is the only opportunity to order. Doing this may result in the highest orders because the biggest sales are made when your clients are still excited. Some photographers will offer a repeat ordering session for an additional fee. Many photographers offer a discount that is only valid at the time of the ordering session, while other photographers offer a slideshow or some sort of online proofing.

Though it's up to you how you want to handle situations like these, the most important thing is to set a deadline (regardless of how long they have to order) and insist that your clients place their order through you. This ensures that you are still holding their hand and can interject your opinion if necessary. I will only allow my clients a few more days to consider their order if I feel it is genuinely a matter of making the right decision and not because they're trying to avoid spending money. It's your business and it's up to you how much you are willing to bend your own policies. And though you must of course take care of your clients, don't forget that you are in business to take care of yourself as well.

I have been helping educate other photographers in in-person/projection sales since 2007 and have had dozens, if not hundreds, of photographers write me to say how a few simple changes saved their businesses and changed their perception of what it means to serve the client. This process works, and I challenge you to try it at least once to see for yourselves. You won't regret it.

From Weddings to Portraits: How I Developed a *Profitable* Portrait Business

Paul Gero



Three Things I Have Learned about the Portrait Photography Business

A few years ago, I really wanted to change the direction of my business from primarily photographing weddings to photographing more portraits.

One of the main reasons for this change was the fact that my daughter was getting older and I wanted to be able to spend more time with family on the weekends. I also thought that portraits would be a good way to achieve that aim. Though I was successful at creating the actual portrait work, I really didn't have a handle on how to attract clients, how to price my work, and how to present it to clients.

What I needed to learn were three fundamental classic portrait business distinctions that are rooted in:

- 1. Understanding the difference between portrait and wedding photography**
- 2. Incorporating a viable portrait pricing model**
- 3. Capitalizing on the power of in-studio and in-person presentation selling**

1 The difference between the portrait and wedding business models.

Prior to making changes to my portrait pricing, my business model was similar to a wedding photographer: higher upfront prices for my client with lower print prices after the shoot. While it seemed like it should work, I found that it simply did not. I tried various things like a fairly high session fee that also included a print credit, but found that this model was not resulting in people calling me for their photography sessions.

I struggled with this and finally figured out why this was happening after taking a seminar taught by Tero Sade, one of Australia's premier portrait photographers. Tero finally made me realize that there is a real difference between the two worlds of portraits and weddings because of the nature of the work and the psychology of the client.

A wedding is an event that has a target date—in xx months, the wedding will take place. Because that date is established, the parties involved move to find a photographer for that day. There is a sense of urgency in hiring the right photographer and, since it is a once in a lifetime event (hopefully!), there is a willingness to invest more in order to get the right photographer. But portraits are different.

People want to have portraits done, intend to get portraits done, but often don't have a driving force that spurs them to action. Portraits don't have the built-in timeline and deadline imperative like weddings do.

Thanks to Tero, I learned that portrait photographers have to create time-critical offers that get people to act "now". One of the ways that I do this is with the annual charity book project (something I learned about from Tero as well). My project—the Kids Book project—has allowed me to jumpstart my portrait business, beginning with a very small number of clients and growing to 112 portraits in the first year. Over the last few years, I have photographed about 500 kids for this project and raised \$35,000 for the Children's Hospital of Orange County with 100% of the portrait session fees (normally \$100 per family) being donated to this cause.

2 Portrait Pricing Model

My pricing changed to the more traditional style of portrait pricing after my experience with Tero, though it was a pricing model that I had resisted for the longest time. Frankly, I thought it wasn't right that the session fee would be so low (or relatively low) because, after all, I was an established photographer and should be paid more—right? I also questioned whether clients would pay higher prices for photographs from a lower priced session.

What I learned was that the higher session fee I was trying to charge was a barrier to booking a client. Portraits simply do not hold the same urgency that exists when it comes to a once-in-a-lifetime wedding. What I now know is that this business model works because it allows people to commit to doing a session for a relatively small investment and if they fall in love with the photographs and invest in them—this is where the photographer makes a profit.

This approach is actually a great boon to the client because it minimizes their financial risk and puts the burden on me to create images that will blow them away and give them that “must-have” feeling.

I have found that if potential clients have a specific idea of where the pricing starts for photographs and a general range for what a normal client invests on images from the session, they will either be comfortable with the pricing and go forward with the session or they will know that they are not a good match for me.

The session fee places a value on that aspect of the work as well, and the client also will know the specific prices for all my offerings when we do our initial consultation (often in the studio, though sometimes over the phone). The client will also know that they will be making their selections in an in-studio presentation of the images...which leads me to the third topic in this article.

3 The Power of Presentation Selling.

Before adopting the portrait business model I use now, I was reluctant to present to the client in the studio. I thought it would appear too much like used car sales, seem pushy, or come off as too commercial. I didn't think I could do it and to say I was resistant would be a big understatement. But now, after doing hundreds of these studio presentations, I wouldn't have it any other way.

This approach really benefits the client because I help them make the best choices based on their budget, design aesthetics, and emotional reaction when presented with the images. I can help them get to the photographs they love the most by comparing images side by side and asking them helpful questions about where they might display the images. I even go to the homes of my clients and help them find the best places to display their photographs. For example, last night I spent two hours doing this for a client and they were so very relieved and grateful that it is a part of my service.

The great thing is that great clients really trust your judgement and experience and, as a result, often end up going with your suggestions. At the core, my goal is to help clients find the photographs they love the most and help them find the best way to invest in them. If the clients wants to display prints on the wall, then a big part of my job is to help them find the right treatment (canvas, matted prints, etc.), the right size, and the right placement in their home for this big investment.

The more I do it, the more I love it and the more my clients appreciate it. I wouldn't be providing the same experience simply doing a portrait "shoot and burn" or by letting the client make their choices after viewing a web gallery. This service really helps the clients choose photographs that will live for them as art and for the photographer; it is almost like creating your own gallery display in the homes of your clients. It sets you apart from the competition because of the incredible level of service.

These three important portrait principles have literally changed the way my business works and how my art is perceived in our community. These principles work and they have worked for a long time—I was too stubborn and too proud to think that they could work for me, but they have.

I am incredibly thankful that I finally adopted these principles because now my portrait business can be whatever I want it to be; it can be as financially rewarding and artistically satisfying as I choose to make it. And, it gives me the opportunity to create photographs that are profoundly important to my clients.

I hope these principles will do the same thing for you and your business!

The *New* Direct Order Tool From Pictage

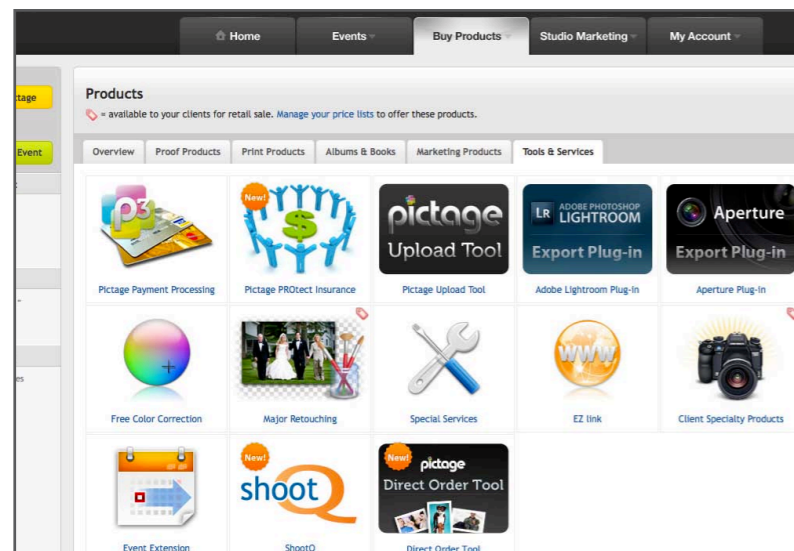
Your sneak
peek of DOT
(Now in BETA)



We know you've been seeing other people. With the new Direct Order Tool, there's no need to turn to someone else. You can upload your images and order prints without creating an event. So stop your running around. You know we still love 'ya!

DOT enables you to select high-resolution images from your computer for printing in Pictage's lab. You can specify size, quantity, crop, color, border and mounting options as you create your custom order. DOT uploads high-resolution images directly to the lab for printing and your Pictage account gets billed automatically. Here's how it will work...

To Get Started:



1. Go to the "Buy Products" page
2. Click on the Direct Order Tool link to download and install DOT
3. DOT runs on JavaFX and works for both PC and Mac

To Sign In:

2)

Web Email (?) kira@sfnet.com

Web Password *****

[Forgot your web password?](#)

CONTINUE >

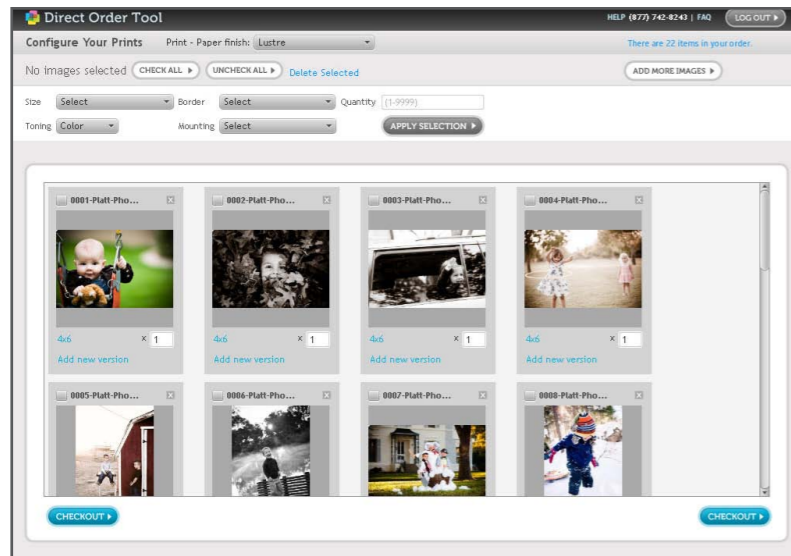
Remember me

1. Enter Pictage web email and password
2. Click continue
3. Enter FTP username and password
4. Click continue

Before Selecting Images, note the following:

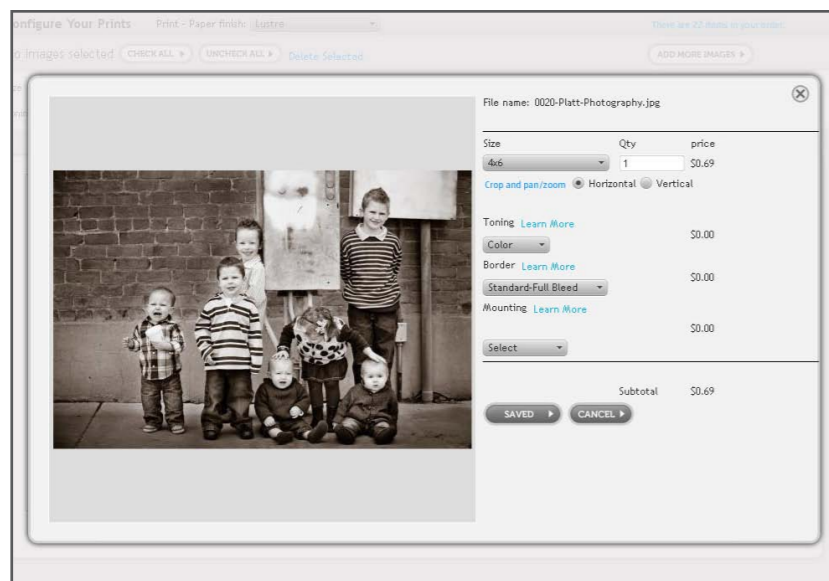
1. DOT ordered prints are not color-corrected
2. Properly calibrate your monitor and make adjustments before submitting DOT orders
3. Be sure JPG files are embedded with RGB color profile
4. DOT orders cannot be canceled

Bulk Changes:



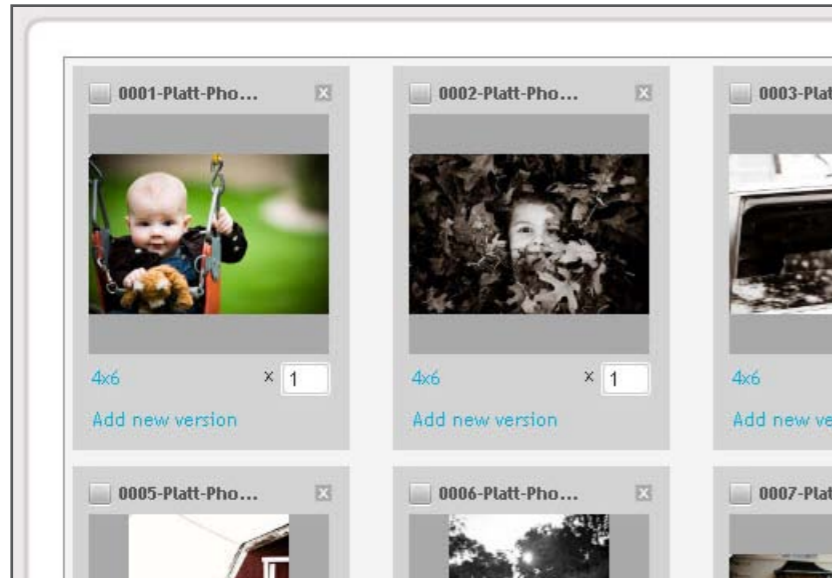
1. Click "Adding Images"
2. Select your paper finish for the entire print order
3. Select images you would like to edit in bulk by clicking on the checkbox within the thumbnail OR choose "Check All" to select all images
4. Change size, apply border, or add mounting
5. Click "Apply Selection"

Individual Changes:



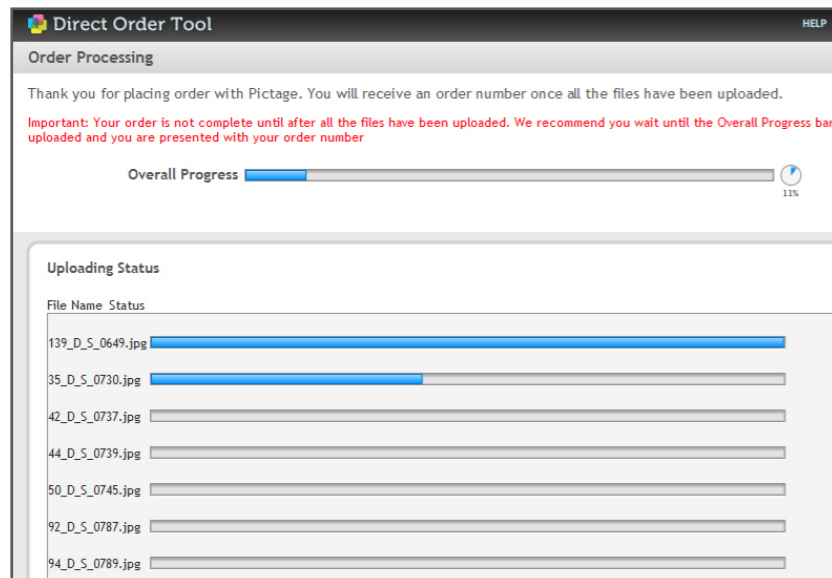
1. Switch to Single Image View by clicking on photo size or directly on image
2. Modify print options such as size, border, mounting, crop, and crop orientation
3. Click "Save Now"

Ordering separate Black & White versions:



1. Click "Add New Version"
2. Select size and click "Submit"
3. Change tone from Color to B&W
4. Save changes

Review Order:



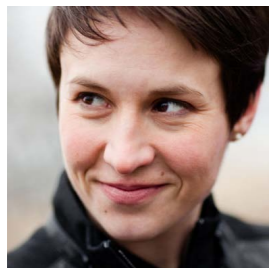
1. Click "Checkout"
2. Make necessary changes to shipping information
3. For free shipping, make sure to Select "Pictage Choice" under Service Level and "Pictage Carrier" under Shipping Method
4. You can click on "Edit Order" to make changes to your order prior to submitting
5. View "Subtotal" and note shipping, taxes, and extras are not included
6. Click "Place Order"
 - DOT uploads high-res images and submits order
 - Order Number is received when upload completes

Join the conversation on *the Photo Life*

Continue to connect with Volume 4 of the Dispatch by sharing your thoughts on The Photo Life Blog as well as on Facebook and Twitter, #ThePhotoLife.

1. What part of the 3 part portrait experience do you feel like you currently struggle most in? What are some ways that you can focus on this particular area to create an ideal experience for your clients?
2. What are 3 practical ways you can improve your in-person sales presentation based on these tips from successful photographers?
3. What specific products would you like to focus on selling to your clients? How are you incentivizing clients to purchase these products?

The Photo Life is powered by Pictage and ShootQ's Community. The team behind The Photo Life strives to create and share resources that will help you learn, connect and succeed.



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