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Amateur Wedding Photography FAQ

The purpose of this FAQ is to provide suggestions, advice, and some professional guidance to the amateur photographer who will be photographing a wedding in lieu of a professional. This FAQ is not meant to be a comprehensive guide to photographing a wedding, nor will it give anyone all the information they need to replace a professional photographer. It will provide some tips and tricks of the trade for those who find themselves in the wanted or unwanted position of filling in for a friend.

"...you cannot teach wedding photography in a few paragraphs on the Internet. Attempting to do so only gives people a false sense of confidence which is dangerous." (Kevin Zwack)

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1. I Need Help (or What Have I Gotten Myself Into?)

If you are reading this FAQ, we assume that you've been asked by a friend or family member to be the "official" photographer for their wedding. The first thing any pro wedding photographer will tell you in this situation is: don't do it. Run, don't walk to the nearest exit. Shooting a wedding is NOT for the faint hearted. Your friends may tell you that they understand that you're an amateur and that they don't have

any expectations. Don't believe them. They do. A wedding is a highly emotional event with many expectations all around. They expect more of you than you think they do. There are a lot of variables to shooting a wedding and if something goes wrong (and it will) YOU, the photographer, will be blamed – even if it's not your fault. Friendships and relationships have been ruined, and family feuds have started because of wedding photographs that didn't turn out.

Make every effort to get the couple to have some kind of professional photography and use you as a backup. Try to convince the couple to hire a professional for Formals Only photographs and let you get the candids at the reception. Another option is to get the couple to have formal studio portraits taken either before or after the wedding to make sure they get at least one good portrait. If you can afford it, hire them a photographer as a wedding gift, although this may be out of range for most people.

If the options above aren't feasible, and assuming that you've considered the risk to your personal life carefully and feel that you are either up to the challenge or simply have no choice, the following information should help provide some guidance.

2. The Equipment

2.1 Cameras

We are not going to discuss the value of 35mm vs. Medium Format in this FAQ. Suffice it to say that professional wedding photographers use Medium Format and/or 35mm depending on the photographer and the style. They may use Hasselblad, Bronica, Pentax, Nikon, Canon, Mamiya, etc. Each camera has advantages and disadvantages and what you use is a matter of personal choice. For the purposes of this FAQ, the type of camera you use is not as important as your familiarity with your equipment and its condition.

It is a priority to make sure your camera is in good condition before you photograph the wedding. Before the wedding you should shoot a roll of film with flash and a roll of film without flash. Have them developed at your local one hour lab. This will let you know immediately if you have any kind of mechanical problem with your camera and/or flash and give you time to either fix the problem or back out gracefully.

Make sure you are familiar with how your equipment works. Can you load a new roll of film quickly, while the subjects of your shot are standing there waiting? You should be able to set aperture and shutter speed without having to stop and look at the camera. It doesn't do you any good to be fumbling with the aperture ring while the bride and her father are walking down the aisle towards you. Know where each button on the camera is and what it does so that if you push one accidentally during the wedding you're not stuck with a situation where your camera suddenly won't work and you don't know how to fix it. If you need to, spend some time before the wedding "dry-firing" your camera. Practice changing shutter speed, aperture, focus, all on the fly.

2.2 Lenses

Lens selection is also very much a matter of personal taste and the style of photography you prefer. Again, however, some basic guidelines for the amateur using a 35mm camera: Have one standard or

slightly wide angle lens (35 – 55mm) to capture overall scenes like the ceremony in the church, the reception site, etc. Have one slightly telephoto lens (70 – 85mm) for portrait work. This focal length allows you to obtain closer images without being right in the subjects face. It also helps to compress the background just slightly, focusing more attention on the subjects. Have one longer telephoto lens (200 or even 300mm) for taking close up shots during the ceremony like the exchange of the rings, the kiss, etc. A zoom lens in the 70 – 200 range is a good all around lens for the reception, as it allows you to take the portrait type shots of the cake cutting, toast, etc., and also allows you to take candids from a distance. One pro mentions that he prefers a 35mm for all around work (I find it too wide angle for general purposes, but this is a matter of preference). Also make sure that if you use a zoom lens, it is of good quality. An all purpose 28 – 200 zoom may seem like a godsend, but the quality of your pictures will suffer.

Here, too, it is important to know your equipment. You should be able to change a lens in a matter of seconds, in order to catch events as they happen. Practice this action, too. It will be invaluable.

2.3 Lights

Most amateurs will be limited to on-camera flash. There are several things to keep in mind when using on camera flash.

First, how is your flash mounted to your camera? A direct, on camera mount has two disadvantages. The flash is usually not high enough to not reflect in the lens of the subjects eyes and cause "red-eye" – it should be at least 6 inches about the lens. And, if you turn your camera to get a vertical shot, you have just changed the relation of the flash to the lens, which can cause very harsh visible side shadows. A flash bracket can help in resolving some of these problems. A good 35mm bracket will help raise the flash up enough to prevent "red-eye" and allow you to turn the camera within the bracket, without changing the flash/lens relationship. There are several good brackets out there: Stroboframe and Newton are two of the more well known.

Second, how powerful is your flash? A small Nikon or Canon built-in flash is not going to provide enough output to light more than a couple of people at close range. While you can get around this somewhat by trying to take portraits outside as much as possible, most of your work will be inside a church or in a reception hall where the lights have been dimmed for dancing. Make sure your flash is powerful enough to capture a family group of 10 or more at the altar of the church. Remember that the bigger the group, the farther back you have to stand, therefore the more powerful your flash will have to be. If you don't have a separate flash buy, borrow, or rent one for use at the wedding. (As with your camera equipment, make sure you are familiar enough with the equipment to make its use second nature)

2.4 Filters

Filters are not a requirement for shooting a wedding. However, if you are comfortable enough with your equipment and would like to try to incorporate some "special effects", here are some suggestions of the most popular.

Soft Focus: every soft focus filter is different and whether or not you like the effect of a particular filter is a matter of taste. Be warned that there is a difference between "soft focus" and out of focus –

don't try to pass one off as the other. You can try anything from a commercial soft focus or diffusion filter to a piece of nylon stretched over the lens. Some people have taken a Skylight (UV) filter and dabbed clear nail polish on it for a similar effect. Experiment to find out what you like – just don't experiment at the wedding!

Star Filters: if the wedding is in the evening and there is candle light, a star filter can provide a nice effect, turning the candle flames into multi-beamed stars. Star filters come in 2, 4, 6, and 8 point, with 4 and 6 being the most popular for weddings. A star filter can also double as a very nice soft focus filter, if the need arises.

Vignette: a crisp clear center and a misty, diffused edge can make a nice effect if you're doing a close up of rings, the cake, invitations, etc. It's also a nice effect framing the bride's face for a close up portrait. Again, commercial versions are available in varying degrees of diffusion and darkness. You can also take the standard Skylight (UV) filter and paint clear nail polish around the edge.

Warming Filter: a touch of warmth from an 81A filter can work wonders in an outdoor situation. Try not to get it too warm, however, or the effects will look unnatural.

There are many different brands of filters and filter systems out there. Again, it is all a matter of personal taste. For wedding work you should consider using a system that allows for "drop-in" filters rather than the screw-on type. This will save you a lot of time and effort in the long run (focusing through a filter that you've just threaded on to your lens can be a pain). Cokin is the most popular of the drop in styles and is available at most camera stores, although Lindahl, Cromatek, and Sailwind are also well known brands in the pro line.

2.5 Miscellaneous

Batteries: Too many people forget the batteries. Stock up on batteries for both your camera and flash. Get at least twice as many as YOU think you'll need, and be sure they all go to the wedding with you.

Tripods and/or monopods are invaluable to the wedding photographer. While many of your photographs will be "on the fly", having a tripod handy will allow you to take longer available light exposures at the ceremony. It's also good to have in situations where you're using a longer lens and can use the extra stability at the reception or for formals.

An Emergency Kit is another rarely mentioned but frequently needed item that you should consider taking with you. It's surprising how often the photographer is the only source when an emergency crops up. The following items are from a "kit" carried by a professional photographer: small hair dryer (dries raindrops or teardrops on clothing); clamps, including hardware, clothespins, binder clips, etc. as a temporary repair for anything that falls apart during the wedding; pins, including straight pins, hairpins, safety pins, etc. for the same reasons; duct tape to cover power cords and for repairs (it can even be used to hem a dress!); small sewing kit; a lighter for any candles; tissues; a razor; clear nail polish for runs in pantyhose (extra pairs of hose in various sizes and colors if you want to be really prepared); hair spray (buy the pump kind), sandpaper for the soles of new shoes; black shoe laces; collar button extenders; a set of shirt studs for a tuxedo shirt; aspirin and cough drops or hard candy; a set of champagne flutes and a cake knife; and insect repellent for outdoor weddings. (Thanks to Jack Gurner for the

list and the idea)

A step stool or step ladder is another invaluable piece of equipment. It helps to get some perspective during reception shots, and can be useful when photographing large groups of people on the altar steps (even better for short photographers!)

2.6 Backups

BACK UP YOUR EQUIPMENT!! This cannot be stressed enough. If you only have one camera and the couple is relying on you to capture the moments of their day – what will you do if your camera unexpectedly quits? If you don't have it already, beg, borrow, or steal (ok, rent) a backup body. This goes for a flash, too.

3 The Film

The most important thing to remember about the film is to always have enough. Take twice as much film as you think you'll need and then double that. Most pros carry at least 20 rolls of 24 exposure to a full wedding and reception ceremony. Many carry upwards of 30 rolls, just in case. Make sure it's easily accessible from where you're shooting and always carry an extra roll in your pocket – just in case.

3.1 Film Types

Film brands are again, very subjective. Some people swear by Kodak and some by Fuji. Whichever you select, try to use professional films and not Kodak Royal Gold or whatever. Pro films tend to have more medium contrast and more pleasing skin tones which works better for a wedding/portrait situation. Amateur films are designed to make colors pop for a nice bright snapshot – great for still lifes and fashion, but not so great for a wedding.

For the amateur a 400 speed film would probably be the best as it will allow for higher shutter speeds and smaller apertures overall. Kodak's 2 400 speed films are PMC and PPF. PPF is a little more contrasty than the PMC, which can cause some problems when shooting a black tux next to a white dress, but overall still a good film and worth checking out. Fuji's NPH and NHG are comparable to Kodak's 400 emulsions, again just a matter of personal taste.

Kodak also makes a professional 1000 speed color film called PMZ. While this isn't the best film for all around use (too grainy for portraits) it is an option when shooting available light during the ceremony and possibly for some candids during the reception.

Black & white film is also a popular option both for formals and candids. Kodak's Pan-X 400 speed film provides excellent skin tones, while Kodak's T-Max 400 is a good all-around film. Kodak also has a TMZ 3200 speed black & white film that performs very well in low light. The results are slightly grainy, but clear with good contrast, and makes nice "artsy" prints.

As with your equipment, test shoot first. Select the films you are interested in and shoot a couple of rolls of each – with and without flash. Look them over carefully when you get the results back and then make your decision based on what you think looks best.

3.2 Exposure

For the purposes of this FAQ, it is assumed that you are familiar with the fundamental concepts of exposure, including the relationship of aperture to shutter speed, fundamental use of your flash, etc. If you don't have this basic understanding **DON'T PHOTOGRAPH THE WEDDING**. Stop right here and tell your friends that you just aren't qualified or comfortable with being responsible for their wedding memories.

You will probably encounter four distinct exposure situations in during the course of shooting a wedding. The first one – outdoor formals – is probably overall the easiest. The best thing to remember about shooting outdoors is to try to place your subjects in open shade – i.e. an area where there is no direct sunlight, but is still well lit. This will provide the most complimentary lighting to your subjects. Do not photograph people in direct sunlight if at all possible, as this will create harsh shadows on their faces. Try to keep your subjects from facing into the sun, as it will cause them to squint. Similarly, don't place your subjects so you are facing into the sun, as it will create flare in your lens. You can use a flash to open up shadows in an outdoor setting by setting the exposure on your flash (on a manual setting) to 1 stop below the camera exposure (a very simplified explanation of fill flash).

Indoor formals can be a little more difficult. Most churches don't have an excess of available light indoors. You will have to make sure that (as mentioned above) your flash is powerful enough to provide light for all the members of the groups. Also keep in mind that if you use very bright flash and a fast shutter speed or a small aperture, you will wind up with a bunch of well lit faces floating in a black hole. Presumably the church and reception areas have some meaning to the couple and it is to your advantage to provide some pictures that show this background. The best thing you can do is to take a light reading for the church before you begin shooting. (This is where the tripod can come in handy) If at all possible, use a shutter speed and aperture that will capture some of the available light and provide detail in the background. As long as your shutter speed is not too slow (below 1/15th, or better 1/30th, of a second), you can rely on your flash to freeze any small motion of the subjects. Remember if you have large groups of people, don't set your aperture too low or your depth of field will be too small to keep everyone in focus.

Available light photographs are usually taken during the ceremony and this is another area where your tripod will come in handy. Take a reading off the bride's dress with your camera. Using the meter as a guideline you can open your aperture (or slow your shutter) by 1 or 1½ stops to get a correct exposure (this is because your meter will suggest an exposure for 18% gray and opening it up will correct to the white of the bride's dress). This usually provides very nice available light ceremony shots. (This is also where you can use a star filter and get a very nice effect with the lights and candles.) Make sure that these photographs are taken during a time in the ceremony that there is very little motion – during a prayer can be good if you have a quiet camera. Also during the exchange of the rings, as the couple will pause with the blessing of the rings.

Inside candid shots can be as easy or as hard as you want to make them. The simplest version is to set your camera for 1/60th of a second at f8 or even f11, set your flash on "auto" and leave it there. This insures that you won't forget to change shutter or aperture at any point

and wind up with unusable photos, but still gives you acceptable lighting. Any minor exposure problems can be corrected by your lab in processing and/or printing (as long as you don't try to overextend the power of your flash). Although the f8 or f11 aperture doesn't give you much in the way of background light, it will give you enough depth of field to allow for some focusing discrepancy – this is especially important when you are focusing on a moving target (dancers, for example) in a dark reception hall.

If you are comfortable enough to work with your flash on manual, you can have a little more control over your lighting while taking candid, with very little hassle using the following method: Set your flash on manual at the ISO of your film. Set your flash power to the appropriate setting where your readings are (approximately) 9 feet at f11, 14 feet at f8, and 20 feet at f5.6. Now you have distances that correspond to "close to the subject" at 9 feet, "away from the subject" at 14 feet, and "farther than that from your subject" at 20 feet. Using these distances, you can adjust your aperture setting without having to adjust your flash. Sounds simplistic, but it does work as long as you remember to adjust your aperture for the appropriate setting. (Thanks to Gary Fong for the phrasing and the concept.)

3.3 Developing

If it is at all possible, have your film developed at a professional lab rather than at Wal-Mart or Costco or someplace like that. The advantages are many: a pro lab is used to processing weddings and events and will work with you to obtain the best prints from your exposures. They can work with you if there is a problem with an image and help you to get it fixed. Perhaps most importantly, their equipment is calibrated for the pro films you'll want to use when shooting a wedding. Check your local phone book for a pro lab and the call in advance and talk to someone there or get a referral from your local pro-photo supply shop.

4 The Photographs

4.1 Must Have Shots

What are the must have images when shooting a wedding? Well, the short answer is "all of them". Seriously, the one image that is missing – out of the 400 that you took – will be the one that the bride will be heartbroken over. Check out any bridal magazine on the stands today for the "Must Get" list of photographs. It's often two pages long!! This FAQ does not include the "master list" as it is simply too long and often too confusing for the amateur photographer. The following are some suggestions on poses for the day, though.

Be sure to get pictures of the bride and groom with each of their parents, together and separately. Do include stepparents, but don't force ex's and their spouses together unless they volunteer. Try to get a picture of the bride w/ each of her attendants separately as well as a group picture of all of them. Same for the groom.

Make sure you get a picture of anything that is special to the couple or that they paid lots of money for. A limo or other different method of transportation, a special candle, the cakes, an expensive silk garter – these are all important or the couple wouldn't have spent money on them. Make sure you have one picture at least of these items. During

the ceremony a picture of the bride walking down the aisle with whoever is escorting her is important as is the recessional when the couple comes up the aisle as husband and wife.

Get lots of pictures of the kids involved and the family members, especially older family members. Many times wedding pictures are the last photos anyone ever has of grand and great-grand parents.

At the cake cutting be prepared to fire off a series of shots as they feed each other and kiss (they always kiss, so be prepared). At the toast get a shot of the person making the toast, the couple's reaction, and the reaction of the crowd. These are always good.

If you have time, pictures of the invitation if you have a copy, the guest book, the couples rings, all make nice touches. One trick is to take the rings and nestle them in a flower in the brides bouquet (a paperclip or some floral wire helps to balance the rings) for a pretty picture. You can also take one of the cocktail napkins with the couples name, roll it up and slide the rings over it, and nestle it among the flowers or next to the invitation.

4.2 Posing Tips

For groups shots, as a general rule have everyone stand with their weight on their back leg, and their shoulders at about a 45 degree angle to avoid getting police lineup shots. Also when doing group shots, ask the men to grasp the cuffs of their sleeves or the bottom of their jackets lightly to keep them from folding their hands in front of their crotches (resulting in a whole series of photos that look like the men can't wait to go to the bathroom). Have moms and sisters tuck their hands into the groom's elbow for something a little more interesting than just hanging hands. Have the men shake hands or otherwise interact with each other.

When photographing the bride and groom together, ask him to put his arm around her and "squeeze" her to him. The resulting shot is always great. Also, have them put their arms around each other and tell the groom to "squeeze her tight". This will bring their faces together and get a much better expression than a stiff smile. 3/4 length shots are great for shots of the bride and groom, individually and together. Try to bring the bride's bouquet in to the bottom or edges of the frame for interest.

Try to get pictures in a variety of locations where you can have people sitting as well as standing. Finally, spread people out as much as possible – don't squeeze group shots so tightly together that you can't see people's faces.

5 The Importance of Being Organized

Organization will be the key to successfully photographing anyone's wedding. If equipment backups are critical, organization is at least as important. Weddings, as we have said before, are highly emotional events. Your friends whom you normally see as sane, calm, collected, human beings, can and will lose all control during their wedding. You, as the photographer, must be prepared to give guidance and a sense of sanity to an otherwise hectic situation. You can only do that if you are organized and under control yourself.

Make it a point to check out the locations of the wedding and

reception before the big day. Try to visit as close to the time of the wedding as possible and see how the lighting looks at that time. Scout out likely spots for portraits, spots that might be troublesome. See if the church has a choir loft to take ceremony pictures from, find out where the bride and groom will be dressing, find out where the exits and entrances are, etc. Finally, find a safe place to stash your equipment. You'll be thankful you did all of this on the big day.

It is a good idea to schedule an engagement or other informal session with the couple before the day of the wedding. This gives the couple insight into the capabilities of the photographer and opportunities of images that could be taken at the event itself. It also helps develop a rapport that is invaluable during the actual wedding day.

Ask the couple to provide you with a list of important people. If possible ask them to assign a family member or close family friend to point these people out to you. This will help you not only to organize the family portraits, but it will give you guidance during the reception when you have to get candid.

Try to seek out allies on each of the families. There is always someone in each family that has a commanding presence, so when orders need to be given, groups gathered, missing uncle found, attention gotten, this person has the power to get it done just by asking for it. (Hanson Fong calls this person a "godfather") Asking this person for help early enough will get the following aid. They can gather the family together just after the wedding so when you call for the Family of the Bride, there they ALL are. If you have a problem with a drunk, or pushy other camera, a quick word will get significant help. I find this person to be the father, mother, or aunt and uncle, sometimes it is the bride herself. A good godfather is worth two assistants.

If you are taking formal posed photographs, establish up-front that, during the formal wedding photo session, you're the boss. And stick with it. Don't be a jerk about it, but be firm in your instructions and don't be afraid to demand everyone's attention when you ask for it. Be prepared to give orders to people whom you don't know to get them to line up for your photographs.

6 Other Vendors and Other People

Remember that you are only a part of the couple's big day. There are going to be other vendors around constantly and many of them will have a different agenda than you do. Professional wedding photographers are used to dealing with the pushy coordinator, the temperamental florist, etc. They are an occupational hazard. If you run into a problem or have a disagreement with another vendor remember : ALWAYS be polite to these people. Always. If you aren't it will get back to the couple and you will hear about it. If there is a conflict that causes a problem for you, take it to the couple. Phrase it as non-confrontationally as possible, but let them make the decision. If it is impossible to talk to the couple at that time, bow to the wishes of the other vendor and then do what you need to as discreetly as possible. This is especially important when dealing with the church coordinator: remember that the church ceremony is a religious event and has some spiritual meaning to the couple involved. Even if you don't have the same beliefs as they do, respect their choice and their religion by not getting involved in a brew-haha with the church

officials.

A situation could come up at the wedding where you have to deal with a difficult guest, as well. For example: a couple asks that you make a special effort to include their 103 year-old grandmother. As you move in to frame the shot, Granny looks up and growls. "Get that !@#\$\$%&* thing away from me." What do you do? Explain to her that you're not trying to be annoying but that it is very important to the couple to have photographs of their family. If she still refuses, go to the couple and let them make the decision. Remember that these people are friends and family of the couple, even if you don't know them. It is as important, if not more so, to be friendly and polite to them as it is to the couple themselves.

7 Other Resources

7.1 Books

The following is a recommended list of reading for beginning wedding photographers. Some of these books can be found at your local book store, but some of them are specialized and you might need to either special order them or locate them through your local pro-photo dealer. "Professional Techniques For The Wedding Photographer" by George Schaub (Amphoto).

"Wedding Photographer's Handbook" by Robert & Sheila Hurth (Amherst Media).

"Pro-Photo: Wedding Photography" compiled by RotoVision S.A.

"The Business of Wedding Photography" by Ann Monteith (Amphoto)

"Wedding Photography" by Jonathan Hilton

"Wedding Photography: Down the Aisle Backwards" by Steve Sint

"101 Tips for the Professional Photographer" by Steve Sint (while not a wedding book, it's full of interesting and useful advice in general)

7.2 Videos

There are many good videos out today that offer guidance in wedding and portrait photography. Check with your local pro-photo dealer for their availability.

Monte Zucker has a series out on wedding photography including topics like "Posing and Lighting the Bride", "Posing & Lighting the Bride & Groom", & "New Concepts in Flash Photography" Dean Collins also has a series out on weddings, including a video on posing with windowlight.

7.3 Other resources

Don't discount the knowledge that can be provided by the folks at your local pro-camera shop. Many of these people are pros in their own rights and can offer a lot of advice to the amateur. Also, don't be afraid to talk to established pros in your area. If you have enough time before the wedding see if you can go along with a local pro as an unpaid assistant. Many pros will trade labor for the learning experience, something that you'll find invaluable

8 Turning Pro (or I'm Crazy Enough To Want To Do This Full-Time)

If your experience shooting for friends didn't put the fear of God into you and you think that you might actually enjoy making a career (or even a part-time job) out of this crazy thing called Wedding Photography – congratulations! You're looking at a career that, while sometimes difficult and stressful, can be extremely satisfying and a lot of fun! The following are some thoughts to get you moving on the road to becoming a professional wedding photographer.

Interacting with other professionals is absolutely the best way to learn your trade. Investigate and consider joining the following organizations: The Professional Photographers of America (1-800-786-6277 or www.ppa-world.org) is known world wide. They have frequent training seminars all over the country as well as several certification programs to choose from. Wedding & Portrait Photographers International (1-310-451-0090 or www.wppi-online.com) provides education, literature, and has a great convention every year in Las Vegas. PPofA also has regional, state, and local affiliates throughout the US. Check out the PPofA website for affiliate information and contact them as well.

Consider working part time or full time for a professional photographer (or several professional photographers) in your area. The information and on the job training that you'll get from a pro in the field can be 10 times better than information you read or learn in class. You'll have someone who knows the ropes to guide you in all aspects of wedding photography, and resources to ask questions of, when you photograph weddings on your own. You'll also have access to different kinds of equipment to see what might be best when you decide to upgrade your own.

Check your local community colleges or universities for adult education classes and night schools. If you are serious about pursuing photography both a black & white and a color darkroom class or two would be beneficial. It is much easier to understand exposure when you understand how the film works and developing your own is the best way to learn. Also, an introductory portrait and lighting class will be invaluable.

9 Attributes

This FAQ was written and is maintained by Karen Simmons (www.ks-photography.com / karsim@aol.com). Any questions, corrections, additions, etc., should be directed to Karen at the above address. Contributors to the FAQ include: Jack Gurner, Kevin Zweck, Rich Foley, Donald Farra, John Douglas, Gerald Belton, David E. Gilliland, Greg Erker, Allen Greenky, Gary Meador, J. Scott Hobson, (If I have forgotten anyone, please forgive me. Just drop me an email and I will make sure your name gets into the next revision. Also, if any of the above want their names or websites listed, please let me know and those, too, will go into the next revision.)

10 Revision History of the FAQ

Version 1.0 (7/16/97) Original Issue of the Amateur Wedding Photographer FAQ

Version 1.1 (7/21/97) Changed all references to "Sky filters" to

"Skylight (UV) filters" / Updated sec. 2.5 (Equipment:Miscellaneous) by adding "tripod", "emergency kit", and "step stool" info / Updated sec. 3.1 (Film Types) by adding info on 1000 speed color film and black & white film / Added sec. 3.2 (Film: Exposures) / Updated sec. 4 by adding some posing information / Updated sec. 6 (Other Vendors) by adding "Other People" / Updated sec. 7.1 (Resources:Books) / Updated sec. 8 (Turning Pro) / Added sec. 9 (Attributes) / Added sec. 10 (Revision History of the FAQ)

Version 2.0 (8/12/97) Updated sec. 4 by dividing into 4.1 "Must Have Shots" and 4.2 "Posing Tips" and adding information / Updated sec. 5 (The Importance of Being Organized) by adding engagement information and family assistance information / Updated sec. 2.2 (Equipment:Lenses) by adding lens info

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