

00:00:00 Welcome to the hair of the dog podcast. I'm Nicole Begley. And today we are talking all about interior design roles and how we as pet photographers can assist our clients in creating artwork that they love and looks great in their home. Today. We're talking with my friend, Sally Soricelli from Nestorations, and you are not going to want to miss this episode.

00:00:22 If you have ever considered selling our work or even want to decorate your own home with our work. Oh, and I should mention, you might want to stick around to the end because Sally is giving away a great download to help you hang art correctly each and every time stay tuned. Welcome to the hair of the dog podcast. If you're a pet photographer,

00:00:44 ready to make more money and start living a life by your design, you've come to the right place. And now your host pet photographer, travel addict, chocolate martini connoisseur, Nicole Begley. Nicole here from hair of the dog. And I am here today with Sally soar cellie from nester operations, who is an interior designer and also full disclosure here.

00:01:10 A good friend of ours for many years. Her husband went to college with my husband. So I've known Sally for many, many years. Sally, welcome to the podcast. So nice to have you here. Thank you so much, Nicole. It is so great to connect with you and be here. Yay. I'm so excited. I did have you here and to talk interior design because you know,

00:01:30 as pet photographers, we are doing so much more than just taking photographs. We are creating artwork for people's homes. And a lot of times when pet photographers get into this, we're getting into it because we love the photography, but we don't necessarily have the interior design background. And then we start to second guess, well, what size is right? Where does that hang?

00:01:53 How do I mix these frames? What colors do I go with? Oh my gosh. And we get like really overwhelmed and kind of shut down. And we're like, okay, well maybe I'll just sell prints. And maybe I won't even bother with these product things because it's too overwhelming. So enter you here to save all of the pet photography world.

00:02:11 Yeah, no pressure at all, because really you are missing out by not knowing some of these tips or things that you can do to really sell more for your clients and to really give a better end result that showcases your work. So it's, I'm so happy to be here to talk with you about this because I do think it's a need that, you know,

00:02:32 all pet photographers and, and any photographer could benefit from. Yeah. I really believe that if we're selling just the digital files, that it's almost doing a disservice to our clients because, you know, I want all of you guys to count how many files are on your desktop and how many files are on your computer and where they are. Right. Any of them,

00:02:51 I try to organize them and every year I have it on my to-do list. And then I forget, Oh, look at file. And I forgot I had it there, but what's on my walls. And what I see on my bookcases or my console tables is what I look at every day. Yep, absolutely. So, yeah, so that's what we want to do for our clients.

00:03:11 And that's, you know, we want to be able to suggest things with confidence that, you know, we'll go with their home and will stand the test of time. So Absolutely having the confidence is

huge because I find in my own business that clients really, they have a hard time visualizing things and they don't know what to do. They know what they don't like,

00:03:34 but they don't know what they do like, and that's a really common situation. And so the more you can show, speak with authority and confidence, and lots of examples are always really helpful. I find for clients and having, helping them visualize it is, is a key to get them. Because once you have a client who's competent in their decisions,

00:03:55 then they're comfortable with the purchases you feel better about, about providing and selling something to them. And you're not going to worry that they're second guessing. And then you're second guessing yourself. If, Oh, do they like this? Should I put this here? Should I not? So the more competent you can be about that and giving clear visuals, clients will be so much more confident and then you'll gain confidence in the process.

00:04:17 Yeah, absolutely. Yeah. Because even they'll second guess themselves, even when they do know what they like, they'll start to second guess themselves. And if you're then second guessing that everyone's like, Oh gosh, And they're questioning. And so the more, I mean, they really are coming to you as the authority. And so if you act as the authority,

00:04:36 it puts everybody at ease. I mean, we, we want people to often tell us what to do with our homes. At least in my industry, they do. And I think very much in yours as well, they're coming to you because they don't take, they're not good at photography, or they obviously don't have the same level of skills. And they're tired of their iPhone photos that don't,

00:04:55 don't capture it nearly as well as a professional would. And so, you know, our homes are such personal spaces to us and having what we really, you know, having some that really showcases things that are important to us because other than, you know, our families, our homes are really the big thing for us. So the pets are a huge part of our families.

00:05:15 Absolutely showcasing. That is a big deal. It's like to say to potential clients too, that, you know, we've been using animals to decorate in artwork for centuries. And what better animal than when you have a special connection with Exactly. I couldn't agree with you more. Yeah. I love it. Awesome. So let's dive right into some best practices and maybe things like one of the first things that usually comes up is sizing height placement.

00:05:45 Like how do I, where do I put it? So one thing just to give you a little background, Sally, of some of the tools we have available for us as photographers is during a sales session, we have a lot of software that allows to actually take the picture of the client's wall and put a photograph on it, size it up size of down,

00:06:04 out of frame. So they can really visualize, Oh, what that art might look like. But I think a lot of photographers are like, well, how high should it be on the wall? What size should it be a relation to this furniture? So do you have any tips for that? I do actually. And I'm even going to give an extra tip.

00:06:21 That seems a little old school, but I swear it's one of my clients' favorite. So I also have software that I will design a whole bookcase for a client or show a room and do a floor plan. And they're thinking, wow, that sofa seems really big, even though it's all to scale and it's all drawn out for them. Sometimes people are still nervous.

00:06:40 And so this is a little old school trip trick, but I swear it works is for photography. What would be great is if you have certain sizes that you, you really want to sell, maybe it's a 20 by 30 canvas or art print. You can easily get a piece of craft paper and cut it out to that size. Even though you have it in your beautiful software.

00:07:00 That's great. Sometimes people are so visual, they need to see it physically. So you can cut out the art canvases, you know, sizes on, on a piece of craft paper. Or I use my favorite tool is blue painter's tape. I use that stuff everywhere. And literally, if you're thinking, Hey, you could do a trio of three canvases above your sofa.

00:07:21 You draw it with your software, let them see it. Sometimes I find it all the time. My clients are still like, I don't really know if it'll work. I get out the blue painter's tape or the craft paper. And literally I always refer to it like dead body tape. I'm putting it right over. And so I'm like, here's your sofa size,

00:07:37 walk around it. Does it feel too big? You can see in the drawing, you have plenty of room, but once they see it taped out, I literally was at a client's house a couple of weeks ago, taping out with a whole roll of painters, tape all on her floor, the two sectionals, the coffee table, the furniture. And she said,

00:07:52 Oh yeah, this will work. And I thought, yep, just like the drawing showed you, but it gave her the confidence. I've mapped out entire bookcases. So for photographers, you could easily, if you have a certain size that you often sell, keep a few of those just rolled up your 20 by 30 canvas or your 15 by 15 by 18 or whatever the size.

00:08:12 And then literally just tape it up there and say, here's what it will actually look like in your space. And, and that little extra step. I know it's kind of old school, but for some reason it works every time with my clients. Even when they have the, have the actual drawings to scale in front of them, it's just the visual,

00:08:29 but to go to the sizes and where you should hang it. So the perfect place for most art, and of course these are general rules and you can always tweak it. But if the center of a piece is 60 inches off of the floor, okay. So that is a great place to put. So if you don't have a piece of furniture below it,

00:08:48 it's really nice to do about 60 inches off the floor. Now, if you're a very, really, really tall people that might look a little and you might adjust it also, if you're really short, but for most people about 60 inches centered is a really great starting place. Now where you get exceptions to that is above furniture because that's where a lot of us do hang maybe above a sofa,

00:09:08 above a console table. And there you want to be about six inches off the piece of furniture anywhere from four to eight is okay. But if you go with your sofa about six inches over and again, to get people confident when they actually hang the piece, you can again, take the painter's tape out and just show them. And I've had people say,

00:09:30 Oh, can we move it up a couple inches? And then you avoid a nail hole, especially, you know, if there's something they don't want to patch or have the handyman adjust it, but you can, you

know, check, check it for sure. But I like to go about six inches over and you could play around a bit, depending on the size,

00:09:46 if it goes a little higher or a little bit lower. Yeah. I love that. I love that. Is there a certain kind of width say you're hanging art above a couch and the couch is like 84 inches And this, it may surprise people, but you want to be about two thirds the width. So we're an 84 inch sofa. You are going around 56 inches,

00:10:08 which seems really big, but that will really look proportional. So you want to be about two thirds and people, I will say, get very scared of going going big. Bigger is better. It really gives a finished look. It makes it look more, just more grand. And, and well-designed, there's nothing worse than having a giant sofa with a tiny picture right above it.

00:10:38 I see it all the time. And, and then when I suggest something larger, people are really hesitant about it. And, but again, if you put, put that craft paper, cut out and then leave it at their house for a week, they just think about it, right? And then they get adjusted to the size because you are going to get a little,

00:10:55 little shock when you see something bigger in your home. So prep them. And then you're not going to have someone say, Hey, the print I ordered from you, it's, it's too big. I don't want it. And then you might, you know, photographers might feel guilty like, Oh, well, do I refund that when that's money out of their pockets,

00:11:12 if you can make your clients as comfortable as possible with the size. And if it means just tape it out with painter's tape, let them adjust to it. Yeah, that's actually really good. And again, I had clients once they had a big angled wall, which those can be tricky to work with and in their family room, right by the beach.

00:11:29 And they had this tiny 20 by 30 inch canvas on the wall, unframed anybody Else, or like 20 by 30, that one's so big. And on this giant wall, it just looked so sad. And there was so much space above and to the side. And I said, let's do a big trio of mirrors that are the same and put three of them together as one large grouping.

00:11:50 And these were six foot tall mirrors to say were nervous, was an understatement. So I sat there with my blue paint. I drew it. I get, I know I laugh. I should get a commission from holding painter's tape. I totally scotch, you should pay me for this. Cause I swear, I sell a lot of their painters and,

00:12:08 and yeah, we we'd literally taped them up. And the clients and these were expensive. I mean, they spent several thousand dollars on these mirrors plus installation and they they've had so many compliments on these mirrors. And they said, I can't believe we doubted that we should have done this. They were scared of the size that's especially when your, your listeners are doing something larger,

00:12:29 it doesn't hurt at a whole. It really is helpful to give them that visual. So the clients feel so much more confident. Yeah. And you know, it depends, some of us have people come to us for sales, like before COVID people were coming to me, my dining room is set up as a sales room and I have a big 40 by 60 frame or acrylic on the wall.

00:12:46 It's beautiful. And so you walk in and all of a sudden it's like, Oh, it's an anchor of this giant artworks in this room that they then get a subconscious permission that it's okay to go that big. And you know, for people that are going into homes, so there's, they either come to us or we go to them usually, and it works.

00:13:08 There's pros and cons for both, when you're in the space, you know, you can see those spaces, you can hang type out the walls, but even if they're coming to you all, you hear the dog, people at home have that craft paper and the painters tape and say, take this home and hang that up above your sofa. If they're feeling insecure about it and that,

00:13:30 you know, we'll touch base next week Dollars for a roll of painter's tape is worth it. Just, if it can sell you large pieces, if you could sell large pieces of art from that \$5, it's a worth it. It is so worth it. Yeah. Yeah. People sometimes need just that minute to, to come to be okay with it.

00:13:48 You know, a lot of people have different ways to make decisions. For instance, I'm a super quick decision maker. My mom and I used to joke, we go Christmas shopping. We are in and out of the mall, Like 23 minutes<inaudible> Oh, I envy that Nicole, I am a little more, I need the painter's tape, A friend that I would go like clothes shopping with her.

00:14:13 And she's like trying things on 37 times, I'm like, huh? Do you either like it or you don't what's commitment. And especially when you know your listeners, when they're trying to, to showcase or share a large piece, people have a hard time committing to something big. If it's something small, just a five by seven or a four right there,

00:14:35 they can do it. But anything that gets bigger and 11 by 14 can even freak people out. And, and just the size always does. So the more you can help them get over that hurdle. So whether they're coming in your studio and seeing it, Oh, I never thought just in your dining room, I never thought I could put a giant horse pen portrait in my dining room,

00:14:55 but, but you can. And what your, you know, listeners can also do is, is have a little image gallery and inspiration, you know, whether it's a brochure or just even a Google doc that shows it could be just examples. You know, even that you see at the furniture stores, they'll have examples of just large pieces of art and say,

00:15:16 here's what large art looks like. Or here's what a cluster of trio or a gallery wall, just so people can see, Oh, I don't like gallery walls. They might look too busy, but I like the way three large pieces work. People don't know what they don't know. So by showing them examples and seeing some visuals, and when they do come into your studio,

00:15:33 just having a booklet of a few options that they can flip through. And, Oh, I never thought about a pair over a sofa. It doesn't have to be one large art. So if you do, you know, when you're going with that two-third scale, the, all the art should be what that is the two thirds. So if you have three pieces,

00:15:50 you want it to equal the 56 inches say on a 40, 84 inch sofa, or if it's three photos, you want those to span the whole 56 inches. It doesn't have to be one giant canvas. And that might be to bridge too far for some people. Right. Right. Yeah. The visuals are helpful. Awesome. That's great. Yeah.

00:16:08 So speaking of with the framing and designing the artwork, so what, what is most important here? So if we have the client's room and they're already kind of have their house decorated, how they do, and then we have the artwork, I mean, ideally we want to frame this going with the artwork and their rooms, but are there any tips for kind of navigating that or also when there's a room and they already have some different frames in it,

00:16:36 do you need to match that artwork to the other artwork? Or can you mix and match. Know, right. You know what the answer, you may love it or not love it, but, but really when it comes to art, I mean, art is so subjective. You know, I, my uncle is an art agent and when I go to his house,

00:16:56 he has just floor to ceiling, just art canvases, and framed. And these are all just gorgeous. You know, original works of art and everything is different and it's all, it all seems to tie together. I think you can mix things up if you have everything the same and you, you go get the white West Elm or pottery barn frames and you,

00:17:19 it, it can look sort of flat because everything's the same. You, you do want a little variety. I think making sure you're spacing between the canvases is sort of even we'll make, we'll make having a mixture of a frames. Good. Now you don't want to go to, I don't like to have like a gold gilded with a contemporary sleek,

00:17:40 you know, that's a little, that's a little too. I like a little more cohesiveness, I think in designs, but I do think it's important that it does match the, the home, you know, and that's that, that balance of the, of the subject that you, you do want a little bit of that balance, but I do think having a mixture is okay,

00:18:01 but you want it to be complimentary. You know, if it's in the same wood tones, like you could have warm wood tones that have a very red undertone or orange, I wouldn't want to mix those with a very cool gray that has green or kind of blue or purple-y undertones that wouldn't compliment. So as long as you're sort of in a similar wood tone,

00:18:23 you can mix metals, mixing metals just within our homes is great. I like it when kitchens and baths have knobs that are a mixture or the mirrors. So it's okay to have some of that variety. So I know it's not like the perfect, easy, easy cut and dry answer, but I think playing around with options is, and again, Pinterest is a great place to look at a mixture where if you're you find your listeners are well,

00:18:50 I'm not, I'm a little nervous on how to do it. There's so many images of that on Pinterest that they can say, Oh, okay, there's a great way that that gallery is mixed up. I do like a little mixture in there. I want it to be everything identical. Right, Right. Yeah. I can imagine like if there was a big,

00:19:04 long hallway and it was going to be like a gallery look, then it would be like, cool. Identical might look nice there, but if you're in a, I really like a sleek, modern or contemporary, then that's a great style. Yeah. Yeah. But if like most, most living areas are not the sleek modern, you know, We're not.

00:19:21 And I noticed that now comfort is really big right now. I think because we've been home so much that people really are embracing a little more of a, a comfortable, casual feel. So they, they like having a little bit of that mixture. Cause it, it lends to more casual, but yeah, you could go in either direction, you could make everything look similar.

00:19:43 And that is a little more sleeker of a look, more modern and contemporary and, or you can kind of mix things up and have layers of texture and be more casual. Yeah. And you can definitely match or mix and match like a wall gallery that has an unframed canvas with some framed prints, A hundred percent. It's a different texture. Like I think that's one of the key design foundations that I like is to have a lot of texture in a room.

00:20:06 And you can do that with not everything has to have a, a glass front to it. Or if everything is canvas that also it can fall flat if you don't mix things up. So I like a combination. Yeah, no, that sounds great. And then speaking of those color temperatures, this brings in another, you know, we have the color temperature,

00:20:25 the frames. We also have color temperature of our artwork of the image. So I would imagine if we are, when pet photographers are dealing with creating art or customer work and that's what we pride ourselves. And that's what we talk about, why we're different. And this is what we do. We always have kind of a planning meeting and it's, this is why it's so important for us find out where are we considering hanging artwork?

00:20:49 Absolutely. The decor in that room. Because if it's a really cool home, then we might not want to be shooting really warm backlit, yellows, and greens. So, Oh, Nicole, you've totally hit it on the head. I mean, if only I always laugh when my clients are trying to do family photos, I'm like, can we talk about your outfits?

00:21:11 Because I don't want them to clash with the room. I'm like, if you full like blue coastal, you know, beiges and grays, please don't wear red. Like please don't wear red. You know, with pets, it's a little different there. You can't change. They're from, we're not dying there for color, but you do want to think.

00:21:26 And so hopefully your listeners and pet photographers when they have their intake forms that they're, you know, where their discovery calls. I always ask clients for some inspiration images. If they, if you aren't going, if they aren't going into the client's homes, definitely have the client submit some photos of their home for your, your photographers, because you do want to see where you do want some of that warmth,

00:21:49 that, and that might also dictate the shooting location. As you know, your listeners are the experts here. So you, we want these pet photographers to choose locations that the, you know, the clients do want, but that would also compliment their space better. They're looking for your guidance and authority. If you say, you know, I know you want to do a coastal ocean shoot,

00:22:09 but really the colors in your home really lend to this, this backdrop better. Here's a great venue. What do you think about this one where we could shoot, they will take that advice and it, and it will end up with a better result. Yeah. And you know, sometimes if they're like, Oh, but I'm really set on the ocean images,

00:22:25 like, okay, were there other rooms in your home? You know, maybe your bedroom has warmer tones. Oh, that might be the great place for it to be. Or even, you know, I have a, we have a lot of clients that have a mudroom kind of dog drop area that they love to decorate their, or which gives you a little bit more flexible flexibility.

00:22:42 Cause there's not furniture. You could be bolder in those spaces. You know, small spaces like dog Washington. We have a lot of dog washing stations. I find around, around here with great dog wallpapers, which are fun. And, you know, bathrooms, things like that. You could be a little bolder in that and not worry, but in your main spaces,

00:22:59 you often, you do want it to compliment. So. Awesome. All right. While we're still on the wall design groupings, is there kind of a top mistake that you see just general people making with artwork? You know, the biggest, and we touched a bit on it earlier is the size people go so small and, and I get it small as safe and small can also cost a little less and small as a smaller commitment,

00:23:27 but small just looks small and often sad. And it, you know, there's, there's nothing that sort of hurts my heart a little more is going into someone's home. They have this big sofa and then this tiny little piece of part above it, and it's hanging really high and it just looks like it's lonely and sad floating in room. And I,

00:23:45 and it's just a disservice because it's an easy change that people can do and it makes a huge impact. So I would say, you know, bigger is better in these situations. We, we, that's the biggest one. I see all the time. You see that all the time when I go to hotels, like you go in and it's, you know,

00:24:03 it's like usually with the Hampton Inns or, you know, there's the like regular, normal, random hotels you go in and there's like this bed. And then there's like two eight by eight things that aren't, it bothers me so much. It happens all the time. It is. So, yeah, it hurts my heart. So I really do encourage and people are again scared.

00:24:27 So I'm always whipping out my painter's tape and my crap. That is how people then get comfortable because they just don't think about it. They don't think, you know, because unless you're in, you know, a giant department store or a big hotel that's in their grand, your or entryway that they're having these large pieces, people don't think, Oh,

00:24:50 I could do that in my house. And when they do it, it looks dynamic. I mean, it's, it's a showstopper and people comment again, like my client with those three big mirrors, one of the biggest compliments they get in their house now is everyone comments on these mirrors? Oh my gosh. I never thought those are huge. And they're perfect.

00:25:08 So I, yeah, small, small as the, this is the problem I see the most. I think all of the pet photographers out there should come quote, this a, this podcast can be Sally and restoration. She said, go big, Go bigger, go big or go home. It's just bigger is better. Bigger is better. I love it.

00:25:27 All right. Well what about, because you know, there's so many open concepts and we have a lot of pet photographers that are based in the UK and EU where the houses are just smaller and they don't have as much, you know, granite wall space as some of the homes in the U S absolutely. So what are some, maybe some unique ways that we can decorate smaller spaces or when clients don't have as much walls,

00:25:48 You know, and that's where I think taking advantage of clusters of images is really helpful. And, you know, even having a pair of, of images is a great option trio. They don't have to be three that are side by side. You could have one rectangular next to two squares that are stacked on top of each other. You could have a quadrant of four.

00:26:13 You could, you know, just there's really ways to mix things up, or even including objects that if you, especially in awkward spaces, sometimes the framed images, you might still be left with a small space that looks weird. And that's where you could add things like letters or assign, or another sort of sculptural object that, that you just a fixed to the wall.

00:26:37 And it does just, it gives texture dimension. It makes it more visually interesting. But I do think with awkward spaces that are smaller than having a mixture of pieces where you're is there is a really nice touch. Yeah. Do you have any recommendations for the clients that maybe are like looking for an album or a folio box or something that's more tabletop of best ways to display those?

00:27:03 You know, and I, I love, especially, you know, if you're on a out of, for console table, for example, you could display those. I would like to have a framed image that's from that, that folio box, just so that it sort of connects the two pieces that you have this box, plus that with some sort of,

00:27:21 sort of other sculptural object, whether it's, you know, a giant key or an orb, or, you know, there's all different shapes. Oh yes. Pricing too. And everything else like a set of four I'm like, no, no, I can't. I can't B three, you know, and that's the one thing we do love the rule of three is we are as humans,

00:27:45 we love to see odd numbers of things. Our eyes are attracted to that. It's just visually more appealing. It challenges ourselves a little bit. So having groups of three and then do what I like is the visual triangle where you actually, if you, with your three objects, create a visual triangle. I always make like a triangle with my hands.

00:28:05 When I talk about this, but having one object, that's a little taller, one, that's a medium height and one that's a low height. It gives your eyes something that kind of tracks and visualize. So if you have a frame next to, and that would be your high object, or you could have a lamp next to a frame next to your folio box,

00:28:24 that's three items. And so having groups of three and having a visual triangle where you want things that are a little bit different in height, it just makes it more interesting for our eyes. Five can be, you know, on a tabletop, a little too many things. Three is like a sweet spot and, you know, having some balance with,

00:28:43 with the symmetry. So if you have your, your three objects on one side of a consult table, you want to balance that out on the other with, with a little something that takes up a visual amount of the same space. It's really, it's very similar. The triangle and the balancing is similar for composition when we're setting up families and group shots and three dogs and things like that.

00:29:04 You know, you want the negative space where you have some empty space. Another way for coffee tables is a great place is trays. And that's something that, I mean, if you're always looking for a little extra way to bring in, you know, a little extra something, you could often even offer trays and some accessories. And, you know,

00:29:21 it just depends on how far people want to go with things, but placing those folio boxes and things on, on trays, or it's another layer where you stack a couple of books, you put a picture frame, you have a box. It just makes it just have a layered look. And it, it's just more interesting. I liked that. I liked that a lot.

00:29:39 Yeah. All right. Perfect. One of the other things we want to talk about too, you know, is the, what we offer, you know, it's always changing and styles always changing. And, you know, I started my business in 2010, so it was like canvas. And then it was well kind of not canvas, but now frame,

00:29:58 canvas, and now acrylics and metals. And we have all of these things, so many options. Now there'll probably be holograms next. And who the hell I, I can't even imagine For now for 2021. What types of trends are you seeing or what, what mediums do you see people mostly being attracted? You know, right now I do think we've been home for a while and people are really gravitating towards comfort.

00:30:31 They're wanting, they're wanting a lot more sort of coziness and layering, more casual. So I, I do find people are, are wanting a, a mixture. I really like having a lot of, you know, canvases or art prints that don't have reflective glass. Like I don't love reflective glass in general. It it's, I'm looking at my reflection rather than the beautiful image behind it.

00:30:56 So the more we can get people away from reflective glasses is a win in my mind. But I do think having some of that, that casualness and that's with mixing things up, I like the mixture of canvases with some framing. And obviously if you can do the, the art framing where the art prints, where they, I mean, they just look so much better.

00:31:17 I mean, they're just such a beautiful look and mixing up with maps and no mats. I think having just that variety is, is what people are looking for. It doesn't feel sterile to them because now that we, we are spending so much time in our homes, people are really, they're really gravitating towards comfort. And there are, I do see a lot of wood tones right now,

00:31:38 a lot of light. I mean, in California, we always have, you know, ocean colors and ocean coastal look is always great. But a lot of right now there are a lot of lighter woods that people are liking a tiny bit of distressing, not too much, but just some, a little bit washed out and having a mixture. That is definitely something I see a lot of right now.

00:31:59 Awesome. Yeah. It's a soft look. Yeah. Awesome. Thank you. Thank you. Thank you, Sally so much. And I know you have something special for all of our listeners. Where are they? Yes, I know because this can be overwhelming, but I know when your listeners feel more confident and can speak with authority on this, they will,

00:32:19 they will just sell so many more, make so many more homes look beautiful and showcase these pets. I mean, we love our pets. We want to embrace and see them and cherish the memories of them once they've passed on. So it's really important to capture it. So, yes, I created a little freebie just for your listeners and it is an art hanging guide where it's a couple of pages that have some visuals and then some tips on what to do to help them feel more confident as they,

00:32:47 as they work with their clients. Perfect. Awesome. And you can find it actually. Yeah. The Nestor ratio, I was like, Oh, I need to say where to find it. So the link is nest durations.com forward slash dog. Awesome. They can go there to grab it. I love it. And where else can they find you in restorations.com,

00:33:05 but where can they find you on the socials and all of those places too? So they can find me on Instagram, Pinterest, and Facebook, and it's all at restorations. And that's where I would love to

connect with people there. Awesome. Thank you again, Sally. So much for being here with us and thanks so much for having me. I know everyone will have enjoyed this conversation because this is definitely an area where many photographers are a little lacking,

00:33:28 a little confidence in. So now we can go forth and sell the bigger, the better the Walmart bigger, the better that's right. Thanks so much, Nicole. Of course. Thanks everybody for being with us and we'll see you next week. Have a good one, everyone. Thanks for listening to this episode of hair of the dog podcast. If you enjoyed this show,

00:33:48 please take a minute to leave a review. And while you're there, don't forget to subscribe. So you don't miss our upcoming episodes. One last thing, if you are ready to dive into more resources, head over to our website@[www.dothairofthedogacademy.com](http://www.dothairofthedogacademy.com). Thanks for being a part of this pet photography community.