

SILVER
MOMENTS INTO MEMORIES

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GENEVIEVE de MANIO

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For Tim, Emily, Caroline, and Michael

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FOREWORD

Gigi de Manio is brilliant. What she does is difficult enough to do once, yet she does it at wedding after wedding. She's a kind of street photographer, but street photographers have no one to please except themselves. A day or a week of failures mean nothing to them, while Gigi cannot, must not, have a failure. Unexpected things happen and threaten her work. She has never had a bride lock herself in a bathroom as in the classic film *Father of the Bride*, but she has learned to work around other near-disasters—a hurricane-force wind threatening to blow down the tent, a bride who refused to take part in the family photos, little things like that. The life of the wedding photographer is fraught with risks that other photographers cannot imagine. She operates like a sports photographer, whose career hangs on capturing the split-second drama of the touchdown pass, though the pressure on her may be greater. In classic photography, one thinks of the great Edward Weston. Timing was crucial for him. His boulders and trees didn't move, but he often had a long wait until the light and the shadows were just right. On one occasion, Weston found a dead man lying—of course—in Death Valley. This sitter wasn't going to move, but he had only one negative left in those days of huge, heavy cameras and a very limited number of plates. He had only one chance to get the photo right, and he did, just as Gigi always does.

Gigi's sitters are rarely still. Just-married couples in the nineteenth century went to a photographer's studio and posed before a painted backdrop of the Alps. I treasure those images for their historical charm, but they aren't what people want nowadays. Gigi's subjects pose only for the family photos; asking them to stop and pose during the reception just doesn't work. Gigi's clients demand that she record perfect, unrepeatable moments with her camera. People at weddings know they are there to enjoy themselves, no matter what kind of week they have had. They dance, they sing, they kiss and laugh, they make toasts and hope the children will behave. Significant others and former spouses know that their role is to stay out of sight, and Gigi is masterful at steering everyone to the right place in the family pictures.

Weddings are noisy, and the script doesn't allow much time for quiet contemplation. Gigi somehow finds those rare moments when the bride or her mother or someone else finds a minute to read a letter, look out at the view, or just think. Those are lovely moments, and Gigi captures them. Her images are telling. They record fleeting, unrepeated instants in time—what the great French photographer Cartier-Bresson called “the decisive moment.” Equally, she captures moments of action: the men dancing, the father looking lovingly at his daughter, the mother helping the bride get ready. She photographs older people with feeling, she regards the children with love, she glances into the kitchen with respect, and she is always keenly aware of architecture—the historical buildings, the elegant stairways, the glorious tents with places set, candles lit, and the flowers in place.

What makes Gigi and her work possible? Even after all these weddings, she approaches each wedding with fresh eyes. She photographs each one as if it were her sister's. She sees every wedding as a unique expression of joy and love, whether the budget is big or small, whatever the means of the families. She cherishes each bride and each family; she's on their side and she shares their optimism. She is a romantic—someone who believes in love. She observes the chaos of the world around her but ignores it as she pursues her mission. She has a keen eye and trusts it, and she makes her own good luck as she moves around the wedding, hardly noticed, with the grace of the dancer she once was. She travels around the world, bringing her own special qualities to each wedding, and wherever she goes, she is always the same skilled, caring professional.

THEODORE E. STEBBINS, JR.

Curator of American Art, Harvard Art Museums, Emeritus

JUNE 2023

INTRODUCTION

AN INTENTIONAL CHOICE

My love for taking pictures began out of necessity. I'm not a photographer who's had a camera in hand since I was a child. Instead, I was a psychology major in my senior year at Hollins University with an art requirement to fulfill in order to graduate. With little experience in the fine arts, I decided photography was my best option.

The first assignment was to photograph a portrait of a friend. I don't remember many of the details of taking Liz's picture that day, but I will never forget the feeling I had, standing alone in the red glow of the darkroom. The trays were lined up in the sink filled with mysterious potions, patiently waiting to deliver a message. I say "message" because in that moment, I felt like the image was waiting to tell me something, and I wanted to listen.

As I hovered over the first tray with the paper submerged in the developer, I watched her face magically appear, her big eyes staring back at me. I wondered what she was thinking and feeling when I took that photograph. I was allowed to stare, something I was scolded for doing as a child. "Gigi, stop staring, it's rude," was something I often heard. I loved to people watch and imagine who they were and what made them happy or sad. What were their stories? Where were they from? While looking at this image, I realized I had captured a moment in time; it was her twenty-one-year-old self about to enter the world as a college graduate—a time not to be repeated, and today a memory.

I had just discovered the power of making a photograph. With college graduation fast approaching, the big and familiar question, "What's next?" had been looming. I wasn't sure how it would happen, but I knew then that photography would be at the center of my life going forward. It was like a new friend guiding me along, offering me a purpose, direction, and passion for something bigger.

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LIZ, HOLLINS UNIVERSITY 1987

After graduating in May 1988, I headed to Portfolio Center in Atlanta, Georgia (since renamed Miami Ad School), to begin a program in commercial photography. We focused on portraiture, still-life, fashion, and product photography working with large, medium, and 35mm cameras. I connected with a like-minded group of students, all of us devoted to fulfilling our creative passion. We worked hard; the days were long, and the projects were demanding—so were our instructors. The weekly critiques were tough but the feeling of creating something beautiful—when achieved—was incredibly rewarding.

I loved the challenge of communicating an emotion, a mood, or a story with a single image or series. I spent hours shooting and reshooting, studying light and composition, processing and printing. Early on, it was clear to me that photographing people, not things, would be my focus. I loved finding a connection between a subject and me, capturing the energies that naturally occur when two people interact. I wanted things to move quickly and fluidly, and I enjoyed the unexpected outcomes that inevitably present themselves when one is photographing people. Looking back now, it is no surprise that I found my passion in wedding photography. It was with me all along.

Completing the program in 1990, I moved to New York City—portfolio in hand—with a plan to work as a freelance photo assistant. I worked in a variety of studios and learned from some of the best photographers in the world, including the legendary fashion and portrait photographer Albert Watson. Two years later, I moved to Boston and assisted other commercial photographers, spending most of my time as an assistant and printer for Bill Miles. I was busy and learned a lot, but I also began to feel discouraged with my path. As an assistant, I was detached from taking the actual pictures. I longed to look through a camera again and capture what I was seeing and feeling.

To break out of my photo-assisting routine, I traveled to the Southwest in 1994 to shoot landscapes—I wanted to make photographs again. As I watched sunlight change the shapes and mood of sand dunes, canyons, and mountains, I felt invigorated. I was completely alone and at one with the beautiful forms—waiting, listening, feeling, and shooting. It was meditative and fulfilling. The quiet was almost deafening, and I was forced to listen more carefully and intuitively.

What did I want? Where do I go from here?



I returned to Boston with a new purpose. I wanted to figure out how to make photography be both personally and financially fulfilling. In 1996, my twin sister, Jackie, was getting married, and I offered to take some photographs as a gift. With the excitement of the day, I realized that I was capturing a pivotal moment in her life. I began to shift my preconceived idea that wedding photography was contrived, formal, and lacking in creativity. I realized then that a wedding is a multifaceted story, filled with all the elements I had studied up to that point—portraiture, editorial, still-life, architecture, and documentary photography. It was all there in a single event—an unfolding narrative happening right before me. It was a personal story, an important moment in someone's history, and I felt the responsibility to tell it—not only by documenting who was there but by capturing authentic moments of anticipation, excitement, joy, and reflection.



JACKIE de MANIO EBERLEY 1996

Wedding ceremonies take every imaginable form, from the simplest nuptials to the most formal and elaborate rituals and observances. In my career as a wedding photographer, I have observed that whatever the ceremony may be—religion or creed, nationality or color—there is almost always a sense of spiritual and emotional union that takes place for the wedding couple as well as their family and guests. As the ceremony begins, there is a contagious energy that spreads and connects everyone. All who are witnessing the ceremony come together as a supportive and loving community. Each person is touched by the meaning of the new union and the celebration that follows.

I began to understand the importance and value my photographs would have in peoples' lives. I aimed to make images that are both meaningful and artful. Jackie shared her new album with her colleagues and friends and very quickly, I developed a handful of clients. Photographing weddings soon became rewarding, as I saw my photographs become cherished heirlooms. My photography business had officially begun—I was now a wedding photographer.

MOMENTS INTO MEMORIES

Today, the world of social media provides a steady stream of constantly changing images in the palm of your hand. Smartphone cameras and editing apps allow all of us to take photographs at any moment, see them immediately, and share them instantly.

When it's time to get married, however, I get the call. People hire a professional wedding photographer because a wedding represents years of hopes and dreams. It is a significant life event, a moment whose memory will last long after the day ends. Wedding photographs document not only the people, the ritual, and the location but, when done well, reflect emotion—feelings of love, hope, gratitude, joy, and the promise shared on a single day or weekend.

As a recent bride myself, I initially connected with the primary subjects of my work—the bride and groom. Twenty-five years later, as a mother of two daughters and a son who are now young adults, I have a new affinity for the generational needs of everyone at the celebration. The parents, grandparents, and other guests are equally invested in the day and are an essential part of the story I want to tell.

PROCESS

Physical and mental preparation for a wedding day is critical. I visualize and try to anticipate images happening before they do because the best images—the ones that capture emotion and energy—often happen in a split second and cannot be redone. The best and most authentic moments are here and then, quickly, *gone*.

I approach the day with an open heart, ready to receive the energy flowing throughout the day, yet maintaining enough distance so as not to interrupt the wedding's natural flow. I check and double check my equipment and walk through the space with my team to discuss shot locations, including alternatives, because any plans set in place will inevitably change. It is difficult to predict how people will move through a space so flexibility is key. If you stay "wedded" to a preconceived idea, you can miss a better, more spontaneous moment that happens naturally.

A wedding invariably includes some formal and traditionally choreographed events that are an essential part of the narrative. However, the unscripted and in-between moments are unique and of utmost importance. I want to capture the spontaneity that happens when a bride gets caught in the rain and runs swiftly into the church, a family decides on a whim to jump in the air with joy, or a groom scoops up his bride in the middle of the dance floor and gives her a passionate kiss. These authentic moments happen in a second, not to be repeated.

TEAM EFFORT

Beautiful weddings happen when teams of talented individuals pour seemingly limitless energy into their work—event planners, designers, caterers, musicians, florists, cake designers, hairstylists, and lighting and tech crews, to name a few of the many event specialists that make a wedding extraordinary.

The creation of exceptional wedding photographs often relies on the creative collaboration that occurs among these colleagues. On the wedding day, everyone anticipates what others need to create a seamless flow; they are always available, eager to please, and yet invisible at the same time. Being a part of this highly talented and multiskilled group of professionals energizes me and makes my work a joy. The décor, the lighting, the flowers, a beautifully dressed bride and groom—these details, planned and executed by others, are essential and heighten the quality of my work.

When the day is over, and the last candle is extinguished, my photographs capture the event not only for the couple, but for everyone involved. The last thing I often hear at the end of a wedding is, “I can’t wait to see the pictures!” My reply is always, “Me too!”

WINNING IMAGES

On the wedding day, I move and work quickly. I may have a sense that I’ve captured some winning shots, but it’s only when I’m back in the studio that I’m able to review the images closely. When I download memory cards and create image catalogs, my heart is pounding. I am excited to see the results of a hard day’s work, just as I was to see Liz’s face appearing in the developer tray many years ago.

The images that are formally beautiful, that capture light and form with perfection, are easy winners, but it’s the other photographs—the ones with connection and love, a moment of joy and energy, or quiet reflection—that communicate unprompted, heartfelt emotions. These images are truly special and important to me and my clients.

To the newlyweds, I present the images that tell their wedding story. I include both formal portraits and fun, energetic and candid shots. My choices reflect what I know about the couple and their preferences. Although I tell the story through my lens, my eyes, it is ultimately their story.

SILVER

I chose the images for this book intuitively, selecting ones that continue to speak to me over my twenty-five-year career. Some of them are formal and show wedding rituals, but most are candid photographs that both surprised and delighted me when I captured them, and continue to do so today.

When I began as a photography student, I never imagined that I would be traveling the world with my camera. My photography career has taken me to exquisite locations, invited me to share truly memorable experiences, and connected me to lifelong friends. I have had the pleasure of photographing Chelsea Clinton and Marc Mezvinsky’s wedding, Linda and John Henry in Boston’s Fenway Park, and the first gay wedding at the New York Public Library for Nate Berkus and Jeremiah Brent. I have also photographed three state dinners at the Obama White House, traveled abroad, and captured the weddings of many different cultures and traditions—Indian, Persian, Greek, Chinese, Korean, Jewish, and Christian.

Over the past twenty-five years, I have photographed the stories of over 400 weddings and as a true romantic, I believe that love is the universal language we all share. We all feel it—or at least long for it—no matter the language we speak, what gender we are, whom we choose to love, or the culture we are from. To love and be loved is essential to our human existence, and it is my mission to capture images that are genuine in their expression of love and connection.

This book celebrates twenty-five years of wonderful clients, extraordinary colleagues, meaningful friendships, and supportive families. I have divided the photos into three chapters: Stillness, Connection, and Energy. These themes reflect my approach and career. I am passionate about my profession, my art, and my craft; I am continuously exploring the emotional world and humbly grateful that my life and livelihood are intertwined. This has become my life’s work, and this is my story in three parts.

Jiji de Manis



STILLNESS

Reflection and anticipation are two distinctly different emotional states that share a tendency for individuals to look inward. A groom sitting alone before the ceremony, a couple enjoying a quiet moment before they join the party, a nervous bride catching her breath, a parent momentarily overcome during a speech, and candlelight capturing a room ready for guests. These are moments that are not often top-of-mind when one thinks about a wedding, yet a photograph of them prompts a nuanced memory of the cascading emotions of the day. The images in this chapter, perhaps because of their subtleness, are some of the most evocative in the book.



EMILY AND SETH, CASTLE HILL INN, NEWPORT, RHODE ISLAND 2003



JANE AND MICHAEL, GORE PLACE, WALTHAM, MASSACHUSETTS 1997



MOLLY AND JOHN, THE HARVARD CLUB, BOSTON, MASSACHUSETTS 2015



HANNAH AND JOSHUA
MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS
2016





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RACHAEL AND ROBERT
PRIVATE RESIDENCE
GREENWICH, CONNECTICUT
2014

LAUREN AND JEFF
FOUR SEASONS HOTEL
BOSTON, MASSACHUSETTS
2014

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JACQUELINE AND COLE
THE BREAKERS
PALM BEACH, FLORIDA
2022







CHELSEA AND MARC
ASTOR COURTS
RHINEBECK, NEW YORK
2010





ABIGAIL AND ANDREW, SAINT GEORGE'S SCHOOL CHAPEL, MIDDLETOWN, RHODE ISLAND 2021

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MEREDITH AND RYAN
INTERCONTINENTAL BOSTON
BOSTON, MASSACHUSETTS
2021



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OLIVIA AND NICK
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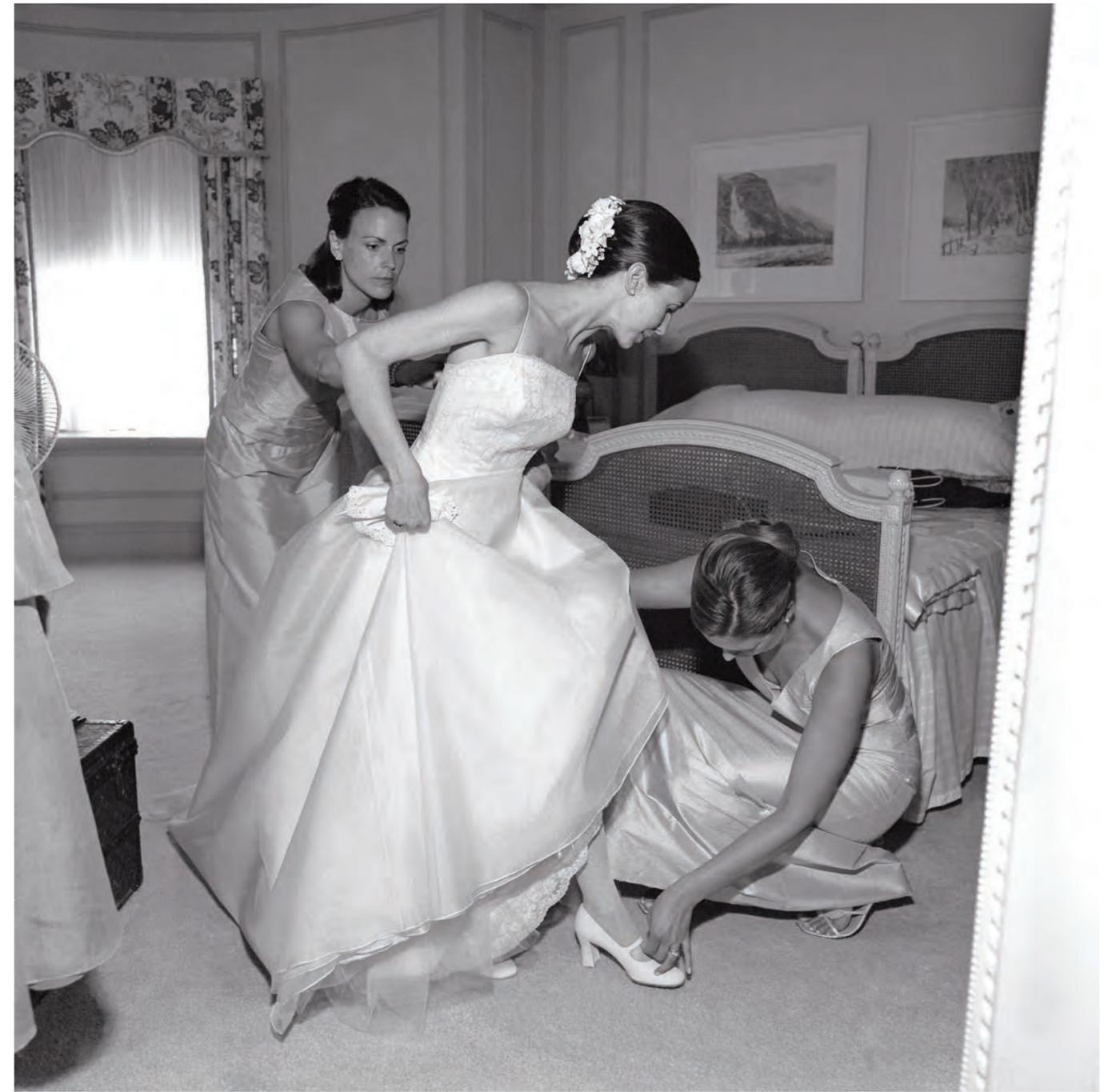




AMY AND JOHN
PRIVATE RESIDENCE
MICCOSUKEE, FLORIDA
2010



ROBIN AND BOB, THE PUBLIC GARDEN, BOSTON, MASSACHUSETTS 2001



MINNIE AND BRIAN, PRIVATE RESIDENCE, EASTON, MASSACHUSETTS 2001





DENISE AND MITCHELL, BOSTON PUBLIC LIBRARY, BOSTON, MASSACHUSETTS 2018

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ANASTASIA AND HUNTER
FAIRMONT COPLEY PLAZA
BOSTON, MASSACHUSETTS
2014



MICHELLE AND JEREMY, FOUR SEASONS HOTEL, BOSTON, MASSACHUSETTS 2020





KATE AND JAMIE, FOUR SEASONS HOTEL, BOSTON, MASSACHUSETTS 2016

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CLAUDINE AND ALEX
THE LANGHAM, BOSTON
BOSTON, MASSACHUSETTS
2008



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SAMANTHA AND ANDREW
PRIVATE RESIDENCE
WESTON, CONNECTICUT
2018





JOYCE AND CHRIS
LYMAN ESTATE
WALTHAM, MASSACHUSETTS
2013

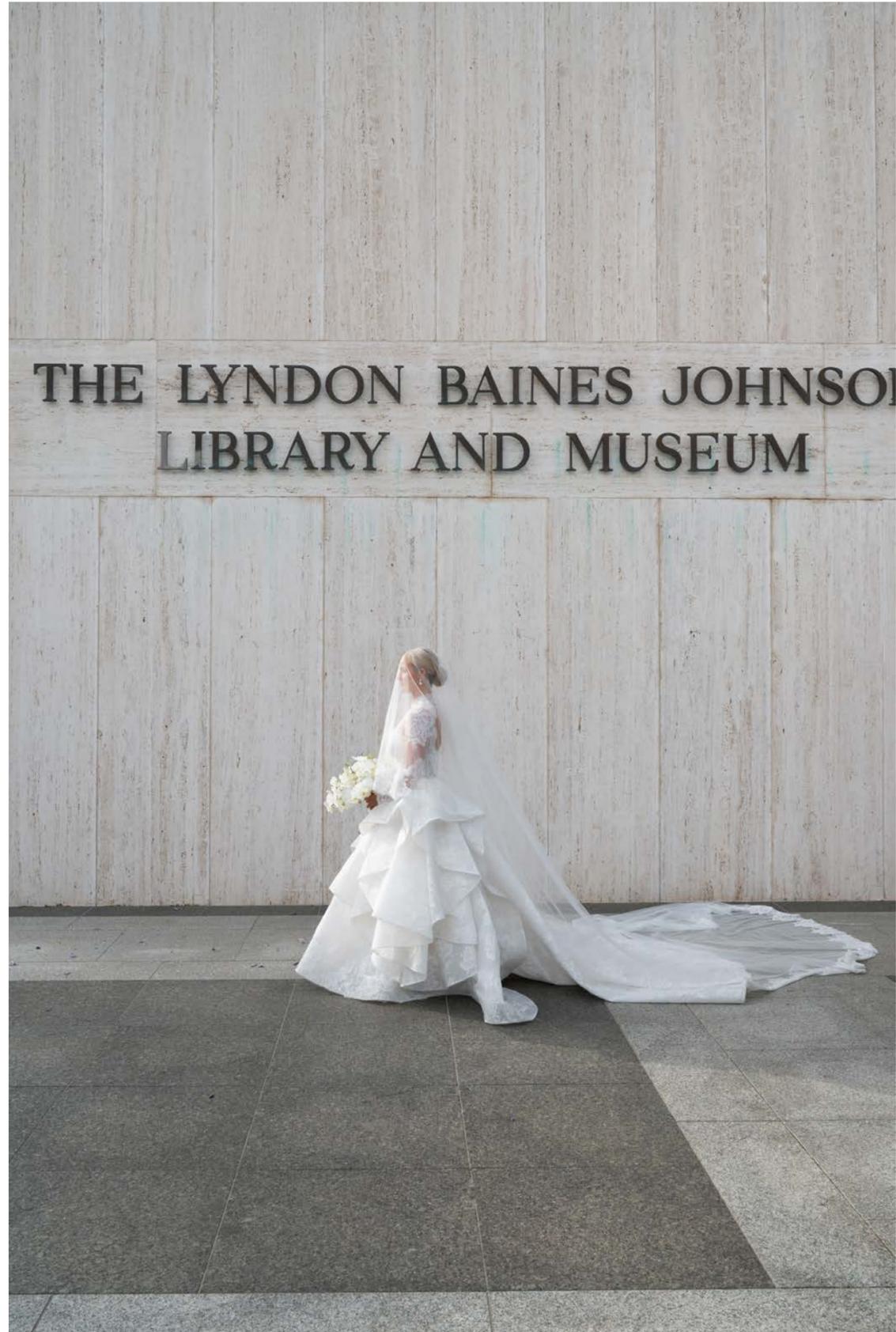


BRYAN RAFANELLI
SURREY HOTEL, NEW YORK, NEW YORK 2013



ELISE AND JOE, THE CHURCH OF SAINT VINCENT FERRER, NEW YORK, NEW YORK 2013





CLAUDIA AND SAMMY, LBJ PRESIDENTIAL LIBRARY, AUSTIN, TEXAS 2024



SOPHI AND ZACH, MAR-A-LAGO, PALM BEACH, FLORIDA 2022





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FASHION EDITORIAL
BLANTYRE
LENOX, MASSACHUSETTS
2021



OLIVIA AND NICK, THE NEW YORK PUBLIC LIBRARY, NEW YORK, NEW YORK 2021



ALEXANDRA AND JOSEPH, THE BREAKERS, PALM BEACH, FLORIDA 2021

CONNECTION

Everywhere one turns on a wedding day one sees special connections between people. At the center is the couple committing to a life together. Siblings, parents, friends, wedding parties, and extended families form an expansive network of relationships. In these images, a connection might be represented by a look, a touch, a shared moment. The image might be crowded with people, but there is an undeniable connection at the center of the chaos. Other images include a guest standing alone but looking at a loved one, a mother's adoration watching her daughter being fitted in her dress, a smile, a hand on a cheek, a group of friends.





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OLIVIA AND NICK
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JACKIE AND ROB
CA'D'ZAN
SARASOTA, FLORIDA
1996



SAGE AND GREG
THE BEECHWOOD MANSION
NEWPORT, RHODE ISLAND
2006



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SUSANNE AND AMIR
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DOVER, MASSACHUSETTS
2010



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ELIZABETH AND TOM
PRIVATE RESIDENCE
DUTCHESS COUNTY, NEW YORK
2011





CHELSEA AND MARC
ASTOR COURTS
RHINEBECK, NEW YORK
2010



SOPHIE AND JAMES, PRIVATE RESIDENCE, NANTUCKET, MASSACHUSETTS 2012





SARA AND NII-AMAAH
THE CHARLES HOTEL
CAMBRIDGE, MASSACHUSETTS
2012



ABIGAIL AND ANDREW
MARBLE HOUSE
NEWPORT, RHODE ISLAND
2021



SARA AND PETER
THE ELIOT HOTEL
BOSTON, MASSACHUSETTS
2013



SARA AND PETER
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2013



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CURREN AND KIP
PRIVATE RESIDENCE
SOUTHPORT, CONNECTICUT
2016

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MANDY AND DANIEL
FOUR SEASONS HOTEL
BOSTON, MASSACHUSETTS
2015





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NATE AND JEREMIAH
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2014





REBECCA AND MARK
DECORDOVA MUSEUM
LINCOLN, MASSACHUSETTS
2011





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HANNAH AND JOSHUA
MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS
2016

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TANIA AND NADIR
ROSEWOOD SAN MIGUEL DE ALLENDE
SAN MIGUEL DE ALLENDE, MEXICO
2018



LILY AND STEVE
BOSTON PUBLIC LIBRARY
BOSTON, MASSACHUSETTS
2019



ADELAIDE AND PETER, BAYOU CLUB, HOUSTON, TEXAS 2020



JACQUELINE AND COLE
THE BREAKERS
PALM BEACH, FLORIDA
2022



KRISTA AND ANDREW
PRIVATE RESIDENCE
FALMOUTH, MASSACHUSETTS
2020



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DANA AND JORDAN
THE BREAKERS
PALM BEACH, FLORIDA
2021







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ILANA AND JONNY
FOUR SEASONS HOTEL
BOSTON, MASSACHUSETTS
2022





ABBY AND JAKE
GRANITE LINKS COUNTRY CLUB
QUINCY, MASSACHUSETTS
2019



EMMA AND JOE
SOUTHAMPTON GREEK ORTHODOX CHURCH
SOUTHAMPTON, NEW YORK
2022



EMMA AND JOE, TOPPING ROSE HOUSE, BRIDGEHAMPTON, NEW YORK 2022



JEN AND JON, PRIVATE RESIDENCE, WEST FALMOUTH, MASSACHUSETTS 2010



CASSIE AND ANDREW
MUSEUM OF THE CITY OF NEW YORK
NEW YORK, NEW YORK
2017





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ABIGAIL AND ANDREW
FORT ADAMS STATE PARK
NEWPORT, RHODE ISLAND
2021

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LYZ AND TAYLOR
BOSTON COMMON
BOSTON, MASSACHUSETTS
2019



TORIA AND BRIAN
MAR-A-LAGO
PALM BEACH, FLORIDA
2021

ENERGY

This chapter buzzes with exuberance, movement, and joy. These images capture the spirit and style of people in motion: a charged look, a nervous laugh, an excited crowd, a bride stepping into a car. They are all candid, and while there is dancing, the action is not always on the dance floor. To capture these moments, it is important that I am not locked into a single idea—or that I am even thinking at all. It is all about being in the right place at the right time. When I see these images, I am reminded of the energy I feel at these events when I'm in the flow of shooting.





ANASTASIA AND HUNTER
FAIRMONT COPLEY PLAZA
BOSTON, MASSACHUSETTS
2014





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WENDY AND MICHAEL
WILLOWBEND COUNTRY CLUB
MASHPEE, MASSACHUSETTS
2000

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LINDA AND JOHN
FENWAY PARK
BOSTON, MASSACHUSETTS
2009





SARA AND GUY
SCULPIN POINT HOUSE
BLUE HILL, MAINE
2006



ELIZABETH AND KEVIN
NANTUCKET GOLF CLUB
NANTUCKET, MASSACHUSETTS
2006

ADRIENNE AND DANIEL
ARLINGTON STREET CHURCH
BOSTON, MASSACHUETTS
2005







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BRIDGET AND BRAD
BOSTON COLLEGE CLUB
BOSTON, MASSACHUSETTS
2009

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ABBY AND JAKE
GRANITE LINKS COUNTRY CLUB
QUINCY, MASSACHUSETTS
2019



LISA AND ANDREW, ROYAL SONESTA BOSTON, CAMBRIDGE, MASSACHUSETTS 1997



JOANNA AND CRAIG, BOSTON HARBOR HOTEL, BOSTON, MASSACHUSETTS 2001



ABIGAIL AND ANDREW
SAINT GEORGE'S SCHOOL CHAPEL
MIDDLETOWN, RHODE ISLAND
2021



ABIGAIL AND ANDREW
MARBLE HOUSE
NEWPORT, RHODE ISLAND
2021



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JOYCE AND CHRIS
BOSTON CITY HALL
BOSTON, MASSACHUSETTS
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JACQUELINE AND COLE
THE BREAKERS
PALM BEACH, FLORIDA
2022





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CHELSEA AND MARC
ASTOR COURTS
RHINEBECK, NEW YORK
2010

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CARLIN AND PAUL
FAIRMONT COPLEY PLAZA
BOSTON, MASSACHUSETTS
2000







KELLEY AND PAUL, PALAZZETTO PISANI, VENICE, ITALY
2000



CATHERINE AND BRIAN, BOSTON PARK PLAZA, BOSTON, MASSACHUSETTS
1999





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JACKIE AND ARI
FOUR SEASONS HOTEL
BOSTON, MASSACHUSETTS
2016

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LEXI AND ZACH
1 HOTEL SOUTH BEACH
MIAMI, FLORIDA
2000



AMANDA AND ABBOTT, BRANDEGEE ESTATE, BROOKLINE, MASSACHUSETTS
2004



KATRINKA AND DAVID, THE FOGG MUSEUM, CAMBRIDGE, MASSACHUSETTS
2004



JODY AND ROBERT, FAIRMONT COPLEY PLAZA, BOSTON, MASSACHUSETTS
2002



SARAH AND BRETT, PRIVATE RESIDENCE, CHATHAM, MASSACHUSETTS
2006



TORIA AND BRIAN, MAR-A-LAGO, PALM BEACH, FLORIDA 2021



LILY AND STEVE, BOSTON PUBLIC LIBRARY, BOSTON, MASSACHUSETTS 2019



MY KIDS: CAROLINE, MICHAEL, AND EMILY
JILL AND MARCUS' WEDDING
FRANKLIN, MASSACHUSETTS
2019



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SARAH AND JASON
PRIVATE RESIDENCE
NORTH FALMOUTH, MASSACHUSETTS
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ALEXANDRA AND JOSEPH
THE BREAKERS
PALM BEACH, FLORIDA
2021





JAMIE AND JORDAN
1 HOTEL SOUTH BEACH
MIAMI, FLORIDA
2022



ANASTASIA AND HUNTER
FAIRMONT COPLEY PLAZA
BOSTON, MASSACHUSETTS
2014



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JEN AND JON
PRIVATE RESIDENCE
WEST FALMOUTH, MASSACHUSETTS
2010

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RACHEL AND ROBERT
PRIVATE RESIDENCE
GREENWICH, CONNECTICUT
2014







these and preceding pages
MICHELLE AND GREG
PIERRE'S RESTAURANT
ISLAMORADA, FLORIDA
2021



ELIZABETH AND TOM
PRIVATE RESIDENCE
DUTCHESS COUNTY, NEW YORK
2011



REBECCA AND MARK, DECORDOVA MUSEUM, LINCOLN, MASSACHUSETTS 2011



JEN AND JON, PRIVATE RESIDENCE, WEST FALMOUTH, MASSACHUSETTS 2010



TANIA AND NADIR
ROSEWOOD SAN MIGUEL DE ALLENDE
SAN MIGUEL DE ALLENDE, MEXICO
2018



MICHELLE AND JEREMY, FOUR SEASONS HOTEL, BOSTON, MASSACHUSETTS 2021



ELIZABETH AND MATT, COOPER HEWITT MUSEUM, NEW YORK, NEW YORK 2016





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CARROLL AND TEDDY
ROARING FORKS CLUB
ASPEN, COLORADO
2022

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ANNE AND ANDREW
MOUNT WASHINGTON HOTEL
BRETTON WOODS, NEW HAMPSHIRE
2016





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GRATITUDE

A wedding celebration is made possible by the efforts of so many who tirelessly dedicate themselves to create something beautiful, meaningful, and magical. I am extremely honored to be a part of the team, an amazing symphony of creative energy. Over the many years of working together, I have gained lifelong friendships with clients and creative professionals alike who have enriched my life both professionally and personally.

I am incredibly grateful to all who have dedicated their time and effort to make this book a reality, especially my husband, Tim Downing, who continues to believe in me and push me outside what I initially think is possible. My special thanks go to Design & Co. Senior Designer Bridget Stone for her keen eye and sense of design; to Susan Ricci Stebbins for her sharp editorial skills and way with words; to Theodore E. Stebbins Jr. for the wonderful foreword he so thoughtfully contributed; and to Design & Co. Copywriter Nancy Jenner for her help in articulating my story and shaping the structure of the chapters. And finally, I wish to thank my dedicated photo team who have been an endless source of talent and support: Katherine Taylor, Michael Blanchard, Jason Kan, Gabrielle Wilde, Becki Smith, and Bill Miles.

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