

WASHINGTON PHOTOGRAPHER

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President's Message

Fall is here. It's time to pull out the sweaters, reload the Starbucks gift cards, and prepare for the busy family (and late senior) season. If you're like me, it will be a welcome boost to the final quarter of the year.

Rachel and I finally got married! We first met at a PPW Spring Conference a few years ago. Our love of photography and this organization brought us together. Talk about a member benefit! I've felt that PPW was a giant family of photographers, and now for us, it literally is. Remember during this upcoming busy season to enjoy your family and the moments you have together. Make memories. Find a balance between work and life.

We have some exciting new changes coming to image competition this year. We've added a brand new category to help our members thrive at Western States and IPC. The Artist category is now official!!! So start working on your composites so you can participate in this new



category. With the new category and opportunity to enter more prints and earn more merits, it's important to start planning now. You don't want to run into crunch time for our Spring Conference.

It's time to gear up for the family season and holidays — I'll see you at the fall conference in Chelan!



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HANGING BRANCH



PPW is a State Affiliate of
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Save the Date!

Pacific Northwest Creative Summit

PPW Spring Conference 2018

March 24-27, 2018
Lynnwood Embassy Suites

On the Cover: *All to Ourselves*, by
Annette Olivieri.

Editor's Notes

by Mark Turner

The last quarter of the year is often the time that makes or breaks our business as photographers. Families that have put off their portraits all summer finally decide it's time — while we're dodging raindrops. High school seniors are also pushing up against yearbook deadlines. So, we're busy ... and hopefully also profitable.

This issue we focus on family portraits. It's a niche that can be quite profitable when done well. We may not all get flown to Desolation Sound for a session, like Bruce Hudson, but we can work on cultivating strong client relationships to get respect and repeat business. The money is in wall portraits, and Michael Thresher and Mary Ann Breshears share tips to ensure they get solid and consistent sales.

Mike Busby shows us how shooting infrared can change the way we see the world. Rollie Gepert reviews a handful of photo exhibitions he viewed on a trip to Scotland last summer, and why it's important to see other photographers' work.

Finally, in-person learning is the best. PPW's fall workshop features three great instructors. You'll also get to meet Pete Rezac, who's speaking at our Spring Conference next March.

Happy reading and learning!



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Dream Assignments

by Bruce Hudson

It was early but it didn't matter because the weather was picture perfect to start our 3-day adventure. My son Josh and I had just checked at Kenmore Air and were preparing to fly 2 1/2 hours in a De Havilland Beaver float plane into Desolation Sound in British Columbia, Canada. As you know, when you're a photographer going on location, it's hard to pack light. Will we be able to take everything on that small float plane? We'll find out shortly because they called our name to start boarding the plane.

I like to call these types of fun sessions Dream Assignments. I've had the opportunity to be involved with many of these sessions all over the world for the past three decades. This particular assignment had us traveling to photograph a client and his family on their new yacht.

What constitutes a "Dream Assignment?" Well, in this case, spending three days on our client's yacht, being paid extremely well, and having the client provide airfare that was more than most photographer's average family portrait sale! You need to trust me that I'm not sharing this story to brag, but to inspire. You too can experience "Dream Assignments."

After being in the photography business for 35 years, I've identified three specific "hacks" we've



done over the years to put us in the position to attract the quality of clients that don't think twice about investing a sizable sum of money.

So, what are these "hacks?"

ONE: Be perceived as a photographic authority in your community.

This particular client first saw me at a Rotary meeting where I was giving a 20-30 minute presentation on taking better pictures. His wife's birthday was in a few days and he was looking for the perfect gift for her. She was also due with their first child in a couple months. During my presentation, I mentioned one of our cool products where we photograph mom pregnant, and then the baby every month for the first year, and then put all the images in an album. It's what we

call our "First Year Baby Plan." He approached me the minute the meeting was over and asked to purchase the plan without asking the price. When I told him it was \$3900, he asked if we could wrap it up nicely and pick it up at the studio the next day. "Sure," I said. "SURE!"

TWO: Be perceived as more than just a photographer.

This is not a slam on being a photographer but putting more emphasis on being a designer of photographic art. A client will invest much more in a piece of art than just a photograph, especially today when everyone's a photographer! If you want to design and sell large wall decor, then you need to showcase large photographic art at every touch point. From your marketing to the design consultation, to the

Dream Assignments

projection sales appointment, emphasize how you're going to personalize & customize their portrait experience.

THREE: Become a Relationographer

Ten or so years ago, I was featured in a *Rangefinder* magazine article. The author of the article referred to me as the *Relationographer* because of all the relationship marketing we use at our studio. Later that year, I decided to write my first book with the same theme and called it *The Relationographer... The Art of Relationship Marketing*. I recently updated & added a few new chapters. Our new 2.0 version is now available at www.theRelationographer.com.

Relationship marketing is basically keeping in touch with your clients. Most businesses are consistently looking for new customers, which can be extremely expensive for their marketing budget. We welcome new clients but spend more time, energy, and dollars on maintaining the relationships we've created over the past 35 years in business. We learned many years ago that it takes three to four times more marketing dollars to attract new clients than it does to keep our existing clients. We also learned that the lifetime value of a client will be 10, 20, or even 30 times the amount of their first investment. This particular Dream As-

signment client is a good example of our philosophy.

So as Josh and I gently lifted off the beautiful waters of Lake Washington at 7 am on our way north to create a new collection of heirlooms for our boating family, I reflected on how our studio had evolved to be at this point. Were we able to charge what we're charging today when we first started? NO. Did we have clients in the beginning willing to



fly me wherever to photograph their family? NO. It took many years and a lot of hard work to get to this place in our life and the building of our business. Turning a High School hobby into a profession is a great story. Being an artist who has had an opportunity to make a tremendous living from photography, even putting two kids through college totally out of pocket is really cool! How did this happen? Well, hav-

ing learned from mentors like the late and great Ken Whitmire has a lot to do with our success. But implementing what we learned has had an even greater impact. Yes, we need to learn and perfect our photographic craft, but we also need to focus on the specific business "hacks" that could take your business and your family's lifestyle beyond any conceived limits. You need to avoid the "starving artist" syndrome.

Remember the three "hacks" again.

- (1) Be perceived as a photography authority in your community.
- (2) Be perceived as an artist, not just a photographer.
- (3) Become a Relationographer and put more emphasis on nurturing the relationships you already have with your existing clients.

Dream Assignments

There are countless prospective clients in your area that would love to use your creative talents. I bet most of them have never heard of you or your studio. Many would be happy to pay your prices and may even give you the opportunity to experience your own dream assignments. My photographic artistry is nothing unique nor special. There are hundreds of Master photographers in this country like myself that can easily shoot circles around me. Why do my clients choose me? Maybe it's my style, my personality, my ability to listen. I'd say it's the relationships I've created over the years. My goal is to first totally spoil my clients so they wouldn't think of going anywhere else and then keep in touch so they never forget me!

As I mentioned before, you too can experience Dream Assignments. Start planting those seeds as you implement your relationship marketing. **YOU CAN DO THIS!** I wish you well!



Home Decor Portraiture



by Michael Thresher

To conceive, create, and provide family legacy portraiture has been our business model for over 30 years.

How does that look in real life? The GOAL is always low volume, high income through providing wall portraiture. The road to that goal often involves photographing other things, like schools,

which is high volume, low price. Not that school portraiture is unprofitable, it is. However it is designed to springboard into family portraiture. It is the same with all types of photography that we are called to do — seniors, business, etc.

Our primary marketing is through auctions and social media, with a sprinkling of direct mail.

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[]

Home Decor Portraiture

Multi-generational family portraits are our bread and butter. Though the casual viewer may not see it, each nuclear family is posed as one unit. I always ask families to gather together so I can see size, age and dress. Then I go about placing each family unit into the scene. It's not rocket science and you never know if the clothing suggestions will pan out, but if the client is happy, we are happy.

Sales are always by projection — always — there is no other option. If it's a family reunion or anniversary with people only together for a day or two, we often do the projection and ordering within hours. For families that are not under such restraints, it's usually within a week or two. We want the key decision makers at the projection. The fact that we do not offer other options gives a little more excitement to the projection event.

My method of photographing families is to secure the camera on a tripod and not look through the viewfinder or chimp the LCD once I gain composition and focus. I scan the family for problem poses or expressions and when they are resolved, I trigger the camera, repeating as I work through the group. I stop when I'm sure everyone has at least one good pose and expression.

Before the projection I meld the images together in Photoshop. I usually end up with 2-3 images



of the large group and 1-2 images of each breakout. The number of images for a large family presentation is usually 12-20. I collect 50% to 100% of the order at this presentation. Average sale is around \$2,000, a good sale is \$5,000 or more.

Production is pretty straight forward. Develop RAW using Nikon Capture NX, manipulate the images with Photoshop into our signature style, print, mount, lacquer, frame, etc.

Delivery is always personal, preferably at our studio or at the closest family member's home. We don't ship portraits; they must be hand delivered. This is because if we ship them and they are lost or damaged, the shipper is only responsible for our documented costs. When our clients ship them, their documented costs are significantly higher.

We do not sell digital images except for business portrait packages. However we do offer to post portraits on social media — for free — of those images ordered, delivered, and paid for.



“Look and think
before opening the
shutter. The heart and
mind are the true lens
of the camera.”

— Yousuf Karsh —

Overcoming Objections When Selling by Projection

by Mary Ann Breshears

The most effective way to sell wall portraits is by projection.

Ken Whitmire taught, “There is no second chance at a first impression!” in his 10 Axioms. An image projected onto the wall becomes a wall portrait and it has impact. Our clients see their family portrait on the wall and a desire is created. They came to us because they needed a picture of their family, but now they WANT a wall portrait.

It’s nearly impossible to create that desire with an online gallery and ask your client to choose their favorites and select sizes on their computer screen from the comfort of their living room. When the client becomes their own order taker, the impact and excitement of their portraits fades away quickly, and so will your sale.

Selling is an involved process: It is all about finding out what our clients want and then helping them get it. It is not about taking an order. Order takers just write down what the clients say they need. Order takers do not find out what their clients want! But the number one concern in the sales appointment is how to overcome objections, so let’s approach that.



The Breshears sales room, where 96” portraits can be projected.

Understanding, Addressing and Overcoming Objections

We lead and direct our clients through the sales session, taking care of objections that could arise — before they do. But most clients will raise an objection before they commit to spend money with you. Now you’ve come to the point that everyone worries about — overcoming objections.

Objections are good because you cannot start selling until you get an objection and you cannot get an objection until you ask for the sale (trial close). The number one reason sales are not made is because the sale was never asked

for. Everything we talk about during the sales session leads us right into asking for the sale.

You don’t have to follow a set procedure or use a script, but consistent sales techniques bear fruit. Some of us might think that all we want to know is how to answer the objections that we always seem to get. We are going to get into that next but if we use this method and follow a script, we will get a lot fewer objections because we will have given the clients the information they need in a quick, informative, logical, and easy to remember way. Overcoming the objections will be much easier because we are in

Overcoming Objections

control, setting the right rhythm and pace of the sales session.

Most objections are really just the customer's concerns, like are they making a good decision or is this a good investment? Most people new to sales think that an objection is a "no" and means "it's over." A veteran salesman knows that customers often have good reasons to hesitate and that they usually just need more information. When they **hesitate** or **stall**, just think, "They need **more information.**" When customers give you objections they tell you three important things:

- They are interested but they don't want to be thought of as an easy sale.
- They may be interested but they aren't clear about *what's in it for them*.
- They may not be interested, but they could be if you *educated them properly*.

Whichever the case, they need more information!

Don't ignore any objection. Sometimes just acknowledging their concern is enough to show you are really listening. When answering objections, get the other person to answer his or her own objections.

One of my mentors, Reg Mess says, "Remember, if **you** say it **they** can **doubt** it but if **they** say it, it's **true.**"

Four Steps to Handling Objections

1) LISTEN

- Don't interrupt and don't be too quick to answer. If you do not get the whole story, you won't know how to change their feelings.

2) RESTATE it

- By rephrasing their concerns you're asking for more information. That way, no other objections crop up after you handle this one. You're asking for their trust. (They may not be interested, but they could be if you EDUCATED THEM PROPERLY.) Whichever the case, they need more information!

3) ANSWER it

- Once you have the whole story you can answer the question with confidence.

4) CONFIRM your ANSWER

- Once you've answered the objection, it's important that you confirm that they've heard and accepted your answer. If you don't they'll probably give you the same objection again.

The most common objections we get in wall portrait sales are:

- Price
- Wall space
- "What will people think about us hanging a portrait of ourselves this big..."
- "Can we crop out the space and just have the people..."
- "We'd like to think about it..."

In answering these objections we are going to assume that the clients have been taken through the projection and given the necessary information. Remember, practice and building rapport help eliminate objections before they are verbalized. Here are a few sample objections and how we handle them in our studio.

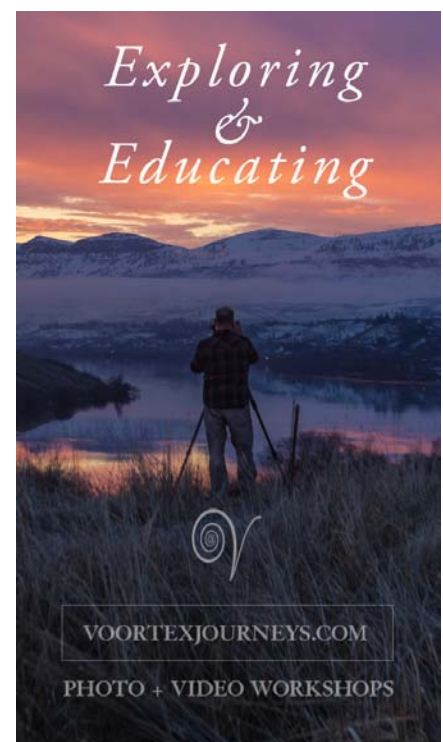
Examples

"I just want a CD"

My scripted response is:

I want to understand your needs in asking for a CD. What is your desired outcome for these images?

"I want them for facebook and/or my phone."



Overcoming Objections

I do understand and I will take of that for you. All of the images you select today will be loaded on to our facebook page and you are welcome to move them to your wall or download them to your phone.

“Well I may want to make a print or something from a CD.”

I understand, but as you look around this room you can see that we pride ourselves in providing a beautiful finished product and we do not want you to have anything less. We use a professional lab that will color correct your image to our set standards and we know it will stand the test of time. With that said, let’s make sure we get you everything that you need today. Which images are you wanting to display?

Once we have worked our way through all of the images in their love folder I say:

Now I think we have created something from all of you love images, is there anything else you need? Have I met all of your needs today?

This is where I close with a step by step process. I project all of the “love” images one by one, place my cursor over them and state what sizes they are getting and for whom. Then I present them with the final total. By this time I have gone over everything and overcome their objections and we figure out how they are going to pay for what the love and desire to own.



PPA Councilors

Professional Photographers of America members govern the association through representatives in the PPA Council. Washington has four elected Councilors, all of whom are also PPW members, although that is not required. PPW is a state affiliate of PPA.

PPA Council members represent the PPA members in his or her respective state. A Councilor’s duties include attending state and local association meetings, encouraging membership in PPA, and maintaining constant connection between PPA members and PPA headquarters. Washington’s Councilors are:

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Faye Johnson, CPP, M. Photog., FP
fayejohnson@comcast.net

You know
the value of PPW membership — the education, the fellowship, and the fun.

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To See Is To Learn

by *Rollie Geppert*

Why do we as photographers exhibit our work and why do we find great fascination in viewing others' exhibits? I believe one can best learn about quality by associating with quality. And international exhibits are one place we can see quality work. Publications are also a source of inspiration but seeing an exhibit in person brings a special sense of self into the experience, plus it is a great compliment to the photographer. Studying the masters provides great stimulation to achieve a higher level of professionalism. I don't mind if someone does it better than me, I just want to know how they did it.

My wife and I spent a month in Edinburgh, Scotland this past summer and it allowed us an opportunity to take in five world-class photography exhibits held during the International Festival that runs through the month of August. Each exhibit contains a unique lesson, ones that I tried to employ throughout our trip. I researched my favorite spots and then over the course of the month slowly picked them off one by one using the best of the weather and lighting conditions. Here is what we saw:

World Press Photo Exhibition 2017 was held in the lobby of the Scottish Parliament Building and featured the top photo journalists of 2017. The World Press Photo Foundation was

formed in 1955, when a group of Dutch photographers organized a contest to expose their work to international colleagues and exchange knowledge with them.

struggles, peacemaking efforts, and just about all facets of human life, happy and sad, around the world. Many of the photos clearly show that being a photo journal-



World Press Photo Exhibition 2017

That annual competition has since grown into one of the most prestigious awards in photojournalism and digital storytelling. The exhibition it produces is seen by four million people worldwide each year, and the World Press Photo Foundation has become much more than a contest. Here you can see storytelling photos of record breaking events in the Olympics, devastation caused by climate change, racial tensions, immigration

ist is one of the most dangerous jobs in the world. I try to imagine how I would have made each photo and the highly tuned skill that was required at the 'decisive moment.' Even with rapid sequencing it's still impressive, especially the sharpness of each image. This is a traveling exhibit

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To See Is To Learn

that goes to 100 cities in 45 countries. It is currently being viewed in Jakarta, Indonesia and comes to the USA from November 4 to 28 at the DuPont Underground, 19 DuPont Circle NW in Washington, DC.

The Edinburgh Photography Society hosted the 153rd International Photo Exhibit. It is one of the most highly regarded international exhibitions in the United Kingdom, typically at-

years. The Exhibition usually receives over 3,000 visitors, many of whom come year after year to view it. I purchased the annual catalogs for the past three years, each containing 202 selected photos and started comparing one catalog with the other. What I found was that: 1) one photograph was entered in two successive years (which is against the rules); 2) The same female model was used in the same year with one entry each in the color and



Edinburgh Photography Society

tracting around 3,000 entries from all around the world. This is a print-only exhibition and only accepts what it can display, usually 202 prints, thus gaining an acceptance is a high achievement. All the prints are on display at the Society's premises (which was two blocks from our rental flat) during the Edinburgh Festival for four weeks each August, maintaining the success of recent

black & white divisions; and 3) the same subject and composition was entered in successive years by two different photographers. As I explained to the Society's staff, even though the panel of judges changes each year one of the prerequisites should be to review the annual catalogs over the past few years — they agreed. With only enough gallery space



Hill & Adamson Photo Manipulation

to hang 202 prints, such errors means some photographers may have been unfairly eliminated.

Hill & Adamson collaborated in 1841 to form a pioneering photographic partnership. David Octavius Hill (1802-1870) and Robert Adamson (1821-1848) came together to alter the course of Scottish photography and around the world in only four and one-half years, and all from their studio at Rock House on Calton Hill in Edinburgh. Using the new calotype process, which was invented by the Englishman William Henry Fox Talbot (1800-1877) in 1841, the pair made thousands of photographs by hand. Their subjects included portraits of religious ministers, authors, critics, friends and family, along with views of Edinburgh. The National Gallery of Scotland has the largest holding of their work in the world. I found one photograph of great interest. In

To See Is To Learn

the October 22, 1843 portrait of the Reverend Dr. James Julius Wood (1800-1877) two prints hang together. The photographers altered the negative by masking out the presence of the headrest and also added the title 'Scotch Church Malta 1843' to the book in Wood's hands. It seems that a more primitive form of Photoshop was being used to alter the factual aspects of photographs as early as 174 years ago.

Shackleton Expedition known as 'The Antarctic Legacy' of 1914-17 was documented by Australian born photographer Frank Hurley and exhibited as the 'Enduring Eye' at the National Library of Scotland in Edinburgh. On October 21, 1914 twenty-eight men, 69 sled dogs and one cat set sail from Buenos Aires to the Antarctic. Disaster struck this expedition when its ship, *Endur-*

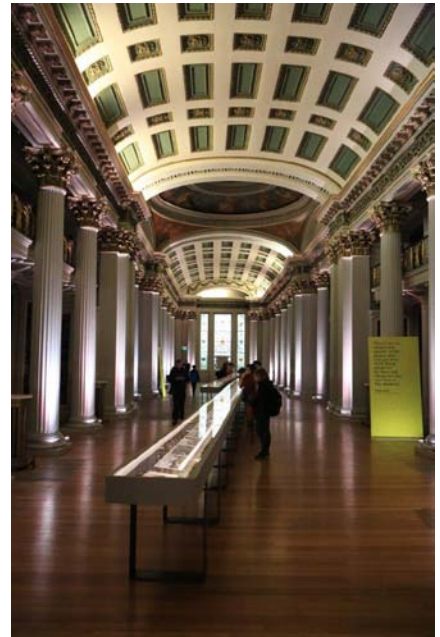


Shackleton Exhibition

ance, became trapped in pack ice and was slowly crushed before the shore parties could be landed. The crew escaped by camping on the sea ice until it disintegrated, then by launching the lifeboats to reach Elephant Island and ultimately the inhabited island of South Georgia, a stormy ocean voyage of 720 nautical miles and Shackleton's most famous exploit. In 1921, he returned to the Antarctic with the Shackleton-Rowett Expedition, but died of a heart attack while his ship was moored in South Georgia. At his wife's request he was buried there.

Hurley photographed daily life and processed his film in a darkroom located in the refrigerator on the ship. He made hundreds of glass-plate negatives and when the crew abandoned the wreckage of their ship he was forced leave behind many but not all negatives. The images that survived show a remarkable record of the 22-month endeavor in which everyone survived. And to think we complain about carrying our heavy DSLR for one day. In this exhibit both the extra large-sized prints as well as the accompanying negative (back lit on a small light table) are positioned together.

Josef Koudelka was born in 1938 in the Czech Republic (French naturalized) and has spent the past 30 years photographing landscapes around the world. His exhibit, "The Making of Landscape" was exhibited



Josef Koudelka Exhibition

in the old Parliament Building located on the south side of St. Giles Cathedral on the Royal Mile in Edinburgh. He is acutely aware of the precarious relationship mankind has with the natural environment. His images of heavy industry and scarred countries are visual evidence condemning human intervention, yet attempts to see the beauty where others fail to see, arguing that 'what is terrible is the destruction, not the destroyed landscape.' There were two exhibits, one of the Ore Mountains 'landscape devastated by the coal mining industry in the Czech Republic (1994) and the other of the wall separating Jerusalem from Palestine (2013). Each exhibit was in the style of a large accordion-type book, placed under glass, on a table at least 30 feet long – now that is a print.



Infrared Photography

by Mike Busby

I want to create photographs that stretch the imagination. I want imagery that engages and challenges prevailing worldviews and beliefs. I want images that capture the viewer's attention and spark interest. While I have many techniques to do this, it has been my infrared images that draw the most attention and start the most interesting conversations.

When done well, infrared creates worlds with dark skies and white landscapes. It creates surreal vistas that are as real as any black and white photograph. The images may look different, but the camera is recording very real and natural light. The difference is that it's capturing light from an invisible portion of the light spectrum.

Infrared in photography generally refers to "near infrared." This portion of the light spectrum is



Crimson Tree – f/8 @ 1/250, ISO 100

beyond what we can see. In this realm, green acts as a neutral color. It reflects the most infrared light and it is recorded as white. Areas that don't reflect infrared light, such as blue skies, are recorded as shadows and blacks.

As with most areas of photography, there are many views and

approaches to infrared. There's a wide breadth of sensor and filter choices that span the ultra-violet, the visible, and the infrared spectrums. Some people use complex Photoshop techniques to process images while others use simpler solutions. This article is directed toward camera conversions using the standard infrared sensor, the 720nm, and simple and effective processing techniques.

Camera Conversion versus Filter

Photographers can use on-lens infrared filters, or they can convert their camera to infrared. On-lens filters are extremely dark and they require long exposures and tripods. Camera conversions, however, allow photographers to photograph in the same manner and settings as conventional



Latah Creek – f8 @ 1/750, ISO 400

Infrared Photography

cameras. Most of the images in this article were exposed around 1/250th at f/8, ISO 200. With camera conversions, the standard filter in front of the sensor is replaced with an infrared filter. It is a permanent modification. I use a converted Nikon D300 and a converted Nikon D7100 using a 720nm infrared filter. 720nm is a standard, and it references the wavelengths where the visible spectrum ends and the infrared realm begins. The sensor catches a sliver of reds and magentas — hence the monochromatic colors. The 720nm gives me numerous choices for processing, and I have found it to be quite versatile. Several companies offer the conversion service, including Life Pixel <<https://www.lifepixel.com/>>.

Lens Selection and Live View

I recommend converting cameras that have live view capabilities and to research a little to determine how well their existing lenses might work. Infrared travels at different frequencies than visible light, and today's cameras are calibrated only for visible light. This means focus may or may not occur when focusing through the viewfinder. However, good focusing occurs at the plane of capture when using live view, and this method of focus leads to fantastic results. For example, my Nikon 18-200mm lens focuses great through the viewfinder, but the Nikon 10-24 is blurry. I get



Out There – in Blue – f/7.1 @ 1/250, ISO 200 – With Off Camera Flash

solid results with the Nikon 10-24, but I have to use live view to get them.

Not all lenses are created the same, and not all lenses work well with infrared. Kolarivision has a database of lenses for the

brand name manufacturers that report which lenses do well, and which ones do not. A poor performer will have a hotspot in the center, while good performers are clear and sharp. Hotspots appear for several reasons, but they are all muddy and visually unappealing. The Kolarivision database can be found at <https://kolarivision.com/articles/lens-hotspot-list/>.

White Balance and Processing:

Some cameras can preset white balance for infrared, and others cannot. Files that are not white balanced will appear similar to figure 1.1 with varying levels of reds and magentas. Files accurately white balanced in-camera will look like figure 1.2. It's not an issue if your camera cannot preset for infrared white balance



Still Nights – f/8 @ 30 seconds, ISO 200

Infrared Photography



Figure 1.1



Figure 1.2



Figure 1.3



Figure 1.4 1/250th @ f8, ISO 200

— it will simply occur in processing.

To white balance an image like figure 1.1, just use the white balance tool in camera raw or light

room, and select something in the image that would normally appear green. Again, green in infrared reflects the most light and should appear as white in the final image. Once you have an

image resembling figure 1.2, then use the tonal sliders to extend the blacks and the whites in the same manner as conventional images. This adds contrast and forms the basis for good prints — Figure



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Infrared Photography

1.3. From there, use your creative processing styles to form the image as you wish — Figure 1.4.

It's too easy to view infrared as an effect, and forget to include and emphasize design elements. Stronger images still contain leading lines, forms, shapes, and solid composition. "Out There" was photographed in an old grange hall. An off-camera flash was added to light the room and

to add textures. "Still Nights" is an example of long-exposure infrared at night. The infrared picked up the stars in this shot despite the strong light pollution. The midday sun backlit "Crimson Tree," and additional clarity and contrast was used to get the vivid reds. Finally, "Latah Creek" was an infrared image where the whites and shadows were lifted to create a dreamy sketch like effect.

Infrared changed how I view photography, and to an extent, how I view the world. It is not for everybody, and converting a camera requires a little research and a commitment — because you can't go back. However, infrared opens new levels of photography, and if you become passionate about it, then it will change your view of photography, and you'll start creating surreal images that strike directly to the imagination.



Images of Merit



Frozen Tide at Jokulsarlon, by Kyle Goldie



Executive Manager's Message

Things are happening! Your board is always trying give you more benefits for your membership. Here are a few to look for:

2017 Image of Merit Award Books



**Order
your Copy
TODAY**

Howard Buckholz at Allstate is sponsoring the printing of the book this year. Get a copy for your waiting room coffee table or use it to brag to your friends and family with this beautifully printed book of your merited images. We are planning to print up to 50 copies, but we need you to place your order today on our website's shopping cart. Then we can bring it to the October 15 event for delivery or at the March 24, 2018 conference event. Of course, you can have it shipped, but it will be an additional cost.



Allen New Featured Photographer

PPW
Featured
Photographer



Mary Jo Allen, M Photog, CR, FP

We are proud to present to you Mary Jo Allen as our current PPW Featured Photographer on the website. She's a Life Member and has been giving back to PPW for years. Recently she has perfected closeup floral images along with supporting her husband and their portrait studio in the North Seattle area. Go and check out her work by clicking on the Featured Photographer link on the front page.



have two reps per district, but we'll have a larger area to pull from to fill those positions. The Districts are now Southwest (old Olympic and Southwest districts), Northwest (old Northwest, North and South King districts), Central (old Central and Yakima districts) and East (old Spokane and Southeast districts). The reps in

PPW Shopping Cart

We have upgraded to a live shopping cart of PPW items.



Quality clothing with our PPW logo is available so when you go out on your shoots you can

look as professional as you feel. You can log into the shopping cart after finding it on the Navigation Bar.



Restructuring the Districts

We are shaking things up to make it easier for our volunteers and district representatives to share their duties. We will still

East District are Sonja Yearsley and Deke Cloyd, Central's reps are Lynnette Smith and Tavis Guild. In October we will have the Westside District Rep Elections. The reps who are holding office now are Southwest: Larry Ikenberry and Ernst Urlich-Shafer and Northwest: Mark Turner and Bruce

Executive Manager

Hudson. If you are wanting to help PPW by being a rep for either Southwest or Northwest, please touch base with others in your district so they can vote for you.

Now take advantage of the PPW events located on the Coming Events tab to advance your business and grow your passion. If you could touch base with someone on the board or Julie Fitzpatrick, Education Chair, with your wants and desires of topics, we can make it possible.

PPW is your professional organization!



What Does Your Will Say About PPW?

by Rachel Ikenberry

The clock is ticking. Have you made provision in your will for the continuing future of PPW? No matter your age, the future of PPW depends on your decision about this today.

As professionals who have benefited from the education and friendship of PPW to grow their financial assets, we really should leave a portion of it as a legacy for PPW. Make sure you have done that, NOW!

In addition, you can donate to PPW online at PPW.org.

Images of Merit



Golden Hour, by Ralph Allen



Beard of Distinction,
by Forrest Cooper



Sensuous in White, by Mark Turner



Heavenly Slopes, by Rob Behm

All of the Images of Merit shown in this issue scored 80 or above in the 2017 PPW Print Competition.

Courting Photographic Hobbyists

by Rachel Ikenberry

I was sitting in the chair having my hair done when I overheard the adjoining hair dresser talking with her client, a high school senior. As I picked up on the conversation they were obviously talking about what location they would select for senior pictures — and the hair dresser was to be the photographer!

Immediately, I was on edge. A professional hair dresser now assuming the role that belongs to a professional photographer. “I want to check the light before we set a time at this location.” Well that was a good sign. “I’ve never used this site before but have heard great things about it.” Well, maybe yes, maybe no.

I had to admit I was jealous, not for myself as I retired from the profession 27 years ago, but for my friends in professional photography — you know, you who make your living in photography — who are literally competing with “friends, classmates, and now hair dressers” to do the job of a professional photographer.

So leaders among Washington professional photographers are rethinking how best we grow professionalism in photography. YES, let’s round up these hobbyists and reel them in to programs that will train them while entertaining them. Let’s tease them

with excursions, equipment show and tell, field events, whatever it takes to get them into our arena so we can teach them how to use light, how to pose the body to make it look best, how to select a background angle, and how to compose the scene, so that the clients have the best.

I am so sick, literally sick, of seeing a lineup of family members as a family portrait. Sick of outdoor settings not being used to the benefit of the client. Sick of flat lighting when a change of camera angle could have provided a dynamite portrait.

What can you do? Personally invite (and make sure they get there) those who are photographing your friends to join us. Bring in those who want to pursue photographing people but desperately need instruction. Help them understand that they owe it to their clients to provide more expertise while they are creating images that will be keepsakes for generations to come. They can only do that by associating with other professionals who are growing in their skills because they are investing in learning through a professional organization such as PPW.

Landscape photographers are equally passionate. They get out before dawn if that’s what it takes. They travel and join groups

to maximize the photographic experience in an unusual location. They have to. There is lots of competition. They’ve got to come up with unique images no one else has created. Why don’t portrait photographers feel just as challenged? We are creating images for families to cherish for generations to come. We must reel in these part-timers for the sake of their clients and the grandchildren of their clients.

Let’s be more professional by challenging these acquaintances to give more to their clients by learning and hanging out with professionals in photography.

We don’t want to minimize “professionalism” just because someone may never have the goal of selling their images. Even self satisfaction can’t be met without seeing more. So, let’s court these hobbyists, ask them to join us, be active with us for an adventure in personal, creative growth along with life long friendships.

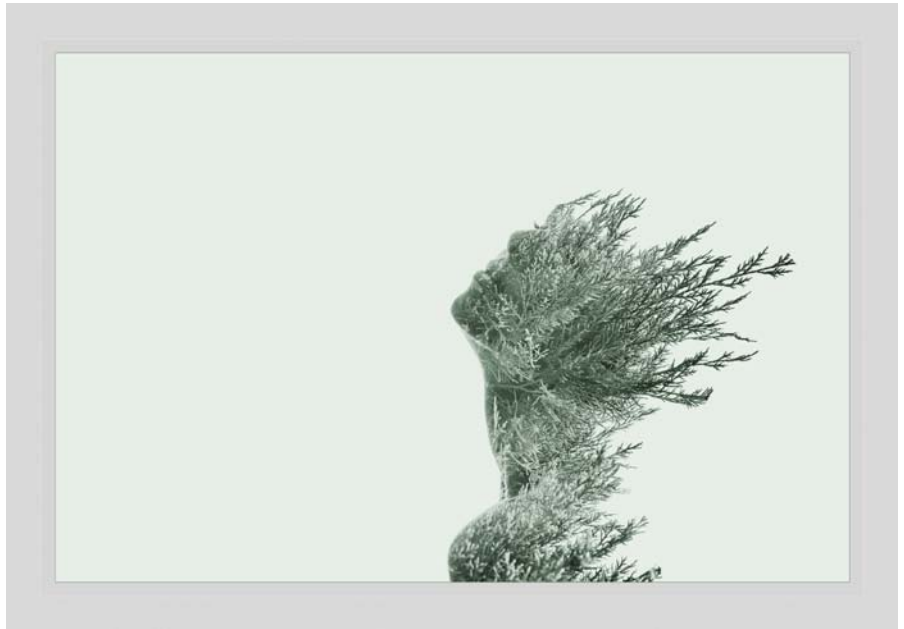


“The picture that you took with your camera is the imagination you want to create with reality.”

Scott Lorenzo



A Heart So Pure, by Alexis Sharpe



Enchanted Forest, by Sonja Yearsley



Of Body And Mind, by Amy Cooper



NW Mountain Man,
by Ernst-Ulrich Schafer

Images of Merit



Flower Power, by Cindy Page

Who Is Pete?

Getting to Know a Little Bit About Pete Rezac

Greetings friends and colleagues of the Professional Photographers of Washington from the Biggest Little City in the World, aka Reno, Nevada! My name is Pete Rezac and I'm thrilled to be invited to be a part of your convention next March! I've been asked to write a little article to let you know who the heck I am! Well, I'm Pete!

I run a small business out of the front of our home in Reno, specializing in Luxury Photography with an emphasis on Fine Art Black & White Portrait photography with a 4x5 view camera. I have earned Master of Photography and Photographic Craftsman degrees along with my Certified Professional Photographer credential from the Professional Photographers of America. My wife, Molly, and I have been married 15 years (by the time you are reading this - I hope we're still married). We have 2 kiddos. Eric is in 7th grade and Madeleine is in 4th grade. Additionally, we have a 2 year old beautiful knucklehead English Cream Golden Retriever named Lucy who keeps me company throughout the day!

I'm not originally from the West Coast. I grew up in the upper



Midwest in the state capital of South Dakota, which is named Pierre (rhymes with Beer) and is located along the banks of the Missouri River in central South Dakota. I have a degree in Me-



chanical Engineering from the South Dakota School of Mines and Technology, but obviously I'm no longer an engineer. Quite frankly I should have never been an engineer, but I had an amazing college experience. The school part not so much, but man was college fun!!! After graduation in 1993 I found my way to the upper Great Northwest, actually way up North to Valdez Alaska where I worked on the Trans Alaska Pipeline for a couple of years. It was in Alaska that I discovered photography, by complete accident. I'll tell you more about that during my presenta-

tion next March. What I can tell you is it was there in a darkroom that my love for black and white photography was born. I hope to learn from many of you when you first realized photography would be your profession as well and my love for the black and white genre of the craft.

Fast forward a few years and I found my way to Reno and continued working as an engineer, and even being transferred to the St. Louis area for a brief period of time, long enough to become a St. Louis Cardinals fan. GO CARDS!!! It was also when I realized that I enjoyed speaking to groups, as I was a Sales Engineer at that time and I taught engineers and contractors all the great and wonderful things about cable trays, pipe hangers, and seismic support sys-



Pete Rezac

Boyfriends and Family Portraits

by Leif Luglan

tems (Yawn). I spent a great deal of time traveling up and down the West Coast from St. Louis so lots of time looking at the world from an airplane window and dreaming about one day being my own boss, but no idea that it would be a portrait photographer.

The great recession of 2008 turned out to be a great turning point in my life as it took a couple of years to sink in for the com-



mercial and industrial construction industry to essentially stop, and earn me a ticket to a lunch date that changed everything. It was the “Hard Decisions” lunch where I was let go from the corporate world! So essentially rather than working to eventually be a small business owner I was now had to quickly get my act together and become full time! It was about the same time I found PPA and all the wonderful things PPA has provided me. Again we can discuss more of that in person next March.

So there you have it a bit about me. I don't really have any hobbies except for photography. I'm sure that is no surprise for many of you as I bet this craft has consumed all of your interest too! I used to play competitive golf before golf was cool. It was so long ago that woods were made of wood, golf shoes had steel spikes, and 250 yards was a crushed drive! I decided that I could better use my green fees money towards photographic education. I do still enjoy traveling and watching the world go by from 35,000 feet. I still think it's amazing that those big airplanes can fly, just like those guys 150 plus years ago discovered out that silver was reactive to light and figured out the chemistry to develop it. Those things just fascinate me. I guess that's the just the engineer in me.

I look forward to meeting a bunch of you next March and I hope you'll come to my day long hands-on class on Black & White Children's Character Portraits! We'll have some fun, get dirty, get some kids dirty, have some more fun, make some mistakes, have some great successes, and hopefully at the end of the day have made a bunch of new friends and memories along with some amazing images! Cheers!!!



When photographing a family group, either a planned group or maybe a family group at a wedding, the group might include a son and his fiancée. (Or a daughter and her intended.) Sometimes the engagement falls apart and the family is left with a photo which contains someone that they don't want in their family portrait. Of course, this means a lost sale for you, the photographer.

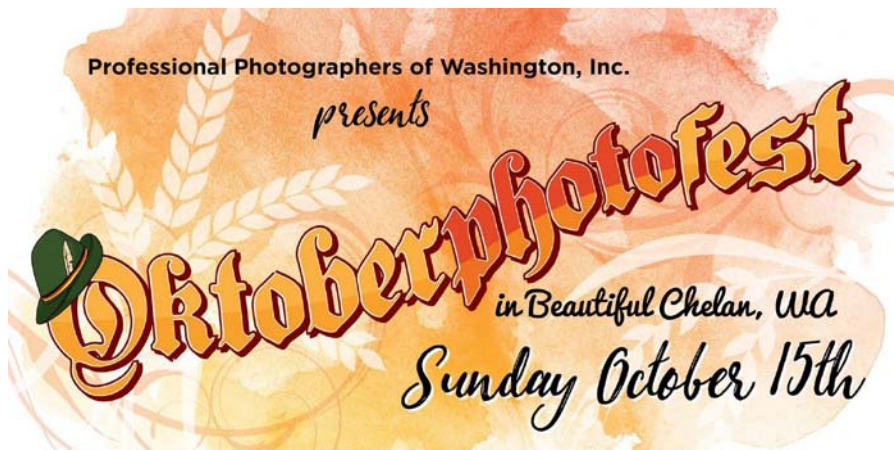
To avoid this, some photographers just take a second family group picture which does not include the unwanted person. This can be embarrassing to the excluded person and the family.

Another way to solve the problem is to always pose the unwanted person behind the others and at the end of a row. That way he or she can be removed from the picture, and some of the background can be cloned into the void.



“The whole point of taking pictures is so that you don't have to explain things with words.”

Elliott Erwitt



Sunday, October 15

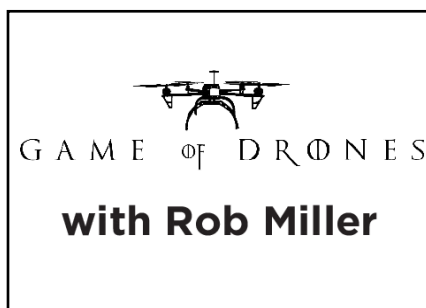
12:00 pm–6:30 pm

PPW & PPA Members: \$59

Non-Members: \$99

Members earn 1 Merit

**Lakeside Lodge and Suites,
2312 West Woodin Ave.,
Chelan, Washington**

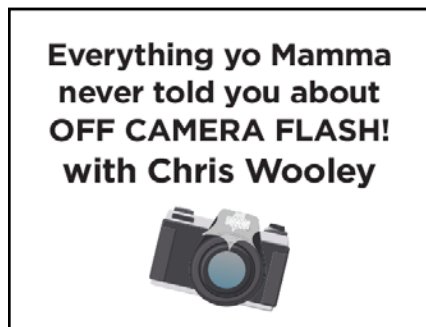


How to be successful using drones for business, or using drones for professional photography.

- Drone Basics
- Why use drones?
- Part 107 Certification
- Studying for the test / resources
- Which drone should I buy?
- Common challenges and how to avoid them
- What's up with NO-FLY ZONES? (NFZ)
- Photography Composition when flying your camera
- Marketing a drone business

Rob Miller has nearly a decade of professional Photography experience and is the owner of Spokane Drone Photography and RL Miller Photography LLC. He holds a Part 107 Certificate and

has been flying drones commercially for over a year, and worked as a drone camera operator for several years. Spokane Drone Photography is the top aerial photography and video company in the Inland Northwest and offers film production, television footage, real estate marketing, aerial mapping, damage inspection, and just about anything else that requires a camera in the sky. In addition to working with agents from most major national and local real estate companies, drone footage has been captured for several documentary films produced by The BBC, Investigation Discovery, Jupiter Entertainment, Nova, and others.



Creative Off-Camera Flash. A fun look at using your speed lights and other off-camera flash systems for producing compelling and creative images. We'll

be using gels, high speed sync, filters, and other modifiers to take our images from boring to beautiful.

Chris Wooley is a portrait and retro pin-up artist in Spokane. He has built and focused his business around a niche market and utilizes solid business and sales techniques to be an industry leader in his genres. Chris regularly leads photography and business workshops for both state and national organizations. He is the President of the Professional Photographers of Washington, and a Certified Professional Photographer Liaison for the Professional Photographers of America.



During this high energy program you'll learn all the cool behind the scenes ninja marketing tricks that Josh and his dad

Oktoberphotofest

Bruce Hudson use at their studio to get their message in front of their ideal clients. Topics include nano targeting Facebook ads, the power of niches, Google and social media re-targeting ads, direct response marketing including opt ins/automation and also some old-school forms of marketing such as direct mail and networking that are still just as effective as ever if done correctly! Josh will also help you develop a perfect client profile during the program so you'll go home ready to implement what you've learn instantly!

Josh Hudson manages the day to day operations and the

marketing at his family's studio, Hudson's Portrait Design in Tukwila. He was also instrumental in creating new, highly effective niche brands for the business with high school seniors, commercial photography and video, and Hudson's Photo Workshops photography classes, which have now brought over 4,000 students through their studio doors in just 5 years.

As a much sought after speaker, Josh has spoken to professional photography and business groups in nearly all 50 states and Canada on behalf of industry leaders like H&H Color Lab, Marathon Press,

Animoto, and many others. He was also a monthly columnist for shootsmarter.com, a frequent speaker for New York Times Best Selling Author Sarah Petty's small business marketing web summits, is co-founder of the educational website mystudio-mentor.com, and co-producer for the popular web TV show Photo Entrepreneur TV.

Bonus Program!
Saturday Night
LIGHT WARS

This Bonus Program is on Saturday, October 14, the night *BEFORE* the class.



Member News



Mary Jo Allen says, "Today I am declaring victory over breast cancer. I've had surgery and chemo. I have been poked, prodded, scraped and scanned over every square inch of my body and all tests are clear. Praise God! I

don't have to visit my doctor and his vampire for three months and after that it will be every six months."

The photo is my representation of how I feel now: "New Life."

Michael and Mary Thresher report that their daughter Angela headed to Australia in mid September and will be there for at least 1 year. Son Andrew is progressing quickly through his aerospace engineering profes-

sion. We never know from where he will be calling us. Both Mary and Angela are seriously involved in all things fiber — spinning, knitting, weaving, etc. At our county fair, Mary won First Place in hand-spun yarn, and Angela won Best of Show with a chart of wool examples from many different breeds. As for me, I was fortunate to find a local fishing group that plans all kinds of fishing opportunities — love to fish! Both Mary and I are deeply involved with the church, Mary heading up a very active prayer chain, and I with the Wenatchee Gideons. This is an exciting time to be alive!

Look the Other Way



by Rollie Geppert

My wife and I stayed at the Longmire Inn on the eve of September 21, arriving in a rain storm. Such storms are sometimes followed the next day with some clearing and unusual lighting. Such was the case on September 22. I rose early and was out the door of the Inn by 5:20 a.m. heading for Reflection Lake. I set up two tripods in my favorite places and then waited for the sunrise.

It started out kind of lame but experience told me that the best opportunities are a product of patience. While I was standing in the cold, experience also has trained me to look in the direction opposite of the intended photo which was Mt. Rainier reflected in Reflection Lake. I immediately saw the composition I wanted and by using a 17m lens and shooting three different exposures to capture the wide range in lighting, I post processed the image using NIK HDR and then used NIK Silver Efex Pro 2 to convert it to black and white.

"It's weird that photographers spend years or even a whole lifetime, trying to capture moments that added together, don't even amount to a couple of hours."

James Lalropui Keivom

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Professional Photographers Of
WASHINGTON



Reflection of Autumn,
by Mary Jo Allen

District Reps

Southwest:

Ernst-Ulrich Schafer

ernstphoto@msn.com

Larry Ikenberry

ldike898@gmail.com

Larry served as PPW President in 1982. As owners of Cascade Photographics in Olympia, he and his wife Rachel photographed hundreds of seniors and their families in addition to a variety of commercial projects over their 20 years.



Northwest:

Mark Turner

mark@turnerphotographics.com

Mark joined PPW in 2009 when he began adding portraiture to his business, concentrating on families. He has been photographing garden and native plants, licensing them to book and magazine publishers, since 1994 when he started Turner Photographics. He's a Rochester Institute of Technology graduate.



Bruce Hudson

brucehudson@earthlink.net



Central:

Tavis Guild

hello@TavisGuild.com

Tavis was born and raised in Yakima, WA, and has been a professional photographer since 2008. That same year he married his wife, Amy, and they have two children. Tavis graduated from Central Wash-

ington University with a Bachelor's degree in Network Administration. He owns Memory Montage Photography, Whitmire Canvas and Ken Whitmire's Portrait Archive. Passionate about people and wall portraits, helping photographers has been a natural extension of his work in wedding and family portrait photography. He has been teaching photography classes since 2011 which includes speaking at the International Wall Portrait Conference.

Lynette Smith

info@lynettesmith.com

Lynette is a professional photographer based in Wenatchee. Her passion is capturing cowboys and horses in action, and wild horses when she's not photographing weddings. Her free time is spent with Ryder, her chocolate lab, hiking, horseback riding, and time at the Oregon coast. She is committed to continued education, and pursuing her Masters in Photography.

East:

Sonja Yearsley

sonjayearsley@gmail.com

Sonja is the owner of Sonja Photography in West Richland and has been in business since 2010. She enjoys weddings, portraiture, and landscape photography. She works hard to attend educational events so she can grow as a business owner and artist.



Deke Cloyd

dcloyd@ontheedgeimages.com

Deke has been the CEO of On the Edge Images since its opening in 1982. Moving from Colorado in 1999, he and his two children relocated to Washington State and started On the Edge Media Group in order to encompass other divisions and an educational direction. This company's passion has a strong emphasis in commercial / industrial work and the team commonly travels to many parts of the world, both near and far, to accomplish what their demanding clients need.



"My life is shaped by the urgent need to wander and observe, and my camera is my passport."

Steve McCurry



The Washington Photographer
Mark Turner, Editor
4682 Wynn Road
Bellingham, WA 98226



Mount Hood Vineyard, by Rob DiPiazza
