

WASHINGTON PHOTOGRAPHER

Vol. 81 Issue 2 • Spring 2017



President's Message

All right, PPW. We are in for a year of success. I hope that you join us in making this the best year ever!

I'm Chris Wooley, CPP, AFP. I'm a full-time photographer, educator, and businessman based out of Spokane. I started my professional photography career in 2008, at the peak of economic hard times and the tail end of the digital transition. I've never known the easy years of photography. But I've quickly learned that you need to step up your game if you want to survive in this industry — and you need to embrace change if you want to thrive in it.

We have quite a bit to be proud of as an organization. Professional Photographers of America President, Rob Behm, is from our state. We are celebrating 65 years together as an organization. We are thriving as a group. While many affiliates are shutting down, we are growing. We are embracing the print movement; in fact, for print competition this year, 50% of our entries were prints (which blows all the other affiliates out of the water). As a whole, I'm very proud to be a part of this group of dedicated photographers.

I've had the chance to meet quite a few of the members of this organization. And I must say, I'm blown away with the knowledge and kindness here. Everyone is so willing to help



each other, continue learning, and pushing their boundaries. Encouraging you to do those things is typically what this column is for. You're already doing that — so let's keep it up, embrace the changes in our industry, and make this year amazing.



**Check the PPW website
for upcoming events in
your district.**

PPW Committee Chairs

2017 Spring Conference

Rachel Ikenberry
bluebird3005@gmail.com

Membership

Karissa Blunck
karissa.studiok@gmail.com

The Washington Photographer Editor

Mark Turner
mark@turnerphotographics.com

Memorial Fund

vacant

PPW Scholarships

Marie Martineau-Sandberg
tmlsfoto@comcast.net

Citations & Merits

Rachel Ikenberry
bluebird3005@gmail.com

Life Members

Ralph Allen
ralphjoallen@comcast.net

Student of the Year Scholarship

Anita Weston
anita@fowlerportraits.com

Webmaster

Faye Johnson
fayejohnson@comcast.net



PPW is a State Affiliate of
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On the Cover: *Beauty in Bloom*, by Missy Millan. Get the story behind her award-winning portrait on page 17.

Editor's Notes

by Mark Turner

I'm constantly amazed at the creative skills, technical expertise, business acumen, and friendly sharing nature of PPW members. There's a bit of each of those attributes in this issue.

I sure wish Mike Busby had shared his thoughts on coming up with print titles prior to competition. Maybe a different title would have made the difference between a 78 and 80. I'll never know, unless I send those images on to IPC with updated titles.

Who knew you could help women feel good about themselves, raise money for a good cause, and still have fun shooting pin-ups? Alisha McGraw did. Be sure to read *Suzy Pinup*.

Rob Miller and I both shoot homes for realtors. He taught me a quick trick to make realistic flames to fill a fireplace. I'm going to have to upgrade to the latest version of PhotoShop so I can try the new Render>Flame filter.

When someone says "family portrait" you probably think about human families. Jean Johnson discovered another kind of family on a recent trip to Morocco.

Special thanks to each of our members who took the time to share their expertise in this issue. Writing doesn't come any easier than photography.



Professional Photographers of Washington Officers

President

Christopher Wooley
chris@headsandtailsphoto.com

Vice President

Rachel Hathaway
rachelhathaway@hotmail.com

Secretary

Dalisa DeChiara
dalisajophotography@gmail.com

Treasurer

Barbara Potter
barbara@barbarapotterphotography.com

Immediate Past President

Heidi Swoboda
heidi@swobodaphoto.com

Executive Manager

Faye Johnson
fayejohnson@comcast.net

THE WASHINGTON PHOTOGRAPHER

Published quarterly by the
Professional Photographers of Washington

27088 Ohio Ave NE
Kingston, WA 98346

Phone (360) 818-4348

Faye Johnson, Executive Manager
fayejohnson@comcast.net

Send editorial queries to
Mark Turner, editor
mark@turnerphotographics.com

Next issue: Summer 2017
Copy deadline: June 15, 2017

On Titling Photographs

by Mike Busby

We have all been in the position of titling prints and finding that nothing seems to work. We have seen ill-conceived titles, or flat titles describing the obvious. There are confusing titles that become distractions, and we have seen humorous and clever titles that completely miss the mark. Coming up with good titles can be tough, and you are not alone in this struggle. The very nature of language interferes and runs in opposition to visual imagery. I'd like to shed a little light on why titling is tough, and share some practical advice and resources for generating interesting and compelling titles.

How we process language is different than how we interpret visual imagery. Everyday use of language is conditioned to be direct, concise, descriptive, and to explain. Visual communication fosters exploration, interpretation, and it evokes emotion. Language is how we describe the world; visual imagery is how we feel it.

Of the senses, people trust most their vision and sense of touch, and they are critical and skeptical of language. We believe what we see and touch, and we trust conclusions derived from our own interpretations. Images open



The Meadow

spaces for consideration without outside influences. We are free to experience, roam, dream, and make whatever associations we wish, and our minds thrive in

this environment. Language, on the other hand, is analyzed as a fact claimed by someone else. It is critically weighed against the credibility of a speaker who is

Titling

trying to persuade us. We experience the visual — we judge language. A poor title immediately prompts critical judgments before ever entering the image. Think of a time when you heard a confusing title. Did you “enter” the image right away, or was your time spent analyzing the intent of the author? Poor titles are painful because they distract from the interpretive freedom of visual works. There isn’t much guidance on generating titles, but we can take what we know about language and shift it to our benefit.

Rather than viewing titles as explanations or obvious descriptions, we can view them as just another design element. A good title is not an explanation, but an introduction. Our titles should support and resonate with specific themes, narratives, and design elements present in the image. It emphasizes certain aspects, and it guides the viewer through the image. Below are some examples of shifting titles to support design elements and narratives.

The Meadow

Potential titles for this image were “Three Elk,” “Yellowstone,” and “The Secret Meadow.” I felt compelled to let the viewer know there were three elk within the image, but “Three Elk” detracts from the feel and it changes the image into a “Where’s Waldo.” “Yellowstone” is good if Yellowstone is buying the image, but a physical location narrows the po-



Life

tential audience. I liked the “The Secret Meadow,” but it seemed off. In the end, I went with just “The Meadow.” It is simple to understand and enables the viewer to jump right into the image. The simplicity of the title also enables

this meadow to represent any meadow relative to the viewer’s experience, and by extension it becomes more appealing to a broader audience.

Life

Another photo from Yellowstone, originally titled “Bison at Lamar Valley.” A descriptive and flat title, but again, I felt compelled to tell people where this

photo was taken. This particular image received a lot of attention and it demanded a better title. “Life in Yellowstone” and “The Life of Bison” emerged as well as some other titles. I finally used “Life.” “Life of Bison” points to



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Titling



Still Nights

family connections between the Bison, but “Life” reflects family connections between all animals — including the viewer.

Still Nights

This is an infrared image of Riverfront Park in Spokane. “Riverfront Park” was the first and obvious name, but again, it is flat and stale. Calm emerged as a word to describe the image, and a thesaurus search derived “Still.” “Still” matched the mood, and it reflected the water elements of the image. I entertained a lot of thought between “Night” and “Nights.” In the end, “Night” felt singular and it isolated the image, whereas “Nights” evoked the passage of time and worked well with the clock tower. Night felt descriptive — nights felt emotive. In the end, the title supports the mood of the image, but it is vague

enough for the viewer to interpret and form their own conclusions.

The nature of this article is not to get you to agree with my titles, but to present a new approach that will help you generate stronger titles with confidence. What has and has not worked for me is listed below.

1. View titles as introductions, or as design elements to support narratives and themes.
2. Avoid describing the content — it is flat and redundant.
3. Keep it simple and generic — The more generic the name, the broader the appeal to your audience.
4. Use a thesaurus. Describe the feel of the image in a word or two, and then use the the-

thesaurus to generate alternate names.

5. Share your titles with people you trust. If they find them confusing, then most people will find them confusing.
6. Do not be clever. Cleverness is reflective of the artist — not the image.
7. Avoid being humorous unless the intent is clearly obvious, and get a second opinion. Humor tends to narrow audience appeal because it forces a specific interpretation by the author. Using humor means you are expecting chuckles rather than ooohs and ahs.
8. Modern photographers are not poets, but poetry is crafted to evoke emotion. It is worth your time to explore.
9. Do not cast a title in stone. Titling is like everything else in photography — it improves through time. Return to old images, reflect, and refine.
10. Is the narrative present without a title? Using a title to explain an image is a crutch; it is indicative of a weak image, and everybody knows it.
11. Do not use camera generated file names. It implies the photographer has little to no processing or file management skills, and by extension

Titling

— it reflects someone very new to photography.

12. Use “Untitled” with caution. Untitled is meant to mean an image stands on its own, but if it is read out loud, then it is framed and interpreted with the imagery. It can reflect a lack of creativity on the part of the photographer.

If you are naming images only for yourself, or for your art, then name as best you see fit. However, if you plan to submit your work for public showings, as commercial work, or for competitions, then pick names that add and support your work. Titles are not necessary evils, but very real opportunities to strengthen and support our images. Take your time, ask for second opinions, and work to develop your naming skills.

We are a creative group and we spend a lot time on our craft. Strong titles can manifest everything we want our images to be.

Richard Kletsch New Life Member

by Ralph Allen, III

Richard Kletsch was honored at the spring conference awards banquet as PPW’s newest Life Member. Life Members have earned their AFP, been a member for 30 consecutive years, and reached the age of 60.

Richard shared a bit of his history as a photographer.

My photography interest started at an early age (4-6) observing old Kodak bellows cameras and leading to several weeks of picking up pop and beer bottles to buy the baby brownie in the case at the Toledo drug store. This was followed by the Kodak Brownie Bull’s-Eye with which my first official job was done. One of the next was an original Kodak 35 from which I removed the peg which stopped the lens turning thus allowing me to get closer and doing my 1st copy work at about age 12. I also built my first dark-room in the back of an old chicken house on the Toledo family farm.

The enlarger was made from coffee and soup cans and the bellows from a corn flakes box.

Most of my photo training was from reading magazines and books. Later training was at San Francisco State U and especially PPW conventions and events.

Around 1970 I built a small studio onto my then Centralia home doing weddings, portraits, Little League baseball, and seniors, working on my own with help from my wife. One experience was when doing a school Senior

using my Bronica medium format camera the back popped open and the film hit the ground.

Most of my work was copy and restoration, winning the out of state trophy at the PPO 2 years in a row. Other awards include the Charles Libby trophy, Kodak

Award, Judges choice and a print in the traveling solon. Retired from Photography in 1998 but still love to compete in the PPW convention competition.



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The Miss South Sound Suzy Pinup Project

by Alisha McGraw

This July 15 will be Some Like It Shot's fourth year hosting the Miss South Sound Suzy Pin Up Pageant in Auburn at the Car Show 4 Kids. Both my husband and I have been active members of the vintage/pinup culture for a long while. During our years in California we attended some of the largest car shows and vintage culture events. When we moved back to Washington in 2013 we realized our area had few vintage/pinup events but an enormous number of car shows. Most of the pinup pageants were definitely for adults 21+, often bikini laden, not really old-fashioned in taste, and none were close to us. In July, I was invited to a car show near us with a client/friend who was showing her car. She had just done her first ever pinup photo session and was jones'n for a dress-up day. So, I dressed in my favorite 50s bubblegum outfit and headed to the show. We were constantly being asked to take photos with vehicles and at the end were asked by the host, "How can we get more pinups to attend?" I thought about the question and replied, "You have to offer an incentive." I knew just what would work.



There were a few things on my mind as I left that day. First, this was a benefit show for the Pediatric Brain Tumor Foundation. They had children and families attending who would benefit from the funds. This was a cause that impacted me so much I wanted to help. So, I proposed a coffee date with the car show host and laid out my vision. I wanted to help them get more attendance at the show, which essentially meant more funds toward the cause. It also meant filling the void for a family-friendly good old-fashion pinup event in my area, while at the same time helping our business gain some much needed exposure with our kind of crowd, all by hosting a pinup pageant at the car show.

Admittedly, I am donating a lot to run this but as they say, "you

get what you give." We are simply an accessory to the Car Show 4 Kids but with our help the show has more than quadrupled in size since the first year I attended.

We require that contestants be 18 years or older, mostly so they can sign a model release and be responsible for themselves throughout the pageant. We require an entry fee to cover the cost of the tiaras, sashes, print advertising, and one 8x10 group photo. Contestants are mostly involved to help a good cause. I've done my best to make the atmosphere less competitive and more supportive of each other. They run a bake sale, in which they make and sell homemade desserts at the car show. The first year the bake sale made only a couple hundred dollars, but just changing the verbiage from a

Suzy Pinup

'price' to a 'minimum donation' the proceeds jumped to over \$800. The real money is from the increase in attendance (to the free event) and participation at the car show itself, which makes thousands for the PBTF.

The contestants are asked to dress head-to-toe vintage pinup style and I go to the extent of requiring dress approval in early July. In order to honor the spirit of the event I require authentic looking vintage dresses, around knee length, which hasn't been controversial amongst the ladies entering. A surprising bonus to this is that there are actually groups of car owners that won't go to a show that has pinups because they don't want bikini-wearing pinups upsetting their wives. We became a car show-wife approved event. Now, asking ladies to dress up and bake is not going to come for free. This is where I come in, offering mini photo sessions and prizes that are photography related. This encourages the ladies to look their best at the show and they have a group of women also dressed up for support.

I've seen awards and prizes done several ways at pageants. Judging a pageant is not easy. Being judged is even harder, especially if it is a panel of local judges. Growing up, there was always someone who felt there was favoritism. So I decided it would be a crowd vote – just like the



cars are judged at the show. We do encourage votes to be based on their favorite baked good & the Suzy Homemaker that made it, but we know it is a popularity vote. The most ballot votes wins the title Miss South Sound Suzy and a special calendar shoot with me. It's a big deal to some.

I didn't want to make the entire thing based on car show popularity, and I wanted to keep everyone nice to each other along the way, so I came up with Miss Classy Chassis, which the contestants vote on at the end of the show. Call it Miss Congeniality if you will, but it is meant for the

pinup they all see as the most friendly, helpful, and worthy of the title. If it happens to be the same person as the one who is voted Miss South Sound Suzy we actually give this prize to the runner up instead without ever mentioning it. Spreading the love is important when women have put so much effort into baking goods and potentially spending hundreds on wardrobe, hair, and makeup for the day.

We also have two contests for titles that are simply good old-fashioned fun. Miss Hula Honey, a hula hoop contest and Miss Delectable Delight, a dessert eating

Suzy Pinup



contest. These two were added the second year and are possibly the prime reason some people enter.

There are some challenges of hosting an event that I'd like to share. When hosting a public event make sure you are prepared to accommodate persons with disabilities and dietary restrictions. Our dessert-eating contest features a different dessert every year mostly because we are working around allergies/restrictions of those who enter. If you have a bake sale you will want to offer at least one sugar free, gluten free, and vegan item. Have water bottles open and handy next to each contestant

when hosting any sort of eating contest. Have multiple people watching and someone video recording contests to verify winners when competition is tight. Be strict but fair with attendance rules, women getting their hair and makeup done can take a long time to get ready and if you leave any room for late comers you will only have a portion of contestants show up in the morning. We require them to be in the group image, taken first thing while everyone is fresh and sun isn't bright yet, in order to be eligible to win the vote related titles. Watch out for ballot stuffers and anyone hounding attendees for votes. The car show has a ballot form and volunteers attending the ballot box, they notice when anyone is 'helping bring forms to the ballot box' and although the gesture of not making someone walk to the table is nice, it is considered ballot stuffing and is a disqualification from the vote related titles in our pageant.

Car shows can be difficult places to photograph for quality pinup portraits. Here are some

tips. First and foremost, just because a car is at a car show does not mean you can touch it or photograph it. You must have permission from the owner for all



levels of interaction. Most have spent a lot of time waxing their paint/chrome and finger prints are a huge burden when they are being judged at the show – so if they let you photograph with their car & touch it or sit in/on it please know it is a huge honor! We recommend that ladies wear gloves, eliminating a lot of finger-



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Suzy Pinup

prints but also limiting poses to the ones where hands are involved. This is much better than asking them to hover over the car though. We are very aware of wardrobe issues with cars, most notably high heels, zippers and buttons. Can you imagine scratching a classic!? No matter how much I warn the contestant and prompt them for appropriate wardrobe and poses I take full responsibility during the photo shoot to watch for potential scratch hazards. Reflections & background are a nightmare at most car shows, there are people wandering everywhere and it is inevitable that there will be people who want to watch the photo shoot in the worst possible area as it takes place. I personally have a request to all the contestants that if they invite a photographer they are aware of certain inappropriate behaviors that are frowned upon. Including photographing behind me — not allowed. Not only is it rude, it is a distraction to the person being photographed.



There are shadows/reflection/lighting issues and a safety hazard for both of us since space is tight and I move a lot. Besides lighting and weather, another challenge is getting the full car shot with the least amount of distractions in the image. My plan this year is to create a pinup barrier around the perimeter of my photo area to help reduce accidental photo bombers. No matter how difficult, it is important to include at least one full-car photo because the car owners will really want a photo of their car for giving you permission to use it. Not only might they be a potential print buyer, or potential future client, but they are now your connection for the next

private photo session you have where you need a cool car. Make friends with these people!

I could make life for myself easier and take photos of all the ladies in the same safe spot, with the same safe car, but that wouldn't be any fun and it also wouldn't help with variety for my portfolio. The other inappropriate behavior that I am trying to discourage is ladies feeling used. They put time and effort into looking good and posing for a photographer, they've earned at least one image for their effort. It is an honor system, but just putting that out there helps encourage communication from the photographers with the contestants. The last challenge of the day is photographing award winners, it has been a long day most people want to leave right away, but please know you will want to photograph the winning queens with the winning cars/trucks! I promise you won't want to miss those shots.

This event has become a traditional part of my year. I of-



Suzy Pinup

Conference Take-Aways



fer a gallery of images from the event to purchase from. Some women buy and I am somewhat reimbursed for the prizes that I offer. I would like to encourage any photographers interested in photographing pinups to please consider coming out to this year's Car Show 4 Kids. The car show happily posts photos from photographers who attend, ladies are willing to sign model releases, cars and ladies are looking their best, and you didn't have to pay a dime for it, but most of all it helps promote a good cause.

- July 15th 2017, 9A-3P (Ladies will be available for photos starting around 10A)
- 1425 Super Mall Way, Auburn WA 98001
- More info on the Car Show 4 Kids Facebook Page or Miss South Sound Suzy Facebook Page.

Going to the conference for the first time was like finding a hundred friends that I didn't know I had. — Mike Busby

By Tuesday noon I was recharged. I loved every speaker and have so many take aways. I probably had the greatest insight from David Trust's concepts about customer service. I have been paying close attention to what others say to me when I thank them for their service. To date I have only had one person say "it is my pleasure." "It is my pleasure to serve you and thank you for allowing me to" has become my common phase as people leave our studio. I truly enjoy saying that to our clients. — Mary Ann Breshears

David Trust:

- What kind of NOISE does your studio make? (Who's talking about you? What are they saying?)
- YOU are what makes your business unique.
- Photographer's number one way to grow his business: LISTEN

Bob Coates:

- Slant creative project ideas toward a particular client who might want them.
- When a client takes you on, turn it into a press release.

Don MacGregor:

- Plan every detail in advance of the photography session.
- Do the family members have to sit on pointy rocks? Does the position for the family dog make him a part of the family?

Larry Ikenberry:

3 Steps to Financial Freedom:

1. Save part of everything you earn.
2. Make it grow.
3. Do it for a long time

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— Rachel Ikenberry

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Executive Manager's Message

Do you feel it? Does it seem like PPW is creating fun and exciting conferences, programs and events? From my side of things, things are alive and getting even better into the future. To make PPW even more exciting and successful, we need volunteers with a willing heart to see PPW thrive to its fullest potential.

We just celebrated our 65th Anniversary and while other PPA Affiliates throughout the nation are struggling and/or going under from the modern social media pressures, we aim to survive! But the last few years all the action has been done mainly by the board and myself. I can't stress strongly enough, that this organization can't survive by only the few that are on the board. WE NEED YOU TO HELP US!

You ask how...well, first thing is to reach out to an Executive Officer (President, Vice President, Secretary, or Treasurer) or myself. Let us know you are interested in helping. Things to do: help with conference, host a meeting, create an event, write an article, sign up a new member, talk to your favorite vendor about sponsoring a speaker or being a VIP (Vendor in Photography) member. This are just a few ideas. But wait! There are more opportunities... We have positions on the board that still need to be filled: Social Media Manager, Long Range Planning Committee



Chair, Marketing Chair, Public and Business Affairs, and Webmaster of Design.

Having lost Ken Whitmire unexpectedly is giving our membership a realization that we need to slow down, reach out to each other, help and advise other members, give encouragement, and take advantage of all the potential PPW can offer you. But this can't be done with you just paying your membership and then sitting back and waiting for something to happen. Get up and GET INVOLVED.

Bottom line, I love this group and I want you to love it also! Remember PPW is your professional association!

A handwritten signature in cursive that reads "Faye Johnson".

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:

Rich Breshears, CPP, FP
breshearsphoto@charter.net

Doug Walker, CPP, M. Photog., FP
doug@walkerphoto.com

Marie Martineau-Sandberg, M. Photog. Cr, CPP, FP
tmlsfoto@comccast.net

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

"A thing that you see in my pictures is that I was not afraid to fall in love with these people."

— Annie Leibovitz —

2017 Student Photographer of the Year

by Anita Weston

The Professional Photographers of Washington, Inc. has named Joseph Blake from Cascade High School, Leavenworth, WA as the recipient of the 2017 Student Photographer of the Year Scholarship Award. Joseph was selected from applications



submitted by student photographers representing schools throughout Washington State, and are seniors graduating in 2017. Joseph received a \$2,000 scholarship grant, which will be used to further his study in the photographic arts. Joseph plans to continue his studies at California College of the Arts in Oakland, California.

Joseph was presented the “Student Photographer of the Year” plaque and scholarship at the awards banquet at our PPW Conference in Yakima.

Students applied for the scholarship, presenting an application which included a portfolio of their work, an essay, and two personal recommendations from teachers or mentors in photography. Judges for our competition were members of our organization: Larry Ikenberry, Matt Weston, and Anita Weston, Student Scholarship Chairman.

In addition to Joseph, Justin Ongley of Union High (Camas), Luke Anderson of Port Townsend High (Port Townsend) and Allison Connell of Union High (Camas) rounded out our top 4 finalists.

Also note the following students who were selected for our top 8 finalists: Nicki Short of Camas High (Camas), Jacob Settle of Belarmino Prep (Tacoma), Katherine Howard of Holy Names Academy (Seattle), and Bethany Caudill of Central Valley High (Spokane Valley). These top finalists were singled out for their high achieve-



ment in the photographic field, scholastic studies, and the student’s wish to further their studies in the photographic arts.

We applaud these schools for their quality teaching in the photographic arts and preparing their students for their future careers.

Photos by Joseph Blake



PPW Trophy and Award Winners 2017

Portrait Division

Best Portrait of a Child

Invictus, Missy Millan

Best Portrait of a Woman

Like a Feather Bringing Kingdoms to Their Knees, Alexis Sharpe

Best Portrait of a Man

Alternate Current, Chris Wooley

Best Portrait of a Couple

Car Crazy In Love, Ed Matuska

Best Unclassified Portrait

Jammin', Barbara Potter

Best Non-Wedding Album

Color My World, Kari Stuckey

Wedding Division

Best Portrait of a Bride

Stairway to Eternal Love, Donald Cianci

Commercial Division

Best Pictorial –

Charles Libby Award

Ruffles, Mary Jo Allen

Best Industrial

Bridging Metropolis, Rob Behm

Trophies

Best Architectural

Radiant Carousel, Mike Busby

Best Advertising/Illustration

Night Currents, Mike Busby

Best Unclassified Portrait

Enchanted Forest, Sonja Yearsley

R.R. Hutchison Trophy

Like a Feather Bringing Kingdoms to Their Knees, Alexis Sharpe

Best Wedding Portrait Trophy

Stairway to Eternal Love, Donald Cianci

Roger Dudley Trophy

Farm Country, Ralph Allen

Best of Show Trophy

Like a Feather Bringing Kingdoms to Their Knees, Alexis Sharpe

PPW Portrait

Photographer of the Year

Alexis Sharpe

PPW Commercial

Photographer of the Year

Ralph Allen

Russ Clift Trophy

Rob Behm

Alma Gray Trophy

Missy Millan

Jentoft Trophy

Alexis Sharpe

Lee Merrill Trophy –

People's Choice Award

Alternate Current, Chris Wooley

Honor Court

Ruffles, Mary Jo Allen

Farm Country, Ralph Allen

Bridging Metropolis, Rob Behm

Beauty in Bloom, Melissa Millan

Like a Feather Bringing Kingdoms to Their Knees, Alexis Sharpe

Alternate Current, Chris Wooley

Judges Choice

Jammin', Barbara Potter

Beauty in Bloom, Melissa Millan

Peaceful Petals, Marie Martineau-Sandberg

Where the Wild Things Are, Alexis Sharpe

Farm Country, Ralph Allen

2017 Conference Chairs

Conference Chair: Rachel

Ikenberry, AFP

Program/Trade Show: Faye

Johnson, M.Photog., CPP, FP

Registration: Dalisa DeChiara,

CPP

Salon: Marie Martineau-

Sandberg, M. Photog. Cr, CPP, FP

Salon Logistics: Brian Page, FP

Salon Print Handlers: Annette

Olivieri

Club 79: Lorie Weldon

Program Logistics/Tech: Gary

Colvin

Fun Party: Faye Johnson and

Dalisa DeChiara

Awards: Rachel Hathaway, FP

Digital Presentation: Michael

Thresher, FP, CPP

Photographer: Ernst-Ulrich

Schafer, FP

Hospitality: Patricia Rush, FP

Publicity: Mary Jo Allen, M.

Photog. Cr., FP

Adapting to Survive

by Joanne Louise Murray

Our business, Murray's Studio, has survived over 50 years because we adapted early to the trends of the day by offering our clients high quality, creative images that captured our clients enjoying life in the environment of their choice at their home, beach, or park.

We can never know it all. We will continue to attend conferences and workshops like Wall Portrait Conference and IUSA to learn more about our chosen vocation because there is always something more to learn. Jay and I both entered print competitions and won many awards with our customer's images over the years. It is the best way to compare our creative photography with other professionals.

Technology is rapidly changing and there are new ways of seeing things and doing things. We learn by watching other leaders in the field who are doing amazing photography and image editing to create high quality images that command an investment by clients that is worthy of the art. The workshops and conferences are worth every penny.

A bit of our history: We began with black and white sheet film in 1965 and progressed to roll film and smaller 4x5 cameras, then RB67 and Hasselblad 120 film as well as 35mm film cameras. We had our own "Love Portrait" studio in the West Seattle Junction

shopping center from 1967 with a black and white lab. We added a color lab from 1970 to 1997 where we processed and printed all of our images. We expanded onto the main street in 1981 and operated a formal wear bridal shop along with the studio, frame and gift shop, and labs until 1997. We photographed many, many weddings over the years, working individually at first then and as a team.

We purchased our first "affordable" Sony Mavica digital camera



Joanne made the winning bid for the final round in the wine auction and received it in this beautiful engraved wood wine box donated to PPW by Photo Flash Drive.

that used a 2HD floppy disc with 2MP images. That investment paid for itself in two days as we were able to complete the ID photos for a high school overnight, without having to wait for film processing and printing. The thumbnail pictures were printed on Kodak paper for the ID cards

and 2"x3" proofs for students to order from. We also did their portraits using film because enlargements were not of the quality we wanted until many years later.

We became speakers and judges at PPA affiliates on the West Coast and in Canada and conducted workshops to share knowledge and skills with other professional photographers. Jay studied with some of the best portraitists at week-long schools and specialized in classical studio portraiture. Joanne studied with some of the best environmental portraitists from 1973 to 2016 and specialized in natural light environmental portraits. Joanne continues to enter print/image competitions as a personal challenge to keep in the game.

When we had water damage to our big 4,000 square foot studio and bridal shop in 1996 we micro-sized our studio in 1997 into two 8'x10' offices. We were still using Hasselblad film cameras but transitioned to digital soon after that when the Fuji FinePix S-3 camera was introduced that produced high quality portraits with beautiful skin tones. It is still Joanne's camera of choice for scenics and portraits. We moved our business into our home in 2009 and continue to do limited portraits for students and families.

With the advancement of digital imaging, that meant learning post-processing with Adobe Photoshop and Lightroom. Since technology

Adapting PPW Degrees

has allowed us to be able to send images via internet to the professional labs for printing, we have used several labs for orders for our clients and competition prints. We will continue our business as long as we are physically able to produce high quality images that are appreciated by our clients.

Beauty In Bloom

by Missy Millan

Beauty in Bloom was made during a collaborative personal project with model Katie Gillis and Tasha Chinery, at 2 The Nines Salon in Richland, Washington, who was responsible for the hairstyle, make up and flower head dress.

We all wanted to practice our crafts outside of the normal day to day business of modeling, hair-dressing, and photography. Our goal was to create some natural, beautiful, and sustainable images that we could each use for our portfolios. Collaborating with others is something I love doing; it helps build personal connections with others in business and pushes the creative process.

The lighting for *Beauty in Bloom* was all natural. A large window camera right served as the main light, softened by a scrim of sheer white fabric. A silver reflector camera left bounced light into the shadows. I chose this light pattern when positioning the model because I wanted to have a bit of contrast for mood.



by Rachel Ikenberry

The following members earned degrees or bars for additional merits in the past year. They were awarded at the Spring Conference.

Associate Fellow of Photography

- Dalisa DeChiara, CPP
- Keith Currie
- Jamison Johnson
- Alisha McGraw
- Barbara Potter
- Jon Sandberg
- Alexis Sharpe

Fellow of Photography

- Karissa Blunck, AFP
- Dan Brumsickle, AFP
- Lynne McDonough, AFP
- Sonja Yearsley, M. Photog., AFP



I was SO lucky to have the guidance of Rob DiPiazza concerning post processing for this image to be entered into my first ever PPW print competition. Color harmony, controlling tonality, removing distractions, and bringing the focus completely to the subject were the important things I took away from Rob's kind mentoring advice.

Silver Bars

- Rachel Ikenberry, AFP
- Ken Nicoles, AFP
- Tim Patrick, AFP
- Chris Wooley, AFP

Gold Bars

- Ralph Allen, M. Photog., FP
- Rich Breshears, CPP, FP
- Fran Bryant, M. Photog., CPP, FP
- Rachel Hathaway, FP
- Bruce Hudson, M. Photog. Cr, FP
- Larry Ikenberry, Cr. Photog., FP
- Faye Johnson, M. Photog. , CPP, FP
- Julia Kelleher, M. Photog. Artist, Cr, CPP, FP
- Lisa Lamping, M. Photog., CPP, FP
- Lynne McDonough, FP
- Marie Martineau -Sandberg, M. Photog. Cr, CPP, FP
- Jay Murray, Cr. Photog., FP
- Don Rubenack, HFP
- Ernst-Ulrich Schafer, FP
- Bonnie Slagle, FP
- Kari Stuckey, M. Photog., FP
- Heidi Swoboda, FP
- Steve Vento, FP
- Matthew Weston, M. Photog. Cr, CPP, FP
- Sonja Yearsley, M. Photog., FP

100 Point Pin

- Dean Parsons, FP

Tech Tip:

Create Realistic Flames in Photoshop



Edited image with flames added



Original image

by Rob Miller

Have you ever found that the flames in the fireplace in one of your images just didn't have the impact you wanted? Here's a quick way to add a touch of fire, using the latest version of Photoshop.

1. Open document in PS
2. Duplicate Layer (just in case you need to revert back to the original) and make a new blank layer at the top for the flame
3. With the pen tool draw a horizontal path where you want the flames to be
4. Filter > Render > Flame
5. Set your options (preview will be shown)
6. Hit OK to complete the flame
7. With the pen tool still selected, right click and delete the path you made in step 3

8. If you need to resize the flame to fit into the fireplace, select the fire layer and hit CTRL T (Transform) and hold the shift key and drag a corner of the box inward to resize the flame without affecting the image perspective. You may also drag the corners without the shift key to adjust the width or height independently.
9. Select the flame outside of the visible portion of the fireplace and delete it.

10. For added realism, I usually select the glass portion of the fireplace and add a transparent black layer to turn down the intensity of the flame. You may also use a new layer in color mode to "paint" an orange glow inside the fireplace using the same selection box to restrict the boundary of your painting.

That's it!



1-2. Open file in Photoshop and Duplicate the background layer.

Tech Tip:

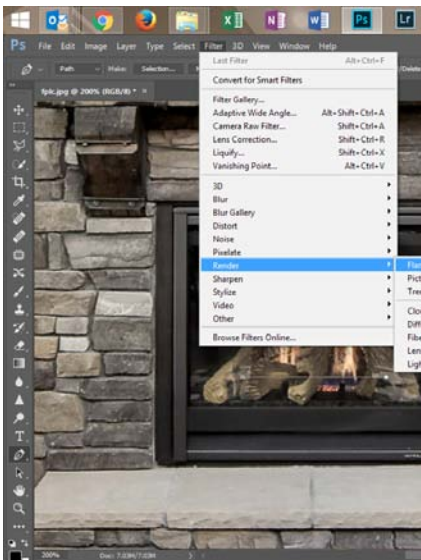
Create Realistic Flames in Photoshop



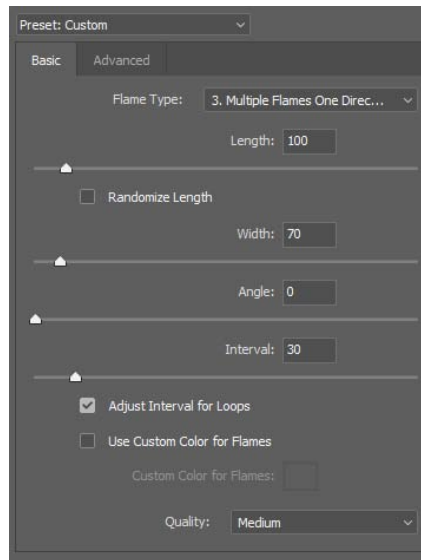
3. Use the Pen tool to draw a path where you want your flames.



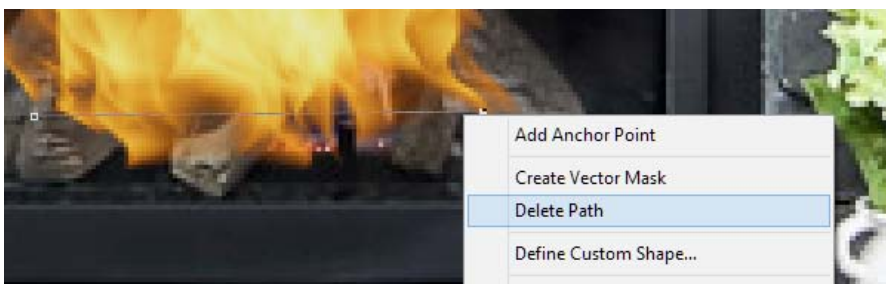
8. Transform to resize as needed.



4. Select Filter > Render > Flame from the menu.



5-6. Set options for the flames, then hit OK to complete the flame..



7. With pen tool selected, right-click and delete the path.



9. Select flame outside fireplace and delete.



10. Tone down intensity with a transparent black overlay.

Images of Merit



Like a Feather Bringing Kingdoms to Their Knees, by Alexis Sharpe



Lost World, by Brian Page



First Snow, by Joanne Murray



Alternate Current, by Christopher Wooley

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



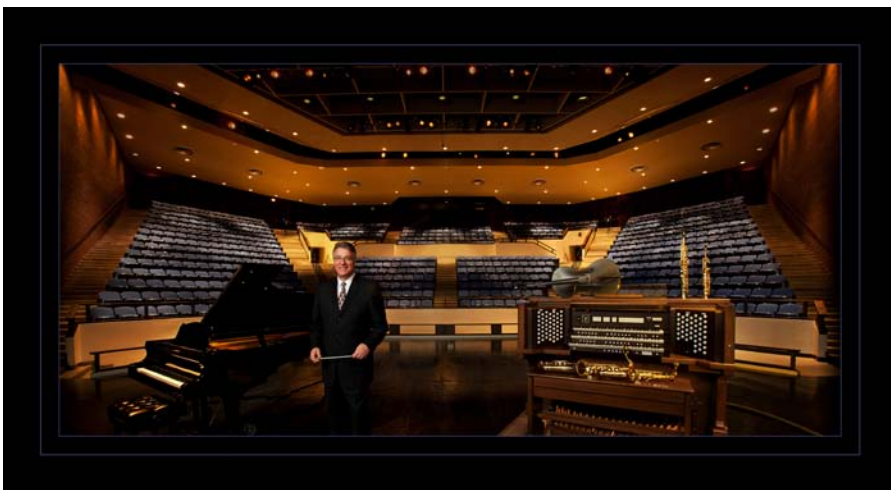
Self Inflicted, by Forrest Cooper



Bridging Metropolis, by Rob Behm



Ruffles, by Mary Jo Allen



All the World's a Stage, by Edgar Matuska



Elegance, by Julie Fitzpatrick

Images of Merit



Farm Country, by Ralph Allen

It's a Wrap on Spring Conference



PPA President Rob Behm took home the Russ Clift and Best Industrial Trophies



Mike Busby with his Best Architectural and Best Advertising/Illustration Trophies



Anita Weston received the 2017 Distinguished Service Award



Ralph Allen was awarded the Roger Dudley Trophy and Commercial Photographer of the Year

Just a few of the 2017 award-winning photographers at Spring Conference in Yakima, photographed by Ernst-Ulrich Schafer.



Barbara Potter earned the Best Unclassified Portrait Trophy



PPW Life Members who attended the 2017 Spring Conference: Front L-R: Joanne & Jay Murray, Steve and Connie Conner, Rachel Ikenberry, Janet and Don Rubenack, Vi Whitmire, Lorie Weldon, Esther Kletsch, Donna & Dean Parsons and Ralph Allen. Back L-R: Stephen Wolfe, Larry Ikenberry, Georgia Hill, Steve Vento, Carol Hill, Rob Behm, Richard Kletsch



Barbara Potter, Rachel and Larry Ikenberry



Remembering Ken Whitmire with a display that included some of his awards and portraits of Ken.



Trade Show action: Rich Breshears talks with Pat Cahill of ACI.



Bob Coates and Rob Behm, "How do you work this thing?"



Trade Show vendors waiting to grab the microphone.



Fun party, dinner ... before the real fun began.

A Special “Day in the Life” Family Portrait Session

by Jean Johnson

I visit Morocco each year because my daughter and her family live in the Atlas Mountains. They live very close to a healthy population of the endangered Barbary macaque. A highlight of my visit each time has been photographing the people-like monkeys that live in the forest nearby. I recently returned from my latest visit to Morocco with a set of what I would call “a day in the life” family portraits of the macaques.

The Barbary macaque is an endangered species that is only found in the Atlas Mountains of Algeria and Morocco and in Gibraltar. Interestingly, the males help raise the young and care for the babies for hours at a time. The people-like interactions of the monkeys is amazing and they are fascinating to watch.

On my visit in March, this year, we were able to pull off to the side of a mountain road where my daughter and her husband know the monkeys can be easily found. The monkeys immediately surrounded the car and got on the car, hoping we’d brought them a snack. We didn’t, so they played and showed off for us while we just watched and photographed them. They are not afraid of people, which is likely one of the reasons they have become endangered.



Behind the Scenes

by Chris Wooley

We all get bombarded with pretty pictures in our social media news feed. It's hard to stand out and get people to give your images more than a passing glance – no matter how wonderful the image is. A great way to brag about your business without being overly obnoxious is to provide some behind the scenes video or stills that show what your process is like.

Essentially, this is a private glimpse into your life on set. For a family portrait, this could be a pullback image of your lighting set-up on location. For a senior session, it might include a casual image of the senior getting ready, or you interacting with them. For a corporate client, it might include a pullback of your set-up including the company logo. The goal is to show a social media viewer what you are currently working on.

If you do a behind the scenes (BTS) photograph it can also



work as a teaser for their session. It gives your client some bragging ability without blowing the impact of the images during your sales session. As an added bonus, it gives you a chance to show off some of your personality and a side of you that potential clients might not know about. And the tagging aspect of this approach gives you a bonus. You can tag the corporation or your client – allowing you to show up on their feeds – and their friends' feeds. It also builds up anticipation to see the final images.

Capture a little bit of video (you can use your DSLR or your camera phone). Video really helps get more views and engagement. You'd be amazed at how a short and candid video clip can stop a person from scrolling and watch to see what happens. Talk about a great marketing opportunity. It

doesn't have to be very elaborate or complex. Just a 30-second to 2-minute video gives the viewer a little tease of the session. Or you can do a longer timelapse of your entire session. I've found that the behind the scenes videos I post on Facebook have generated the most interaction for me. People love to see how an image was created and the process that goes into it. It also opens up comments and questions about the photo-shoot, too.

It only takes a couple of minutes to grab a quick BTS picture or video – but the social impact it creates makes it a really quick and easy way to interact with your clients and potential new ones. I highly recommend giving it a try. If you want to check out some of my BTS videos, here's a link : goo.gl/DCqjnc.

Member News



McGraws Welcome Corbin

Alisha McGraw of Some Like It Shot in Kent, WA.

I would like to introduce my baby boy, Corbin McGraw, born January 14, 2017. He is our first child so there is quite a learning curve. Our business is going through some drastic changes now that we are parents and my husband has changed careers. I wanted to send my apologies for my absence at the PPW Spring Conference. It was a little too soon for me to leave for a weekend without my little man (and I struggle with focusing when he is with me). Hope to see you all again soon!

Bozzi Media Award

by Jeff Schindler



In December of 2016 I was notified by a voice mail on my phone that I had received a Gold Bozzi Media Business to Business

Best Of recognition in the category of Commercial Photographer by readers of *Spokane Coeur d'Alene Living* magazine. I was suspicious, because December is "scam season." Because the caller referenced Bozzi Media, I did an online search for Bozzi Media B2B Best Of and found they were legit. I called the number back and acknowledged I had received a call and was following up.

It came as a huge surprise to me and I am grateful to the clients that I have made so happy that they would think and then take the action to submit my

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*"We are making
photographs to
understand what our
lives mean to us."*

Ralph Hattersley

name, and encourage their entire staff to do the same. This all came in a year where I had spent so much time working weeks on end on my parents property and home cleaning up 36 years worth of stuff and we have so much yet to do this year. So it was a huge surprise to be recognized of this Best of B2B and I am so very grateful.

The awards / recognition were published in the January 2017 issue of *Spokane Coeur d'Alene Living*.

District Reps

Olympic:

Ernst-Ulrich Schafer

ernstphoto@msn.com

Southwest: 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.



South King:

Bruce Hudson

brucehudson@earthlink.net



North King:

Jamison Johnson

jamison23@hotmail.com

Jamison A Johnson started his photography career by accident in 2007. Images of his family at his reunion attracted the attention of a local



non-profit who gave him his first gallery opportunity themed Building Community. In 2011 he began a year-long assistant position with Richard Donovan.

Jamison's style trends towards a natural and photojournalistic feel, specializing in wall portraits, paintings, and albums to tell the story of his clients and their personal and business legacy.

Yakima:

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 Washington 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.

Southeast: Sonja Yearsley

sonjayeasley@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.



Spokane: 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.



Central:

Lynette Smith

info@lynettesmith.com

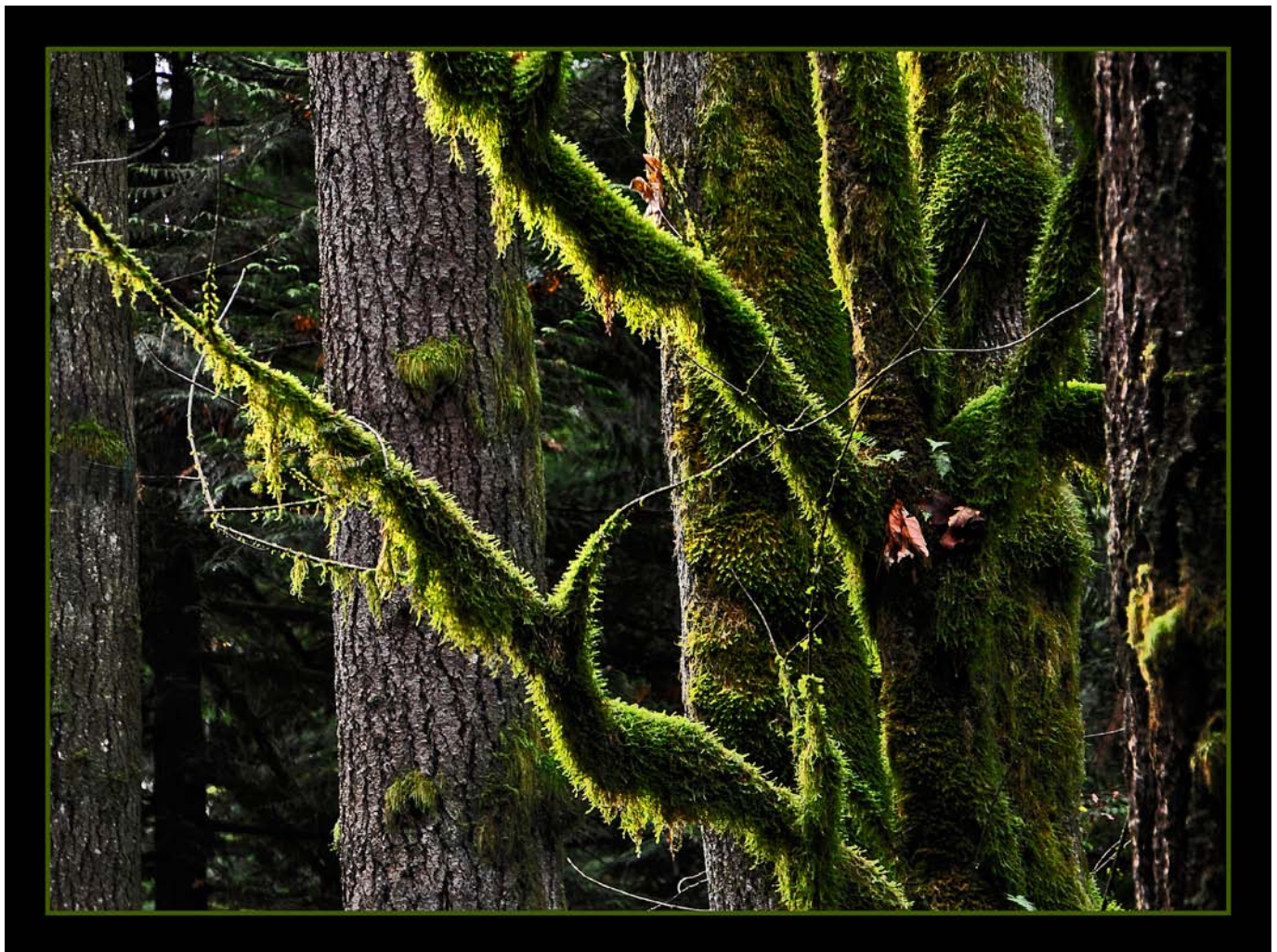
Lynette is a professional photographer based in Wenatchee. Her passion is capturing cowboys and horses in action, and wild horses when she's not photographing weddings. Her free time is spent with Ryder, her chocolate lab, hiking, horseback riding, and time at the Oregon coast. She is committed to continued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

"It's one thing to make a picture of what a person looks like, it's another thing to make a portrait of who they are."

Paul Caponigro



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



Vibrant Moss, by Richard Kletsch