

# WASHINGTON PHOTOGRAPHER

Vol. 81 Issue 1 • Winter 2017



# President's Message

Happy New Year! And happy 65<sup>th</sup> Anniversary to PPW. This is an exciting month as we get ready for Imaging USA in San Antonio and our own Spring Conference in Yakima. Which reminds me – it's time to start thinking about your print competition entries. I hope many of you will enter prints this year as this will likely be the last Western States Print Competition held outside of Atlanta. We're hoping for a dazzling print salon. As an added incentive to create prints, our amazing friends at American Color Imaging will be awarding the 'Best of ACI Print Award' to be given to the PPW member with the best competition image printed by ACI Color Lab. Details are still being finalized but we are excited to be able to reward those who go the extra mile to create amazing printed images. What better way to set your business apart from the competition than to be able to create gorgeous printed products. Thank you Rich Breshears for making this idea a reality for our members.



This year, for the first time, we will be creating a commemorative print salon gallery book available for purchase at conference. Gallery books from the 2016 print salon will be available to take home and from the 2017 salon available for pre-purchase.

Our own Rob Behm will become President of PPA this year. I can't think of a better person to represent us and our profession at the national level. I'd like to especially thank Rob and Ralph and MaryJo Allen for their work in creating our bittersweet new member benefits video. See



the mini version on our website here: <https://www.youtube.com/watch?v=GT11CF5AC5w>. The Washington State attendee photograph at Imaging USA will be Sunday January 8, at 12:30 in front of the Trade Show Entrance. Please come out and support incoming PPA President Rob Behm!

In more local news, we are so grateful to Marie Martineau for her years of service and are now very excited to welcome Karissa Blunck as your incoming new member chairperson. I know she is looking forward to being the first friendly face our new members encounter. Congratulations to Central District Rep Dalisa DeChiara for hosting a very successful first event and scheduling three more monthly events. Our Facebook private group (<https://www.facebook.com/groups/ppwmail/>) has been a great source of information and sharing recently. If you are on Facebook, be sure to check them out and to participate in our monthly photo challenge. If you are interested in volunteering but are not sure how to become involved, please let someone on your board know. We succeed because of volunteers like you. Have a happy and prosperous new year!



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**On the Cover:** *Sea and Beauty*, by Richard Kletsch. Get the story on page 29.

## Editor's Notes

by Mark Turner

As I assemble this magazine I'm amazed at the quality of work Washington photographers do, and their willingness to share tips and techniques. We're competitors, peers, and friends. I'm glad I was encouraged to join PPW in 2008. I continue to learn from many of you.

I'm looking forward to the educational sessions at Spring Conference. Be sure to check out the programs, described in these pages, and register early for the conference. Small-group learning is much better, in my opinion, than online or big convention education sessions.

This issue is dedicated to photographing spaces. Doug Walker, Chris Wooley, and Mike Busby all share approaches to photographing buildings inside and out. There's a bit of Zen to architectural photography — finding just the right vantage point, working the natural and added light, and careful post production. It can be meditative, or intensely frustrating. Much the same can be said for landscape photography.

Bruce Hudson says goodbye to our friend, mentor, and longtime member Ken Whitmire. We'll all miss him.

Be bold and take some chances as you plan for 2017. More of the same just won't cut it.



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# Pursuing Your Artistic Style

by Rachel Ikenberry, 2017  
Conference Chair

In the big picture of our photographic careers we sometimes forget the importance of pursuing the course needed to develop our artistic style and bring the vision in our mind's eye to reality. Your artistic style is the form or appearance that is characteristic of your creations. It's the way you select and arrange the components of each image. It's a personal expression of your life values. Everybody ends up somewhere in life. Some people end up somewhere on purpose — they have vision.

I am hoping my thoughts here will tickle your conscience and cause you to dig deeper than your prospects of financial income to find the purpose of your engagement with your camera. Whatever motives or desires you have will be reflected in your work as well as in your satisfaction with your creations.

Furthermore, I am hoping you'll find yourself compelled to attend our 2017 Spring Conference in

Yakima, March 31 – April 4. Treat these five days as a mandatory vacation. Why? Because vacating your daily routine will open your creative eyes, energize you, and enable you to see and embrace your personal artistic style. Taking a vacation in the company of such great teachers as Don MacGregor, Bob Coates, David Trust, and Michael Thresher — oh, let me catch my breath! You will have the best at your side. Look for structure, layered with flowing movement, enhanced with fresh perspective and dynamic lighting. See if you can define the artistic style of each teacher. Don will give you new insights into being more professional in the way you do everything. Bob's personal projects will reveal ways to incorporate your passions into client work, making each assignment a personal extension of your style. Michael Thresher may not be on the Imaging platform yet, but he's headed there! Don't sleep in on Sunday morning. Michael will tickle your brain with new ways of seeing. He will challenge you to take a new look at your photography, your style.

You won't need coffee to wake you up for Michael's challenge. Finally, David Trust is the icing on the cake... who wants cake without icing! Don't miss Tuesday. You might say David is an eternal optimist! He's known as Mr. Motivational, but not pie in the sky. You'll leave knowing how to present yourself so no one can forget your name. You'll walk away with confidence and excitement for your future, the future of photography as a profession.

Arrive early. Get a front row seat. You could have paid \$500 to have such personal encounters with these teachers. These are seasoned guys who teach because they love where they are in life, are amazed that their love for photography could have ended up this way, and they want to share that with you.

See you in Yakima on the front row!

*Rachel Ikenberry*



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Sunday: 12pm-5pm

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# Spring Conference Schedule

## Friday, March 31

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- 9:00 -12:00 Competition Judging  
12:00-1:00 Lunch (on your own)  
1:00-6:00 Competition Judging

## Saturday, April 1

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- 7:30-8:45 **Microsoft Community  
Connections Speaker**  
9:00-12:00 Competition Judging  
12:00-1:00 Lunch (on your own)  
1:00-6:00 Competition Judging  
6:00-9:00 Tradeshow and No-host Bar  
6:30 Dinner (ticket required)  
9:00-? Wine Auction

## Sunday, April 2

---

- 7:30-8:45 **Michael Thresher: Business ReVision**  
9:00-11:30 Competition Judging  
11:30-12:00 PPW Annual Membership Meeting  
12:00-3:00 Lunch (ticket required) and Tradeshow  
1:00-3:00 CPP Exam  
3:00-5:30 **Don MacGregor: Put the "P" in Professional**  
6:30-7:00 All-conference Photo  
7:00-11:00 Dinner and Fun Party (ticket required)

## Monday, April 3

---

- 9:00-12:00 **Bob Coates: Fine Art Photo Synthesis and Personal  
Projects**  
12:00-1:30 New Member Lunch (ticket required)  
2:00-5:30 **Bob Coates and Don MacGregor Speaker Breakouts**  
6:00 Life Member Receiving Line and No-host Bar  
6:30-? President's Banquet and Awards Ceremony (ticket required)  
President's Party following

## Tuesday, April 4

---

- 8:00-10:00 **David Trust: Alive and Well**  
10:00-10:30 Coffee Break  
10:30-1:00 **Pursuing Your Artistic Style**  
1:15 PPW Board Meeting



Conference Program  
Descriptions are on  
the next 3 pages.

**Conference Earlybird  
Registration Ends March 15**  
Member Program & Meals: \$335

After March 15: \$390

Full details and registration form  
online at [ppw.org](http://ppw.org)

### Hotel Reservations

Red Lion Hotel, 607 E. Yakima  
Ave., Yakima, WA 98901. Call  
800-733-5466 and ask for the  
PPW Group Rate to receive the  
\$99 + tax (single) or \$109 + tax  
(double occupancy) rate, includ-  
ing breakfast. Must be booked by  
March 16, 2017 to guarantee the  
convention rate.

# Bob Coates: Fine Art Photo-Synthesis and Personal Projects

## Fine Art

Taking your images to another level is one way to set yourself apart from other photographers. Bob has chosen to move his images to a more painterly feel. He accomplishes this by fusing many images together utilizing a single subject blended together with many textures from nature, decaying man-made items and everyday items found through serendipity. The end result is an image that has depth and dimension and will often reveal different things to the viewer no matter how many times it is seen.

Coates originally designed this for fine art application but has found ways to bring the technique over into his commercial business. Join Bob as he shares many of the ways to accomplish the look and move it into your business. Setting yourself apart by creating imagery that is only available through you is a way to stay ahead of your competition... And bring some fun back to your photography business.



PPW is a State Affiliate of  
Professional Photographers of America  
An International Association

## Personal Projects

You got into photography because you liked it. Enjoyed the challenge of creating new images... Then you turned it into a business and photography wasn't quite as much fun anymore. Marketing, sales, building web sites, printing, framing, retouching started to suck the joy right out of your life.

Personal projects can get you juiced again and help your business too! Bob will show you how

he used these ideas to make photography fun again and make money while you are at it.

This is a program of creative ideas and techniques along with simple business marketing. They go hand in hand to help put your business back on track to the joy you first felt before you turned photography into a business.

**CHANGING PHOTOGRAPHY**  
**LUMIX G**

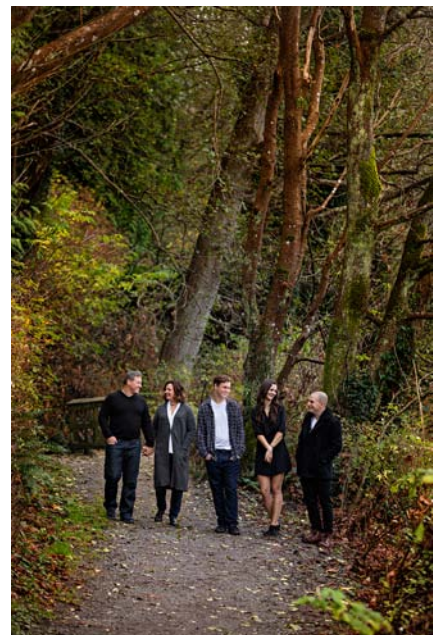
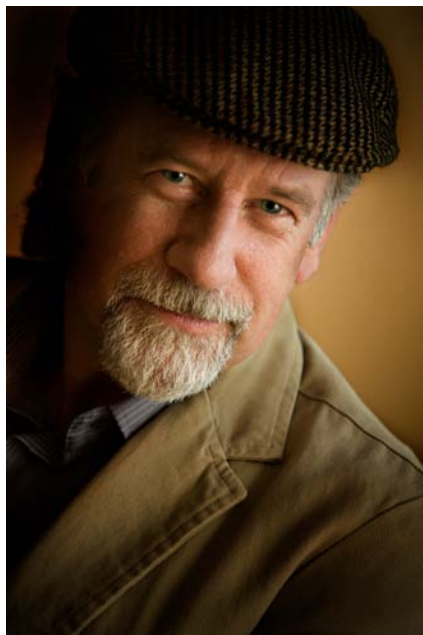




# Don MacGregor: Put the “P” Into Professional

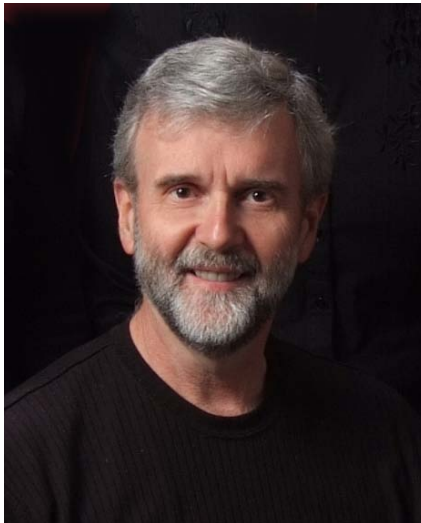
1. Be more professional with your control of exposure and lighting subjects in every condition,
2. Be more professional in your abilities to design, pose and create portraits that define personalized art... art that reflects your personal style... not just a “picture.”
3. Be more professional in how you brand yourself, how you present your work to clients and how you price and deliver your work.

Don’s classes will be fast paced presentations on each of these topics with a constant focus on setting the value of what you do above the swarm of weekenders. Don will show how to establish the correct exposure for any given situation and how to control the values of light such that we have a full range of information in our files. Don will demonstrate posing concepts that establish casually elegant images that stand head and shoulders above the “sardine can” style of posing so often seen today. Don will also present a module on his post production workflow and more importantly the “process” used by successful portrait photographers to elevate their sales from the very low industry average to significant averages.



# Michael Thresher: Business ReVision

Let's get a new vision for our marketing. This early-bird class will start your day with new ideas and a focused approach to marketing that connects with today's client. What brought in new clients five years ago doesn't really work anymore, so don't just continue doing what you've always done – change the game, separate yourself from the competition, and present yourself in a way that speaks to the new generation.



*Pursuing Your Style*

**RENEW**  
Your PPW Membership

Your membership needs to be paid through March to get the Membership Discount on Registration.

**REGISTER**  
For Conference

Online at [ppw.org](http://ppw.org) or contact Dalisa DeChiara at 509-264-1817 or [dalisajophotography@gmail.com](mailto:dalisajophotography@gmail.com)

**RESERVE**  
Your Hotel Room

at Yakima Red Lion Hotel. Ask for a for PPW Group Rate. Reservations must be booked by Mar 16, 2017 to guarantee the convention rate.

# David Trust: Alive and Well — Your Future in Professional Photography



Today's world can be a difficult place to do business, and that certainly holds true for professional photography as well. But contrary to the commonly accepted claim that professional photography is going the way of the Dodo bird, PPA CEO David Trust explains that the industry is actually well-positioned for a resurgence in upcoming years. Part 1 of this program explains why

the industry's underpinnings are in good shape. Part 2 will discuss the oft-misunderstood concept of branding, why your brand will determine those who survive and those who don't.

If you are serious about your business, you need this program! And remember to bring your smile. The future is bright!

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# Empower Yourself: Take a Stand Against Predatory Licensing Terms

On January 17 Steve Whittaker will offer a seminar related to ASMP "best practices" with his approach to working with clients, negotiating and navigating around potential conflicts and his approach with assignment of production and lighting. PPW members are encouraged to attend at the member rate.

[REGISTER HERE](#)

## Topics Include:

- Licensing and fee structures
- Contracts
- Assignment Production
- Copyright issues – case studies
- Licensing and lighting issues – case studies

This event is geared to empower emerging and active professional photographers to take a stand against predatory and licensing terms that affect our revenue stream and the value of the images we create. We face a highly competitive market but at the same time, low pricing and weak licensing issues are damaging our profession.



## MAKE MORE MONEY: IMPROVE BIDS and LICENSING

If you are a commercial photographer, a photographer who blends both retail and commercial photography and are wondering why you are not charging enough, or how to improve your licensing or even if you are just starting out, this event will have something for everyone.

Steve Whittaker is an architectural, interior and aerial photographer based near Portland covering local, regional and national assignments. He has been an active member of ASMP and encourages photographers to engage and become more ac-

tive in the ASMP community by volunteering, supporting each other as advocates in protecting our intellectual property and our profession.

## Date/Time:

Tuesday, January 17, 2017  
Social Hour: 6:15PM  
Program: 7:00PM to 9:00PM

## Location:

[Impact Hub Seattle](#)  
220 2nd Ave South  
Seattle, WA 98104

## Pricing:

\$5 - ASMP, PPA, or PPW Member  
\$25 - Non-Member (\$35 at the door or FREE if you join ASMP)  
Free - Student with valid ID

[REGISTER HERE](#)



Check out Family Portrait Month this October.

Then watch for details on our Dream Studio GiveAway leading up to Imaging USA in San Antonio.

Family Portrait Month is a great way to drive business to your studio and show your clients how much you care.  
[ppacharities.com/familyportraitmonth](http://ppacharities.com/familyportraitmonth)

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## Western District Print Competition Finale

by Marie Martineau-Sandberg,  
2017 Salon Chair

Now is the time to pull your images together!

Join us in Yakima for the final PPA District judging within a district. After 2017 competition will still be judged for the districts, but only in Atlanta. PPW is hosting this competition, and you will have the opportunity to have your images judged by some of the finest photographers in our industry.

For Print Entry Rules and everything you need to know:

<http://www.ppa.com/competitions/content.cfm?ItemNumber=10205&RDtok en=64897>

The online PPA entry form will have all of the information for both Western District awards and all PPW awards. There is no need for separate forms for PPW this year.

**Please read the rules.** Call Marie at 360-870-4509 if you have any questions.

You can enter through the link above starting on February 14 until March 17, 2017. After March 17th there is a \$50 late entry fee until March 23, 2017 at 5pm EST. After that you cannot enter.

### Ship Print Cases to:

Marie Martineau-Sandberg  
832 Torrey St SE  
Olympia, 98513  
Deadline to arrive at Marie's:  
March 23, 2017

Print Cases may be delivered at the hotel from 5-7 on March 30th. ONLY cases that are registered with PPA will be accepted.

I look forward to seeing everyone in Yakima.

### PPA 2017 Western District Jurors

Dennis Craft, Jury Chair  
Jeff Dachowski  
Don Dickson  
Don Emmerich  
Mary Fisk Taylor  
Larry Lourcey  
Katheryn Meek  
Bob Coates

## PPW Degrees

Degrees are awarded upon achievement of merits earned by members of PPW in good standing, whose membership dues have been paid for that year.

### Associate Fellow of Photography: AFP (25 Merits)

- Must be a member of PPW in good standing for a minimum of two years.
- Must have a minimum of ten PPW service merits
- The remaining merits may be a combination of print and service merits.
- A silver 25 point bar will be added to the ribbon for each additional 25 merits accumulated after the AFP degree is achieved. When FP degree is earned these bars are exchanged for gold bars.

### Fellow of Photography Degree: FP (50 Merits)

- FP requires no less than 25 print merits and no less than 15 service merits.
- A gold 25 point bar will be added to the ribbon for each additional 25 merits earned or awarded



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## Print and Digital Merits

The Annual Image Competition is held by PPW with the intent to recognize and award achievement in the craft of professional photographic imaging with merits.

PPW Award Ribbon Print (score 76 or higher)	1 merit
PPW Division Award Winners (best in each category of a division, including the Charles Libby Trophy for Best Pictorial)	1 merit
PPW Trophy Winners (Top aggregate scores, Best of Division, Best of Show, People's Choice, Washington Photographer of the Year)	2 merits
PPA Western District Print Merit (score 80 or higher when PPW hosts the PPA Western District Print Competition)	

### PPW Division Awards (All PPW Members are eligible)

Portrait Division	Wedding Division	Commercial Division
Best Child	Best Bride	Best Pictorial (Charles Libby Trophy)
Best Group	Best Groom	Best Industrial
Best Woman	Best Bride & Groom	Best Architectural
Best Man	Best Wedding Group	Best Editorial
Best Couple	Best Wedding Candid	Best Advertising / Illustration
Best Animal	Best Wedding Album	Best Aerial
Best Unclassified	Best Unclassified	Best Unclassified
Best Non-Wedding Album		

### PPW Trophy Awards (Only Washington Resident Members are eligible)

**Aggregate Score Trophies** (Requires a full case of 4 entries, each of which qualifies as a merit entry)

- *PPW Portrait Photographer of the Year* for highest aggregate score in the Portrait Division
- *PPW Wedding Photographer of the Year* for highest aggregate score in the Wedding Division
- *Chow Chen Yang Trophy (also known as CC Yang) PPW Commercial Photographer of the Year* for highest aggregate score in the Commercial Division
- *Russ Clift Trophy* for Best Mixed Case (split entry) aggregate score — must include entries from more than one Division
- *Alma Gray Trophy* for highest aggregate score for a case from a first-time entrant. Entries can be from any Division. "First-time Entering a State of International Print competition" must be marked on the entry form.
- *Jentoft Trophy* for the resident of Washington having the overall highest aggregate score.

### Trophies for Best Single Entries (Only Washington Resident Members are eligible)

- *Roger Dudley Trophy* for best single entry from the Commercial Division
- *R.R. Hutchinson Trophy* for the best single entry from the Portrait Division (excluding album entry)
- *Lee Merrill Trophy: People's Choice Award* is given to a PPW member who lives in Washington State and is voted for by PPW members
- *Best Wedding Portrait Trophy* for best single entry in the Wedding Division (excluding album entry)
- *The Best of ACI Print Award:* Given to the best competition image submitted by a PPW Member and printed by ACI Color Lab
- *Best of Show Trophy* for the best single entry from all divisions as determined by the jurors



# ACI to Sponsor New Print Award at Western District Competition

by Richard Breshears

Remember the good old days, when going to a state or district conference meant a visit to a beautiful print salon filled with breathtaking images? Remember when images were printed, beautifully mounted, and carefully presented? Not stuck playing on a random monitor. People weren't stacked on top of each other trying to get a glimpse of one image at a time on a computer screen in the corner of some empty ballroom.

If you pine for beautiful print images in salon you are not alone. This is something that your PPW board has heard from many members. We've heard you, and have worked out a marvelous deal to make our print salon more fantastic than it's been in years!

This year, at Spring Conference one of our biggest long time supporters has agreed to offer us a "Win Win" opportunity to make salon prints popular again.

For the first time ever, ACI will be offering a trophy to a PPW member for the top entry printed by their company. Along with

that, anyone using ACI to print their entries will receive extreme discounts and special concierge level service to make sure your prints arrive painlessly and on time for the competition.

Pat Cahill and the good folks at ACI have been good to PPW, and we appreciate the ongoing love and support for all the years they have been there for us. Once again, they are going above and beyond to make the last District Competition to be held outside of Atlanta outrageously awesome. My hope is that, whoever you use, you strongly consider printing your entries this year. And, if you print your entries, strongly consider using ACI. At the prices they are offering, and the service and quality they provide you will be satisfied. Who knows. Your print could be the winner of the very first ever trophy of its kind!

Details will be coming soon on specifics so be looking out for information from ACI, our own email blast system, and in the upcoming print competition packet.

See you in Yakima!

## 2017 Spring Conference Chairs

- Conference Chair: Rachel Ikenberry
- Program Chair: Faye Johnson
- Registration Chair: Dalisa DeChiara
- Awards Chair: Rachel Hathaway
- Salon Chair: Marie Martineau-Sandberg
- Salon Logistics Chair: Brian Page
- Program Logistics Chair: Gary Colvin
- Publicity Chair: Mary Jo Allen
- Life Member Chair: Ralph Allen
- Fun Party Chair: Faye Johnson
- Facilities & Catering Chair: Rachel Ikenberry
- Conference Photographer: Ernst-Ulrich Schafer
- Digital Presentation Chair: Michael Thresher
- Trade Show Chairs: Keith Currie & Sharon Biddinger

## Gold & Silver Merit Point Bars

Last year we changed to a new type of bar, similar to PPA's. If you've lost one of your bars or if you want your old bars to match new ones you earn, you can **purchase replacement bars for \$10** (no exchanges). For your first time receiving bars, of course they are free!

Order NO LATER THAN January 20 for delivery at Spring Conference 2017. Contact Rachel Ikenberry, Citations Chair to order. Make checks payable to PPW and mail to Rachel at 3005 Bush Mountain Ct SW, Tumwater, WA 98512.



**Proud to help protect what matters most.**

I'm pleased to support our local Professional Photographers of Washington.

**Howard Burkholz**  
801-451-8880  
hburkholz@allstate.com



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# Executive Manager's Message

Ho Ho Ho, My Photo Friends!

As I write this the Christmas holidays are around the corner and the New Year will be upon us once again! How fast 2016 has flown! I hope that things are all well with you.

This past year you should have seen lots of new things happening in PPW. We have offered more new education events, compared to the recent past. Classes with hands on learning that generate fun times and good conversation in between lectures is what PPW is great at. Fellowshiping is what it's all about! Please participate as often as you can. The rewards are worthwhile!

I have attended the PPA Affiliate Leaders meeting at IUSA the last two years and have come away with new ideas and learned that other Affiliates in the nation are also struggling to keep members engaged and happy with what we can offer members. This year, I have President Heidi joining me. It'll be exciting to have someone there to help remember all the info that is packed into our two day event.

If you haven't gotten a letter in the mail yet, you will! Keep a look out for it. It's a *paper invoice* for your membership dues. Keep it handy, along with the Citation Merits Report that Rachel Ikenberry, our Citations Chair, sends out to you every year.



As for those members who do not have their Annual Due Date of January 1<sup>st</sup>, your due date will be adjusted to fall on the 1<sup>st</sup> day of the month. This change will make life much nicer and less daunting for our volunteer Treasurer, Barbara Potter. I also sent an email about this happening too. If you need more info, please do not hesitate to contact me at [fayejohnson@comcast.net](mailto:fayejohnson@comcast.net) or 360-509-6994.

It's a pleasure to serve as your Executive Manager in 2016. If you have any concerns, needs or suggestions for improvements, please let me know.

Remember, PPW is **your** professional association!

Sincerely,

A handwritten signature in cursive script 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](mailto:breshearsphoto@charter.net)

**Doug Walker, CPP, M. Photog., FP**  
[doug@walkerphoto.com](mailto:doug@walkerphoto.com)

**Marie Martineau-Sanberg, CPP, Cr. Photog., FP**  
[tmlsfoto@comcast.net](mailto:tmlsfoto@comcast.net)

**Faye Johnson, CPP, M. Photog., FP**  
[fayejohnson@comcast.net](mailto:fayejohnson@comcast.net)

"There are no rules for good photographs, there are only good photographs."

— Ansel Adams —

# A Fine Art Approach to Architectural Photography

by Mike Busby

Fine art architectural photography at night is the core of my business. Although my work follows the technical traditions of architectural photography, it is driven and informed by Philosophy, Art, and Communication. While the article speaks to my work and processes, I hope that it will give you new perspectives and maybe generate new insights for you to explore.

I use the term fine art with specificity towards creating emotive works through design elements. The subjects and centers of interest become secondary to the design elements that give them life. "That's cool," "that's amazing," and oohs and ahs are

all reflective of images bypassing reason and striking directly to the viewer's senses. That is my guide, and that is my target. Dramatic design elements speak to emotion, they compel attention to the works, and they encourage viewer appreciation from their own reflective set of experiences.

I use a Nikon D810 with the AF Nikkor 50mm f/1.8D and a 70-200 VR lens. I also use a Nikon D7100, converted to infrared photography, while using the same lenses. I also use a wide-angle lens when no other options are available. Otherwise, the 50mm and the 70-200mm generate big panoramas with large file sizes.

I begin shooting about fifteen minutes past sunset and have

forty minutes before the sky is too dark. Twilight and Civil Twilight, also known as the blue hour, generates rich blues in the sky, but more importantly, those times have enough ambient light to fill in the dark shadows. Shooting a stop or two overexposed captures additional information in the shadows, while leaving leeway for Camera Raw to recover textures in the highlights.

## Shooting for Design Elements

"The Carousel" was specifically photographed for the sparkling lights. First, those beautiful star flares were generated from the Nikkor 50mm f/1.8D lens. The lens is unique in that it has straight aperture blades rather than traditional curved blades. The results are star flares that form at f/8 and f/11 - which also happen to be the sharpest points for the lens. The building itself was converted to black and white to emphasize and pop the light, and a second conversion occurred to darken the background. Details are prevalent throughout the image because it was shot overexposed for the shadows, and this enabled a plethora of processing options. Minor distractions were eliminated, and a vignette was added to emphasize the center of interest. Finally, the



*The Carousel*





*Our Lady of Lourdes*

highlights were pushed to the extreme to further pop the whites.

I'm frequently asked if this image is enhanced. I answer yes, but then ask if they can tell how I was feeling when I took it. The question is met with understanding and approving nods.

The lighting for "**Our Lady of Lourdes**" was good fortune. The sun had set, the church was well lit, and the sky was bright enough to capture the drama in the blacks. The narrative of the dark against the light was the guide for shooting and processing. A strong vignette was added to isolate the church from the city background. The church was sharpened to accentuate its unique architecture while creating more tension between it and the sky. Lifting the shadows brought out the swirling details in the clouds. Finally,

contrast was added to emphasize the distinction between the blacks and the whites. Being able to process toward a specific narrative brings forth and gives language to the design elements, and it becomes easier to speak to the nature of the image.

"**Spokane - In Blue**" was initially a curiosity about pho-

tographing infrared at night. The image doesn't have a strong center of interest, but it was unexpectedly well received. People liked the mood generated by the color and the overall softness of the image. Sharpness and steep contrast creates separation and increases tension, while serenity is achieved by blending the subject with its environment through reduced clarity and softness. The revelation prompted a new portfolio with the intent to shoot buildings somewhat subdued, and then emphasize color and softness to create mood. "**The Pavilion - In Red**" became my next creation.

Daylight savings time begins the season of rooftop night shooting. This last month has seen creative endeavors that push the envelopes of lighting, color, and contrast, as built upon from the previous styles. The emergence of a new processing style is manifesting, and it's reflective in "A Good Night" and "Iconic Spokane." The satisfaction in these images comes from watching the themes and processing styles evolve through time, and know-



*Spokane - In Blue*

# Fine Art Architecture

ing they will change and develop into the future.

I shoot to design elements through most of my photography, but it stands out with nighttime architectural photographs. It builds credibility and my personal brand. The work is gaining interest, and it's becoming easier to critique, mentor, and speak to the images. If you haven't tried nighttime architectural photography, then I encourage you to do so, and to use any of these ideas that you find helpful.

**Mike Busby** is a commissioned and fine-art photographer from Spokane. He maintains a technical degree in photography while having a Masters in Creative Communications. His work can be seen at [Busbywc.com](http://Busbywc.com). He is open to questions, enjoys meeting new people, and is always up for a shoot.

[busbywc.com](http://busbywc.com)

"What I like about photographs is that they capture a moment that's gone forever, impossible to reproduce."

*Karl Lagerfeld*



*Pavilion In Red*



*Iconic Spokane*





# Lighting Dramatic Interiors One Step at a Time



*Base image with ambient light only*

*by Chris Wooley*

When photographing a room, it's always nice to show it in the best light. And frequently, this can't be done using existing light. This leaves us with three choices for creating a stunning image: use existing light, do a high dynamic range process, or add additional light sources.

Using existing light is often the easiest method. You work with what you have and get the job done. Sometimes this is the best option – especially if you are working on exteriors and can time when you do the shot (like during golden hour). This approach also works great for documentary images or if you need lots of variety.

The second method, HDR, is often a huge improvement. You can now restore detail in both the highlight and shadow areas. This can help make the image more visually pleasing. It's fairly quick to do, and generally produces decent images. However, the images can sometimes look unnatural, especially if the dynamic range was too great.

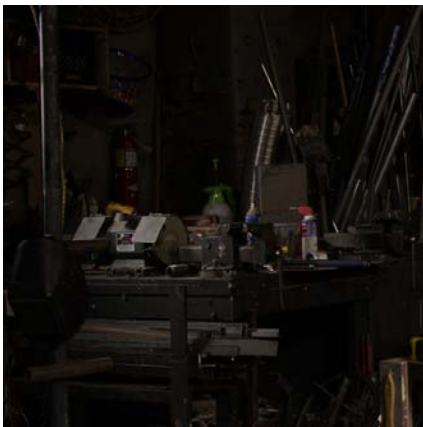
The third method involves adding additional light sources to help balance out the contrast. This is my favorite method for getting images to have that “wow” factor. With digital photography, it is now super easy to combine several exposures into a single image. Here is how I go about creating artificially lit images that have a wide dynamic range.

- 1) Plan your image! Planning is essential. You have to pick your angle and perspective carefully. You'll be combining several images together to get the final look – so take time to select the perfect perspective.
- 2) Use a tripod. This is vital. You need your camera locked down so it doesn't move from frame to frame.
- 3) Use a remote to take your images. A remote allows you to keep your tripod perfectly still and allows you some flexibility for movement. I prefer to use a CamRanger so I can use my cellphone as both a monitor and a controller.
- 4) Underexpose your base image. This will vary depending on your location, but I like to underexpose my base image by a stop or two. I'm looking to get my natural shadows dark and have underexposed highlights. I don't want the frame completely dark though, as I want points of reference when compositing them together.
- 5) Use a flash, flashlight, strobe, or other light source to illuminate part of your scene. Focus on one small area per frame. This is where the CamRanger comes in really handy for seeing how it looks from the camera's perspective. I use a flash (Flashpoint's XPLOR 600 with removable head) on a boom with a 24" gridded softbox to produce soft, pretty, and focused light.



# Dramatic Interiors

- 6) Repeat this process, lighting each section of your image. Don't be afraid to light the same area from multiple directions. Overhead lighting is dramatic. Side lighting can also work well. Experiment. Focus on making the image have depth.



*One Light*

- 7) After you have all your exposures done, I like to get a few "safety" shots by bracketing a few stops lighter and a few stops darker just so I have the image detail, in case I need it. There have been a few times that I've wanted to selectively lighten shadows in a hard to light area. I highly recommend this habit.
- 8) On to Photoshop! First, combine all the images into a single file. (File > Scripts > Load Files into Stack). You can use whatever method you prefer – this is my preference. I also like to do "Auto-Align" just to make sure everything lines up perfectly (sometimes the tripod gets bumped or a lens has creep).
- 9) Now place your very first image (with no lights) as your base layer. You'll be adding each additional frame to this image.

- 10) Take your first "lit" image and change the blending mode to "lighten" This will allow only the highlighted section to show through.
- 11) Mask out all areas that weren't lit in the image. This helps keep clean lines later.
- 12) Repeat steps 10 and 11 for each of the images.
- 13) You will now have all your lit layers set to lighten and masked off to only show their highlights. The number of layers will vary, depending on how many exposures you took and the amount of detail you are showing. In the example image, I have about 50 layers.
- 14) At this point your image should be looking pretty dramatic. If there is a shadow I don't like, or if a highlight is too strong, I'll selectively mask in the safety images (the over and under exposed ones) to balance out the image.

- 15) Now that the base image is there, select all of your layers and convert it to a smart object. This makes the retouching process so much quicker, as this file will be pretty massive. With the smart object, you can now do your detail edits (removing distractions, cleaning up details, adjusting color balance, etc., without killing your machine.
- 16) Once you've done your adjustments, I recommend creating another smart object of all the edits to this point. It makes placing the file easier and quicker (and gives you the flexibility to change your edit, non-destructively, at any time.

You've now created an artificially lit image. I love using a CamRanger for this, but any wireless remote will work. It consistently produces stunning results and helps give your image a nice "pop."



*Final Edited Composite*

# Brownie to 4x5



*by Steve Conner*

My first photographs were taken with my grandmother's Kodak Brownie 620 box camera at 5 years old. I received the first camera of my own in 1959. It was a Kodak Brownie Starflash, which was the first camera to have a built-in flash for bulbs. In searching the few 127 B&W negatives that I could find from that camera, I found the photo I took of the United Nations Building in 1963. Not my first architectural photo, but the first I could find. I'm going to guess that I didn't fill flash it with the little flash bulb.

Later on I used a Calumet 4x5 view camera and finally a Sinar 4x5 with bag bellows and two Schneider Super Angulon wide angle lens for architectural photos.

I had an interesting assignment for Bell Helicopter. They wanted a

photo of the Lifebird helicopter in Spokane, Washington. I arranged to photograph from the helipad on the roof the Sacred Heart Hospital. I used a hand held radio to communicate with the pilot. I used a 4x5 view camera with ISO 100 color film, a Norman 2000ws power pack and one 9" parabolic reflector. I did the first of a two part exposure about 45 minutes after sunset to get the rich blue sky behind the helicopter. I spoke with the pilot to get it into position and hover for a few seconds, take the picture at 1/30th of a second shutter speed and f/16.

Several hours later I did the second half of the exposure with a magenta filter in front of the lens to compensate for the green street lights and exposed at f/16 for 45 minutes. My client was pleased with the results. I love technically challenging photos. This wasn't a trophy winning photo, but it was a money maker and made me happy.



*United Nations, New York, 1963 with a Brownie Starflash*



*BTS on the roof of Sacred Heart Hospital*





# Delivering Architectural Photography Magic Through Post-capture Artwork

by Doug Walker

As an architectural photographer, very often the image I desire cannot be created in camera. Living and working in the Pacific Northwest means weather can be iffy, and last minute punch-list items often provide obstacles to navigate onsite, and always at the worst possible time. So when a client calls with an image need but the project is in that 'punch-list mode' and the weather is headed South, how do I approach this challenge? Simple. I take charge as usual but make the magic happen with post production artwork!

## The Wacom Pen - Mightier than the Mouse!



Creative post production artwork has been an essential step in my workflow since I pressed a Wacom Intuos 5 Medium tablet into service back in 2013. It very quickly changed the way I approach post production and



Campus Lofts and Townhomes *BEFORE* Retouching



Campus Lofts and Townhomes *AFTER* Retouching

opened up incredible new opportunities I had not even imagined possible including taking my images round trip to the top of the International Photographic Competition stage as a Diamond Photographer of the Year (2015) and Silver Medalist (2016). As a heavy Wacom user I look back and note that it took a bit of time to gain fluency with all the custom settings, keys, shortcuts and setup specific to my artistic vision and workflow. But clearly

it is now one of the most important tools in my creative arsenal. Today I cannot imagine working on my images without the finesse and control it provides.

The Wacom Intuos 5 Medium tablet is an essential piece of kit for my creative photography!

When working an image in post production I move through it methodically, examining each element, and ultimately asking



the critical question, “does it help the image or hurt it?” Is it a distraction or an essential part of the image? If it is a distraction I remove it and rebuild the surrounding elements. There is no absolute formula, and there are always limits, but I inspect each element. Some complex scenarios are simply too time consuming and beyond the scope of a given assignment budget. But my clients’ images always benefit through post-capture artwork.

The Before/After versions of the Campus Lofts and Townhomes clearly shows the value of post-production artwork. The building is an adaptive re-use project recently completed here in Olympia, Washington for Ron Thomas of Thomas Architecture Studio. Designer and Business Manager of TARCASTUDIO Christine Van Duzer was thrilled upon receiving the image. She shared back this note: “Comparing the images side by side, the difference is simply stunning. The original photo accurately portrays the building, but the enhancements allow you to notice all of the gorgeous architectural details without distraction as the architect intended.” Thank you, Christine!

Another example where re-touching significantly improved the quality of an image is from a recent shoot at the Little Creek Casino Resort in Shelton, Washington. It is of their new smokeless Casino Bar taken for the architects, builder, and engineers. The image was supposed to be photographed at 4 am while the



Little Creek Casino bar, with areas to be retouched circled

casino was closed. However, upon arrival the bar space was not setup nor were the folks available to do so. So unfortunately I had to shoot this space while the casino was up and running. No small feat. Here is the backstory.

Once back in the studio and raw processing and bracketing is completed I begin the same

process of looking into the image for those items that need special attention. As before, a scan of the image reveals many areas that would benefit through post production artwork, outlined in green. The closer you look the more you see. But sometimes you initially miss things. In fact, it was quite a while until I saw the tissue box hiding on the bar... even



Little Creek Casino bar, final image after retouching

# Architectural Photography Magic



Kalama Interpretive Center, *as prepared for competition*

during early post. And it was certainly missed onsite.

Before and after versions show how those areas marked in green impacted the final image. Once completed, the final image reveals a much cleaner and polished image.

Finally, this image of the Kalama Interpretive Center in Kalama, Washington anchored my Diamond Photographer of the Year case at the International Photographic Competition in 2015. It was an architectural dusk image created while on assignment for the Berschauer Group Inc. The space included the front parking lot (image left) and drainage areas (near foreground). From the first series of bracketed and stitched images I ended up with a starting point. Again, complex trees and for competition, where the lines of



Kalama Interpretive Center, *original capture*

reality become blurred I transformed the image into a serene destination space with a reflecting pond in the foreground. The artwork was a result of quality zen time with my trusty Wacom pen and just imagination. The litmus test for elements being... if it does not help the image; it hurts the image so eliminate it. Anything removed had to be rebuilt to taste. The entire foreground and building left was created to

balance the image and provide impact. Interesting this image scored an 81 (Merit) at Western District but went 'Unanimous Loan' at IPC.

Since acquiring my Wacom tablet in 2013 and embracing post production artwork a whole new world of quality has unfolded — a wonderful world of creative freedom and creative control. I always strive to create the best





Kalama Interpretive Center, as delivered to client

image possible on location from lighting, to stylizing, to propping, etc., but sometimes things happen. I know I can rely on my pen to provide that high quality product whether for a paying client or for judges at print competition.

I am currently developing an architectural photography workshop to be unveiled in 2017. If you have any questions about

that or any of the images shown here, feel free to contact me at [doug@walkerphoto.com](mailto:doug@walkerphoto.com). Be sure and check out my Instagram feed for timely architectural imagery <https://www.instagram.com/dougwalkerphoto/>



White Shepherd, by Caron Van Orman

After a family session in the snow at the client's home in 2016, I took aside the family's white German Shepherd, Kato, for a few images in the snowy field. I shot just a handful of images of Kato in natural light before he ran off to rejoin his family. Although the family didn't purchase this image of him, this individual portrait of this beautiful dog is still one of my favorites from their session.

## Re-Editing with New Skills

by Rob Miller

*Bellevue Porsche* was an architectural photography project that I completed back in January of 2015 and delivered to the client shortly thereafter. Nearly two years later I started a new website specifically for my architectural work ([architexure.com](http://architexure.com)) and decided to re-edit the images for my new portfolio using the post-processing skills I had acquired over the two year period since. I wanted to show off only my best work in smaller quantities rather than sharing everything as I have done with my primary website which hosts multiple genres.



Previously I had used HDR for initial image blending and then finished the photos in Lightroom. This time I edited a single raw file with Lightroom and Photoshop. Because I took a different approach to the post processing, the final images are much sharper, clearer, and with more vivid and accurate colors.





# Landscapes — What Does It Take?



*Chinook Pass, looking east*

*by Rollie Geppert*

October 21-22: When I heard it rain hard last night around 7 p.m. and then suddenly stop, I knew it meant fresh snow in the mountains. All I needed now was a relatively clear sky. I got up around 2 a.m. and through the benefit of light pollution coming from Tacoma I could see the degree of cloud cover, stars and moon – things looked hopeful. For the best drama in a photo just add some clouds and there is nothing like the conditions either preceding a storm or immediately after a storm for great clouds. This meant setting the alarm for 3:30 a.m. which I did and by 4 a.m. I was on my way with camera gear, two pair of boots, and warm clothing. I turned on the

radio to NPR and picked up the last few hours of the all-night jazz program with some tunes by John Coltrane and Miles Davis.



*Tipsoo Lake*

By 5 a.m. I was in Enumclaw where I tapped the ATM for some cash, tanked the Honda CR-V with gas, and grabbed some breakfast at the McDonald's drive-through window. After passing through Greenwater I saw a bull elk on the shoulder of the road and then before Crystal Mountain I saw two more elk – seemingly waving me on toward Chinook Pass, my destination.

At 6:15 a.m. I arrived at Chinook Pass, elevation 5,430 feet, where it was 30°F and snowing. With the pass due for its winter closure any day, I knew opportunities like this were special. I parked in the rest area and tried to get some sleep although the constant hum of large snow removal machines made my rest anything but restful. Around 7 a.m. the sun was giving a hint of peeking through the clouds. I set up my tripod in the snow and took a few photos looking east down the American River Valley and then drove just over the Cascade Crest to Tipsoo Lake to check out the view. Amazingly, on the east side of the pass it was relatively clear while the west side was fogged in. Then, this condition reversed itself and I could begin to see the summit of Mt. Rainier.

I believe any photo of Mt. Rainier needs to show some or all of the summit. With early morn-



*Tipsoo Lake*

ing fog and rolling clouds, finding a window where the summit would be visible is a premium — especially where the goal is to have a mixture of blue sky and cloud-driven drama. I also believe that great landscape photography takes place in only five minutes of the day. The key is to determine the “decisive moment.” I made more photos in the company of another photographer who left his home in Kirkland at 5 a.m. in order to arrive on time for this grand experience. A few other photographers who had the same idea were hiking around the perimeter of Tipsoo Lake.

Through some creative placement of my camera and the good fortune of a small group of trees along the shoreline I was able to exclude the presence of man from all of my photos. This illustrates how little control the photographer has in making this type of photo. Landscape photography is the largest studio you will ever have and you can only control the

location and time of day for making the photo.

By 8 a.m. I felt that I had accomplished all that I could and proceeded back toward Cayuse Pass and then into Mt. Rainier National Park through the Stevens Canyon entrance. As I drove, the sky continued to clear and soon there were very few clouds remaining. I stopped at Box Canyon where my composition included water running over a rock face carved smooth by an historic glacier. From there it was on to Stevens Canyon with a final stop at Reflection Lake where the clear deep blue sky was absent of all drama-making clouds. However, the lake was ice-free so I composed my scene by placing some snow-covered woody debris in the lower left corner which would guide the eye to the reflection and then to the mountain.

The parking lot at Paradise was starting to fill up fast with hikers and skiers. The snow cover was

thin but conditions improved with an increase in elevation. At 10:30 a.m. I left Paradise and headed home, with a stop at the Copper Creek Restaurant for an early lunch topped off with a piece of their famous blackberry pie. By 1 p.m. I was home again, after traveling 210 miles and circumnavigating the whole mountain. After a one-hour nap I started processing my photos — and this is where the learning takes place. Yes, to do it over again, I would have used some other techniques. And if I can see my way clear, I will make another attempt before the pass closes for the year.

So, what does it take to make great landscape photographs? Remember, my mantra is “Great landscape photography is the product of an alarm clock and warm clothing” – and any camera will do.

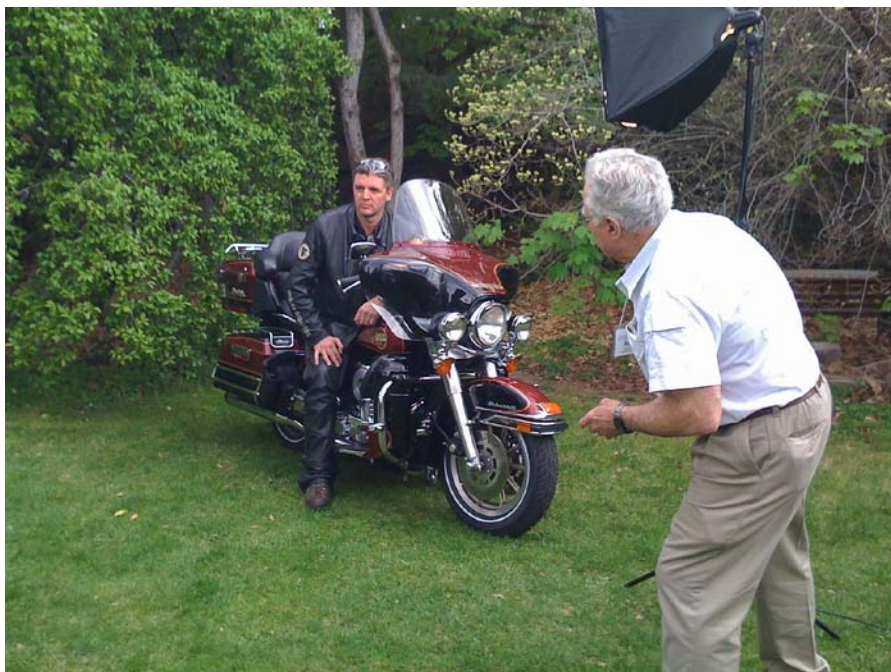
It was a great way to celebrate my 73rd birthday on planet earth. Enjoy.



*Rainier, Reflection Lake*



# Saying Goodbye to a Mentor



Ken Whitmire teaching at Wall Portrait Conference 2009

*by Bruce Hudson*

On Saturday November 19th the news spread like wildfire. I had just received a text from a friend/colleague/student, "Did you hear about Ken?" Thinking to myself that this is not a message I ever wanted to hear, I replied, "No... what?" And as I am sure all of you reading this know by now, it was tragic news that we had lost a giant in our industry, we had lost Ken Whitmire.

A week or so later my wife Terri, my son Josh, his daughter Natalie, myself, the Whitmire family, and hundreds of friends and industry professionals said our farewells to this amazing man at his funeral/memorial party in his home town of Yakima. Standing at the grave site

with flower arrangements and Ken's iconic cowboy hat on the casket, the mood was surreal. Ken would have noticed how the sun danced on the edge of the flowers and hat creating the perfect "separation light." It was a beautiful yet sad moment that I will never forget.

All of us who knew Ken thought he would live to be 100. His energy and passion for our profession was unsurpassed by anyone. And his ability and willingness to share his knowledge as well as a glimpse into his passion for creating family masterpieces is something that shaped me as an artist and business owner. His teachings have allowed me to create an above average lifestyle for me and my family. When my son Josh first started working for

me after college, I sent him to the 2007 Wall Portrait Conference. The first time he heard Ken speak he mentioned to me after, "Dad, these concepts that Ken taught you are the reason you were able to put me and McKenna (my daughter, Josh's sister) through college out of pocket with no loans!"

We may have lost a giant in our industry, but we haven't lost what Ken stood for. His legacy lives on. My success story is just one example. Ken touched hundreds and thousands of us over his 50+ year career and helped shape some amazing photography businesses. Not to mention the countless numbers of wall portraits hanging in his loyal clients' homes, a lasting legacy!

Going back to the moment I described beside his gravesite and at the memorial party back



*Moment of Joy. by Ken Whitmire*



at his studio, it was comforting to be in the company of so many other successful photographers from all over the world who came to pay their respects. All of us had Ken Whitmire in common as well as a love for his family, especially Vi's cooking! Studying with Ken at some point in our careers literally shaped who we are.

With our profession at a crossroads of selling digital images instead of photographic art, we need Ken's teachings more than ever. Some of the concepts that I still use today and have taught to professional photographers over the last 20 years come from the heart and soul of the late great Ken Whitmire. Here are a few of them:

- Display what you want to sell  
– In your studio or in public
- We are not selling pictures, we are creating custom made furniture for the home
- ALWAYS meet with the client before the session to educate them – consultations
- Whenever possible travel to the client's home to measure the space of the portrait and get a feeling for their room décor
- Incorporate the client's lifestyle in the portraiture
- Be enthusiastic and show your passion for what you are doing; this will translate over to the client
- With sales, always project your work, PERIOD. – No proofs, nothing online; sell face to face



Ken Whitmire tending the fire at Wall Portrait Conference 2009

- Never judge a book by its cover – Ken worked with a lot of farmers; never pre-judge a client
- Share these concepts with other photographers, “The high tide lifts all ships!”

So, if you are reading this and never had the opportunity to meet Ken or study with him, I highly recommend you seek out and study with someone who

has. Yes, we lost a legend, but his contribution to our industry will live on forever through the photographers he empowered and the clients he captured through his portrait artistry.

Farewell my friend and mentor,

Bruce



*The Family—100 Strong.* by Ken Whitmire

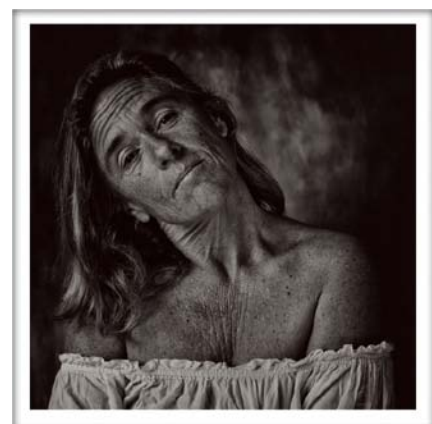
# Images of Merit



*My Ride*, by John Perea



*Single Black Male - Seeking Playmate*,  
by Heidi Swoboda



*Street Wise*, by Ernst-Ulrich Schafer



*Night Watch*, by Kari Stuckey



*Desert Goddess*, by Richard Breshears



*Heartland*, by Marie Martineau-Sandberg

All of the Images of Merit  
shown in this issue scored 80  
or above in the 2016 PPW Print  
Competition.





*Dusk on Samish Crest*, by Mark Turner



*Take The Stage*, by Foorrest Cooper



*Wheat Field Oasis*, by Ralph Allen



*A Splash of Ice*, by Heidi Marshall

## On the Cover: *Sea and Beauty*



Photographer Richard Kletsch created *Sea and Beauty* at Pacific Beach with a Nikon D-90, ISO 800 at f/11 and finished in Photoshop Elements 10. Richard says, "I walked onto the beach before sunset and kept shooting as the sun was setting. I noticed that water had collected in pools around old pier posts creating great reflections. I moved from location to location taking several shots at each. I continued shooting until it was too dark to continue. The feeling was majestic, being able to contemplate the creator."





## \$\$\$\$ Get Scholarship Money \$\$\$\$\$

Need some extra funds to make it possible to go to a professional photography school this year? Apply for a PPW Scholarship.

Our founding fathers made education a hallmark of our organization. Our Memorial Scholarship Fund ensures an everlasting fund which, as it grows, endows our members with opportunities to further their professional education.

Winners of this year's scholarships will be announced at the Spring Conference in Yakima.

Go online to [ppw.org](http://ppw.org) to read about the scholarships as well as to find a scholarship application. Make sure you're logged in as a member, then go to the Member Area, then [Scholarships](#). There's a link to the application there.

**DON'T WAIT! APPLY NOW!**

*"I really believe there are things nobody would see if I didn't photograph them."*

**Diane Arbus**

## 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

Keith Currie  
keithcurriephoto@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



## 2nd Annual Wine Auction Fund Raiser

Bring two identical bottles of wine to participate in the wine testing.

Learn about how to view, smell and taste wine.

Then join in on the fun bidding for your favorite wine and find out what it really is! Fun for all!

# 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 Co-Reps:

### Mindy Siks

mindysiks@mac.com

Mindy Siks, AFP, has been a member of PPW since 2000. She is a portrait photographer doing on location family, senior and children portraits. She also loves fine art landscape and special interest/travel photography.



## Caron Van Orman

vanormc@elltel.net

Caron Van Orman lives in Ellensburg and has been a member of PPW since 2007 and a PPA member since 2008. Her business focuses on newborns, families, and high school seniors. She enjoys photographing clients on location around the valley, but appreciates her downtown studio ... especially when the Ellensburg wind blows.

## Southeast: 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.

## 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:

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I find that squirrels are the monkeys of the northwest, leaping from limb to limb. So, when I saw this little guy in an aspen tree, all huddled up against the freezing temperatures in an Aspen tree I couldn't resist capturing the quietude of the moment. — Rob Di Piazza