

WASHINGTON PHOTOGRAPHER

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Executive Manager's Message

Happy New Year, my fellow friends and photographers!

Some years are hard to see go and other years are easy to put behind us. Whichever it may be for you, may kindness guide you into 2020 and allow you to appreciate the moment we are in right now. Turn to your loved one and let them know the reason you keep moving forward is because of them.

In 2020, PPW has lots of new forward ideas for branding and marketing. We have been blessed with some new volunteers to make this possible. Carla Conrad has accepted the Marketing Chair position, with help from Kim Clark as Social Media Chair. The board's liaison, Mark Gardner, our PPW Secretary, is overseeing the branding ideas and the direction PPW will go. In addition to Mark G's job, he's agreed to replace Mark Turner as the journal's editor. The work Mark T. has done over the past 8 years has been impressive and I ask you to thank him in person for his dedication and sacrifice for PPW. Thank you Mark!

This year, I'm wearing another hat as Conference Chair. The Conference team for **20/20 Perfect Vision** is planning a great event. We're excited to be hosted by the growing Spokane district. The Mirabeau Park Hotel in Spokane Valley is the venue and they should exceed our expectations.



The staff has been super welcoming and excited for us to stay with them.

The Fun Party will be all Gangsters and Coppers and a hush-hush Speakeasy. Make sure you have your Great Gatsby costumes ready! I want to see you all dressed to the nines!

Our Speaker Chair, Marie Martineau-Sandberg has gotten a great speaker line-up with a little bit of everything: a little bit inspiration, some competition info, savvy business practices, learning creative marketing and inside look at how it was created. Look for Rich Breshear's Facebook interviews to be inspired.

Talking inspiration, how are those competition prints coming along? It's a bit earlier this year, so if you haven't started, it's time! The entry dates for competition are February 13 through March 13. The rules for both Photographic Open and Artist are online at <https://ppw.org/competition-2020/>. I wish you lots of creativity and good luck!

The year 2020 should bring us some new vision to old ideas. But you need to participate to get the most of it. I look forward to seeing you in Spokane in April!

Faye Johnson



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On the Cover: *Beauty Unfolding*,
by Mary Jo Allen.

Editor's Notes

by Mark Turner

As I prepare to hand over my editor's red pencil, hot wax, and rubylith to Mark Gardner I'd like to thank each of you who have contributed to this publication over the seven years I've been putting *The Washington Photographer* together. Without your words and photographs there would be nothing.

I'm confident that Mark G. will bring his vision and passion to this job in his own unique way. Please give him your support as you have given it to me.

Inside this issue you'll learn about all the speakers, programs, and fun stuff happening at the PPW Spring Conference April 4-7 in Spokane Valley. It's a great opportunity to learn in a very personalized small-group setting.

This issue is all about personal projects. Most of us got into photography for personal reasons, but sometimes those get shoved aside in the quest to make a living. Yet it's important to keep our passions alive and work on things that won't necessarily bring any cash to our bank accounts. However, as more than one contributor shares, your personal work can be a means to establishing yourself with new clients or in a new market. It can also be a means for introspection and self-examination.

Enjoy!



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Spring Conference Schedule

by Carla Conrad

Friday, April 3, 2020

6:00 pm Image Judging, Salon, and Registration Setup

Saturday, April 4, 2020

8:00 am Registration opens
9:00-noon Print Competition Judging
Noon-1:00 Lunch (on your own)
1:00 pm Judging Resumes
1:00 pm Certified Professional Photographer (CPP) Exam
6:00 pm Dinner (on your own)
7:00-9:00 pm Welcome Party
9:00 pm Fun & fellowship

Sunday, April 5, 2020

7:00 am Print Exhibit Opens
7:30 am *Mary Ann Breshears: Habits and Routines to Create your 2020 Vision*
9:00 am *Tim Mathiesen, State Judging Academy*
Following Membership Meeting/Election
Noon Lunch (on your own)
1:00 pm *Bruce Berg: Change or Die!*
6:30 pm All Conference Photo in 1920s Costumes
7:00 pm Fun Party Dinner (ticket required)
Following Speakeasy

Monday, April 6, 2020

9:00 am *Toni Johnson Harryman, Dream. Emote. Play. Create.*
Noon Lunch (ticket required)
1:00 pm *Gena Tussy: Fluffy Butts for Fun and Profit*
5:00 pm Life Members Gather
6:00 pm Life Members Receiving Line
6:30 pm Presidents Awards Banquet, Degree Presentations, Installation of Officers (ticket required)
Following Award Photos
Following Presidents Party

Tuesday, April 7, 2020

9:00 am Board Meeting

Our conference is perfectly timed to keep you headed toward your 2020 goals in the new year – and give you that boost as you roll into the second quarter of 2020. We have so much instore for our attendees. And it all starts in **Spokane Valley, April 4-6, 2020.**

Our speaker session lineup includes:

- Mary Ann Breshears, AFP will share How to Create Your 2020 Vision
- Tim Mathiesen, M.Photog. Cr., F-ASP, EA-ASP is presenting our State Judging Academy
- Bruce Berg, M.Photog. Cr. will help us reframe our thinking with Change or Die!
- Toni Johnson-Harryman, M.Photog. Cr. will help us Dream. Emote. Play. Create.
- Gena Tussey, M. Photog, CPP will show us Fluffy Butts for Fun and Profit.

Our **Annual State Image Competition begins April 4th** – and image uploads open on February 13th. Get those prints ready to showcase your work and get some merits in 2020! For ALL the information for competition and categories go to <https://ppw.org/competition-2020/>

As always, there is the **Fun Party – A Roaring 20's evening**, a full-on costume party with fun and surprises that include dinner and a great time at Larry Capone's Speakeasy (Al's long-lost cousin) The evening will be a fundraiser for the PPW Scholarship Fund.

This all happens at the beautiful **Mira-beau Park Hotel in Spokane Valley**. We have a great line-up of speakers, workshops and an awesome print competition – plus some fun, great connections and a few surprises ready for you! Sign Up today and plan to join us!



Mary Ann Breshears and her husband Rich have been

The key to her success is passion, hard work, integrity.



State Judging Academy

Tim Mathiesen,
M.Photog., Cr., F-ASP, EA-ASP

This workshop will cover all aspects of the judging process, including terminology, scoring, ideology, digital vs. print, presentation, and conduct.



We'll will cover the process of judging and break it down so that you will be able to understand the 12 Elements of print competition, scoring, challenges and, most importantly, the rules that govern the entire print competition event. The 12 Elements are the foundation of judging within our system. They are used at all four levels and help the judges determine the final score.

Examples of all levels of scoring will be discussed. This workshop will involve all those in attendance. All seminar attendees will have an opportunity to participate in a practice judging. All attendees should be prepared to sit in the "hot" seats. When you have completed the workshop and have passed the judging evaluation, you will have an understanding of the judging principals and be able to participate in future judgments within your local association.

Photographic print judging is an enlightening and challenging process. It takes courage and confidence to begin the process. Most photographers want to learn about judging to improve their own photographs and learn to be objective when it comes to commenting and judging other images.

Judging is conducted at several levels. All competitions begin at the local chapter or guild level. Within the state affiliates, they utilize two levels of competition. After the local event, we have state competitions. The third level of competition is called the District competitions, which replaced the Regional competitions. The District competition is held each spring. Finally, the International competition is hosted each year during August by PPA in Atlanta, Georgia.

Over the last four years there have been more changes in our judging process than in the previous three decades. With the addition of digital files, the process of evaluating images has risen to a higher level. Learning to evaluate what is now called digital imaging causes more concern and confusion.

The degree process has also changed in the last few years. The Electronic Imaging degree has been changed to Master Artist and a Master of Wedding Photography was introduced in 2019.

Tim Mathiesen has over 50 years experience in the photographic industry, ranging from operating his own business to marketing management positions at several leading photographic manufacturers. He is a recognized expert in panoramic and commercial photography. He has traveled the world as a speaker, photographer, and educator looking for that fleeting image. Tim has won many international and national awards for his photography. His website, www.pano-scenes.com, is a showcase for his award winning photography.

As a graduate of Brooks Institute of Photography, he has gone on to earn the Fellowship of the American Society of Photographers, the Masters degree from the Professional Photographers of America and the Master Photographer from the Professional Photographers of California. Tim is a PPA international qualified photographic juror and Jury Chairperson. He has conducted image critiques in the USA, England, Mexico, Canada, Korea, and Japan. He has over 150 PPA exhibition merits and more than 40 images in the PPA Loan Collection. He has won the Kodak Gallery Elite Award, 6 Fuji Masterpiece Awards, and 5 Kodak Gallery awards. Tim has served as President of several state, national, and international photographic organizations.

Change or Die!

Bruce Berg, M.Photog., Cr.

How to Find Success in an Overly Saturated Market

Are YOU doing what it takes to make a good living? Frustrated with your business sucking up your life?



Oregon's most award-winning photographer, Bruce Berg, will be giving a five hour program designed to help you be successful whether you've been in business six months, six years, or even 30 years.

1. Why branding IS important and what you can do about it.
2. Unique marketing ideas to help make your wallet fatter. You can't make a living if you don't have clients!
3. Working more than 40 hours a week? Tips to get control of your life.
4. Sales strategies and how to price your work that will have you singing to the bank.

The past four years have been some of the very best net profit years Bruce has had in over 30 years of being a photographer. This seminar will show you how you can achieve similar results, with concrete steps to make it happen.

Bruce Berg is considered by his peers to be the one of the more creative photographers on the west coast. Bruce has been featured in more than 200 books and publications. Specializing in families and seniors, he has been quoted by USA TODAY in an article about high school senior portraits. A PPA AN-NE award winner, Bruce's work has been on display at Disney's Epcot center three times and is on permanent display at the Hines Photography Museum in Nova Scotia. He has spoken to over 50 PPA affiliate events and has been a platform speaker at WPPI and PPA's Imaging.

Holding a Bachelor's degree from the University of Oregon, Bruce enjoys snow-skiing, golf,



travel, in-depth Biblical study, and is a dedicated Oregon football fan. He and his late wife have two children. He lives in an historic home/studio in Springfield Oregon.

Bruce's program is sponsored by White House Custom Colour.



Learn How to Dream. Emote. Play. Create.

**Toni Johnson
Harryman, M.Photog.,
M.Artist, Cr., CPP**



In this class Toni Johnson Harryman will talk about getting more emotion into our work. She will show some ways you can display that emotion in images and use storytelling, composition, color, and more to set the mood. The class will include group hands-on exercises to help you learn to create and bring out emotions in people to make more meaningful images for your clients.

Toni will cover some artistic principles and delve into creative concepts that will make your work better for your clients, print competition judges, and the art world. We will talk about feeding our brains and creativity and where to find sources of inspiration.

The class will help you overcome some of the fears that keep photographers from reaching their artistic potential. Being your own true self and communicating that through your art should be your goal and your mission!

Some inspiration, some practical info and some hands on playtime... Toni hopes this class makes you think, laugh, cry, and inspire you to become more real and expresses yourself in your art in a deeper way.

Toni Johnson Harryman has owned and operated Johnson Photography since 1982. She holds the following degrees from PPA: Master Photographer, Master Artist, Craftsman, and CPP. She has won numerous awards for her work, including PPI's top Artist in 2018 and 2019, PPI top 10 Master Photographer each of the last 7 years, state ASP award, 3 first place district trophies, several district Sunset awards, and more. She was given the National Service Award from PPI in 2018. She has served on the PPI board of directors for 13 years and is a past president. She is currently a PPA approved juror. Toni's work includes portraits (children, family, senior, and pets), volume sports and dance, weddings and fine art.



Fluffy Butts for Fun and Profit

Gena Tussey,
M.Photog.,Cr., CPP

Creating the ideal pet session takes time and thought to be able to not only light and create the set properly, but provide the ideal environ-



ment for the comfort and convenience of pets and their owners.

Mini sessions are not only lucrative, but proper planning can make it morph each year into a new creative vision to carry forward into another selling season.

This program is about how to start with an idea, create the vision, build it to serve multiple purposes, and market it to be a money maker each season. Anything you do can be crossed over into other genres of photography, especially children.

There is nothing you can't do with paint, wood, fabric, and knick knacks that you may already have just laying around. Gorilla glue, hot glue, sticky dots, duct tape, and Stitch Witch are your best friends.

1. What makes you tick and where do you want your profitable mini pet shoots to go?
2. What do you want your return on investment to be? Never out-

spend what you think you can make back.

3. How many clients can you expect to book?
4. How much storage do you have, what do you have in reserve?
5. Where do you get your inspiration for in your sessions? What's your style or voice?

So now you've got your idea, where do you go now?

SHOPPING!!!! In your closets, your friends' closets, Facebook marketplace, garage sales, thrift shops, and if you're lucky enough to live near a more rural area, you have access to trees, vines, branches, etc. or if the city, you have grunge areas to get things to bring to sets like old bricks, metal pieces, etc., and usually all for free.

Gena Tussey has been a working professional photographer for over 17 years, a Master Photographer, Craftsman, and Certified Professional Photographer. Since opening her own studio in December of 2013, her clientele includes pet, families, business leaders, actors, and characters. Gena has been a member of the PPA for over 10 years, an Imaging USA volunteer for 5 years, and a volunteer speaker for various networking, Toastmasters International, and local public groups on the Print to Preserve movement for over 6 years.



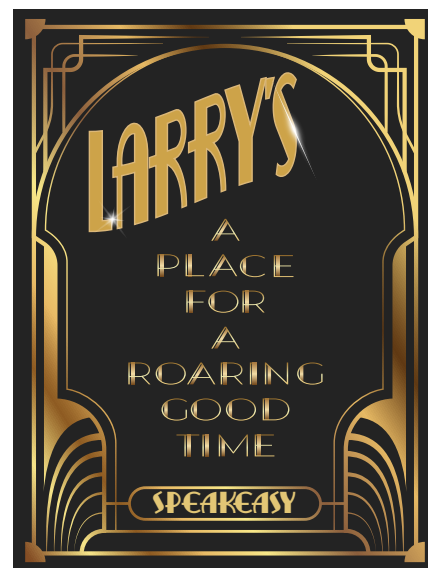
Gena has received numerous Loan and General Merits, Showcase Books, 3rd Place in 2019 PPA Southeastern District in Creative Open, 2 IPC Bronze Medalist Awards, 2019 IPC Grand Imaging Finalist in Creative Open, 2 finalists. Gena also received the 2008 Pinnacle Award for Photographic Excellence and Portrait Excellence Awards through her time with Lifetouch as well as many other awards through various art galleries and tourism awards.

My passion resides in Pet Personality Portraits, Character portraits and business portraits that concentrate on the needs of the organization and the personality of the clients. My one piece of sage advice is to "Take what you do seriously but with passion and a sense of humor. We get to do every day what some people can't wait to retire to pursue is a life calling."

FUN PARTY 2020

PROHIBITION ENDS HERE

Start looking now
for your costume!



All are welcome to dip their bill.
Follow the rules and everything
will be jake. Break the rules and
you'll get the bum's rush.

House Rules:

- No credit extended, so don't ask. No lettuce, no tiger milk.
- Leave heaters, gats, rods and roscoes with the doorman.
- In the event of a raid by the coppers, drink fast.
- Do not discuss politics, religion, or upcoming heists
- Keep it civil, Fisticuffs will not be tolerated.
- Boozehounds will be bounced
- Dips, sharpers, and grifters: Leave your work outside
- Confine your flirting to the pro skirts. Leave other men's squeezes alone.
- Do not leave the joint with liquor. Drink up or leave it

PPW Committee Chairs

2020 Spring Conference

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Memorial Fund

vacant

2020 PPW Print Competition Judges

Mary Jo Allen, M. Photog., Cr., FP

A PPW member since 1974, Mary Jo holds the PPW Fellow of Photography degree, is a Life Member, was awarded the PPW Distinguished Service Award, PPA National Award, and is a member of the 100 club for those who have earned 100 or more PPW print merits. An experienced judge and speaker, Mary Jo has also earned many PPA print merits and loan collection prints. She has also earned the PPA Master of Photography and Photographic Craftsman Degrees, has received the PPA National Award, and is a Life Member of PPA. The past 5 years she has earned PPA medals for having all 4 entries selected to exhibit in the national salon and 2 first place trophies at Western District judging. Recently she has dived deeply into floral photography exploring both abstract and realistic expressions of the beauty of flowers. She is interested in going beyond the graphic representation by searching for symbolic meanings from the flowers to us in the search for joy and meaning in our lives.



Bruce Berg, M.Photog., Cr.

See Bruce's bio with his speaker program on page 8.

Toni Johnson Harryman, M.Photog., M.Artist, Cr., CPP

See Toni's bio with her speaker program on page 9.

Lance Johnson

Lance Johnson owns Image West Photography in Yakima, specializing in commercial and portrait photography. He began working in imaging 30 years ago in scientific photography for the oil industry, then moved into the commercial realm establishing regional and national commercial clients, such as Price Waterhouse, Tree Top, Washington State Fruit Commission, Washington State Apple Commission, Cabela's, Boise Cascade, and Adidas International. Many of Lance's images have appeared in *Sierra Club* and *Audubon Calendars*, *Costco Magazine*, *National Geographic Traveler*, and *Country* magazines. Lance has taught photography at Eisenhower High School since 2011, where he has guided two students to the National Skills USA Championships in 2015 and 2017. Lance has earned his Master's degree in photography from the Professional Photographers of America.



Tim Mathiesen, M.Photog., Cr., F-ASP, EA- ASP

See Tim's bio with his speaker program on page 7.

Duncan McNab, M.Photog., Cr., F-MPPA, AFP, Hon-FP

Duncan MacNab has been a member of PPA since 1964, ASP since the 1970s. He has served on the international committee, membership committee, convention committee, and became a juror in the 1970s. Duncan has served on the judging committee and became chairman. He served seven years on the PPA board of directors. He has presented programs and judged competitions from Europe to Asia, Canada, and nearly every state and region in the US. Duncan moved to Spokane in April 2019 to retire and be closer to his children.



Gena Tussey, M.Photog., Cr., CPP

See Gena's bio with her speaker program on page 10.

Competition Rules

Find the rules for open photographic and artist competition categories on the PPW website:

Open Photographic:
<https://ppw.org/Open-Photo-Rules/>

Artist:
<https://ppw.org/Artist-Rules/>

On the Nature of Personal Projects

by Mike Busby

I completed a Master's Degree in Art and Communication several years ago. The program culminated in a keystone project about the nature of creativity, exploration, and the dynamics of personal projects. I proposed that all people are naturally creative and our creative processes are always in play. More specifically, creativity is the essential tool for navigating the fundamentals of life. I also supported that something remarkable happens when we take on personal projects. Not only do we learn new skills, but we also enhance our ability to learn, we step into ourselves and become our own authority, and

we become more authentic as we discover in our own way.

Part of the project included photographs of people pursuing their passions and how they create spaces of reflection. Passions not only include the arts, but any activity that allows us to create, explore or exercise the mind. The images took the form of triptychs, and they displayed a personal portrait of someone, a photograph of them during moments of creation or exploration, and a final shot of them interacting with their creation or environment. The final shot used place and space, dramatic lighting, or specific design elements to emphasize the everyday. The

intent was to show the invisible nature of creation, the spaces of reflection they create, and how they touched their creators.

Inspiration for the triptychs came from the complaints of the great philosophers and artists throughout history. They recognized art as expressions of human-

ity, but they also saw how the public sphere objectified those works and diminished their meaningfulness. For example, art is objectified when it is scored, graded, or monetized rather than experienced for emotion. Meaning is lost when information about the artist, their intent, or relative context is stripped from presentations. And finally, the public's tendency to focus on the material and to interpret from narrow viewpoints neutralizes the emotive effects of good art. Yes, art is art, but the inspiration and creative intent of an artist is more important to me than the final piece.

Criticisms of art shift between the material and the emotive. However, what is entirely lost is the intent and effort of the artist and what they gained through the creative act. This is entirely invisible, yet the most important piece to me. When we decide to take on a personal project, we move away from the expectations and clichés of the public sphere. Notions of right and wrong are replaced with what works and what doesn't. Our path to learning simply changes to doing more of what works, and doing less of what doesn't. We integrate our learning with our past experiences and worldviews, and we become our own authority by informing and critiquing ourselves. This is the essence of authenticity and originality, it is the start to personal style, and it is the foundation of craft and expertise. The



Grace





John



Desi



people with these experiences are the people I seek out, as they are the ones who can best help me move forward.

Another part my final project was to show that creativity resides in everyone; it's always in play, and if we're mindful of it, then we can see it in the everyday. This is critical to new students that come my way. Yes, I will show them the camera and appropriate settings, but that's the easy part. I encour-

age them right from the beginning to pursue their passions, and if necessary, to give themselves the permission to go their own way regardless of outside and superficial criticisms.

It is my view that meaningful personal projects have the ability to take us to some truly strange and wonderful places, but only if we let them. Knowing how we learn and how we create only amplifies and deepens our experi-

ences, and personal projects are the path to deeper understanding. I live in a world where people are chasing celebrity and the marketing plans of other photographers for small nuggets of information. What I'd like to see is people following their passions, taking on more personal projects, finding real and substantial resources within themselves, and then sharing them with the rest of the world.

ShootProof []



SENDOUTCARDS®

Exposure and Equity for Women's Athletics



High school junior Sierra Denning is a rising star for the Kingston Buccaneers. She competes in basketball and tennis, and has career aspirations in the medical field.

by Johnny Walker

When I first decided to monetize a hobby and become a professional photographer, it was an easy transfer of my traditional skills as an investigator and writer to become a stringer for local news. Photojournalism was interesting and it allowed me to develop storytelling in a way that was both fun and informative. Secondarily, it also revealed a parent market for live action sports that eventually led to team, senior, and family photography. The relationship curve was a little slower than I first imagined, but by the time an underclassman became a senior, both

teens and parents were increasingly comfortable in selecting me for sessions. It was and is a successful though long term strategy.

The natural entry to high school sports for me was football. Almost everybody loves football. Then boys basketball. When I first started I didn't want to show any bias that would alienate customers so girls basketball was also added to my schedule. This is where things got interesting because it wasn't long before I noticed that boys teams were attracting very large crowds even when their league ratings were low. The girls on the other hand, were State level competitors but

only attracting one third of the boys team attendance. How did that work? I was clueless.

Eventually, I was approached by a teen girl who asked me if I was the photographer that displayed sports photos at the local Pizza Factory. Somewhat flattered, I said, "yes," and then to my great surprise and amusement, the girl put her hand on her hip, adjusted her pose, and politely reminded me, "well, there are girls sports, too." I had been wonderfully but politely chastised and I dutifully promised to add her chosen sport, volleyball, the following season. More importantly; however, and as a result of

that teachable moment, I decided I had to think more seriously about how women's athletics fit into my overall portfolio. The assessment was eye opening.

When I subjectively looked at the overall experience high school boys and girls were having during competition, it seemed to me that the young women were having much more fun with the same passion as boys and their encouragement of each other was more apparent. At the very least they appeared more transparent with their emotions and this energy communicated incredibly well through the lens. It was exciting and inspiring. Powerful. The girls were every bit as intense and competitive as the boys, so why the gap in attendance? As it turned out, this wasn't a new question.



High school junior Morgan Halady competes in both varsity and elite leagues year-round in hopes of earning a college scholarship. She intends to major in Behavioral Science.



Spokane Falls graduate and MVP Robin Denning shares a portrait with her two daughters, Jordan and Sierra, during an action sports session. Jordan graduated from North Kitsap High School and is now working as an occupational therapist in Deer Park, Washington. Sierra is a junior at Kingston High School and carries on the family's strong tradition in women's athletics.

College and professional athletes have long questioned the "gap" between men's and women's sports. The economics here are pretty fundamental. If thousands of fans pay to attend a men's game while only hundreds attend a women's game, the money available for wages and investment will be manifestly different between the two. The resulting pay gap may seem unfair but attendance is what ultimately drives wages. So if the pay gap is only a symptom of the disparity, could a "fan" gap be the cause? Or even closer to the root, since fans tend to watch what they know about, could the root cause be an "exposure" gap? Some colleges think this is the case.

Autumn Robertson wrote in an article for a Boise State student publication, *The Arbiter*, last January, suggesting that the disparity in men's and women's athletic programs could result in "negative stereotypes, lack of attendance, and pay gaps." As-

sistant coach Maria Lopez was attributed to remark that, "stigmas that are associated with women's athletics can have a lot to do with some people's lack of exposure to them from listening or watching." One way Boise State athletics addressed the concern was by increasing their promotional budget which helped increase attendance. So what does this all mean?

It meant that as a photographer I had opportunities not just as a for-profit business but as a person who values high school athletics and women's equity in general; I could help grow exposure of women's athletics with some near-term profitability of an underrepresented market but perhaps more importantly, I could also directly address, in a small way, a social disparity and potentially influence greater long term equity in women's athletics. I chose to do both.



CrossFit athlete Ellen Rhoads won first place in the teen category during the 2019 Garage Girl Tour competition hosted by CrossFit Lemolo at Gamble Bay Fitness. A North Kitsap High School and Olympic College running start student, Rhoads studies for a career in the health industry.

What I had stumbled upon while photographing high school sports was that women's athletics were largely underrepresented in the market and that a lack of exposure had potentially long term consequences to not just the attendance and pay gap in women's athletics but to their life and career decisions. At the high school and college level, I imagine that this also transfers to other team activities such as band, cheer, and drill.

Without making an effort to increase the exposure, it will remain difficult for boys and girls to see what they and others might aspire to, and for fans to see not just the femininity of women but also the fierce competitiveness and power in what they do. Women in athletics deserve more equitable attention from photographers regardless of profits, particularly so at the high school and college levels where important life decisions are being made. Trust me, it's fun. It's fair.

It is also a socially responsible thing to do.

About that volleyball season: It turns out that volleyball has been my most difficult sport to shoot but also the most profitable. I am forever thankful for that defining moment when I was reminded that, "there are girls sports, too." I hope you will join me by adding your own unique talents to uplift women's athletics and give them the exposure they deserve to help close the gap.

Are You Covered?

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- \$2,000,000 Products Comp/Op
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Portraits of Artists 2.0

by Mark Gardner

Having recently moved to a new town, Anacortes, Washington, I faced the challenge of rebuilding my business in a community that was unfamiliar with my work. My strongest connections in my new hometown were with the local artists, partly through my ongoing personal project of photographing artists in their studios. So I launched a new personal project, leveraging those connections, to get my work out into the community by helping promote the Anacortes 98221 Artist's Studio Tour and the participating artists. It worked quite well for all of us.

The plan was simple: make portraits of the individual artists in my studio with the same camera, lighting and background. Inspired by the Epson ad campaign that uses photos of various photographers holding one of their prints, each artist would hold a piece of their work. The Epson photos are very straightforward with each photographer holding up one of their prints, with little or no emotion. They are more about the print that's being held than the artist holding the print.

My portraits would differ from the Epson portraits in several ways. First, I wanted them to be more about the artist than the work, or at least the two would be equal. Second, to that end, I wanted my portraits to be more fun, and show each artist's personality and creativity. And final-

ly, while I wanted each portrait to stand alone, I ultimately wanted to make a collage, showing all the artists of the studio tour, which led to the decision to shoot all the portraits with the same setup.

In the collage, I wanted to create a whole that was greater than the sum of the parts by incorporating interactions between the artists. The artists were all shot individually. So I had to work out a formula for each shoot that would make a good portrait and create the interactions once I put the individual portraits together. I had the vision. Now I had to make it a reality.

The first challenge was recruiting the 36 artists participating in the 98221 Artist's Studio Tour to participate in the project. I approached the Studio Tour



organizers to explain the project and enlist their help in getting the artists on board. In return, I would provide them with photos for promoting the Tour, especially on social media, and create a large print of the collage that they could use as a promotional display. In addition, I offered limited use of the images to each of the artists. One of the organizers was a tour artist. She not only helped me recruit artists, but also volunteered to be one of the first ones photographed.

Now it was time to put the plan into action. I created a calendar with the 30-minute slots spread out over several weeks. With emails to the artists and phone calls to the ones that I knew, I quickly filled the first slots with enough early adopters to get started. Many of the remaining artists were interested but wanted to see what the portraits would look like before committing.

I photographed the first six volunteers and myself, also a Tour artist with my landscape photography. This enabled me to fine tune my setup and my shooting strategy. I first photographed each artist with their artwork looking at the camera and looking at their work. Then, to cre-





ate the illusion of interaction, I had them look at the imaginary artists standing on either side of them and asked them to react to what they were seeing with expressions ranging from amazement to bewilderment. This proved to create a lot of fun, which engaged and relaxed my subjects. I then repeated the shots of them looking at the camera with their work. Inspired by Howard Schatz's photos of actors acting, I again asked for various expressions. At this point the artists were really into the shoot, resulting in the best portraits.

With the initial set of photos, I created a collage with the photos of the initial 7 artists and streamlined my shooting strategy to get better engagement and outcomes. This collage (above) then helped me recruit 17 additional artists who were photographed over a few

more weeks. That gave me a total of 24 artists out of 36, enough to make the big collage. The last step was to make a mounted 48-inch print to display in Anacortes and create files for social media and email promotions.

In the end, the project was a success for all concerned. Using social media and the display prints we created a lot of buzz for the Tour. Based on what we heard in our studio during the tour, a lot of people were impressed by the photos. We heard a lot of positive comments. Many of the artists used the collage photo and their individual photos to promote both their studio and the Tour through social media and email. The project also created a lot of buzz for my photography. It exposed a lot of people to my portraiture and has led to some referrals for portrait sessions. The

icing on the cake – the mounted, 48" print has been hanging in City Hall since October, exposing even more people to my work.

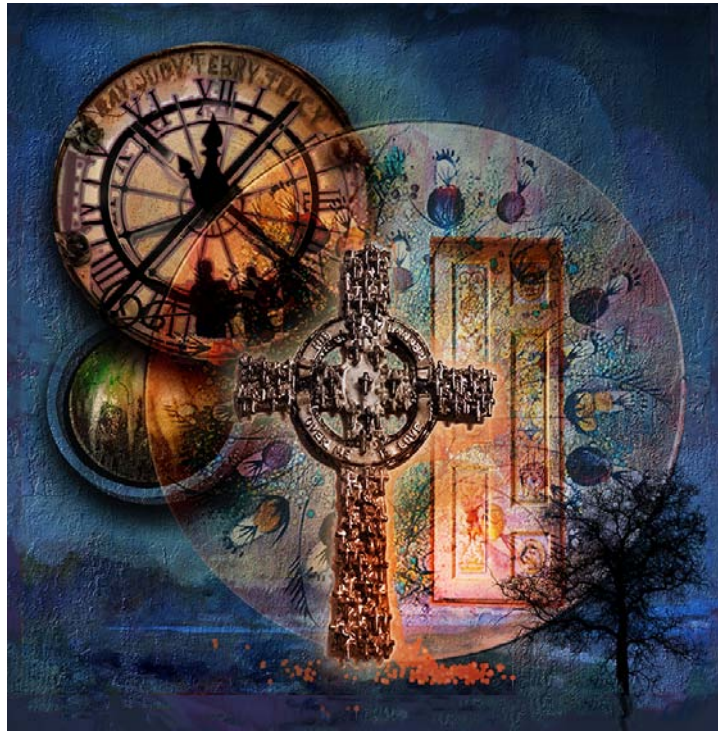
Personal projects are a great way to give back to your community, enhance your capabilities and promote your business. You can try new techniques and develop a new body of work. You can create inexpensive and effective marketing campaigns that enhance your brand in your community and bring in new clients. To get the most leverage, partner with the right organizations and events in your community, ones that need help to promote what they do and have the reach to help you. It's a win-win! My next project is to work with the Anacortes Family Center to make portraits for families going through tough times.

The Eleventh Hour

by Judy Horn

In June my husband, Ray, was hired as the executive pastor of our church in Ocean Shores. This is the job of his dreams and he has been preparing for it for many years. I wanted to create a personal and meaningful image for him to hang in his office. For several weeks I wondered what I would end up with. I began by photographing different things we had on display in our home.

There was a photograph of a pottery plate made by a close friend in Cheyenne, Wyoming. Another was a large decorative plate Ray's mother had in her home which appeared to have designs on it replicating peacock feathers. Then I photographed another pottery piece from our friend in Cheyenne, this one a large cross made of 365 smaller crosses, one for each day of the year. While I was in Paris I photographed a large clock and a beautiful door in a castle. On our coffee table



we have some blue glossy globes. While on a trip through Wyoming four years ago, I photographed a tree behind the house we lived in on the military base.

I began to put them together. Combining the elements seemed to fall together quite easily. I decided to use a painting I did a few years ago of the harbor near our house for the background. The pottery plate with our names on it was broken a few years ago. You can see the break in the upper left area; this represents our

family. We have been broken more times than I care to think about, but the Lord has always put us back together, just like Ray glued the plate back together. The plate that was his mother's represents larger family ties and how we all are a part of something bigger. The clock is set to a few minutes before 12, representing that this is the time to come to Jesus and for us to tell all those we know of His saving grace. The blue globe represents the world; we are to go into all the world and spread

His light. The door, it's narrow, it's not easy to answer His knock and enter. The tree from Wyoming represents the tree of life.

Ray now has this hanging in his office at church. It has affected many of the visitors he has had visit the church. By creating this image I was deeply moved and thankful for the training and inspiration I have received from my many photographic colleagues. Thank you, all of you.



A Personal Project That's NOT a Personal Project

by Bruce Hudson

Happy New Year! We just came off our best fourth quarter in a decade. It feels really good knowing that our wonderful photographic profession is still alive and well. Yes, the landscape of our market and products we offer are different, but some aspects of business remain the same.

For us, one of our best marketing strategies has always been, and continues to be, the use of testimonials.

We share testimonials on our various websites, E-newsletters, hard copy newsletters, and of course all of our social media channels. I'm extremely blessed to have a marketing genius in my son, Josh, who understands the power of testimonials and how to implement them effectively. My personal project isn't for my personal artistic growth, it's for our business growth. I admit I'm a big time capitalist. It's business that helps motivate my artistic side.



So, what have we been working on? I've always wanted to have a testimonial album in the lobby for our prospective clients to enjoy while there waiting for their appointment. We've done a great job of displaying wedding, family, and high school senior albums but they don't include testimonials. What we have created is a beautiful album that features everything we do with corresponding testimonials. Here's an example of some of the page layouts.

Here are some tips for you:

1. How do we get our testimonials?
WE ASK! Ask your clients after you have finished working with them.
2. In some cases we help them by writing the testimonial and then having them approve it. Make it easy for them. If they want to write on their own, let them know you just need a few sentences and not a novel.
3. Create a folder on your desktop TESTIMONIALS. That way you'll always have a place to put them.
4. Come up with a list of unique factors that separate your business from the rest and direct your clients to incorporate those factors in their testimonials.

Final thoughts. don't underestimate the power of testimonials. Social proof rules with social media today. Remember that testimonials are FREE. The only cost is your time and energy to ask and then organize. I hope this was helpful and will help you have your best year in business in 2020!



Anderson Family - "We had Bruce travel to Maui where my wife celebrated her 70th Birthday with our entire family. We enjoy the portrait Bruce created for us every day as it hangs over our fireplace in the living room!
Dr. Philip Anderson, Eugene, OR.

Intensely Personal

by Mark Turner

I have a handful of personal projects in various stages, but one of them is intensely personal and very different from the portrait work and flower photography that pays the bills. I've been photographing my naked, or nearly-naked, body off and on since I turned 53 over ten years ago so I can observe how my body changes over time. It's introspective, the photos are not always pretty, and it feels risky to share them because it's hard to know how others might react.

Perhaps if I'd been smart about it I would have started this project some 40 years ago, when I was still young. But I had too many hang-ups about photographing myself in the buff at that time, even though I was generally comfortable in my own skin. I came of age in the "let it all

hang out" late 1960s and early 1970s but I was still on the conservative side.

As I've done more of these fully-exposed self-portrait sessions I've gradually become more accepting of myself and more comfortable sharing some of this work. I still limit who gets to see these images, while simultaneously thinking there might eventually be a book or gallery show when I'm 85. What can others learn from my experience examining my aging body?

This is mostly a studio series, usually just me in a bare studio. It's an opportunity to play with lighting in ways most of my paying customers find too dramatic, too edgy, or too contrasty. I'll head over to my studio in the evening after dinner, crank up some music, and start playing. Sometimes I'll have a plan



Untitled, 2015

in mind when I walk in the door and other times I just experiment until I come up with something I like. Once I've done a bunch of test shots to refine the lighting then I'll set my camera on a tripod and move on to arranging my body in space. Now that I have a supportive partner, I can have Brian trigger the shutter rather than relying on a 10-second self-timer, hiding a wireless remote in the palm of my hand, or triggering CamRanger on my iPad with a toe.

I wish I had the grace of a dancer or gymnast; I've admired them for years and aspired toward a fitness goal I'll likely never achieve (especially at 65). Yoga poses will have to suffice.

My shoulders are arthritic, my hips have surgical scars from metal parts being implanted, and



No Return to the Closet, 2017



Dancing with a Ghost, 2015

my muscles show the inevitable sagging that comes with age. When I get into downward dog or child's pose I can see the tension in my shoulders, the tightness that prevents them from stretching as far as I see others doing in my weekly yoga classes. Over time I can see whether I'm making any progress stretching them out, whether my range of motion is getting better or worse.

I try to look graceful, fit, and strong for the camera. I see the tension in my face as I work hard to perfect a pose, then try it again while attempting to relax my face. My camera becomes a mirror with memory.

Sometimes I'll incorporate fabric into the session. Black or white tulle are my favorites, although recently I used a humongous piece of white fabric I inherited from another photographer. With the cloth comes the goal of becoming as fluid as the flowing

fabric that I toss in the air, wrap around my body, or swirl around me. Some of these ideas have carried over to sessions with models other than myself.

In the last couple of years Brian has joined me in these naked studio sessions. We photograph each other, and sometimes the two of us together. It's an experience that provides another way to explore our intimacy.

While most of the images in this series are currently reserved for just me and Brian, I've shown some in the juried exhibition of the Seattle Erotic Art Festival (2016, 2017, 2018). As I write this I'm working on finishing new work to enter in this year's fes-

tival. This year's festival is April 24-26 and I hope the jury likes my work enough to include a couple of pieces in the show. It was a bit of a mind trip the first time I put myself in a frame on the wall at the Seattle Center Exhibition Hall for a large crowd to see, but I've become more comfortable with that over time, too.

As I continue to photograph myself I'm both exhibitionist and voyeur, but really it comes down to being introspective. How often do we really take time to look at ourselves, to examine our physical good points and flaws, to think about how our bodies exist in space and over time? It's a pretty good motivation to keep eating well and exercising regu-



Encircled, 2015



Electric Shoulder Stand, 2020

larly. I'm narcissistic enough to want to look good in my skin and photographing myself that way has become another way to help keep me on track.



Untitled, 2015

Just For Me

by Lorie Campolo



Sometimes, as an artist I have to stop and BE the artist. So my personal work never really gets seen by anyone. It is usually just for me. Most of the time I use my art to create a totally new image.

I was at a couple's home to do their family portrait when I saw the largest rose I had ever seen. So I photographed it. Later I turned it into art.

I've been a member of PPW since 1982. I remarried last September, with a new last name (you knew me as Lorie Weldon before). My husband, Jim, is very supportive of my photography business so now I can enjoy doing some art for my own enjoyment.

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

Chris Wooley, CPP, AFP
chris@headsandtailsphoto.com

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

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

**"In photography
there are no shadows
that cannot be
illuminated."**

— August Sander —

White Teeth in Four Easy Steps

by Chris Wooley

Everyone wants to have nice and clean teeth. It is the signature of the smile. We love those pearly whites. Unfortunately, not everyone has bright white teeth — be it cigarettes, coffee, genetics, or oral hygiene — teeth aren't always as bright as we'd like them. For those times when your clients can't get in for a teeth cleaning and bleaching, we can do it in Photoshop with minimal effort.



Original, with yellowed teeth.

Here is my favorite method for whitening teeth in Photoshop:

If you find yourself frequently performing this process on your images then I highly recommend creating an action for this process. This will allow you to repeat these steps with a press of a button. You'll just have the mask out the teeth.

If you do create an action, I highly recommend naming the adjustment layer "teeth" and starting with a mask that hides everything. It helps with layer management.

Have fun with your bright white smiles!



1) Create a new Black and White Adjustment Layer (Layer > New Adjustment Layer > Black and White).



2) Under the properties dialog (Window > Properties) change the Yellow value to 140 (or to a value that works well with your image).



3) Mask out the image, revealing ONLY the teeth. I like to use a soft round brush for this. I've found that the closer you are, the more accurate you can be. Pay particular attention to the gums to make sure you don't accidentally color them.

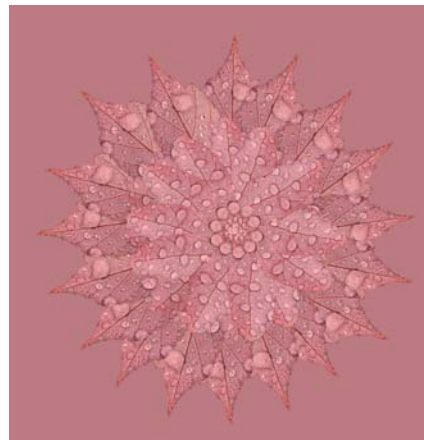


4) Reduce the opacity of the layer until the teeth look "normal" For most people, this is 15-30%. It is very easy to have the opacity up way too high. It will produce a very fake looking set of teeth. Subtlety is key to this effect.





Unfinished Business, by Forrest Cooper



Autumn, by Karissa Blunck

Images of Merit



Night Works, by Mike Busby



Power, by Ralph Allen



Six Pence Pub,
by Marie Martineau-Sandberg

Images of Merit



The Journey to Righteousness,
by Andrew Crain

All of the Images of Merit
shown in this issue merited
in the 2019 PPW Print
Competition.



My Cherie Amour , by Ernst-Ulrich Schafer,



Atta Boy, by Rachel Wooley



Purple Reign, by Chris Wooley



Rain Lovers, by Jennica Lemmons

District Reps

Northwest:

Bruce Hudson

bruce@hudsonportraits.com

Bruce Hudson, in business 37 years, holds the PPA Master Craftsman Photographer degree. He's also a member of Camera Craftsmen of America, home to some of the most elite professional photographers and industry leaders in the world.



Andrew Crain

andrew@crainphotography.com

Andrew Crain is a PPA Certified Photographer and has been a member for more than 20 years. He was also an active member of their Seattle affiliate, where he was a board member and Fellow. He began his career as a wedding photographer working for a studio in Seattle. He and his wife, Julie, started Crain Photography in 1995. They now have a studio in Burien, offering headshots as well as family and high school senior portraits. He is now enjoying working towards a PPW degree.



Eastern:

Mike Busby

busbywc@gmail.com

Mike Busby is a studio and landscape photographer in Spokane, WA. He is a Certified Professional Photographer, holds a formal degree in photography and a Masters in Art and Communication. He attributes success to not finding the right answers, but to finding the better questions that enlarge our thinking and take us beyond the horizon.



Mary Ann Breshears

breshearsphoto@charter.net

Mary Ann Breshears, along with her husband, Rich, own Breshears Professional Photography. Before Mary Ann was a photographer she was a high school educator and continues to enjoy teaching, especially in the field of photography. Rich and Mary Ann have been married for 32 years and have 5 children and 6 grandchildren. They moved to Kennewick 26 years ago, thinking it was only going to be for a year or two, but it soon became home. Mary Ann spends her spare time gardening and loves to share her garden with others.



Central:

Matt Sherrard

matthew@dalisaajo.com

Matthew Sherrard has had a passion for photography since taking classes in high school. He works in partnership with his wife, Dalisa, at Dalisa Jo Portraiture in Chelan, WA. Together they strive to give back to the Central Washington community and help further the education of future photographers in the area. Matthew is working on earning merits and his CPP.



Southwest:

Jon Sandberg

kcsobat64@hotmail.com

Jon is the sherpa, certified drone pilot and second shooter for Timeless Memories Photography. Retired deputy sheriff, Army Reservist, and federal civil service. He's held certifications as Hazardous Device and HazMat Technicians, Confined Space / Collapsed Structure Technician and utilized photography in all of these specialties.



Joni Atkinson

simply_statedphotography@wavecable.com

Joni Atkinson, AFP has been a member for 20 years. She does portraiture, seniors, family and business photography for her business Simply Stated Photography which is located in Gig Harbor. She's excited to be on board and giving back to PPW.



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The Washington Photographer

Mark Turner, Editor

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Print Handlers Lunch Break, by Heidi Swoboda