

# WASHINGTON PHOTOGRAPHER

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# President's Message

Summer is here! If you're anything like me, your creativity is flowing like crazy right about now. It is so refreshing to have daylight when you wake up and when you go home for the day. The landscape is beautiful and primed for those early evening photo sessions.

What are you doing to stay creative in your business? It's easy to imagine the possibilities of the golden hour as the sun sweeps across the sky. But it's much harder to push that creativity into your business. But it is often our business that needs the creative boost the most.

The consumer mindset is changing at a rapid pace. What was once effective is becoming dated. And sometimes it takes a fresh look to put things back in perspective. Whether you are just starting, nearing retirement, or an active professional, consider your clients. You aren't just providing a product. If all they needed was a photograph, their cell phone would do just fine. If they wanted some technical proficiency, a DSLR on auto would probably do the trick. They want more than just the product; they want the *service* that goes with it. This is your time to shine. Provide more than just a photograph. Provide guidance, artistry, and creativity.

Reflect on your business. What is it like to do business with you? Are you making it easy for your clients to pick you? Or do they have to



jump through hoops? Do you have a process in place to ensure every person receives the same experience? Imagine yourself in your client's shoes. Walk through the steps, from start to finish, that your customers must do to complete a transaction with you.

Now get creative and see what you can do to make it easier on them. How can you streamline the process? Think about what you might change to improve their experience. This is both hard and scary. We don't like to look at ourselves as the world sees us. It is so much easier to only consider how we see ourselves. But if you want to stay competitive, you have to focus your creativity on both your images AND your business. So take a step back and get creative.



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

**On the Cover:** *Roche Harbor  
Wedding*, by Bruce Hudson.

## Editor's Notes

by Mark Turner

It's summer, and for many photographers that means peak wedding season. Weddings, done right, can be a very profitable niche. In this issue you'll find helpful hints from Bruce Hudson, Deke Cloyd, and Alisha McGraw. If you're a wedding photographer, pay attention to their voices of experience.

What do you do when you're primarily an architectural photographer and your sister asks you to create her engagement portraits? Try something different, with a cheap old lens. That's what Rob Miller did, with delightful results.

I've done a lot of macro photography over the years, but I don't have the patience to chase insects around like Mike Busby. He put his 180mm macro lens to work on bees, dragonflies, and other winged critters. Check out his lens review.

Face-to-face education beats the heck out of webinars and online tutorials. Learn from a handful of masters at PPW's fall seminar in Chelan September 29 and 30. I need Shaina Longstreet's Instagram session, but you might be more interested in growing your profitability through in-person sales or adding albums to your product mix. I hope I'll see you there.



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# Executive Manager's Message

In my world, summer has arrived finally! It's been interesting weather this year. My home in Montana had so much rain, the normally dry creek that runs through our farm produced a small river! It broke a dam we use to drive farm equipment over to get to the fields. It's going to be a huge undertaking to repair. It's the most rain they have had in 70 years. One day they got 5.3 inches of rain in 24 hours, normally Montana gets 12 inches a year. Amazing! We went out in June and got to see the damage and the drive out showed a very green Montana. Sure was nice to see the land, and family too!

I'm gearing up for our Summer Board Meeting Retreat in Spokane at the end of July. We'll be finalizing details for the October event and learn more about next year's conference in Ocean Shores. If you have any concerns or comments, please reach out to your PPW Rep or an Executive Board member with them so it can be discussed. We have two days planned, as usual, so we have time to discuss in great detail those items that we can't give our full attention to during the other quarterly meetings. Members are always welcome to join us. If you are interested in joining us, please contact President Chris Wooley or myself.

Our Education Chair, Julie Fitzpatrick, is working hard on bring-

ing us some excellent programs. Take advantage of your membership and get a PPA merit along with a PPW service merit when you attend them. Coming up is a class on Pet Photography by Jen Hargrove from Wyoming. I know Julie is working on classes on Wacom tablets, Photoshop and Lightroom, and newborns. If you are wanting something specific, let her know.



Hopefully, you are enjoying the summer with your family and not working non-stop. Remember, PPW is here for you, just reach out to a member and find out what they can do for you.

PPW is your professional association!

Sincerely,

A handwritten signature in black ink that reads "Faye Johnson". The signature is written in a cursive, flowing style.

## PPA Councilors

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

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

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# Wedding Day: Dynamics or Disasters?

*7 tips for professional photographers to keep their sanity on the wedding day!*

*by Bruce Hudson*

After a 35+ year career and 1,200 weddings under my belt, I feel I've seen everything. From a multi-million dollar wedding in Japan to a backyard ceremony for a dozen guests, each wedding has dynamics that are unforeseen, unexpected, and unable to control. Or are they?

I love doing weddings. My clients can definitely tell that I'm a huge romantic. Weddings can be a lot of fun and extremely profitable. They can also be a train wreck in slow motion that turns into a momentous disaster. Over the years I've come up with a collection of tips for my wedding couples that I'm now putting in book form with the same title as this article.



So how do you control the wedding day dynamics and make weddings fun and enjoyable? Here are seven tips for my PPW brothers & sisters.

## **1. Avoid drama**

Ask your bride and groom about any possible challenging interpersonal dynamics among family, wedding party, or guests. Knowing these possible flair-ups ahead of time is crucial for keeping the peace. The smoother the wedding day goes, the easier it is for you to do your job and create some amazing images. You may have to separate the bride and her sister or future mother-in-law. I try to avoid drama at any cost and insulate the bride from distractions other than enjoying HER day. Don't be afraid of asking these hard questions before you're smack dab in the middle of a possible conflict. When posing family groups make sure you know who might not like each other. Many years ago my late



# Wedding Day: Dynamics or Disasters?

wife Sue was lucky not to have been hit by the groom's brother trying to punch another brother. Not good. If we had known the dynamics, we could have avoided the outburst by simply repositioning the brothers.

## 2. Always PAD the time schedule

Brides and grooms have always told me that their wedding day was the fastest day of their life. Even the most organized couples will be caught up in the moment and lose track of time. When you run out of time to create the awesome photographs you've been paid big bucks to deliver, that's not a good thing for you or your client. The more time you have, the more opportunities you have to do your best work in a more relaxed atmosphere. Have you ever noticed how your subjects photograph much better when they're not rushed? Pad every aspect of the wedding day schedule. Some examples are: make-up and hair stylists (these can be the worst offenders), how long you allow for photographs, travel time, or the buffet line. **BOTTOM**



**LINE**, always expect it's going to take more time. When you have wedding packages that are based on the number of hours like we do, this could mean moving from a mid-range package to one that's more profitable. Trust me, we are not in business to over sell or take advantage of our clients, but educating your clients to the merits of planning their wedding day with some breathing room is helpful for all.

## 3. Suggest a bridal assistant

Some of the easiest and smoothest weddings I've done have had bridal assistants. The maid of honor has traditionally been the bride's assistant for the day. All too often, I've witnessed the maid of honor not getting the memo that it's the bride's day and not hers. That's why I always suggest **NOT** having the maid of honor in the assistant's role. So



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# Wedding Day: Dynamics or Disasters?

who do I suggest? 1. Someone that's not in the wedding party. 2. A family member or very close friend that can be trusted not to create stress. 3. Someone who is able to take charge and remind everyone of the timeline. 4. Someone on your team who is an advocate for you and will go to bat for you if needed.

## 4. Everyone loves a party!

If you are in a position to make a suggestion in regards to partying before or during the wedding, please do so. Nothing can ruin the positive vibe of the day or evening more than excess drinking or whatever. I have plenty of horror stories that I can share to drive home the point. If you have been photographing weddings for a while, I'm sure you have experienced your own stories to share. If you're new to weddings, do a little research and you'll find some wonderful examples why your clients should wait until after the ceremony to start partying.

## 5. Don't forget the little things

Sometimes it's the little things that can create the most stress. Try your best to insulate the bridal couple from any distractions that would create stress or anxiety. Most of these little things can and should be handled by the wedding party, wedding coordinator (if they have one), or wedding helpers. It all comes down to recognizing some of these small

things and delegating who's going to take care of it. Here are a few slipped details that I've seen over the years: Bride/groom's room management (who's locking it or watching it)? Decorations? Moving flowers and gifts? Clean up? Cake knife, champagne glasses, etc.??? Some of the best organized weddings I've seen have Excel spreadsheets with each item listed, who is assigned to the task, and when it is supposed to be done. It kills me when I see a major player (bride, groom, mom, or dad) messing around with tasks that can be done by virtually anyone. Some people are perfectionists and feel they're the only one qualified to tie bows on the back of chairs for the reception. Preach to your clients that delegating and preplanning is the key to a fun and stress-free wedding day!

## 6. Keep the day moving

A pause in the day can be the kiss of death for a non-stressful wedding. The events of the day should flow from one to the other without hesitation. Pauses create awkward moments which are stressful for all. The wedding guests need to know "what's happening next?" Many of the disasters I've witnessed have been a long lag time between a receiving line and dinner or cake cutting and the first dance. Yes, I suggested above to always PAD the time, but that applies to getting your fair share of time to be creative in photographing the wedding and



NOT once the ceremony is complete. Keeping the momentum going makes for happy brides, grooms, family, and guests!

## 7. Enjoy the ride

Remind your couple that their special day will fly by so make sure to enjoy the ride! It's the one day where they'll have all their favorite friends and family in one place. I've seen clients become overwhelmed because of this. They hadn't prepared for this shock. Just look at them, smile, and say, "enjoy the ride!" If you have used the other six tips I've shared with you, the stress level should be low and they will have the opportunity to truly enjoy the happiest day of their life! And, you will be able to enjoy their day as well and create some amazing images they will cherish forever!

# The Rewards of Trying Something Out of the Ordinary

by Rob Miller

My photography business consists primarily of architecture, real estate, and flying drones. I have also worked on the crew of the occasional documentary film and produce property marketing videos on a regular basis. In the majority of my projects I do not have people as the subject so you could say that wedding or portrait photography is well outside my wheelhouse. I have actually photographed several weddings, usually for friends and only after a fair amount of insistence on their part. It's not that I don't like photographing weddings, I actually quite enjoy them, but my passion is capturing architecture and creative video storytelling. I have even done numerous portraits both on location and in studio and quite enjoyed the work and the results. I am always up for a challenge and enjoy trying something new. In each instance I used very "traditional" gear to capture the images: Canon 5D Mark III,

Canon 70-200 f/2.8, and Canon 50mm f/1.8 lenses to name a few. The advantage of this type of gear is well documented: fast autofocus, razor sharp images, good skin tones, and nice bokeh wide open. This would normally be my go-to gear for photographing people.

In early 2017 my sister and her boyfriend got engaged and they asked me to do their engagement photos. I said I would be happy to and scheduled a date for them to come out and visit in November. In the meantime I happened upon an article discussing how people were using old lenses on modern camera bodies and how some of the results were pretty cool. I had just purchased a Sony A7rII mirrorless camera for my architecture work and was really enjoying the images that came from it but a serendipity of that camera platform is that without a mirror, almost any lens from any camera can be adapted to it. (The depth of the adapter is identical to the depth of the mirror

on a DSLR which spaces it the proper distance from the sensor) I learned that manufacturers were making adapters for Canon and Nikon lenses that would allow the autofocus and aperture to work natively as if they were on the same brand even though you were attaching it to a Sony camera. This was nice for my budget as I was able to keep all of my Canon glass and use it on the new Sony body. While not perfect, it did work well.



In doing my research I heard about some very old, very unique, and very inexpensive lenses being adapted to mirrorless, namely the Russian Helios 103 f/1.8 50mm. The images captured with this lens were intriguing to me mainly because of the swirly oval bokeh that results when you shoot at f/1.8. The funny thing is that it's not the quality of the lens that makes it great, it is actually the lack thereof. This was a well-built, but inexpensive lens when it was new in the 1970s and 80s and while a lot of them were sold they were never considered high-end like Zeiss and others. The lens is physically quite small and the aperture ring is a little sloppy on my copy but nonethe-

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# Something Out of the Ordinary

less I picked one up on eBay for around \$20 and an adapter for the Sony camera for about \$30. So for around \$50 I had one in hand. If it worked well it would be one of the cheapest lenses I had ever purchased but I was skeptical about what it could do for that price.

I wasn't sure what kind of



Canon 70-200mm

results I would get with it so I brought along a Canon 6d and 50mm f/1.8 just in case I needed something reliable to fall back on if this little experiment failed. When we arrived on location in the morning it was foggy so we made use of it to capture some dramatic shots from a distance with the Sony and Canon 70-200mm followed by some with the Canon 50mm once the fog cleared.



Canon 50mm

These images are exactly what I would expect from a Canon setup, clear and sharp with good skin tones. Bokeh is decent but not spectacular. Color is very natural.

right. Enabling focus peaking on the Sony helped, too. One of the first things I noticed was how vivid the colors looked through this lens. I am not sure why but they just look amazing. And the bokeh looks like something out of a dream.

Sun flares are interesting with a circular pattern that would move around as you moved the camera up and down. It would be interesting to film video with this lens.

When the image is captured you get something akin to an In-



Helios 50mm

Following this set we stepped out into the fields near a wetlands area and got a little sunshine. This was prime time to test out the Helios 103. The lens is manual focus only so it does take some getting used to. I found it was easier to set the focus ring in one spot and physically move myself around to get the focus

stagram filter — only this is truly what the camera saw.

For this one I used my hand to shade the lens from flaring so I could feature the couple. I left a little flare around them for dramatic effect. I think this shot looks like it was taken from a movie.

# Something Out of the Ordinary



Helios 50mm

Gear matters, and I recommend getting the very best you can afford, but never hesitate to take a risk with something different. You may just get results that are unexpected and wonderful. When the couple picked out the images to feature for their wedding announcements and social pages guess which set they chose? You guessed it—the images shot with a \$20 film lens from four decades ago.



Helios 50mm

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# Beyond the Norm

## Wedding Photography

by Deke Cloyd

I shot my first wedding in 1982 with a Minolta SRT-101. I had no clue how to even begin the process. My manager at work had seen a few of my photographs that I was showing to some co-workers and decided right then that I was perfectly capable of handling the photography of his upcoming wedding.

**“I clearly was not.”**

But since I had 3 months to study and experiment with what I needed to do to pull this off, I thought I could easily figure it out. I asked every photographer I knew, what to do ... what equipment I needed, how many rolls of film and what type, as well as any tips and tricks they might have. Needless to say, I quickly had mountains of notes that were a



compilation of roughly 30 photographer's suggestions about what I needed.

**“It was extremely overwhelming.”**

Well ... the day finally came and I was thrown into the fire very quickly as the bride (who I had only met a few times) was nowhere near the nice, calm woman that was going to soon be “Dave's new wife.” She was incredibly stressed and it seemed that everything was NOT going the way she wanted it to. I tried to pull Dave aside to see what we could do to help calm her down. And to make matters worse, Dave was just as clueless as I was about what exactly was upsetting her.

**“I learned very quickly that people commonly change when their wedding day comes.”**

So ... the day was very hectic and many, many things did not go according to plan. We finally calmed the bride down and got through most of the formals, then stumbled through the wedding and then reception afterwards. I shot 14 rolls of film, which was roughly 500 images. The end result was 260 mediocre images with roughly 10 of them being “fairly nice.” To my surprise, the bride, groom, and family LOVED THEM! In fact, they loved them so much that Dave actually tipped me an additional \$100. This turned out to be a blessing as I did not figure in the printing of those rolls of film and it was heavily eating into my measly profits.

After this wedding had come and gone, I started to learn what to do, and not do again. I docu-



# Beyond the Norm

mented many of these items and when I was approached about another wedding a few months later, I began to implement many of these ideas.

The next year, I decided to begin a small marketing campaign and printed business cards and flyers, soliciting customers for my wedding photography services. I had no idea that in less than 30 days, I would be booked and collected a retainer for 17 weddings. Bear in mind that at this time, I was only changing \$699 for my average package. To say that these 17 weddings were easy and worth the money would be very much of a stretch. However the experience and knowledge learned were priceless.

Each year after this, I continued to market myself and my services stronger and stronger. I was averaging 28 weddings after just 3 years. Yes, I did this with a manual film camera with no back up and no additional light source.

Then the day came that digital arrived and my father bought a Canon 20D. It was the scariest, yet best thing that ever happened to bring my wedding photography to the next level. And when I purchased my first on-camera speed light, my world changed forever.

The following season I purchased two 20Ds and a 30D, plus 3 speed lights. I had tripods, reflectors, gels, and remote triggers. I was really on the cutting



edge for my city and was getting well known as the “guy to go to” for wedding photography. At this point, my average package was \$1699.

Through the next 10 years, I photographed over 240 weddings and experienced every possible scenario (good and bad) that could possibly happen. I shot church weddings, outside weddings, weddings at the courthouse, weddings on a boat, nude weddings, gay and lesbian weddings, burn victim weddings, terminal cancer weddings, and weddings from just about every faith imaginable. I had couples who loved me and referred dozens of people to me as well as couples who hated me and I could never seem to make them happy.

And now, in 2018, I have photographed over 600 weddings and am very comfortable with how “we shoot weddings” now. I say it

this way as my company shoots weddings WAY different than all the others. We have decided to do this for several reasons. First of all, we disagree with the way all the others do things in many respects. And secondly, if we were getting married again, this is the way we would want it done.

**You probably noticed that I have now started saying, “we.”**

This is one of the first things we changed and we continue to do this today. We NEVER shoot a wedding alone. This is one of the single biggest mistakes a wedding photographer can make. The simple truth is, a photographer cannot be in multiple places at one time. Having a teammate who works well with you and knows your ways and abilities can be invaluable and a very smart return on investment. Not to mention the fact that having two different points of view, two different lenses and two different

# Beyond the Norm

styles is an easy way to (1) not run around like a chicken with your head cut off, and (2) tell the story in a way that really shows everything that happened, not simply one photographer's view.

So here is the list of what we started doing years ago, and continue to do to this day. It is proven to be simply the best way to exceed the clients's expectations and produce awesome images that blow the client away every time:

- No time limits
- No hourly charges
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We firmly believe in shooting weddings including these items. On top of this, we now have a VERY strict contract that all clients sign. This holds our feet to the fire as well as theirs. We require a 50% non-refundable retainer to book the date. We now have 7 photographers on our team. No one is an "assistant" and we never use this term. I back up any of my team members just as much as they do me. Our average package is now \$4699.00 and we have bookings into 2020.

We have known a lot of photographers who scoff at the way we do business, but they are having a hard time booking the following year, when we are booking two or more years out.

We must be doing something right.

So for my parting words, I would like to tell you what my father told me many years ago when I photographed that first wedding. "When you fall on you face, at least you're falling forward."

Don't be afraid to blaze your own trail. Just because all the photographers in the world do things a certain way, this does



not mean it is the only way to do things, or the best for you. Find what YOU ARE COMFORTABLE WITH that will produce stunning images, the images that bring tears to your client's eyes and clearly know in their heart that hiring you was the best decision of their lives.

Don't be "just another wedding photographer."

Be the wedding photographer that all the others compare themselves to and aspire to be like. The name of my company is On the edge, and the division that shoots weddings is On the edge Weddings. After all the lessons and experiences we have had along the way, no other name could fit us more.



# Wedding Tips: *We're Not All Straight or Have Good Hearing*

by Alisha McGraw

## Gender-Neutral

If you're open to photographing same-sex weddings make sure your website and forms show that. Show at least one same sex couple somewhere in your portfolio and edit your verbiage to be inclusive. It is such a simple adjustment but can make a huge difference to someone to change words like husband and wife on forms to "your fiancé" or "spouse." Clarifying future name changes before automatically assuming one person will be taking the other's name can go a long way. I have now photographed more than one straight wedding



where the groom legally changed his name to the wife's family name. You just never know. This goes for posing as well. Try get to know their relationship dynamics in the consultation. In the past I've posed clients with the tall fiancé looking more dominant. For example, man with hand on the back of female fiancé's neck pulling in for a kiss but the suggestion by one of my recent wedding couples mid-shoot was that he would never do that... but she would. Sometimes what is standard or traditional is a turn off to modern couples, so be prepared to work with different relationship dynamics than those of the past.

## Deaf Couples

Deaf weddings have a culture of their own. If you are hired by a Deaf couple make sure you have an interpreter for portraits because they will not be able to see

your face while you are behind the camera giving direction. Your life and theirs will be 10 times easier if you have a sign language interpreter. Also please be aware of ADA laws, as a business hired, technically you could be asked to pay for an interpreter and they are not cheap... though most couples have a hired interpreter for the wedding. Do confirm this ahead of time. Clapping is not the same for the deaf community, They do not hear it so to make sure the couple knows how much everyone is celebrating you might see their traditional clap, which is by shaking their hands in the air or on special occasions like wedding days keep an eye out for swinging napkins. The deaf crowd will swing their napkins in the air in a circular motion to show their newly wed couple some love.



# Macro Photography With the Tamron 180mm Macro Lens

by Mike Busby

The last few months have ushered in spring, and it is insect photography time with the macro lens. More specifically, photographing with the Tamron 180mm macro lens for Nikon and Canon. I purchased this lens several years ago as a fun lens for photographing bugs. However, the lens is producing fantastic results, it is making money, and it generated two portfolio images that passed the Professional Photographers Certification (CPP) through the Professional Photographers of America (PPA).

The images in this article are about technique just as much as they are about the lens. So, this article is about the application of the lens and the technique used to capture the images. In brief, this lens has the quality of a good kit lens as put forth by the brand names. The lens sometimes hunts a bit while focusing, but I am shooting very small and fast moving objects. The focusing is a minor irritation compared to the results that it gets, and the hunting diminishes the more you adjust to the feel of the lens.

Depth of field is the primary design element when it comes to macro photography. On "Black and White Bee," the antenna is sharp, the other is out of focus, and this is in the space of a cou-



*Black and White Bee,*  
f/8 @ 1/750th, ISO 400

ple of millimeters. The two ways to adjust depth of field are to stop down the aperture, or move

further away from the subject. Rather than long detail, I know I want the final images to be good quality for a 16x20 print – 20x30 if I'm lucky. I can use the above camera settings, on a bright sunny day, and shoot all day long. I also know that if the bug is about the size of a nickel, on the back of the viewer screen, then I am in range of my printed goal. Also, like a shallow depth of field portrait, I just need to get the primary eye in sharp focus. This image was converted to black and white, and then had some minor brightness and contrast adjustments made to it. The front flowers were softened to accentuate the sharpness of the bee. However, the image itself was



*Flight,* f/8 @ 1/750th, ISO 400

# Macro Photography

not sharpened – it all came from the lens. This image was also my compulsory selective depth of field image for CPP certification and passed the PPA evaluations.

All my shots are live bugs in the field. They aren't frozen, they aren't dead, and they aren't coated in hairspray. However, they do move faster than you can process. If you see a pose, then it's too late. The bee has already moved by the time your brain registers what you see. This means you're shooting to anticipate. Yes, I shoot a lot of frames that end up in the trash bin, but the technique works, the technique is valid under the circumstances, and all of the good shots are authentic. "Flight" is a lucky shot, a one in five thousand shot – literally. I try to follow the bee with the eye-balls in the autofocus and let the lens and camera do the rest.

This is almost a full frame shot, and there is a ton of depth of field – relatively speaking. How did this happen? It is an example of freehand photo-stacking. One can focus using the autofocus,



Blue Dragon, f/8 1/750<sup>th</sup> ISO 200

but many macro photographers change focus by simply moving the camera closer or further from the subject. In this case, I used back-button focusing, and a high speed shutter. I autofocused on the point closest to me, then incrementally moved forward while taken continuous photos. This can be used in the field for any static subject. The images were brought into Photoshop, and just the sharp areas of each image was layered through.

This is a big tip. This dragonfly would land on the fence, take off, and come back a few second later. If I moved to the dragonfly, while

it was sitting, then off it would go. However, I put a chair close to where it was landing and held the camera up. It landed right in front of me, it posed for me, and I got a number of great shots. The same applies for bees. Find where they are, and then place a chair near or even in the plants. Be patient and the bees will come to you, and they won't be disturbed by your presence. You are on your own the wasps, hornets, and those big bumble bees.

The Tamron lens surprised me, and it transformed an area photography that was a hobby into a revenue stream. More impor-

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# Macro Photography



*In the Green, f/6.7 @ 1/1000<sup>th</sup> ISO 400*

tantly, it was \$1,200 less than the Nikon equivalent.

I am frequently asked how I get the bugs to pose. I say, "I talk them through it. You know - Antennae up, Thorax out, and tuck in your abdomen." Well, the real trick is to just follow them. This grasshopper was moving about

the plant. This image came into view and it was click, click, click, while trying to ensure the focus point was on the eyes. Once you understand that you don't have control, and Mother Nature will give you what she gives, then it becomes easy to compromise. Really, good macro photography

is about patience as much as it is about technique and equipment.

I used to purchase only name-brand lenses for name-brand cameras. However, the quality of the third-party lenses continues to improve throughout the years. I am unable to compare the Tamron 180mm Macro to the Nikon equivalent, but I know the Tamron is \$1,200 less, and it does absolutely everything I need it to do.

## Technical Specifications

### Tamron TelePhoto SP AF 180 f/3.5 Di LD IF Macro Autofocus Lens

Focal Length:	180mm
Aperture:	Maximum: f/3.5 Minimum: f/32
Camera Mount:	Nikon F (Canon Available) Full Frame

#### Minimum Focus

Distance: 1.54 feet

#### Reproduction

Ratio: 1:1

#### Image

Stabilization: No

Autofocus: Yes

Tripod Collar: Yes

Filter Thread: 72mm

Dimensions: 3.3" x 6.5"

Weight: 2.02 lb



# Images of Merit



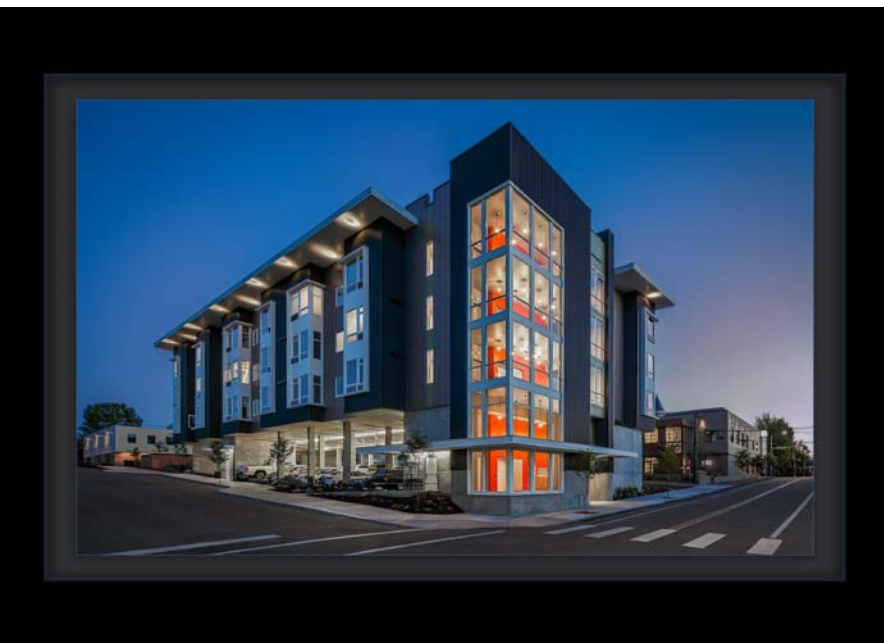
*Wrangler in the Dusty Morning Light,*  
Lynette Smith

---



*Joy and Wisdom,* Forrest Cooper

---



*Corner of Main and Modern,* Doug Walker

---



*Crystal Delight,* Georgia Hill

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All of the Images of  
Merit shown in this issue  
merited in the 2018 PPW Print  
Competition.



*Stunning Stallion, Judy Horn*

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# *Images of Merit*



*Graceful Magnolia, Mary Jo Allen*

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*Harvest Morning, Ralph Allen*

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*Dynamite Alley, Rob Behm*

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*Toulouse Nuts, Richard Brashears*

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## Double your Sales with Album Collections

by Amy McGann



Are you a Photographer that leaves money on the table with every client you work with? Why is that? Well, maybe you don't maximize the sale opportunities that are available. Wall décor, gift prints, and frames are a given, but how about producing album collections from all the beautiful images you've created from the session.

Photographer/award-winning designer Amy McGann from Hudson's Portrait Design specializes in designing customized album collections. In Chelan, Amy will be sharing her time saving strategies and secrets for layout, design, and best utilization of the images. In addition, she will be demonstrating in real time her workflow for wedding, high school senior, family, and legacy albums.

Join Amy for this unique and money-making seminar that will definitely help you NOT leave money on the table in the future!

### Fall Photography Retreat Program

#### Saturday, Sept. 29 (optional)

Check in at Lakeside Lodge & Suites, 2312 W. Woodin Ave., Chelan

Meet & Greet and Shoot at Tunnel Hill Winery, 37 HWY 97A, Chelan

#### Sunday, Sept. 30

Education Sessions at Dalisa Jo Portraits, 131 South Apple Blossom Dr. #108, Chelan, WA. 98816

- 8:30am - 11:00 Amy McGann: **Double your Sales with Album Collections**
- 11:00 - 12:00 Lunch on site
- 12:00 - 2:00 Bruce & Josh Hudson: **Putting Your Kids Through College with In-person Sales**
- 2:00 - 2:15 Break
- 2:15 - 3:45 Shaina Longstreet: **Three Keys to Accelerating Your Profitability with Instagram**
- 3:45 - 4:15 Final wrap-up and go home to reality!



## Selling with Projection: Putting Your Kids Through College with In-person Sales

by Bruce & Josh Hudson



For over 3 decades Bruce and Josh Hudson have been selling 30, 40, 50, 60, even 70+ inch canvas wall portraits to their clients. Creating and selling large wall décor is an art as well as a science. The Hudsons will break it down step by step in detail and show you that is possible to make an incredible, consistent living selling wall portraits via projection sales. Bruce and Josh will be covering this during their informative & fast paced program in Lake Chelan:

The “Hudson’s Sales Method” and why it’s SO effective-Your takeaway will be the sales workflow blueprint, you’ll understand the process from marketing to get the right clients all the way to the wall portrait delivery... and everything in-between!

Pricing your work for success and ultimate profit potential-You’ll learn how to incentivize your pricing to increase your wall portrait sales... and your clients will thank you for it!

Marketing that attracts your “Perfect Client” - Not everyone is into wall portraiture, or paying

for photography for that matter! But there are pockets of people in every town, city, and region who are “characteristically” more inclined to invest in wall portraiture. We will break down these characteristics, peel back the layers of the onion, and show you exactly who these people are!

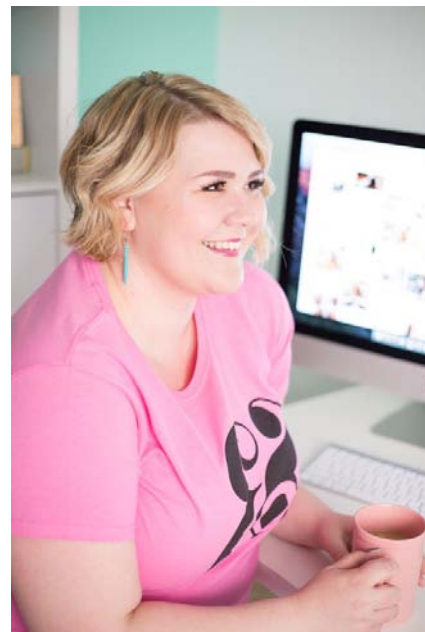
The 6-step pre-portrait consultation process- Do you think IPS means you have to hard sell your photography? It’s the opposite, actually! With the Hudson’s Method over 90% of the “sales” is in the form of educating the client during the pre-portrait planning consultation! Crafting an engaging slideshow with testimonials, asking the right questions, educating clients about proper size, seeing the quality of the art work, and going over your prices!

The artistically driven side of projection sales -To sell large wall portraits you have to shoot for large wall portraits! In the famous words of the late, great Ken Whitmire, “BACK UP!” You’ll see first hand examples how your photography needs to evolve in order to “shoot for the wall.”

The Projection Sale - You’ll learn how to create a fun and unique sales experience, editing down your images, have your clients “go to the eye doctor,” and close the sale on each image in a timely fashion! No proofs, no online galleries, just a fun sales session where you are finally respected and well paid for your WORK!

## Three Keys to Accelerating Your Profitability with Instagram

With Shaina Longstreet



Shaina Longstreet is a branding and Squarespace website design specialist with a passion for big dreams, strategic and consistent visuals, and making connections that matter. With over a decade of time spent behind the camera and honing her design skills, she’s helped many entrepreneurs take their ideas and passions from a hobby to a business and beyond.

### 1. How to use Instagram to make connections

We’ll discuss ways to use the platform as a way to communicate with your potential clients and go beyond just sharing your images, how to train (not try to “beat”) the dreaded algorithm, and how to use InstaStories to

## Instagram for Profitability

your advantage by showing up regularly on the platform.

### 2. How to create and use a moodboard for your business

We'll discuss the power of having a moodboard to keep all the touchpoints of your brand consistent and recognizable, do a demonstration of creating a moodboard for your brand, and then look at examples of moodboards paired with the Instagram feeds they inspire.

### 3. How to convert followers into customers

We'll discuss how to stand out as recognizable in the sea of photographers on Instagram, how to develop that "Know - Like - Trust Factor" with your content (images and captions), and you'll walk away with a full understanding of the 5 C's of Instagram Content: Clarity, Color, Composition, Content, and Consistency.

## Thanks to PPW

Just a note of thanks to all of the support from fellow PPW members at our conference this year! I just recently finished setting up my new residential studio in Auburn, Washington and am looking forward to more progress.



—Alisha McGraw, owner/  
photographer

# Member News

## Life Member L. Arlene Trotter Dies

L. Arlene Trotter, 91, a long-time Wenatchee, Washington, resident, passed away peacefully at home the evening of June 14, 2018. She was born September 9, 1926, in Bismarck, N.D., to the late Charles Avlin Olson and Julia A. (Oelke) Olson. At an early age, she moved to Washington and lived most of her life in Wenatchee.

Arlene had many interests in life. In the late 50s, she and her husband, Harvey, learned to fly and became active pilots. It is reported that she was the first female pilot of the Civil Air Patrol in Washington State. She was a member of the local Soroptimist Society, Phi Sigma Alpha Society, and a longtime member of the Wenatchee Symphony where she played the violin. Photography was another interest which eventually led to a career as a professional photographer and membership in the Professional Photographers of Washington. When her two daughters became members of the Wenatchee Youth Circus, she enjoyed supporting them during their adventures. During her final years, she enjoyed helping her daughter, Tracy, as office manager for Tracy's Dance Studio.



Arlene was preceded in death by her husband, Harvey L Trotter, Sr., in 1974. Survivors include her three children: Lee (May) Trotter, Teri (Kip) Nienaber, and Tracy Trotter; seven grandchildren: Anthony (Sarah) Trotter, Adam (Kailey) Trotter, Alanna DeBell, Matthew Nienaber, Markus Nienaber, Michaela Nienaber, and Tatum Kentnor; and five great grandchildren.

There will be no funeral service, as per her request. The family will be holding a Celebration of Life at a later date.



# District Reps

## Southwest: Ernst-Ulrich Schafer

ernstphoto@msn.com



## Jeanna Geniesse

jeannageniesse@gmail.com

Jeanna was born and raised in Washington. She joined the Army right out of high school and moved back to Washington with her young family in 2007. She has been a member PPW since 2012, when she decided to take her photography business to a new level. Since then Jeanna has owned and run her own photography business, while raising four kids. She specializes in babies, children, and families. She enjoys attending educational classes to further her business.



## Northwest: Bruce and Josh Hudson

bruce@hudsonportraits.com  
hudson.joshb@gmail.com

The father & son team is celebrating the studio's 36 year in business this month. Join them at the Fall Photography Retreat in Chelan Sept. 29th & 30th.



## Central: Tavis Guild

hello@TavisGuild.com

Tavis was born and raised in Yakima and has been a professional photographer since 2008. That same year he married his wife, Amy, and they



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

## Lynette Smith

info@lynettesmith.com

Lynette is a certified professional photographer based in Wenatchee. She is a contemporary portrait photographer and has been in business since 2002.



She also enjoys capturing working cowboys with their horses and wild horses in their natural setting. In her free time she spends time with Ryder her chocolate lab and Skyrah her black lab, hiking, horseback riding, and time at the Oregon Coast. She is committed to continued education and pursuing her Masters in Photography.

## Eastern: Sonja Yearsley

sonjayeasley@gmail.com

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



## 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.



**"When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence."**

Ansel Adams



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An International Association





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



American Traditional Mass Design using blooms of Rose, “Coral Charm” Peony, Carnation, Alstroemeria, Lysimachia and Chrysanthemum. Floral arrangement by Judy Boxx.

This is one of several floral arrangements I photographed in my studio for Judy, who has also welcomed me to photograph in her garden numerous times. She wanted photos of her arrangements to enter into a calendar competition for a national garden club organization. In this variation I added texture effects with Topaz Texture Effects to give a little more depth to the image.

Photo by Mark Turner

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