

WASHINGTON PHOTOGRAPHER

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President's Message

The New Year is upon us. Conference and print competition are sneaking up quickly. There are some bold new changes in PPW geared towards helping you make the most of your professional organization.

Our Past President Heidi Swoboda and Educational Chair Julie Fitzpatrick have teamed up to make this year's Spring Conference unique. With the support of the board and leadership, print competition and conference have been split up this year. Print competition will now be two weeks prior to conference (live in Gig Harbor). This allows a full salon gallery at our actual conference (in Lynnwood) and more time at the actual conference for networking and education. This structure change is also combined with the addition of the Artist Case category, the ability to enter up to 6 prints per case into the competition, and printed digital entries by ACL. Be sure to check out the conference details for more information.

Also new is PPA's restructuring of Western District competition, which is now occurring BEFORE PPW's print competition - and will be done at PPA's headquarters in Atlanta. Don't stress, you can enter the same image into both competitions — you'll just want to print two copies of each image as there won't be enough time to get prints back from one before the next competition.



The restructured districts are now in full swing. This means that each district has expanded their boundaries and has one or two reps to help members in that area. Be sure to check with your district rep about a group meeting for print competition viewing in your district.

Don't forget about the networking and education that conference brings. It is the one time a year when all the PPW members meet-up, catch-up, and revitalize their connections with the other photographers in the state. Participation is the key to maximizing your PPW membership. I'll see you there!



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Save the Date!

Pacific Northwest Creative Summit

PPW Spring Conference 2018

March 24–27, 2018

Lynnwood Embassy Suites

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

On the Cover: *Radiant Carousel*,
by Mike Busby.

Editor's Notes

by Mark Turner

Happy New Year! For many of us, the winter months are a time to reflect on the last year, make plans for the next 12 months, and perhaps take a little time off after the craziness of the holiday season. I've got a mini-vacation planned in January, but I'll be using the time to experiment with a new lens I ordered on the last business day of 2017.

This issue includes details about PPW's Spring Conference, coming up March 24-27 in Lynnwood. Read about the speakers and their programs, then head to ppw.org and register for this great event. It's a lot more personal than PPA's Imaging USA, so you can dine with the speakers, ask lots of questions, and come away inspired without all the crowds.

Our theme this month is architectural photography. Be sure to check out the pieces by Mike Busby, Rich Breshears, and Rob Miller. I share a few of my favorite tools of the trade, too.

Print competition is different this year. PPA Western District entries are due before PPW, but you can enter the same prints in both. Be sure to read the revised rules and procedures, then get the forms at ppw.org.

I hope to see many of you in Lynnwood. Until then, stay warm and be creative!



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Spring Conference Schedule

Saturday, March 24

- 10:00-1:00 CPP Exam
 1:00 -3:00 **Woody Walters: Smoke and Lightning**
 4:30-6:30 **Speaker TBA**
 6:30-9:30 Opening Wine Art Show and Tradeshow

Sunday, March 25

- All Day Exhibit Open for Viewing
 7:30-9:00 **Mary Jo Allen: Finding Beauty**
 9:30-11:30 Tradeshow
 11:30-12:00 Vendor Lunch
 12:30-1:00 PPW Annual Membership Meeting
 1:00-5:00 **Woody Walters: The Art of Illustrative Portraits**
 3:00-6:00 Life Members Gathering
 6:00 Life Member Receiving Line and No-host Bar
 6:00-dinner Silent Auction
 6:30 All Conference Photograph (dressy clothes)
 6:30-? President's Banquet and Awards Ceremony (ticket required)
 following President's Party

Monday, March 26

- 7:30-9:00 **James Alberson: 10 Communication Strategies and Success Barriers; Breaking through Your Comfort Zone**
 9:00-9:30 Break
 9:30-12:00 **Pete Rezac: Black & White Children's Character Portraits**
 12:00-1:30 New Member Lunch (ticket required)
 1:30-5:30 **Pete Rezac, continued with Demonstration**
 6:30-10:00 Dinner and Fun Party (ticket required)
 following Wine Auction

Tuesday, March 27

- 8:00-10:00 **Aaron Hockley: Digital Marketing Kickstart for 2018**
 10:00-10:30 Break and check out
 10:30-1:00 **Aaron Hockley, continued**
 1:15 PPW Board Meeting



Pacific Northwest Creative Summit March 24–27, 2018

Embassy Suites
20610 44th Ave West
Lynnwood, Washington
98036

Member program & meals \$335
 After 3/5/18 \$390

Additional registration options are on the registration form and [PPW website](#).

Hotel Reservations

Lodging is at the Embassy Suites, 20610 44th Ave West, Lynnwood, Washington, 98036. Make room reservations by calling 425-775-2500. Ask for PPW Group Rate: \$124.00 + tax (single occupancy) or \$134.00 + tax (double occupancy) includes breakfast and happy hour. *Hotel reservations must be booked by FEB 24, 2018 to guarantee the convention rate.* We have a limited room block that is first come, first served.

Conference Speaker

Woody Walters

Woody Walters has become one of the nation's premier artists. Walters' photographs are a celebration of renewal and change. In his latest portfolio "Reflections of Christ," Walters has pushed the boundary of photography to new and exciting limits allowing him to give a visual testimony in strikingly complex imagery. During a career that spans decades, Walters evolved from a commercial photographer and fine art black and white landscapes artist to one of the newest Christian artists. His client list includes Walt Disney World, Blockbuster Video, Ilford Photo, Mamiya Camera, Calumet, and Burger King.

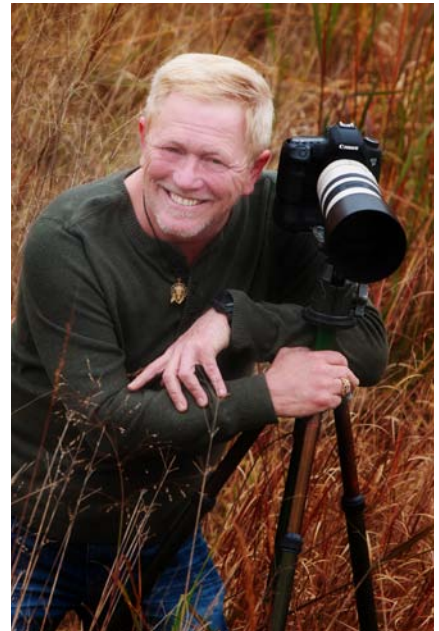
His black and white landscapes are reminiscent of Ansel Adams and depict the beauty of nature's diversity. The portfolio "Faces In Time" takes the viewer back to an age of Americana that is forever lost. One of the images from that portfolio, "Lill," was purchased for donation to the Smithsonian. In 1994 his distinctive photographs of Florida were published by the University of Florida Press in a book entitled, "Visions of Florida."

The inspiration for "Reflections of Christ" came from a very spiritual place within his heart. "After viewing the many negative portrayals of Christ that are found in art today, I felt compelled to take a positive approach to the depiction of Christ. With the experi-

ments in combined imagery this work is now a reality."

Through his diverse portfolio subjects, Walters's work is sought after and appeals to a very wide audience. Walters' works appear in museums and galleries throughout the world, including Ansel Adams private collection, the Smithsonian, the Tampa Museum of Art, the Yergeau-Musee International d'Art in Canada, the Milwaukee Art Museum, the Hoyt Institute of Art, the Pensacola Museum, the Madison Museum of Art, a private collection at the Vatican in Rome, and is featured in many international tours with the United States Embassy.

Walters has been in the top five photographers in Iowa eight times. He has also received the Top Heart of America Photographer five times, a record in the state of Iowa. He received his Masters and Craftsman Degrees from PPA in July 2003. Nineteen images were chosen for the prestigious loan collection and he received the coveted Medlar Award for the top portrait at the April 2000 affiliated competition. In 2005 he received the Imaging Excellence Award from Professional Photographers of America. To date Walters has collected an astounding eight Kodak Gallery Awards and three Fuji Masterpiece Awards. He received three perfect scores in print competition for his images "My Ex Wife,"



"Born in the USA," and "Men of Freedom." He's been published in *Professional Photographer*, *Photoshop User*, and will be a future featured photographer on Photovision. Woody is also a regular monthly contributor to Shoot Smarter.

Walters contributes to many business and industry magazines on a regular basis and is in demand on the lecture circuit. He teaches across the country offering photographic workshops for beginners to the very advanced and his self published online training "Inside Woody's World" has been highly regarded by photography lovers

When he is not teaching he is doing what he loves most, creating images and working with his wife Ninya in their educational and product website, woodywaltersdigitalphotocandy.com.

You can see more of Woody's Work at woodywalters.com.

Smoke and Lightning

Master craftsman photographer **Woody Walters** shares his unique vision into creating one of a kind art for your clients featuring custom brushes. Woody has completely created a new style of imaging using smoke, lightning, water, and powder. Woody will demonstrate his unique style of creating dynamic senior portraits that have a painting feel, but are all created in Photoshop. This will be a fun, fast paced ride as you see with your own eyes how quickly these images can come together and how you can develop a cutting edge artistic style that will keep you relevant in today's crazy marketplace.



The Art of Illustrative Portraits

Join master craftsman photographer **Woody Walters** as he shares his unique vision into montage imaging and how he utilizes this technique in portraits. Walters will demonstrate his distinctive masking abilities while he shows you how to incorporate multiple images to capture and illustrate your clients' passions and lifestyle. Using custom backgrounds created by Woody, these montages come together in minutes and offer your clients endless possibilities. Learn the special blending techniques that will turn your images into art. If you've seen Woody before, be prepared for an all new program, with new images and new techniques to take your illustrations to the next level.

He has won "Heart of America Top Photographer" as well as "Top Iowa Photographer," in the last five H.O.A competitions. With seven Kodak Gallery Awards and 14 loan collection prints, he earned his Master and Craftsman degree in just four entries. He was awarded the Imaging Excellence award from PPA in 2004 and received two perfect scores in print competition for his im-



ages "My Ex Wife" and "Born in the USA." His unique vision, light hearted delivery style, and photographic knowledge have made Woody Walters one of the foremost speakers in electronic imaging.

Covered in this class:

- How to shoot main elements and secondary elements
- Lighting for Drama
- Making Accurate Selections
- Masking to both add and subtract
- Color Theory
- Customizing Brushes
- Layering for Flexibility
- Transparent Backgrounds
- How to Sell These Creations
- How to Start Offering this Style in Your Market

Conference Speaker

Pete Rezac



Pete Rezac, M.Photos.Cr., CPP is a Reno, Nevada portrait photographer. His primary business is family and children's photography, with a specialization in black & white portraiture. He has been in business since 2003 and made the move to full time work in 2010. He earned his Master of Photography from PPA in 2015, his Photographic Craftsman in 2014, and his Certified Professional Photographer in 2010. He was a Platinum Medalist in 2016 and 2015 International Photographic Competition. Pete is an active supporter of PPA Charities and was the top donor for 2016 and 2015 Celebration of Smiles Day benefiting Operation Smile as well as earning several print awards from PPA Charities including 2016 Image Impact award and over all best image from 2015 Celebration of Smiles Day. He is also a huge proponent of the Certified Professional Photographer program and is an approved CPP Prep Class instructor.

Black & White Children's Character Portraits

We will go into how I consult with my clients prior to our Children's Character Portrait Session. What I'm after and the "Authenticity" that we need in order to make this type of portrait really shine. The clothing, the dirt, the expression, and the props.

We'll then go into how we produce the portraits, including how I light them, what I've found to be good working exposures, the poses that work well, and how many shots I try to make. These portraits are also about efficiency.

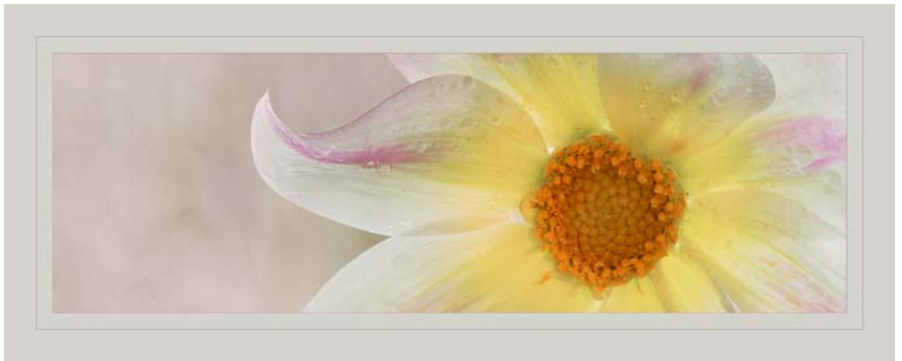
Finally, we'll go into the post production that I do to finish these images along with sizes I offer to clients. These are commissioned portraits rather than volume sessions.

Questions: It's my goal to leave you prepared to start producing these as soon as you are ready. The great thing about in person education is being able to ask questions. So please don't be afraid to ask. It's the best way we can all learn!



Conference Speaker

Mary Jo Allen



Finding Beauty

With a degree in microbiology, it is little wonder that Mary Jo Allen finds beauty and joy in the small things that other people might miss. This program will delve into both the technical and the artistic expression of the beauty that can be found right under your nose. Flowers are beautiful to start with, so it is easy to understand their attraction to the artist. Mary Jo will take you beyond the traditional documentary recording of what a flower looks like, by taking a closer look and finding ways of expressing a more artistic and abstract view using color, curves, lines, lighting, and softness to create interesting compositions. "I want to have a two-pronged approach to my flower work: technically perfect, thanks to my scientific background and artistically pleasing to feed my (and your) soul."



Conference Speaker

James Alberson

James Alberson is the President of Sandler Training for the Washington state marketplace. A national sales expert and business speaker, James is committed to guiding CEOs, business owners, entrepreneurs, sales executives and their teams to higher revenues, increased profit margins, and greater personal and professional growth.

10 Communication Strategies of the Successful Sales Professional

Moving the sales process forward is not about how great your product is, but more dependent on how well you communicate with your prospective buyer. Successful salespeople realize that just showing up and regurgitating facts and figures and features and benefits won't ultimately get them to where they want to be. The human dynamic aspect of the interaction must be acknowledged and leveraged well



in order to "win" consistently. This talk discusses those important communication strategies that make the difference between finishing first or somewhere in the middle of the pack.

Success Barriers: Breaking Through Your Comfort Zone

The typical impediments that hold us back from achieving our dreams are usually self-imposed obstacles and barriers we create. Success is a process – duplicable,

replicable, and capable of producing consistent results when done with consistent behaviors. Oftentimes, our need for approval or acceptance supersedes our willingness to take the actions necessary to get the business or accomplish our goals. Our identity is separate from the roles we assume, yet the line becomes blurred and we lose the guts we need to attain the success we seek. This talk looks at those barriers to success to see how they can be eliminated once and for all.

*"Photograph:
a picture
painted by the sun
without instruction
in art."*

Ambrose Bierce



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Conference Speaker

Aaron Hockley

Aaron Hockley, Cr.Photog., FP-OPPA brings a mixture of expertise in both the technology and photography spaces, blending them together to help photographers find more success in the online world. He's worked in the online publishing space for over ten years and has spoken at events such as BlogWorld and New Media Expo. In the photographic world, he's recognized by PPA as a Photographic Craftsman and as a Fellow of Photography by the Oregon Professional Photographers Association. In 2015 he was awarded third place for Illustrative/Commercial images at PPA's Grand Imaging Awards.



that gives us what we need, but without wasting time on activities with little to no results.

Let's take a look at the state of modern marketing in 2018, talk about how that relates to professional photography, and figure out if our marketing needs a reboot. Having a digital presence is useless if it doesn't produce results; let's focus on using our website, social media, and email effectively, and how that ties into offline marketing and network-

ing.

Key points include:

- Beyond old-school blogging: content strategy is key for the future
- Social media and social networking: Pay to play? Spray and pray? Something else entirely?
- Email: The most effective tool we all pretend to hate
- Crossing the digital/analog divide: tying your online marketing into offline efforts

Digital Marketing Kickstart for 2018

Your online world is more important than ever, but without the resources of a full time marketing staff, it can seem overwhelming to focus on the most important parts. As independent photographers we want to have a compelling online presence

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

REGISTER
For Conference
Online at ppw.org or contact Dalisa DeChiara at 509-683-2652 or dalisajophotography@gmail.com

RESERVE
Your Hotel Room
at the Embassy Suites.
425-775-2500 Ask for a for PPW Group Rate. Reservations must be booked by Feb 24, 2018 to guarantee the convention rate.

FathomFocus

In-Person Sales App

A Better Way To Do In-Person Sales

FathomFocus.com

Download on the App Store

CAMERA
NO VIBER CAPABILITY
1/8" MINIA PRINTEL
F/2.7 APERTURE
EXPOSURE CONTROLL
BURET WIDE
FACE DETECTION
FISHEYE LENS READY

TILT PIVOT POINT
PERFECT FOR CHILDREN
ADULTS, TALL OR SHORT
300 DEGREE ANGLE ADJUSTMENT
MONITOR CAN BE MOUNTED
HORIZONTAL OR VERTICAL

TOOLLESS ASSEMBLY
ELEGANT DESIGN ON COLUMN
TO MAKE THE SETUP FIRST AND LAST
THE UNIT BREAKS INTO 4 PCE.
CAN BE ASSEMBLED IN LESS THAN
5 MINUTES

PROFESSIONAL LIGHTING
2700 LUMENS TUNABLE LED PANEL LIGHT
POWERFUL ENOUGH TO OVERCOME
AMBIENT LIGHT

IPAD PRO 9.7"
BESTING DISPLAY
LED BACKLIT MULTI TOUCH DISPLAY
STARTS AT 1080P RESOLUTION
PRIMER RESISTANT OLEOPHOBIC COATING
ANTIREFLECTIVE DISPLAY

CARRYING CASE
INDUSTRIAL STRENGTH CARRYING CASE
WITH CUSTOM CUT PADS TO PROTECT
YOUR INVESTMENT
FITS IN ANY CAR
OVERALL SIZE 20" X 24" X 6"
WEIGHT WITH CONTENTS 10.5 LBS

HALO 9

Print Competition 2018

New Competition Opportunity And New Trophy Award For Artists

PPA is now offering a Master Artist degree and no longer offering the Master of Electronic Imaging degree. At our March, 2018 PPW State Image Competition PPW will, for the first time, offer a new competition category called Artist, and accept prints from the highly creative photographers who are striving to earn their Master Artist degree. Approximately one third to one half of the national affiliates have an artist competition in addition to their photographic open categories.

Thanks to an amazing effort by our members Judy Horn, Julie Fitzpatrick, Marie Martineau-Sandberg and Faye Johnson, we will see this exciting addition to our competition this year. You will find the competition rules and forms at www.ppw.org/PPW Image Competition. Photographers and artists will be allowed to enter two print cases (1 Open Photographic case AND 1 Artist case).

There will be a new trophy, Artist of the Year, and three awards for Best of Portrait, Wedding, and Commercial Division!

JUDGES

Our judges will include Judy Horn, Cr, MEI, CPP, FP; Ed Matuska, MEI, Cr, CPP-P & EI, A-ASP; Sam Tarrel, CPP, M Photog, Cr; Lisa Dillon, CPP, M Photog Cr; and

Mary Jo Allen, M. Photog Cr, FP; Lance Johnson, M. Photog, FP.

PPW PRINT COMPETITION IS 2 WEEKS PRIOR TO CONFERENCE

Print competition will be held in Gig Harbor March 4 and 5, 2018 starting at 1pm. You may watch in person or in one of the many live Club 79's across the State. Club 79 is an informal gathering to watch and comment while watching live judging. Ask your District Representative where the closest hosted Club 79 will be. We will be using PrintCompetition.com which is available to stream live to your computer as well.

MORE BANG FOR YOUR BUCK AND MORE MERITS!

Having a hard time deciding which of your MANY amazing images to enter in print competition this year? We hear ya. And we've added the opportunity for you to add two extra prints to your case! A \$20 addition to your print case fee will allow you to add two more images! This is a great way to get more portfolio feedback from our outstanding judges. Wait a minute... is this fair? Yes, only the top four images from your print case will be eligible for awards. However, all merited images will hang in the salon. Cases may be a combination of digital and printed images. However they must be all prints, not digi-

tal, in order to take advantage of the 2 extra print option.

EXPANDED PRINT SALON!

Do you like standing in front of the screen waiting for your digital print competition entry to come around? We don't either! So, thanks to the generous support of one of our favorite vendors, **American Color Imaging Lab**, the digital entries will all be printed out as 8x10 mounted prints (with the ACI logo in the corner) and will hang in our print salon. There will still be a computer and monitor available to pull up the actual file also. With print competition being completed 2 weeks prior to Conference, all the prints scoring 76 and above will be on display on the very first day of our Conference!

GALA PRINT SALON OPENING

Our Conference opening on the evening of March 24th will include a gala print salon unveiling in the beautiful open atrium of the Lynwood Embassy Suites. Signage at the Print Salon Entrance will indicate that most images are for sale. Here's an example: "Please contact the artist for pricing and size." In addition, contact information will be posted, giving the PPW website and a link to contact the artist. All merited images will be displayed as prints. If you submit a digital image it will be printed as an 8X10. If you are interested

Print Competition

in marketing your images, make a big impression and submit a 16 x 20 print!

PPW EXHIBIT IN LYNNWOOD ART GALLERY

Lynnwood City Hall art gallery will exhibit a selection of winning print entries following our Conference. This should be a great, additional opportunity for our photographers to sell and advertise their work. Thank you to the Lynnwood Arts Council, in particular Fred Wong, for this wonderful collaboration opportunity.

ACI PRINT AWARD AND PRINT DISCOUNT AGAIN OFFERED TO PPW!

ACI Lab will again be offering a discount to PPW Members who order competition prints from their lab. They also will be awarding a trophy (and last year it was a cool one!) to one of the ACI prints. The benefits of printing are adding up!

PPA COMPETITION VS. PPW COMPETITION

All PPA regional print competitions are now held in Atlanta and are on a new schedule. As a result, PPA Western District Regional will be BEFORE our PPW competition. You will still be able to enter your PPW print entries, even if they've previously been entered at PPA February, 2018.

Please note: All print image cases submitted to PPA will not be returned to the maker in time for re-entry to PPW State Competition. In that case, the image can be submitted digitally or reprinted.

PPA Western District Regional deadlines:

- Registration Opens: Dec. 20, 2017
- Early Deadline: Jan. 18, 2018 (Fee: \$129.00 for members/+\$65 non-members)
- Late Deadline: Feb. 1, 2018 (Late Fee Required: \$164.00 for PPA members)
- Judging Dates: Feb. 22-23, 2018
- Enter at www.ppa.com

Please note: All PPA Artist Competition images will be judged April 17-19, 2018 regardless of their District, yet all District registration dates still apply.

PPW State Image Competition deadlines:

- Registration Opens: Jan 15, 2018
- Deadline: Feb 27, 2018, 5pm PST (Image Entry Case Fee (4 images): \$98)
- Late Entries: Mar 1, 2018 5pm PST (Late Fee Required: \$50)
- BONUS! Additional 2 Prints to "Print" cases only: \$20
- Judging Dates: March 4-5, 2018 starting at 1pm PST in Gig Harbor.
- All entered images (digital or print) must be uploaded to www.printcompetition.com
- **Ship Cases To:** Julie Fitzpatrick, Salon Chair 116 Villageway Drive Chehalis, WA 98532
- **Must be in Julie's possession by February 27, 5 pm PST**



High Performance Mondays

By Bruce Hudson, Master
Photographer, Craftsman; FP

Being self-employed, an entrepreneur, or a solopreneur takes a lot of discipline, especially at the beginning of the week. If you don't work on Mondays, go ahead and use these techniques for whatever day you start your week. Trust me, I'm just as guilty as anyone



for falling into the un-productive narrative of "it's Monday and it's OK to ease into the week" but over the years I've really tried to make my Mondays as productive or even MORE productive than the rest of the week. Here's a few strategies that might be helpful to super charge your ability to create a High Performance Monday! The beginning of a new year is a great time to start.

Attitude — Go to bed Sunday night excited to get up and go to work on Monday. A positive attitude alone will not guarantee that you will perform at a high level, but it will help set the stage to take action to perform at the top of your game!

Make your bed! Yes, this is a military thing but it makes perfect sense. It's good to get one win or

victory under your belt to start the day.

Set your priorities for the day. You have a "hard schedule" with set appointments but you also have a "soft schedule" that is open for you to choose based on your priorities.

Put money in the bank! Do what it takes to invoice, call for a deposit from a client, deliver an order, whatever. This will set you up for daily success and set a positive tone for the week!

Watch out for squirrels! Squirrels or distractions are everywhere. You just mention the word "squirrel" to my dog Posh and she'll immediately break from what she's doing and look for a squirrel to chase! Facebook, Twitter, Instagram, LinkedIn, or the latest PPA or PPW (sorry) magazine all draw us away. When you're tempted by a squirrel, RESIST! These are *all time sucks* and will take you down a black hole. Use your lunch time to be entertained by your collection of squirrels!

Do not use email within a hour of starting your day! Yes, it's part of business, but I bet 75% of your emails are non-business related. You open one email and it might take you down a trail that robs you of keeping your eye on the prize, which is *staying focused and getting the right things done!*

Maintain your tempo or momentum. For me, I need a sense of tempo when I play golf. Action helps me move forward and concentrate on the next shot. It's the same throughout the work day. Don't dwell on one thing for too long. Give yourself deadlines. I've read that most highly successful people do this. They break their day into segments, whether it's an hour or 15 minutes. When time's up, move on to the next segment. Repeat.

So, I hope my fellow PPW members that this has been helpful. I don't proclaim to be an expert in this field, just a 35 year self-employed guy that likes to get things done and work at the highest performance level possible. I had the opportunity to share an office with my partner and late wife Sue from 1982 to 1995. She had an ability to accomplish more in a day than anyone I had ever met. Today I have the same opportunity to work with my son Josh, who definitely got his mother's genes.

Time in our world equates to money. Time is something that unfortunately can't be replaced. How we utilize that time directly impacts our ability to make a decent living or an amazing living. Using your time wisely with High Performance Mondays will help guarantee the latter. And isn't that what we are all striving for?

Say Hello To My Little Friend

Cyclops Colossus Light Works Great For Architecture

by Rich Breshears

Sometimes the difference between a good architecture image and a great architecture image can be made with a little artificial light here and there. Just like in good cooking, adding just a little extra spice can make the difference.

In my architecture work I've basically used one of two methods for adding extra light into the image. One method that is easy is to just do more of an HDR effect. Bracket several shots of the same image and then blend them together in post. Add or subtract light by masking in or out the bracketed images. The problem that I've always had with doing this is that in super low-light situations the bracketed images can be grainy and flat.

Another method that I've used is to create my image at the desired exposure and density but add a strobe here and there to create the "pop" that I'm after. For the most part this works fantastic with the exception that the warmth of the ambient light doesn't match the strobes. This requires you to put amber gels on your strobes to get the color temperature to match. I have tried LED options as well, but never felt that they created enough light



unless you want to put out a large amount of money for a little bit of light.

Last year at Imaging USA in San Antonio I had the opportunity to hear Randy Van Dunien Cr., CPP on what makes his architecture work so stunning. If you are interested in seeing beautiful architecture work you should go to PPA.com and watch his courses in the PPAedu online section.

One of the things that I took away from Randy's class was his use of the Cyclops light. It's a very inexpensive light that can be purchased from Amazon or WalMart. The Cyclops Thor Colossus model offers up a mere 18 million candlepower halogen light with a rechargeable battery. At \$65 including shipping it is a no-brainer in comparison to other lighting options out there.

This is how I use the Cyclops light in my images. First, I take an establishing shot, setting my camera on a super stable tripod. I now use a Reis J400, but used Bogens until this year. A good ball head is a must. I also use a CamRanger that I picked up used, and wonder what I ever did without it.



Cyclops Colossus

The establishing shot should allow for the highlights and the shadows to fall reasonably within the range of your camera's capabilities. I personally try to keep it within 5 stops max from highlight to shadow.

Once you've taken that shot, keeping the same settings on the camera and not moving anything, use your cyclops by either setting it on the ground on its handy stand, or hold it by the handle and paint selected areas during subsequent exposures.

I usually take 5-10 exposures of any composition with light in different areas that I think might look great. I usually work alone, but if I have someone with me I make them hold the light. It's a great job for teenage sons who have nothing better to do on a Saturday night than cause trouble.

In Photoshop I open all the files for an image as layers. Put a layer mask on all but your establishing shot. It should be the bottom layer. Then, in your mask simply paint in the highlights that you want to show. If you took shots that don't work with the other lighting just paint them back out to meet your liking. Flatten the layers and create a new image number in your save as command.



Architectural Photography — at Night

by Mike Busby

Learning architectural photography at night is like anything else, it takes time and practice, but it helps when someone shows you the way. It should be noted that night photography is advanced photography. The regular rules of the road become “kind of sort of” guidelines. Photographers have to deal with expanded dynamic ranges, there’s the persistent myth of shooting for the highlights, and knowing that we can’t trust the back of the camera screen to determine image or light quality. In other words, we have to plan for conditions favorable to the shoot, we have to determine our own set of exposure rules, and we have to use something other than our eyes to evaluate shots in the field.

The first hurdle is to create favorable conditions to shoot, and there are two excellent ways to do this. The first is to shoot during the blue hour, also known as civil twilight. It occurs about 20 minutes after sunset and lasts anywhere from 40 minutes to an hour. Enough ambient light is present to record the details in the shadows. The second way is to shoot when there are low clouds over a brightly lit city. Reflections from the sky act as fill light and provide details in the dark shadows. Practically speaking, our cameras record about 7



Figure 1: *Radiant Carousel*, finished image

stops of difference in light, but dark night city shots may have a range of up to 13 or 15 stops. Shooting in favorable conditions reduces the 13 or 15 stops to about 9. It enables the camera to get a grasp on the scene. Figure 1 will be the final image, and it was shot with low clouds reflecting bright light. What is important to note is there are details in all of the dark shadowy places, and this is what brings interest to the photo.

The second hurdle is overcoming the myth that we should shoot for the highlights. Many of us know that information is lost if we overexpose an image, so the highlights become the priority and we expose accordingly. Unfortunately, this idea is viewed as an absolute rule rather than as

a tool to be used at the photographer’s discretion. With night photography, it is the details in the dark shadows that bring life to an image, but those details are lost if we shoot conventionally for the highlights. We can get those details if we shoot under favorable conditions, and we over expose by a stop or two. Yes, some of the highlights will be blown out, but they can be recovered in post.

The third hurdle mirrors the second. A good capture may not look good on the back of the camera screen. Reliance on the camera display will provide consistently bad information. As such, we need to turn to the histogram to evaluate the quality of our capture. While usage of the histogram is its own article, we can show what a good capture looks like.

Architecture at Night



Figure 2: Original raw capture, with histogram showing brightness values.

Figure 2 reflects how we cannot use our eyes to evaluate an image, as it doesn't look particularly good. However, the histogram is showing a good capture. The histogram is just a vertical bar chart that tells you where tonal information is collected. Information on the darks is shown to the left, information on

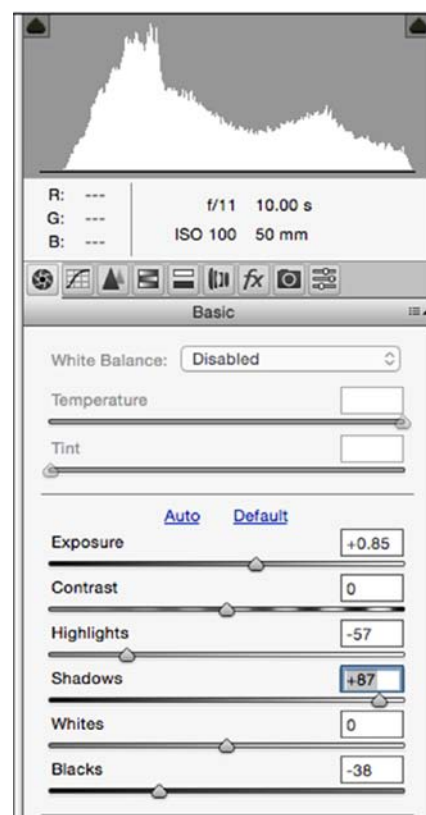
the midtones are in the middle, and information on the highlights are found to the far right. The critical area is the far left side. This chart slopes up from the left, and that means we captured information in the shadows. Had the chart been flush with the left, then information in the shadows would have been lost forever. The



Figure 3: Exposure, Highlights, and Shadows adjusted

far right suggests the highlights are slightly blown out, but it's not a problem, they will be recovered in post. When you are shooting architecture at night, shoot so the histogram begins to slope up from the far left side, and don't concern yourself if the highlights are slightly over exposed.

Capturing and developing a good night shot is one part getting a good exposure and one part post processing. It is a bit of an art, but the following in post has worked well for me. Import the image into Camera Raw or Lightroom and use the Exposure, Shadows, and Highlight sliders to balance the image like Figure 3.



Architecture at Night



Figure 4: Original RAW (left) and image with initial slider adjustments (right).

Exposure was increased a touch, the shadows were raised significantly, and the highlights were lowered to get back details that were blown out. Again, it is the lifting of the details in the shadows that make the image interesting. This point in processing is only about balancing the image for more post – it's just a good start.

There is a dramatic difference between the images with just a small amount of processing. The processes in the article are the processes I repeatedly use over and over again. They are the bread and butter of my architectural night shots. If I get the histogram right, then I have full confidence in what the final image will look like – every single time.

Some more post was applied to the image. As this is an architectural shot, care was given to ensure a level background and straight vertical lines. The roof was lightened a touch more, a dark vignette was wrapped around the carousel, and distractions were removed. Distractions included lights in the buildings, a

few minor reflections in the water, removal of the trashcans, and the removal of a couple of street lights. Silver toning was also used on this image.

A tip of the trade – the eye is drawn to and distracted by contrast, and there's a lot of bright spots at night. My advice is to focus on the middle of the image and see where your eyes want to go – but keep your eyes set to the middle. If it feels uncomfortable to keep them there, or there's a

bright spot outside the center of interest, then you probably have a distraction.

Architectural photography at night is advanced photography, and it can be quite the challenge. The real trick is accept that it's tough, but knowing you'll learn it with a little time, patience, and direction. It's amazing by itself to be out and about when other people are not, and clients love these images. They are fresh and full of energy and mystery.



Figure 5: Finished image

Architecture from the Air

by Rob Miller

When I mention to people that I'm a professional photographer, they often ask me if I shoot weddings or portraits. It's a common assumption because those two genres make up a good majority of the photography industry. They often look puzzled when I tell them I photograph buildings & structures for a living. It might seem like an uninteresting subject compared to the wide variety of humans we find in front of the camera, but I assure you it's every bit as interesting and thought provoking to the clients who hire us.

I get a far different response, however, when I tell people I also fly drones for a living. People likely envision a video game that I sit and play all day, or perhaps they picture the neon racing drones that zip by the race courses at a high rate of speed. Neither one is entirely true of my work, but the part about playing video games has a bit of truth to it.

There is certainly something unique about being able to stand in one spot and position your camera almost anywhere in space and take a photograph. Drones really open up opportunities that are simply not available without them. Ever since cameras were invented we have seen the world in photographs largely from a single perspective – on the ground. Helicopter & airplane photography has always been



popular but adds significantly to the cost of a project for the client.

The expense of adding drones to your business is surely something to consider – liability

coverage, equipment coverage, certifications, not to mention the drone itself (or two, you'll need a backup) and at least a half-dozen batteries for a good day of flying. It all adds up and you'll want to

Architecture from the Air

make sure it is a wise investment for your business, but for me it has been very good. I would not recommend starting a drone-only photography business as there is likely not enough work in that genre alone to keep you profitable. However if you are already doing well in another category such as architecture, real estate, or weddings, it is an excellent supplement to your list of services. There are many jobs I have received simply because I offer drone services, but my clients almost always have other requirements too. The combination of reasonably priced drones, ever improving sensor technology, and rock solid gimbal stabilization is



the perfect storm for photographers. Now if we can get the FAA to work faster with those burdensome airspace authorizations,

the industry will be on the way to greatness.

Student Photographer of the Year Scholarship

PPW encourages and supports photographic education for young photographers through the annual Student Photographer of the Year scholarship. This \$2000 award goes to a high school senior who is planning to pursue photography as a career.

Students interested in applying complete a written application, prepare a portfolio of four images and write an essay highlighting future educational plans for photographic studies and/or degrees, what photography means to the applicant, activities outside school, workshops, awards, and volunteer work or any job duties related to the photographic industry. Applicants also provide a copy of their aca-

ademic transcript and two letters of recommendation. Entry deadline is February 14, 2018. Details and the application form are on the PPW website under "Student Scholarship."

Anita Weston, student scholarship chair, assembles a small team to review applications and select the winner, who will be honored at PPW's Spring Conference.

Some past winners include PPW members Karissa Blunck and Alexis Sharpe as well as Bonnie Slagle's daughter. You can view past winners' work on the PPW website.



Photo by Joseph Blake, 2017 Student Photographer of the Year

Tools for Architectural Photography

by Mark Turner

Architectural photography, whether you're quickly photographing homes for realtors or spending hours perfecting a small number of views for publication in *Architectural Digest*, calls for some special tools that people photographers don't often need. It's a precise craft that calls for attention to details like level horizons and upright verticals. It's critical that your camera is level when photographing buildings unless you specifically want a tilted perspective.

First and foremost, use a solid tripod and cable release. I use the same ones I employ for portraits and landscapes.

An ultra-wide angle lens lets you include more of a room in one frame. Get a good rectilinear lens, which keeps vertical lines straight and little barrel or pin-cushion distortion. Be aware that objects closer to the lens or at the sides of the frame will appear larger than they actually are so compose with care. I use a Canon 16-35mm f/2.8 lens for nearly all my real estate photography.

A perspective control lens allows you to position the camera at the ideal height to showcase the most important features of a room or building exterior. Adjust the front element up or down to change how much floor or ceiling you include.



I use Canon's TS-E 24mm tilt-shift lens for many building exteriors and some interiors.



If your camera doesn't have a built-in digital level like my Canon 5D Mark III, invest in a bubble level that fits in your accessory shoe. Some sort of level is the only way to make sure your horizons are level and verticals are straight up and down.

I like to use my Really Right Stuff Pano Elements Package, which includes a panning clamp and nodal slide, to make it easier to fine-tune my compositions or shoot multi-image panoramas.



By placing this on top of my ball head, I can level the ball head and then adjust panning with the panning clamp.

PPA Councilors

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

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

Rich Breshears, CPP, FP
breshearsphoto@charter.net

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

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

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

Images of Merit



Vortex, by Mary Jo Allen



Cascade Cathedral, by Rob Behm



Rainbow Paint, by Kyle Goldie



Invictus, by Melissa Millan



First Snow on Liberty Bell, by Ralph Allen



All is Calm, by Sonja Yearsley



A Lifetime Ago, by Forrest Cooper



Lady of the Island, by Barbara Potter

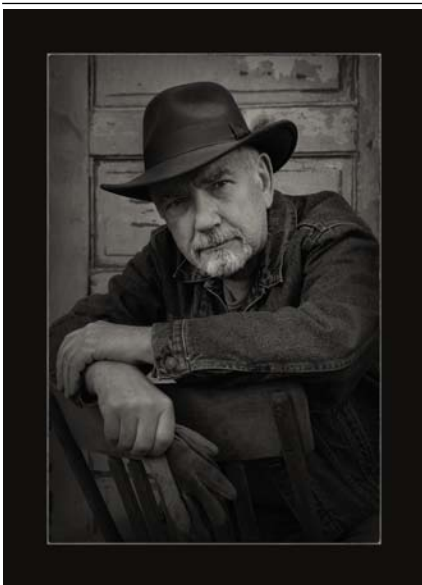


Body of Evidence, by Christopher Wooley

Images of Merit



Roundup in the Dust, by Lynette Smith



The Rancher, by Georgia Hill

All of the Images of Merit shown in this issue merited in the 2017
PPW Print Competition.

Classical Lighting Class

by Mary Jo Allen

PPW sponsored a PPA education class on classical lighting October 29, led by Ralph and Mary Jo Allen. The class attendance was at the maximum and a lot of learning and fun was had by all.

We began by lighting a 3 dimensional object, in this case a basketball, discovering how flat, $\frac{3}{4}$, split and back light can reveal the curves of the ball on a flat piece of paper. We worked to understand how to use the light meter to create lighting ratios and why that is so important.

Main light, fill light, hair light, accent light, background light – oh my! This is the knowledge that sets us apart from the amateurs. Whether you use 1 light or 5 lights, we learned to create with light.

In the afternoon a couple of very patient models came so all the students could practice and experiment. The discussion covered topics ranging from producing salable portrait images to making dramatic artistic images.



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Executive Manager's Message

I don't know about you, but things in my world have been hopping or should I say, I've been "Dashing, Dancing, and Prancing" toward the new year!

You may have gotten a letter in the mail from Rachel Ikenberry, Citations Chair, and me. This helps make you aware of your dues and profile info. If it's incorrect, please log in to the PPW website and update your profile. Plus, it tells just how many merits you really have. Some are close to achieving goals and others are just starting. Either way, it's something you need to take a good look at and be aware of the records we have for you. If it's not correct, please let us know sooner rather than later.

Gearing up for the conference is always something I'm involved with. This year I am having the pleasure of working with Heidi Swoboda and Julie Fitzpatrick. They have so many new and exciting things planned for your Pacific Northwest Creative Summit in March 2018. Read through the whole journal for those new things. Plus, keep checking back to the website for updated info.

This year's conference has all the stops pulled out, so if you know for sure you are going, register early! (The amount due can be made in full or in payments. Of course, the balance is due before the start of conference.) FYI our PPW Program Refund/Cancellation Policies are as follows:

Withdrawal from attending may be made by written request no later than 30 calendar days prior to the event and is subject to a \$50 administration fee. Withdrawal fewer than 30 calendar days prior to the event is non-refundable. PPW reserves the right to cancel courses or refuse admission to any attendee. In case of a cancellation by PPW, the attendee will receive a full refund. Returned checks incur a \$25 service fee.

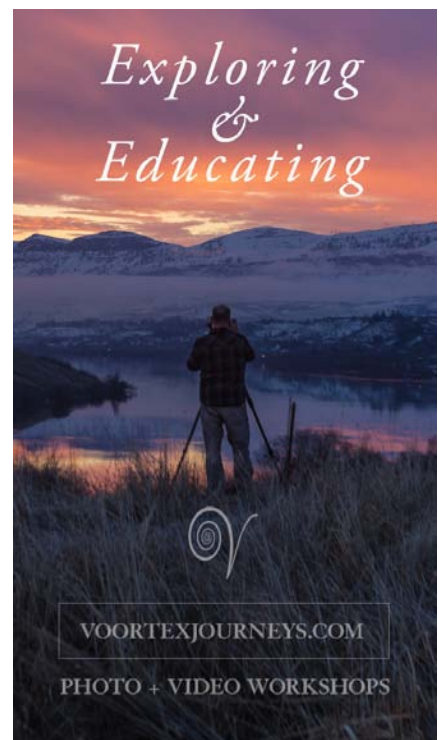
The venue is in Lynnwood this year so we can bring in a bigger draw of attendees. However, we do need as many folks to stay at the Embassy Suites to help with the overall conference expenses. If you need a roommate or two, put out a feeler on the Facebook PPW Members Only group. Please make your room reservations today by calling 425-775-2500. Ask for the PPW Group Rate. Deadline is Feb 24, 2018.

I need your help. Send me a message about what things you would like to see for classes and events throughout the coming year. The more input we have from you, the better the benefits are. Plus, if you give of your time and energy to PPW the more you get in return. Helping out here or there with others gives you a better idea what type of photographer they are and what you can learn from each other. Sitting at home isn't going to make that happen. Get out and get involved. PPW needs you!



Hope your holiday season has been treating you well and I'm excited to see what 2018 will bring.

Faye Johnson



Need a Merit? Ask for It!

by Rachel Ikenberry, AFP

Every year many PPW members leave merits on the table because they don't ask for them. Don't let that be you!

It's YOUR responsibility to advise the Citations Chairman of any merits you've earned within the previous year. I will automatically give you merits for Service or Print Awards earned from participation in PPW STATE OFFICIAL EVENTS such as Spring Conference, Continuing Ed classes, or State Board Meetings as long as your membership is paid at that time.

Sooooo... you could get a merit... if you verify and report that:

- You are a current PPA member
- You have attended a professional photographic seminar of 6.5 hours or more
- You have given a program for a PPW District Meeting
- You have had an article published in The Washington Photographer
- You have given a program for a PPA Affiliate (State) event
- You have been the instructor for a PPA Super One Day

- You have been the instructor for a PPW Pro One Day

Late December you received in the mail a list of the merits I have recorded for you for this year. Double check that it's complete! Any additions must be sent to me <bluebird3005@gmail.com> by January 10th.

Maybe I'll be calling YOUR name to come to the stage to be welcomed into the camaraderie of the AFP's or the FP's.

Get Scholarship Money

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

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

Winners of this year's scholarships will be announced at the President's Awards Banquet on

Sunday, March 25, 2018 at the Embassy Suites of Lynnwood.

Go online to PPW.org to read about the scholarships as well as to find a scholarship application. Make sure you're logged in as a member, then go to the Member Area, then Scholarships <ppw.org/page-1160664>. There's a link to the application there.

Gold and Silver Merit Point Bars

In 2015 we changed to a new type of bar, similar to PPA's. If you've lost one of your bars or if you want your old bars to match new ones you earn, you can purchase replacement bars for \$10 (no exchanges). All newly earned bars are free!



Order NO LATER THAN January 20 for delivery at Spring Conference 2018. Contact Rachel Ikenberry, Citations Chair (bluebird3005@gmail.com) to order. Make checks payable to PPW and mail to Rachel at 3005 Bush Mountain Ct SW, Tumwater, WA 98512.



District Reps

In November we held PPW Representative Elections on the west side of the state. We welcome in April 2018 to the Southwest District, Jeanna Geniesse from Carlsborg. She and Ernst will be overseeing the new Southwest District with meetings and events. In the new Northwest District, we welcome Josh Hudson from Tukwila to the team. He is joining forces with his father Bruce Hudson to keep the Northwest District aware of events and updates. These folks will be holding this elected position for 2 years and are voting members of the PPW Board. Please reach out to thank those retiring Reps for all their hard work for PPW: Mark Turner and Larry Ikenberry. Let's support your Rep and let them know what you want to see for an event.

Southwest: Ernst-Ulrich Schafer

ernstphoto@msn.com



Larry Ikenberry

ldike898@gmail.com

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



Northwest:

Bruce Hudson

brucehudson@earthlink.net



Mark Turner

mark@turner-photographics.com

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



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.

Second Position Vacant

Interested in serving as a District Rep? Contact Faye Johnson or Chris Wooley.

Eastern:

Sonja Yearsley

sonjayearsley@gmail.com

Sonja is the owner of Sonja Photography in West Richland and has been in business since 2010. She enjoys weddings, portraiture, and landscape photography.

She works hard to attend educational events so she can grow as a business owner and artist.



Deke Cloyd

dcloyd@ontheedgeimages.com

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



**"I think good dreaming
is what leads to good
photographs."**

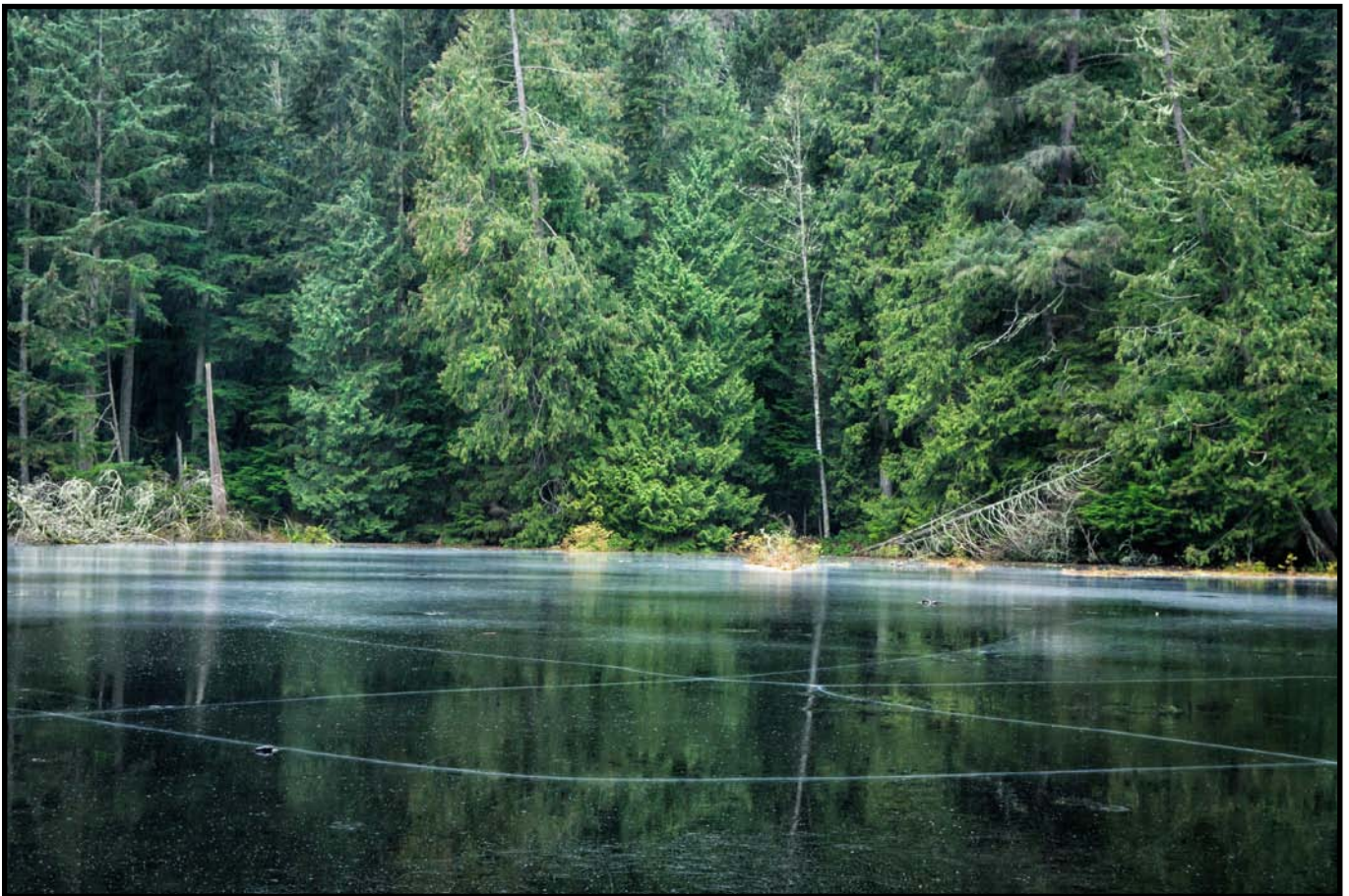
Wayne Miller



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



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



Thin Ice at Pine Lake, by Mark Turner. Photographed in January 2017 on the Pine and Cedar Lakes trail in the Chuckanut Mountains south of Bellingham. There are actually no pine trees at Pine Lake; the conifers here are mostly western redcedars (*Thuja plicata*).
