

WASHINGTON PHOTOGRAPHER

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President's Message

It's time to hit the gym!

January marks a new year for everyone, not just photographers. But our industry traditionally starts new and fresh with the new year. The massive holiday rush dies down. We take a break at the end of December to enjoy time with friends and family and take a much needed moment to regain our sanity. And the first quarter of the year is when we start planning our goals for the upcoming year. Usually, this is the time that we see a dip in clients, too — which means it is perfect for working on your business.

This is where we get to hit the gym — for our businesses! The Professional Photographers of America has its annual photography convention (in Atlanta this year) filled with learning, networking, tradeshow, and inspiration. Facebook groups are filled with photographers wanting to better themselves and their businesses. Print competitions are starting up, and affiliates (like PPW) are preparing for their annual conferences. Now is the time to start focusing on YOUR business.

Rachel and I have been working tirelessly to get our goals down on paper. And more importantly, we are crafting plans on how we are going to accomplish our goals for the new year. Our strategy this year involves better time management. We are blocking out time on our calendar through



the year so we have time to work on our goals. We aren't leaving it to chance to make time to get our goals accomplished. And by having time blocked out for when we will accomplish our different tasks we can also hold ourselves accountable for making the goals a reality.

What steps are you taking to make your dreams a reality? How is this year going to be better than last year?

Chris Wooley



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

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On the Cover: *Amazon Prime*, by
Doug Walker.

Editor's Notes


by Mark Turner

January is nearly over, so it's obvious this issue is running late. Part of that was deliberate, so you editor wouldn't have to work over the Christmas holidays. It's more fun to spend time with a granddaughter. It also took a bit to gather all the information about the upcoming PPW Spring Conference in Ocean Shores. Be sure to check out all the speakers and their programs, beginning on page 5 with conference chairman Bruce Hudson's personal invitation to attend. I hope to see you there at the end of April.

Print competition is one of the reasons I joined PPW. Toward the back of this issue you'll find all the updated rules for the open and artist (new to PPW this year) categories. State level competition is one way to test the waters before moving on to PPA district and international competitions.

Two feature stories this month are from Rob Miller, who writes about SEO and Marketing, as well as Architectural Composition. The third feature is from Scott Eklund, a sports photographer who worked for the *Seattle Post-Intelligencer* before it went out of business and now has a contract with the University of Washington to tell the story of their sports teams in pictures.

Here's hoping your 2019 is both profitable and fun!



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Executive Manager's Message

Happy New Year! Hope Santa was nice to you all. I mentally took off December with my PPW duties and now I'm trying to catch up. I'm excited to see what 2019 will bring PPW!

We had elections on the East-side for our District Reps and I'm excited to announce we have some new folks joining the PPW Board. For Eastern District, we have Mike Busby, who is replacing Deke Cloyd, and Mary Ann Breshears for Sonja Yearsley. It's sad to see Deke and Sonja leave the table. They have contributed a lot of their time in the past. Thank you. For the Central District we have Lynette Smith returning and welcoming Matt Sherrard as the new Reps for the next two years. Thank you Tavis Guild for your time too. For those who didn't know, both Ernst-Urlich Schaffer and Jeanna Geniesse resigned due to family changes and Jon Sandberg was appointed one of the Southwest Rep positions. We wish the best to Ernst and Jeanna, thank you for all you have done. We welcome Mike, Mary Ann, Matt, and Jon to the board, which meets four times a year and all members are welcome to attend.

We're gearing up for the first 2019 PPW Pre-Conference Digital Judging on February 2. Submit your entries at www.printcompetition.com until January 26. This is an opportunity to get a score



and image critique on potential images for State, District, and National competitions this year. It will help folks to rework image(s) for the conference judging in April. Unfortunately it is not for acquiring merits or awards, but still worth the effort to participate. See print rules on page 32.

Conference 2019 is coming along and we will be opening registration very soon. Keep tuned to the PPW website for updates. Prices are lower and Lorie Weldon and Bruce Hudson are putting together a great line up. There will be some surprises, too. Stay tuned.

If you are needing anything, please remember I'm here to help in any way I can. We like our clients to tell us if something is amiss. I, too need to hear your concerns or questions, to make your PPW experience better. We

appreciate your membership and we are always wanting to grow, so we can bring you more education and fun. Reaching out and meeting folks and getting involved is the first step. Friendship and mentorships grow from there. Get involved, we'd love to see you get involved!

Hope the first part of 2019 treats you well and I want to see lots of entries at the trial judging event!

Remember, PPW is your professional association!

Faye Johnson

A handwritten signature of Faye Johnson in black ink, written in a cursive style.

An advertisement for Miller's Professional Imaging. The top half features the text "THINK PRINT" in large, thin, grey letters. Below this, a smaller line of text reads: "Preserve your client's special day for generations with professional quality printing that stands the test of time." The bottom half of the ad shows a photograph of a wedding scene with a bride and groom on a staircase, framed by a hand holding a smartphone. To the right of the photo are several printed photographs. At the bottom, the Miller's Professional Imaging logo is displayed, consisting of a stylized 'M' inside a circle followed by the text "MILLER'S PROFESSIONAL IMAGING".

Join Me at Spring Conference

by Bruce Hudson

I'm proud to say that I'm a product of PPW. When I joined in the early 1980s there was no online education. The only professional instruction in the area was a few traveling workshops a year, the Seattle Professional Photographer's Association (which unfortunately no longer exists) and PPW events. What I learned in the PPW spring conferences and fall seminars helped shape our studio to what it is today, but what I learned from my fellow PPW members during mealtimes and after hours was priceless! In my opinion, you can't replace the comradery and in-depth real life education you can absorb with live events. Yes, YouTube videos and tutorials online might give you the basics, but it's the live events like our upcoming convention in Ocean Shores in late April that will give you the inspiration, motivation, and education to transform your studio.

As program chairman this year my focus has been to find talented speakers that have not only won awards for their outstanding image creation, but have also made a good living in this business. To me, that balance is crucial with any educator today. There are way too many self-proclaimed experts that can talk a good game, while not walking their talk. This year's speaker line up is outstanding and defiantly worth the drive to the Washington coast.

Our convention chair, Lorie Weldon of Beaux Arts Studio, has



assembled a great group of volunteers to make this year's convention a success. She's brought back some things we've done in the past and added some new twists. One of the changes is that the conference is a half day shorter and that registration and meals are at a NEW LOWER PRICING.

Ed Matuska from Seattle is our Salon chair this year. The quality of judges he's put together will guarantee a fair and exciting judging. Of course there will be a number of vendors in the trade show and the social events will give you opportunities to network and learn from your fellow members. One super special event this year that there's going to be a wedding. Our own Vice President, Dalisa DeChiara, will be marrying her fiancé Matt Sherrard. Everyone's invited and you don't even have to bring your camera.

The theme for this year's event is Waves of Inspiration, focusing

on education, motivation, and Relaxation. Ocean Shores and the Washington coast is the perfect location for the relaxation part of the equation. We recommend that you bring the whole family, including the furry ones. The Shilo Inn is known for their family and pet friendly hospitality. Take advantage of the time with your family and some much-earned relaxation.

So, if you're new to PPW we welcome you to join us for some outstanding LIVE education and a whole lot of fun. If you're a long-time member who hasn't been involved for a while, it's time to come back to your PPW family. We've all missed you!

PS: Register before March 1st and receive this year's VIP package with a \$350 value and lots of goodies!

Spring Conference Schedule

Friday April 26, 2019

10:00 - 12:00	Print Competition Judging
1:00 - 7:00	Print Competition Judging
2:00	Registration Opens
5:00 - 7:00	Meet & Greet: Appetizers and no host bar
5:30-6:30	Dress rehearsal for the wedding, open to wedding party and attendees
9:00-11:00	Wine Auction

Saturday April 27, 2019

9:00-noon	Print Competition Judging
Noon-1:00	Lunch on your own
1:00 - 5:00	<i>Mat Hayward: Becoming a Stock Photographer</i>
when ready	Exhibit Open for Viewing
5:00-9:00	Trade show opens with dinner & no host bar (ticket required)
9:30 to 11:00	Fun & fellowship

Sunday April 28, 2019

7:30 - 9:00	Speaker Breakfast (ticket required):Ray Horn - Inspirational Prayer Program
9:00-11:30	<i>Billie Otter: The secrets to working with special needs children</i>
11:30-12:30	New Members Lunch (ticket required)
11:30-1:30	Trade show end and exhibit still open
1:30-3:30	<i>Ericia Lane Harvey: Lake Clark Brown Bears: Experience of a Lifetime</i>
3:30-5:00	<i>Bryan Welsh: Environmental Business Portraits Beyond the Headshot</i>
5:30-6:30	Fun Party Dinner (ticket required)
7:00 -7:30	Wedding program on the beach till sunset
7:30 - 11:00	Reception, cake, toast, 1st dance, 80's theme Costume Party Wedding Party moves to private room Family Fued (Part 2)

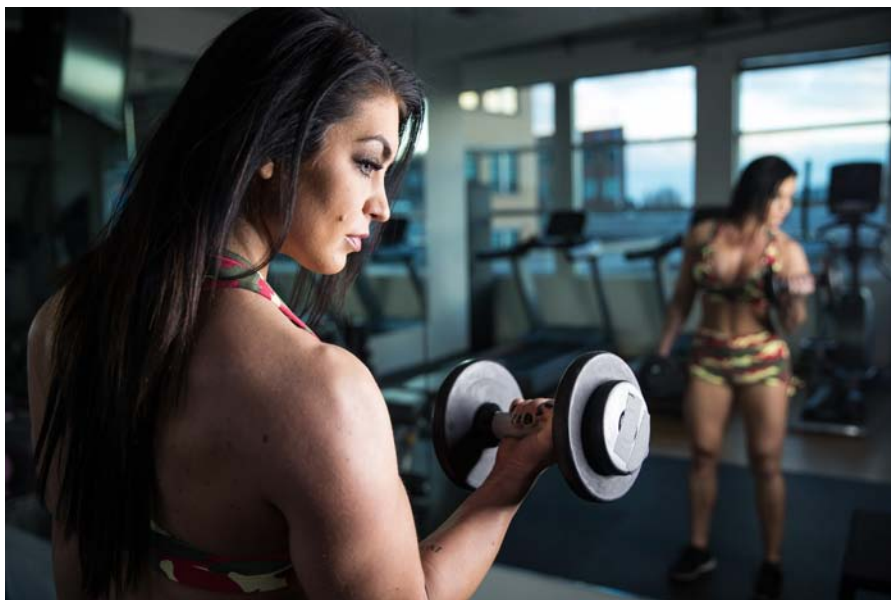
Monday, April 29, 2019

8:00-9:00	Breakfast on your own
9:00-Noon	<i>Dennis Hammon: The Art of Romantic Portraits</i>
Noon-12:30	General Membership Meeting/Election of Officers
Noon-1:00	Lunch on your own
1:00-4:30	<i>Cheri Hammon: Selling Portrait Paintings in a Digital World</i>
5:00	Lifers gathering & Silent Auction opens
6:00	Convention Group Photo & Lifers line
6:30 -10:00	Presidents Awards Banquet, Degree Presentations, Installation of Officers (ticket required)
Following	Award Photos
Following	Presidents Party

Tuesday, April 30, 2019

9:00	Board Meeting and Lunch
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Becoming a Stock Photographer



photography. Mat is a fixture in the photography community and can often be found in the photo pit for most major concerts and festivals in the area as well as film premieres, corporate events, and more. Mat's images have been published around the world by publications such as *Rolling Stone*, *Spin*, *Billboard*, *Vanity Fair*, *Cosmopolitan*, *People*, *Time*, *The New York Times* and many others. Follow Mat on Instagram via @mathaywardphoto.

Mat Hayward

Do you own a camera? Then you can become a stock photographer! Regardless of your level of experience, you can submit your work to



Adobe Stock and start generating income. See how Mat Hayward, Adobe Stock contributor success and community manager, incorporates his personal photography hobby using his family, friends, and even pets to create one of the most successful Adobe Stock portfolios in the United States today. Learn how Mat generates passive income by seeking stock photo and video opportunities in all areas of his life. He'll share his success stories and learning op-

portunities that will inspire you to try shooting for stock.

Join Mat as he shares tips and tricks for:

- Creating stock photo and video opportunities around your life
- Shooting content with buyers in mind
- Seeing the world around you differently
- Determining what images and topics will sell
- Presenting your work so it will be discovered on Adobe Stock

Mat Hayward is a member of the content team for Adobe Stock and an active Adobe Stock contributor based in Seattle. In addition to his role at Adobe, Mat is a successful photographer specializing in entertainment, events, portraits, and lifestyle



Secrets for Photographing Special Needs Children

Billie Otter

Special needs kids photography is a huge emerging market in our country today. As professionals, we need to understand the dynamics and learn the dos and don'ts for working with this special demographic.



Billie Otter has a Masters of Occupational Therapy from the University of Washington. She is a mother of an autistic son and has some amazing insights from the perspective of both a mother and a therapist. You don't want to miss this transformational program. Bring lots of tissue; there will not be a dry eye in the house!

Billie Jean Otter, a licensed and registered occupational therapist, has extensive training and experience working with children on the autism spectrum. In addition to teaching as an adjunct professor at Green River Community College, she owns Maple Valley Pediatric Therapy, a private outpatient clinic that provides occupational

therapy services to children with disabilities and their families. Billie's passion for working with children on the spectrum is driven by her personal experience raising a child diagnosed with autism. She understands the importance of identifying and building on a child's strengths to deal with daily challenges. She strives to help families create an atmosphere that allows them to celebrate their child and enjoy spending time together. Billie has worked closely with Bruce Hudson, master photographer, to develop strategies that can be implemented during photo sessions, allowing you to capture natural, beautiful pictures of children on the spectrum.

**"Photography is the story I fail to put into words."
— Destin Sparks —**

Lake Clark Brown Bears: Experience of a Lifetime

Erica Lane Harvey

Have you ever been so close to a brown bear that you can see rain drops on its fur with your naked eye? If so, most would say you are too



close... but what if I told you it's possible to be that close to a bear in the wild, and not be attacked? What if there was a place so remote and so detached from normal human life that we are not considered a threat by the bears? Instead we are simply "deer" walking in the meadow. There exists a place where food is so abundant the bears live close to humans all summer long without conflict, and the only shooting is done with the click of a shutter.

Join Erica Lane Harvey as she recalls her most epic adventure to date, where she spent six days in the company of brown bears along the coast of Lake Clark National Park in Alaska.

Lake Clark Brown Bears: Experience of a Lifetime



In addition to navigating the natural world to capture Mother Nature's most precious moments, Erica also explores the often hard to understand world of selling your artwork. During the last hour of the program, Erica will touch on how she currently finds ways to get her works into the public eye so that she can make a living off her passion and hopefully inspire others to save our planet.

Erica Lane Harvey, one of South Dakota's most decorated and accomplished young photographers, got her start at eight years old when her mother inherited a SLR camera. Mom soon realized her little girl had a natural talent with the camera. Since then, her talent has grown

into a passion that inspires others to appreciate the beauty of the world, and a level of professionalism that has earned her numerous accolades.

Erica always knew she wanted to pursue photography. She earned a BA in Visual Journalism from Brooks Institute of Photography in Santa Barbara, California, where she graduated with honors in 2003. Erica's heart called her home and she returned to the Black Hills of South Dakota, beginning her career as a commercial photographer and videographer with a prominent advertising agency in Rapid City. Her independent and spirited nature led her to start her own business and gallery before the age of 25, but her passion and determination has grown that business into the success it is today. Erica Lane Photography, LLC offers portrait and commercial services, but the heart of the company and the photographer herself lies in showing and teaching the world about conservation through the art of photography.

Erica's own photography has captured the majestic beauty of the world around her, with images earning numerous awards at international, national and local levels.

Over the past few years Erica has grown to appreciate the importance of educating others and has begun to teach photography through her business named Tripod Tours. Whether in a standard classroom setting or a stunning outdoor National Park like the Badlands, Erica hopes to use her love for photography to help other photographers around her grow, something she wished she had access to when she was struggling to find her own way.

Erica's artistic eye, determined energy, and passion for conservation give her images a unique and serenely natural feel of the beauty this world has to offer, presented with near perfect technical quality. Wanderlust takes her across the country and around the world as often as possible, always with her camera to share her view of the world. You can find Erica's work at galleries and art festivals throughout the Midwest, or you can bask in the artistry of her work on her website, EricaLanePhotography.com.



Environmental Business Portraits: Beyond the Headshot

Bryan Welsh

Come learn from commercial portrait photographer Bryan Welsh about how to take your business portraits to another



level. As the industry changed, so did Bryan's photography business. Once primarily known as a wedding and high school senior photographer, he made the transition into a business and family photographer.

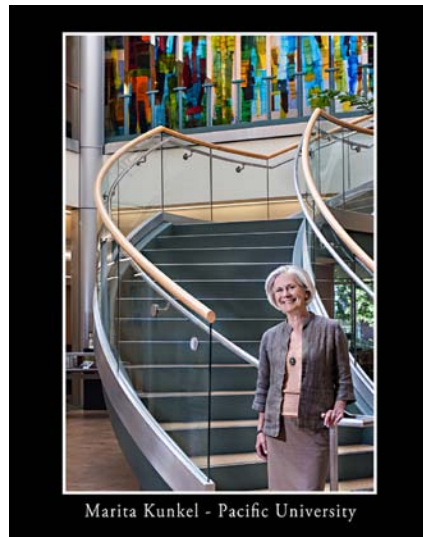
This workshop will cover how to market and become the go-to business branding photographer in your area. Bryan will also have a lighting demonstration so you can see this style of photography in action.

Come learn:

- Marketing & Sales
- Gear & how to prepare
- How to shoot tethered
- Location considerations
- See a session demonstration

If you have considered breaking into the business photography market or are looking for new ways to establish your business brand this class will be just what you need.

Bryan Welsh, a second-generation photographer, is recognized for his creative stylized journalistic photography to both his clients and peers. Bryan has taught at the Professional Photographers of America national convention IUSA, PPA Super One Days and to state and local PPA photography affiliates across the country.



He is an approved juror with the Oregon Professional Photographers Association and has taught classes on image competition as well. Bryan takes pride in helping aspiring photographers and enjoys following their successes in competition.

He has received numerous merits and awards in image competitions on both a local and national level that include PPA Loan Collections, Fuji Masterpiece Awards

and Kodak Gallery Awards. His images and articles have appeared in *Studio Photography* and *Professional Photographer* magazines as well as in Nikon's national advertising.

Bryan has the Masters of Photography and Photographic Craftsman Degrees from Professional Photographers of America, is a Certified Professional Photographer has the Fellow of Photography Degree from the Oregon Professional Photographers Association, and is a member of the American Society of Photographers. Bryan also holds the status of an Approved Photographic Instructor from PPA and has over 100 speaking merits.

Bryan is a Past President of the Oregon Professional Photographers Association and the elected PPA Councilor for the State of Oregon.



The Art of Romantic Portraits

Dennis D. Hammon

For hundreds of years, professional artists and sculptors defined the human body as an object of beauty. Photographers were no different; starting in the early 1800s to photograph the female form.



Dennis Hammon of Idaho Falls, Idaho has developed a niche for the ever-popular boudoir and glamour style of photography along with his family, wedding, and senior business. For over 40 years, he has studied fine art of the masters and developed his own personal style of intimate portraits sought after by clients from around the country.

During the time spent with Dennis, he will inspire and motivate you, plus teach you the necessary skills to introduce this style of photography to your existing studio. He will photograph and demonstrate with models to show you how to pose and light the female form and glamorize the session with boudoir sessions. He'll cover maternity posing and lighting, as well as working with romantic couples and photographing male clients. Dennis will show you how to work with a client and dem-

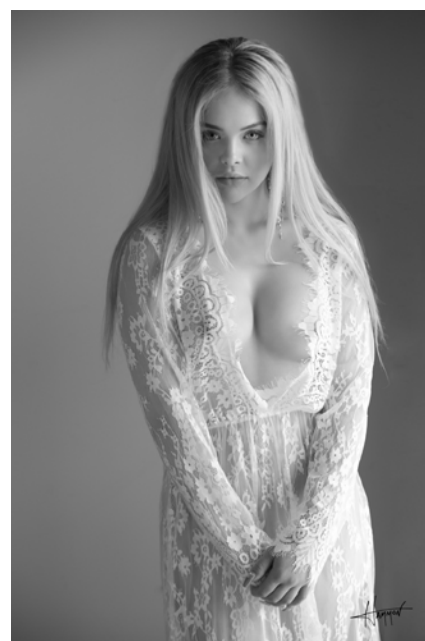


onstrate posing and lighting to minimize flaws as and maximize the features the client wants.

In addition, the class will cover finding locations and building sets, along with lighting demos to show you ratios and intensity to help you create pleasing lighting and effortless flow posing. Marketing and selling techniques of this unique product will be covered for this portrait niche. Whether you are a beginner or seasoned pro, Dennis will have something for you to learn and take back to your studio.

Dennis Hammon is a PPA Master Photographer, Photographic Craftsman, Certified Professional Photographer, and a PPA Affiliated Juror. Twice named Photographer of the year by Intermountain and Master of the Year in Idaho six times, Den-

nis also has been awarded over a dozen Kodak Gallery awards and numerous Fuji Masterpiece awards. He has over 100 images accepted by PPA and numerous Loan images attest to his love of print competition.



The Art of Romantic Portraits

Dennis has also earned the “Excellence in Imaging Award” for having over 13 Loan Images.

Most recently Dennis was selected as a Fellow in the American Society of Photographers, the highest award available by ASP.

He has been awarded the National Award from Professional Photographers of Idaho and the Intermountain Professional Photographers for outstanding service to professional photography. Loving to share his knowledge, Dennis has taught workshops and seminars across the U.S., Canada, Mexico and Europe. In his work, Dennis strives to express not merely a picture but a reflection of thoughts, feelings, and dreams, using his ability to seek both inner and outer beauty to create a lasting memory. It hasn't always been easy, but after 40 years in business Dennis strives to inspire and motivate photographers to find their artistic side as well as their business side.

Dennis knows what it is like to dream and succeed! He believes in the saying “If you are not the lead dog the scenery never changes.”

Selling Portrait Paintings in a Digital World

Cheri Hammon

Cheri is one of those artists who started in photography, retouching images in the traditional methods using brushes, dyes and airbrushing. As technology advanced so did Cheri with her desire to create unique one of kind art pieces. Whether with a brush and palette or a stylus and tablet, Cheri has taken her skills as both photographer and artist to new levels. One of the first in the country to introduce Corel Painter portraits, Cheri uses the software along with her skilled eye for color and design and takes her client's images from photograph to painted portrait and then completes the art by printing on artist canvas or watercolor paper. Her finished art pieces are then lacquered, stretched, embellished, and finished to achieve the perfection that her professional photographer clients have come to expect.

O.K., now you're offering Painter portraits or you want to... what now?



There's lots of discussion on how to market and sell these creations. We're not sure what to call them. Do we tell our clients that they're digital? How much do we charge? Where do we put them in our product line, etc? I've been in the photographic industry for 32 years and have been doing Painter portraits and fine art printing for other professional photographers for the last 19 of those and have gathered information from my clients on how THEY market and sell these portraits! Hopefully this program will be helpful for you as well.



Cheri Hammon began her career 32 years ago as a photographic retouch artist at Fitz-

Selling Portrait Paintings in a Digital World

Symms Photographers in Augusta, Georgia. She did negative and print retouching, hand tinting, and artwork for copy and restoration of old photographs. She's done retouching and artwork for many of the finest portrait photographers in the country. Since 1999 Cheri has offered commissioned paintings in Corel Painter and fine art printing to professional photographers world wide.

Cheri is a member of Professional Photographers of America. She is a CPP, Master Photographer, Master Artist, Craftsman and MEI. She was awarded the Georgia Fellowship Degree from the Georgia Professional Photographers Association and was named Georgia's "2006 Photographer of the Year." She is currently a member of the Professional Photographers of Idaho where she was named 2013 and 2014 Master Photographer of the Year. Cheri received the American Society of Photographers Fellowship Degree at the IUSA convention in 2018.

Cheri's fine art paintings only begin as a digital photograph, then they are painted by hand, stroke by stroke using Corel Painter, tablet, and stylus and then printed as pigmented ink



on fine art paper or canvas. Her photographs and paintings have won numerous awards and have been published in the PPA Showcase and Loan Collection books and recently in the Painter Showcase book. Cheri was also recently awarded the "Canon Par Excellence Award" at the Western States District Print Competition.

Cheri moved from Georgia to Idaho Falls, Idaho in 2011 and is looking forward to a new adventure with her husband Dennis Hammon. Find Cheri on Facebook as Cheri Fitzgerald Hammon and Art By Cheri, and on the website www.artbycheri.net.

She says, "I feel the need to help the viewer to see with their hearts as well as with their eyes."



Image Competition Judges

Ralph Allen, M. Photog., Cr., FP

Ralph and Mary Jo own and operate a home-based studio primarily focusing on families and seniors. Ralph has garnered many PPA print merits, 6 PPW Kodak Gallery awards, and has had prints exhibited at Epcot center and the Chrysler headquarters. He has served as judge and jury chairman many times both in Washington and other states. He has 80 PPA print merits and is a member of the 100 club for those who have earned 100 or more PPW print merits. He is a past president of PPW and was awarded the PPA National Award. If there's a job you can think of for PPW, Ralph has probably done it. He enjoys creating landscape panoramas and doing public relations photography for ChildHope, a charity that builds schools in poor areas.



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

A PPW member since 1974, Mary Jo holds the PPW Fellow of Photography degree, is a Life Member, was



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

Adilfa Ford, M. Photog,Cr., CPP

Adilfa Ford is the owner and president of Don Polo Photography Inc., a fine art portrait and wedding photography studio in business for over 22 years in Taylorsville, Utah. Adilfa prides herself on exceptional customer service



and the best quality product in the industry.

Adilfa is a past president of the Intermountain Professional Photographer's Association and served as a board member for eight years. She currently represents the state of Utah on the PPA Council and serves as an International Committee member. She is also a member of PPA and WPPI and has been featured several times in their monthly magazines. She currently serves on the Heart Gallery committee to promote adoption through professional photography and believes very strongly in business giving back to the community through service and charity events.

Adilfa has won many awards for her work and been featured in several national photography magazines. She has earned the PPA Photographer of the Year award the past 4 years, with 3 silver pins and in 2017 a gold. Adilfa speaks fluent Spanish and has taught photography seminars to photographers all over the world. Adilfa is a Certified Professional Photographer and has been awarded the Photographic Craftsman and Master of Photography degrees by Professional Photographers of America. Adilfa has also the recipient of the coveted PPA National Award given for exceptional dedication and service to the photographic industry.

Image Competition Judges

Cheri Hammon

Please see Cheri's speaker bio on page 12.

Dennis Hammon

Please see Dennis' speaker bio on page 11.

Erica Lane Harvey

Please see Erica's speaker bio on page 9.

Judy Horn, M. Photog, MEI, Cr., CPP

Judy Horn has been an artist as long as she can remember; painting and drawing have been her long lasting passions. She loves



to create images using all different media, including photography. Her photos are often taken with the creation of a new image in mind, and the subject in front of her camera will end up being a component in that image.

While often she creates images of multiple subjects, rodeo paintings and pet portraits are her favorite assignments. Judy considers her portraits a success if the finished image brings tears to the eyes of the proud owner

of a playful puppy or a mare who has given years of service to her master.

Judy is a Fellow PPW member and has earned degrees through the Professional Photographers of America: Master of Photography, Master of Electronic Imaging, Certified Professional Photographer and Photographic Craftsman. She has also won multiple photographic awards including National Loan Collection merits and "Best of Show" awards at the local, state and national level.

Melissa Thompson, M. Photog., CPP

Melissa started her photography career at the age of 13 as the yearbook photographer at her junior



high school. She worked at a portrait studio through high school and attended Northwest College in Powell, WY, earning her degree in Photographic Communications in 1998. Prior to opening her own studio, she went to work at a high-end studio in Rapid City, SD photographing weddings and seniors.

Shortly after becoming a CPP, Melissa set a four-year goal to earn her Master of Photography degree with client portrait work

and met that goal in 2015. During that time, she has won numerous state awards, 1st Place Senior Portrait for Western District, has been in the Top Ten for Western District and has one ASP, six Top CPP, and five LexJet awards. She has also been Photographer of the Year in Wyoming and Montana a combined seven times and up for Grand Imaging Awards twice.

Her love for print competition landed her in the Judges Workshop this past August to start her journey of becoming a juror. She is excited to sit on panels among her peers scoring beautiful imagery and making many new friends along the way.

Bryan Welsh M. Photog., Cr., CPP, API. FP-OR

Please see Bryan's speaker bio on page 10.

Competition Rules

You'll find the **Photographic Open** competition rules on page 33 and the **Artist** rules on page 34.

New for 2019 is state-wide preliminary judging on February 2 to help you decide which images to enter in competition at spring conference. **Rules for the pre-conference judging** are on page 32.

Dropped and Broken or Just a Close Call?



by *Rollie Geppert*

Guess what, it's not good to drop your camera body or lens on rock hard ground or pavement. There are two possible outcomes:

1. Physical evidence is apparent and you can see shattered glass and parts hanging or flying in all directions, or
2. There is no apparent visual evidence.

I prefer #1 because there is no question about it being damaged. I was shooting a project at the World Trade Center in the rain when my lens accidentally slipped

between my camera bag and rain coat – see the attached photo.

With #2 you can pick up your gear and keep on shooting in the field and the photos may appear to be sharp on the camera's LCD – but are they? I now have enough experience with this subject to know that the dropping of any camera or lens ALWAYS merits a checkup at your local repair shop.

There is no such thing as ZERO damage.

PPA Councilors

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


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

Rich Breshears, CPP, FP
breshearsphoto@charter.net

Chris Wooley, CPP, AFP
chris@headsandtailsphoto.com

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

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



Professional Photographers Of
WASHINGTON

You know
the value of PPW membership —
the education, the fellowship, and the fun.

Ask another photographer you know to join you at a district event and then to become a PPW member.

Check the PPW website
for upcoming events in
your district.

SEO and Marketing

by Rob Miller

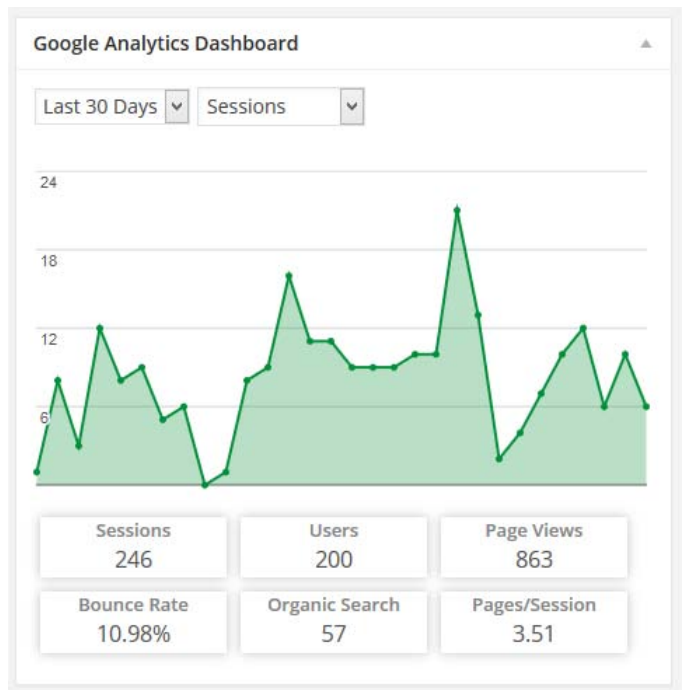
Analytics

One of the most important ways to gain traction in the marketplace is Search Engine Optimization (SEO.) It is also possibly one of the most misunderstood and most neglected tasks for creatives.

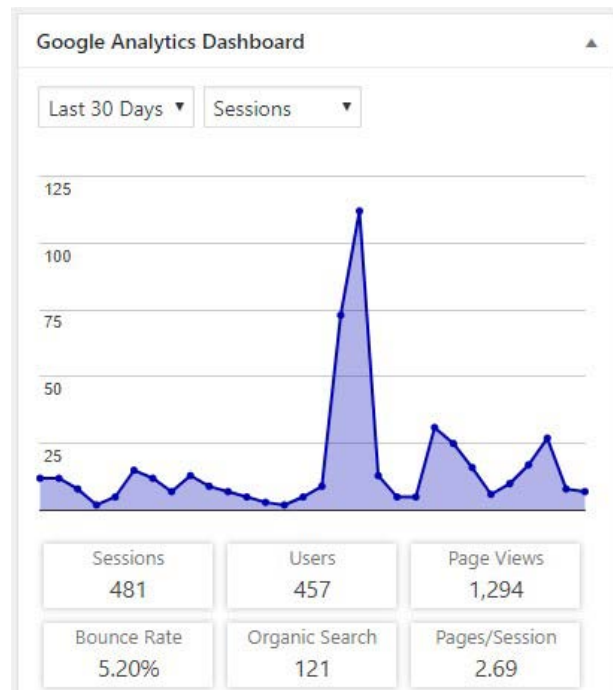
Most photographers have a website, but do you know how well it ranks? Do you know how clients are finding you? Or whether they are finding you at all? Everyone loves referrals and working with our existing clients, but we all need brand new business coming in to grow our companies. SEO is one way you can do this inexpensively and effectively. You can always pay someone to do it for you, but you can also do most of this yourself.

There are many free tools to use to see where your traffic is coming from. These tools will track your hits (sessions), how many people are looking at your site (visitors/users), what interests them (page views), how much they look around (pages per session), and how long overall they are staying on the site (bounce rate). Google Analytics is a free utility that gives you great insight into your traffic patterns. It works with almost any website no matter where you host it. Facebook, Twitter, and Instagram business accounts have similar metrics for measuring the effectiveness of your posts but this tool specifically relates to your website. A comparative set of graphs show progress over time on my site.

As you can see, my overall page view count has increased, but my pages/session has decreased. My organic search ranking has doubled as I have been adding new content regularly for the past 4 years. These numbers vary month to month but I now have actionable data to track the progress of the site over time to track what works and what doesn't. (In case you are wondering, the spike in traffic was when I posted my website on a large photography related Facebook page. The link got people to my site which helps my ranking, but the visitors were other photographers. It won't likely bring me any business, which is the whole point of SEO) My ranking could actually be better as I have been busy and did not post much for the past



This is a snapshot of my website from 2015



And then again in 2019

SEO and Marketing

6 months but this shows I am at least getting several unique users visiting almost every day which is good.

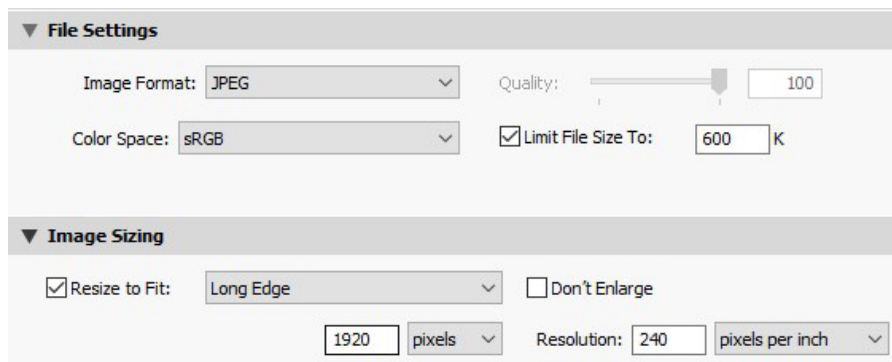
Speed

Check the load time of your site and pages using any online website load speed test. If you are seeing slow load times you may want to remove any excessively large image files or poorly written scripts or plugins that slow down your site. Sometimes changing to a newer, more responsive theme will help also.

I like to export my images for use on the web using Lightroom but it can also be done in Photoshop using the built-in export features. In Lightroom I set my

export settings to around HD resolution (1920 pixels on the long edge) and limit the file size to somewhere between 500-1024 kB. The last step is important because it will take an image down from about 2-3 MB to 500 kB (0.5 MB) The smaller the file size, the more compressed the image becomes. You will probably need to experiment and inspect the results to find the sweet spot where the details look good for you.

When exporting for social media I export at 2048 px on the long edge with no file size limit as that is currently the “preferred” size for Facebook for the best quality results. There is no set rule for any of this, but that is what has worked well for me.



Sessions by device



Desktop
50%

Mobile
50%

Finally, be sure your site is mobile friendly. The term that describes this concept is “responsive” and what that means is that when the screen is made smaller on a phone or tablet, the content is able to dynamically resize to fit. Currently my website gets 50% of all traffic from mobile devices and that trend will only increase as time goes on.

Make Friends

Be generous with linking to other sites. Similar to tagging your subject or client in an Instagram post, when you link to other sites containing relevant content it will boost your ranking and es-



SEO and Marketing

pecially boost theirs. When others link to you, it will boost your ranking because it tells search engines that you have something relevant to say. Whenever you can receive links from established websites and other companies it is always a great thing for your SEO. Listing in online directory services, using social media, and asking your clients to link back to your website or project are all good ways to bring in traffic.

Be Descriptive

Text is important! Photographers are visual artists and we all want to display our beautiful work for humans to see. The issue is that search engines are not humans. Unless you properly tag each image, the internet won't know the content and won't display it to the humans. Adding a title helps, but you can also add other keyword rich metadata such as captions, alt text, and description. Additionally, naming the images in a relevant way can boost the search result ranking too. Instead of naming your photo "DSC_1234.jpg" you can call



URL	https://rlmillerphoto.com/wp-content/uploads/2012/08/rlmi
Title	North Idaho Luxury Real Estate Photography
Caption	Luxury Real Estate Twilight Photography
Alt Text	North Idaho Luxury Real Estate Photography
Description	Luxury Real Estate Twilight Photography

it "red_hibiscus_flower.jpg" for instance. The descriptive name will help your photo rank well for that search term. I also include my business name in front of the

title so people know where the image came from.

Shown above is an example of a real estate image on my website.

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SEO and Marketing

I have added relevant search keywords for anyone searching for real estate photography or twilight imagery in North Idaho.

Blog

Start Blogging.

But you're not a writer?

Do it anyway.

Start today.

This is the one thing that you can do for very little or no upfront cost that will transform your search rankings. Wordpress is the most popular website and blog platform but most every website provider now has the ability to add blog posts or "projects" to your site. If you aren't sure what to write (like me most of the time) just tell a little about the project, the subject, or the client along with the images. You will get better over time if you stick with it. It's like a virtual photography resume with all the latest work displayed first.

Video

One of the fastest-growing segments of the marketplace is video. Whether you are producing it or sharing it, high quality video keeps the attention of your viewers. Vlogs, how-to videos, behind the scenes (BTS),

PHOTOGRAPHY BLOG



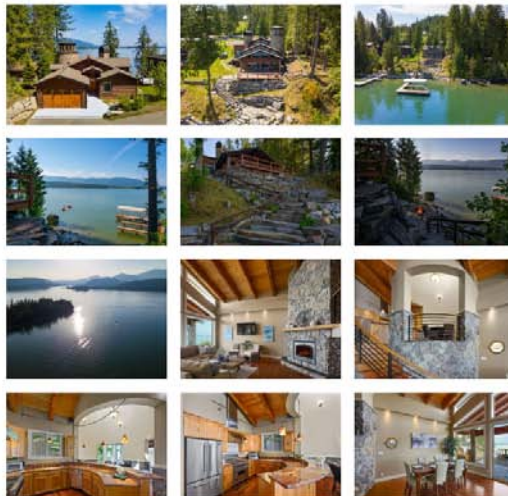
Lakeshore Drive Retreat

08/01/2019 | COMMENTS: 0 | POSTED BY: RLMILLERPHOTO | IN: PRO PHOTOGRAPHY BLOG

This beautiful waterfront property on Lake Pend Oreille was listed with the help of our full real estate marketing package. This includes photography, video, and a single property website. Watch the video



Image Gallery:



and offering free industry tips & tricks are all good ways to share your message with viewers. Content can be uploaded to Vimeo or

YouTube and embedded into your website easily with the click of a button. Uploading original content to YouTube under a business/brand account also may help your SEO ranking on Google. YouTube includes an increasing amount of advertisements and "suggested videos" at the end which may often be from your competitors' pages, so many people are switching to an ad-free Vimeo account instead, or doing both.

Analytics helps you know how much traffic you are getting now, and to track your progress over time to see what type of content performs the best. Optimizing the speed of your site with small images, having a responsive theme for mobile, and using high quality inbound and outbound links will improve your ranking too. Tagging your images tells search engines what your photos are all about. And blogging is important to give search engines new, relevant content on a regular basis and to increase your search rankings.

Start measuring, optimizing, and sharing. It will be time well spent on your business.



Reinventing a Newspaper Sports Photographer

by Scott Eklund

As a sports-loving kid growing up in Sumner, Washington, I looked at the photographs on the pages of Sports Illustrated with awe! I would usually skip reading the articles and go to the pages with the amazing photography. The only other distraction, as I went from page to page studying the nuances of each photograph, was the occasional ad for the Canon AE-1 camera! Sports and photography — what more is there?

I knew early on that my future must include these two elements. So I decided to enroll at the University of Missouri School of Journalism and major in photojournalism. After graduating from Mizzou, I moved back to the Seattle area and worked at various papers until settling at the Seattle *Post-Intelligencer*. I was there for 14 years and was a staff photographer when they stopped publishing in 2009.

Who knew what would happen to journalism and the newspa-



Gymnast Alyssa Shermetaro perfects her handstand in the afternoon sun at Edmundson Pavilion.

pers and magazines that were ingrained in our lives and culture? It was hard to foresee that the industry would suffer death by a thousand cuts, as publications close up shop at an alarming rate.

After the Seattle *P-I* closed, I joined forces with three other displaced photographers, Dan

DeLong, Andy Rogers, and Rob Sumner, and opened a commercial and portrait studio, Red Box Pictures (RBP). We derived our name from the color of the newspaper boxes that used to mark the corners of the city that carried the P-I.

While working at the Seattle P-I, I was fortunate enough to be able to be one of the primary sports photographers. I photographed the Super Bowl, NBA championship, the Rose Bowl, among many other Seattle iconic sporting events, teams, and players.

So, when all of that ended, or so I thought, how could I incorporate my love of sports into a commercial photography business?

As with most things in life, the key is timing! In the fall of 2010, about a year after we started Red Box Pictures and had opened our studio on lower Queen Anne in Seattle, the University of Washington was looking for a contract photographer.

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- \$25,000 Professional Liability (E&O)
- \$20,000 Property Coverage (Replacement Value)
- \$20,000 Inland Marine Equipment (Actual Value)
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- Mechanical Breakdown (Accidental Damage)
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Sports Photographer

Collectively the four of us at RBP put together our proposal, competing against numerous other photographers in the area. And as fortune, and four solid sports photographers, would have it we won the contract.

That was nine years ago, and Red Box Pictures still has the contract. I am the sole surviving photographer at RBP, as the other partners have gone on to other endeavors. But we still work together from time to time and they will shoot gigs for RBP.

Things have changed with how I cover sports photography. I went from documenting sporting events and profiling athletes for editorial purposes, to having the University of Washington as a client. My marching orders had changed.

For me it came down to two things: telling a story and branding.

While I love to get great action, my main focus is to further the UW brand. The UW athletic department has a long and distinguished history in the northwest. My goal wasn't just to cover that brand, but to enhance it, to show the attributes the university espouses and to illustrate the best of the UW student-athletes and to tell their stories.

I not only cover about 100 sporting events every year, from football to rowing to gymnastics to bas-



The 2017 University of Washington men's rowing team.

ketball to all 20 varsity sports, but I also photograph the individual athletes for posters, website, and other promotional uses.

This is where the lighting and commercial skills come into play. When shooting action, I typically use available light. But for all the other photo sessions with each team, I am usually setting up multiple lights in multiple locations.

The challenge comes with shooting the same team every year and trying to come up with creative and unique concepts so they don't look the same from season to season.

Lots of thought goes into each photo session. Fortunately, the campus is breathtaking. That helps. I spend hours walking around campus looking for locations for the different teams each

year. Doing the team photos can be the most challenging. Finding a place to photograph 40-50 members of the UW rowing team for instance, and being creative, while still enhancing that W, takes planning!

Finding different angles is really important. And not just thinking you know what something is going to look like from a certain angle, but actually walking around and looking at it, getting up on a ladder, laying on the ground, whatever it takes. Getting your lenses out to find out if you can compress the team and still get Mount Rainier in the background. It is putting a puzzle together every session, and preparation is key. Many of the teams may have a catch phrase or a key word for their season, for instance men's basketball is "Tougher Together." So I when I

Sports Photographer



University of Washington freshman Markelle Fultz dunks at Alaska Airlines Arena.

shoot games or groups together, that word or phrase resonates as I visually try to convey it.

Showing strength and leadership during the games is also crucial. I always look for the UW athletes in positions of power and joy! It might be an athlete running past a defender or a softball player sliding past the catcher for the game-winning run or a gymnast sticking her routine with her arms in the air and getting hugged by her teammates!

Try and shoot from a lower angle. Looking up at the athletes puts them in a position of power, so typically your images will have more impact for the viewer. Also watch the background. If you know that action is going to be happening in one spot, position yourself to get as clean a background as possible. A few steps to the left or right can make a huge

difference. Doing so can really isolate your subjects and focus on what you want the viewer to see.

Patience is also important. If you think you have a good angle but nothing is happening, be patient! Sometimes you're on one knee on hard ground, you're starting to get tired, but you think something is going to happen. Trust your instincts. Don't necessarily follow the crowd at an event. Find your own path.

Pay attention to details! I try to do as much on site that I can to alleviate the amount of time in post-production. I can't tell you how many times I have heard photographers say they will "fix it in post." Work harder during the shoot to get the lighting and other elements right, so you don't spend more time at your computer fixing problems. Make sure everything in your frame is there for a reason.

I would say for most of the team photos I do, I typically use a minimum of four lights. I have used as many as eight lights, but that is a lot to manage. My basic set-up is two lights out front on either side of the camera, then typically two or maybe three lights either behind or off to the side to the rear to give some rim light and separation.

If I am indoors I will usually use some sort of modifier on the front lights, typically two large soft boxes. Then the rim lights are just direct, with no modifier. For the outside team shoots, I don't typically use a modifier. Especially if it is a bright day, I can't afford the loss of power of a modifier, so direct lighting it is. The light can be a little hard at times, but with sports teams it is not a problem. You typically don't require soft light like you would use on a wedding couple or a portrait session.

For most of my shoots I use AlienBees 1600 lights. On occa-



University of Washington football player Benning Potoa'e on photo day.

Sports Photographer



The University of Washington opened its new stadium with a win over Boise State 38-6 on Saturday August 31, 2013.

sion I have rented higher-end lighting gear such as Profoto or Dynalite, and they are great! But for as hard as I am on my gear and how much I use them in less than ideal situations, the AlienBees have been extremely reliable.

As far as camera gear I am currently a Canon user. I shoot with the Canon 1Dx and a 5D Mark III. I have a wide array of lenses, from a 16-35mm f/2.8 to

a 400mm f2/8. For most of my portrait and team photography, I use my 70-200mm f/2.8 or the 24-70mm f/2.8. The most recent version of the 24-70mm is extremely sharp. I am also intrigued by the mirrorless revolution taking place, so I have played around with the Sony version, and am interested in seeing what Fuji has to offer and also watching Canon's venture into the mirrorless world.

I have many commercial clients such as Microsoft, Costco, Nintendo, and Starbucks, among others, and the threads that ties all of my clients together is basically twofold: tell their story and sell their brand. And with the University of Washington, I have the honor of doing both through my lifelong love of sports and photography!

The logo for Fine Arts Desert Metal Prints features the words "Fine Arts" in a vertical stack on the left, "Desert" on the right, and "Metal Prints" at the bottom. A large, stylized "HD" is in the center, with "High" written above it.

The logo for Pacific Color Professional Lab features a stylized film strip graphic on the left with the letters "PCL" in the center. To the right, the text reads "Pacific Color", "Serving the professional photographic community since 1977", "Your Full Service Professional Lab", and the website "www.pacificcolorinc.com".

Architectural Composition



by Rob Miller

One of the themes of this issue is architectural photography and while it is a broad subject, there are a few keys that will help take your composition and post production to the next level. Many of the composition ideas will apply to other genres such as wedding, portrait, or landscape photography as well. I will talk briefly about composition, gear, and the post production process.

Composition

No matter what type of architecture you are photographing, it is critical to always keep the camera level on all axes to produce the most appealing shot. If your camera is not level and leaning right or left it gives the viewer an uneasy feeling like they need to turn their head to look at the image. When you point the camera upward, the tops of the subject are forced inward while

the lower section gets wider and your verticals look skewed. This is especially amplified with wide angle lenses which are usually employed to photograph architecture. The opposite applies when flying a drone. Many aerial shots are looking down at the subject and it is not always the most appealing composition. The result in either situation is the structure appearing skewed and unnatural. Often it is best to be level with the subject for the most natural composition whenever possible. There are always exceptions to the rule, but if you are going to break them



Skewed verticals

it's important to understand the underlying science so you can determine the best possible shot.

Within the topic of architectural composition, we can focus on exteriors, interiors, and the rule of thirds.

Exteriors

Exterior architecture, especially tall buildings, are probably the most difficult to capture with a standard wide angle lens. The photographer either has to back up far enough to include the subject, raise the height of the camera, or compensate for the size of the structure in another way. There are some lenses that adjust for this, which we will cover later. It can be done in post-production but you stretch some of the pixels when correcting the image so it is always best to get it right in-camera whenever possible. At the bottom of the page are examples of a skewed image and a properly corrected image.

Interiors

Interior photography consists of composing the image, leveling the camera, adjusting the tripod



Natural, correct verticals

Architectural Composition



45° corner view



One-point composition

height, and compensating for a large dynamic range of light. Because of this I have always contested that interior photography is one of the most challenging types of work we do.

The two most appealing ways to capture a room are from a cor-

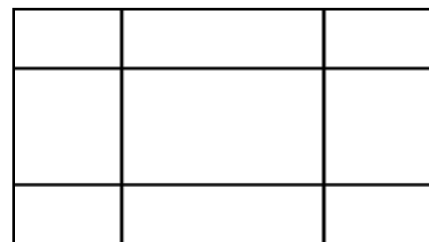
ner, or straight onto the subject (1 point composition.) When you can get the camera as close to a 45 degree angle to the room as possible, you can make the space look large and often include more of the interior *décor* in the shot. When there is architectural

symmetry, a 1-point perspective allows you to capture it in a visually appealing style. The single point may be more challenging to line up all the elements, but can produce great results when it works out.

At left are examples of the same room with a 45 degree and 1-point composition. I often deliver both so the client can decide which they like better.

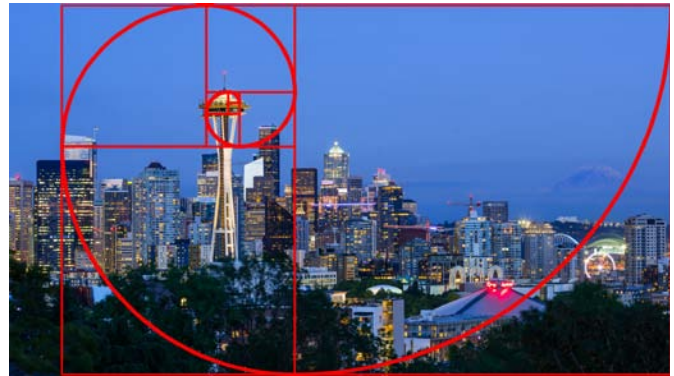
Rule of thirds

You have probably heard of Fibonacci's golden ratio and how it was used in classical architecture to produce visually attractive structures. Feel free to read about it, but without getting too much into the background, it is basically what is referred to in modern



composition as the rule of thirds. By placing the subject in one of the horizontal or vertical thirds it produces a more interesting image to the viewer. You will see this a lot in movies during dialog scenes. People will be framed in the left or right third of the screen, leaving some blank space in front of them to give the impression that there is separation between the people talking. Your camera may have a built-in over-

Architectural Composition



lay that you can enable which will help when composing and lining up your images.

Above is an example of the thirds grid and Fibonacci spiral over an image of Seattle. Without even thinking about it, I placed the Space Needle in just the right spot. It is interesting how Mt. Rainier, the Ferris wheel, and even the trees in the lower part of the frame even follow the spiral.

Below is an example of an interior image with the same overlay. You can see that the TV and fireplace are the focal point, but the image leads your eye around the furniture in the room before you arrive there.

Gear

As I mentioned earlier, composing images of tall structures can be challenging, so I use tilt-shift lenses to accomplish this. They are very specialized and quite expensive, but if you shoot architecture, they will revolutionize your



workflow. They allow you to shift the image plane using the lens while keeping the camera level in

all directions. The tilt function is not as useful for architecture but can be interesting for other uses, including the “miniature city” effect.

Here is an example from a few years ago where I pointed the camera up from street level, compared with an image where the 17mm tilt-shift was used to correct for vertical distortion. You



17mm street-level view



Architectural Composition



17mm tilt-shift with corrected verticals

can see that the second image is significantly more attractive than the first. I still had to do some further corrections in post-production, but the difference is striking.

Post Production

In recent years, the architectural photography industry has largely moved away from HDR where software blends your images automatically to single raw editing or blending of multiple exposures manually. HDR still has a place for many and the software that performs the task has come a long way, however the best results are usually found with a

more modern workflow. Blending of images is both an art and a science, but can render more natural and accurate results. Adding flash to interior images also helps with white balance and color rendering when blended with ambient frames.

When I shoot exteriors, I usually bracket 3 frames in raw format (1 EV apart) but it is highly likely I will only use one of them. Modern cameras have very high pixel counts and excellent dynamic range so in scenes where the light is fairly consistent, all you need can usually be captured in a single raw image. As long as there is no wind to possibly shake the tripod, my settings are usually as follows: ISO 100, between f/8 to f/11 (depending on how much light is in the scene) and a shutter speed dynamically set to around 1/3 to 2/3 of a stop under center. This is based on exposing for the sky or whatever is the brightest part of the image using the camera's built in evaluative light meter. (If you have a graduated

ND filter, this can help knock down the bright sky compared to the darker subject but I usually do not use them.) This method captures one frame darker than the camera wants, one slightly under but well exposed, and one slightly overexposed. In most cases, all three would be usable but I will often use the darkest image as it has the most detail retained in the sky. Below is an example of an original and edited image side by side.

This photo was edited with Lightroom using just some basic corrections and presets. The colors you see in the image were naturally captured by the image sensor. All I did was bring them out in the post-production process. It goes without saying that shooting at the right time of day is important also.

Editing interiors is more challenging, but well worth the effort if you want your work to stand out from everyone else.



Original capture, exposed for highlights



After editing in Lightroom

Architectural Composition



Ambient light exposure



Flash exposure



Edited composite

Above is a simple example using only 2 images. The darker frame is the ambient shot (what the camera sees) and the second is with flash added from two diffused off-camera light sources bounced off the ceiling. Neither one is spectacular but blending them together makes a very natural looking image and it only took a few minutes of editing.

At right is a more complicated edit. This one consisted of two ambient layers, one flash frame, and adding a fire in Photoshop for the final result at the bottom.

Once you know the basics of architectural composition and learn the post processing techniques, it results in very appealing images. Adding the right lenses and gear to be able to specialize in this type of photography only improves an already valuable and marketable skill.



Ambient bright exposure



Ambient mid-range exposure



Ambient dark exposure



Flash exposure



Composited final edit with fire added in Photoshop

*"Taking an image,
freezing a moment,
reveals how rich reality
truly is."*

Anonymous

Images of Merit



Mike Busby, *City at Night*



Judy Horn, *A Root Of Love*



Rollin Geppert, *The Best Wake Up Call Ever*



Alexis Sharpe, *Elegance Is a Self-Created Work of Art*



Ralph Allen, *Velvet Ribbons*

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

Images of Merit



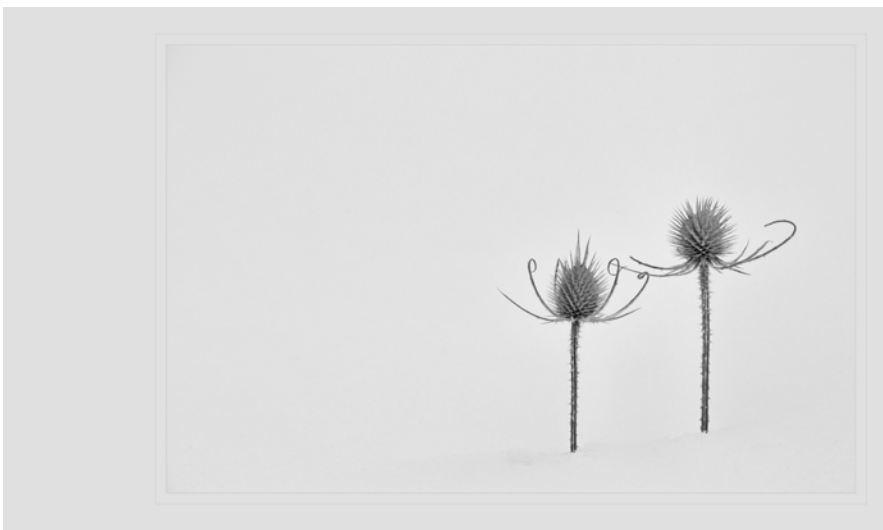
Heidi Swoboda, *Mystical Beauty*



Chris Wooley, *Night Watch*



Mary Jo Allen, *Softly Pink*



Sonja Yearsley, *I want to hold your hand*



Forrest Cooper, *Rock Out With Your Flock Out*

"Photography is a way of feeling, of touching, of loving. What you have caught on film is captured forever... It remembers little things, long after you have forgotten everything."

— Aaron Siskind —

2019 PPW Pre-Conference Digital Image Trial Judging

The 2019 PPW Pre-Conference Digital Image Trial Judging will be held at Bruce Hudson's Studio at 631 Strander Blvd, Building E, Suite 641, Tukwila, WA, on February 2nd, 2019. Audience seating will be available and you are encouraged to attend or watch the judging as it is streamed online with Facebook Live.

Competition Rules

1. All entries must be registered at www.printcompetition.com.
2. Entrants must submit digital files for judging.
3. Entrants are required to upload a digital file for each digital image entered.
4. No changes to your entry are permitted once the entry deadline has passed.
5. Entrants do not need to be PPW members to submit entries to the Pre-Conference Digital Image Trial Judging.
6. No refunds will be issued after the entry fee is paid unless the Judging is cancelled.

Eligibility

Both Photographic Open & Artist Categories:

1. The entrant has obtained and has access to all necessary releases (model or property) and agrees to hold PPW harmless against all claims and liabilities arising out of PPW's display, publication and promotion or other use of each image submitted to PPW.
2. The entrant's name shall not appear anywhere in or on the face of the entry.
3. A maximum of six (6) entries may be submitted per entrant.
4. No entry will be eligible if it has been made under the supervision of an instructor or as a class assignment. All images submitted must be self-directed.
5. No two entries shall be of the same subject.
6. Entry media includes only digital files.
7. No two entries shall be of the same subject.
8. Entry media includes only digital files.
9. The following entries are not eligible:
 - a. Any print, digital image or image from an album that scored 76 or above at any PPW state competition.
 - b. Any print, digital image or image from an album that scored 80 or above at any PPA Western District or international competition.

Photographic Open Category Only:

1. Entrant must have captured and created the original exposure or exposures.
2. All processing, manipulation, or rendering were done by the entrant or under their direct supervision.
3. Any entry that has been created from an existing photograph, portrait, graphic or any other artwork produced by another person is a violation of the competition rules and will not be judged, accepted or displayed. If an entry, in the good-faith opinion of PPW, violates copyright, trademark or any other applicable law, that entry shall be disqualified.

Artist Category Only:

1. All processing, manipulation, artwork or rendering must be done by the entrant.
2. Guide images must be included within the image.
3. Entries may be reproduced from existing photographs, portraits, graphics or any other artwork so long as the entrant is prepared to provide appropriate written documentation indicating permission for usage. This documentation may be requested by PPW before, during or after the competition.
4. If an entry, in the good-faith opinion of the PPW Photographic Competition Committee, violates copyright, trademark or any other applicable law and cannot be proven otherwise, that entry shall be disqualified, and merits revoked, if issued.

Photographic Open and Artist Competition Categories

Photographic Open and Artist Categories will be judged separately. All 6 entries may be in the Photographic Open Categories or in the Artist Categories or a mixture of both to equal six (6) entries.

Photographic Open Categories

You must designate one of the below categories for each entry:

- **Portrait:** Consists of portraits of Children, Groups, Woman, Man, Couple, Animal, & Unclassified.
- **Wedding:** Consists of images of Brides, Grooms, Bride & Groom, Wedding Group, Wedding Candid, Wedding Album, & Unclassified.
- **Commercial:** Consists of Commercial/Industrial Images, Scenics, Pictorials, Architectural, Editorial, Advertising/Illustrative, Aerial, Digital Paintings, and similar subject matter. Portraits and weddings are not appropriate for this category.
- **Album:** Event Albums consist of time-sensitive social events, such as weddings, bar mitzvahs, etc. Non-Event Albums consist of portrait and storytelling albums
- **Multi-Maker Album:** Images in the album must be the work of the entrants (up to three), with a minimum of 20 images per entrant. Each entrant must individually enter the competition and pay appropriate entry fees. Multi-Maker Albums will be judged as one entry.

Artist Categories:

You must designate one of the below categories for each entry:

- **Artist - Portrait:** Consists of portraits of Children, Groups, Woman, Man, Couple, Animal, Unclassified.
- **Artist - Wedding:** Consists of images of Brides, Grooms, Bride & Groom, Wedding Group, Wedding Candid, Wedding Album, or Unclassified.
- **Artist - Commercial:** Consists of Commercial/Industrial Images, Scenic, Pictorials, Architectural, Editorial, Advertising/Illustrative, Aerial, Digital Paintings, and similar subject matter. Portraits and weddings are not appropriate for this category.
- **Artist - Restoration:** Consists of Portraits, Wedding, Commercial, Illustrative, and Candid images that required Repair and Restoration due to surface print damage, color fade, color correction, focus, grain, the extension of an image, missing parts, stains, water damage, etc.

Types of Submission

There is only one type of submission - **Digital**. (Print submissions will not be judged)

Digital Submission (FOR ALL IMAGES SUBMITTED)

- Files must be sized so the longest dimension is 4000 pixels. Each file must contain an embedded color profile of either sRGB or Adobe RGB1998 and be saved at a JPEG quality setting of 10. In most cases, total file size should not exceed 3.5 MB. Larger files will be accepted when necessary so long as they are JPEG/10.
- Files are to be named, **Image Name.jpg** with no underscores or special characters.
- Accounts with www.printcompetition.com are \$8 a year for the base membership. Base membership is all that is needed for entry into any PPW Image Competition within a given year.

Digital Album Entry

1. All page/spread files must have the longest file dimension at 4000 pixels, have an embedded color profile of either sRGB or Adobe RGB1998 and saved at a JPEG quality setting of 10.
2. Each page/spread file may contain as many images as you desire.
3. An entry shall contain a minimum of 5 page/spread files up to 36 page/spread files.
4. Files are to be numbered in viewing order using two digits, i.e. **01.jpg, 02.jpg, 03.jpg**, etc.
5. All individual files must be compressed into a single ZIP file. ZIP file must be named: Album Title.zip (e.g. Summer Wedding.zip).
6. Studio identification or entrant's name cannot appear on any file within the album entry.
7. Each entrant must use the same title when entering a multi-maker album.
8. Go to www.printcompetition.com to submit

Viewing Conditions for Image Review

Your images must meet the following conditions to be accepted for consideration: Digital Files: Monitor Settings, D65, 120 cd/m², 2.20 gamma

Merits, Deadlines, and Fees:

- No merits will be awarded for this Trial Judging.
- Submissions Opening Date – **January 5, 2019, @ 8AM PST**
- All entered images (digital) must be uploaded to www.printcompetition.com by **January 26, 2019 by 11pm PST**.
- Digital file name must match submission's name.
- Late Entries received on **January 28th to January 31st, 2019 by 11pm PST** will be charged a late fee of \$10.
- No entry will be accepted after **January 31st, 2019 after 11pm PST**.
- Image Entry Fee: **1 image - \$25 or 2 to 6 images - \$50**

PLEASE NOTE:

The 2019 PPW Pre-Conference Digital Image Trial Judging is being held as a service to the Members of PPW to encourage & promote Image Exhibition by providing our members the opportunity to narrow their selection to the best 4 images of 6 & receive image critiques of images they are considering for entry in State, District and International Exhibitions.

Image Entry Fee: 1 image - \$25 or 2 to 6 images - \$50

It will also allow us to test equipment, software, and procedures to assure the very best and flawless Judging at our 2019 PPW Conference. In order for this event to be financially feasible and occur, we must have at least 20 members enter . . . otherwise the judging will be canceled.

Salon Chair Contact Info:

Edgar W. Matuska, M.Photog., MEI, Cr., JE., NA., CPP-P/EL, A-ASP., AFP-WA., RH
653 B NW 52nd St, Seattle, WA 98107
1-605-431-9505
edgar_matuska@live.com

2019 PPW PHOTOGRAPHIC OPEN COMPETITION RULES

The Photographic Open Rules for the PPW State Image Competition

1. All entries must be registered at www.printcompetition.com.
2. Entrants may submit either physical prints, digital files or a combination for judging.
3. Entrants are required to upload a digital file for each image (print or file) entered. NOTE: For print entries, the digital file submitted MUST match both the image and presentation. If, for example, the submitted print has a mat and the digital file does not show the mat, the entry will be disqualified.
4. No changes to your entry are permitted once the entry deadline has passed. No refunds will be issued after the entry fee is paid.
5. Entrants do not need to be PPW members to compete in the Photographic Open Competition.
6. Entries previously merited at any PPA International Competition or PPW State Competitions are not eligible, including any image from a merited album except from this year's PPA Western District competition on February 22-23, 2018.
7. No refunds will be issued after the entry fee is paid.

Eligibility

1. Entrant must have captured and created the original exposure or exposures.
2. All processing, manipulation and printing or rendering, were done by the entrant or under their direct supervision.
3. The entrant has obtained and has access to all necessary releases (model or property) and agrees to hold PPW harmless against all claims and liabilities arising out of PPW's display, publication and promotion or other use of each image submitted to PPW.
4. The entrant's name shall not appear anywhere in or on the face of the entry.
5. A maximum of six (6) entries may be submitted per entrant.
6. No entry will be eligible if it has been made under the supervision of an instructor or as a class assignment. All images submitted must be self-directed.
7. Any entry that has been created from an existing photograph, portrait, graphic or any other artwork produced by another person is a violation of the competition rules and will not be judged, accepted or displayed. If an entry, in the good-faith opinion of PPW, violates copyright, trademark or any other applicable law, that entry shall be disqualified.
8. No two entries shall be of the same subject.
9. Entry media includes photographic prints, digital files, physical albums, and digital albums.
10. The following entries are not eligible:
 - a. Any print, digital image or image from an album that scored 76 or above at any PPW state competition.
 - b. Any print, digital image or image from an album that scored 80 or above at any PPA Western District or international competition, except from this year's 2019 PPA Western District competition.

Photographic Open Competition Categories

You must designate one of the below categories for each entry:

- **Portrait:** Consists of portraits of Children, Groups, Woman, Man, Couple Animal Unclassified
- **Wedding:** Consists of images of Brides, Grooms, Bride & Groom, Wedding Group, Wedding Candid, Wedding Album, Unclassified
- **Commercial:** Consists of commercial/industrial images, Scenics, Pictorials, Architectural, Editorial, Advertising/Illustrative, Aerial, Digital paintings and similar subject matter. Portraits and weddings are not appropriate for this category.
- **Album:** EVENT albums consist of time-sensitive social events, such as weddings, bar mitzvahs, etc. NON-EVENT albums consist of portrait and storytelling albums
- **Multi-maker album:** Images in the album must be the work of the entrants (up to three), with a minimum of 20 images per entrant. Each entrant must individually enter the competition and pay appropriate entry fees. Multi-maker albums will be judged as one entry

Types of Submission

There are two types of submission: Physical Print **OR** Digital Image.

Print Entries

- Images may be submitted in any shape and size on a mount board a minimum of 80 square inches to a maximum of 480 square inches, with the largest dimension no longer than 24".

Print Entries (continued)

- Print entries must be mounted on a standard mount material (double weight mat board, gator board, 1/4" foam, or Sintra). Recommended mounting thickness is 1/8" to 3/8". "Float" mounting is accepted at entrant's risk for damage. Images on metal and mounted to another standard material must have rounded corners and smooth edges. No mount that could potentially damage other entries or pose a danger to print handlers will be accepted. Masonite, glass, stretcher frames or conventional frames won't be accepted.
- No material may be added to the front or back of an entry that may damage another entry.
- Complete PPW Print ID Form. Tape one ID form to each print on the back.
- Complete PPW Print Entry Form, include 2 copies in print case and PPW Print Entry Form.
- Upload a digital file to www.printcompetition.com follow Digital Submission instruction below.
- If a print is submitted and correctly entered, the print will be judged.

Digital Submission (FOR ALL IMAGES SUBMITTED)

- Files must be sized so the longest dimension is 4000 pixels. Each file must contain an embedded color profile of either sRGB or Adobe RGB1998 and be saved at a JPEG quality setting of 10. In most cases, total file size should not exceed 3.5 MB. Larger files will be accepted when necessary so long as they are JPEG/10.
- Files are to be named, **Image Name.jpg** with no underscores or special characters.
- Accounts with www.printcompetition.com are free for the base membership. The base membership is all that is needed for entry to PPW competitions.

Digital Album Entry

- All page/slide files must have the longest file dimension at 4000 pixels, have an embedded color profile of either sRGB or Adobe RGB1998 and saved at a JPEG quality setting of 10.
- Each page/slide file may contain as many images as you desire.
- An entry shall contain a minimum of 5 page/slide files up to 36 page/slide files.
- Files are to be numbered in viewing order using two digits, i.e. **01.jpg, 02.jpg, 03.jpg**, etc.
- All individual files must be compressed into a single ZIP file. ZIP file must be named: Album Title.zip (e.g. Summer Wedding.zip).
- Studio identification or entrant's name cannot appear on any file within the album entry.
- Each entrant must use the same title when entering a multi-maker album.
- Go to www.printcompetition.com to submit

Physical Album Entries

- Album cover size must be between 63-400 square inches.
- No multiple volume albums are allowed.
- Each page/slide file may contain as many images as you desire.
- An entry shall contain a minimum of 5 page/slide files up to 36 page/slide files.
- Any studio identification or entrant's name in the album must be covered.
- Each entrant must use the same title when entering a multi-maker album.
- Go to www.printcompetition.com to submit

Viewing Conditions for Image Review

Your images must meet the following conditions to be accepted for consideration:
Prints: LED lighting, 3000K, EV8 (ISO 100, f/16@ 1 sec.)
Digital Files: Monitor Settings, D65, 120 cd/m², 2.20 gamma

Deadlines and Fees

- Submissions Opening Date – **March 8, 2019, @ 8AM PDT**
- All entered images (digital or print) must be uploaded to www.printcompetition.com by **April 8, 2019 by 11pm PDT**.
- Digital file name must match print name.
- Print cases with **Printcompetition Entry Forms** must be received by **April 15, 2019 by 11pm PDT**
- Late Entries received on **April 19, 2019 by 11pm PDT** will be charged a late fee \$50.
- No entry will be accepted after **April 19, 2019 after 11pm PDT**.
- Image Entry Fee (1 to 4 images): \$99 (\$9 goes to printcompetition.com)
- Addition 2 Prints to "Print" cases only: \$20

Ship Cases To: (MUST BE IN HIS POSSESSION BY APRIL 19, 11PM PDT)

Edgar W. Matuska, Salon Chair, 653 B NW 52nd St, Seattle, WA 98107
(Include shipping labels forms if we are shipping case back).

2019 PPW ARTIST COMPETITION RULES

The Artist Rules for the PPW State Competition

1. All entries must be registered at www.printcompetition.com.
2. Entrants may submit prints, digital files or a combination for judging.
3. Entrants are required to upload a digital file for each image (print or file) entered. NOTE: For print entries, the digital file submitted MUST match both the image and presentation. If, for example, the submitted print has a mat and the digital file does not show the mat, the entry will be disqualified.
4. No changes to your entry are permitted once the entry deadline has passed.
5. Entrants do not need to be PPW members to compete and can enter the Artist Competition. Only PPW members can earn merits.
6. No refunds will be issued after the entry fee is paid.

Eligibility

1. Entries may be reproduced from existing photographs, portraits, graphics or any other artwork so long as the entrant is prepared to provide appropriate written documentation indicating permission for usage. This documentation may be requested by PPW before, during or after the competition. If an entry, in the good-faith opinion of the PPW Photographic Competition Committee, violates copyright, trademark or any other applicable law and cannot be proven otherwise, that entry shall be disqualified, and merits revoked, if issued.
2. All processing, manipulation, artwork or rendering must be done by the entrant. Printing may be done under their direct supervision.
3. The entrant's name shall not appear anywhere in or on the face of the entry.
4. A maximum of six (6) entries may be submitted per entrant. For only entries with 4 images printed, an additional 2 printed images can be submitted for a fee.
5. No entry will be eligible if it has been made under the supervision of an instructor or as a class assignment. All images submitted must be self-directed. Images created in an educational environment under direct supervision from an instructor are ineligible.
6. No two entries shall be of the same subject.
7. The following entries are not eligible:
 - a. Any print, digital image or image from an album that scored 76 or above at any PPW state competition.
 - b. Any print, digital image or image from an album that scored 80 or above at any PPA Western District or international competition, except from this year's 2019 PPA Western District competition.
8. Entries in the Artist category shall include any subject and must have guide images.
9. Guide images must be included on the submitted digital canvas or mounted/included on the face of the print.

Artist Competition Categories

You must designate one of the below categories for each entry on PPW Print ID & PPW Print Entry Form:

- **Portrait:** Consists of portraits of Children, Groups, Woman, Man, Couple, Animal, Unclassified
- **Wedding:** Consists of images of Brides, Grooms, Bride & Groom, Wedding Group, Wedding Candid, Wedding Album, Unclassified
- **Commercial:** Consists of commercial/industrial images, Scenics, Pictorials, Architectural, Editorial, Advertising/Illustrative, Aerial, Digital paintings and similar subject matter. Portraits and weddings are not appropriate for this category.
- **Restoration:** Consists of Portraits, Wedding, Commercial, Illustrative, and Candid images that required Repair and Restoration due to surface print damage, color fade, color correction, focus, grain, the extension of an image, missing parts, stains, water damage, etc.

Types of Submission

There are two types of submission: Physical Print **OR** Digital Image.

Print Entries

- Images may be submitted in any shape and size on a mount board a minimum of 80 square inches to a maximum of 480 square inches, with the largest dimension no longer than 24".
- Print entries must be mounted on a standard mount material (double weight mat board, gator board, ¼" foam, or Sintra). Recommended mounting thickness is 1/8" to 3/8". "Float" mounting is accepted at entrant's risk for damage. Images on metal and mounted to another standard material must have rounded corners and smooth edges. No mount that could potentially damage other entries or pose a danger to print handlers will be accepted. Masonite, glass, stretcher frames or conventional frames will not be accepted.
- No material may be added to the front or back of an entry that may damage another entry.
- A digital reference file must be submitted with each print entry. This file must match the submitted print entry, both image and presentation (if a real mat is used on the print, a reasonable facsimile must be used in the digital file). File specifications are the same as under the Digital Submission categories.
- Upload a digital file to www.printcompetition.com follow Digital Submission instruction below.
- If a print is submitted and correctly entered, the print will be judged.

Digital Submission (FOR ALL IMAGES SUBMITTED)

- Files must be sized so the longest dimension is 4000 pixels. Each file must contain an embedded color profile of either sRGB or Adobe RGB1998 and be saved at a JPEG quality setting of 10. In most cases, total file size should not exceed 3.5 MB. Larger files will be accepted when necessary so long as they are JPEG/10.
- Files are to be named, **Image Name.jpg** with no underscores or special characters.
- Accounts with www.printcompetition.com are free for the base membership. The base membership is all that is needed for entry to PPW competitions.

Viewing Conditions for Image Review

Your images must meet the following conditions to be accepted for consideration:

- Prints: LED lighting, 3000K, EV8 (ISO 100, f/16@ 1 sec.)
- Digital Files: Monitor Settings, D65, 120 cd/m2, 2.20 gamma

Deadlines and Fees

- Submissions Opening Date – **March 8, 2019, @ 8AM PDT**
- All entered images (digital or print) must be uploaded to www.printcompetition.com by **April 8, 2019 by 11pm PDT**.
- Digital file name must match print name
- Print cases with **PPW Print Entry Forms** and **PPW Print ID Forms** must be received by **April 15, 2019 by 11pm PDT**
- Late Entries received on **April 19, 2019 by 11pm PDT** will be charged a late fee \$50.
- No entry will be accepted after **April 19, 2019 after 11pm PDT**.
- Image Entry Fee(1 to 4 images): \$99 (\$9 goes to www.printcompetition.com)
- Addition 2 Prints to "Print" cases only: \$20
-

Ship Cases To: (MUST BE IN HIS POSSESSION BY APRIL 19, 11PM PDT)

Edgar W. Matuska, Salon Chair, 653 B NW 52nd St, Seattle, WA 98107
(Include shipping labels forms if we are shipping case back).

Student Scholarship Applications Open

The Professional Photographers of Washington is pleased to announce that applications are being accepted for the 2019 Student Photographer of the Year Award, which is open to all Washington State high school seniors graduating in 2019. One student will receive the \$2000 scholarship grant, to be used to further the applicant's study in the photographic arts.

A panel of professional photographers who are PPW members will select the finalists. The Student Photographer of the Year will be chosen based upon photographic and scholastic studies and the student's wish to continue their studies in the photographic arts.

The application deadline is March 14, 2019 and the winner will be announced in April. For more information or to receive an application, contact Anita Weston at 425-776-4426. Application, information and past student finalists work are also available online at ppw.org/page-1165948.

Spring Competition Rules Download

Open:

<https://ppw.org/2019-PPW-Open-Photo-Rules/>

Artist:

<https://ppw.org/2019-PPW-Artist-Rules/>

District Reps

Northwest:

Bruce and Josh Hudson

bruce@hudsonportraits.com
hudson.joshib@gmail.com

The father & son team is celebrating the studio's 36 year in business this month.



Central:

Matt Sherrard

matthew@dalisaajo.com

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:

Mike Busby

busbywc@gmail.com

Mike Busby is a Studio and Landscape photographer out of Spokane, WA. He is a Certified Professional Photographer, holds a formal degree in photography and a Masters in Art and Communication. He attributes success to not finding the right answers, but to finding the better



questions that enlarge our thinking and take us beyond the horizon.

Mary Ann Breshears

breshearsphoto@charter.net

Mary Ann Breshears, along with her husband, Rich, own Breshears Professional Photography. This is their 19th year of living out their passion as photographers. Before Mary



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

Southwest:

Jon Sandberg

kcsobat64@hotmail.com

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



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



In January 2018 I made a road trip through the California redwoods and up the Oregon coast with my boyfriend, Brian. We stopped wherever we felt like it or when something caught our eyes. Both of us photographed the scenes we found. I worked primarily with a lens I had just purchased, a Lomography Daguerreotype Achromat 2.9/64. Wide open at $f/2.9$ it gives a very soft and dreamy look. For this image I inserted the $f/4$ waterhouse stop for a slightly sharper, yet still somewhat dreamy look. It was low tide when we found these sea stacks at sunset on Meyers Beach, near the town of Gold Beach on the southern Oregon coast. — *Mark Turner*