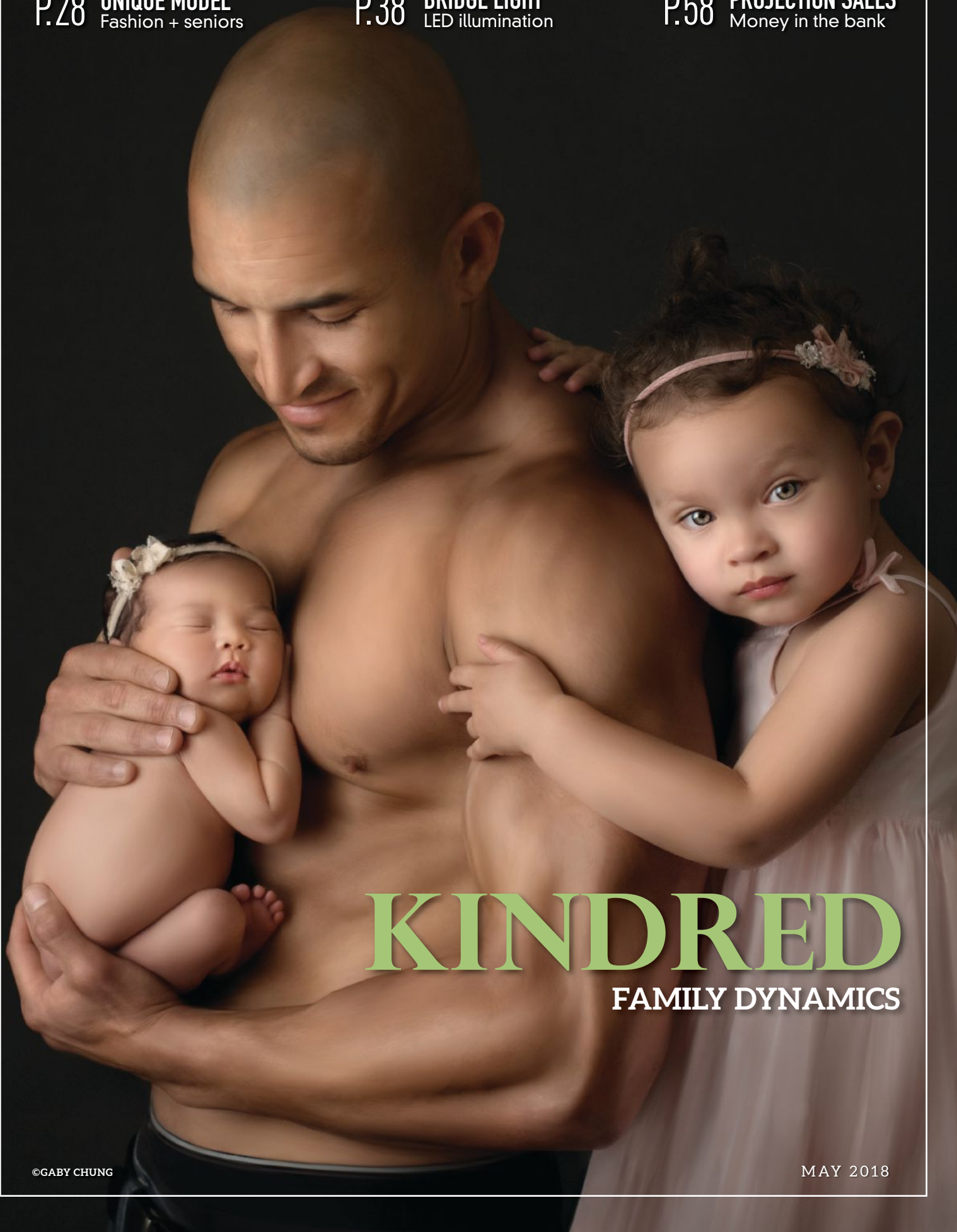


PROFESSIONAL PHOTOGRAPHER

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P.38 **BRIDGE LIGHT**
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MODELS: Noah, Coco, Jessica and Robert Wagner

STORY BEHIND THE SHOT

This style of family photography has become a tradition for us. Twice a year we sit down as a family and blueprint a photo concept. Getting input from the kids helps them feel like they are part of the process and take ownership of the final image. I also find they are more willing to participate if they feel like it's their ideas coming to life. Plus the mind of a child isn't restricted by reality, so they tend to have creative viewpoints. I like to build these images into a visual playground for the viewer. Each subject has its own story, within the story, and can stand on its own. So no matter where you're looking there's something interesting going on. It's a lot of fun for us to create something as a family that shows off our different personalities. In the end though, it's not about getting the perfect shot. It's about the process and making a memory together as a family. Everyone else sees the final image, but when we look at it we see a day spent laughing together. To me, that's what a family photo should represent – a snapshot of a time in your life, not just what you all look like in uncomfortable clothes.

This photo is a composite, so everybody was shot individually and then the images are put together in Photoshop. I used (2) AlienBees™ to light everyone, and just moved the lights around the scene as I photographed each person. The key light had a 47" foldable octabox and I used a rim light with 7" standard reflector.



ROBERT WAGNER
Photographer
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CREATIVE CONSTRAINTS

SPEND YOUR EFFORTS WISELY

► Envision these scenarios:

1. Someone invites you to make a single photograph today
2. Someone invites you to take a 15-minute walk in your neighborhood and make a single photograph that brings a fresh perspective to some ordinary item you've seen dozens of times

Option 1: meh. Option 2: Now that sounds interesting. You may already be plotting your route and thinking of things you'd like to reconceive in an unusual light.

We tend to think of constraints as hindrances: They limit us by restricting our options. But constraints can often turn out to be the special sauce that turns a workaday activity into an invigorating challenge full of creative opportunities. A limitless universe of possibilities is too big to get our heads around, while a specific set of limitations engages our minds in problem solving.

In much the same way that restricting options fosters creativity, photographer Tracie Maglosky found that strictly managing her time unleashed her mind ("Freedom in Restraint," page 41). "I used to think I was such a free spirit, but I realized that discipline offers so much more freedom," she explains. Maglosky's solution is to schedule her day in blocks of time that keep her on task for focused periods of work.

Let's imagine you're you're not disciplined with your time. Three ideas to get you started:

- The Pomodoro Technique: Get a kitchen timer, and determine what task you want to work on. Set the timer for 25 minutes, and work on that task only. When the timer rings, stop working, and put a checkmark on a piece of paper. Take a 3- to 5-minute break. Start the timer for 25 minutes, and begin where you left off. After you accumulate four checkmarks, take a 15- to 30-minute break.
- 4D time management: Before you let yourself be diverted from your important work by someone else's urgent request, consider the four Ds: delete, delegate, defer, do. Can you simply delete a good many of the emails and other requests for your time that you receive? Can you delegate some tasks? How about deferring an item until later? If you can't do any of those three, then it's time to buckle down and do it.
- The 80/20 rule: Focus your efforts on the work and the clients that are the most fruitful. The Pareto principle says that 80 percent of your effects will come from 20 percent of the causes. For example, instead of directing the majority of your time to attracting a lot of clients who spend a little, put your time toward attracting the minority of client types who spend a lot.

You don't need to use a specific method to keep your work schedule on track. Using your work time productively so you can use your family time intentionally is the goal. Restraining your universe of options is one effective way to do it. •

Jane Gaboury
Director of Publications

COMING NEXT MONTH

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Jay Doherty invests energy in his dream



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FOREGROUND

by Amanda Arnold



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GLACIAL GEM

PHOTOGENIC ICE CAVES

"This specific cave was accessible just for a few days before it collapsed," says nature photographer Matej Kriz. He made the image in an ice cave at the Falljokull glacier in Iceland's Vatnajokull National Park.

Trekking into an ice cave is precarious business, requiring crampons, helmets, flashlights, radios, and an off-road vehicle. If you're there to make photographs, there are further equipment and timing considerations.

"Risks are quite low when you know the area, the forecast, you are well equipped, and you have some knowledge of ice caves," says Kriz. "But at the same time, the ceiling can crack because of an earthquake or just for no reason."

For Kriz, the magical scenery inside the cave makes the risk worthwhile: "Capturing photos of ice caves is a magnificent experience giving you unlimited opportunities to play with light, colors, and shapes."



SURPRISING THE KIDS

COLOR THESE CLIENT FAMILIES DELIGHTED



IMAGES ©MELISSA KLEIN

► When child and family portrait photographer Melissa Klein hand delivers albums and prints to a client’s home, she adds a little something extra to the package: coloring pages and a box of crayons.

She makes the coloring pages in Photoshop using photos from the session.

The process is simple, she explains: Open the black-and-white or color photo in Photoshop; under Filter, go to Sketch; and under Sketch, click Photocopy. Adjust the detail and the dark and light areas a bit, and you’ll have a line drawing worthy of sharing with clients’ little ones.

“For kids that are able to appreciate it—that like to color—they love it,” Klein says. She points out to the parents that the pages are her gift to the children, made as a thank-you for them doing a good job at the session. That’s customer service delivered and an extra little surprise to boot. •

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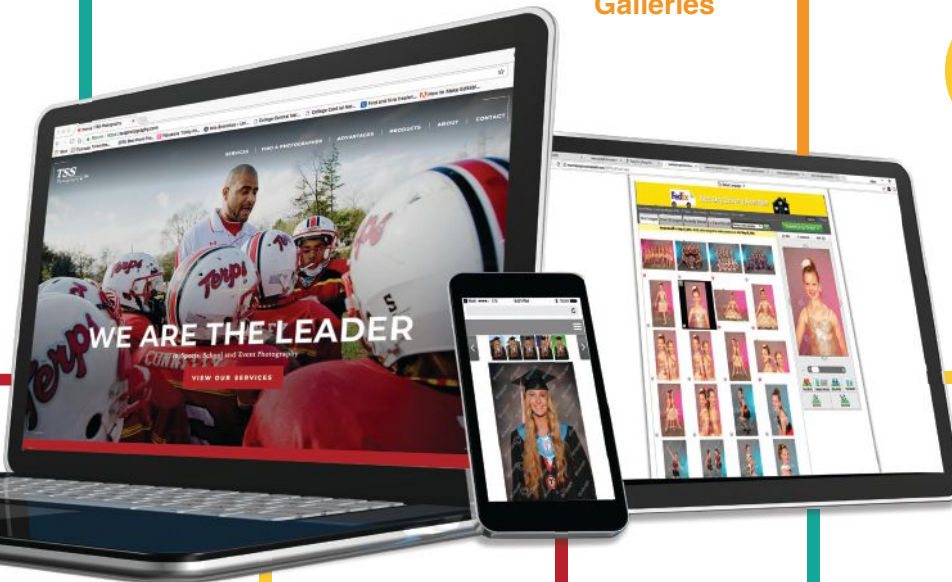


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ART IN THE GREAT WIDE OPEN

CROWDSOURCING IMAGES TO RAISE NATIONAL PARK FUNDS

► Want to give back to the U.S. national parks? Sweden-born photographer Oscar Nilsson did. “I moved to California five years ago, and from the moment I first moved here I was so blown away by the national parks. They’re kind of part of what inspired me to pursue photography.”

Hoping to buoy his muse, Nilsson partnered with pop-up events producer Alex Tatem to found The Art Rangers, a website where photographers and other artists can donate their park-inspired works to be sold to the public, with 100 percent of the proceeds going directly to the National Park Foundation.



To become an “art ranger,” you submit a high-res image via the website (thearangers.com) and answer a few short questions about the work. The Art Rangers team reviews images to make sure they’re large enough to produce a quality print. Those that make the cut are uploaded to the website, filed under the appropriate national park. “We are getting lots of submissions from Yosemite and Yellowstone, and so we are trying to fill up the lesser known national parks,” Nilsson says.

Eventually Nilsson and Tatem plan to create live Art Ranger events. “We just want to have a conversation about what we can do [for the parks] and why they’re important—for artists in particular.” •



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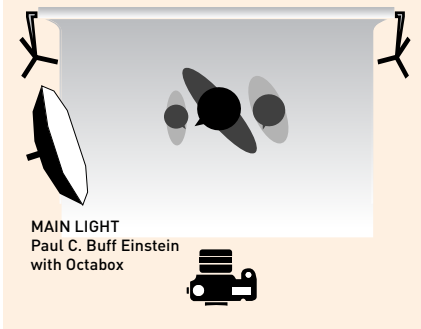


LOAN COLLECTION / ©GABY CHUNG

► Gaby Chung made “Daddy’s Little Girls” during a newborn session. She’d tried the same composition with her own kids when her son was a newborn. “Unfortunately, my daughter, who was a spirited two-year-old at the time, refused to cooperate,” she says. So she had to wait for just the right family to come along. “And here they are!” Gaby Chung Photography is based in Glendora, California, and specializes in newborn, child, and family portrait photography. gabychung.com

- **CAMERA & LENS:** Nikon D5, AF-S Nikkor 50mm f/1.4G
- **EXPOSURE:** 1/250 second at f/5.6, ISO 500
- **LIGHTING:** The main light was a Paul C. Buff Einstein modified with an Octabox to the left, facing across the subjects.
- **POST-CAPTURE:** Retouching was done in Adobe Photoshop, and digital painting was done in Corel Painter.

LIGHTING DIAGRAM



ABOUT THE LOAN COLLECTION

The current Loan Collection comprises more than 600 photographs chosen for distinction by jurors of PPA’s International Photographic Competition. The compositions are considered the best of the best in contemporary professional photography, having been awarded the Loan Collection distinction based on their success in meeting the 12 elements of a merited image. ppa.com/ipc

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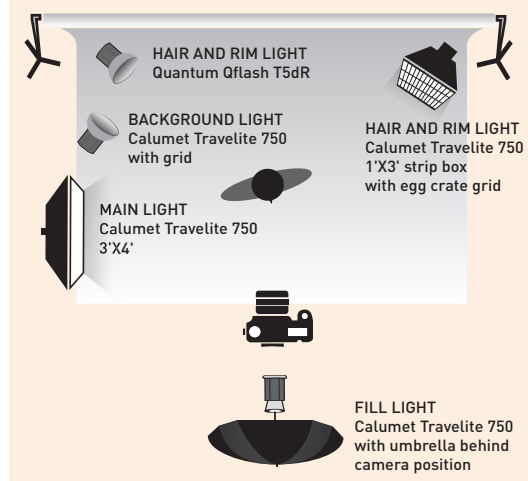
PORTRAIT OF A YOUNG WOMAN

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► Daria Doyle created “Portrait of a Young Woman” while honing her posing, lighting, and post-production skills for female portraiture. She wanted to mimic painters who’ve inspired her, for instance, William-Adolphe Bouguereau and John Singer Sargent, she says. Renaissance Gallery is based in Baton Rouge, Louisiana, and specializes in portrait, wedding, event, and commercial photography, and photo restoration. dariadoyle.com

- **CAMERA & LENS:** Canon EOS 5D Mark II, Canon 24-105mm f/4L IS USM lens
- **EXPOSURE:** 1/60 second at f/11, ISO 100
- **LIGHTING:** She used a Calumet Travelite 750 with a 3x4-foot soft box for the main, a Calumet Travelite 750 with an umbrella for the fill, a Calumet with a 1x3-foot soft box with an egg crate for the hair/rim light, and a Calumet 750 with a grid for the background. She also used a Quanturm Qflash T5dR for the hair light, and PocketWizard transceivers.
- **POST-CAPTURE:** Adobe Photoshop and Corel Painter were used for post-production.

LIGHTING DIAGRAM



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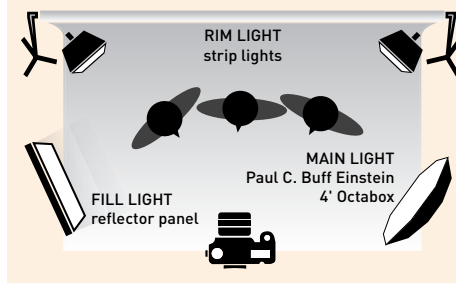
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BROTHERS IN ARMS

► Dominique Harmon, M.Photog.Cr., CPP, had the title “Brothers in Arms” in her mind for a long time but hadn’t found the right subjects—until a police officer friend posted a photo of herself and these boys on her Facebook page. “I immediately called her, and it took her about six months to find the boys again, but she found them and they all came out to the studio with their sister,” she says. She made portraits of all of them. Captivated Images Photography and Design specializes in high school and college seniors, family, child, maternity, newborn, and commercial photography. captivatedimages.com

- **CAMERA & LENS:** Canon EOS 5D Mark III, Canon 24-70mm lens
- **EXPOSURE:** 1/125 second at f/8, ISO 100
- **LIGHTING:** She used a Paul C. Buff Einstein light with a 4-foot soft box, a reflector panel to the right, and two strip lights angled in back.
- **POST-CAPTURE:** She imported the image into Adobe Lightroom with a treatment she created and then used Photoshop to soften the subjects’ skin and sharpen their eyes. She did one head swap and toned down some of the areas with harsher light.

LIGHTING DIAGRAM





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SUCCESS

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INSTA SOCIAL

There's been a drastic reduction of organic reach for businesses on social media as some platforms have narrowed the pipelines between you and your clients for unpaid posts. Trends show that Instagram is the place to go for small and medium-size businesses. As an image-driven app, Instagram is the perfect place to show your photography and let potential clients, particularly Generation Z, get to know you. How is your social strategy working? Does it need an update? Here, a few ways to jump-start your Instagram feed.



Create it in the moment



Show behind the scenes



Collaborate with other vendors (makeup artists, florists, caterers)



Use audio such as narrative voice and ambient sound



Let a client take over



Source: Fast Company



IMAGES © CRAIG STIDHAM



A FASHIONABLE BUSINESS

CRAIG STIDHAM CREATES A UNIQUE MODELING EXPERIENCE THAT CONNECTS PHOTOGRAPHY AND FASHION

by Jeff Kent

► Fashion photography was Craig Stidham's first love. In the early days of his Amarillo, Texas, studio, he successfully applied his penchant for fashion imagery to a senior portrait business, carving out a prosperous niche by merging fashion and senior portraiture to create avant-garde collections for fashion-forward high school subjects.

It's not unusual for senior portrait photographers to promote a fashion influence in their images, but Stidham brings a com-

mercial aesthetic to his work, creating photographs that could be in magazine ads. He also photographs fashion jobs for magazines and commercial clients, which adds to his credibility. The approach has set him apart in his market and opened up doors to complementary business lines.

In 2015 Stidham stepped through one of these doors when he launched Amarillo Modeling & Talent, a modeling agency designed to help some of the participants in his senior

modeling program make the leap to professional modeling. The agency completes the circle for Stidham, who can represent the models, use them in commercial assignments, and provide photography for their portfolios. It also helps him provide a reasonable pathway for young people interested in modeling, where he can use his connections in the industry to help them launch their careers.

UNIQUE PROGRAM

The key to understanding how a photographer can function effectively as a modeling agent begins with a look at Stidham's senior modeling program. The program is open to anyone with a fun attitude toward photography, not just kids with a certain look. All of his senior models are regular paying clients. "Other photographers go out hunting for certain models—popular kids, cheerleaders, et cetera—and then they offer them all kinds of giveaways," says Stidham. "That doesn't work for me. Instead, our senior models are normal clients."

Stidham extends invitations to join the senior model program after the seniors' portrait sessions. There's no cost to the senior, and no obligation to sell anything, hand out materials, or participate in any defined marketing program. "There are some promotional elements—like encouraging them to share images and video clips on social media—but mostly it's an invitation to come back to the studio and play," says Stidham. "We have fun, try different things, and create unique images. The program is truly about modeling. We build out sets and concepts and just create fun imagery."

For Stidham, the senior modeling program provides a "massive creative outlet." He tries out new equipment, experiments with different setups, and tests unusual concepts, all with no pressure because the sessions aren't paying jobs that require high-quality images at the end. If the images are terrible, no big deal. If they turn out great, he gives them to the models to share with their friends.

Ironically, the lack of a defined marketing element actually leads to great promotional results. "By providing free, fun images to the models to share as they see fit, I see much more exposure than I would with a traditional senior model program," says Stidham.

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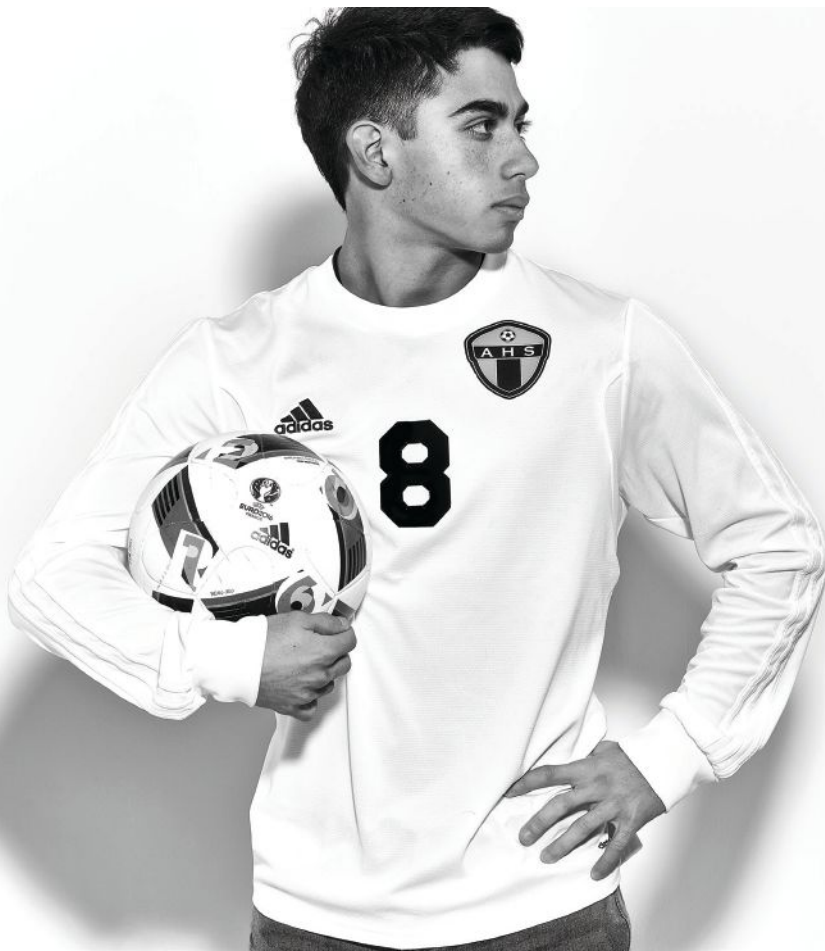
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This isn't conjecture; Stidham used to run a more traditional senior model program with incentives and giveaways and marketing requirements. It didn't work very well. In fact, he lost money on it. The reason, he theorizes, is that his senior clients don't respond well to the obligations of that kind of structured program. "In my experience, when you push kids to do certain things for your studio, then they tend to shut down," he says. "So now I keep it fun and unstructured. The organic marketing and word-of-mouth promotion works so much better." How much better? Stidham is seeing referrals at a rate of 10 to 1 when comparing the new program to the old one.

GOING PRO

If any of his senior models has the potential to go pro, Stidham sits down with them and their parents and talks about transitioning them to the agency. If they come on board, he creates the images for their portfolio, shooting at lower rates than his portrait services to help them build a portfolio affordably. He also uses his agency models in editorial and commercial jobs that he shoots for fashion clients, allowing him to provide work to his models and draw from his own source of talent for his shoots.

Stidham keeps a hand in both photographer and agent roles in his relationship with the model. He taps into the connections he's made over the years with modeling scouts around the country and tries to get them work. He also promotes them to other photographers. Yes, other photographers.

"You want them to get photographed by other photographers," he explains. "That's how they get more exposure and more work. You can't get mad about not doing all their photography because you're representing them as an agent, not a photographer."

The process of transitioning senior models to professional models involves a "semi-pro" stage where Stidham eases them into the world of modeling, getting them a few gigs for experience while managing their expectations. "A lot of agencies get a bad rap because they promise the moon and then dash the hopes of these young people," he says. "I don't want to do that. I want to be very upfront and honest and explain how the business works from the beginning."

ANOTHER OPPORTUNITY

Stidham's fashion connection is also helping spark another business avenue—an engagement portrait line with a fashion-forward approach. The concept is to stage elaborate, stylized shoots for engaged couples, with the resulting images looking like something out of a perfume ad or fashion spread. Currently, he's using models from his agency to stage mock engagement shoots to build up a portfolio and promote the new product line. Then he'll target a very specific clientele—couples with the style to pull off this type of a shoot and the budget to pay for it. "We want our engagement pictures to be hung up as art," says Stidham. "Our engagement pictures are not meant for the church."

For Stidham, innovating new business lines and derivations of his core services is an essential process. Especially in today's topsy-turvy market full of low-cost practitioners, he feels it's critical for established photographers to be more creative with their businesses, to offer something above and beyond what clients expect, and to stand



by the value they provide.

"A lot of photographers are out there giving away everything just to get clients, but that's not the way to build a sustainable business," he says. "Instead, I urge photographers: Believe in yourself and what you're producing.

Value yourself, and your clients will value you as well. When you establish that value, you can get more creative, do new things, and really build a business for the long haul." •

craigstidham.com



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The effect slider can be used to adjust center brightness and in-camera vignette in a four-stop range. The aperture range adjusts from f/2.8 to f/16 with a six-blade internal aperture and an eight-blade secondary internal aperture for the effect slider. The minimum focus distance is six inches.

The Burnside 35 is made for full-frame and crop sensor cameras and comes in models compatible with Canon EF, Nikon F, Sony A, Pentax K, Micro 4/3, Sony E, Fuji X, and Samsung NX camera mounts. \$499.95

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©STEPHANIE DEFRANCO



COURTESY CANON



VERSATILITY ON HIGH

CANON TS-E 50MM F/2.8L MACRO LENS

by Don Chick, M.Photog.Cr., CPP

► What makes a tilt-shift lens so different from most other lenses is that the lens plane is not fixed in relation to the image plane. The lens can be rotated (tilted) in relation to the image plane and moved (shifted) parallel to the image plane. These movements can also be combined.

These features allow you to create images where the plane of focus is tilted, and if

you combine that with a fast aperture, you can produce lush organic blur. Combined with a slow aperture, such as f/11, you can get an extensive and sharp depth of field.

The shift feature is often used in architectural photography to keep the lens perpendicular to the subject to correct perspective issues where parallel structural lines photograph as angles that would eventually



IMAGES © DON CHICK



An uncorrected shot (top) shows the typical architectural lines angling toward each other. Above you can see the parallel lines achieved using the shift function of a tilt-shift lens.



PROS

- Parallax correction
- Ability to isolate or extend focus
- Extreme shallow depth of field is possible
- Macro capability



CONS

- Manual focus only
- Learning curve
- Price

converge. By keeping the lens perpendicular to the structure and shifting the lens up, the entire structure can be included in the final image without cutting off the top, and the perspective issue is eliminated.

CANON TS-E 50MM

Recently I had the opportunity to test the Canon TS-E 50mm f/2.8L Macro tilt-shift lens. The TS-E 50mm is a fixed focal length manual focus lens. Canon offers TS-E lenses in focal lengths from 17mm to 135mm, the newest three being the macro f/2.8L lenses at 50mm and 90mm, and 135mm f/4L macro.

Though manual focus used to be the only option, autofocus is the preferred choice today. Aside from occasions when I've used a Lensbaby lens, I haven't had a manual focus lens on my primary camera in some time. My Canon 80D is a modern DSLR designed to work with today's autofocus lenses, so there's no split-image focusing screen to assist in getting a sharp image—I had to focus very carefully to get crisp results.

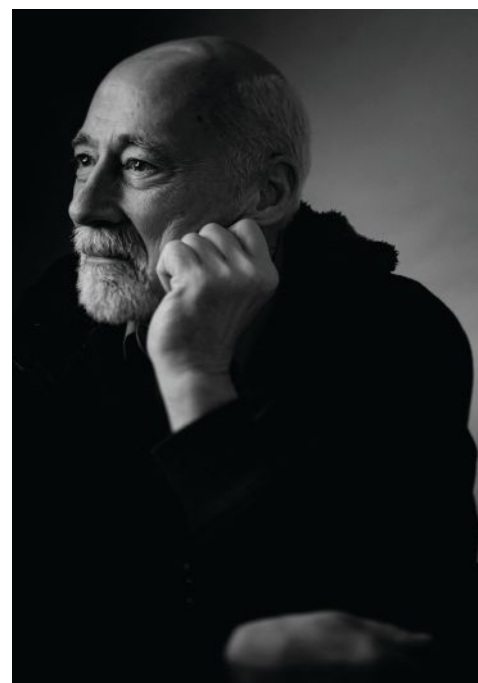
Since I wasn't photographing moving

subjects for my series of test images, I used the camera's live view mode, which enabled me to see precisely what was in focus and what wasn't. For accurate focusing, I used the live view 10X magnification mode and made sure my primary center of interest was in focus before taking the picture.

RESULTS

The biggest revelation to me was discovering the wide variety of subtle variations possible. By that I mean there's a learning curve factor to becoming proficient with a tilt-shift lens and honing your ability to produce images that align with your vision. At first I thought I could just set the lens on f/2.8 with the tilt-shift moved to its extreme range and get great images. My expectations were dashed. The image might have looked good on the camera preview, but in Adobe Lightroom on a 27-inch monitor the blur was more than I'd expected and too much for my preference, verging beyond artistic and approaching disturbing.

After working with the lens for a while



The Canon TS-E 50mm f/2.8L makes a lovely portrait lens, allowing you to place the area of focus on the subject's face and have the rest of the composition fade to a creamy blur.

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I could make adjustments that fit what I'd been expecting. I was able to produce images as I envisioned them. The blur was organic, just where and as I wanted it, much

more pleasing than something created in post-production editing.

Being able to tilt the lens up and down moves the plane of focus so that the resulting image can appear to have a great deal of sharp depth of field or a soft, shallow depth of field.

Photographing a miniature model train layout was a great testing ground for the lens. I used the tilt feature to minimize the depth of field in one capture and maximize it in another (top). Using the macro capability, I brought the lens in close to capture two miniature figures observing the train environment (left). You can use the tilt feature to its extreme in a landscape image and make a real-life subject appear miniaturized to a degree that the viewer will think the subject is not a real environment. This works particularly well when you photograph from a high vantage point looking down on the scene.

While the lens is a hefty investment at \$2,199 and manual focus may take some practice, it can be used for more than just architectural photography. Its features and capabilities can be combined with excellent results for practical purposes as well as artistic aesthetics. •



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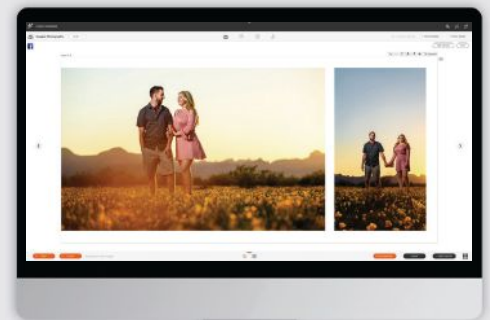
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bottom of the light's five-stop range, the color temperature varied no more than 10 degrees from 5,600K.

OUTPUT

The quantity of light produced by an LED is affected by the type of lens or reflector and whether a manufacturer decides to overdrive the LED by running excessive current through it. Overdriving an LED creates more light in the short term but shortens the life of the LED and has negative effects on color quality and color stability. PRL decided to underdrive the Lustra 50 LEDs and pair them with specially engineered total internal reflection lenses to maximize the amount of light produced. At full power, I metered the Lustra 50 as putting out its claimed 1,200 lux at 5 feet. This means that for still photography at ISO 100 you can use it as a key light at f/4 plus a 1/2-stop at 1/250 second with the light 3 feet from the subject, or as fill or accent light. It's bright enough to work well as a fill light even outdoors. The stepless output controls allow you to dim the light over a five-stop range to match it to ambient light levels.

Unlike many LED lighting instruments, the Lustra 50 is not a bi-color LED array. Its daylight balance has been engineered to maximize output and complement the processors used in still and video cameras.

Bi-color arrays work by dividing equally the total number of LEDs used between those balanced for 3,200K and those with 5,600K output. At both ends of the range only half of the LEDs are producing light and the other half are turned off. For intermediate color temperatures both sets are dimmed, reducing the full output potential. A bi-color LED works great if you have a large array with hundreds of LEDs, but then you lose the small form factor.

BUILD AND POWER

The aluminum housing is simple and rugged, with detents on the front and ridges on the back to make it easy to grip. There's a lot of room between the circuit board at the back of the housing and the LED panel at the front. This enables passive cooling provided by air flowing through the vents lining the top and bottom of the unit. A

BRIDGE LIGHT

PRL LIGHTING LUSTRA 50

by Ellis Vener

► As LED lighting becomes a more viable option for still and motion photography, it's important to look for a balance between high output, high quality light, cost, and size. The Lustra 50 from PRL Lighting fits that bill. For still photography the Lustra 50 is bright enough to use as a key or fill light for close-up work like still life and head-and-shoulders portraits or as an on-camera light for event shooters. It's equally well suited for small-scale video production.

The Lustra 50 has the light quality and sturdy build of large, cinema-grade products from Litepanels, Cineo, and Arriflex in a compact 7.7x4.5x2.17-inch form. This makes it small enough, and at 0.985 pounds light enough, to fit comfortably in a camera's hot shoe mount or on a light stand, though you will need to supply your own adapter to mount it on a camera. The product's 50 surface-mount micro-processor-controlled LEDs are arranged in a 5x10 array for wide-

angle coverage, perfect for on-camera use when photographing events with or without the 12x8-inch SofBox accessory.

COLOR QUALITY

There's more to getting color right than just color temperature. To know how well a light reveals true color you need to know the color rendering index (CRI). The closer to 100 the CRI is, the more accurately the light source shows the true color of an object. As part of the quality control process, manufacturers test and sort (bin) individual LEDs according to their color quality. And PRL Lighting is using some very high-spec, well-binned LEDs. With the help of the lighting department at PC&E Atlanta I measured the CRI and color temperature using a Sekonic SpectroMaster C-700-U color meter, which confirmed that the Lustra 50 has a CRI of 96.1. Color temperature is also important, and from the top to the



At close distances the Lustra 50 creates multiple shadow/highlight patterns. Above, you can see how adding the SofBox accessory blends the light into a smooth, homogeneous source with minimum reduction in light quality.

single 1/4"-20 thread-socket is centered on the bottom. The controls are simple: On the back is a rotary dial dimmer and on the left side panel is an on-off toggle with a red glow light to indicate it's on.

There are two options for powering the Lustra 50: 12V 30-watt AC inverter (included) or unplugged with an NPF L-series 7.2-volt battery (not included) that locks into a recess on the back. With a healthy 6,600mAh battery, the run time is approximately 3 hours at full output.

GOOD VALUE

The PRL Lighting Lustra 50 is the perfect bridge light for those seeking a portable constant light source for both still and video production. At \$335 for the Lustra 50 light alone, \$399 for the Lustra 50 Kit (including the SofBox and a gel set), or \$1,099 for the Lustra L50 T 3-lite Kit (with SofBox, gel set, and stand mount for each, plus a case) it isn't the cheapest LED option. But given the quality and quantity of the light, as well as the build quality, it's a good value. •

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Q&A

SCHNEIDER B+W LANDSCAPE PHOTOGRAPHER MANDY LEA

When the American Dream turned into more of a nightmare for Mandy Lea, she decided to take a vacation from clients and do photography just for herself. Landscape photography fed her soul.

Q: FOR YOU, IT'S ALL ABOUT GOING WITH THE FLOW. HOW DO YOU DO IT?

A: If there is one thing I've learned about life it's that it is very fleeting. So when you find something that makes you happy you do more of that thing. For me it is photography and traveling in a teardrop trailer, which is a self-contained universe of about 4 to 6 feet wide and 8 to 10 feet long. It carries everything I need.

As I travel, I am actively present in my own life with every adventure, and that includes getting stuck on a muddy mountain in the middle of nowhere, locking myself out of my teardrop, forgetting my wallet four hours down the road, jackknifing the trailer into my car—and getting the most incredible pictures along the way.

Q: BECAUSE YOUR CAMPER IS SMALL, YOU HAVE TO BE VERY SELECTIVE IN WHAT YOU PACK.

A: Simplifying what we own is one of the hardest things for people to do. If there is one area where I indulge, it's in

my camera equipment. After all, that's the reason I'm doing this, so I try not to limit my photographic passion by scrimping on gear. I carry two Nikon camera bodies, a variety of six or seven different lenses, three tripods, and a pouch with about 10 of my favorite Schneider B+W filters. I also carry lights and a couple of light stands that I use for photos I take for my blog.

Q: YOU SAY YOU'RE A BIT OF A FANATIC WHEN IT COMES TO FILTERS?

A: When I first built my filter collection I quickly realized how much money can be spent on just one piece of glass, and I wanted several. I thought differences in quality couldn't be that big, so I went with a cheaper brand. I immediately realized my mistake. The cheaper filters often caused odd spots in images and were not consistent. Someone recommended the B+W filters by Schneider, and after trying my first one, it was clear this was an area where I needed to buy the best. While there are some effects you can create in post-production, there are many things you need



to capture in-camera to get the raw image you want.

Q: WHICH OF YOUR FAVORITE SHOTS LOOKED SIMPLE BUT WAS A STRUGGLE TO GET RIGHT?

A: Niagara Falls. It's a waterfall, right? Just go on a nice day, use a filter, take a long exposure, and *voila!* Nope. First, I had to find a clear viewing location unobstructed by tourists and manmade objects. I managed to go on a happy day with puffy clouds, but the sun was constantly changing—one minute behind a cloud, and the next shining bright, causing all sorts of shadows. I stacked B+W's .6 ND and HTC Kaesemann Polarizer on my lens. I had a nice blue sky that I really wanted to pop with the polarizer, but the sun was so bright that I needed the extra stops to slow down my shutter speed. It took nearly two hours of waiting and watching for the right moment so I could get a long exposure of the sun behind a cloud, no tourists, and no ferry trolling through my frame, but it was worth it.



Q: WHAT IS IT ABOUT PHOTOGRAPHING WATER THAT YOU LOVE?

A: One of my favorite things about photographing water is that you get to see it in a way the naked eye could never do. To be able to visualize 30 seconds' worth of movement in one image is unique. Often, I will discover beautiful little whirlpools of water in my shot that I didn't even realize were there. When I shoot water, I use the ND or the polarizer to slow the water down and give me a smooth look. Sometimes if the water is clear there will be beautiful rocks beneath the surface that are hard to see because of the reflection of the sky. Using a polarizer to eliminate the reflection brings out the rocks clearly, often very colorfully, creating a nice foreground.



Q: WHAT WAS SPECIAL ABOUT THE DEATH VALLEY SHOT?

A: It was my first trip to Death Valley. After hearing there was a rare occurrence of water pooling up in Badwater Basin, I decided to shoot the sunset. I arrived an hour before and spent the evening photographing the landscape as the sun went down. Just after the sun was behind the horizon, the sky continued to give out magic colors. To keep my creative juices flowing, I will often mix up my landscapes with environmental portraits. My friends (a fellow photographer and his wife, Brittany, a model and circus performer) were with me. The water was the size of a lake but only ankle deep, so it created a unique area to shoot in. I placed Brittany in front of the most brilliant part of the sky to create the greatest contrast. I love the soft effect of light on her chest.



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FREEDOM IN RESTRAINT



IMAGES ©TRACIE MAGLOSKEY

What's holding you back from achieving your professional and personal goals? Bad clients? Economic doldrums? Time? Rather than blame external forces, it's time to look inward: It might actually be you. "It all starts with yourself and finding the freedom in discipline," says



Tracie Maglosky
found success
through
self-discipline.
You can, too

BY STEPHANIE BOOZER



photographer Tracie Maglosky from her Cincinnati, Ohio, studio. “I used to think I was such a free spirit, but I realized that discipline offers so much more freedom. When you develop a habit, it’s automatic, which means you don’t have to make a decision. That will free your mind.”

Maglosky came to this realization after being in the photography business a few years.

She made a lot of common mistakes in her early days: not charging enough, working an insane amount of hours, and running in circles chasing the work, doing the work, then chasing the work again. She was exhausted, working 60 to 70 hours a week, and missing out on a lot of her life and the lives of her children.

Now 10 years into her professional journey,

Maglosky relates her turning point: “I had this epiphany that if I didn’t start charging more and getting more time back, I was going to be in deep trouble. I looked at my business and my life, and thought hard about what I wanted both to look like. I had to get this right.”

That revelation led Maglosky to understand two crucial things that turned her business around: She had to raise prices, and she had



to manage her time. It sounded simple, but it felt overwhelming. To keep herself from spiraling into self-doubt, she reached back to her pre-photographer days, when she was a highly successful corporate saleswoman. If she could generate a million dollars in sales for her old company, she knew she had to be capable of earning enough money to support the life she wanted.

“I decided I wasn’t going to dumb-down the industry by not charging what I was worth,” she says. “I went into it with eyes wide open, knowing I would probably lose some clients, and I was right.”

That’s the downside of raising prices—some people simply won’t be able to afford you. However, Maglosky also realized that for every 10 clients she lost, she only needed

two replacements at her new prices to maintain her income. With that perspective, the price increase felt doable. But one hurdle remained: She had to believe that she was worth what she was charging.

“It sticks like peanut butter in your mouth the first time you talk to someone about new prices,” she says. “But the more comfortable you are in talking about it, the more comfort-



TAKE CONTROL

TRACIE MAGLOSKY'S ESSENTIAL ADVICE



EMBRACE THE FEAR: Charging what you’re worth means losing some clients. Know that it could be scary at the outset, but plan ahead so you’re not blindsided.

VISUALIZE: What do you want your life to look like professionally and personally? Do you want more time with family? Do you need to refocus sales and marketing? Identify areas that need attention so that you can prioritize later.

PRIORITIZE: Maybe you need to establish your marketing plan for the year or focus more on closing sales or tightening up your contract. Make a list of everything you need to do, including personal time, and dedicate daily blocks of time to each task. Yes, even an hour of unstructured hammock time should be penned into the calendar.

TAKE ONE WEEK AT A TIME: Each Sunday, Maglosky looks at the week ahead and tweaks her

schedule and workflow. Devote time to organize the week so you’re ready to fly on Monday morning and make it through the week without feeling pummeled.

PROTECT YOUR SCHEDULE: Be firm and stand your ground. Phone ringing during email hour? Unless it’s an emergency, it goes to voicemail.

SET THE TONE FOR EACH DAY: Whether you need to exercise first or you do your best Instagram captioning in the early hours, devote your first task to the highest priority to-do item that will make you feel accomplished and armed for the day.

ASK FOR HELP WHEN YOU NEED IT: Know when you need to outsource. If a task is taking more time to complete than is profitable or if you’re just not good at something, you’re wasting time and money. Editing, social media, sales—you can outsource those and focus on what you’re best at.



able clients are in paying. It's about attitude. If I know why I'm doing what I'm doing, I'm more likely to stay in my lane."

An unforeseen side effect of raising prices was that Maglosky had a lot more time on her hands. While that sounds like a good thing, slowing down her breakneck pace initially made Maglosky feel anxious, like she wasn't working hard enough.

"When you go from working 70 hours in a week to not nearly as many, you can freak out even if the same money is there," she says. "Activity makes us feel important."

Thinking about her apprehension over working fewer hours, she realized this was the opportunity she sought to create a healthier work-life balance. Better time management would allow her to pull her priorities back in line, which would make her feel more accomplished and confident, which would make it easier to look clients in the eye and name her price.



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“I talk to photographers all over, and the No. 1 complaint I hear is that they don’t know how to manage their time,” says Maglosky. “We all want to look at our weekly schedule and get it all packaged up nice and neat, but it’s not always possible.”

To avoid being sidetracked by procrastination, distraction, and myriad unforeseen events, Maglosky knew she would have to devise a system. That system’s name is discipline.

Maglosky’s studio operates in time blocks, of which she’s very protective. Each day she prioritizes the tasks that need to be completed and then structures her time so those priorities are met. The most important things go to the top of the list.

Setting her intention for the day keeps her out of common pitfalls like falling into the social media well or getting sidetracked by emails. Maglosky’s workdays are broken into chunks of 45 to 50 minutes that are devoted to specific tasks—blogging, client meeting, meals, etc.—with no crossover.

“The No. 1 priority we should all have is protecting our time, and it’s not as hard to do when you know what’s important,” she says. “People often get distracted because they want to be distracted. It’s tough to see your own value if you’re running on four hours of sleep because at that point you don’t have much value. But if you come to the table at 100 percent, you feel the value you’re trying to sell.” •

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Stephanie Boozer is a writer in Charleston, South Carolina.

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PETER AND KATHY HOLCOMBE
AND THEIR ROAD TO A
UNIQUE BUSINESS MODEL

BY AMANDA ARNOLD



It

sounded doable: Capture a kayaker and a whale in the same frame. But a week into their whale watching assignment on Quebec's St. Lawrence River, Peter Holcombe had a bank of images of migrating whales and a bank of images of his wife and daughter kayaking. No whale/kayaker composition in the bunch. "It was impossible to predict where the whale was going to surface," says Peter's wife and business partner, Kathy. For seven days at both dawn and dusk, she and daughter Abby dropped their kayaks into the water and attempted over and over to position themselves near breaching whales while Peter made photographs with a long lens from the riverbank.

On the last day, she thought they had it. "The sun was setting, and I looked up and there was a fin going along the top of the water," says Kathy. At last, she thought, and frantically began paddling toward the fin. "I get close to it, and from behind me I hear a commotion and I stop and look and I hear, 'Not a whale! Stop! Not a whale!'" The next moments were terrifying: "The fin was 3 feet tall and it turns toward me and sinks in the water. I kept waiting for Jaws to attack me," she says. But it didn't. It never resurfaced.

Who's to say what the elusive creature was—perhaps a basking shark or the area's resident 20-foot great white, the park ranger told them. Whatever the fish, it made for a great story, which Kathy parleyed into an article to accompany Peter's images. "We published an incredible article on our experience paddling with whales," she says. "So our client was super happy. And what we delivered ended up being better anyway."

"That's usually how it is," adds Peter. You go into an assignment with a particular concept in mind, "but in creating it, what you get is so much better than what you imagined."

RV-ING IT

It's a common theme in Peter and Kathy's story—reality exceeding their dreams. Five years ago, the Holcombes had a successful home studio in Boulder, Colorado, where they specialized in landscape-centric weddings and family portraits. Since much of their work involved making photographs in dramatic natural environments, they were often on the road. After one photo session in Utah, they lamented the fact that they couldn't stay in Moab a few more days. And

that's when Kathy floated an idea: "What if we bought an RV and instead of going back to Boulder, we just stayed there and skipped the whole going-home part?"

Peter thought about the prospect for a minute before declaring it crazy. "But she really planted a seed," he says. Over the next year the couple mulled over the idea of a life lived on the road, which increasingly seemed not so crazy. "We love being in these amazing destinations and we love photographing a huge variety of places. And we love spending time personally in these places. So the whole home studio work thing could be melded into something we could do from an RV anywhere in the world. Why wouldn't it work?"

In the spring of 2014, they made the jump. They put their home studio on the market, and it sold in two and a half hours. Since the buyers wanted to close early, the Holcombes had just one month to organize an online education for Abby, shed belongings, select a vehicle, and get on the road. Initially they'd planned to refurbish a van themselves, but at Peter's father's insistence, they agreed to check out models at a local dealership. Most of the vehicles were exactly what Peter didn't want—mega RVs so bulky and luxurious they couldn't tackle the wild places he wanted to photograph. But then the salesperson showed them a Winnebago View. It was compact, built on a Mercedes Sprinter van body, and was a Class C motor home, so it had an attached cab and an overhang extending above the cab. Its clean design, economy of space, and drivability won over Peter and Kathy. They found a similar used vehicle for sale in Texas, and Peter flew down to drive it back to Colorado. Their RV life was a go.

DREAM JOB SAVVY

Abandoning a home studio for a roving RV may sound risky, but the Holcombes had a solid business plan. "We had a full year of weddings already booked," Kathy says, "so we had enough income for the year from those weddings. And we figured we could book portrait sessions from the road." The only real difference in their business would be making do without a studio for in-person sales sessions. It was a matter of easing clients into the idea that they wouldn't be going to the studio anymore, Peter says.

"We went into it thinking, If we can keep our business afloat for a year, we will come







back [to Boulder] and get it up and running again,” Kathy says. “Our original goal was to go for a year if we could make the numbers work. And now four years later it has been the best thing for our business. Our business is stronger than it has ever been.”

Much of that strength is thanks to brand work, which has replaced wedding work as their primary source of income. When the Holcombe family adopted the RV life, Peter and Kathy revamped the Holcombe Photography website, retitling it Famagogo, to tell the stories of their adventures via a blog, photo galleries, and social media. Daughter Abby, who was nine years old when they set off, and dog Tucker are prominently featured in many of the images. The unique story of a family living a life of perpetual outdoor adventure proved appealing to brands like GoPro, Kokatat apparel, Winnebago, Mercedes-Benz, Five Ten footwear, and Black Diamond Equipment—all brands the family was already using. So partnerships made sense.

Each brand has its own requirements, Kathy explains. “Some want us to generate unique content that is just for them, and they share our written story with an image

HOME ON WHEELS



The Holcombes began their journey in a used Winnebago View and have since upgraded to a newer model, which Peter dubs “a self-contained creativity capsule.” It’s 25 feet long and gets up to 17 miles to the gallon. His old pickup got 10. A few of the vehicle’s features:

- Two beds, one over the cab (where Abby sleeps) and one in the back (where Peter and Kathy sleep)
- Full galley kitchen with a sink, stove, fridge, freezer, and storage
- TV (“We don’t watch much,” says Peter)
- Dinette that fits a family of three and which Peter uses as a workspace for post-production
- Full bathroom and shower
- “Slide room” that pops out to widen the vehicle by 3 feet
- Solar power on the roof (so they can keep computers and equipment charged for a week in the wilderness)



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or a video [on their own outlets]. And other companies just want to share things we have already created for our own social media channels." A few partnerships have led to more traditional commercial projects where, for example, Peter is responsible for producing the stills for a product launch. He also

stays in touch with the paddling sports magazines to take advantage of occasional editorial opportunities. And sometimes clients reach out for a family portrait session.

For the most part, though, "Companies just want us to photograph us as a family and through my images tell our story," Pe-

ter says. "I am photographing my family and myself, and companies are hiring us to do that, which is really different. I had not heard of that before but it's been really fun. It's kind of a dream. We pick where we want to go, and capture it, and tell this story, and the brands are buying our story."

In four years on the road the Holcombes have explored 49 states, so at this point their knowledge of photogenic landscapes is unmatched. "Our specialty is we have been everywhere," Kathy says. "They rely on us to know the best location for any project." A company can come to the Holcombes looking for photos of its products on a beach, in the mountains, in the desert, and the Holcombes can instantly suggest several ideal locations. Not only that, but they can drive to those locations at any time since they're not tied to any one locale. "We have been there, done that, and know the possibilities," Peter says.

THE ROAD AHEAD

The Holcombe's one-year jaunt has morphed into an indefinite journey. "After one year was over, we felt like we had found the secret of life," Peter says. "We'd just gotten it figured out, so we said let's do two years. And then two years rolled around and at that point we could not put an expiration date on this. I'm not saying we're going to do it forever, but we have no reason to quit right now. Our business is better than ever, better than it had ever been, and we are living life to the fullest."

With ready access to the greatest landscapes in the country and the freedom to explore at will, Kathy says, Peter has been able to start photographing "the images that were rattling around in his head," exploring personal projects that had been put off to "feed of the machine of the mortgage." In doing the work he's passionate about, people have taken notice. "So really it was an organic process. He created the images he wanted, and people appreciated that," so the business followed.

Life on the road isn't for everyone. The takeaway of the Holcombe's story is to be true to oneself, Peter advises. "I know this from being a photographer over the years: When you try to copy what somebody else is doing, you maybe can do that for a little while, and it will work to some degree. But when you break away from all that and say, *This is what I want to do*, and even if you don't think there's any value to it, if you pursue it long enough and put everything into it, it will turn into something. Usually something way better than you originally imagined." •

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90% SOLUTION

PUT YOUR KIDS THROUGH COLLEGE WITH PROJECTION SALES

BY JEFF KENT

Thirty-five years ago, when Bruce Hudson, M.Photos, and his late wife launched Hudson's Portrait Design near Seattle, they handled proofing and sales like most studios at the time. Bruce would photograph a client, who came back a few weeks later to pick up paper proofs and take them home to review, calling the studio two weeks later to place an order. One common problem: Those two weeks often turned into two months, and sometimes into two years. The Hudsons sat on a growing pile of lost sales built from client indecision.

In 1986, Hudson switched over to projection sales, which was a somewhat radical idea at the time. Back then slideshows were literally produced with 35mm slides made from negatives, displayed on a slide projector that had to be manually advanced. "We got a lot of pushback from

clients because it was new," says Bruce. "However, it resulted in much higher sales for much larger prints because our clients could see the images projected at actual size, as opposed to a 4x5-inch paper proof." In fact, sales for the studio doubled and then tripled, and purchases of large-scale wall décor increased substantially.

At that time, Bruce's son, Josh, was a kid growing up in a photography studio. He remembers sitting in a side room while his parents worked on slideshow presentations, hearing the click, click, click of the projector. "That sound was like the sound of money dropping into a piggy bank," Josh remembers. "My dad funded my sister's and my college funds entirely, with no debt, from wall art sales.



Bruce (left) and Josh Hudson

'Starving artist' was never part of our vocabulary."

These days, Josh works with his father at the studio full time, managing operations and marketing. The duo adamantly stands by the value of in-person projection sales—a process that has evolved over the years with new tools and technology but still maintains the same core fundamentals.

Why it's so effective

The key to an effective sales system, say Bruce and Josh, is the underlying client work that's done before any photography takes place. They encourage photographers to imagine an iceberg floating in the ocean. You see about 10 percent of the iceberg above the water. But 90 percent of the iceberg, the whole foundation that holds it up, is invisible below the water.







WHY PROJECTION SALES WORKS

FIRST IMPRESSION, BEST IMPRESSION: Create the best first impression of your art by displaying it in full size, full color, in an inspired environment.

VISUALIZATION AT SCALE: Clients can't visualize size from a proof or a computer monitor. Showing images at scale is much more powerful.

SHOW, DON'T TELL: Clients won't invest in what they can't see. So show it to them.

CAPTURE THE EXCITEMENT: Selling at the height of excitement is much more effective than waiting until the inspiration has died down.

OPPORTUNITY TO EDUCATE: Educate while you sell, showing examples of different sizes and options and how products will work in specific spaces.



“That 90 percent is what we focus on,” says Bruce. “All that behind-the-scenes work includes zeroing in on a target client, figuring out what that target client wants, building desire for your products through marketing, and creating a well-produced presentation to display those products.”

Josh points out that Hudson's Portrait Design has taken 35 years of information and experience and distilled it into a specific profile of an ideal client. True, they have the advantage of three-plus decades of business from which to draw information. However, they insist that any studio—even a brand new one—can follow the same process. You build your picture of an ideal client bit by bit, and adapt that picture as your studio evolves. As you get to know your target market better, you can customize your offerings more specifically. When you can do this effectively, you not only improve sales, but you also put yourself in a position to better address the needs of your clients.

It starts with a conversation

The process begins with the initial contact. Compiling years of customer insights, the Hudsons have created a series of scripted responses for team members to use when answering inquiry calls or responding to emails or text messages. Based on the prospect's initial questions as well as their an-



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swers to follow-up questions, the Hudsons can pre-qualify them for the next step. They can also disqualify prospects who are looking for a quick, inexpensive session. If the prospect seems like a good fit, then the goals of the initial contact include:

- Explaining next steps
- Building rapport
- Establishing confidence in the photographer's abilities
- Creating excitement
- Qualifying the final sale by discussing ballpark pricing

From there, the process moves into a six-step pre-session consultation:

1. Introduce. The clients come into the studio, where Bruce or Josh walk them through the process and set the tone.



2. Show the possibilities. Using a slideshow, the Hudsons illustrate all the products and options they offer. They can also show the prospects physical samples, including multiple large-scale (30- and 40-inch) wall portraits they have displayed around the studio. This helps create a sense of need and plants the seed for future sales of specific items.

3. Ask questions. How did you hear about us? Why did you decide to do this now? What do you like to do as a family? This stage is important for building rapport and understanding motivations.

4. Educate. To create a sense of value, it's important to educate clients about the work and the artistry that goes into each engagement. The Hudsons talk about the artistic process as well as specifics about options, pricing, and policies. They note that the price conversation is important to have before the portrait session so everyone is on the same page. If clients get sticker shock during the sales presentation, they tend to walk away, and that represents a big loss of time and effort for the photographer.

5. Close and go see. Get an honest assessment from the clients. Are we in the right ballpark? Are you still interested? If so, it's time to book a "go see" session to view the client's home and the space for the portraits.

6. Book the session. This step includes getting a deposit payment. This payment represents a commitment on the part of the client, meaning they are more invested in the process and less likely to walk away without making a purchase.

Go see

The go see session mentioned in Step 5 is an in-person visit to the client's home prior to the session to view the space, take measurements, get a feel for the client's style, and assess colors and tastes. Based on this visit, Bruce is able to photograph for specific products. "Size, style, colors—these are specifics we figure out before we ever click a shutter," says Bruce.

After clicking the shutter, of course, is where all the hard work pays off. This is the projection sales session, during which Bruce

invites clients into the final image selection and editing process to ensure that they're getting exactly what they want. Sales sessions are set to music, and Bruce walks the client through a process of choosing from an artist-selected group of images. Clients then pick the size and final products based on recommendations formulated from the go see session as well as options displayed at scale during the sales presentation.

Does the extra work pay off?

During a recent appearance at Imaging USA, Bruce and Josh were detailing all the steps and background work that goes into their portrait sales when a photographer in the audience raised his hand. With all of this work, driving to clients' homes, the customization, you'd have to be averaging at least \$5,000 or \$6,000 per sale, the audience member suggested.

Bruce and Josh looked at each other, then at the man in the audience, and shrugged. "Yes. And?" they replied. •

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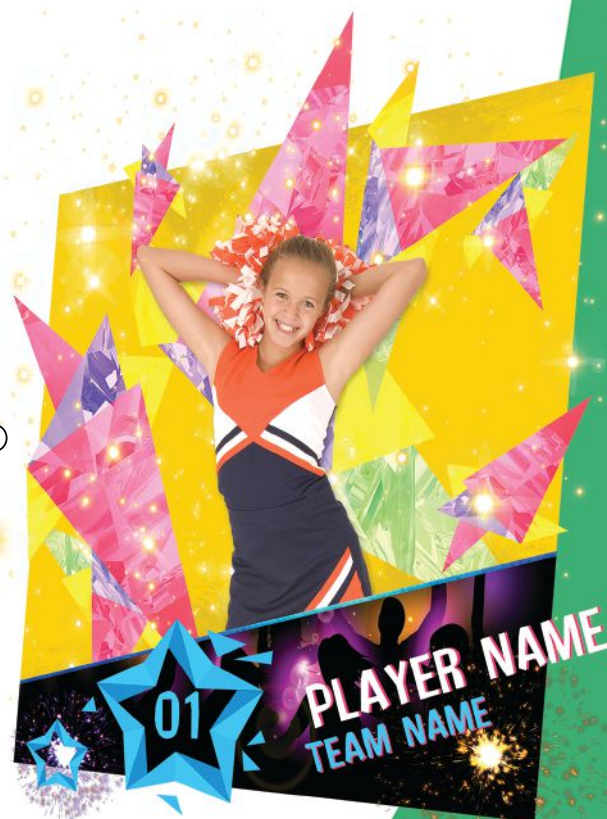
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PRESIDENT'S MESSAGE

ALWAYS ROOM AT THE TOP

by Stephen Thetford, M.Photos.Cr., CPP

▶ Thirty years ago, a successful woman shared with me some of the most inspirational business advice I've ever received. I was explaining that my hesitation to become a photography entrepreneur was because there were so many studios already in existence. She looked me in the eye and said emphatically, "Stephen, it will always be crowded at the bottom, and there will always be room at the top." She was absolutely right, and because of this simple truth, I've been able to define what the top is for me. While the bottom tends to remain static and crowded, the top is dynamic, limitless, and sparsely populated. It's up to each of us to define where the top is in our market, which dictates how crowded that market space will be. As entrepreneurs, we each have to set our own bar.

How we do that greatly depends on where each of us is today. Are you new to the profession and finding yourself overwhelmed by what you need to know to get your business started? Or perhaps you're a seasoned professional feeling the pressure of a market crowded with competitors. Either way, you can set and maintain the bar for yourself and your business.

"There is nothing as vulnerable as entrenched success," said former American Motor Co. Chairman George Romney. How true. I have found myself on both sides of that axiom. There is inherent danger in success: either being intimidated by it or relying on it. Don't let your success or someone else's be a deterrent to setting your own bar for success.

If you're an up-and-coming professional


made anxious by a competitive crowd of peers, your goal is to break free. You don't do that by doing the same as everyone else with a slight twist, but by redefining the level of quality, creativity, and customer service in your market. It's your responsibility to build value into your product and cultivate consumer desire for your products. You have to make people want to do business with your company. As you make headway in this regard, you'll find yourself occupying a new niche—no longer competing with other photographers but competing for the discretionary funds that consumers could choose to spend on any number of products or services they desire for themselves and their family.

On the other hand, if you're a pace setter in your market, don't slow down. There's someone coming up behind you. And you can't afford an if-it's-not-broke-don't-fix-it attitude because there's a long list of things that although not broken, lost all relevance in our culture. Think rotary dial telephones, vinyl records, VHS tapes, fax machines, flip phones, and of course, film. The speed of cultural and economic change has so accelerated over the past 20 years that a paradigm shift can induce a fatal flaw if not accounted for immediately.

Wherever you are in your profession, vigilance and care are required. Small businesses must be nurtured and protected continuously. Getting to and staying at the top is a lot of work. But remember that there is room for you there if you're willing to do that hard work.

The good news is that you're not alone. PPA is here to help you do this and do it effectively. There is a long list of programs and tools to help you reach and remain on the top of your market. One of these that's already proving itself beneficial to new entrepreneurs as well as established business owners is the PPA Business Challenge. This year-long learning experience assists you in every aspect of your business evolution. It's a tremendous opportunity to learn, be challenged, network with peers, and get real-world answers and support. The education you'll gain will support and inspire you for years to come. If you're serious about defining your own success and setting the bar in your market, join the Business Challenge. New groups launch three times a year. •

ppa.com/challenge



The reactions, feelings and emotions that my images bring people that I photograph is the contribution that I can bring to their lives.

I joined PPA for the support and resources. The community makes me feel that I am not alone on this journey. It is helping me to become the photographer that I want to be and is taking my business to the next level. If you want to perfect your craft, get PPA certified. I did and it was the best learning experience I've ever had.

I get inspired by the work of some amazing photographers out there and by the amazing PPA Loan Collection book which showcases jaw-dropping images. My hopes are that someday my work will be the inspiration for someone else. In 5 years I expect to have a portfolio of award-winning images and a full schedule of happy clients.

ONE OF THE MANY FACES OF PPA

Luciana Calvin, CPP

Luciana Calvin Photography, Chelmsford, MA

PPA member since 2013

LucianaCalvin.com

f /LucianaCalvinPhotography

t /LucianaCalvin



REACHING FOR THE MERIT

2018 INTERNATIONAL PHOTOGRAPHIC COMPETITION

► PPA's International Photographic Competition is where things get real. In this annual contest, there's no head-to-head competition among professional photographers. It's every

image for itself as photographs are judged against PPA's longstanding 12 Elements of a Merit Image (ppa.com/12-elements).
ppa.com/ipc

DETAILS

Registration: May 23-June 27

Late registration (additional fee):
June 28-July 11

Judging:
Aug. 5-8, Lawrenceville, Georgia

See judging online:
stream.theipc.org

Entry fee per case of four:
Members pay \$50 for cases previously entered at district; \$99 for cases not entered at district; \$35 late fee after June 27.
Non-members pay \$115; \$90 late fee after June 27

Critiques:
\$39 per case

TO ENTER

1. Register at ppa.com/ipc
2. Choose Artist or Photographic Open category
3. If submitting for Photographic Open, choose your category
4. Submit up to four images as prints, digital files, or both
5. Upload a digital file for each image (print or digital) entered
6. Order an image critique to get feedback from a juror (delivered 4-6 weeks after the competition)
7. Listen to your images being judged Aug. 5-8 on stream.theipc.org



©SANDRA PEARCE

Every year, IPC jurors evaluate images based on PPA's 12 Elements of a Merit Image.

2018 AFFILIATE SCHOOLS

MAY 6-11
Mid-Atlantic Regional School of Professional Photography
Cape May, New Jersey
marsschool.com

MAY 20-24
Great Lakes Institute of Photography
Harbor Springs, Michigan
glip.org

JUNE 9-12
Florida School of Photography
Florida Photography Workshops
Daytona Beach, Florida
floridaphotographyworkshops.org

JUNE 10-13
Kansas Professional Photographers School
Newton, Kansas
kpps.com

JUNE 10-13
East Coast School
Raleigh, North Carolina
eastcoastschool.com

JUNE 10-15
West Coast School
San Diego
westcoastschool.com

JUNE 18-21
Winona School of Professional Photography
Winona Lake, Indiana
winonaphotoschool.org

JULY 15-20
Professional Photographers Society of New York State
Photo Imaging Workshop
Geneva, New York
ppsnysworkshop.com

SEPTEMBER 23-27
Lamarr Williamson School of Professional Photography
Columbia, South Carolina
larmarschool.com

A WORLD OF POSSIBILITY

WHO WILL TAKE HOME THE CUP THIS MONTH?



©ALEX ARNETT

Introduced at Imaging USA in January, Team USA is one of 30 teams competing for the top spot in the 2018 World Photographic Cup. The winner will be announced May 6 at a ceremony in Sydney, Australia.

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