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Charitable marketing

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Blockbuster art print

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# SURVIVING SUCCESS

## MAXIMIZING YOUR MOMENTUM

► Hasn't every creator—photographer, inventor, novelist, computer programmer—fantasized at least once about a bolt-from-the-blue breakthrough? You know what that phone call would sound like because some version of it has probably played in your head: “Pharrell Williams just bought your painting.” “Google wants to own your app.” “A global ad agency is asking to license your photograph.”

Except that last one wasn't just a daydream. It happened to photographer Todd Klassy. Nearly a decade ago, working in telecom and making photographs as a hobby, Klassy was stunned to field a substantial offer from an agency. Someone there had seen his images on Flickr and found one that suited their client needs. Klassy was off and running, having discovered that a career in photography didn't have to remain a figment of his imagination.

And hasn't every creator also wondered what it's like to have their work adored by a legion of admiring fans? By people who not only would make a financial commitment to it but would also be moved by an emotional attachment to the thing? You could ask David Lorenz Winston about that. A photograph he composed 30 years ago has sold more than 400,000 copies, and it's still selling today in forms as diverse as inexpensive posters to fine art prints.

We're privileged to bring you the stories of Winston and Klassy in this issue. Both photographers have experienced achievements many of us imagine though few realize, but their careers didn't end at those pinnacles. They survived their own success by pressing on after their ascendance.

Reaching a peak means you've been on an uphill climb. It's tempting, when you've worked hard and accomplished a goal, to want to rest. Why not coast a bit, kick back, and enjoy your triumph? Spend some time concocting your next dream while you ease up and gather strength for the next hill. But that's just a waste of momentum. When you've made it to the high point, that's the very time to put your head down, pedal hard, and make use of the kinetic energy you've got on your side. Especially when you're an entrepreneur, you need to wring every bit of juice from each goal achieved, using it to propel you to the next success.

Read “Country Roads” (page 56) and “Garden-Variety Gold” (page 66) to learn how two of your peers are doing just that. •

*It's tempting, when you've worked hard and accomplished a goal, to want to rest.*

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<sup>1</sup> Sequential shooting speed as of September 2016, when using Silent Sequential Shooting H Mode S-AF.

<sup>2</sup> With M.Zuiko Digital ED 12-100mm f4.0 IS PRO lens, as of September 2016.

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# FOREGROUND

by Amanda Arnold



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## FADE

PHOTOGRAPHY, FASHION, AND LANDSCAPE UNITE

When visitors arrive on the tiny island preserve of Schiermonnikoog in the northern Netherlands, they tend to disappear into the environment, says Tse Kao. That natural camouflage is what inspired "Blendscapes," a collaborative project that Kao and his clothing designer girlfriend Elsien Gringhuis put together for the Wad & Design Symposium, an arts festival honoring Schiermonnikoog.

The project played out like this: The couple visited the island in May

2016, with Kao capturing 600 photographs of the picturesque natural environment. Gringhuis then selected five of those photographs to be printed on fabric that she used to make clothing. Once her designs were complete, the couple returned to the island with a model who donned the designs in the same environment.

Both the clothing and the printed photographs of the models wearing the clothing were exhibited at the festival in September 2016. •



# THE LAST FRONTIER

## SUBTERRANEAN PHOTOGRAPHY

► Ryan Deboodt got hooked on cave photography when he first explored Vietnam's Phong Nha-Ke Bang National Park and "discovered how amazing the world underneath us is," he says. He relishes photographing something that's never before been seen as well as the problem-solving involved in such an undertaking: getting enough light into a cave on a trek that could take a week with no way to charge batteries while keeping the load light enough to carry.

"I also like the limitless creativity it offers," he says. "With no natural light I'm able to create a multitude of different scenes and different feelings just by moving the lights around."

This photo was captured on a recent four-week expedition exploring new caves in Phong Nha-Ke Bang National Park. After a steep, day-long hike over razor-sharp limestone, Deboodt and his crew entered the cave via a 460-foot drop into an underground river.

**CAMERA AND LENS:** Canon EOS 6D, Canon 16-35mm f/4.0 L lens

**LIGHTING:** Daylight and two Meggaflash Flashbulb Slow Peak PF300 flash bulbs with blue gels to match the daylight color temperature. The bulbs had custom-built firers and were triggered with PocketWizards.

**EXPOSURE:** 1/4 second at f/10, ISO 1600



## MARCH GIVEAWAY

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# DOUBLE TAKE

## ACTORS, TWO WAYS

► Having made portraits of celebrities at numerous film festivals, Shutterstock staff photographer Andrew H. Walker was beginning to feel his results were getting dull. “It was more, Here is this celebrity and this is what his face looks like in this time in history,” he says. “It had no soul.”

So for the Shutterstock portrait studio at the Toronto Film Festival, he decided to try something different. Knowing actors are trained (and love) to take artistic direction, he asked each of them to do two quick poses representing opposing states of mind. “I wanted to see if they would show me duality: public/private, happy/sad, light/dark, inward/outward. I left the choice up to them. This was a rare opportunity for these actors to show themselves as they choose to show themselves, not as directed characters in a film. I wanted to give the audience something more than just a photo of a famous person.”

**CAMERA AND LENS:** Pentax 645D medium-format camera, Pentax-D FA 645 55mm F2.8 AL[IF] SDM AW lens

**LIGHTING:** Three Profoto lights with power packs, a large beauty dish to the left, a gridded hair light, and a bounce fill light to the right.

**POST-PRODUCTION:** Walker opened raw files in Lightroom, tweaked the exposure, added clarity and sharpening, and did a round of color correction. The files were then opened in Photoshop for compositing, where he matched up the lighting and color in both photos, flattened them into one single image, and then returned that image to Lightroom for final toning. •

IMAGES ©ANDREW H. WALKER / SHUTTERSTOCK







# INSPIRING

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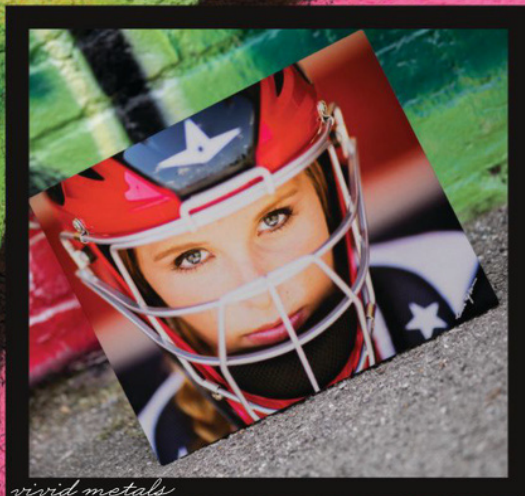


# MEET CARLA LYNN

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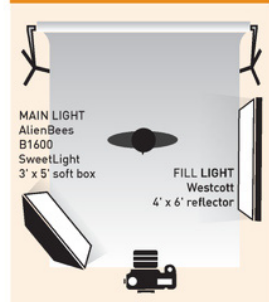
LOAN COLLECTION / ©GIGI O'DEA

► Gigi O'Dea photographed "Winter's Wonder" in her home studio during a client's first-birthday session. "It was close to the holidays, so I decided to do a winter-themed image for the client's holiday card," she says. To frame the child's face, she dressed her in a fur hat and coat. "This baby always had the most soulful eyes, and I wanted to capture that." Memory Portraits by Gigi is based in Bradenton, Florida, and specializes in newborn and infant photography.

[memoryportraitsbygigi.com](http://memoryportraitsbygigi.com)



## LIGHTING DIAGRAM



- **CAMERA & LENS:** Canon EOS 5D Mark II, Canon EF 24-105mm f/4 L IS USM lens
- **EXPOSURE:** 1/200 second at f/8, ISO 100
- **LIGHTING:** A 1600-watt Paul C. Buff AlienBees strobe was used as a main light with a 3x5-foot rectangular soft box by SweetLight. The main light was 45 degrees from the subject and feathered to create softness. A 4x6-foot Wescott reflector on the opposite side of the subject provided fill.
- **POST-CAPTURE:** O'Dea used a Wacom tablet, Photoshop CS5, and Kubota Image Tools digital fill flash and smokeless burn actions on separate layers to dodge and burn the shadows and highlights. She changed the baby's eye color to match her shirt and lightened the eyes using a digital fill flash action. O'Dea used Imagenomic Portraiture to soften and beautify the skin, and Imagenomic Noiseware to sharpen selected areas, including the eyes. Finally she did a tight crop to fill the frame with just the baby's face.

## ABOUT THE LOAN COLLECTION

The current Loan Collection comprises more than 1,000 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](http://ppa.com/ipc)



# B+W

EXPOSURE



Ian Gaston  
imagimagery.com



## IAN GASTON CATCHES ZION'S SUBWAY WITH B+W

*"The Subway in Zion National Park, Utah is a beautifully unique location that offers an abundance of photographic opportunities. Since this strenuous hike takes up most of the day, I had to shoot this scene in fairly harsh midday light. Luckily, I had my B + W MRC ND 3.0 which I paired with a Sony A7r and Canon 16-35mm. The 10 stops of exposure reduction allowed me to really slow down my shutter speed to achieve the desired effect I was after."*

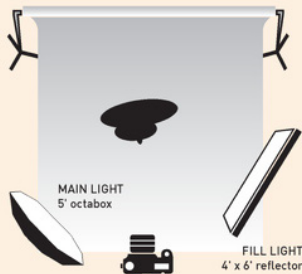
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LOAN COLLECTION / ©SUSAN GERTZ

## LIGHTING DIAGRAM



# WALLFLOWER

► Susan Gertz, M.Photog., made "Wallflower" during a session with a litter of Labradoodle puppies for a breeder. The photo was taken at a friend's studio near the breeder's home. Dogpatch Pet Portraits is based in Middletown, Ohio, and specializes in pet photography. [dogpatchpix.com](http://dogpatchpix.com)

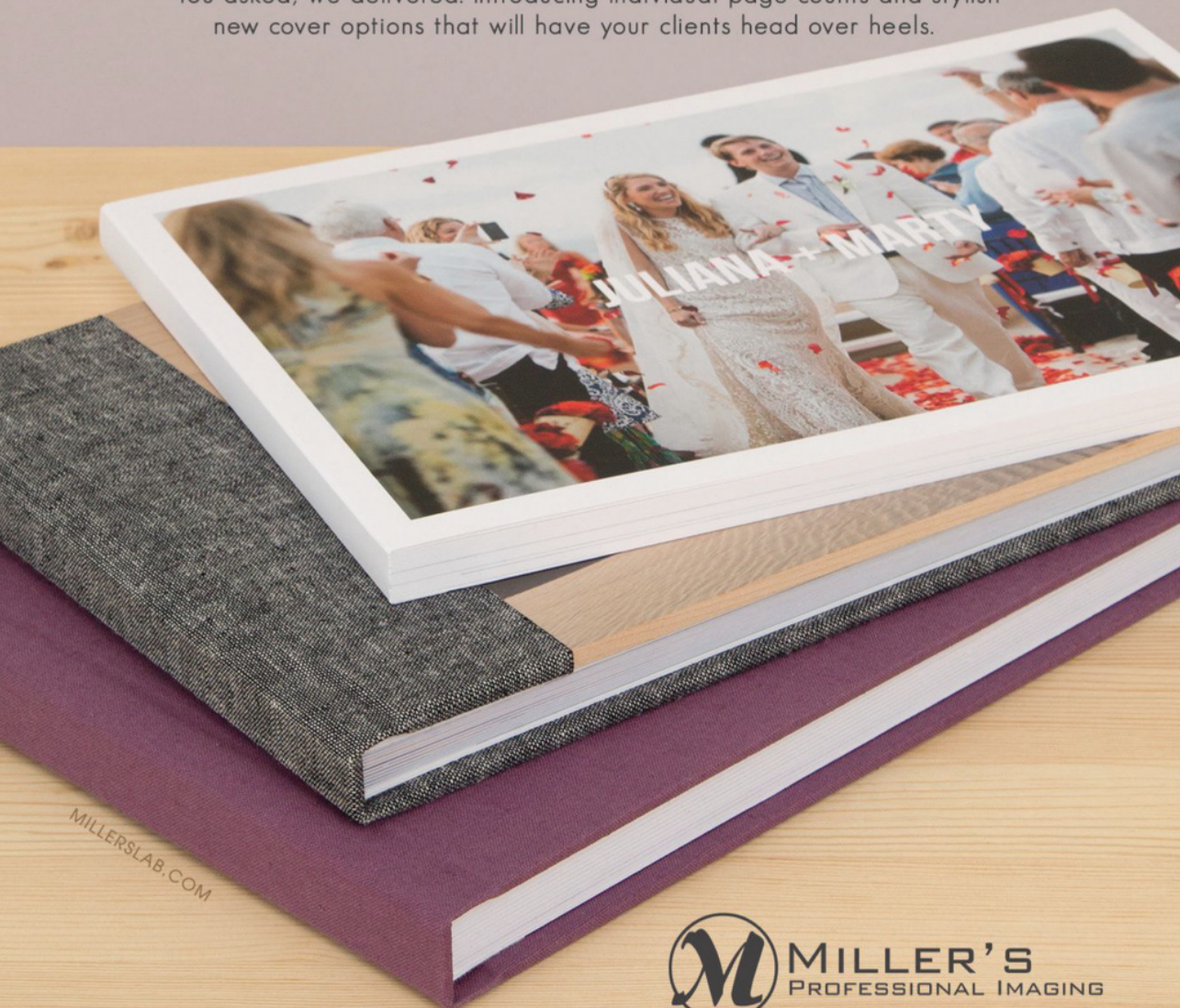
- **CAMERA & LENS:** Nikon D800 D-SLR, AF-S Nikkor 85mm f/1.8G lens
- **EXPOSURE:** 1/200 second at f/11, ISO 200
- **LIGHTING:** The main light was a 5-foot octabox, camera left about 30 degrees to the subject, and the fill light was a 4x6-foot reflector, camera right at about 45 degrees.
- **POST-CAPTURE:** Photoshop was used to add the wall color and texture.



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## GIVING HELPS YOUR COMMUNITY AND YOUR BUSINESS

by Jeff Kent

► Marketing is essential to building a healthy business, and there's a wide array of vehicles that can carry a marketing message. One method is charitable marketing, which offers a best-of-both-worlds win-win opportunity by doing good for a philanthropic purpose while showing potential clients that you're invested in a community or higher purpose beyond your own commercial interests.

Next month is one of PPA Charities' signature events, Celebration of Smiles Day. The event benefits the international medical

charity Operation Smile, which is dedicated to helping children from impoverished communities receive corrective surgery and treatment for cleft lips and cleft palates. Celebration of Smiles Day typically takes place the first Saturday in April as a nationwide effort to raise money for the life-changing work of Operation Smile. Participating photographers provide customers with a 5x7-inch portrait print in exchange for a minimum client donation of \$24 to Operation Smile. The program includes a step-by-step

marketing guide, promotional materials, and other guidance from PPA Charities to help photographers succeed at hosting their own charitable event.

Of course, there are many different ways to run a successful charitable marketing campaign. Studios that do it well often receive boosts to their businesses in addition to making contributions to the charity. Here, we take a look at three PPA member studios and how they've made Celebration of Smiles work for everyone involved.



## HUGHES FIORETTI PHOTOGRAPHY

Based in Orlando, Florida, Gary Hughes, M.Photog.Cr., CPP, does a lot of commercial work, as well as weddings and headshots for entertainers, business people, and TV personalities. Initially, he thought he'd have a tough time creating a Celebration of Smiles event, since they usually involve family or child portraits. Then it occurred to him that headshots could be the perfect product for a charity event.

Hughes contacted a company in Atlanta, Frat Pack Productions, that specializes in casting videos for actors and TV personalities. He offered to co-market a charitable event where he would provide discounted headshots to Frat Pack clients and donate the proceeds to PPA Charities. The event would be at Frat Pack's location and involve 40 to 60 clients.

Using the PPA Charities event and marketing materials as a guide, Hughes created a model for a festive event where people could enjoy music, food, and networking while waiting for their headshot session. There would even be raffles and giveaways.

The company agreed, and Headshots for Charity launched in 2016. There were two events last year, each averaging about 50 attendees, which raised about \$3,000 for PPA Charities. Hughes donates all the money raised at the events directly to the cause. His goal for 2017 is \$10,000 in donations.

Not only has Hughes been able to donate substantial sums to PPA Charities, but his business has benefitted, too. Over the past 18 months, he's seen a 50 percent increase in revenue, some of which he attributes to the larger audience he's built through partnering with the Atlanta studio. "These events have introduced us to new clients we wouldn't have met on our own," he explains. "Also, for our existing clients, these efforts build our reputation as a studio that does charitable work. Having that reputation in your community makes people feel good about your business and the money they spend with you."

Hughes points out that success in business



Gary Hughes

leads to a greater ability to help charitable causes. "Some creative entrepreneurs have some guilt associated with using a charity to market their businesses," says Hughes. "I think that's a mistake. You can't help anybody else if you have nothing to give. You don't have to sacrifice your well-being to give. You can make it so you're more prosperous *and* are better able to give. One can almost not exist without the other."

## PETE REZAC PHOTOGRAPHY

The way portrait photographer Pete Rezac, M.Photog.Cr., CPP, figures it, he's in the business of smiles. And so is an orthodontics practice near his Reno, Nevada, studio. In fact, Pitts Orthodontics has worked with his family for years. So Rezac pitched the practice on working together to help provide as many smiles



Pete Rezac

as possible for children in need.

Rezac worked with Pitts to set up an annual Celebration of Smiles event at the clinic. The setup is straightforward: Rezac establishes a temporary studio in the orthodontists' waiting room and photographs as many smiles as possible during the one-day promotion. He charges customers \$24 per "smile." So if a portrait has one person in it, it's \$24. If a portrait features a family of five, that's five smiles, or \$120. Rezac donates 100 percent of the revenues to PPA Charities.

Rezac promotes the event using the pre-crafted marketing materials from PPA Charities. The orthodontists promote it through their channels as well as to several dental practices that refer patients to the practice.

Rezac does a different theme each year to keep people interested and encourage repeat participants. The participants are largely from outside his routine clientele, mostly friends of the orthodontics practice and others who come specifically for the one-day promo.

In 2012, the first year that Rezac and Pitts



©PETE REZAC



Orthodontics worked together, they raised enough to pay for five surgeries through Operation Smile. The following year they doubled the donation. In 2015, they paid for 15 surgeries, and in 2016 they paid for 18 with a total donation of more than \$4,300.

"I don't make this about me at all," says Rezac. "I try to be transparent and make it about the kids we're helping. However, I think by doing that, it comes back to you tenfold. It also opens up opportunities that I could not have otherwise gotten on my own."

For example, Rezac has been interviewed about the program by all three local TV stations. The orthodontists also reached out to all their referring dentists to promote the event, which led to series of headshots and additional family portrait business throughout the year. "I think people appreciate that we are being genuine, that we are really invested in helping these kids out," says Rezac. "That opens the door for a good working relationship with us down the road."

#### LARRY LOURCEY PHOTOGRAPHY

The first year Larry Lourcey, M.Photog. M.Artist.Cr., CPP, tried a Celebration of Smiles promotion, it fell flat. He had gone into it blind, not really researching the event or what it would take to make it work.



Larry Lourcey

## TAKEAWAYS

**FIND A GOOD PARTNER.** Join forces with a compatible business in a related or complementary field. The idea is to combine your audiences so you can substantially expand your marketing reach.

**USE YOUR PARTNER'S LOCATION.** Doing it at the other business' location allows you easier access to your partner business's clientele and encourages people not familiar with you to show up.

**MAKE IT A WIN FOR EVERYONE.** Make sure there's something for everyone involved: the photographer, the partner business, and the participants.

**DON'T GIVE AWAY YOUR USUAL PRODUCT.** Do a promo that's outside your regular business line, and make that clear. You don't want to cheat yourself out of business later in the year, as some

people may just wait for the inexpensive charity portraits.

**SHOW PEOPLE HOW THEIR MONEY HELPS.** At the charity event, show how each donation directly affects people. For example, you can "buy a smile" (corrective surgery) for \$240. People want to feel like their money is going directly to helping someone.

**PROMOTE YOUR CHARITABLE SPIRIT.** After the event, mention your work in your communications. This raises awareness about the causes you support and connects you with like-minded people.

**TAP INTO AVAILABLE RESOURCES.** PPA Charities has built-in marketing plans and event organization materials. Everything is set up for you and ready to go. The partner charities are even vetted so you can feel confident that your efforts are making a difference.



Then his oldest son got involved. The high school student needed to do a long-term service project at his school and decided to take on all the promotions and logistics associated with his father's charity portrait event.

Lourcey and his son switched the venue to the son's school, where they handed out flyers, and the son personally promoted the event to people at drop-off and pickup at school each day. He also promoted it via social media and email.

For one day in April, Lourcey sets up an onsite portrait station at the school, where he conducts mini sessions for 40 to 50 people. Sessions involve a simple lighting set-up and one pose. Lourcey retouches all the portraits, just as he would a full-price studio portrait.

At checkout, the customers are offered the option to make an additional contribution. "That's actually how we get most of the donations," says Lourcey. "After all, I'm only one person. I can only shoot and retouch so many portraits in a single day. But people are very generous. Many will just round up their checks to make an extra donation. For example, if they have a \$48 bill for two portraits, they might write their check for \$100." Lourcey's son also set up an online donation page to collect additional funds.

Lourcey, who's based in Plano, Texas, donates all portrait proceeds, and his lab, White House Custom Colour, donates all the prints. With low expenses and additional contributions, Lourcey's annual donation to PPA Charities averages \$3,000 to \$4,000, placing him among the top-performing studios for Celebration of Smiles Day.

Lourcey suggests formulating a plan and a set of objectives before getting involved in any charitable program. "Go into it knowing what you want to get out of it," he says. "If you're doing it as a way of marketing your studio to a larger audience or generating extra revenue, then your approach will be very different than if it's strictly for charity. There's nothing wrong with either approach, but you need to have a plan and know what you want to get out of it. Ultimately, if you go into it with the best intentions, everyone wins." •

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A Super-Fine Detail exposure mode lets you capture seven different exposures with one press of the shutter. The Sigma Photo Pro software converts files into noiseless images with an impressive dynamic range. This function is particularly suited for studio work on a tripod.

The Sigma sd Quattro H is compatible with Sigma Global Vision Art, Sports, and Contemporary line lenses. \$1,199

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PHOTOS COURTESY SIGMA



# SUPER GLASS

## SIGMA 150-600MM F5-6.3 DG OS HSM SPORT LENS

by Stan Sholik

► Advances in the design of super-telephoto prime and zoom lenses mean that sports, wildlife, and bird photographers have never had a better selection of glass to choose from. Sigma Corp. released its 150-600mm F5-6.3 DG OS HSM Sports lens a year ago, and I was excited to receive it for review recently so I could compare its performance to that of the AF-S Nikkor 200-500mm f/5.6E ED VR (ppmag.com/news/pushing-the-limits-three-new-nikkor-lenses) and the AF-S Nikkor 200-400mm f/4G ED VR II ("Big, Heavy, Awesome," July 2015).

Sigma Sports lenses are long focal length lenses engineered for dynamic image capture with the highest possible optical performance. Sigma has paid particular attention to minimizing chromatic aberrations, the most common problem in long telephoto and multiple-element lenses. The

150-600mm, for example, incorporates 24 lens elements in 16 groups with two FLD glass elements (performance equal to fluorite) and three special low dispersion (SLC) glass elements.

Weighing in at 6.25 pounds, the 150-600mm F5-6.3 lens is unlikely to be hand held. Even so, it's got an updated switch-activated optical stabilizer (OS) that features two modes, plus Off. In Mode 1, pressing the camera release halfway until the image is stable in the viewfinder (about one second), results in a stable image. I was able to capture a high percentage of sharp images at the 600mm focal length at 1/250 second. Your results may vary.

Mode 2 detects vertical camera shake and is used for horizontal panning. Other than testing the OS feature, I shot everything with the lens mounted on a monopod



Lens at 150mm without lens hood



The three primary switches on the lens control (top to bottom): focus mode, focus limiting ranges, and optical stabilizer. The lowest switch selects a custom mode you program with the optional USB Block.



Surfing captured with a Nikon D3S, exposure 1/1,000 second at f/6.3, ISO 200, and the Sigma 150-600mm F5-6.3 lens at 600mm



in Mode 2. The lens has an updated accelerometer for improved stabilization both horizontally and vertically.

Other switches include focus, focus limiter, and zoom lock. The focus switch has three modes of operation. Set to AF for autofocus-only operation, M for manual focus, and MO for autofocus with manual override. I left the lens in AF mode as I found that manual focus touchup was not needed for my shooting.

The focus limiter has three ranges: 8.5 to 33 feet, 33 feet to infinity, and 8.5 feet to infinity. Setting the focus limiter speeds up autofocus, but 33 feet to infinity is still quite a large range.

The lens extends about 3.75 inches as you zoom from 150 to 600mm. The zoom lock switch holds the zoom at any focal length engraved on the lens. The lock is released automatically if you zoom the lens except at the 150mm focal length, where the lock is fixed. I found it's good practice to lock the lens at 150mm when moving around with the



Night football, Nikon D3S, 1/250 second at f/6.1, ISO 12,800, 360mm

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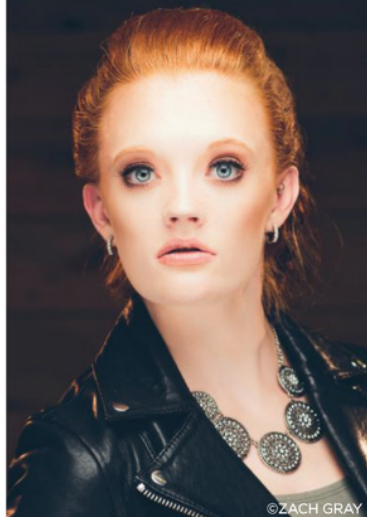


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lens and camera on your shoulder; otherwise, the lens extends very quickly to 600mm.

One additional switch allows you to call up either of the two custom settings you can create if you have the \$59 Sigma USB dock for the lens. You can customize the autofocus speed, optical stabilization mode, and range of the focus limiter using the USB dock and Sigma's Optimization Pro software. I didn't have these to test.

Included with the 150-600mm lens is a non-removable tripod collar, metal lens hood, nylon lens cover (rather than a lens cap, which reminds me of my old 300mm f/2.8 Nikkor), shoulder strap, and soft case with a shoulder strap. Along with the USB dock, a 1.4X and 2X teleconverter is available at additional cost. The teleconverters can be used only in manual focus mode. The filter size is 105mm. And, as befits a sports and nature lens, great attention has been paid to weatherproofing, including a water- and oil-repellent coating on exposed front and rear elements.

In use, I found the zoom collar somewhat stiff to operate, although rotation was smooth. The Nikkors are somewhat easier to zoom while still being smooth. The Sig-



Lens at 600mm without lens hood



Night football, Nikon D3S, 1/250 second at f/6.3, ISO 12,800, 550mm



### SUPER-TELEPHOTO TIPS

- Use aperture priority or manual exposure modes to stay at the maximum aperture for the fastest shutter speed possible.
- Don't try to handhold at shutter speeds slower than the reciprocal of the focal length, e.g. 1/500 second at 500mm.
- Zoom in and out to consider radically different takes on the same subject.
- Smaller apertures enhance the telephoto compression, making distant objects appear closer to the subject than normal human perspective.

SOURCE: Jack Howard, Sigma Blog

ma 150-600mm is a bit of a beast to hand hold, but less so than the 200-400mm f/2.8 Nikkor, which is about a pound heavier. The 200-500mm f/5.6 Nikkor falls between them in weight, incorporating more lightweight materials to keep its cost down.

But what really counts is image quality, and the \$2,000 Sigma has slightly better resolution than the 200-500mm Nikkor throughout the image field at most focal lengths. The tradeoff is that the Sigma is \$600 more than the Nikkor. Neither of these lenses could compare to the image quality of the \$7,000 200-400mm f/2.8 Nikkor. I would have liked having the two extra f-stops of the 200-400mm for the night football game I shot, but for other work, the 600mm focal length might be more critical. With the types of modern glass available for these super-telephoto zooms, chromatic aberration is virtually non-existent.

For all but the most demanding and well-heeled professional photographer, the Sigma 150-600mm F5-6.3 DG OS HSM Sports lens will not disappoint in terms of build or image quality. •

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*Stan Sholik is a commercial photographer with 30 years of studio and location experience.*

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**3. And if someone got hurt or something was destroyed on your shoot, General Liability Coverage will handle that.**

### 1. Get Your Gear Protected

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### 2. General Liability Coverage

At some point, every one of us will fall victim to Murphy's Law — the idea that everything that can go wrong, will go wrong. Did your lighting setup fall over on someone's aunt at

the wedding? Did little Cousin Billy break his arm when he tripped over your extension cord? We hope you never have to use this protection benefit, but if you do, it can help save your reputation, business, and A LOT of money. And PPA guarantees that your rates won't go up or your coverage drop if you file a claim! Nearly all commercial and event shoots now require general liability insurance coverage. It's incredibly affordable to get the protection you need and you can even get up to \$2 million for less than 62¢ a day!

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# EDITING EXCELLENCE

## PHASE ONE CAPTURE ONE PRO 10

by Stan Sholik

► Phase One Capture One software continues to evolve in ways that improve the user experience and quality of output images for both professional and advanced amateur photographers. The emphasis of the new version 10 is speed and stability. And with some sophisticated new tools, a slightly revised interface, and a look at the future of image editing for power users, Capture One Pro 10 (C1Pro10) remains the most sophisticated imaging program for raw file conversion.

Capture One Pro 7 brought a major upgrade to the program, adding powerful image library management tools. It incorporated a Catalog workflow similar to Lightroom Library folders for collecting large numbers of miscellaneous images. Version 7 retained the Sessions workflow of earlier versions for photographers who want a system for a smaller number of images (from a single client shoot or event, for example). Both these features are carried into C1Pro10. I use the Catalog workflow for all photography except specific jobs I shoot for clients, for which I use Sessions. You can have as many Catalogs and Sessions as you desire.

Enhancements from version 7 through 9 included cross-platform keywording libraries, sophisticated skin control tools, improved local adjustment layers, and enhanced color control tools. C1Pro10 concentrates its improvements in the areas of speed, image sharpening and output control, and hardware accessories control for power users.

Changes to the interface are minor, mostly to accommodate the new tools. But the default workspace now puts the image thumbnails to the right rather than below. As this is the arrangement I prefer, it saved my having to create a custom workspace. The C1Pro10 interface is highly configurable so you can revert to the



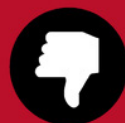
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The original image (left) is part of a panorama captured with a Rokinon 24mm f/1.4 lens at f/16. I made a full set of corrections in Capture One Pro 10 to create the final image (right).



### PROS

- Improved speed and stability
- Three-stage sharpening
- On-screen proofing of image with output parameters applied
- Camera focus tools for all supported cameras in tethered
- Integration with Tangent analog input system



### CONS

- Interface takes some getting used to for new users
- Full set of features available only for raw files



version 9 workspace or customize your workspace to feature only the tools and panels you need.

Speed improvements are always difficult to assess, but C1Pro10 seems faster than version 9 in every way. Browsing, zooming, panning, and switching between images at 100 percent are instantaneous, even on my laptop. On my imaging workstation and my late model iMac there's literally no delay in any action. As a test, I created a new catalog by importing 80,000 images, most of them raw files, from my hard drive. The last time I tried this I crashed the computer because of an out-of-date video driver and the process never completed. With C1Pro10, the import completed successfully in less than 3.5 hours, with additional time needed to finish generating thumbnails. Impressive speed.

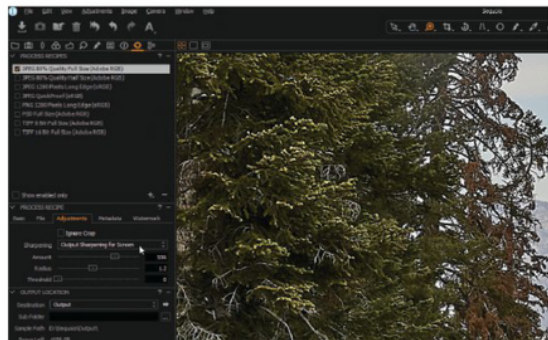
Stability in tethered capture was greatly improved from version 8 to 9. I haven't had extensive experience with tethered capture in C1Pro10, but so far there have been no dropped connections, and image transfer is extremely fast with 100MB Nikon D800E files.

### IMAGE SHARPENING

This version gives good attention to image sharpening with a three-stage process that locates tools in several places for overall or local sharpening. A new tool in the Lens Correction tool tab corrects sharpness loss caused by diffraction effects. Selecting the Diffraction Correction checkbox made a fairly subtle improvement to the sharpness of my images, even those captured with a Rokinon 24mm f/1.4 lens at f/16. Users will see that the Lens Correction icon has moved one space to the left in the toolbar so that corrections in this panel are made sooner in the workflow.

The second sharpening process, creative image sharpening, is applied globally in the Details tool tab or locally in the Local Adjustments tool tab. A new Halo Suppression slider is available and does an excellent job of removing halo artifacts created along high-contrast edges when you apply sharpening, particularly to JPEG files.

The final sharpening stage is found in the Adjustments tab of the Process Recipe in the Output tool tab. There are options for no output sharpening, sharpening for print, sharpening for screen,



If you've applied too much sharpening to an output file, it's clearly visible using On-Screen Proof.

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and to disable all sharpening if the image had been sharpened before retouching begins. The output sharpening for print includes a dialog box allowing you to enter the viewing distance from which the print will be seen.

### PROOFING AND TETHERED CAPTURE

All the sharpening processes are enhanced by the new On-screen Proofing tool. When you select the new spectacles icon at the far right of the toolbar, C1Pro10 applies the output process settings (including file format, scale, compression artifacts, and sharpness settings) to the preview image. This allows you to see what the result of your output settings will be before you export an image. When the On-screen Proofing tool is active, the word Proof is displayed at the top of the preview.

I found that the On-screen Proofing tool gives an excellent representation of sharpening with JPEG images, but I have difficulty seeing an effect on images designated for print, even with the sliders moved to their maximum positions.

No imaging program on any platform comes close to matching the capabilities of Capture One for tethered image capture. The speed is impressive—the time from shutter click to screen display is nearly instantaneous with 100MB Nikon D800 captures. New in C1Pro10 is the ability in the software's Live View mode to autofocus with all of the models of camera that the program supports and to focus Sony and Phase One cameras inside or outside Live View. Canon and Nikon cameras require you to have Live View open.

### MORE FEATURES

Other improvements are going on under the hood. OpenCL hard-

ware acceleration is enabled by default, lens corrections are automatically applied when C1Pro10 detects the lens in its database, compressed raw and Fujifilm camera file format support is improved, and Apple script support is enhanced. Additionally, several new Sony cameras and lenses are supported, along with the Olympus E-M1.

There's one final addition to C1Pro10 that I can't overlook, although it's likely far greater than the needs or budgets of individual photographers warrant. Taking inspiration from video production, users can access C1Pro10 directly through the Tangent control panel system. The Tangent system allows the user, through trackball-like controls, push buttons, and rotary dials, to perform any image adjustment available in C1Pro10. The full system allows 460 programmable possibilities to control every aspect of C1Pro10. With a bit of experience, this can all be accomplished practically without taking one's eyes off of the monitor. I've seen a demonstration of the system in use, and it's a futuristic marvel to behold. Different configurations will be available and priced from \$350 to \$3,300 depending on how much control you desire.

The pricing of Capture One Pro 10 remains \$299 for new users. Owners of Capture One Pro 8 and 9 can upgrade for \$99. Capture One Pro subscribers, who pay \$15 per month for a 12-month plan, can download the new version at no cost. I encourage new and existing users to make use of the extensive video tutorials at [captureone.com](http://captureone.com) to get up to speed on the program and the latest features quickly. •

*Stan Sholik is a commercial and advertising photographer in Santa Ana, California.*



C1 Pro 10 fully supports the Tangent analog input system that uses push buttons, rotary dials, and trackballs to control virtually all of the tools in C1 Pro 10.





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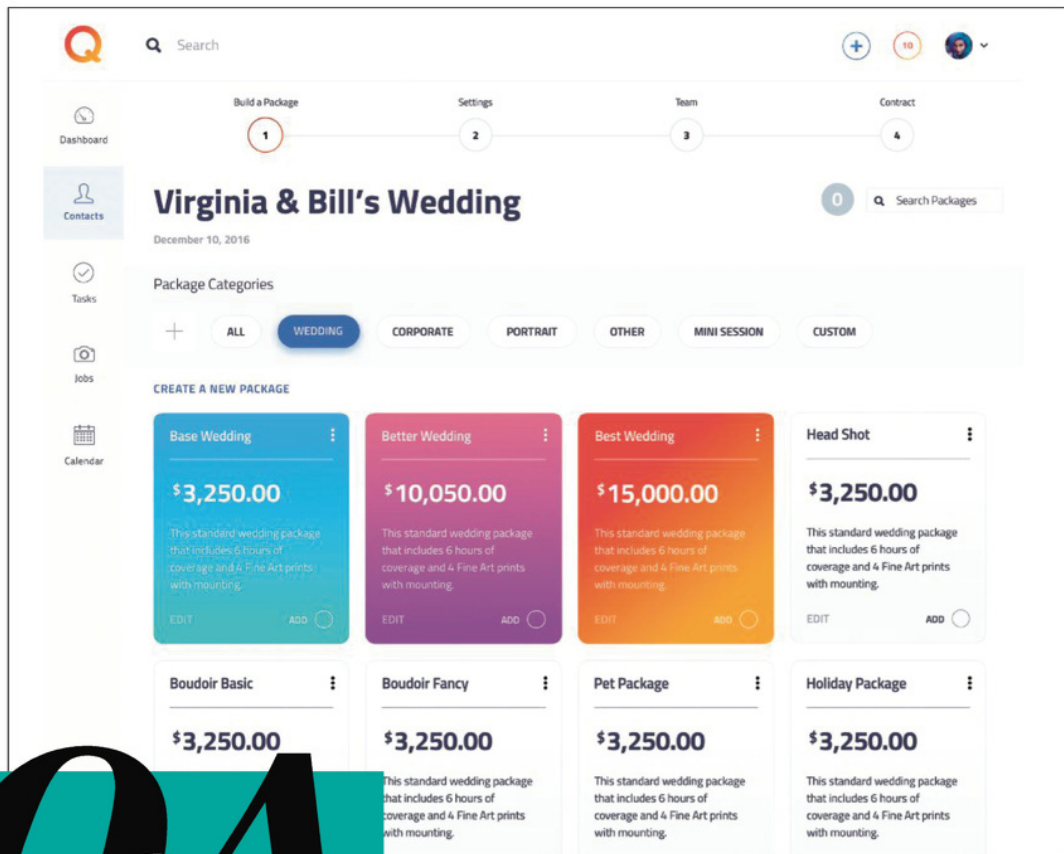
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ADAM FRIED, CEO OF SHOOTQ

### Q: WHAT MAKES THE NEW SHOOTQ SYSTEM SO SPECIAL?

A: ShootQ NextGen was built from the ground up with the most modern technology available. We didn't just put a pretty face on an old system; we re-engineered the entire system to be 10 times faster, to need fewer clicks to navigate, to have smarter technology that eliminates re-entering information, and to be much more flexible.

### Q: WHAT ARE SOME OF THE BIG CHANGES IN THE NEW SHOOTQ?

A: The old system is very shoot-centric. Pros told us that they wanted to be able to use it to manage interactions with contacts more readily. It will be much easier to send a quick contract, invoice, questionnaire, or email to a client right from the newly designed client area. Users are going to love this.

### Q: WHAT IS THE BEST FEATURE OF THE NEW SYSTEM?

A: The Proposal/Booking engine is what pros have said is the biggest improvement. It was completely redesigned to be much easier to use. Photographers can create a proposal and send it in just a few clicks. The studio's

favorite settings are saved for easy recall and all of their packages are easy to visualize and use.

### Q: WHAT ARE SOME OF THE BIG CHANGES IN THE NEW SHOOTQ?

A: Photographers loved ShootQ and didn't want to see it go away. The system was neglected by the previous owners, and we are restoring it to its full glory as the No. 1 studio management software system, which is what it was 10 years ago when it was created. We're setting up the system to be the hub of the photographer's business for the next 10 years. We won't let this system fail because we know so many studios rely on it every day to run their business.

### Q: WHAT ABOUT PHOTOGRAPHERS WHO ARE ALREADY USING A STUDIO MANAGEMENT SYSTEM?

A: We make it super easy for them to switch, and we'll buy them out of their current system contract. They can check our website for details on that program.



### Q: YOU SAY YOUR SYSTEM IS VIRTUALLY FREE. HOW DOES THAT WORK?

A: All ShootQ subscribers receive a discount at Simply Color Lab. This discount makes the system virtually free because users can receive up to 40 percent off of their lab bill just by being a ShootQ user. If they order \$200 worth of canvas just once a month, they save \$80, which is much more than the cost of the monthly subscription. They can save hundreds of dollars per month on the products they buy from a professional lab—metals, woods, acrylics, and more. No other studio management software has this feature.


### Q: WHAT'S NEXT FOR SHOOTQ?

A: Our mobile experience will be the best in the industry. Photographers are constantly on the go so they need access to all of their information no matter where they are. And they also know that their customers expect the system to be top notch and easy to use. We are building the perfect experience for that.

### Q: ANYTHING SPECIAL FOR PROFESSIONAL PHOTOGRAPHER READERS?

A: Yes. They can check out this special link to see how they can receive up to six months free when they sign up for our redesigned system: [shootq.com/ppa](http://shootq.com/ppa).

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# Crisp, with a sweet center



Meghan Doll

Meghan Doll's  
style wins hearts

By Amanda Arnold







Crisp and clean in style yet snug and sweet in spirit, Meghan Doll's baby and family portraiture isn't fine art, she says. It's "heart art."

People get hung up on what constitutes art and what's appropriate for their walls, she explains. But ultimately what most parents want is something that makes them smile, that swells their hearts, and that reflects the love they feel for their children. "It's different from fine art," she says. "It has a different place in your life. But it's an equally valid place."

Doll went to school for fine art but says, "It never felt 100 percent me. I love working with people and capturing their emotions, their energy." She sees herself as a mirror reflecting the love parents have for their children and vice versa. "I know it's not picture-perfect in real life," she says. "But when people see that image, they feel the love I see when I take the picture."

### Following her heart

Doll came into baby, family, and professionals' portraiture via weddings, which she began photographing in 1998. Although she enjoyed the work, she found weddings to be physically draining, so when former wedding clients began having children and inquiring about newborn portraits, she took that as a sign to move into portraiture. Since weddings book so far in advance, it took Doll a year and a half to complete the transition. And while the move was scary, she says, it was worthwhile. "I was at my limit with them [weddings], and I knew I had to do it. And I'm really happy I did because I love it so much."

When she made the transition to family portraits, Doll assumed she'd experience a loss in income, so she tacked on professionals' portraiture as a sideline to make up the difference. For a few years, it did fill in that void, but eventually the revenue she generated from family portraiture caught up with her previous wedding revenue, and now her professionals' portrait work is supplemental. "It's proved to be quite lucrative and it's a big part of the business now," she says—about 25 percent. Plus, she enjoys it. "When you work with kids all day it's nice to have adult conversation," she says, and she loves the challenge of earning an adult client's trust



### POSING TIPS

- If people look uncomfortable, don't photograph. Let them find a natural pose before you point the camera at them.
- Plan large group shots. You need to know ahead of time how subjects will be jigsawed together.
- Put women in flattering poses—hips to the side, standing with the weight on their back leg, perhaps with children in front.
- Let your subject move their head around so you can find the best angle for their face before taking the photograph.



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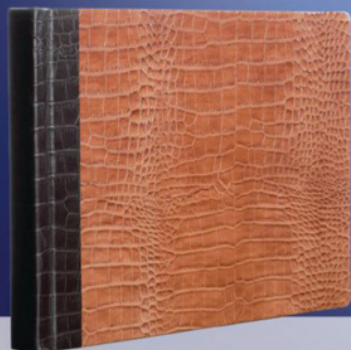
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and putting them at ease. "When people come in they are always a little uncomfortable to have their picture taken."

Many of her professionals' portrait clients are lawyers or doctors who need images for their websites. She also counts authors and speakers among these clients who need a portrait for a conference brochure or website. No matter the client, she usually captures a selection of both power poses and more casual shots.

### Unifying light

Whether Doll is capturing newborns, families, or professionals, one thing is clear: She loves light. Her Minneapolis studio is set in a warehouse built in 1906 that once housed an elevator manufacturing business. The structure has expansive windows—one reason she selected it. In her main camera area, there are three 8x6-foot windows; there are three on the other side of the studio as well, and two in the back. For softer light, she moves subjects to the back of the studio. For a bright, sunny setting, she uses the main space by the three large windows, where she's also set up couches, stools, and chairs.

Although blessed with an abundance of natural light, Doll still modifies it according to the weather, time of day, and season of year. The walls and the ceiling of the space are white, making it easy to bounce light onto subjects using a reflector. When there's an overabundance of sunlight in the space, she puts a large octabox to use. "It softens everything and keeps everything bright in the windows but also balances out the light on the subjects," she explains.

### Planned and unplanned

Though the charm of Doll's photos is their seeming spontaneity, she always visualizes a session before clients arrive. She begins each session with a specific series of poses. "I think about who is coming and how old they are and come up with two or three positions to start with," she says.

When her subjects are children, she starts to "get a little silly" during that first posing sequence, making funny faces at the kids and tickling them with a duster (which she calls her "tickle stick"). Once her little subjects are in a light mood, she moves them to



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## LIGHTING TIPS

- Use a strobe or reflector to even out the light. "Not every day is bright and sunny, so to make the studio look bright and sunny I have to fill in with more light," she says.
- Position a strobe in a giant soft box close to the subject. It creates a light falloff that looks natural.
- Backlit shots are always a winner. When Doll can, she tries to get her subjects into position to be backlit.

a second sequence, where they'll typically sit on the floor and hang out while Doll orbits the area taking photographs.

While Doll loves that her style is simplistic and neutral, allowing the personalities of her subjects to shine through, she wants to remain fresh. "I want things to be different enough each year for repeat clients but still have a similar look and feel," she says. In light of that, she recently built a new floating wall that's decorated differently on each

side—one might be decorated with snowflakes for holiday captures, and the other painted white with a molding affixed for a classical background. Molding is also used in other areas of the studio, as are a new couch and some boxes built for posing. The molding and furniture make the space look as if it could be somebody's home, she says.

### Wall art buyers

"I am a firm believer that photographs should







I attended my very first IMAGING USA this year, I have been reading *Professional Photographer Magazine*, and have followed many of the pros in order to help myself be inspired and motivated.

I've been interested in photography since I was 12. I would buy tons of disposable cameras, dress up my friends, and have them pose like the models I saw in magazines. Life happens and I drifted until I was 30, but after recovering from a 20-year battle with bulimia, I found solace in makeup. At the time, I needed a decent camera for my before and afters, but people began wanting makeup AND photos from me. My interest was piqued, and that moment became my reintroduction to photography.

## ONE OF THE MANY FACES OF PPA

### Chantel Ferraro

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In August of last year, a flood ruined my garage studio. I was devastated. However, my husband believed in me enough to say, "We can do this, and we can do this OUTSIDE the home." In Sept. 2015, I opened my beautiful 1000 sq. foot open-concept studio in Elgin, IL. It's a work in progress, but I'm never giving up!

be seen and enjoyed and not just live on the computer. It should be on the wall so you can smile to yourself when you see it,” Doll says.

Her ideal client is someone who’s ready to invest in artwork for their home. Eighty percent of her clients do purchase wall portraits, and she makes sure to keep artwork top of mind by sending clients home from their sessions with a look book, a packet of information to inspire them about where and how they might display wall portraits in specific areas of their homes, like the dining room and living room, with price points. It also includes homework, she says, instructing them how to share photos of their walls with her so she can create a template of various customized portrait arrangements.

To keep her work fresh and to remind clients of her services, Doll offers themed mini sessions a few times a year, which she advertises via her online newsletter—she’s done one “funny faces” mini session and several holiday-themed mini sessions. She keeps the sessions to 20 minutes, sometimes with specific products attached to them, such as a custom framed print. Each Halloween, she hosts a party, complete with games and snacks, that incorporates mini sessions of the children in their costumes. Proceeds from any orders and additional donations made at the party go toward Operation Smile, a nonprofit that conducts surgical care for children with cleft lips and cleft palates. “We made enough for two operations last year,” she says.

The mini sessions are nice supplemental income, but they also keep her on clients’ radar. Often, after sending out a newsletter announcing a mini session, she’ll receive emails requesting full sessions instead—usually about five full session requests for every email about a mini session.

But whether Doll is capturing themed mini sessions or full-length family and newborn sessions, she always remains true to her style—“clean but natural and fun”—which is perhaps her brand’s greatest strength. “What makes it stand out,” she says, “is the idea that less is more. Keep it simple and the personalities can shine.” •

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*[meghandoll.com](http://meghandoll.com)*



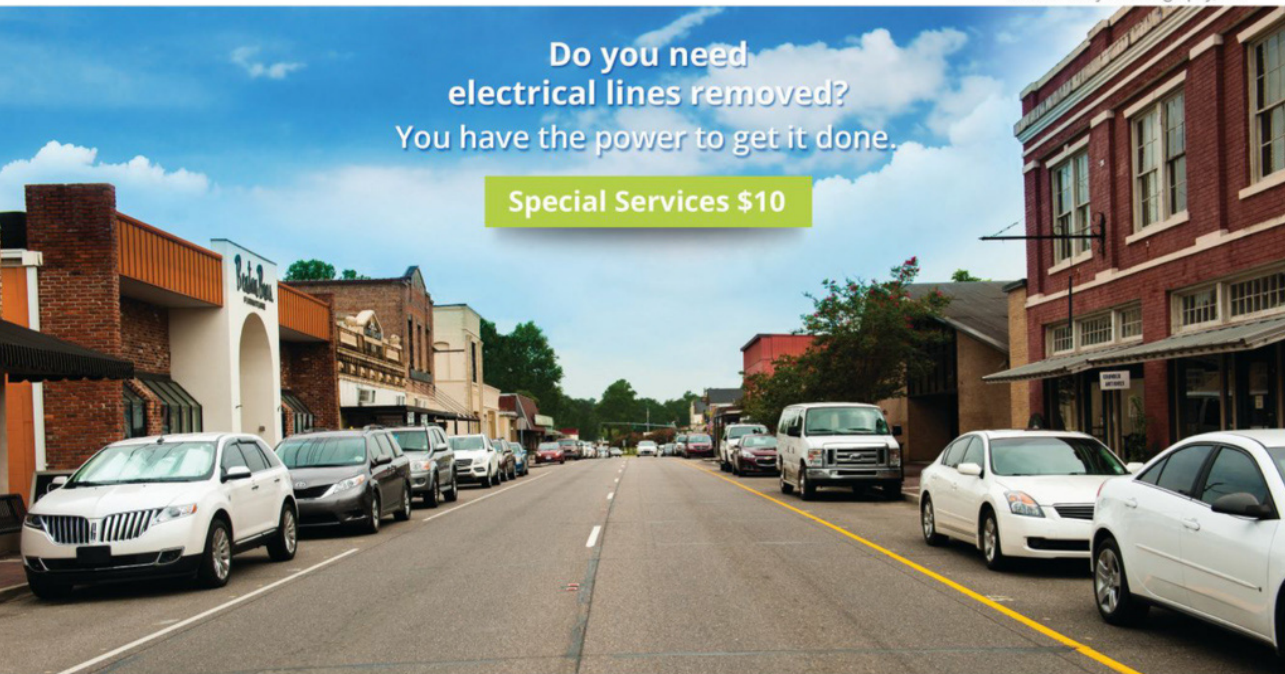








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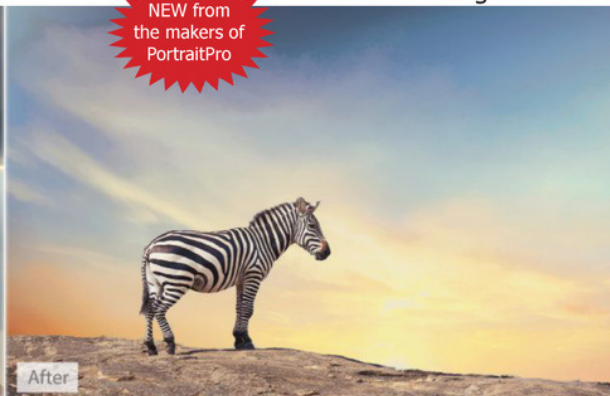
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GROWING A NICHE, THEN OWNING IT  
— BY JEFF KENT —

# “COUNTRY ROADS”







W

When Todd Klassy was 9 years old, his father was badly injured in a tractor accident while working on the family farm. He spent months laid up and recovering from his injuries. Devastated emotionally and financially, the family wasn't sure how they'd get through the upcoming harvest. What happened next was like a scene out of a feel-good TV commercial. At harvest time, all the farmers in the county showed up with equipment to help pick corn. Women arrived with

plates of food, and the community banded together to help the Klassys get through their difficult time.

"That moment showed me a real appreciation for the people and the lifestyle," recalls Klassy. "I also realized, whether I wanted it or not, the family business would always be part of me."

It's no surprise, then, that when Klassy decided to pursue a career in photography, agriculture was at the center of his business plan. In 2008, he was living near Madison, Wisconsin, and working in telecomm. Photography was a hobby. That hobby assumed center stage when a global ad agency offered

him a substantial sum to license one of the images he'd posted on Flickr. "The amount was much larger than I would have ever expected," he says. "That's when I realized you could make money in photography. Shortly after that, I started working on a plan to go full time in photography."

### Owning a niche

Calling on substantial marketing and business experience, Klassy set out to build a photography business on two guiding objectives: owning a niche and owning a location. Klassy knew he could carve out a unique specialty in agriculture and ranching based





on his background in that world. However, his location was saturated. According to a 2008 study by Flickr, there were more photographers in the Madison area posting to the photo sharing network than any other area in the country. So Klassy relocated to a place where he could stretch his wings.

That place was the plains of northern Montana and a small town called Havre. "The next largest town is two hours away, and there's nothing in between but wheat, nuclear missile silos, and open country," says Klassy. "That's what I wanted because there weren't too many places left in America where you could go photograph real cowboys and cowgirls."

In early 2010, Klassy relocated to Havre and took a different telecomm job that was a big drop in pay and responsibility but would allow him to build his business on the side. That spring, he started photographing ranchers, farmers, and landscapes throughout Montana, almost entirely on spec. He had a sense for what people liked, so he went out into the expanses of Big Sky Country and photographed it.

From the beginning, Klassy focused on owning his niche and owning his location. That meant knocking on doors and working harder than everyone else in his space. He contacted magazines and ad agencies that fea-

tured his kind of photography. He cataloged thousands of his stock images with keywords and metadata to improve online search results. And he worked hard at improving his images. "The proof has to be in the pudding," he says. "No matter how good a sales person you are, if your work isn't good, it won't sell."

### Common subjects

Klassy has challenged himself to photograph subjects that other people consider commonplace, using his camera to tell an interesting story while maintaining a sense of authenticity, which is paramount in the farm and ranch photography niche.





Klassy's talent (and obligation) is photographing rural scenes authentically. He doesn't photograph models on horses pretending to be cowgirls. That's not reality, and his audience knows the difference. The challenge is transforming the everyday into the intriguing while maintaining broad appeal.

"If you drop a photographer in some exotic place, it's easy to make a beautiful photograph," he says. "But if you give that photographer something mundane like a stop sign and say, 'Make this interesting,' that's hard. Especially when I was starting out, I tried to never photograph scenes the way other photographers would or the way that seemed easy or obvious. For example, I didn't photograph the fronts of buildings. I walked around and photographed the back alleys because I wanted to work on my craft. That has to be a constant process."

#### **Aesthetic differentiator**

Authentic storytelling has become the cornerstone of Klassy's work and a differentiator that has helped him become one of the most prominent ranch and farm photographers in





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the country. Since dedicating himself to professional photography full time in 2014, Klassy has eclipsed all the financial benchmarks he set for his business while picking up numerous awards for his work. His clients include large-scale agribusinesses like farm equipment manufacturers, magazines covering the rural West, and ad agencies serving the agricultural field. Klassy also works with the state of Montana, creating tourism images while he's on the road for various clients.

"Agriculture has become big business," he says. "So there's a bigger market than people might expect. Once clients know your name and you're continually putting out good





work and updating your site with fresh images, they will come find you."

Video and stock make up the rest of Klassy's agri-photo business model. While on location, he often creates B-roll clips of the scene that clients can use in marketing efforts or he can sell as stock footage. Stock photography has been part of his business mix since he first started uploading photos to Flickr in 2005. Since then, he's been obsessive about tagging his photographs and including all the relevant metadata to help them be found in online searches. Klassy now sells all of his own stock photography direct to clients, which provides better rates than working through a major stock agency but also requires the ability to deliver a high-quality product on a moment's notice.

To other photographers looking to carve out their own niche, Klassy says the most important advice he can give is to prepare yourself to endure.

"In today's business environment, photography requires a great deal of sacrifice," he says. "If you're going to go hang a shingle and start a business just because you love photography, that's the wrong reason to get into the business. You better have a plan, know your costs, and know how you're going to make it work. I made a sacrifice to get into this business. I love southern Wisconsin, but I left there and went to a remote area of the country where the Department of Labor stats showed me there was very limited competition. Now I love it here, and I love the career I've made for myself. But it took that kind of a sacrifice to make it happen. If you're willing to make that kind of commitment, and you're dedicated to your craft, then there's a place for you to own your niche as well." •

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## TIPS & TECHNIQUES

*From the Pros*

### 1 Keep Your Camera Equipment Clean

A blower brush and lens-cleaning cloth can go a long way in maintaining your cameras and lenses. Blowing dust from the camera's sensor and mirror, or gently wiping the front element of your lens ensures your images will be clear and free of any spots. Hours of editing photos on your computer will be saved simply from keeping the equipment clean.

### 2 Always Have Business Cards Handy

Whether you're on a professional shoot, or taking pictures for personal enjoyment, you may be approached by a person, or persons, requesting your services. Having business cards on hand, or a promo card featuring an example of your work, is always a good idea. Remember to have updated contact and website information so potential clients will always have your information readily available for any future events.

### 3 Motivation Is The Key

Even the most creative minds get stuck once in a while. To get out of that rut and keep yourself motivated, taking a trip to the local gallery and looking at other people's work can help guide you into the direction you might want to go as a photographer. Books and magazines can prove to be great references, as well.

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# GARDEN-VARIETY GOLD

DAVID LORENZ WINSTON  
FINDS SURPRISE  
IN THE ORDINARY







You know the image: a moody, elegant, slightly sepia-toned shot of a leafless maple tree in a snow-covered field intersected by a zigzagging fence. The simple black fence leads your eye from the snow-white foreground to the majestic maple, then into the picture's fog-shrouded background. It is at once serene, peaceful, and intriguing.

Of course you know it. It's "Solitude," and it's one of the best-selling images of all time. More than 400,000 posters and prints of it have been sold since it was photographed over three decades ago. It's an international icon. It continues to sell online through eBay and Amazon, among others, as well as in retail venues as varied as Wal-Mart, Sears, Staples, and art galleries around the world.

Who made "Solitude?"

His name is David Lorenz Winston, and he's not surprised if you don't recognize his name. Nor does he care. "It's one of those things," says the 73-year-old Oregon-based photographer. "I am happy that so many people like the picture. I call it my one-hit wonder, and I'm fine with the idea that it will be mentioned in the first line of my obituary."

After a slight pause, Winston adds, "While I am thankful that its sales have helped me make a living as a photographer, there's a lot of my work I prefer to it. I've come a long way since shooting it."

## ECLECTIC FASCINATIONS

Just how far Winston has come is evident by reviewing his portfolio and looking over his CV. After studying photography at Pennsylvania State University in the mid-1960s, he's worked as a teacher and a photographer with scores of one-man shows and awards to his credit. Early in his career he sold much of his work via a network of arts-and-crafts shows up and down the East Coast ("One year I did 32 shows!") before the corporate world discovered his work. His photographs have hung in collections owned by IBM, DuPont USA, Verizon, Hilton Worldwide, the University of Pennsylvania, and many hospitals.

Winston's photographs, picturing images









as diverse as majestic landscapes to quirky people, reflect his eclectic fascination with both Mother Nature and human nature. "I have always been intrigued with juxtaposition or finding surprises in the ordinary," he explains. For example, in a series of quick, opportunistic photos titled "Cellular,"

he turns the ordinary moment of someone checking their cell phone into often whimsical, always interesting vignettes. Others of his street photos have the depth and complexity of precisely posed portraits.

"I like photographing people as they really are, not posed. It's a challenge and so

much more frenetic than shooting nature," says Winston. "I am always looking for more than the subject alone; I want to show a relationship, the gestalt, between subjects even if they are disconnected." His photographs of people, like many of his nature pictures, are multi-leveled, inviting the viewer to discover





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the story behind or within the picture.

"Some of David's subject matter may not be unique, but his pictures and his voice are," explains Katy Daly, director of product development at McGraw Graphics, a distributor of some of Winston's best-selling work, including "Solitude." "His work makes you want to stop, look, and wonder, Hmmm, what's going on here? There is always a distinct mood to his pictures and a purity."

## FRUSTRATED PAINTER

Winston admits that many people often describe his work as "painterly." He explains, "I get that a lot. I am a frustrated painter and have always had a painterly instinct. I think I also have a strong sense of composition and am often looking for drama, such as dramatic lighting, in my photographs."

He's also a big fan of fog. "Fog simplifies things and I think an artist's job is to simplify," he says. "Fog creates a mood and I think it helps with composition because what is up close is pretty clear and sharp but everything recedes quickly, giving you this contrast with the foreground and the muted background."

He remembers working for several days in Shenandoah National Park early in his career and being upset because he was fogged in every day. "Sometimes I couldn't see more than 15 feet in front of myself, but I kept shooting. When I got home I was amazed to discover that those pictures were some of the best I had ever taken. Ever since then I've been chasing fog."

As he's gotten more experienced ("Or maybe just older!" he jokes), he's become more patient with his photography. "It took me a long time to slow down," he explains. "I am like a miner always looking for a treasure, something that excites me, but I've learned to accept the fact that I don't always find it. I used to feel my photography outings were successful or not based solely on getting something I liked. But my attitude has changed. Now I feel if I go out and get excited that is worth as much as getting a good picture. It's more a case of 'Be Here Now.'"

He's also learned that it's not necessary to travel to new and exotic locales to produce compelling work. "I often go to the same place frequently to challenge myself to show a scene in

a different way or add something unexpected. If you want to stand out and be acknowledged for your work you have to be different."

Although he's photographed in such exotic places as Siberia, Peru, India, Nepal, and Tibet, he claims to have done his best work in his own backyard. "It's easy when you are traveling to a place you've never been to be swept away and mesmerized by surface values. But then you come home and see that you have produced the same pictures as everyone else who went there and was also swept away. I prefer the challenge of making a compelling picture of a place I have seen time and time again," he explains.

## TESTAMENT TO PERSEVERANCE

All of which brings us back to "Solitude," which has undoubtedly sold even more copies in the time you've been reading this article. "I grew up and was not living far from that spot at Newtown Square outside Philadelphia and knew it well," says Winston. "In fact, I learned to drive as a teenager in a battered 1961 VW on nearby roads and had photographed the tree and the zigzagged fence before."





A storm had blanketed the field with snow, and fog had moved in. Winston jumped in his car to revisit the spot and make the photograph. "I knew it would look wonderful," remembers Winston. "And it did. It was a magical moment."

The image, a testament to Winston's eye and perseverance, still pays him royalties and has inspired hundreds of letters from fans who tell him how it's touched their lives in various ways. "It never fails to amaze me that this picture has impacted so many people," says Winston. "I took it, but it has taken on a life of its own." •

[davidlorenzwinston.com](http://davidlorenzwinston.com)

*Robert Kiener is a writer in Vermont.*



On [ppmag.com](http://ppmag.com)

The story behind the "Solitude" fence  
[ppmag.com/news/solitude-fence](http://ppmag.com/news/solitude-fence)



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## PRESIDENT'S MESSAGE

### A SOURCE OF INSPIRATION

by Rob Behm, M.Photog.Cr., CPP

► There's that moment, right after you click the shutter—a little bolt of joy—when you know you just got the shot. I don't need to look at the view screen on my camera because I know I have it.

I had a college degree, so how hard could photography be? Well, it's not easy to succeed. In my somewhat selfish pursuit of the joy, I quickly learned that I would need help. I had to admit to myself that becoming successful enough to survive in this business meant learning that it's a business. Fortunately, PPA came along about 125 years before I rolled up my sleeves and took a shot at this career.

When I first learned of PPA and our Affiliates, I was ecstatic that I could be accepted

and encouraged by successful pros who were willing to share their knowledge and their formula for success. I began to see the formulas for blending my pursuit of the joy with the necessity of operating a solid business.

"One of the best ways to learn is to volunteer in your association because you can spend even more time with those people you want to learn from," someone told me early on. So I started volunteering and serving at the state level. I learned even more from amazing, successful photographers and I entered print competition and learned more from the jurors. I even won some awards. More bolts of joy!

I had to have more. Like a kid in a candy

store, I wanted a bigger candy store. So I joined PPA. This formula of learning and serving and competing became the biggest source of professional inspiration in my life. The rewards were rich: better business and better photography that my customers noticed. And there was more going on here. I could see no other industry supporting itself from within the way ours does.

PPA is the fabric that binds us as a community of professionals seeking to educate and support each other. The success of this great association lies in how it's governed. Our councilors are elected by Affiliate members from each state. The Council elects the Board of Directors, and the Board elects its officers. The PPA Board of Directors sets the vision for PPA and reviews those goals regularly. Our leadership is derived directly from our membership. On the Board of Directors, the guiding question for decisions is always, How does this benefit PPA members? The circle of success is completed by an incredible staff. Their professional, passionate enthusiasm for PPA helps implement the vision.

From serving as a councilor, I quickly learned the breadth and depth of value that PPA offers members. Knowing all I had gained from being a member and then getting an opportunity to understand how PPA is run increased my desire to be involved in the leadership of this great association.

I never foresaw that my passion for photography and leadership would culminate in being elected president of PPA. It's a profound honor to represent some 30,000 members. The office of PPA president has been occupied by some of the people I admire most in this industry, making this honor of serving very special to me.

The journey I share here is one I recommend to anyone who is passionate about this industry and has a desire to give back. The more you give, the more you get. I've been the recipient of many honors of leadership throughout my career, and while those recognitions are meaningful to me, it's important to note they came through serving fellow members.

I still get a little bolt of joy when I capture a great image, and I'm also reminded that my source of inspiration is every PPA member who seeks to be more. Together, let's make this the best year ever for PPA. •



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# HOW TO WRITE A PRESS RELEASE

## GETTING THE WORD OUT TO YOUR LOCAL MEDIA

► Has your work won a district competition or been selected for the Loan Collection? Do you want to let your contacts know you're now a certified professional photographer? PPA provides press release templates so you can share good news with your local community.

The downloadable templates include the facts about your achievement and allow space for you to customize them with information about you and your studio. Once you complete a release, just email it to your local media, preferably to the writers or reporters who cover photography, business, or the arts in your area. If you want to cast a wider net, there are several free and paid press release distribution services you can find online.

To gain the greatest attention for your news, make sure your announcement is written objectively and is free of opinion, editorializing, or hype words (like "awesome," "great," "on sale"). Follow this format to en-

sure your release is at least considered by the recipient:

**HEADLINE:** Describe in one sentence what the news is.

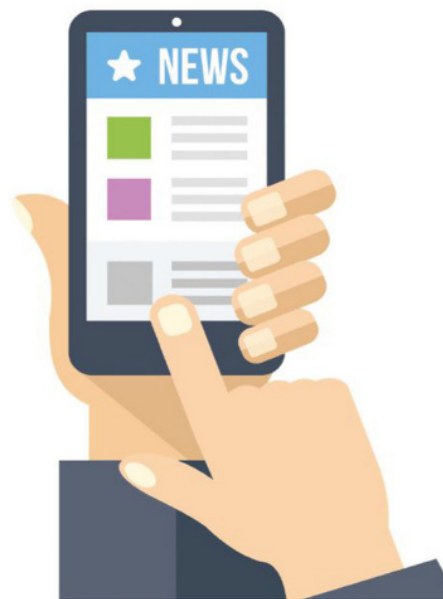
**SUMMARY:** This is also a one-liner. It expounds on the headline and summarizes the body.

**DATELINE:** City and date

**BODY:** This is where you tell your story. Structure the body the way you structured papers in high school, with an introduction, facts and statistics to support your information, and quotes from relevant parties, if possible.

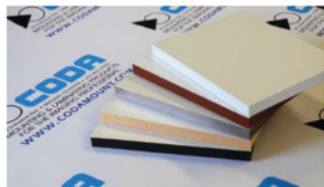
**BOILERPLATE:** This goes at the end and is a description of your studio. Keep it short but interesting.

Press release templates are typically emailed to PPA members upon reaching a milestone. You can also go to [ppa.com](http://ppa.com) and search "press release" to see a list of available templates. Or call member services, (800) 786-6277 to request one. •



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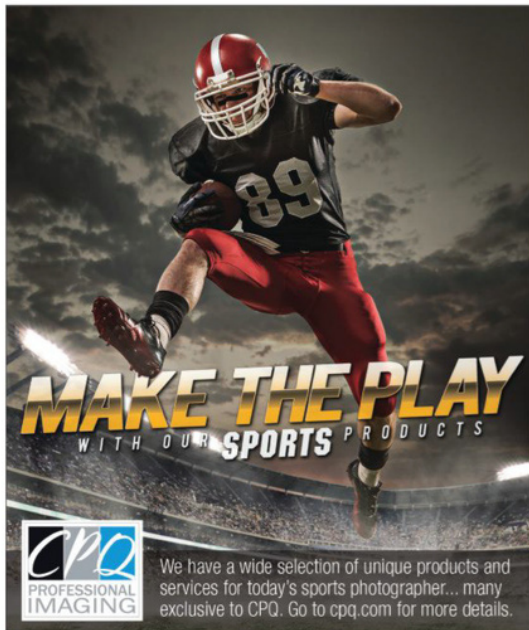


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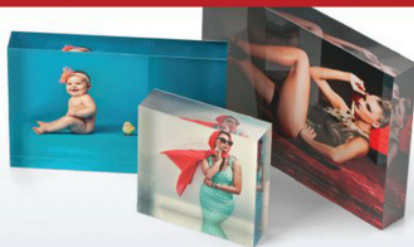
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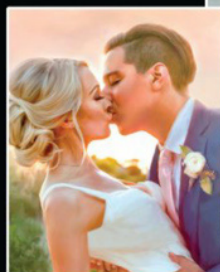


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