

PROFESSIONAL PHOTOGRAPHER

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Saving families

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Learning to drone

P.72 UNMAPPED
Timothy Archibald

DEVOTION

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IMAGE BY TEREKSA THURMAN

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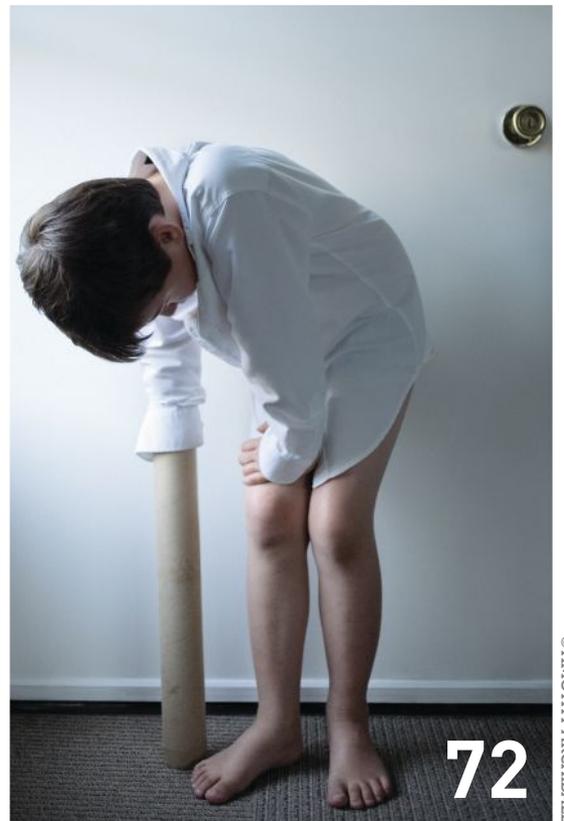


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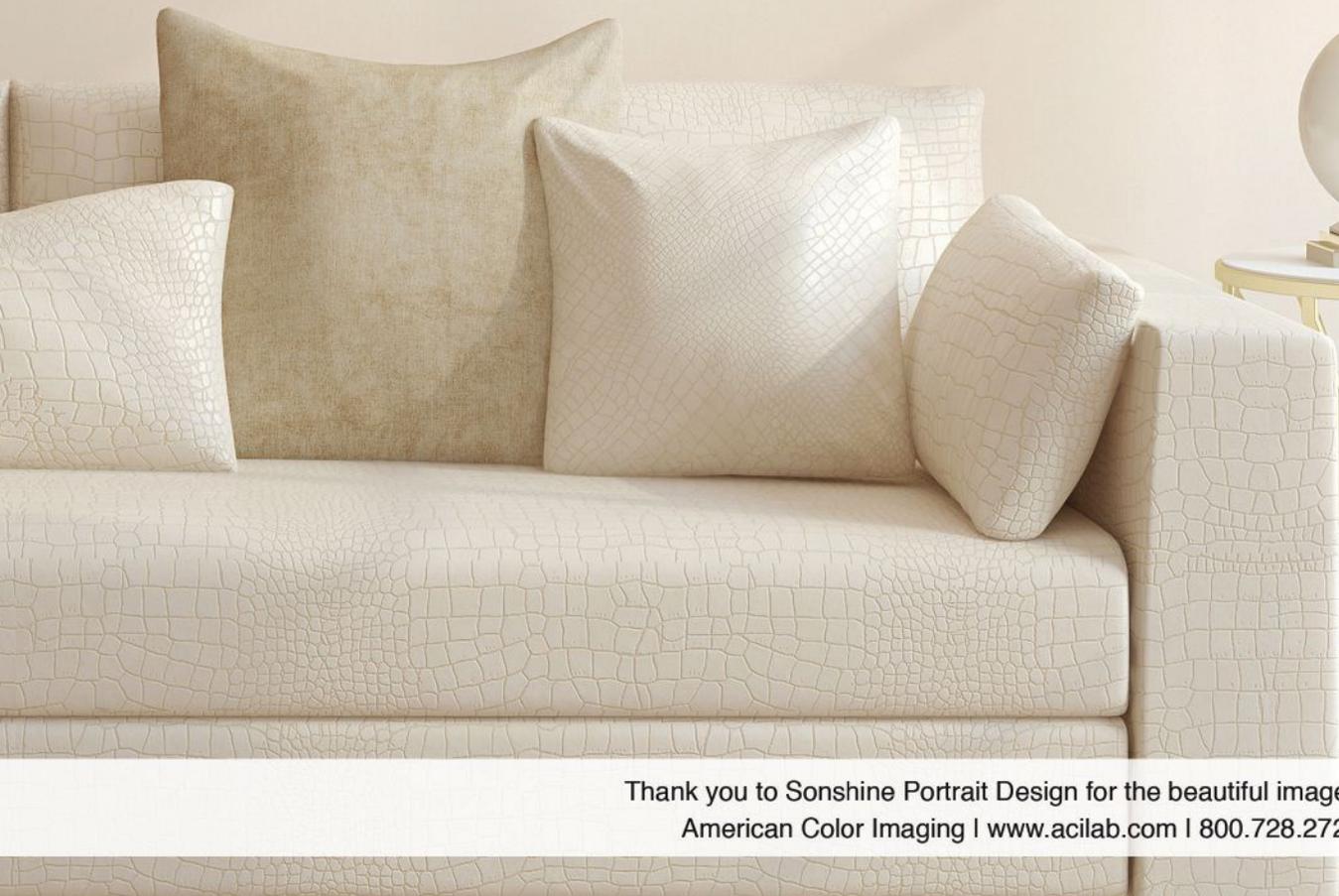
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Professional Photographer, official journal of the Professional Photographers of America Inc., is the oldest exclusively professional photographic publication in the Western Hemisphere (founded 1907 by Charles Abel, Hon.M.Photog.), incorporating *Abel's Photographic Weekly*, *St. Louis & Canadian Photographer*, *The Commercial Photographer*, *The National Photographer*, *Professional Photographer*, and *Professional Photographer Storytellers*.

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YOU OWE THEM

PRINT IT FOR HISTORY'S SAKE

► The Museum of Work & Culture in Woonsocket, Rhode Island, tells the stories of people who came to this town in the late 19th and early 20th centuries. They were French Canadian immigrants who left hardscrabble lives on subsistence farms to work in the textile mills that studded the Blackstone Valley. They labored long and difficult days toward better lives for themselves and their families.

The museum presents a fascinating view of the Industrial Revolution and what it meant to American cities as well as American families both new and established. There are recreated Quebecois farmhouses, antique mill machinery, and stained glass windows from the city's oldest churches. What could have been dry historical fact becomes real in this space.

One of the exhibits at the museum recreates a parochial school classroom of the early 20th century. Large chalkboard, Palmer Method penmanship samples, wooden desks with inkwells: It's a full-size, full-fledged leap back in time. On one wall is a small bookshelf. And this is where I saw the Mount Saint Charles Academy yearbook of 1948. Pictured in it is a young Wilfrid J. Gaboury Jr. My dad. And a couple of DeBlois boys who would later become his brothers-in-law. I'd never seen it before. It choked me up to see these smooth-skinned teenagers, their lives largely unwritten, who I'd known only as middle-aged men with mortgages, thinning hair, and bifocals.

What made this immersive historical experience possible were the printed records that survived more than a century. Newspapers, birth certificates, family bibles, tax records, school records, yearbooks, photographs, and the myriad printed materials that chronicle the history of the families who made this small town.

You think of yourself as a photographer? Make that archivist. Historian. Because as important as what you do is for families, it's perhaps even more significant for our collective history. The history of generations, communities, of movements and epochs yet to be. But, hey, no pressure.

As we well know, electronic records are handy. We could no longer do our work or live our lives without digital data. But it's not forever. Not even for a lifetime. I cleaned out a desk at home not long ago and found a couple of Jaz disks. You know what was on them? Me either. I haven't had a Jaz drive in years. Whatever I thought I was keeping safe is as good as gone.

The work you do is too important to leave to the vagaries of digital media. You owe it to your clients to print their images. You owe it to them to explain why photographic prints are important to them, the generations of their family to come, and to society. Will they also want digital files they can share electronically? Of course. But if you appeal to both their emotions and their logic, they'll understand the value of printed photographs that will endure. For ideas about how to make print work for your business, read "Print Is It" (page 24). Keep on chronicling. •

Jane Gaboury
Director of Publications

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FOREGROUND

Edited by Amanda Arnold

PRESERVED FERVOR

A PHOTO ARCHIVE OF OAXACA'S RICH CUSTOMS

The wonder and amazement Diego Huerta felt when he first visited Oaxaca, Mexico, and experienced the richness of its culture wasn't captured in any photo series, says the Austin, Texas-based photographer, so "I decided that I will become the one who created a photographic series that portrayed the magic of every corner of Oaxaca."

Huerta made the image "The Tehuana and the Torito," part of his "Inside Oaxaca" series, after driving 18 hours to Ixtepec, Mexico, where he tracked down the man who creates the area's toritos, which are made of wood

and gunpowder and are burned during Istmo de Tehuantepec celebrations. "I asked for two and he said he would have them ready in two days," he says.

Meanwhile, Huerta selected a location and got in touch with a few local subjects to pose for the image wearing their own traditional clothing. He used the equipment he always travels with: a Manfrotto Super Boom holding the main light, a Paul C. Buff White Lightning X1600 strobe with a beauty dish reflector, a Pocketwizard FlexTT5, and his Nikon D800E.

"The sun had barely come down, and I made my first shots. A few minutes later when the sky became darker, I took the final shot. It took no longer than two minutes," he says. But the image is forever. •



On the Web

More by Diego Huerta
ppmag.com/gallery/diego-huerta



©DIEGO HUERTA



FISH TALES

REMOTE-CONTROLLED UNDERWATER CAPTURES

TOP OF MIND
FOREGROUND



©PAUL COLLEY

► Sometimes capturing the perfect shot takes a little extra ingenuity. Such was the case for nature photographer Paul Colley, who wanted to shoot close-ups of the trout and grayling that live in the United Kingdom's unique chalk stream habitats. Like many animals, fish tend to vacate the area when a human enters the scene, so Colley knew the best way to capture a close-up of the fish was to set up a camera underwater on a tripod, drop in some food to attract fish, and then snap shots from the shore via remote control. Problem was, there was no

piece of underwater equipment on the market that could do such a thing. So Colley cobbled one together on his own.

In his "modest workshop," he created a camera housing, welding the box together to make sure it was water tight. With most manufactured waterproof camera housings the controls for the camera are on the outside. But with Colley's housing, a simple USB cable is fed from the camera through a watertight hole in the box and up to the shore, where Colley plugs it into his laptop. From his laptop, he uses software to fully

control the camera—aperture, shutter, ISO, and so on, he says.

Capturing photos via remote control is common practice among nature photographers, but the equipment hasn't yet been fully developed for underwater photography. "It's been a groundbreaking system because I can photograph river fish like nobody in the U.K. can at the moment," he says. "I'm able to get a head-on shot of them ... using a very wide angle lens, and they're approaching the camera within only a couple of inches." mpcolley.com •

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Image shot with the Olympus OM-D E-M1 and an M.Zuiko 75mm f1.8 lens by Olympus Trailblazer Tracie Maglosky.



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BUCOLIC BEAUTY

PORTRAITS OF PASTORAL LIFE

TOP OF MIND
FOREGROUND



IMAGES ©CALLY WHITHAM

► Cally Whitham's painterly images of farm animals in rural New Zealand look like Rembrandt portraits. And perhaps that's her point. "I'm inspired by the way light can portray a subject in a way that gives it a value it may not ordinarily have," she says. "The most mundane and overlooked can become so much more when we view it in the right light."

Whitham challenges herself to use only available light and does much of her work during the winter months when the New Zealand sunlight isn't as harsh. "I don't create light in post-production," she says. "I merely enhance what I've photographed, so I still need to shoot in the best conditions to create good images to work on."

Transforming a photographic image into a Rembrandt-esque portrait involves a lot of layering in Adobe Lightroom and Photoshop. "These typically include layers set to screen or multiply, layers of warm tones, and a lot



of layer masking,” she says. “I always finish with a little grain to tie it all together.” The warm tones and soft look of her work imbue a painterly feel. “Light and tone play a big part in my post-production.” She typically captures bird images with her Canon EOS 7D and Sigma 150-500mm f/5-6.3 lens plus a Manfrotto monopod, and for more tame creatures she uses a Canon 24-105mm f/3.5-5.6 lens. For landscapes she uses a Fujifilm FinePix X100 and Fujifilm X-T1.

One of her most favorite recent works is an image of a great black-backed gull, a bird she wound up capturing because it kept getting in the way of the geese she’d been trying to photograph. “Like sparrows, seagulls are pretty droll, and unless flying through someone’s painting or photograph in just the right spot, they’re pretty well ignored,” she says. “So I’m pleased with the dignity I was able to portray in this image. It has an almost eagle-like proudness.” •

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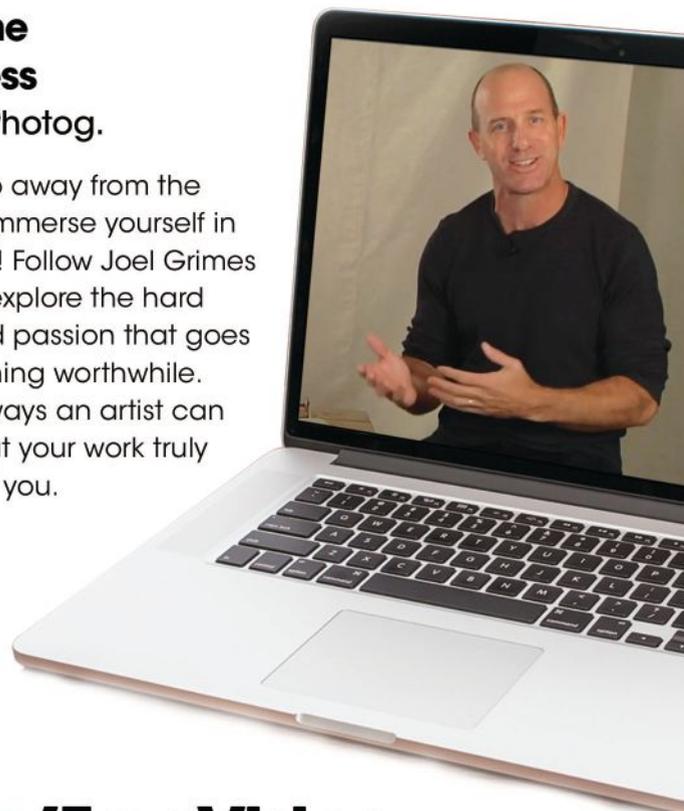
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LOAN COLLECTION / ©PETER LEVSHIN

ON THE COVER

► On a trip to Burma, Peter Levshin came across a dimly lit temple where a monk was praying in the corner with three candles. Levshin asked the monk if he could take his photograph. Levshin was allowed to add a few candles to the scene, which was the only light used to compose “Daily Prayers.” “The young monk was very polite and thanked us as we left the temple,” he says. “We got his address and sent him a photo after our return to the U.S.” Levshin is based in Los Angeles and specializes in travel and advertising photography.

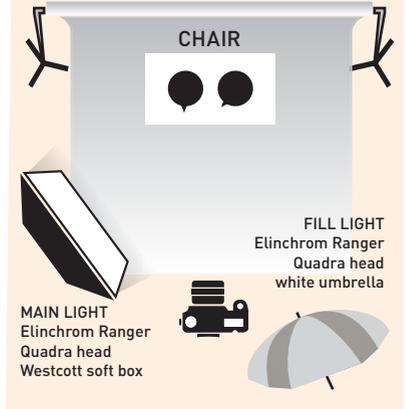
- **CAMERA & LENS:** Canon EOS 5D Mark III, Canon 16-35mm lens
- **EXPOSURE:** 1/4 second at f/8, ISO 1,000
- **LIGHTING:** Candlelight
- **POST-CAPTURE:** Adobe Lightroom and Photoshop were used for curve adjustments and cropping.

ABOUT THE LOAN COLLECTION

The current Loan Collection comprises 1,085 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



LIGHTING DIAGRAM



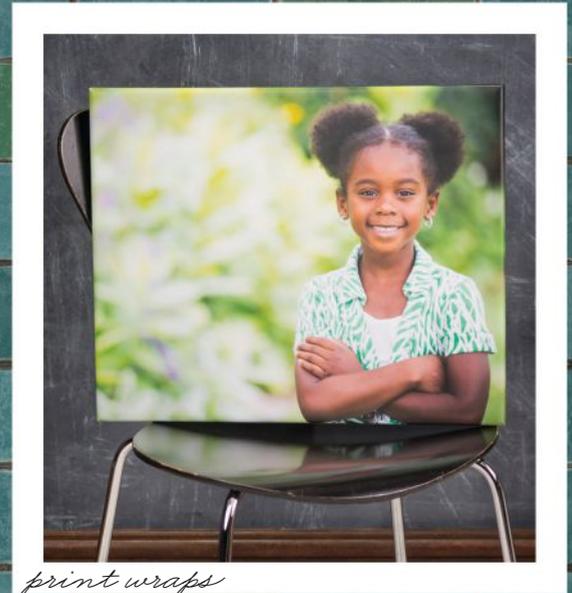
- **CAMERA & LENS:** Canon EOS 5D Mark III, Canon 70-200mm f/4 lens
- **EXPOSURE:** 1/125 second at f/8, ISO 100
- **LIGHTING:** An Elinchrom Ranger Quadra with a 3x4-foot Westcott soft box as the main light was placed camera left. A white umbrella on another Quadra was placed behind the camera for fill light.
- **POST-CAPTURE:** Adobe Lightroom was used to import and process the image, and Adobe Photoshop was used to remove shed dog hair and work the final mat into the image.

WHO YOU CALLING CUTE

► Diane K. Costello, M.Photog., CPP, captured “Who You Calling Cute” in her Half Moon Bay, California, studio. A local breeder of Brussels griffons had contacted her for puppy portraits for herself and to promote the pups and their sire. “I loved their color and wanted to work with color harmony,” she says. “I had the perfect leather chair for them. The one had absolutely mastered the head tilt.” Fog Dog Studios specializes in pet portraits. fogdogstudios.com

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SOARING SALES

Expect to see a huge surge in the number of drones operating in the United States in the next few years. Small UAS (unmanned aircraft systems, aka drones) with an average price of \$2,500 could number 490,500 by 2020, according to the FAA. Of that fleet, an estimated 22 percent will be used for real estate and aerial photography, while the largest market will be industrial inspection.

DRONE FLEET AT WORK, CIRCA 2020

Industrial inspection: 42% = 206,010



Real estate/aerial photography: 22% = 107,910



Agriculture: 19% = 93,195



Insurance: 15% = 73,575



Government: 2% = 9,810



= 10,000 small drones estimated to be operating in the U.S. in 2020

Source: FAA Aerospace Forecast Fiscal Year 2016-2036, using data from Teal Group Corp.



©ALLISON TYLER JONES

PRINT IS IT

MEMORIES ARE BEST PRESERVED IN TANGIBLE FORM

by Amanda Arnold

► About two years ago Allison Tyler Jones, CPP, received a telling phone call. “I just really want a real photographer,” the woman on the line told Jones. “I have all these pictures on my computer and I want one on my wall.” The woman had recently visited her sister’s home, noticed a new wall portrait, and asked her sister where she’d had it printed. When her sister said the photographer had printed it for her, she was surprised. “Who is the photographer who would print that for you? she’d asked her sister,” says Jones. “Twenty years ago that question would have never been asked. Photographers always did that.”

As “shoot-and-burn” photography has become more prolific and consumers have be-

come increasingly addicted to the images on their social feeds, printed photography has become more rare. That’s not a good thing—not for society and not for the photography profession. “We’re being dubbed the ‘lost generation’ because as a whole we’re printing and preserving our histories less and less,” according to PPA Director of Education Angela Kurkian, M.Photog.Cr., CPP. “Relying on electronic ways to view and archive our images, we may be endangering our entire personal visual history.”

That’s because digital eventually fails. And just as important, it’s difficult for a photographer to cultivate a lucrative and sustainable business by selling digital files exclusively.

In the past, “Photographers had access to professional labs and products that weren’t widely available to the general public,” says Kurkian. “Now almost anyone can find reasonable products on the market that are, in their opinion, comparable to those products.” Photographers need to differentiate themselves, she says, and one way to do that—and to be most profitable—is to provide printed photographs.

“Digital files are a commodity,” agrees Jones. But a fine-art print on an 8-ply mat, framed and signed by the photographer—there’s no digital equivalent. “There is really only so much you’re going to pay for a commodity. A finished piece of art on the walls of your home is a different price point.”

SEE IT THROUGH

Like many photographers who’ve launched studios in the past decade, Jones began with a shoot-and-burn business model. “When I very first started, I was like, I don’t want to mess with print. Who wants to deal with prints, and what’s wrong if I don’t want to?” But then a friend who’d been in the business longer than Jones made a good point: You’re leaving a lot of money on the table if you don’t sell prints.

After six months of selling digital files, Jones saw she was working herself to the bone for little return. Clients were calling constantly asking for retouches after they’d attempted to make their own prints even though Jones hadn’t included that work in her rate. “We think there’s an easy way to make money—I have this camera and I take digital files and I take no responsibility. But the second somebody gives you one penny, they have expectations for you. You might think, Get off my back. I only charged you a hundred bucks. But in their mind, they think, I have paid you; you better make me look great.”

What ultimately pushed Jones to rebrand as a print artist were her clients. She went to one client’s home and saw a horrendous green-tinted print on their wall that they’d had made at Costco, she says. Worse, that client had told friends and neighbors that Jones made the photo. One day a client called her from a drugstore and requested different cropping of a portrait because they couldn’t print it the way they wanted. She says, “I



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thought, if I'm going to mess around with cropping, then I'm taking it to the end and I'm going to make it look like I want it to look and not how they think it should look. I am taking responsibility for the work."

Transitioning to a full-fledged print artist happened in stages. "At first I was not letting anything go out of the studio that wasn't a finished product. Then I was not letting anything go out of the studio that wasn't framed. And then we went to delivery, to having it installed, and built that into the cost of what we do. It comes down to taking on more responsibility. In every industry—graphic design, interior design, art—the more responsibility you take on, the more you can charge. When you just shoot-and-burn, there is a threshold that you can't really go beyond."

"Just the capture is only a quarter of the job," she says. "The capture and the retouch is half the job. To me, printing, framing, and installation are the completion of the work." The end result for Jones: Her profits have increased 10-fold.

PRINT STRONG

Sticking by print isn't always easy, Jones notes. It was a struggle at first because competitors were selling digital files and consumers didn't know they should expect more. "Finally I just realized that I can only build



To do: Sell prints

✓ Talk in terms of prints.

During pre-consultation with a client, center the conversation on where print images will live. In an album? Above the fireplace? Displayed in tabletop frames? This activates your client's imagination about how prints will brighten their home and also guides your photography of them.

✓ Stand firm on delivering print products.

Be clear with potential clients that your studio specializes in finished print products. While you may also deliver digital files with purchased prints, tell clients who want only digital files that they'll have to look elsewhere.

✓ Edit captures down to a manageable amount.

A client may purchase just one print image for their home, so deciding on the photo is a big deal. Showing fewer options makes the decision process easier. For example, if a client indicated in the pre-sales meeting that they want just one wall portrait, show fewer options. If they want a wall portrait, an album, and a gallery of images, you'll need to create more images to produce those products, but keep it tight.

✓ Guide the decision-making process.

Share which images are your favorites and why. Remember that you're the expert and they're paying you to help them make decisions.

✓ Price prints right.

New photographers often make the mistake of not charging enough for prints. Take advantage of PPA resources like the Business Challenge, videos, webinars, and Imaging USA sessions to learn how to calculate your cost of sales so you can price prints correctly. No, you can't just base your pricing on advice from another photographer or a consultant!

✓ Consider including installation.

Pricing your services to include installation guarantees the print will look fabulous, which is a great advertisement of your work. It also guarantees the print isn't damaged in transition between your studio and the client's home.

Don't ...

- ✗ Send clients a gallery of online images to preview.
- ✗ Give them digital files of images they haven't purchased as prints.
- ✗ Overshoot.
- ✗ Show them multiple images of the same pose.

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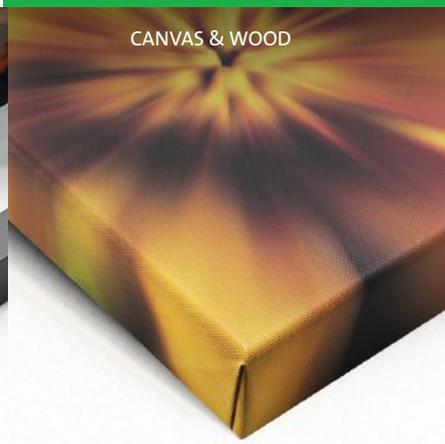
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a business how I see it, how I feel like it needs to be done. What I want you [the client] to have is something on your wall, a cool piece of art that happens to be you, your siblings, and your mom and dad ... an amazing fine-art print that you can hand down to your kids.”

Let’s face it, there is no such thing as a digital heirloom. Tim Kelly, M.Photog.Cr., F-ASP, who’s been making prints by hand for 50 years and was an early adopter

of digital photography, can vouch for the ephemeral nature of digital files. “I myself have had image files from the early ’90s that were stored on optical disc drives, Zip and Jaz drives, DAT tapes, DLT tapes, Kodak Pro CDs—you name it. Those storage mediums are dead and gone. In the professional world we spare no expense to safeguard our images, yet there are plenty of them that we can no longer retrieve from their original media. We have whole shelves of hard drives

that we had hermetically sealed. They don’t run anymore. There are dozens of years of CDs that you would be lucky to retrieve a file from.”

The safe bet is always going to be print, he says. “Having the print that you really wanted, whether it’s a professional portrait on the wall or an album of an event like a vacation or a baby’s first year—all that has to be in a tangible format. It can’t be digital.”

CONSUMER BUY-IN

In a world where some photographers are delivering just digital files, and more consumers are glued to their phones and computers, the importance of print can be a hard sell. But the right clients are out there, and branding yourself as a portrait artist goes a long way toward connecting with clients who appreciate and understand the importance of your product, says Lesa Daniel, Cr.Photog., of Gregory Daniel Portrait Artist. And selling prints is simply the right thing to do, she adds. “They’re in the consumer’s best interest.”

“Prints are important because it increases self-esteem for children to see their portrait hanging on a wall,” Daniel says. “It has been proven in psychological studies that they feel more connected, and it helps them know they’re important in that family. So I think that alone is a good enough reason to print something.”

Still, notes Jones, many potential clients ask the same question: Do you sell digital files? She always answers the same way: “Tell me more about that.” They usually tell her they want to post pictures on social media, in which case she assures them that any prints they purchase will also be made available in digital form suitable for social media. If they tell her they want to print their own holiday cards and canvases from Costco, she takes a different tack. “I say, We specialize in finished products. We are going to print your images 15 times if we have to, to get it perfect. We are going to bring it to your house and hang it on your wall. But if you don’t need that level of service then you don’t need me.” It can be hard say that to a potential client, she admits. “You have to be willing to sit with that and be OK with that.”

In-person sales is the only way to go to sell prints, according to both Jones and Kel-



©TIM KELLY



image is not a flash in the pan. It represents a print that they own," Kelly says.

For the sales meeting, both photographers edit selections to a minimum so clients aren't overwhelmed by too many choices. A senior portrait session of perhaps 150 images gets whittled to 40 to 50 for album selection, says Kelly; a family session gets whittled to fewer than 30 for wall portrait selections. "Nothing kills your sales faster than too many images," agrees Jones, who doesn't retouch until after selections are made. As a result, clients truly don't see the completed image until it's printed, framed, and installed in their home. And that's just as Jones desires it. "I started in the dark room and I love print and I have always loved print," she says. "I don't want to do it any other way." •

ly, who never send clients an online gallery prior to a face-to-face meeting. "I don't think the photographer should allow for that emotional fulfillment prior to getting their sale," Kelly says. He meets with clients, helps them

make selections of the prints they want and in what form, and after that purchase he gives the client watermarked digital files of purchased prints for use on social media. "We are quite all right with that because that

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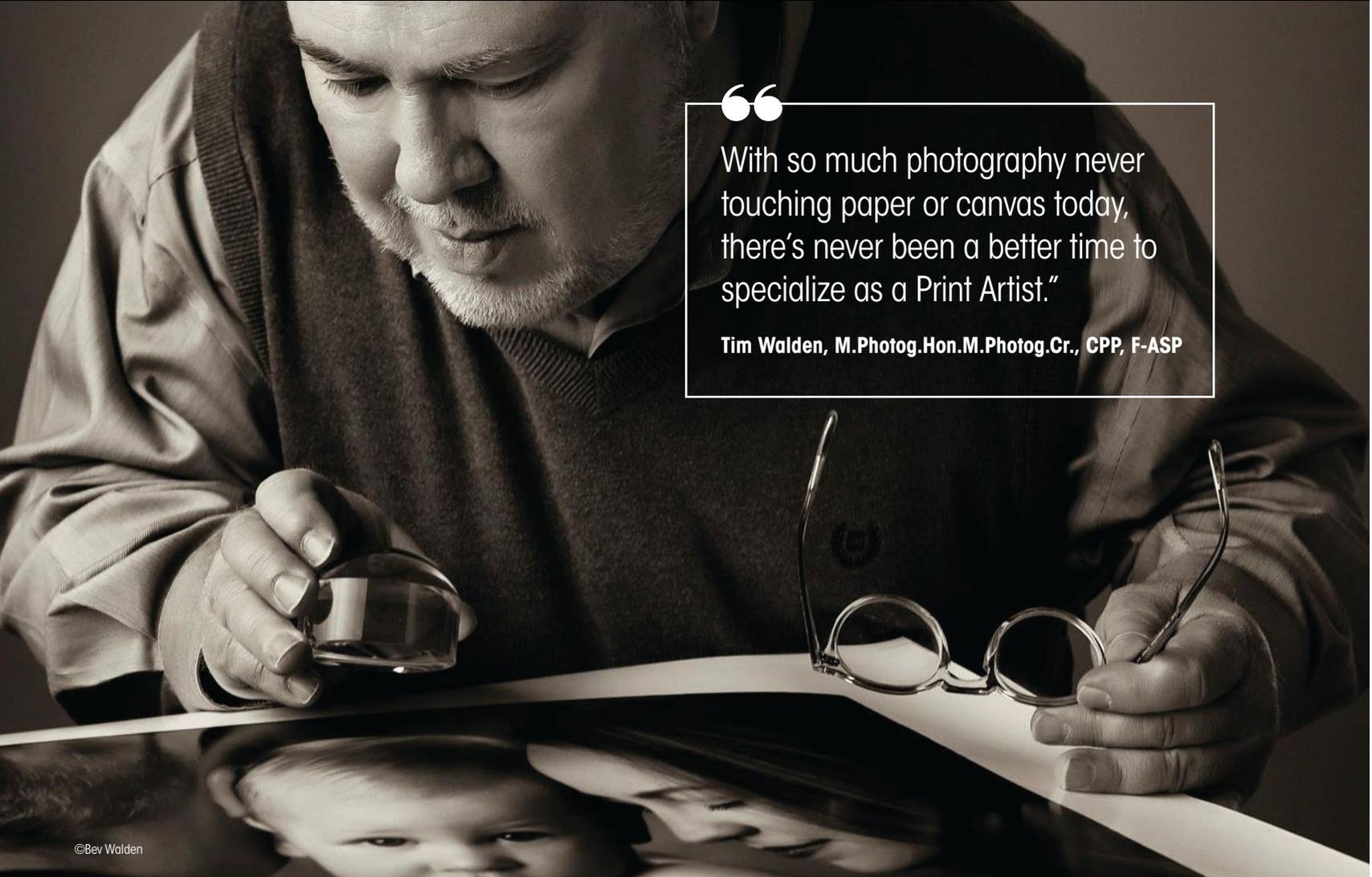
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Tim Walden, M.Photos.Hon.M.Photos.Cr., CPP, F-ASP

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WE'VE ENTERED THE ERA OF THE PHOTOGRAPHIC "LOST GENERATION"

People are taking photos more than ever, but they're nearly all digital files with very few tangible prints being produced. By now we know that digital never means safe, yet millions of memories are currently being entrusted to servers, clouds and phones. The risk could be felt by an entire generation, the millennials, as they grow up without a printed photographic record of their lives. The most photographed generation of all time could wind up being the next "Lost Generation."

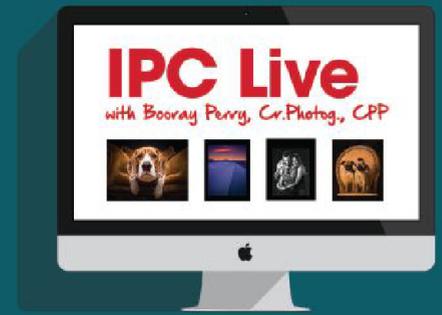
It's not just affecting today's youth. 42% of people between the ages of 30 and 44 will likely look back and wonder where photos of their childhood, holiday get-togethers, relatives and friends have gone decades from now, and, reportedly, 67% store their photos solely on a computer or phone¹.

THE NEED FOR A MOVEMENT TO PITCH PRINTED WORKS

Most people simply no longer print photographs or create photo albums. Statistics show that a staggering 53% of consumers have not printed a

photo in more than 12 months, 70% don't have photo albums, and 42% no longer print photos at all!

It doesn't have to be this way. We know that everything from candles, bicycles and vinyl albums have survived the disruption caused by technological advancements. All it takes is for the public to understand the value and importance of printed, framed, and mounted photographs in their lives. Once parents understand how important it is for their children to see images of themselves around the house



Watch IPC Live August 1-4!

The International Photographic Competition (IPC) is PPA's annual photographic competition. Thousands of photographers enter their best images & albums as they:

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- Get challenged to grow their technical & artistic skills

Images are judged August 1-4. All are welcome to watch the process in person or online via live stream!

Twice a day during the live streaming, the IPC action will be broken down with interviews and image critiques in real time. You will hear what judges are looking for in images to be selected for PPA's General and Loan Collections.

IPC gives photographers the opportunity to:

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or when newlywed couples see their wedding photos on their mantles or walls, printed photographs take on a strong cultural weight.

PRINT. THE MOVEMENT

That's why PPA, along with other photography industry partners, has created PRINT. The Movement. The movement's mission is to educate photographers and consumers alike on the value and importance of printed photographs. For consumers, it's an awareness campaign designed to help consumers see the value in showcasing and preserving their lives or their families' lives with high-quality prints, albums, and all types of displays from professional photographers and photographic suppliers.

For professional photographers, its mission is to help photographers understand how to sell and price prints, plus give them free marketing tools to show clients and prospects the value of printing and preserving their family's history. And for photographic suppliers involved in the Print Movement, it's giving them free marketing tools to use to show their customers the value of preserving and sharing their

family's history through high-quality prints and display products.

Some of the partners backing PPA in this initiative are: American Color Imaging, Bay Photo, BWC Lab, Canon, Canson, Chromaluxe, Collages, Finao, Fundy, GW Moulding, H&H Color Lab, Hahnemuhle, Kodak Alaris, Marathon Press, Meridian, Miller's Professional Imaging, Simply Color, Tyndell Photographic, and White House Custom Color.

BE MORE INVOLVED

Get involved and be part of The Movement. Help consumers see that printing and displaying their photos tells the story of their lives and leaves a lasting reminder for their families to treasure forever. PPA and its partners are devoting the funding and resources to help make this grass-roots campaign as powerful and impactful as it demands to be. PPA photographers can be assured that it is possible to spread the word about the importance of print and prevent a "Lost Generation."

Be More Involved! PRINTmovement.org

1 2015 nationwide survey conducted by Professional Photographers of America (PPA)



IMAGES ©JUSTIN MOORE

An overhead shot of the Lucile Halsell Conservatory at the San Antonio Botanical Gardens shows its unique subterranean access to different green houses.

LEARNING TO FLY

DRONE PHOTOGRAPHY IS A WHOLE NEW WORLD

by Joan Sherwood

► For Texas pilot and photographer Justin Moore, the day couldn't get any better when he got his first drone in 2014 and realized he could combine his passions for flying and photography. "It had this little camera that came with it that was not good at all. ... It had a lot of noise," he recalls of that first drone.

Still, there was something special about the experience. "The first few times I saw the view from that camera live on my iPhone, I was immediately hooked," he says. "I was starting to just discover: Oh my gosh, the view of places I've been to, from 75 to 200 feet looks completely different. This is huge."

Moore, a longtime employee of financial services firm USAA, has a history of following his passions. In 1999 he started a part-time landscape and nature photography business. In 2001, he made good on his dream of flying by earning a pilot's license.



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Photographer and pilot Justin Moore



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LEARNING CURVE

Learning to fly a drone and make photographs simultaneously requires a cautious start. Because many people take a drone out of the box and get it airborne quickly, they get a false sense of confidence in their abilities. But as we've all seen on YouTube, drone accidents are common and can entail both personal injury and equipment damage. With the DJI drones, Moore says there's a simple route to staying out of trouble while you're on the learning curve: "One of the beautiful simplicities of the technology is that if you get scared, just let go and it'll hold position."

Moore advises new drone photographers to look for someone with experience to help teach them the ins and outs, which he does for novice flyers. He also says you must read the manual, even if you're the type to never do that with other equipment. Drones are different.

Otherwise, he says, newbies tend to do things like "get a little bit too brave or you turn the drone around to where it's facing you ... So left is right, and right is left, and forward is back. Everything is reversed. It's very easy to get into trouble when you get into that mode."

FREE TO FLY

Moore had a scare early in his aerial drone photography days, one that made him fear his flying would be shut down entirely.

In January 2015, an inebriated off-duty government employee decided to fly his friend's drone, coincidentally the same model

Moore had, from an apartment balcony. He lost sight of it, and it soon crashed a few blocks away. On the White House lawn.

"This created a firestorm in the media," Moore recalls. News outlets seized on speculation over what could have happened rather than what actually happened, and the negative press led Moore to fear that drone flights could be shut down entirely. Though the circumstances were vastly different, it reminded Moore of his experience in getting his pilot's license.

"I had not soloed yet when 9/11 happened. When 9/11 happened, for a few weeks and months, they were actually talking about maybe there wasn't going to be anymore VFR [visual flight rules] flying where people could fly private airplanes in public airspace."

"It was terrifying to think I finally got everything lined up to learn how to fly, and they're going to shut it all down."

ON A MISSION

When the White House lawn incident happened, he felt compelled to protect his ability to fly drones. "It just lit a fire," he says. And he told himself, "Justin, you are now on a one-man mission of showing how this technology can be used for good. I immediately started brainstorming how could I do this."

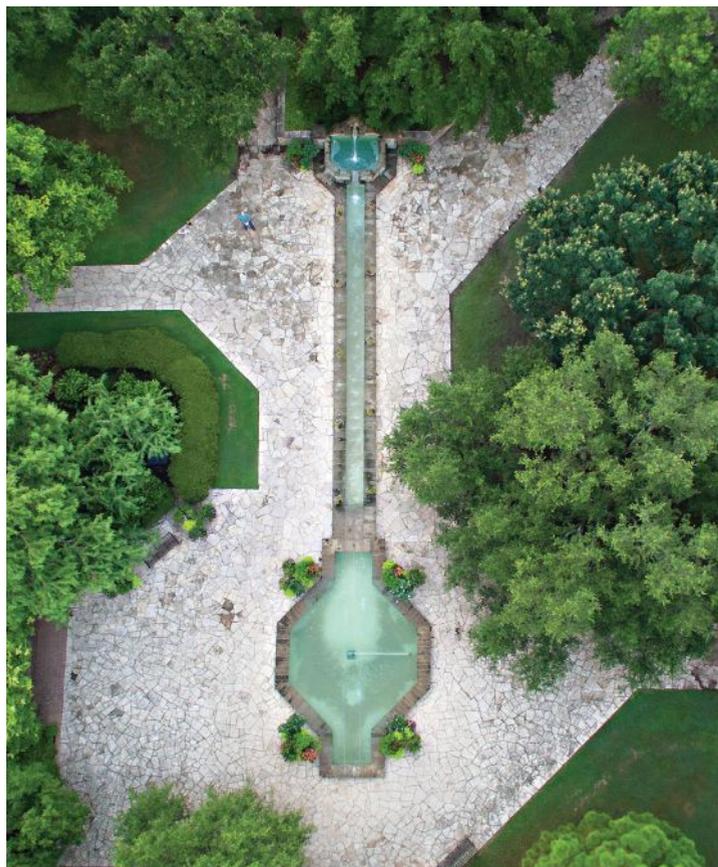
He began by approaching the San Antonio Parks Department. He created relationships with people in the department and got permission to make a few flights in the parks to produce photos and video. "They were blown away that they were viewing familiar San



Flying above Hollywood Park, Texas, Moore captured this five-image high dynamic range photograph using the drone camera's auto exposure bracket.

LEADER

IN PHOTOGRAPHIC
PACKAGING



Fountain Plaza at the San Antonio Botanical Gardens

Antonio city parks from a completely new perspective.” Park administration quickly went from admiring the beauty of his work to requesting that he visit specific parks to make more images.

Though these flights were (and still are) pro bono, non-commercial assignments, they gave Moore additional experience while he waited for his FAA 333 exemption, which he received in January.

Moore’s images sparked enthusiasm for first-time and regular park visitors and gave the parks a compelling way to illustrate funding needs.

This year Moore is working with elementary schools and the Cibolo Nature Center to teach grade school children how to do drone mapping. The program supports science, technology, engineering, and math education. Students get to instruct the drone and take high-resolution images, and after the photos are stitched together, parts of the nature center can be mapped. Parks can use these maps to compare to images taken next year and look for habitat changes.

PHOTOGRAPHY ON HIGH

Getting started with drone photography feels like learning a whole new craft, says Moore. “While much of my photography knowledge translates and automatically makes me adept at some things, like understanding what aperture is and shutter speed, et cetera, the creative process is completely different because now I am exploring a

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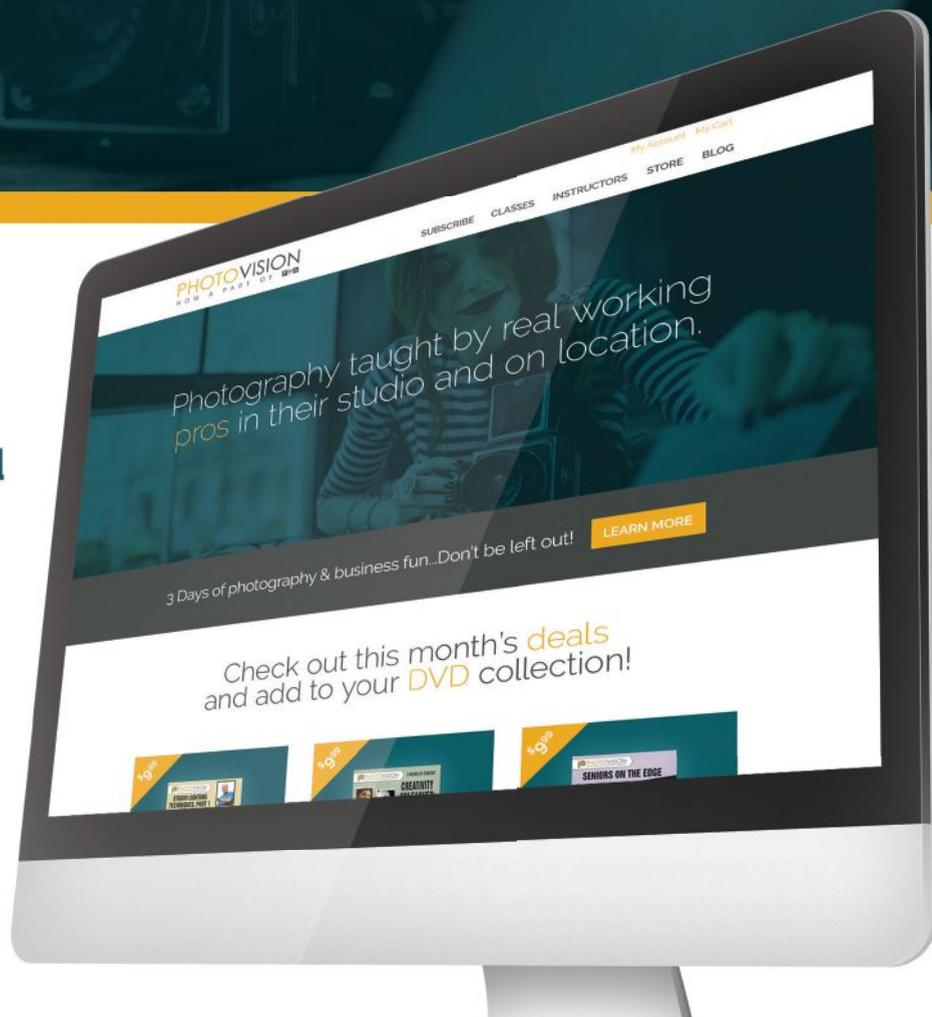
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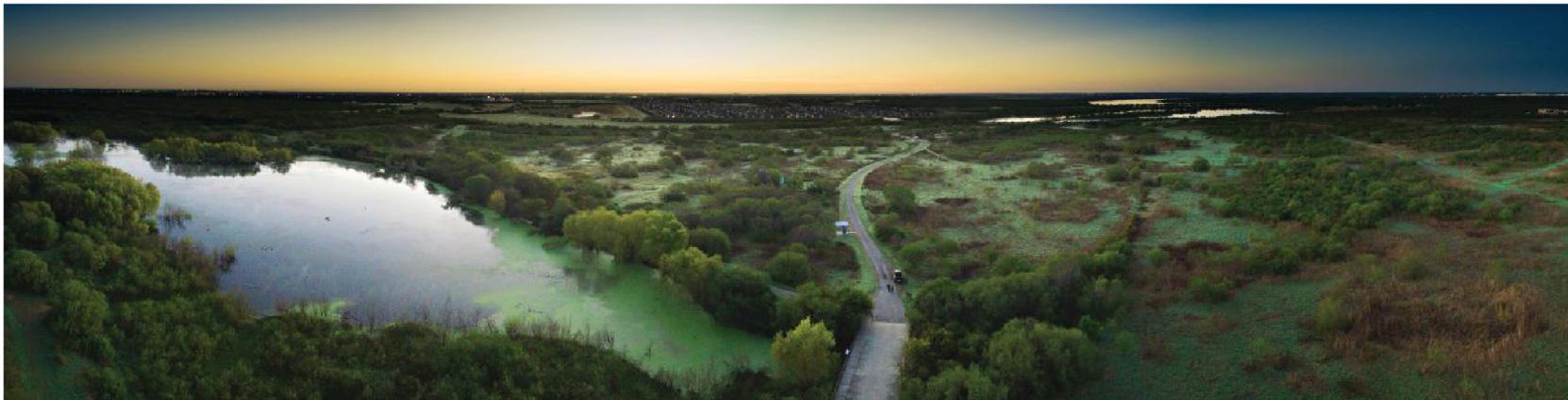
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This is a four-image panorama of the Mitchell Lake Audobon Center south of downtown San Antonio.

subject. This is why I love it. It's such a great combination of passions.

"I'm preflight planning for safety, but I'm also preflight planning for creativity as well. To me, it's a completely new world of photography. The view is just jaw-dropping."

Moore thinks that photographic experience will be the differentiator among aerial photographers. "When you look at camera systems like the Zenmuse X5, which I have on my DJI Inspire 1, the introduction of aperture and depth of field control on an aerial platform is a totally new situation. Now you're not only looking at something

from an aerial perspective, but you're trying to figure out what's the right depth of field given different angles [from which] you might be approaching the subject.

"You're rarely going to be straight on with the subject or you would have the benefit of having the subject in the same plane. It's a lot of exercising of your skills, a lot of challenge, but a lot of potential—huge potential." •

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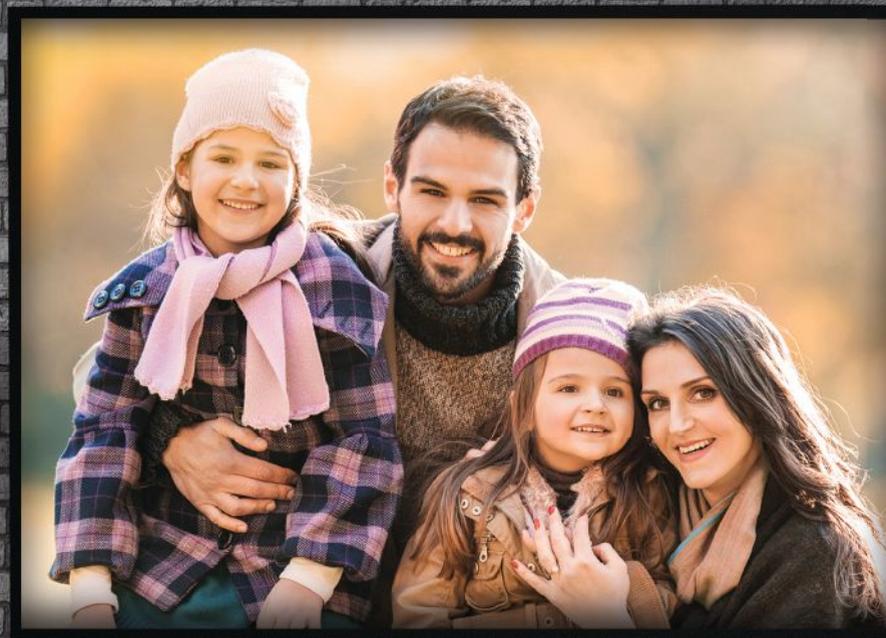
Tim Walden, M.Photog.Hon.M.Photog.Cr., CPP, F-ASP

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TRADING UP

MOVING TO MEDIUM FORMAT

by Stan Sholik

► In the golden age of film, medium format was aptly named—it was the film format nested between small-format 35mm and large-format sheet films. Professional photographers chose to shoot with medium-format film cameras to achieve higher quality images than 35mm provided for large prints or strong cropping, or for increased mobility and lower cost over large-format imaging.

In the digital era, we lack a format corresponding to large-format film and use the

term medium format to refer to digital solutions larger than digital SLRs. The facts remain, however, that medium-format digital can achieve higher quality images for large prints and give more cropping options than a digital SLR.

The questions professional photographers and aspiring professionals must address are whether digital medium format makes business sense in their specialty, and what they have to look forward to in the transition and moving forward. To answer

these questions, I surveyed six photographers actively shooting medium-format digital. Several have been professional photographers for more than 30 years, but one turned professional after the digital imaging era began. With this range of experience, their insights are especially revealing.

Every photographer stated that they moved to medium-format digital to achieve higher image quality, although higher image quality means different things to different photographers. For portrait photographer Clark Marten, M.Photog.Cr., CPP, upgrading to a Phase One system gave him the opportunity to use leaf shutter lenses for high shutter speeds along with the ability to “distinguish everyone’s eyelashes in a family portrait.” Portrait photographer Chris Knight had a different reason for upgrading. He specializes in low-key portraits and needed a camera that could handle dark values better than his DSLR. He tested the Hasselblad medium-format system before settling on a Pentax 645Z.

While improved image quality was paramount to each respondent, several photographers mentioned the value of owning equipment that set them apart from their



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competition and their clients' own cameras. Marten mentioned this, as did commercial/advertising photographer David Christensen, who noted that you "don't want to be handling large national accounts with the same gear that the client will use to shoot their kid's soccer game."

Christensen also credits his medium-format gear with getting him better assignments and better fees, and as a "huge marketing advantage" when he submits assignment quotes against other photographers. Commercial fashion photographer Patrizia Castiglione, who was fortunate enough to win her Pentax 645Z in a 2015 drawing, credits the camera with allowing her to set and receive higher fees.

But it seems the greatest advantage to each of the photographers shooting digital medium format is the satisfaction of delivering the highest quality image possible to clients, whether it's a portrait, fashion, wedding, or commercial assignment, made with a camera they enjoy using. People and lifestyle photographer Roger Paperno shoots with a Phase One system and feels "excited every time I pick up the camera on a job, [and] my clients can see the difference."

None of the photographers could think of a downside to owning a medium-format camera system, although travel journalism photographer Kerrick James cautions that you should "make sure you really need the monster pixel [count] before you step up" to medium format. All agreed that the initial purchase price made them hesitate, but the cost was outweighed by the satisfaction of delivering the best possible images.

The transition from a DSLR system to medium format took different paths for different photographers. Half of the photographers rented systems before buying, but the three who didn't rent had used medium-format equipment on extended loan from the manufacturer. Given the varying features and capabilities, as well as their varying price points, renting or trying a medium-format system is wise.

Christensen and Paperno, both users of Phase One systems, advise finding a good dealer who will spend time working with you until you're comfortable with the system. They both recommend Capture Integration. James was more concerned that you match the system with the needs of your specialty. He never shoots in the stu-

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dio, so he chose the weatherproof Pentax 645Z, which he's taken on Grand Canyon rafting trips and hiking in the Swiss Alps.

Knight, also a Pentax 645Z photographer, agrees. He feels we're at a point in time when you can transition to medium format without sacrificing many of the features we're accustomed to with DSLR. But Marten cautions that medium format may not be for everyone. As a Phase One photographer, he cautions that you need to have the sales to recoup your investment.

Will medium format make you a better photographer? Several photographers im-

plied that it may help indirectly by forcing you to make fewer captures and concentrate more on each individual image. Others stated that their medium-format system makes them *feel* more professional. Castiglione said it best: "I think it's time to bring the word 'professional' back in front of 'photographer.' With a camera like this, you can't help but distinguish yourself from the mass[es]. The rest, like the quality of your work, is up to you."

None of the photographers interviewed shoot medium format exclusively. For assignments when a high capture rate or



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GARY BOGDON IN PARADISE WITH A B+W HTC POL

“It was a dream assignment—capture the prettiest water colors in the hemisphere for The Nassau (Bahamas) Paradise Island Promotion Board. No problem with my Canon 5D MK III and the B+W Käsemann HTC (High Transmission Circular) Polarizer up front. I learned early not to scrimp on filters so B+W has always been with me to enhance my vision and protect my investment, especially from seaside salt and sand. The new HTC pol is twice as fast which allows me to shoot handheld with a small aperture for extended depth of field while also providing extra color saturation—deepening the blues, but not too much. It did exactly what I wanted.”



For more on Florida-based
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long telephoto lenses is needed, a DSLR is simply the better solution. But several pointed out that they feel medium format is the future for the majority of professional photographic assignments. From their

comments and my own experience, I see no reason to disagree. •

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



On the Web

More images from these photographers: ppmag.com/tech/moving-to-medium-format

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Q&A

BELLA ART ALBUMS

MAX ALEWEL, MARATHON CHIEF OPERATING OFFICER

Q: CAN YOU TELL US ABOUT MARATHON?

A: Marathon was founded in 1980, built on the core values of amazing customer service and high quality. We've been working with professional photographers for 36 years, through design, print, website, and marketing services.

Q: WHERE ARE YOU LOCATED?

A: We're headquartered in Norfolk, Nebraska, which makes it easy for us to ship around the country with very little delay. If you're ever in the neighborhood and you want a tour of our facility, give us a call.

Q: WHAT'S THE BACKGROUND OF YOUR BELLA ART ALBUMS?

A: Last year, when we released Bella Art Prints, we heard an overwhelming demand from our clients to release albums using our Bella Art papers.

Q: HOW DO YOU PRODUCE BELLA ART ALBUMS?

A: We start with three beautiful, archival, acid-free, chlorine-free papers. Then we print client-supplied pages as spreads using a state-of-the-art Indigo 10k. The Indigo 10k uses liquid-based inks that have strong

archival qualities. Printed spreads are then run through Italian-made album-building equipment. This equipment triple scores each spread, then folds them and inserts an acid-free ultra-thick glue sheet to increase the robustness of the pages. After assembly, the book is cured for several hours and is ready for a cover.

Q: WHAT COVER OPTIONS ARE AVAILABLE?

A: Each album has 1/4-inch thick hardwood covers in several cloth, linen, and leather options. Covers can be gloss, matte, or a soft-touch lamination finish.

Q: WHAT MAKES BELLA ART ALBUMS DIFFERENT FROM TYPICAL ALBUMS?

A: Bella Art Albums achieve an exceptionally wide color gamut, producing greater depth and vibrancy than the traditional album process. Bella Art Albums are true lay-flat albums with no spine gap and no ugly pink or red emulsion down the middle. Bella Art Albums also have the benefit of lasting two to three times longer than conventional albums. And, of course, the paper used for Bella Art Albums is a huge differentiator, which creates a look and feel unlike anything else.

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Q: WHAT PAPERS DO YOU OFFER IN THE BELLA ART PRINTS LINE?

A: We currently offer three acid-free archival papers, each with its own unique look and feel: Italian Pearl, Watercolor, and German Pro Photo.

Q: WHAT SIZES ARE AVAILABLE?

A: We offer sizes ranging from 5x5 inches to 14x19 inches.

Q: HOW DO YOU ORDER ALBUMS?

A: Go to BellaArtAlbums.com and download the Marathon ROES application.

Q: DO YOU OFFER SAMPLES?

A: Yes, sample albums are 25 percent off. To order a sample, click on the Sample Album button at checkout in ROES.

Q: DO YOU PLAN ON ADDING ANY NEW PAPERS TO THE BELLA ART ALBUMS LINE?

A: We're always looking to expand the Bella Art Albums line and are in the process of testing new papers to add. One of these will be released the third quarter of this year.

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IMAGES © STAN SHOLIK



Left: Right side view with the 645z comfortable hand grip and mirror up switch. Above: The large articulated monitor on the rear displays a lot of status information in the standby mode. In this instance the minimum shutter speed, the smallest aperture of the 55mm lens attached, and the maximum ISO are shown along with other information.

ATTAINABLE EXCELLENCE

PENTAX 645Z

by Stan Sholik

► In the few weeks I've spent with the Pentax 645Z, I've come to the same conclusion about it as I have with other Pentax models: It's designed the way a photographer would design a camera, not the way an engineer would. Ricoh, which owns the camera division of Pentax, has produced a camera that delivers superb image quality while incorporating an ergonomic design. It's straightforward to operate with features that appeal to a range of pros. Beyond that, its \$6,999.95 price point is significantly lower than the competition's.

The 645Z body design clearly breaks from medium-format trends: The digital back as an integral part of the smoothly rounded body, not a separate component. The body itself practically bristles with control buttons, minimizing the need to use layers of menu settings. The LCD screen swings out for easy low- or high-level viewing. Your feelings about these features will likely color your initial response to the camera.

Although I've used Phase One menu-driven backs for years, I found the Pentax design quick to learn and operate, and anyone



PROS

- Ergonomics make it easy to use for photographers familiar with a digital SLR
- Excellent image quality
- Image stabilization lenses available
- Weather sealed body and latest lenses
- Aggressively priced



CONS

- Limited number of the latest lenses
- No leaf shutter lenses
- Tethered capture needs work



The side-mounted tripod socket makes it easy to shoot portraits. Shadow detail in the model's black shirt and tie as well as the shadow side of his face is excellent. Inset: Every eyelash is rendered sharply in this crop of the model's eye.

moving up from a DSLR will likely feel comfortable with it. There are plenty of menus to access various functions and settings if you need them, but the basics (short of reformatting the SD card) are immediately accessible with a button or two on the camera.

Other features not found among the competition include a tripod socket on the side for portrait orientation captures, a TAv setting on the exposure mode dial that adjusts the ISO for a preset shutter speed and aperture combination, and an articulating LCD screen that is bright and contrasty enough to allow you to check focus on an enlarged live view preview of the image in bright sunlight.

Other innovative features abound, some borrowed from the Pentax K-3 DSLR such as a 27-point autofocus system and an 86,000-pixel RGB metering system. The 27 points allow more flexibility than a single autofocus point and also enable continuous autofocus mode and the ability to set focusing zones. In live view you can adjust focus over nearly the entire screen even before zooming in.

The ISO range from 100 to 204,800 extends into the range of professional DSLRs and far exceeds the competition's top ISO of 6400.

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645z image sharpness and color saturation even at the natural setting are outstanding, as is color accuracy.

Extended ISO range especially comes into play in TAv exposure mode.

You can record full HD video at common frame rates.

Battery life is excellent compared to other medium-format cameras and backs that I've used.

Image quality is nothing short of spectacular. The sensor is significantly larger than a full-frame DSLR sensor and captures

a 14-stop dynamic range and 14-bit/channel color depth.

I tested only the latest lenses that come with the Pentax 645Z Starter Kit—a 55mm f/2.8, 28-45mm f/4.5, macro 90mm f/2.8—and they delivered excellent results, although perhaps not equal to the Leica medium-format lenses or latest Schneider lenses for Phase One.

I could go on for pages detailing all of the features, technical details, and innovations in the 645Z, but for me, if I'm destined to use a camera day in and day out, I want one that not only delivers outstanding image quality but that I will enjoy using both in and out of the studio. The Pentax 645Z meets those criteria.

The Pentax 645Z Starter Kit includes the 645Z body and the three Pentax lenses mentioned above in a custom-fitted hard Pelican roller case, plus two D-LI 90 batteries, two 32GB SD cards, and a Pentax Advantage Platinum membership (\$15,995.95). •

Stan Sholik is a commercial/advertising photographer in Santa Ana, California, specializing in still life and macro photography.



On the Web

An expanded review and more images at ppmag.com/tech/pentax645z



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They say "it's all in who you know" and, guess what? They're right. Networking is a vital component of an artist's success. As a studio owner, you have bills to pay and a real business to run! This can take a toll on your social life. Who has the time to mingle and make connections with other photography professionals? And where does one find a community of peers to bounce ideas off of and share inspiration with, anyway?

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FACE

TIME

BY
AMANDA
ARNOLD

JOEY L DRAWS THE FARAWAY NEAR

It was December 1, 2015, and Joseph Anthony Lawrence needed to call his mom. It was her birthday. And she didn't know—because he hadn't had the heart to tell her—that he was in Syria again making more portraits of guerilla fighters. Given the war-torn climate and recent journalist kidnappings, she was understandably unnerved by his first trip to Syria and Iraq in March 2015, so he'd carefully told her, "I want to go back, but when I do, I'm not going to tell you guys. I'll just let you know when I return."

To keep up the pretense that he was safely in the States, he says, "I asked a guy, Can you take me to the border to call my mom for her birthday?"

IMAGES © JOEY L





“So I checked my email and I called my mom on a hill near the border of Turkey using Turkish cell coverage.” Then he dipped back out of cell range into the Syrian countryside and the guerilla fighters he’d come to capture with his medium-format Phase One.

PORTRAIT OF A FIGHTER

“Guerilla Fighters of Kurdistan” is a unique project for the Brooklyn-based portrait photographer known professionally as Joey L.

His portfolio includes images of celebrities including Robert De Niro, Jennifer Lawrence, and John Legend, and ad work for TV shows such as the History Channel’s “American Pickers” and FX’s “It’s Always Sunny in Philadelphia,” as well as for the U.S. Army and Lavazza coffee. But portrait photography is exactly what he felt the Syrian war coverage has lacked.

“The Syrian Civil War is one of the first wars that you can follow on social media,” Lawrence says. “Early in the war you could

follow the Twitter accounts of individual fighters. You could follow a Kurdish fighter and a jihadist and paint your own picture of what’s not shown in the media.” Lawrence devoured articles and books on the conflict and followed the work of many photojournalists with boots on the ground, he says. But he kept hoping a portrait photographer would tackle the subject. “I didn’t think I would be the one to do it,” he says. “But a way opened up, and suddenly I just went.”

The “way” came via a journalist friend who referred Lawrence to a guide he’d used in Syria for an in-depth story on the fighting. The “fixer”—what journalists call the guides or translators who lead them into war-torn regions—is a linguist and Kurdish affairs official with trusted connections to the grass-roots guerilla fighting groups, the Kurdistan Workers’ Party, People’s Protection Units, and Women’s Protection Units. Since mak-

IN HIS PACK

For his most recent trip to Syria, Lawrence packed and toted plenty of equipment:

CAMERAS AND LENSES: Phase One XF Camera body, Phase One IQ250 digital back, Phase One 55mm f/2.8 Leaf Shutter lens, Phase One 35mm f/2.8 Leaf Shutter lens

LIGHTING EQUIPMENT: Elinchrom Octabank, Broncolor Move 1200L pack, Broncolor MobiLED head







LIGHTING THE LOCATION

PROJECT: Lavazza calendar

STORY: “This is the Mandira family, a father-and-son team of sustainable oyster farmers in Cananéia, Brazil. The Lavazza calendar project featured not only coffee farmers but also projects connected to an organization called Slow Food. We woke up at 4 a.m. and began setting up this shot in complete darkness. My assistants and I dragged

our feet through the sludge, pulling our gear behind us in a little boat, guided by flashlights on our heads. I had chosen a specific spot in the river the day before, but the tide of the river was a little bit different than when I had scouted. As the sunrise crept over the hills in the background, I was surprised to see the scene taking shape looked better than what I’d planned for.”

CAMERA AND LENS: Canon EOS 5D Mark III with a 50mm L series lens and a Lee .6 neutral density filter

EXPOSURE: 1/125 second at f/2.8, ISO 200

LIGHTING: Camera right: An Elinchrom Indirect Litemotiv OctaBox 75-inch custom modified to mount a Broncolor MobiLED Lamphead powered by a Broncolor Move 1200L Battery Pack that mimicked the angle and position of the natural sunlight. Camera left: A 4x6-foot California Sunbounce reflector (white side) that filled in the shadows. Natural light: The sun’s light fell onto the subjects from camera right and was obstructed by the trees and bushes on the riverbank. This natural light caused the patterns that are most noticeable on the front of the boat and on the subjects’ clothing.

FOG: The hazy look of the photograph was thanks to an industrial thermal fogger hidden in the trees on the riverbank about 15 meters behind the subjects.



Joey L and crew set up their equipment in the river.

ing portraits requires patience, time, and a rapport with subjects, Lawrence didn’t want a press tour of the conflict; he wanted to embed with the fighters and get to know them. And he wanted time with the women fighters in particular. The fixer had the connections to make that experience happen.

PRACTICING HUMILITY

Embedding with fighters in an attempt to make intimate portraits is a humbling, challenging, and, yes, sometimes frightening experience. For example, during his December 2015 visit to Syria, Lawrence had arranged for a morning portrait session with the fighters. He’d set up all of his lighting and equipment and then learned they were scheduled to carry out a secret operation to liberate a village from ISIS. The fighters invited him to join. “I left my portrait setup behind and just took my camera and GoPro,” he says. Was he scared? “Definitely. Let’s be honest; I’m not a hard-core war photojournalist.” But the fighters positioned him far enough from the front line of fighting to ensure his safety. “These fighting groups, they have never had a journalist get kidnapped from them and they have never had a journalist get killed,” he says. “They are an American coalition partner so if a foreigner who is not a fighter got killed, it would be bad press for them.”

Still, this is war—and a brutal one. At the end of the battle, as hundreds of villagers emerged with white flags, an ISIS suicide car exploded, badly injuring two fighters.

And that’s why Lawrence remains as unassuming as possible during his time with the fighters. “You have to read the nuances of human emotion,” he says. “The people on the front lines are 800 meters from ISIS. They are busy sometimes. They are free sometimes. So I float in between those things and always remain humble. Always know you are not supposed to be here. Any time they give you, no matter how long you have to wait, it is a privilege.”

PURPOSEFUL LIGHTING

What sets Lawrence’s work apart is that it’s environmental with cinematic lighting and rides a fine line between photojournalism and portraiture. Since additive lighting defines his work, he can’t travel with only a backpack like a war photojournalist relying on natural light. He travels with three cases of equipment, an absurd amount of baggage



for a person who's trekking on foot and moving from one vehicle to another in a warzone interspersed with security checkpoints. Still, it's worth it, he says. Without the lighting equipment, he can't make the style of portraits he's known for—intimate and unique with a distinct cinematic flair. And he can't do what he came to do: humanize the conflict.

"When I started doing these personal projects, they were very light-heavy, and it wasn't motivated from anything; it was more of a statement," he says. "Now I'm using the flash less; this trip I used it like 15 percent of the time on very low power. And its purpose is just to add another level of refinement and cinematic technique. This subject matter—the war and refugees and fighting and destruction—is something that actually in our Western minds we get tired of seeing. If you present a problem in a new light, you'll look at it

in a different way. So the whole technical aspect of the lighting has a deeper purpose to humanize the conflict in a portrait style that most people don't get to see in those areas."

PERSONAL FUELS PROFESSIONAL

"Guerilla Fighters of Kurdistan" isn't Lawrence's first personal project, nor is it the first to take him abroad. He's made portraits of tribal peoples in Indonesia and Ethiopia's Omo Valley, and holy men in Varanasi, India. None of these projects are commissioned, which gives him the freedom to shoot whatever he likes, however he likes. For the most part he funds them with his own savings earned through commercial work, though he has taught some workshops to raise travel money. For his Syria work, which he's funding himself (he plans to keep returning as the war progresses), the bulk of his expenses are for flight,

transporting equipment, and the fixer, whom he pays well ("and it's worth every penny," he adds). Accommodations are spare—sleeping at a base on the ground with a borrowed pillow and blanket, for example.

His goal for personal projects is to post the images to his blog and syndicate them to publications, but only if those outlets agree to share the work "with integrity," he says. "If they ask me to change stuff, I will not work with them." No magazine could ever pay him enough to cover the cost of his trips, he says, but "I don't see it as a loss. These projects are why I became a photographer in the first place."

Plus, he adds, his personal projects have positively enhanced and guided the direction of his career. "In the last two or three years, I've been blessed to have had great clients that hire me to do my personal work for their brand," he says. "I don't take on a project that



is just an advertisement. I am happy to have done that in the beginning. But what I'm hired to do now is to collaborate with clients, understand their brand, and bring my artistic eye to their project." For example, Italian coffee maker Lavazza commissioned him to create a calendar of artistic portraits featuring its coffee growers, and the U.S. Army hired him to create portraits of its soldiers in action for use in its recruitment campaign.

At the core of Lawrence's work is a desire to connect the viewer intimately and emotionally with the human subject and to bring that intimate style to new and unexpected subject matter. In the media, "We see a lot of statistics, war numbers, the refugee crisis. But it's very hard to humanize a conflict," he says. "There is a notion that 'the other' is far away." Lawrence's portrait work brings viewer and subject face to face. And as a consequence, he hopes, a bit of the exoticism is lifted. •

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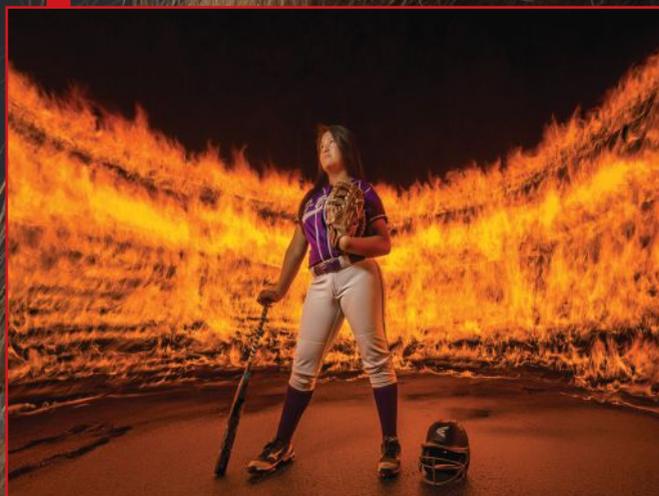
ADRIAN HENSON
boasts a hobbyist's heart

By Stephanie Boozer

Despite running a bustling seniors and commercial photography studio in New Bern, North Carolina, Adrian Henson, M.Photog.MEI.Cr., CPP, likes to think his mindset is more akin to that of a hobbyist than a professional. That's his way of describing the simple satisfaction he derives from continuing to learn and enjoy his craft through the years. He feels fortunate that he's able to earn a living at something so dear to him. No matter what other interests have come and gone in his life, one constant has remained.

"I'm always finding a new hobby every couple of years, but every one has always led back to photography," he says.

And he means that literally, as his hobbies always seem to present fortuitous photographic challenges. A stint with remote-controlled gas-powered cars and trucks led to extensive studies in manipulating flash duration through the flash rather than the shutter, which in







turn helped up the quality of his client work. A lifelong interest in wildlife and insects resulted in cramming strands of LEDs into 5-gallon buckets. Though he hasn't yet found a client application for that lighting approach, Henson says it'll come. The thrill for him is being forced "to think outside of the box or, in this case, the bucket."

LATE BLOOMER

Despite being the son of Mona Sadler, M.Photo.M.Artist.Cr., CPP, Henson didn't come to the occupation right off the bat. He uncovered his latent interest after he bought his wife a digital camera in 2001.

"It was a terrible gift for her," he says, confessing that he ended up dominating it. "I became addicted to it. I had tinkered with film before, but photography never stuck until I got my hands on that digital camera."

Working for a highway construction company at the time, Henson was staring down the reality of slogging through another 30 years of unfulfilling work just to look forward to retirement. That camera opened Henson's eyes to the potential of a new life. He became zealous in learning photographic technique and was eventually able to quit his day job. Then he lucked into a sweetheart deal with a retiring photographer looking to sell his studio. Henson snapped it up and got involved with PPA and his state PPA Affiliate.

"It was a bit terrifying at first buying the studio," he says, "but I know I wouldn't still be in business if it wasn't for the knowledge, leadership, and networking through PPNC [Professional Photographers of North Carolina] and PPA. It got me involved in photographic competition, which pushed me to polish and raise my technical standard."

NATURAL COMPETITOR

Henson found competition a delightfully challenging nut to crack. He's made a list of 28 mistakes that never fail to grab jurors' attention, and says he tries to assiduously avoid them—adding with a knock on wood that all of his competition prints have merited nationally for the past four or five years.

"I'm always looking for something different to throw at the judges to catch their eye," says Henson. "And that spawns my personal projects."





Landscape and wildlife fine-art photography were Henson's initial ambitions, though opportunity soon pushed him toward the portrait and commercial niches, which he found could provide a more steady income. Nature photography still holds a special place in his heart, and his personal work is typically made outdoors. His love of sweeping landscapes frequently shows up in his senior portraiture. Henson likes to add what he calls "trick-or-treat" surprises in his personal work, artfully including subtleties that infallibly draw a second, third, and fourth look. For example, an image of an owl perched in the hole of a tree sneakily camouflages a baby owl. Catch lights in the mother owl's eyes reflect forest details that aren't obvious at first glance.

Though Henson doesn't employ such tactics in his portraiture, the influence of his personal explorations is apparent in his seniors work. Wide-angle shots with ample scenery are common, as are locations that resonate with each client. He limits senior sessions to one a day so there's no pressure to rush. This also gives him a lot of freedom in choosing locations.

CLEAN LINES

Henson says his background in mechanical drafting and design can be seen in his portraiture's clean graphic elements.

"I think you can see a lot of that influence in my work," he says of his stint drawing blueprints for a construction company. "I also have an edgier look for high school senior portraits that makes me stand out in my area."

A keen attention to detail holds Henson's fascination regardless of the subject.

"I want my portrait work to look and feel like straightforward, honest photography because I've always had a purist point of view in that area, while my personal work can go anywhere," he says. "My hope is that when people look back at the work 15 years from now, they can't tell when it was shot because of a Photoshop action or filter. The only things I want to date my pictures are the clothing and hairstyles." •

adrianhenson.com

Stephanie Boozer is a writer in Charleston, South Carolina.



On the Web

28 competition sins to avoid
ppmag.com/news/28-competition-sins



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Timothy Archibald lets go

By Eric Minton



he reason this career is interesting to people,” Timothy Archibald says, “is because there is no ...”—the phone connection is a bit fuzzy, and it sounds like he says “math.” Asked to repeat, Archibald says, “There is no map, no trajectory you can copy.” Oh, map. When he’s told that it sounded like he’d said a photography career has no math, he pauses, weighing the veracity in that word, and makes a statement no interviewer has ever heard: “Use whichever is most intriguing.”

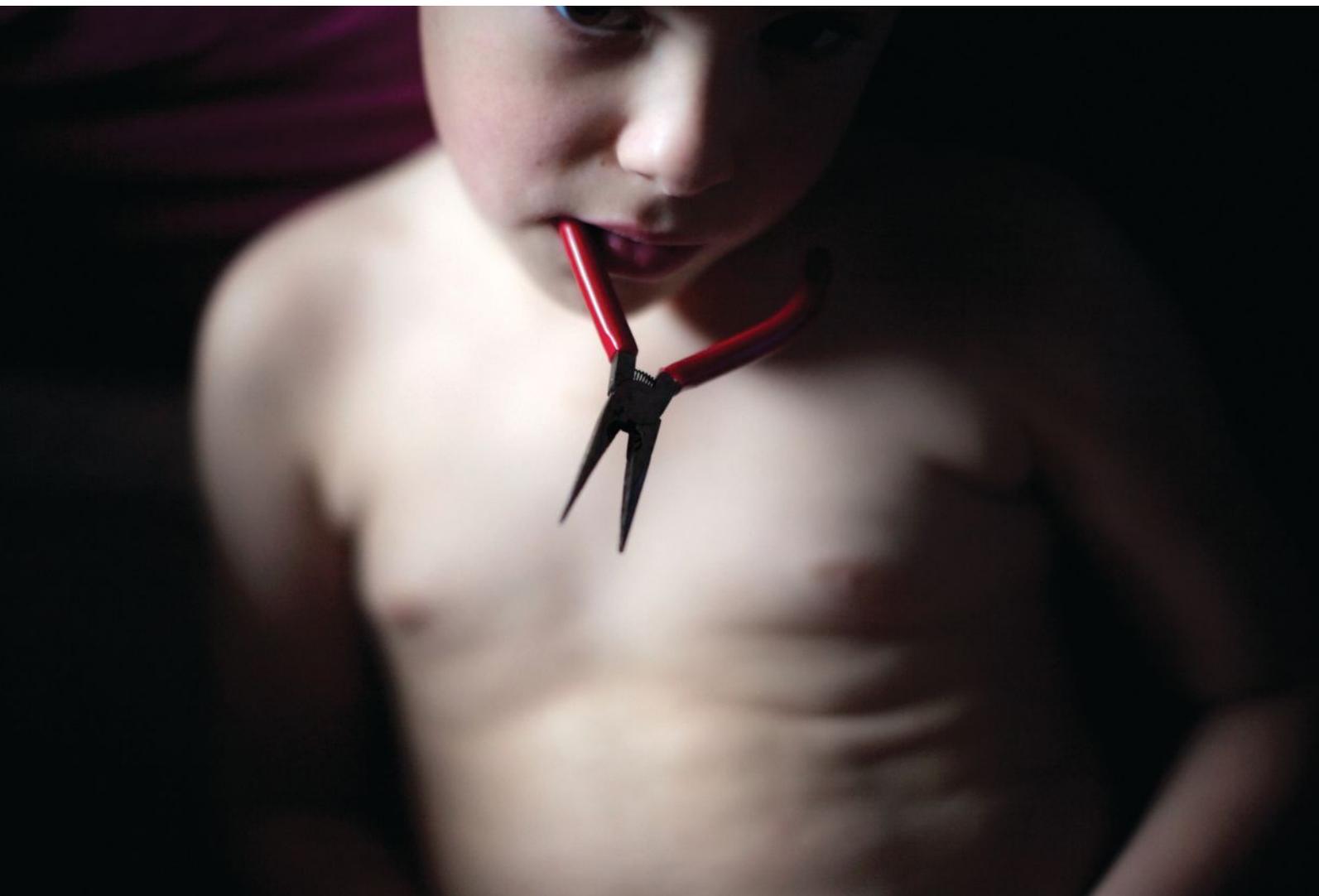
That reflects Archibald’s approach to his work and his unmapped career. His path to success as a commercial, corporate, and editorial photographer was, by his intent, the non-path to success. To this day, the 48-year-old father of two who works out of his garage in El Sobrante, California, thinks he’s faking it. “I always feel like I’m backing into a project.” Art directors like him, but getting clients on board is a hurdle, he says, perhaps because his work is best summed up in one photo editor’s description: “It kind of looks like you’re telling a story and you left the last sentence out.”

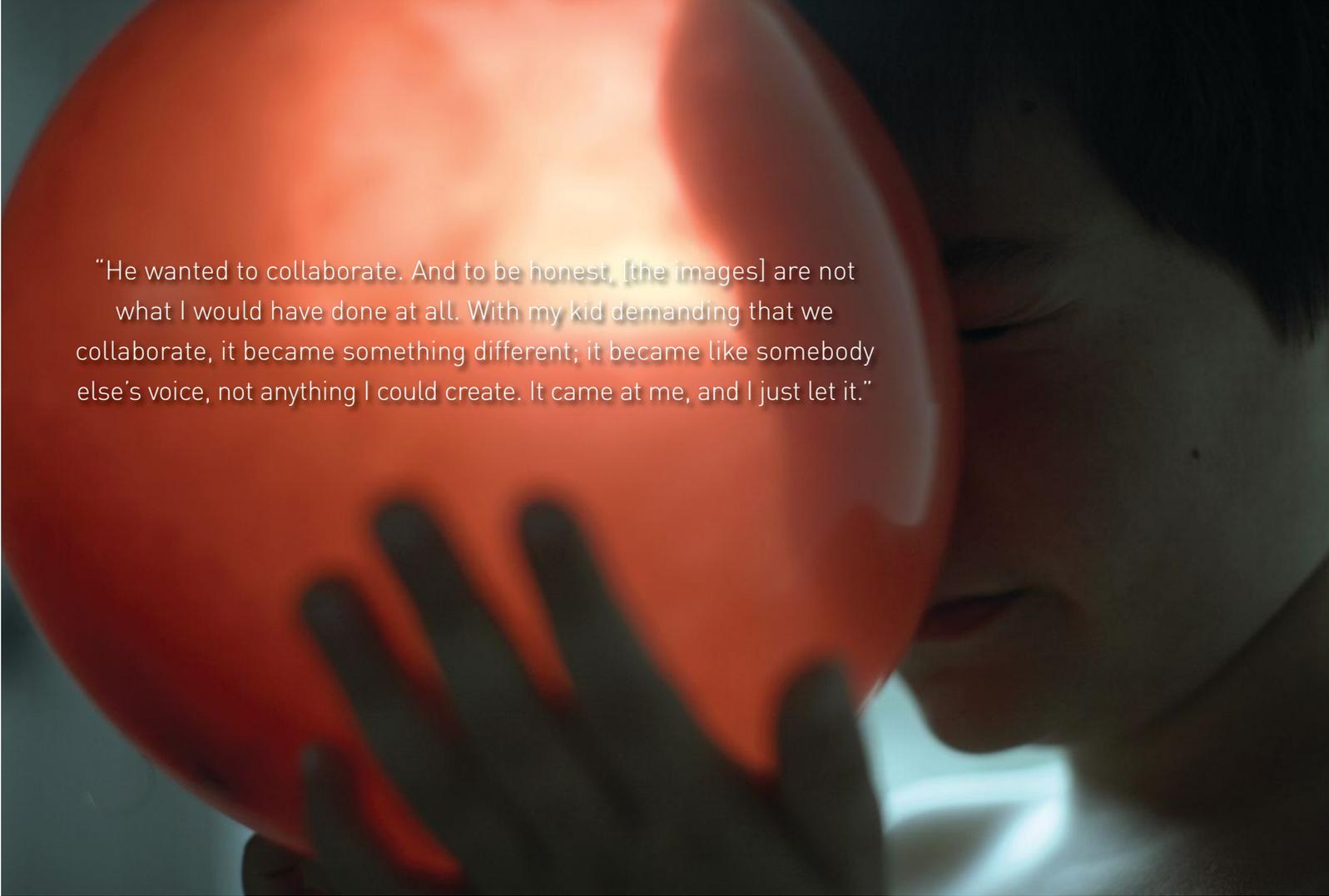
On his website, Archibald proudly proclaims himself a photography nerd, but his nerdism has nothing to do with technical matter. It’s all about his attention for a singular interest. “Photography gave me the thing to be nerdy about,” he says, a means for viewing all the

world has to offer, from the mundane to the exotic, from the ordinary to the quirky—often all that in the same image.

He discovered photography at age 14 when his brother took a class at Union College in Schenectady, New York, where they grew up. Martin Benjamin was the teacher. “He was always into seeing what would happen if you taught photography to someone you might not expect: people with mental disabilities or Down syndrome or senior citizens—putting photography in the hands of everyone.” Archibald grew interested in what his brother was doing, and when his brother shared the news with his teacher, Benjamin put photography into the hands of the 14-year-old, enrolling him in his classes all through high school. Archibald learned technique and history, but most of all he learned self-expression. “And to learn self-expression as a teenager was a powerful thing.”

This played into his selection of Penn State for his art degree. “It wasn’t an intense art school program; it was a state university. If I was in an intense art school, I would have been eaten alive.” His most important education at the university came from working on the student newspaper, which was run like a business. “I immediately got attracted to that. I think that’s where I learned to take my





“He wanted to collaborate. And to be honest, [the images] are not what I would have done at all. With my kid demanding that we collaborate, it became something different; it became like somebody else’s voice, not anything I could create. It came at me, and I just let it.”





esoteric art interest and learn how to use it in an applied way. I learned how to do an assignment.” He also learned what kind of assignments he liked; while most of the paper’s photographers clamored to shoot the football games, Archibald grabbed the student protest and sorority rush assignments.

After college Archibald eschewed working as an assistant, choosing to take assignments for \$15 and do his own thing rather than make \$200 a day assisting an established pro. “I always wanted to be the decision maker,” he says. “The way I could get the skills to do the photos I wanted to do was get more at-bats.” He started freelancing for alternative newspapers, a growing industry at the time he graduated in 1989. He moved to Tucson, Arizona, because it was cheap and two-and-a-half years later landed at the *Phoenix New Times* as the staff photographer, the slingshot gig of his career trajectory. As sole photographer for the paper, he worked two feature stories a week as well as shooting concerts and restaurant reviews. “They encouraged my photographs to have attitude and to do stories that were just photographs,” he says. “Photos I did there don’t look like what I do now, but it was the big growth period.” He also learned much about storytelling from the writers he accompanied on assignments.

But by his own admission he stayed a year too long and grew complacent. When he moved with his then-wife to Davis, California, as she entered the University of California, his career stalled. “You think



everyone is waiting for you. These are the things you tell yourself because if you don’t tell yourself these things, there is no way you could ever do this career.” Nevertheless, he says, there’s nothing like hitting the bottom to get you motivated.

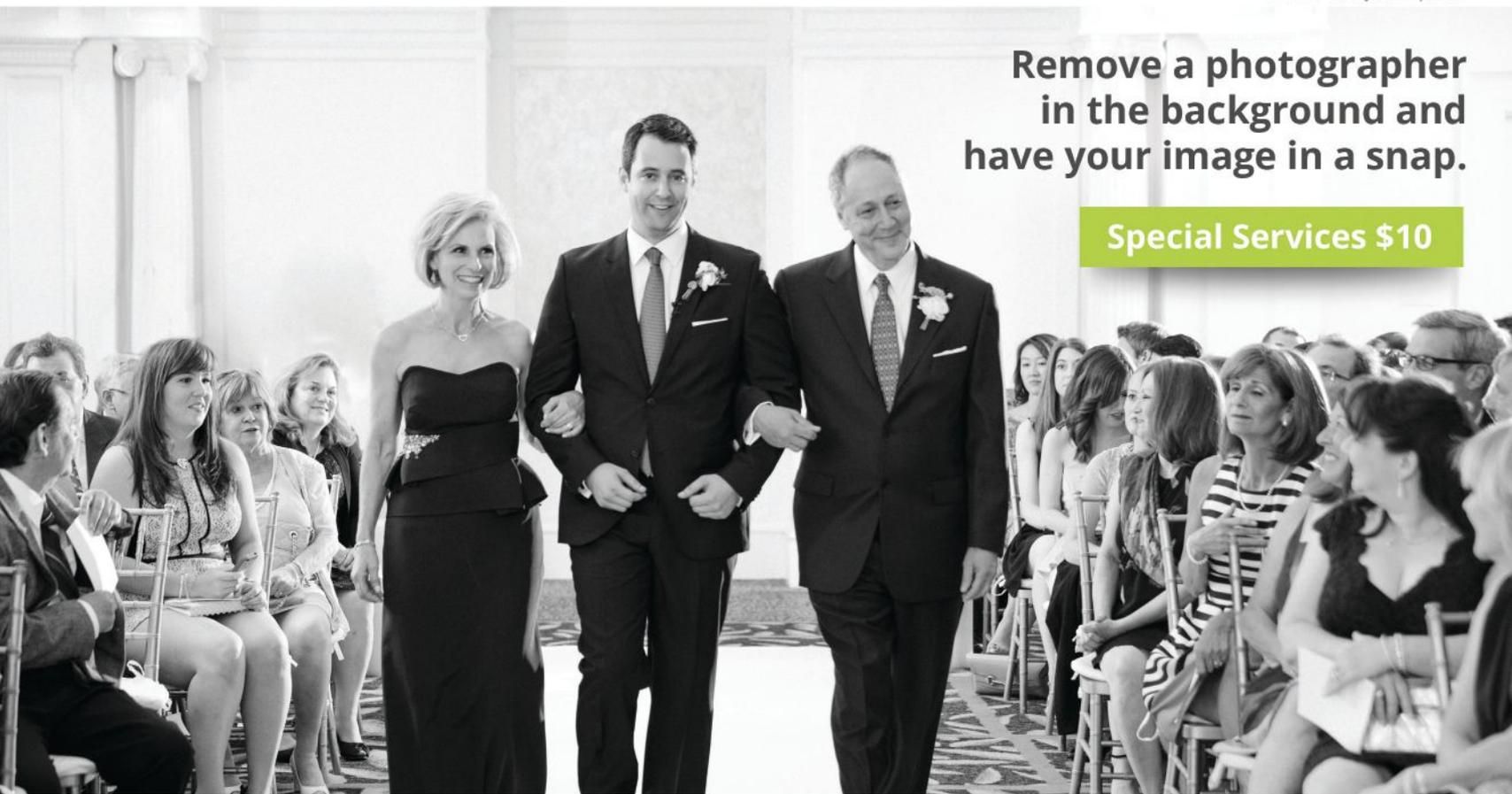
It was nearly a year before Archibald felt his career was back on track. The gateway was editorial assignments riding the wave of interest in the region’s blooming tech industry. He specialized in portraits—or, rather, portraits with his singular perspective. His photographs were “kindly,” he says, but they “still had cynicism, or objectivity, or that we were all in on the joke. They weren’t mean, but they weren’t kissing up, either.”

Out of his style of portraiture came commercial assignments and corporate assignments, too. These days his income is split evenly across all three types, but about 10 percent comes from personal projects, such as his most recent, “The Sun Sets Early,” featuring his current hometown, El Sobrante, at Halloween. The city’s name translates as “the leftovers,” and through his spare, black-and-white, eerily off-kilter photos he portrays the town itself. “Halloween is a kind of exotic homemade theatricality, but it was a way that allowed me to focus on the more subtle qualities of the town: these humble homes, long, unpaved alleyways, and nooks and crannies.”

Ironically, his personal projects are an exercise in structure, creating a regimen for photographing images, which is a break from the curve-



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balls Archibald gets in his commercial work. One such curveball turned into a home run when *Smithsonian Magazine* tapped him to photo-illustrate the article “How the Chicken Conquered the World.” After brainstorming, Archibald proposed doing portraits of various rare and unusual chickens. The photo editor endorsed the idea, but the editor trumped it, asking instead for raw chickens dressed as characters in history: Julius Caesar, Cleopatra, Napoleon, Confucius, Abraham Lincoln. Both Archibald and the photo editor thought it was a terrible idea, but when Archibald called his stylist and told her the assignment, “It was like asking her where do you get lollipops,”

he said. “No visual person would think we should dress up chickens as characters. If I had to push myself like that, it never would have happened. I don’t know how to give myself a curveball.”

And yet his most successful personal project came off another curveball, this one thrown by his own son, then 5 years old and later diagnosed with autism. At the time, they just knew his behavior was dominating the house and school. Archibald decided to observe him through photography, but “He wanted to collaborate. And to be honest, [the images] are not what I would have done at all. With my kid demanding that we collaborate, it became something different; it be-

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came like somebody else's voice, not anything I could create. It came at me, and I just let it." The resulting book, "Echolilia," published in 2010 and selling for \$130 per copy, continues to be Archibald's best-seller and the project that got him national attention.

"The things that have rewarded me was when I let go of what I thought the photo was supposed to look like or the assignment was supposed to be or even the project I thought I was doing and used only what I had," Archibald says. He's not talking technically, as in lights, lenses, and filters, but psychologically. "If I only had my viewpoint or my personality or my strong opinion on the subject, that's the thing that fueled the images that were most rewarding." Self-expression remains his most important tool.

In fact, his Canon is supplemented increasingly by his iPhone, which he uses for more things than people would ever guess, he says. He retraces the history of the Leica. "When it came out, people said that's not real photography. We're seeing the same thing with the iPhone. One thing in photography is there's always going to be people who tell you what's not photography. You needed the gear. But now every-

body has the gear with iPhones. It has made the other things more important, like connection with the subject and use of imagination and storytelling and the other intangibles."

For Archibald, it's those intangibles—the missing sentence in the story—that intrigue. •

timothyarchibald.com

Eric Minton is a writer and editor in Washington, D.C.



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12 ELEMENTS OF A MERIT IMAGE

IMPACT: The image evokes emotion—laughter, sadness, anger, pride, etc.

TECHNICAL EXCELLENCE:

Techniques such as retouching, sharpness, and exposure are spot on.

CREATIVITY: The image is original, fresh, and an external expression of the maker's imagination.

STYLE: Style and the subject matter mesh.

COMPOSITION: The composition holds viewers' attention and prompts them to look where the creator intended.

PRESENTATION: Mats and borders should enhance the image.

COLOR BALANCE: The colors give the image harmony and enhance its emotional appeal.

CENTER OF INTEREST: Certain points signal viewers to stop as they scan the image.

LIGHTING: The image demonstrates excellence in the use and control of light, whether natural or manmade.

SUBJECT MATTER: The subject matter syncs up with the story told.

TECHNIQUE: The approaches used to create the image—printing, lighting, posing, capture—are effective.

STORY TELLING: The image evokes the imagination.

PRESIDENT'S MESSAGE

THE QUEST FOR THE COVETED MERIT

by Lori L. Craft, Cr.Photog.

► The first week of August is filled with great excitement and a little trepidation as photographers enter their favorite images in PPA's International Photographic Competition.

For those who have been competing in

IPC, the quest for exhibition merits continues to be as exciting and frustrating as ever. For those who are just beginning their IPC journey, the competition can seem like a scary world of unknown rules, high ex-

pectations, and intimidating jurors.

IPC has a long history as the premier image competition for professional photography. Every year thousands of images are submitted. Each one is scrutinized individually by a highly trained panel of jurors who pour their heart and soul into the serious process of evaluation. Before every competition, jurors are charged with upholding the standards set by PPA and evaluating each image based on its embodiment of 12 elements. They're trained to regard each image as an

individual piece as presented by its maker.

Those who compete know the agony and the ecstasy of watching the judging, either in person in Atlanta or via the magic of on-line streaming. I've seen many photographers post complaints on Facebook that they didn't get any work done for several days because they were glued to their computers. And if you've never entered IPC, the education you get by watching and listening to the judging is precious. You can tune in this year Aug. 1-4 at stream.theipc.org to watch the action.

Even though many changes have been made to the competition over the years, each image is still held to the highest standards of quality. The judging process can be a nail biter for entrants, but it's well worth the reward, the education, and the professional confidence photographers earn by participating.

What keeps photographers coming back year after year, even those who may not receive the merits they were hoping for? It's the thrill of the competition and the challenge of pushing themselves one step further than the year before.

If you've never entered IPC, I encourage you to take the step, put your images out there, open yourself up to critique, and start down a path from which you'll never want to veer. If you're entering IPC this year and can't remember when you even started, bravo! Keep pushing yourself to try something new, enter a category you've never entered before, and continue striving to make the best images you've ever completed. •

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THE MOVE TO PRINT

EDUCATING CONSUMERS ABOUT PHOTOGRAPHY

► You're an artist, but are taking you your work all the way? Are you pushing yourself to ensure you're offering the best products and services to your clients? As a professional photographer, you know to follow every step in the process of turning moments into lasting memories. You're already focusing hard on the initial consultation and creating high-quality work in each session. But don't forget that the final stage in the process is making prints of your clients' images for display in their homes.

In the digital era, a growing number of clients seem content with trusting their memories to their personal electronic devices or a cloud-based service. However, nothing digital lasts forever, and once a device becomes obsolete, or a computer crashes, or you lose your phone, those images could be gone forever. PPA is dedicated to preventing image loss and is using its marketing resources to promote a new campaign debuting this summer: "Print. The Movement."

PPA has amassed a host of partners to help promote the value of print, including Tyndell Photographic, White House Custom Colour, Kodak Alaris, Canon, and many more providers to the photographic industry. Its mission is to educate clients and remind the public that walls were meant to hold memories. PPA and its partners believe that family, children, friends—the people who make your life richer—should be proudly displayed in your home. Children want to see their images around the house to feel a sense of belonging. Parents want a visual record of their children at various points in time. PPA's print campaign aims to remind consumers of this by educating photographers on how to talk about the importance of printed images with their clients. The goal is to prevent future generations from growing up without tangible photographs to enjoy and pass on to future generations.

You only have to look at the huge gains vinyl record sales have made in the last few years to understand that there is a new appreciation for the physical production of art



©GREGORY DANIEL PORTRAIT ARTIST

Greg Daniel's clients understand the value of prints.

once "disrupted" by the digital age. The very same generation in danger of losing the most photos is also steering the ship toward an appreciation of "artisan" and timeless art.

PPA believes photographers who seek out more education and learn how to be print artists have a leg up on shoot-and-burn competitors. Year after year, PPA Financial Benchmarks prove that photographers who sell print products have a greater chance of profitability and sustainability than those who sell only digital products.

Families will always want professionally produced art displayed in their homes, notes PPA CEO David Trust. "Print. The Movement" will embolden and inspire photographers to explain to clients that printed photographs are not only a joy today but become keepsakes for generations. This simply isn't the case with digital photos.

Tim Walden, M.Photos.Hon.M.Photos.Cr., CPP, F-ASP, is just one of the photographers onboard with spreading PPA's initiative to revive and revere printing. "With so much photography never touching paper or canvas today, there has never been a better time to perfect the art of printing and specialize as a print artist," he says.

Memories fade. Why should your clients risk their images to a cloud? Encourage them to join the print movement. •



THE OLYMPICS OF PHOTOGRAPHY

THE WORLD PHOTOGRAPHIC CUP

PERSPECTIVE
THROUGH THE LENS OF PPA

► Have you ever wondered if there was a competition like the Olympics for photography? There is, and it's a relatively recent creation brought to you in part by PPA. The World Photographic Cup, now embarking on its fourth year, is an international competition created by the Federation of European Photographers and Professional Photographers of America. It's also supported by United Asian Professional Photography and the Australian Institute of Professional Photography. Its singular goal is to unite photographers in a spirit of friendship and cooperation.

The World Photographic Cup is overseen by a governing body made up of representatives from seven countries (United States, Denmark, Australia, Canada, Japan, Belgium, Slovakia) and the CEO, who is from Italy. Participating countries are allowed to enter one team, with the teams using their own process for determining which photos to enter into competition. Teams may enter up to three images in each of six categories: Portrait, Wedding, Commercial (including advertising, architecture, industrial, and fashion), Illustrative/Digital Art, Reportage/Photojournalism, and Nature (landscape/wildlife). Gold, silver, and bronze medals are award-



©DUSAN BENO

Dusan Beno won the WPC gold medal in the nature category.

ed to individual creators in each category. Teams earn points based on an aggregate score of their top 10 placements in all categories. The World Photographic Cup is then awarded to the national team that achieves the highest score.

The United States won the first two years,

and in 2016 the winner was Portugal, with Russia in second place and Slovakia in third. Gold-medal images in all categories can be viewed in the galleries at worldphotographic-cup.org. The 2016 World Photographic Cup was held in Portugal, March 14. Upcoming host countries include Japan and Australia. •



SOAR AND STAY LEGAL

DRONE REGISTRATION

► Are you legal? Unmanned aircraft systems (UAS or “drones”) are the hottest technology for photographers to hit the market in years, and PPA is keeping its members up to date to combat rampant misinformation about them. The most important rule to follow, and one that a number of photographers are unaware of, is that you must register your drone.

Drones are increasingly being used to capture aerial images at weddings, sports events, film shoots, and scenic destinations. As a result, the legality of commercial drone use is a hot topic in the film and

photography communities. PPA has been working closely with the FAA to dispel misconceptions about the current regulations and restrictions regarding drone use, including the necessity of drone registration.

The FAA recently expanded its online registration system to include drones for commercial or public uses. Previously, online registration was available only for drones being used for hobby or recreational purposes. But no matter the purpose or activity, all drone owners are required to register every drone they have. Registration takes

just five to 10 minutes. The cost is \$5, and each drone registration is valid for three years. To register your drone, go to faa.gov/uas/registration.

As of press time, commercial drone use is still heavily regulated. Only hobby and recreational uses are currently permitted unless the drone operator is a licensed pilot and has an FAA Section 333 exemption. Stay tuned for new regulations that should be made public within the next few months at ppa.com/drones and connect to the drone community on theloop.ppa.com. •

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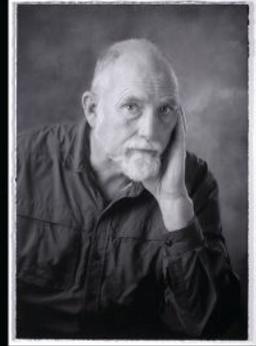


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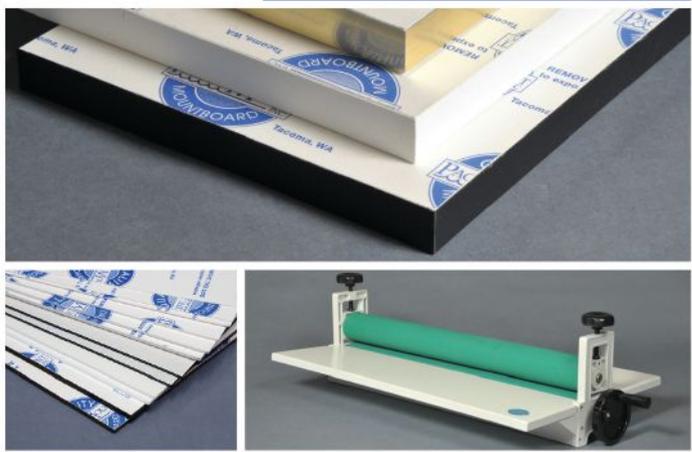


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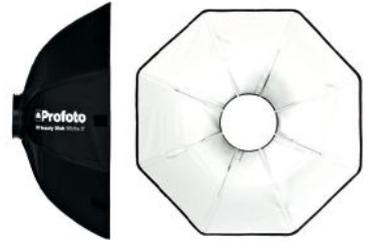
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