

PROFESSIONAL PHOTOGRAPHER

P.26 POWER IN UNCERTAINTY
Tips from Victoria Labalme

P.38 HEAVEN SENT?
Review: Celestial Flash

P.42 SAVED
Two Were Rescued

Jubilation



©CHRIS KEELEY

JANUARY 2024

Take it for a Spin

© Kari Douma



Take big steps in your career with the support of PPA's comprehensive wedding photography resources:

- Canon Wedding Curriculum
- Curated Educational Videos
- Consumer Research Findings
- Sales & Marketing Tools
- Networking on theLoop
- Contracts

[PPA.com/WeddingFocus](https://ppa.com/WeddingFocus)



BUY • SELL • TRADE PRE-OWNED CAMERA GEAR

Since 1979, KEH has diligently served the camera community — as a passionate resource. A knowledge hub. A proud supporter of fellow photographers. And most importantly? A reliable market for affordable secondhand photo and video equipment. We're happy to be a valued and trusted part of the photography community.

60,000+ ITEMS IN STOCK

A wide variety of gear, including unique and newly-released items.

UP TO 40% BELOW RETAIL

Pre-owned camera gear is better for your wallet *and* the planet.

100% KEH- APPROVED

If it comes from KEH, it's the real deal. Guaranteed.

180-DAY WARRANTY

Our promise that you're getting gear you can trust.



SEE YOU AT IMAGING USA

Meet us at **Booth 819** for giveaways, special offers, and to sell your gear onsite for cash or a 10% trade-in bonus.

PROFESSIONAL PHOTOGRAPHER

THE OFFICIAL JOURNAL OF PROFESSIONAL PHOTOGRAPHERS OF AMERICA

Director of Publications Jane Gaboury, jgaboury@ppa.com

Senior Editor Joan Sherwood, jsherwood@ppa.com

Senior Editor Amanda Arnold, aarnold@ppa.com

Art Director / Production Manager Debbie Todd, dtodd@ppa.com

Editor-at-Large Jeff Kent, jkent@ppa.com

Contributing Editor Ellis Vener

Director of Sales & Strategic Alliances Kalia Bonner, kbonner@ppa.com, (404) 522-8600 x248

Western Region Sales Brian Sisco, bsisco@ppa.com, (404) 522-8600 x230

Eastern & Central Region Sales Francine Osora, fosora@ppa.com, (404) 522-8600 x211

Advertising Sales Specialist Marissa Hayes, mhayes@ppa.com, (404) 522-8600 x223

PROFESSIONAL PHOTOGRAPHERS OF AMERICA

BOARD OF DIRECTORS

President Kira Derryberry, M.Photog.Cr., CPP, kderryberry@ppa.com

Vice President Mark Campbell, M.Photog.Cr., CPP, API, mcampbell@ppa.com

Treasurer Allison English Watkins, M.Photog.M.Wed.Photog.Cr., CPP, awatkins@ppa.com

Board Chair Jeffrey Dachowski, M.Photog.Hon.M.Photog.M.Wed.Photog.Cr., CPP, jdachowski@ppa.com

Pete Rezac, M.Photog.M.Artist.Cr., CPP, prezac@ppa.com

Makayla Jade Harris, CPP, mharris@ppa.com

Trish Gilmore, M.Wed.Photog.Cr., CPP, tgilmore@ppa.com

George Joell III, M.Photog.Cr., CPP, gjoell@ppa.com

Larry Lourcey, M.Photog.M.Artist.Cr., CPP, llourcey@ppa.com

Ronan Ryle, Cr.Photog., rryle@ppa.com

Phaneendra Gudapati, M.Photog.Cr., CPP, pgudapati@ppa.com

Shawon Davis, sdavis@ppa.com

Diana Robles, drobles@ppa.com

Chief Executive Officer David Trust, CAE, trustd@ppa.com

Chief Financial Officer / Chief Operating Officer Scott Kurkian, CAE, skurkian@ppa.com

Director of Credentialing Rich Newell, M.Photog.Cr., rnewell@ppa.com

Director of Education Angela Kurkian, M.Photog.Cr., akurkian@ppa.com

Director of Events Melissa Thompson, CMP, mthompson@ppa.com

Director of Information Technology & Administration Scott Morgan, smorgan@ppa.com

Director of Marketing & Communications Gregory Aide, gaide@ppa.com

Director of Membership Value & Experience Gerard Wright-Bullard, gwright@ppa.com

Director of Publications Jane Gaboury, jgaboury@ppa.com

Director of Sales & Strategic Alliances Kalia Bonner, kbonner@ppa.com

PPA MEMBER SERVICES

Professional Photographers of America, csc@ppa.com, ppa.com, (800) 786-6277

EDITORIAL OFFICES

Professional Photographer, 229 Peachtree Street NE, Suite 2300, Atlanta, GA 30303-1608 U.S.A., (404) 522-8600

Professional Photographer, official journal of 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*, and *Professional Photographer Storytellers*.

Opinions expressed by *Professional Photographer* or any of its authors do not necessarily reflect positions of Professional Photographers of America Inc. Acceptance of advertising does not carry with it endorsement by the publisher.

Professional Photographer (ISSN 1528-5286) is published monthly by PPA Publications and Events Inc., 229 Peachtree Street, NE, Ste. 2300, Atlanta, GA 30303-1608. Periodicals postage paid at Atlanta, Ga., and additional mailing offices.

PPA CODE OF ETHICS: PPA members are expected to represent themselves in a professional manner by adhering to the highest levels of integrity in all relationships with colleagues, clients, and the public.

PPA STATEMENT OF INCLUSION: PPA believes that the photography community prospers when we work together. We support all photographers and reject discrimination based on age, race, disability, ethnicity, religion, or sexual orientation and expression. We recognize and embrace our similarities and differences, encourage opportunities to learn from our members, and cultivate inclusive communication and multicultural skills for the betterment of the photography community.

POSTMASTER: Send address changes to *Professional Photographer*, 229 Peachtree Street, NE., Suite 2300, Atlanta, GA 30303-1608.

Copyright 2024, PPA Publications & Events, Inc. Printed in U.S.A.

VISIT [MILLERSLAB.COM](https://millerlab.com)
TO LEARN MORE.

Handcrafted to last.

Fun fact: everything we make is built by our team of experts in Missouri and Kansas. From sourcing archival papers and inks to high-quality framing services, we're proud to be the ultimate all-in-one lab partner for professional photographers since 1964.



MILLER'S
PROFESSIONAL IMAGING

Unrivaled Quality | No Early Holiday Deadlines | Free Overnight Shipping

CONTENTS

JANUARY 2024



52

©VANESSA JOY



38

COURTESY PAUL C. BUFF



28

©CAROL DEANDA



Features

42 Saved

Rescuing a dog healed Travis Patenaude

By Amanda Arnold

52 Learned is Earned

Wedding wisdom from Vanessa Joy

By Robert Kiener

60 Real Representation

Authenticity as a senior portrait business touchstone

By Jeff Kent

68 Mysterious Chaos

Low light suits Sheila Metzner's artistic vision

By Mark Edward Harris

In Every Issue

- 10 Editor's Note
- 16 President's Message
- 18 On the Cover
- 18 Merited
- 76 Perspective
- 82 Photo Fragment

Foreground

- 12 Shifting Hues: Blurred sunsets
- 14 Safari Smarts: Wildlife photography tips
- 15 Multiple Mentors: Patchwork advice
- 15 Taking a Leap: Creating bravely

Success

- 25 7 Ways to Make a Resolution Stick: Prep for success
- 26 The Promise of Uncertainty: There's power in not knowing
- 28 Experience is Everything: Create a great impression regardless of volume
By Jeff Kent

The Goods

- 33 How to Build a Balanced Composition: Bring flow to the frame
- 34 Fits Just Right: StellaPro Reflex S
By Tyler Rickenbach
- 38 Heaven Sent? Paul C. Buff Celestial Flash Unit
By Ellis Vener



Exclusive info and images you won't find in this issue
ppa.com/ppmag

Start Running
Your Business
Like A
Business.



This message is brought to you by

17hats

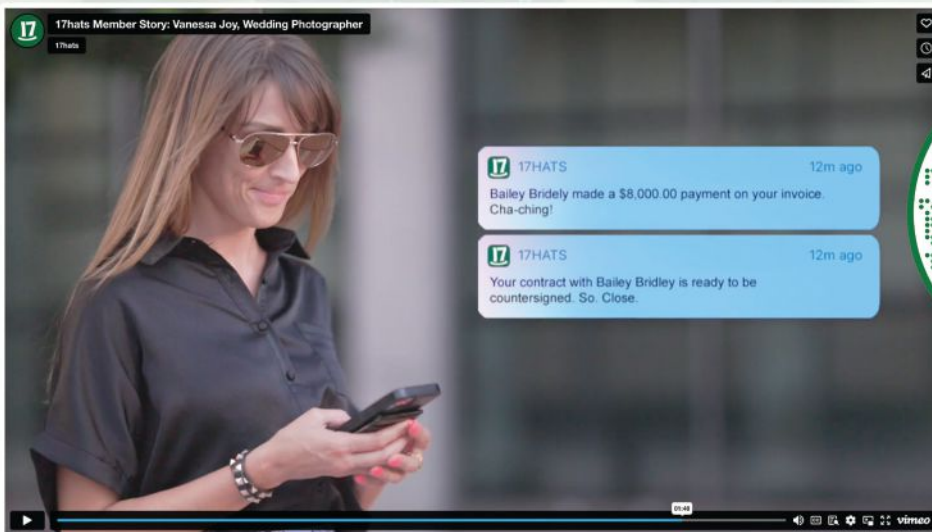
Visit us at
ImagingUSA

Booth #401

Be More
Efficient.

Look More
Professional.

Grow Your
Business.



Hear what Vanessa
Joy has to say
about 17hats.

Start your free trial at photographer.17hats.com
Use code: **PPA24** for 50% off your first year



©EDDIE TAPP

✉ editors@ppa.com

Facebook icon @OurPPA

Instagram icon @ourppa

Twitter icon @OurPPA

📄 Exclusive info and images you won't find in this issue
ppa.com/ppmag



Hover your phone camera over the code for unique content that didn't make it into this issue.

ppa.com/ppmag

A Shiny New Year

HAVE A PLAN ... OR DON'T ... FOR 2024

What are you going to do to make 2024 a great year? The idea of new year's resolutions has always sounded more punishment than goal-directed to me, so I don't partake in that annual ritual. But if resolutions are your thing, then more power to you. (In fact, we have some tips on page 25 that will help you keep your objectives alive through the year as you move toward them.)

If not resolutions, then what will help move you toward a year that's bigger and brighter? I'm a planner through and through, so rather than resolutions, I put my energy into plans, for the most part. There's no

I'm a planner through and through, so rather than resolutions, I put my energy into plans, for the most part.

vacation, project, or weekend that can't be improved with the use of a list or spreadsheet, in my book. The visible documentation serves several purposes in addition to being a map: It alleviates the need for me to remember all the details, it's readily sharable, it helps me allocate time and resources, and it brings me great joy when I can check things off as completed.

Planner that I am, I also find there are times when all I can do is jump in and start *doing* before I even know exactly what I'm doing. When I've tasked myself with learning or beginning something new, I don't typically take a strategic approach because I can become gridlocked with all the information available to me. And so I jump and start meandering about. I've found that even if I'm doing something completely wrong, the fact that I'm taking action makes me feel that I'm moving toward something (even though I may be literally moving away from it in error). At the very least, I'm figuring out what not to do by virtue of my floundering. While our Internet-everywhere lives have in many ways been made easier by the wealth of advice and information that's available online, that glut of resources can often be stifling due to its volume. Not to mention the questionable value of some of those resources. But you don't necessarily know that when you're just setting out.

Author Victoria Labalme's embrace of uncertainty appeals to me. Knowing only some of what you need to know then taking the leap to figure out the rest as you go can be refreshing and freeing. For me, it can break the gridlock that comes from being overwhelmed by choices—choices that are often not yet clear to me in their validity or rightness.

You can learn a whole lot more from Labalme when she takes the main stage as the opening keynote speaker at Imaging USA this month in Louisville, Kentucky. In the meantime, you'll find some enticing inspiration from her in "The Promise of Uncertainty" on page 26.

As we begin another trip around the sun, you have my deepest wish for a year ahead that's filled with love, health, and success. Please stay in touch, and let us know how you're doing. •

Jane Gaboury
Director of Publications

fin·ā·ō

BECOME PART OF OUR FAMILY



MADE WITH PRIDE
IN THE USA

People don't realize that Finao is a small, close-knit company. Many of our staff and customers have been with us for more than a decade. So, it's natural that we see you as an individual, and care about your success. Our handcrafted, boutique products become part of your client's story. This year, and every year, thank you for partnering with us to create lifetime memories.

ALBUMS | BOXES | PRESENTATION | WALL ART | DESIGN & LAB SERVICES

VISIT US AT IMAGING USA BOOTH 811

FINAO.COM

FOREGROUND

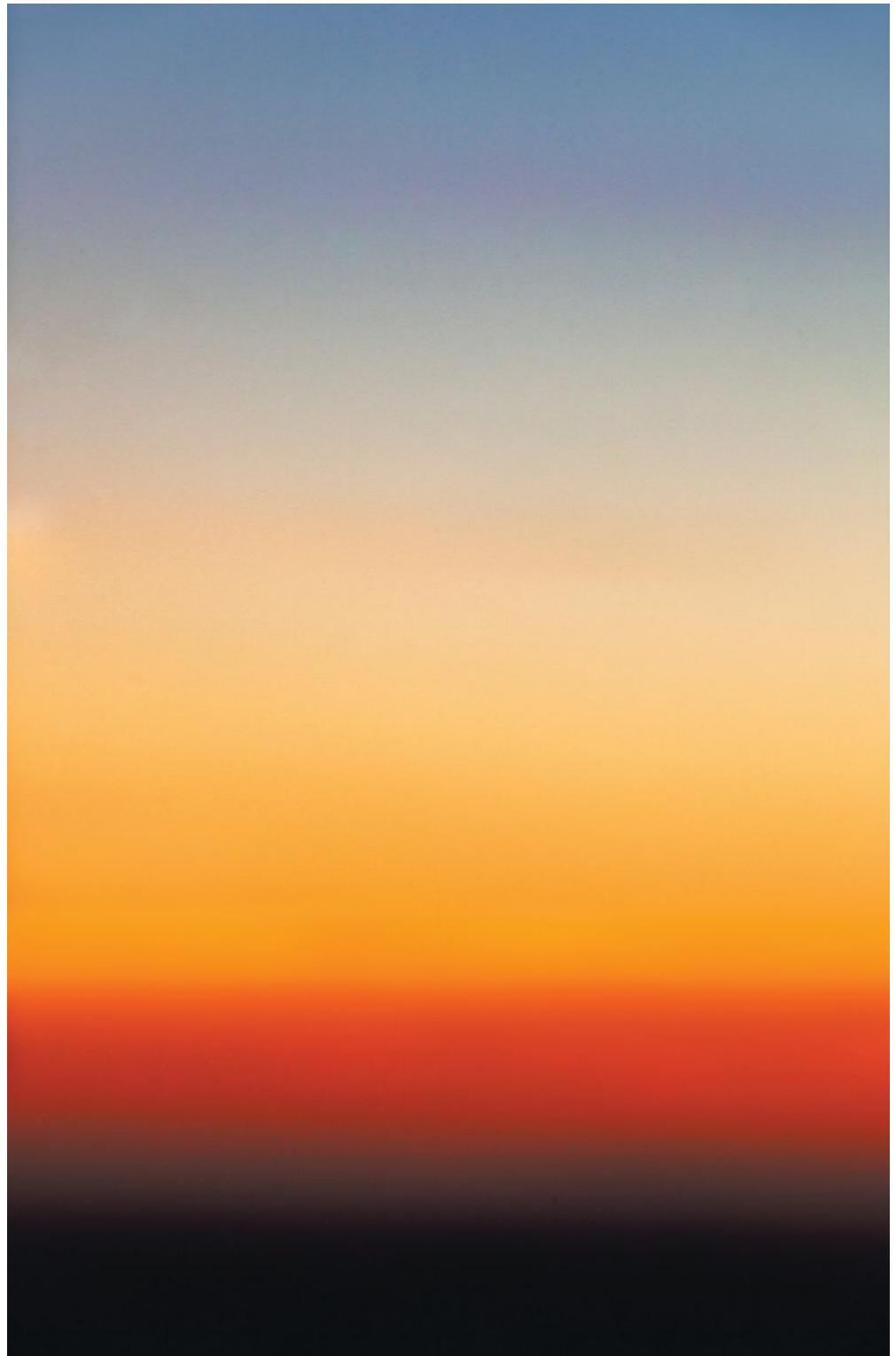
Shifting Hues

BLURRED SUNSETS

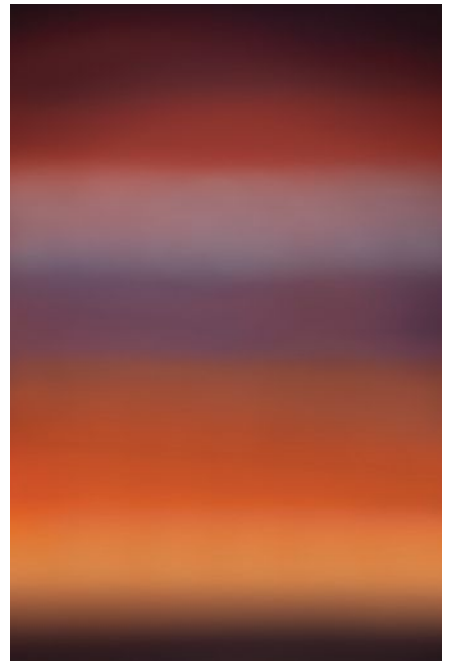
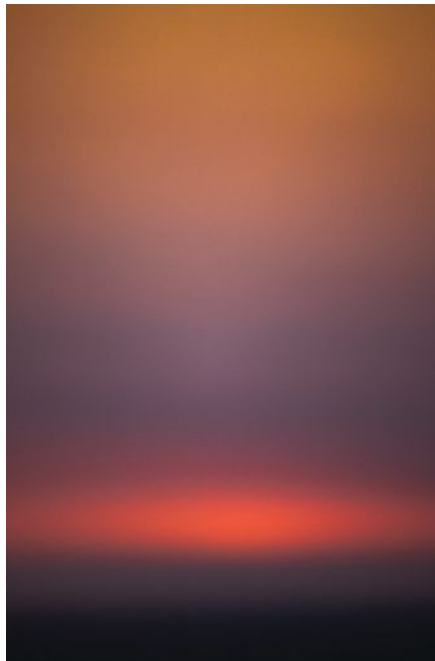
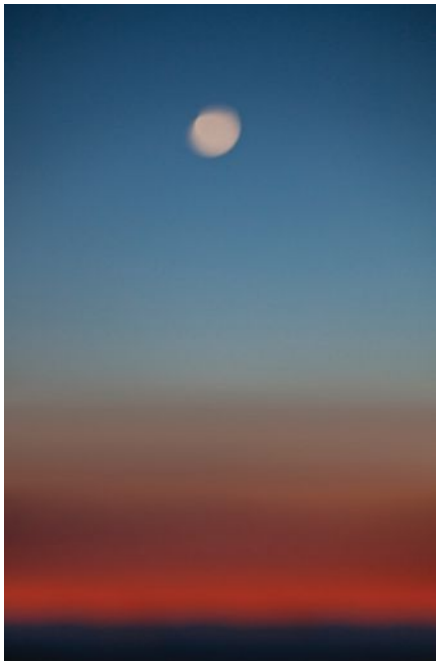
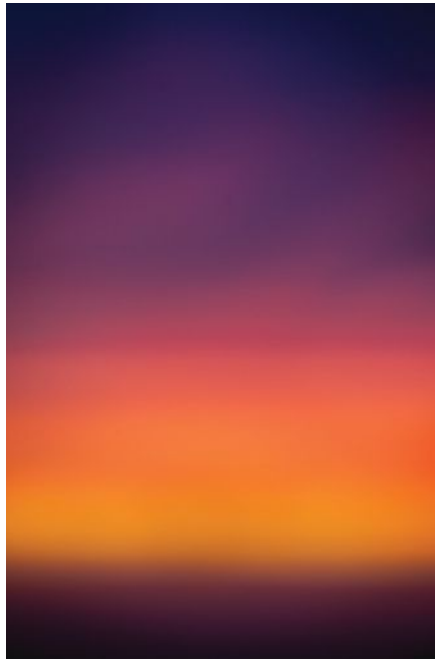
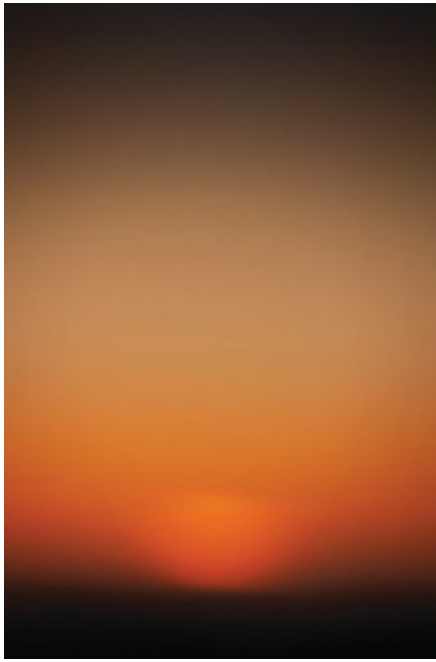
The beautiful and elusive colors of twilight are captured in an Arthur Drooker photo series that he created from sunset photos made at the same spot over four years. The images overlook the ocean as seen from The Sea Ranch in northern California.

Drooker captured each image in soft focus, resulting in an abstract style that invites viewers to derive their own interpretation of the images. The series was made into a book, "Twilight." It includes compositions presented as diptychs with time stamps showing they were taken moments apart even though their colors differ markedly.

"I learned early on that the naked eye perceives twilight one way, which differs from how a digital camera records it, which ultimately differs from how it's presented in the book," Drooker writes. •



©ARTHUR DROOKER / arthurdrooker.com



Safari Smarts

WILDLIFE PHOTOGRAPHY TIPS

©PRATHIMA VAMANLAL



Persistence was key for Prathima Vamanlal as she made photos of roving elephants from the back of a safari vehicle in Kenya's Amboseli National Park. "Our safari vehicle moved backward as the elephants moved forward, and the composition and the camera focal length had to adapt with each step, requiring constant adjustments to capture the dynamic scene effectively," she explains. "What I find most satisfying about the end product of this image is its ability to vividly narrate the captivating story of the matriarchal behavior within the elephant herd." She has three tips for photographers on safari:

BEWARE THE DUST. Bring along backup camera gear and a lens cleaning kit. The rugged conditions mean constant upkeep and a swift gear switch if something malfunctions due to dust.

DON'T LIMIT YOURSELF TO A TELEPHOTO LENS. Wide angle is great since it allows you to capture the grandeur of the African landscape.

EXPERIMENT WITH LOW ANGLES. Positioning yourself at an animal's eye level or below can lead to engaging and intimate wildlife portraits emphasizing the animal's point of view. •

An aerial photograph showing a group of people on a paved surface, connected by black ropes. The ropes form a complex network of triangles and other geometric shapes, illustrating the concept of multiple mentors or a patchwork of advice. The people are seen from above, and their shadows are cast on the ground.

MULTIPLE MENTORS

PATCHWORK ADVICE

Rather than seek one trusted mentor and follow their singular advice, try tapping into the wisdom of multiple coaches, advises *Inc.* magazine. "No matter how smart, knowledgeable, or well placed any one particular guide, no single individual knows the entire territory, and no one knows your strengths and weaknesses as well as their own." Poll multiple experts in your niche, then knit together a path forward based on their array of advice that makes the most sense for you. •

TAKING A LEAP

"If you look back and you think, who are the [people] who are remembered as artists or as photographers, they were the people who were not doing the same thing that everybody was doing. They were the people who took the creative chance to do something that was very themselves, and they just opened up to the bravery of creating and shoving it in people's eyes. And I think that is where the magic is. That's where you really find your voice as an artist. You forget about the rules, and you forget about what people say, and you just embrace whatever idea you have."

Gilmar Smith

See Gilmar Smith at Imaging USA
imagingusa.com/speakers/gilmar-smith

Make 2024 an Even Better Year

YOU CAN BE THE HERO

By Kira Derryberry, M.Photog.Cr., CPP



©KIRA DERRYBERRY

Now that the holidays have come to a close, it's time get back to work. Let's make this year even better than the last. What can you do to keep clients coming back while also generating referrals? Become their hero. With no shortage of photographers out there, you have to stand out and give them a reason to see you.

Plenty of clients come to my studio with a worry on their mind. Maybe they have work that's piling up while they're here or they think their kids won't behave. Whatever your client's worry, it's your job to understand it and alleviate it. You have to become the person they need in that moment to be at ease.

Identifying the elephant in the room is a great way to do this. Your client walks in the door and says, "I hate having my picture taken." Counter it with, "I get it! I'm like the dentist, right? You don't want to be here, but you know you need to? I'll make it quick." Be lighthearted while validating their concern, and they'll relax and let you do your job quickly and efficiently.

Sometimes this happens at the end of the shoot. If you see client feeling uneasy toward the end of the session, assure them that you got some amazing images you can't wait to show them. It's fun to see their faces when they see the gorgeous shots you got of their children when all they could see in that moment were unruly kids.

Another technique is to reassure them with positive reinforcement. I like to see how a client moves in front of my camera for a moment before I start posing them. That helps guide me on their ability to follow directions for posing. But many times, I'll try to pose a client, and they can't get there with me. When something isn't working, I'm careful not to tell them that. I simply take the photo and move on to something more accessible to them. If you tell them something isn't working, they may think they aren't

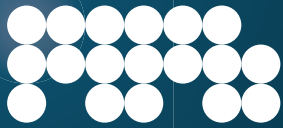
doing well and their confidence rolls right downhill. Point out all the good they're doing, and you'll see their esteem build up, which leads to authentic expressions and movements.

While you're guiding them to look their best, it's also your job to lead them through the end of the sale. Clients like to be told what to buy and can easily get overwhelmed by too many options. Understand why they need these photos and show them products that will serve them best. My clients come back to see me again and again because they know I'll let them leave only with what they need. If I've been a good listener from the beginning, I can anticipate poses and products that will solve their problems. Making sure they have exactly what they need—and maybe a few things they didn't realize they needed—will gain their trust and respect and avoid buyer's remorse.

As we embark on a new year filled with endless possibilities and opportunities, remember the magic that happens when you become the hero your clients need. Be a chameleon, effortlessly adapting to their energy and concerns. Identify their unspoken worries and dissolve them with a touch of lighthearted reassurance. Offer positive reinforcement generously, building not just photographs but genuine connections.

Guide your clients through the process, not only in posing but in choosing the images that will become cherished memories. It's not about pushing for more, but about understanding what they need. As we navigate through the intricate dance of client relationships, let's be the trusted advisors who turn moments into timeless treasures. •

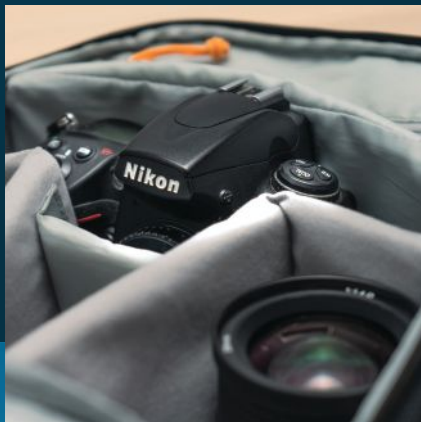
Kira Derryberry is a studio owner and portrait and headshot photographer in Tallahassee, Florida.



mpb.com



Don't sit on it. **Sell it.**



More than half of us have camera gear we no longer use.

Sell your gear and upgrade your visual storytelling.

Trade up for new adventures.

Upgrade, completed.



Do you have unused camera gear? MPB is the largest global platform to buy, sell and trade used gear.

Get an instant quote



Buy • Sell • Trade
Create ●

See mpb.com/info/unused-tech-survey for more details.

MERITED

ON THE COVER

Champagne Celebration

Chris Keeley

Chris Keeley Photography
Dover, New Hampshire



CAMERA & LENS: Canon EOS R6, Sigma 35mm F1.4 DG HSM Art lens and a Canon EF 70-200mm f/2.8L IS II USM lens

EXPOSURE: 1/160 second at f/2.8, ISO 400

LIGHTING: Chris Keeley used two Profoto A10 flashes, both with a half CTO Profoto Clic Gel and a Profoto Clic Dome. The flashes were on Manfrotto stands about 8 feet high and 12 feet from the couple set to equal power.

POST-CAPTURE: "The image was created using the in-camera double exposure technique on the Canon EOS R6," explains Keeley. After photographing the couple outside, Keeley brought them back to the ballroom, where he photographed the hotel's signature chandeliers that have an exploding fireworks effect. "The couple returned to the dance floor while I selected my favorite frame and then used the double exposure and live view function to carefully take a series of photographs of the chandeliers and frame them around the couple but not over the champagne. Since the chandeliers are so high in the ballroom, I used my Canon EOS 70-200mm f/2.8 IS II USM lens to get closer and used manual focus with several focus lengths to blur them to taste." In post-production, he used a brush in Adobe Lightroom to adjust the white balance of the chandeliers and darken the background to pure black and Adobe Photoshop to remove distractions.



©CHRIS KEELEY / chriskeeleyphotography.com

ABOUT THE IMAGING EXCELLENCE COLLECTION: The Imaging Excellence Collection comprises photographs chosen by trained jurors as being the best of the best in PPA's Merit Image Review. The Imaging Excellence distinction is awarded to compositions that successfully address the 12 elements of a merit image. ppa.com/mir

NOTE: Lighting diagrams shown here are not to scale.



True to your vision since 1976

Wonderful. Powerful.

From custom Wall Previews to gorgeous Wall Displays, it's easy to turn your images into beautiful presentations with the most stunning quality. Pro Features for Online Ordering will lead your clients to the upsell while you preserve their new favorite session.

Photography: Tjason and JoAnne Marino




Visualize More to
Sell More with
Online Ordering



IMAGINGUSA
CONNECT
LEARN
THRIVE

PHOTOGRAPHY EXPO • EXPERT SPEAKERS • NETWORKING
TECHNICAL & BUSINESS CLASSES • HANDS-ON LEARNING

Jan 28–30, 2024 • Louisville, KY • [ImagingUSA.com](https://www.imagingusa.com)



IMAGINGUSA

Dive deeper into photography with **PRE-CONFERENCE CLASSES**

**International
Photographic
Competition**

**Come witness
history in the making!**

Hundreds of photographers compete for their share of a \$26,000 prize pool in a LIVE rapid-fire bracket-style competition.

Who will take home the top prize?

Sponsored by
SONY

\$26,000 in prizes awarded!



IMAGINGUSA

PHOTOGRAPHY EXPO

Discover the brands that love photography just as much you do! Touch and try products and services and shop exclusive deals from over 130+ vendors.



THANK YOU TO OUR AMAZING SPONSORS

PLATINUM



GOLD



SILVER



BRONZE



Sponsors are subject to change.

“

The expo had lots of **albums, print samples, and new technology and gear** to learn about. I loved the **live demos** and areas where models could be photographed using the equipment.

— Kathy Thompson
Imaging USA 2023 Attendee

”



©Adriana Bocanegra

FREE
EXPO+ Pass!

**BRING YOUR
FRIENDS!**

Everyone can attend the largest photo expo for free! Get hands-on with the latest gear, shop deals, and learn from live educational demos on the Expo floor.

The Expo+ Pass also includes access to Networking Avenue, the Opening Keynote, and the International Photographic Competition.



©Adriana Bocanegra



IMAGINGUSA

Jan 28–30, 2024 • Louisville, KY

**TIME'S ALMOST UP!
REGISTER TODAY.**

ImagingUSA.com

Brought to you by



SUCCESS

7 Ways to Make a Resolution Stick

The new year is traditionally a time we commit to improving something in ourselves or our business. That's all well and good on Jan. 1, but how do we keep with it and follow through on our best intentions? •



Source: gaiam.com

The Promise of Uncertainty

THERE'S POWER IN NOT KNOWING

Dispelling the myth that only people with a well-defined plan can succeed is fundamental to Victoria Labalme's ideology. Labalme is the bestselling author of the book "Risk Forward" as well as a performer and speaker. She'll deliver the opening keynote address at Imaging USA 2024 later this month in Louisville, Kentucky.

Q: As a performance artist, you understand the need for creative professionals to have a vision for their business. How can photographers cultivate that vision?

Victoria Labalme: There are times in our lives when a vision is clear, and there are times when it's not. I wrote my book "Risk Forward" for the times when it's not. The opening line: "Some people in life know exactly what they want to achieve; this is a book for the rest of us." There's a myth that unless you're clear and have a vision of your outcome, you'll never succeed. But that's not true. Certainly, a vision can be helpful, but I also believe that the fog is fertile and full of promise.

Some of the most successful companies

and creative endeavors didn't start with complete clarity or a plan. They began with a wisp of an idea. Risking forward is all about finding your way and figuring it out as you go.

That being said, I do feel that as an artist, clarity can be developed through honoring what pulls you forward. What kind of work are you compelled to do? What lights you up? For my own part, I started as a performing artist in theaters, film, TV, and comedy clubs. Years later, I ended up with a flourishing career consulting for leaders and teams and delivering keynote performances around the world. But I never could have anticipated that my art would take me here. While a vision can be helpful, it's incredibly important to Risk Forward and remain open to unexpected opportunities that come along.

Q: Your Risk Forward approach honors the value of not always having a clear plan or goal. How can photographers use their areas of not knowing to elevate their creative work?

Labalme: One of the core elements to the Risk Forward approach is to follow ICE—interest, curiosity, excitement—even if it doesn't make sense right away, even if you can't justify every choice with logic. In college, I was a literature and poetry major, but one day I saw a flyer on campus for a special workshop on time. I signed up. Time has always fascinated me. A specific metaphor I learned in the class inspired me years later to create one of my signature performance bits, "The Con-

veyor Belt," which appears early on in my keynote. That bit alone has led to hundreds of thousands of dollars of bookings. Who would have thought that a workshop on time would uncover an insight that would lead to a bit that would become one of my most profitable and distinguishing components? So, follow ICE. As I say in my book, "At the edge of not knowing is the beginning of the extraordinary."

Q: It's difficult not to compare ourselves with others and then feel that we're falling short. How can we opt out of that destructive cycle?

Labalme: There are a lot of ways out, but one very simple approach is to stop looking around, and as I say in "Risk Forward," begin from within. When we start from inside—from what inspires us, what moves us, what works for us—we're far less concerned with what everyone else is doing.

Q: One thing you say is, "The world needs you, not who you think you should be." How does that relate to branding for the photography entrepreneur?

Labalme: My answer is this. When you read that statement—"The world needs you, not who you think you should be"—what struck you? In my experience, people have an immediate reaction to this statement: a flash or gut sense of what they wish we would be doing more of. So, honor that and explore it.

As well, I believe that each of us has a full

spectrum of colors—ideas, talents, interests. When we don't see a reflection in the outside world of what we find within ourselves, the temptation is to hide parts of who we really are in order to fit into a mold. But if you think of the metaphor of light shining through a prism, the prism reveals that white light actually comprises a full range of colors fused together. If you remove one of the colors, the light dims. The same is true for you. When you hide parts of who you are, you diminish your power. But when you Risk Forward to fuse disparate elements together in unusual ways, even if you don't see an example represented in the world around you, you lead the way for others—in your art, community, or culture.

One last note: it's critical to recognize that the world is changing very quickly with AI [artificial intelligence], so what's ahead for our work lives is going to look very different in certain ways. The business model of what you'll be doing in the future may not even exist yet, so you want to be open to evolving and forging your own path forward.

Q: It's easy for entrepreneurs to become swamped by indecision because there's just so much conflicting business advice. How can they discern what methodology or process is right for them?

Labalme: Well, this is a loaded topic because I believe indecision is rich with information. Contrary to popular opinion wherein most people believe indecision

is a negative trait or a character flaw, in my view, if you can look below the surface, you'll find a lot of clarity. In "Risk Forward," I have a diagram called "the iceberg of indecision." It shows what's really going on below the surface. The key is to ask yourself, What is causing the indecision? What's really going on? And when it comes to receiving advice, here are three questions to ask yourself that are incredibly clarifying: How does it feel? Who is giving the advice? Is it in line with where you think you want to go?

Q: Lots of professional photographers get into the business because they love photography, only to discover that it's very difficult to cultivate a profitable business. What's a good starting place for them to find a path forward in their entrepreneurial journey?

Labalme: Ultimately, it's about communication. As an entrepreneur, you need to remember that you're selling—in that someone is going

to need to buy your product or service. And for this to happen, being a great communicator is a massive advantage. Your communication skills, whether weak or strong, will show up on your website, promotional copy, emails, brochure and materials, social media presence, and of course, in person, on the phone or on video. You can blow incalculable business opportunities by being a poor communicator. Knowing how to craft your communications is critical and it's essential to do

so with the other person in mind because it's not simply about what you want to express—which is where artists are focused—but more importantly when it comes to business, how your communication is landing with the other person or people. •



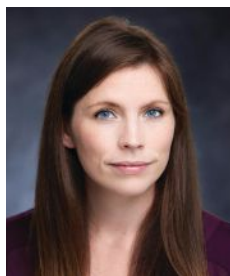
COURTESY VICTORIA LABALME /
victorialabalme.com

Experience is Everything

CREATE A GREAT IMPRESSION REGARDLESS OF VOLUME

By Jeff Kent

IMAGES © CAROL DEANDA / deandaphotography.com



© GARY HUGHES

CAROL DEANDA



The photography friends of Carol DeAnda, M.Wed.Photog., CPP, always want to know how she gets so many clients and keeps them coming back year after year. Based near Chicago, DeAnda keeps her schedule full of family portrait sessions, running a fairly high volume studio while also delighting clients with exemplary service. The 15-year veteran of family portrait photography—who's also an Imaging USA 2024 presenter—shares her tips for crafting a superlative client experience while managing a packed shooting schedule.

BEFORE THE SESSION

Remain visible. DeAnda's client interactions start out as a visible social media presence and regular email reminders. She follows clients on social media, comments and interacts with their posts, and makes herself present in relevant conversations. When it comes time to ramp up her bookings, she gives little nudges through social media, email, or text messages to let clients and prospective clients know she's scheduling seasonal portraits.

Share location visuals. Prior to meeting with clients, DeAnda sends a link to a video showing the locations where she typically shoots. She includes photos of all different ages of kids so parents can get a sense of the options available to them and start envisioning their family in the portraits.

Discuss details. DeAnda does a phone consultation to gather the pertinent information and start building rapport. She asks about the kids and their personalities as well as if there are any circumstances she should be aware of when setting up the session (such as processing disorders or particular sensitivities).

Understand the purpose. It's important to know why the family is seeking the session, says DeAnda. Is it a special occasion?

A major milestone? An annual update of the family photos? With that knowledge, she can cater the session to clients' needs.

Talk attire. DeAnda talks to clients about their outfits. She has a Pinterest board that she sends with an array of outfit samples. "And I often tell Mom to dress herself first," she says. "A lot of times, the moms have certain outfits they feel confident in, and if they base the rest of the family's outfits around theirs, then they'll be much happier."

Review products and pricing. During the phone consultation, DeAnda asks about product preferences and goes over pricing. She's matter-of-fact in pricing explanations, bringing up the cost of different items so clients understand the investment before the first shutter click. "At this time, I stress the importance of albums and how much I love them," she says. "Since a lot of these photo sessions are on location, I will bring album samples with me to the session so they can see and touch an example of the finished product."

Confirm the location. Once a session is booked, DeAnda checks in with the client a few days before the shoot. She sends an email and a text with maps showing exactly where to meet her so there's no confusion on photo day.

DURING THE SESSION

Identify special requests. At the beginning of the session, DeAnda gives clients another opportunity to express special requests and then makes customizations based on what they want to achieve.

Get Dad on board. During sessions with traditional families, DeAnda often makes a special effort to engage the dads, who may not have had as much involvement in the planning. She may ask him if there are any special games or activities



See Carol DeAnda at Imaging USA
imagingusa.com/speakers/carol-deanda



he does with his kids. “When I pay special attention to the dad and make sure to figure out if there are any shots that are more important to him, he feels more involved.”

Review the checklist. As she’s photographing, DeAnda verbally confirms her shot list with the family. She’ll mention the images she’s captured and inquire about the ones she hasn’t gotten yet. “I always want to talk through the checklist because there are some times where you don’t capture that one important photo,

whatever that may be, but if you don’t tell them at the shoot, they sometimes think you magically got it,” she says. “It’s important to talk about it during the shoot so it’s brought to their mind when there’s still time to get those shots.”

Downplay expectations. DeAnda likes to manage client expectations so they’ll be pleasantly surprised when they see the final images. For this reason, she doesn’t show them the best images on the back of her camera during the session. Instead, she lets them see a few

good ones and holds off on the ones that will really wow them until they get their completed gallery.

End on a happy note. Conclude portrait sessions on a happy note, with everyone excited and in a good mood, says DeAnda. She often does this by playing a game with the kids and then offering parting gifts such as candy for the kids and branded lip balm for the parents.

Outline next steps. Before the clients leave, DeAnda explains what will happen next so they aren’t left wondering.

She lays out the process and promises an image gallery with customized product options within a couple weeks.

AFTER THE SESSION

Over deliver. While she promises to have an image gallery to clients in a couple of weeks, DeAnda delivers it much quicker, usually within two or three days. “One of the things I do to keep my clients happy is have a really fast turnaround time,” she says. “Parents love seeing the images quickly. It’s a rush, an instant gratification feeling that continues the enthusiasm from the photo shoot. And I think they’re actually happier with their photos as a result.”

Visualize the album. If clients have expressed interest in an album, DeAnda shares a mockup at this time. She uses SmartAlbums from Pixellu to create an album design within minutes. The time investment is well worth it, as clients are more likely to purchase an album when they can see it versus trying to conceptualize it in the abstract. “Helping my clients visualize their albums has increased my sales on albums tenfold,” says DeAnda.

Be a guide. DeAnda doesn’t just share an image gallery and hope clients will make a purchase. She gets on the phone with them and walks through their order, making sure they get everything they want and are happy with the final purchase.

Make it all hassle-free. Above all else, DeAnda makes the entire process from first contact to final sale as easy as possible. She’s transparent about every step of the process and makes sure there are no unpleasant surprises. “I don’t want there to be any hang ups or to make anyone wait on me for anything,” she says. “I really focus on making the process seamless from start to finish. That way, there are no frustrations, and the overwhelming majority of clients walk away happy.” •

Share Your Passion

Volunteer to lead a photography workshop, help your fellow members grow, and earn 2 speaking merits!

Workshops: May 6–20

Application Deadline: February 18

SIGN UP TO TEACH A WORKSHOP

PPA.com/PhotoWorkshops



Being a Certified Professional Photographer gives confidence to my prospective clients.

Jon Berndt
CPP

© Jon Berndt Photography



Elevate Your Craft:
PPA.com/CPP



THE GOODS

How to Build a Balanced Composition

IMAGES © LINDSAY ADLER PHOTOGRAPHY / lindsayadlerphotography.com



Being able to create an attractive composition with one or more people is a foundational skill for portrait photographers. One of the first tenets of designing a group pose is building with triangles, not lines. Equally important is a balanced composition. •

What follows is an excerpt from Lindsay Adler's "Groups Posing Guide," which can be downloaded at lindsayadler.photo/groupsppa.

Try to seek balance in your group positions. For example, if all of the tall people are on one side, or several family members are clumped together on one side of the pose, this creates a visually "clunky" image. This example has a nice overall flow to the frame. No one person dominates the scene, nor does anyone feel left out.



In this example, the family appears unbalanced. The grandmother looks diminished in the frame and separated from the family.



In this example there is a bit more balance, yet the grandmother still feels separated and the shot lacks togetherness with no compelling composition.

Learn from Lindsay Adler at Imaging USA
imagingusa.com/speakers/lindsay-adler-1

Fits Just Right

REVIEW: STELLAPRO REFLEX S

By Tyler Rickenbach



Pros

- Lightweight and nonintrusive
- Battery power is doubled over the original
- Compatible with multiple lighting systems and modifiers
- Charges with USB-C

Cons

- Can't change light temperature
- Battery handle too smooth for best grip

Like in the Zac Brown Band song “Chicken Fried,” where the lead sings his praise for “a pair of jeans that fit just right,” the StellaPro Reflex S by Light and Motion is my new favorite light that suits me to a T. The new upgraded version of the Reflex S released last fall has a more powerful battery handle that delivers more run time, power, and burst performance.

Who is this light for? The obvious answer is photographers; however, as a filmmaker, I found myself using the continuous light more than I thought I would. It's also for creatives who need to pack light and stay on the move.

A huge benefit of the light is that you can sync it with a Godox, Profoto, or Elinchrom receiver. So, if you already own one of



IMAGES © TYLER RICKENBACH / tylerickenbach.com

Conditions for the night shoot were perfect, with clear skies and the darkness of a remote location.



With the StellaPro Reflex S set at +2 stops of light and using rear curtain sync, I was able to create the streak of light and motion I'd intended.



The strong directional light works perfectly for a bold profile.



The dome diffuser softens the light for portraits.



In this setup I used one Reflex S as the main light and another as a rim light.

those, then you don't have to buy another trigger system.

I have a Profoto B10 and found myself using both systems together in the studio. I loved how the two worked seamlessly. Not once did I feel the Reflex S was inferior to the Profoto B10.

IN THE STUDIO

I wanted to test the versatility of the continuous light. In the past I've primarily used strobes to take portraits; however, after studying photographer Peter Hurley, I realized his setup made use of continuous light. I can see why. Continuous light allows you to see the result in real time. You can add different adapters to the front of the Reflex S, making the light versatile.



The dome diffuser is sold separately, as is a three CTO gel set that you can use to change the light temperature to something warmer than daylight.

I used the dome diffuser for the portrait of my Indiana Jones-style model to evenly light his face.

My setup was quick: I was able to take a series of photos in less than 20 minutes. The beauty of the Reflex S is that it's small, lightweight, and less intrusive than other lighting options. For the portraits, the Reflex S was powered between 1 to 1.2 stops on continuous light. For those who work in run-and-gun situations such as photojournalists, wedding photographers, and filmmakers, the Reflex S may be a perfect solution.

One thing to note: The instructions can be confusing. I had trouble syncing my Profoto receiver, but after an email to Light and Motion, I was able to resolve the issue.

IN THE FIELD

I wanted to push the limits of the Reflex S in total darkness. On a cold fall morning, a friend and I headed into the foothills to photograph a Land Rover Defender under a starlit sky. With a headlamp illuminating my path, I attached the StellaPro Reflex S to a light stand and had my friend drive past, hoping to create a streak of light showing movement from the vehicle.

After a few attempts, we finally dialed it in (+2 stops of light using the Reflex S as a strobe). Using rear curtain sync (with the light flashing at the end of the exposure), we were able to create something special in a short amount of time.

Like any strobe, there are limitations, and the Reflex S is no exception—you have to maintain line of sight or it won't fire.

WORTH THE PRICE?

The question of whether it's worth the \$849 price depends on what kind of work you do. You can create soft, natural daylight with the Reflex S on continuous light, or you can use it as a strobe in high-speed sync and shoot up to 30 frames per second at full power until it reaches a buffer. Imagine the action sports images you could create with 18,000 lumens in burst mode.

Would I buy it? Absolutely. It doesn't solve every need, but when you're on location and packing light, it's an incredible tool that's readily at your disposal.

Something to keep in mind for those planning to use the Reflex S as a continuous light, anytime you push the light past 2.5 stops, the cooling fan turns on. This is more problematic for filmmakers recording audio than photographers; nevertheless, it's something to be aware of.

I love the Reflex S, and I'm thrilled to add it to my toolkit. It's the light I didn't know I needed. •

Tyler Rickenbach is a filmmaker and photographer based in Idaho.

Dynamic at Any Distance

SIGMA's broad spectrum of full-frame mirrorless zooms covers 14mm to 600mm.

The new **70-200mm F2.8 DG DN OS | Sports** joins the **14-24mm** and **24-70mm F2.8 DG DN | Art** as SIGMA's third professional F2.8 zoom for full-frame mirrorless. Three lenses, any assignment, any light.

And that's just the beginning. Find the perfect lens for whatever you shoot — portraits, landscapes, wildlife, or family memories — within SIGMA's Art, Sports, or Contemporary lines.

How can you tell which SIGMA lenses are made for mirrorless? Look at the name: DG means full frame and DN indicates a mirrorless-exclusive design. **DG DN** lenses are engineered for optimum performance on full-frame L-Mount and Sony E-mount cameras.

Explore SIGMA zooms and view all DG DN lenses at sigmaphoto.com/DG-DN



FULL-FRAME ZOOM LENSES

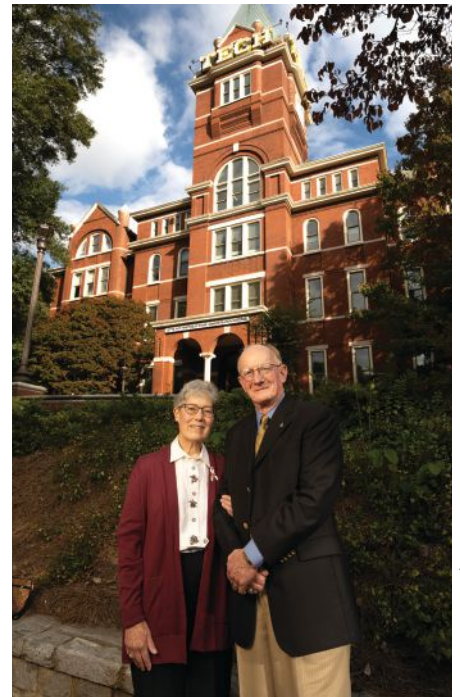
Heaven Sent?

REVIEW: PAUL C. BUFF CELESTIAL FLASH UNIT

By *Ellis Vener*



COURTESY PAUL C. BUFF



IMAGES © ELLIS VENER / ellisvener.com

I used the shadow of a large tree and the dark mid-ground to create a sense of depth in this portrait of Colonel and Mrs. Hall in front of the Georgia Tech Tower. I wanted to back up more, but a hedge was in my way. I used the Paul C. Buff Celestial Flash Unit in color TTL mode fitted with a Plume Wafer 75 soft box.

Pros

- Compact size and light weight
- Color consistency and excellent light quality
- Reliable performance
- Self-contained power if needed

Cons

- Handle attached with screws
- No print manual

By mid-2022, multiple brands were selling high-powered (500 watt-seconds and up) battery-powered monolights with TTL control and high-speed sync (HSS) capabilities. But Paul C. Buff was conspicuous in its absence. Ever since the death of the company's founder in 2015, the organization seemed to be floating on a tide of high-quality and reasonably priced lights such as the Einstein E640. Still, as technology advanced, the winds and currents of photographers' expectations changed too. At Imaging USA 2023, Buff introduced the Celestial Flash Unit.

The Celestial is a compact battery-powered monolight with TTL and HSS capabilities and with a bright, daylight-

balanced LED modeling light. Like all other Buff lights, it uses the circular 3.5-inch diameter reflector and speed ring mounting system. It also has a built-in 16-frequency, 16-channel 2.4 GHz radio receiver designed to work with the Buff built-in CyberSync transceiver and HUB remotes as well as the FusionTLC Raven. There's a connection for the PocketWizard MC2 transceiver and an easy-to-access standard 3.5mm sync cord port. A spring-tensioned tube-type umbrella support accommodates umbrella shafts from 7 to 9mm in diameter. The Celestial measures 6.5x5.25x8 inches and weighs a heavenly 4.6 pounds, including the battery. Although the light uses a passive cooling system, heat buildup is minimal, even when firing rapidly at full power.

With a 12-stop range, its capacitor banks can release from 500 to 0.24 watt-seconds in a single pop of light. At full power, the flash recycles in 1.5 seconds. At lower output power levels, recycle times decrease rapidly. At a distance of 6 feet, bouncing its light into a generic 45-inch white umbrella, the Celestial delivers 11.6 stops of usable light at full manual power. Photographers can decide which is more critical to a project: color consistency, where the t0.1 flash duration ranges from 1/340 second at full power to 1/8,200 second (see "Flash Duration," next page), or action, which places a premium on even shorter increments. In Action mode, t0.1 flash duration remains 1/340 second, but at minimum power, this falls to 1/18,600.

Indoors and out, TTL performance was accurate and reliable in my tests using a Nikon Z 7II with a FusionTLC Raven remote. In Color mode, color is consistent from frame to frame and power setting to power setting, except at the very bottom of the power scale. Consistency is essential to a smooth processing workflow, especially if you use the TTL



Under bright, slightly cloudy skies, I set my Nikon Z 7II to aperture priority and dialed in -0.7 exposure bias for the entire frame to ensure retention of highlight details. I raised the Celestial modified with a small Plume Wafer soft box on a tall stand directly behind me. I dialed in -0.3 exposure bias on the wireless Raven transmitter, and it automatically chose HSS mode for the flash on the Raven transmitter.

f-stop	COLOR SECONDS	ACTION SECONDS
0	1/343	1/343
-1	1/842	1/1,506
-2	1/1300	1/3,087
-3	1/2,565	1/5,593
-4	1/3,586	1/6,649
-5	1/5,319	1/8,591
-6	1/4,787	1/10,688
-7	1/6,024	1/12,960
-8	1/5,081	1/15,533
-9	1/6,203	1/19,849
-10	1/6,944	1/17,188
-11	1/16,134	1/20,585

To maintain color consistency at lower power settings, the flash duration increases slightly. In Color mode, the step is between -7 and -8; in Action mode, where color consistency is not considered to be as critical, it's between -9 and -10.

FLASH DURATION

There are two ISO standards for measuring flash duration, t0.1 and t0.5. The former measures the total flash duration while the latter measures only the time the flash produces at least 50% of its maximum brightness for that power setting.



For this infant portrait, I modified the Celestial with a 46-inch Photek Softlighter umbrella with a shoot-through diffuser and set it in color TTL mode. The exposure is 1/160 second at f/11, ISO 100.

modes. I say TTL modes because when in HSS mode, the flash is also in TTL mode. Outdoors, on a portrait shoot with clouds scudding across the sun, the combination of TTL and HSS performance worked reliably.

For portraits on the go or in tight spaces, it's great to have a self-contained powerful light. It takes only a short time to run a power cord to an electrical outlet, but sometimes plugs are scarce or non-existent, and an extension cord is just one more heavy thing to be lugging around and wrangled. Nevertheless, given the capacity of the battery—200 full-power pops (with the modeling light off) or 90 minutes of runtime with the LED at full power—AC power is the way to go for longer sessions, using the light while charging. Unlike the Godox AD600 Pro with similar power and features, the

Celestial doesn't need a separate AC power module. The weight was kept down to 4.6 pounds, which is great for location work. If you plan on traveling by air, the FAA requires transporting large-capacity lithium-ion batteries in your carry-on bag for safety, and the Celestial's battery falls neatly in that category without taking up much space. Additional batteries are available for \$129.95.

The daylight-balanced 30-watt LED modeling light (equivalent in brightness to a 160-watt quartz-halogen bulb) is powerful enough for indoor location work to see what your light will look like without first making a test exposure. There are three modes: Full, Track Flash Output, and Off. At maximum brightness, the modeling light's daylight color balance and efficient fanless cooling make the Celestial a dual-purpose light suitable for

basic videography and flash photography.

A soft translucent 3.25x1.5-inch dome covers the user-replaceable 10mm diameter flash tube and the modeling light via magnets. The dome integrates the light into a smooth homogeneous source and protects the flashtube. Usually, protective covers like this are glass, but the Celestial dome's pliable material acts as a last defense and shock absorber if the light is dropped or knocked over. The white translucent material also warms the light, which flatters skin tones. The magnetic attachment allows for interchangeability. Want to add color to your photo? Instead of using gels, swap the white dome for one of the optional red, orange, yellow, green, teal, blue, purple, or magenta domes (\$64.95 for the set).

On the left side of the flash body is a large, easily readable white-on-black LCD panel, and to its right are four physical controls: a large wheel with a center button and two buttons below that. The right-hand button combines the on/off switch and test fire button, and the left one activates the menu button for changes between flash, modeling light, sync, and radio settings. The menu button, the wheel, and its center button work together to navigate the control menu.

Light quality is excellent, and the price is nice at \$649.95, but there are two things I'd wish for. The handle on the bottom of the head works well, but I'd prefer it as part of the body instead of attached by two screws, and I'd like a printed manual to complement the introductory video.

Although it faces stiff competition from Broncolor, Elinchrom, Godox, and Profoto, the Paul C. Buff Celestial is a solid value. The company has a history of being a scrappy underdog, and the Celestial has much to offer both fresh and seasoned photographers navigating the stormy seas of being a creator. •



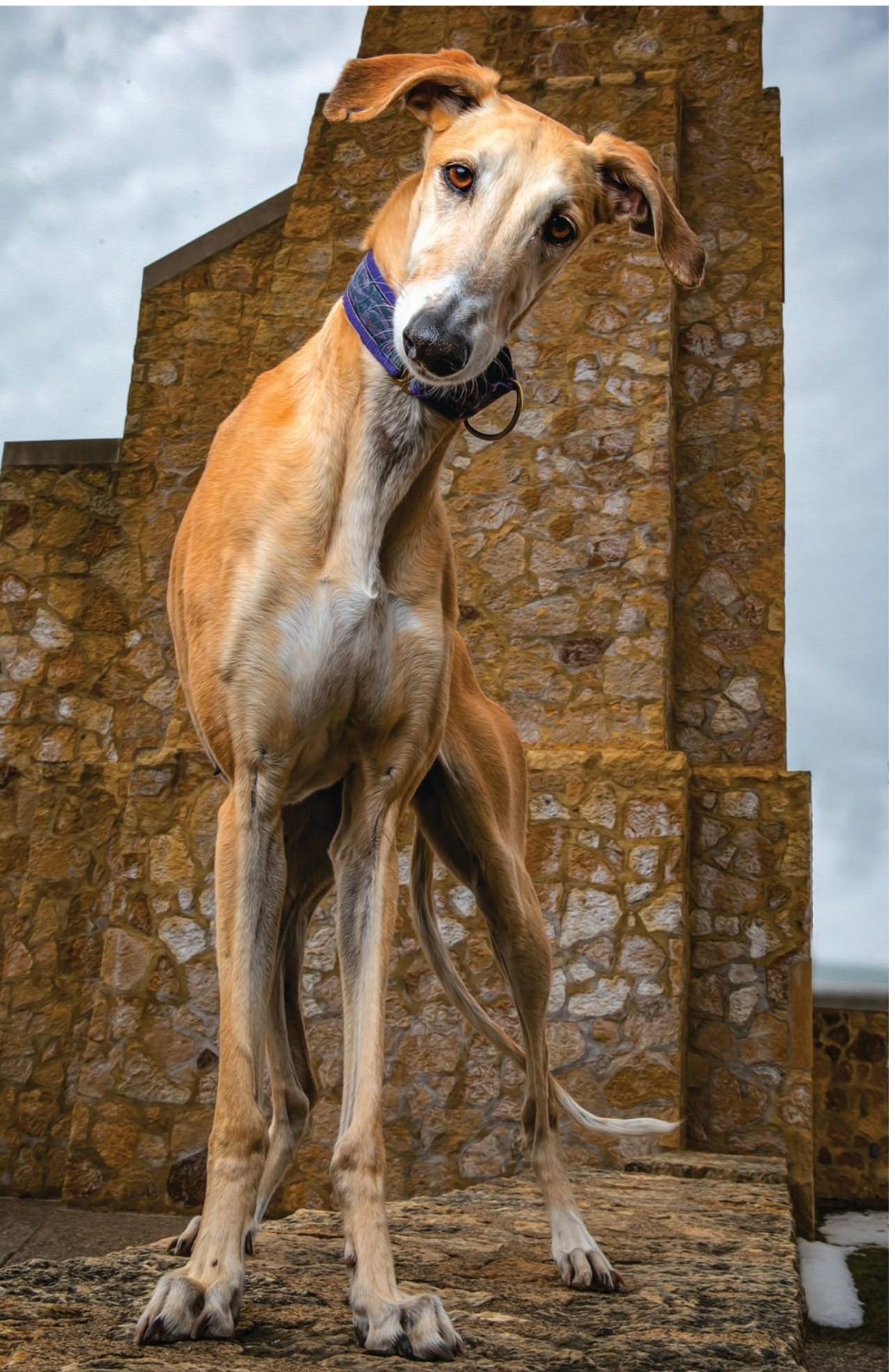
A New Beginning

Work toward your degree,
one image at a time.

Enter the March Merit Image
Review by February 29.

PPA.com/MIR





SAVED



RESCUING A
DOG HEALED
TRAVIS PATENAUDE

BY AMANDA ARNOLD

In October 2012, Travis Patenaude, M.Phog., was in a dark place. Suffering from depression, he considered ending his life. “Luckily, I had a moment of clarity and was able to stop myself,” he says. He also attributes to luck that a week later, he and his wife, Amanda, adopted their first Spanish greyhound, Leena. The dog clearly had been traumatized, and when he learned her backstory, he couldn’t help but feel she’d come into his life for a reason. Her previous owner, a hunter, had planned to hang her in a tree because she was no longer useful to him. Patenaude shifted his focus into making her comfortable and gaining her trust, a process that healed both of their broken spirits.

After learning Leena’s story, Patenaude began researching the treatment of Spanish greyhounds, or galgos, in the Spanish hare hunting community. What he learned wasn’t pretty: As many as 100,000 galgos are killed each year at the end of hunting season, which lasts from October to February. Hunters typically keep four females and one male; after the dogs have bred, the male is killed. When the puppies are old enough to begin training, they’re pulled behind an ATV at 30 miles per hour for 10 miles, and any puppy that can’t keep up is dragged. When they begin training in the field, any puppy that sits next to its master or looks back at its master during a hunt is killed. “They want a dog





that is full energy, 100% focused on the job, and in a sense will run itself to death,” Patenaude says. It’s survival of the fittest at its worst.

INSPIRED TO ACTION

Disturbed by the mistreatment of galgos in Spain, the Patenaudes, who’d run an adoption group for greyhounds for 12 years, set up a similar organization for Spanish greyhounds, Love Hope Believe Galgo Adoption, partnering with rescue groups in Spain to bring the dogs to the United States to be adopted. When it came time to list the dogs for adoption, a member of Hearts Speak, a nonprofit organization that connects creatives such as photographers with animal welfare organizations, came out to photograph the dogs. “Once I saw her images, I was like, I need to figure out how to take photos

because mine really sucked,” he says. He set a goal to improve his photography skills and equipment so he could become a contributing member of Hearts Speak within a year.

In February 2014, Patenaude and Amanda took their first trip to Spain. At a shelter, Patenaude took a photo of a galgo that had just been dropped off; it was visibly frightened and malnourished, covered in scars. “When I showed people that photo, I saw a very noticeable change in them,” he says. “I saw them feel the dog’s fear and, most importantly, show empathy for that dog and want to learn more about it. That is where I discovered the power of photography. That’s where I just jumped headfirst into learning as much as I could about doing photography and trying to tell the story of the hunting dogs’ pain with photography.”

ANATOMY OF AN IMAGE

TITLE: “Saying Goodbye”

SUBJECTS: Travis Patenaude and Fernando (who stood in as a model for Patenaude’s late dog Leena)

CAMERA & LENS: Canon EOS 5DS R, Canon RF 28-70mm F2 L USM lens

EXPOSURE: 1/200 second at f/11, ISO 200

LIGHTING: Travis Patenaude used a Godox AD400 to bounce light from a 130-centimeter umbrella as the main light above the subjects. He used a Godox AD400 bouncing light from a 165-centimeter umbrella as a fill light placed behind the camera, and a Godox AD200 with a round head and a grid as an accent light pointing down toward the rabbit.

POST-CAPTURE: The image is a composite. He took photos of the dog in position and himself in position and then combined them to have the image show the dog resting its chin on Patenaude’s shoulder. He used a haze machine for a smoky effect, but it created a blue tint, which he edited out in Adobe Photoshop. He used Nik Color Efex Pro to restore the contrast. He watched many YouTube videos to learn how to apply the dispersion effect in Photoshop, he says, resulting in 20 to 50 attempts to get it right.







Learn from Travis Patenaude at Imaging USA
imagingusa.com/speakers/travis-patenaude

On the plane back from Spain, Patenaude scrolled through the photos he'd made of the dogs and the volunteers who worked with them. He recognized a theme. "I saw that this could make a nice book," he says, showing the metamorphosis of the dogs as they transformed—thanks to volunteers' care—from neglected and abandoned hunting dogs to trusting and relaxed adoptable pets. The book, "Galgo Español After the Hunt" was self-published and its sales raised \$4,000, which Patenaude donated to BaasGalgo. Later, he published "Faces of Rescue," portraits of rescued Spanish greyhounds, and is working on a third book featuring adopted galgos along with stories written by the families who have taken them in.

THE LANGUAGE OF DOGS

Patenaude, who makes his living in information technology, devotes most of his photography work toward Spanish

greyhound rescue. But his images have also caught the eye of greyhound lovers, who commission him for portraits, which he does in his garage-turned-studio three months out of the year. He also sells fine art prints, which ship worldwide, via his website.

Patenaude offers tips for making dog portraits:

Allow the dog to get relaxed. When a dog comes to his studio for a portrait session, Patenaude allows the animal to explore the room for a full hour before he makes a single photograph. If they seem uncomfortable, he allows them to go into the backyard and then come back in. "The second time it's a little easier for them."

Give them treats as the flash goes off. This teaches them that they'll be rewarded each time they hear the click of the shutter and see a burst of light.

Make a connection with the dog. Allow-

ing a dog time to get used to its surroundings makes it easier to forge a connection with the animal, which leads to natural, relaxed, and soulful expressions.

Don't light what it looks like; light how it feels. Use light to create emotion and atmosphere, he says. If you want to show the athletic strength of the dog, you might light from the side to create shadows that accentuate the muscles. If you want to elicit sympathy for a battered dog, you might also light from the side to show its emaciated frame. For a more natural portrait, light from the top down to focus on the face.

Arrange the lighting ahead of time. When he's creating a conceptual portrait, Patenaude uses a stuffed animal to practice the lighting before the session. The setup is in place before the dog arrives, so it's just a few adjustments and a few clicks of the shutter for the dog.

If the dog keeps jumping off the platform, it's time to stop. Don't push a dog to remain in front of the camera if it's clearly bored or bothered. "I had one session where I got two photos and that was it," he says. "Luckily, those two photos were perfect."

THE HUMILITY TO LEARN

In addition to commissioned portraits of dogs, portraits he's created for his books, and documentary photos of galgo volunteer work, Patenaude creates conceptual portraits, often featuring his own dogs, which have become a way for him to tell their story as well as express his feelings. He's entered images into PPA's Merit Image Review, giving him the opportunity to receive feedback from judges, learn from peers, and challenge himself.

He learned two lessons from this experience, he says. First, he changed his mindset to view others' images as motivation to learn rather than a reason to throw in the towel. It can be intimidating to view seasoned photographers' work, but "They had to start in the same spot I did," he says. No one knows how to create perfect photos when they first pick up a camera. They all had to go through the same process of learning and improvement, he would tell himself. Second, don't be afraid to ask for help. He's been pleas-





antly surprised that some of the photographers he most admires have been happy to review his images and offer feedback after he reached out to them.

One of Patenaude's conceptual images, "Saying Goodbye," was a finalist in PPA's 2021 Grand Imaging Awards, which is especially poignant for Patenaude since the image honors Leena, his first galgo rescue, whom he credits with saving his life and leading him to the "amazing gift of photography."

"We adopted her in 2012 and she passed away in April 2015 from cancer, so she was only with us for three short years," he says. "But she had such a profound effect on our lives." Leena is his why. In rescuing her, she rescued him from his depression, and he'll never stop repaying her for that. "My goal is to tell anyone who is willing to listen about her story and about the hunting dogs of Spain," he says. And he's using photography to do it. •



Want to see NowCandid in action?
Visit us at Imaging USA! Booth #1119



NOW CANDID

What's new with NowCandid?

Our new Live-Slideshow feature LiveLoop launched, NowCandid arrived on iPad & iPhone, we've reduced QuicPics fees and more!



Learn more at
NowCandid.com







VANESSA JOY

**WEDDING WISDOM
FROM VANESSA JOY**

BY ROBERT KIENER

LEARNED IS EARNED



Vanessa Joy, Cr.Photog., who is in demand as both a photographer and photography educator, is candid about her missteps. “Making mistakes is inevitable,” says the entrepreneur. “And they can become excellent learning lessons.” She smiles as she remembers the negative online review she received from her first client. “Imagine that,” she says. “I was 24, just starting out on my own and my first—*very first*—wedding client gave me a nasty review online, saying she didn’t like my photos, that they were not that great.

“And you know what? She was right. They were not great. I didn’t know my lighting well enough, and the work was less than stellar. I reached out to her and offered to re-edit her photos, which I then did. While they weren’t that much better, she was sweet about everything and eventually removed the horrible review.

“But I learned a lot from the experience. I learned to listen better and understand what a client wanted and expected. Also, I learned that I needed a better camera. And that I had to learn more about lighting. I worked on both.”

She upgraded her gear and started attending a slew of photographic workshops and conferences. She’d studied photography in college and worked alongside professional photographer John Heyn after graduating, and she continued to further her skills by learning from other pros and by practicing.

Today Joy runs a bustling photography business averaging 20 weddings a year from her twin bases in Austin, Texas, and northern New Jersey. She’s also done portrait and commercial work for Fortune 500 firms including Hilton, has authored four photography how-to books, earned a PPA photographic craftsman degree, and been named a Canon Explorer of Light.

In addition to her photography, Joy has also realized her long-

"WEDDINGS ARE FULL OF SO MANY LITTLE MOMENTS THAT ARE MAGICAL. AND IT'S CAPTURING THOSE MOMENTS THAT MAKES THIS SO MUCH FUN!"





Learn from Vanessa Joy at Imaging USA
imagingusa.com/speakers/vanessa-joy-3

held desire to train others in the art, craft, and business side of the profession. She teaches, lectures, and runs workshops around the world and will be presenting a session on lighting for weddings this month at PPA's Imaging USA in Louisville, Kentucky.

LESSONS LEARNED

Joy recently took a break from her hectic schedule to offer some of her most valuable tips and advice.

Be firm on pricing. “The most frequent topic I am asked about is pricing,” explains Joy. “So many photographers are just not charging enough.” It’s natural for some customers to claim that a photographer is too expensive, but you have to stay firm. “You need to be comfortable with what you charge, and I know that can be difficult,” she says. “It doesn’t always come naturally, especially when you’re being told that you are too expensive. But you need to stick to your guns. If you say yes to a discount, you’re telling a prospective client that you’re really not worth that much.”

The best pricing advice Joy ever got was to raise prices every time someone booked her highest package, she says. “Do it. Even if it’s just by \$100 or \$200. When someone buys your priciest package, it shows that your clientele and your photography skills are evolving to the next level. If a client has booked your costliest package, they would have paid you more. When it comes to pricing, don’t stand still.” Her average wedding package is now \$18,000 and upgrades run about \$5,000 more.

Hybrid posing is a winner. “I use a hybrid posing approach to shooting weddings,” says Joy. “By that I mean I use a blend of straight posing and a lighter style of posing, which I refer to as guided posing. I direct as needed to get the best possible shot while still keeping things mostly candid and undisturbed.”

An example of straight posing is telling a subject where to stand, where to put their hands, how to smile, and where to look. “That can be used when it comes to shooting the family and group photos,” says Joy. “But it won’t work when it comes to shooting just the couple, for example.

“I don’t want to put the couple in a high school senior yearbook pose because that will look really stiff. You’ll certainly need one formal pose but if that’s all you get, when the couple looks at the finished images they’re going to remember how you posed them as opposed to how they were feeling that day. You want lightly guided images that will bring back memories about how they felt that day. Of course, you don’t want strictly candid shots because these aren’t models; they need some guidance. You need to use a hybrid approach to posing.”

Speed posing keeps you on schedule. Sometimes things can go wrong on the day of a wedding and time can be short, says Joy. This is when she opts for her speed posing schedule. “I also use speed posing so I can have more time to be creative doing other shots,” she explains.

“It works like this: I organize a family photo shoot list to take the least amount of time possible. I set the order of the shooting in a way that people need to be moved around the least so it takes a lot less time. Family photos can take an hour or seven minutes. I know how to do them in seven minutes!

“Speed is important. When it comes to the rest of the day—photo-



graphing the bridesmaids, the wedding party, the couple together—I save time by moving myself around instead of moving the people.”

Mind your manners. Being punctual, getting along with other vendors, and dressing appropriately may seem like

no-brainers, but, says Joy, she still hears complaints about photographers who are guilty of wedding faux pas. “You’d think all these things would just be a matter of common sense but, I’m sad to say, they aren’t always.” Here goes:

- Don’t be obtrusive during the ceremony. “This is the time when we are noticed the most,” explains Joy. “And a lot of times it can’t be helped. But at no time is it a good idea to stand any closer to the couple than 10 rows back from the altar. Use your telephoto lens, squat down, or hug the walls if you can. Move around quietly and discreetly.”

- Don’t roll your eyes or look bored. “It doesn’t matter if you think you turned your head fast enough before you made a face; someone is always watching,” notes Joy. “Sure, you’ve photographed the cha cha slide 700 times, but this time it’s special and fun for your clients. You can be a source of stress or stress relief for the couple. Smile.”

- Keep your cell phone out of sight. “It is simply unprofessional to be texting or answering emails at any point of the wedding. If it has to be done, go somewhere private,” says Joy. “If you’re using your phone to look at the wedding photo schedule or photo ideas, use an iPad or tablet instead. It looks more professional, and people won’t assume you’re on your phone goofing around, even when you’re really using it for work.”

Be a second shooter. Once or twice a year Joy works as a wedding’s second photographer. “It can be really difficult to stay creative as a main photographer because you’re always concerned about completing your shot list, client happiness, and more,” she explains. “But when you’re working as a second photographer you can roam around, observe, be creative, and play with compositions. It’s so much fun and keeps your creative juices flowing.”

She remembers working as a second shooter at a friend’s wedding and while the main photographer was busily capturing all the necessary family photos, she had time to see the flower girl twirling around with the ring bearer off to the side of the group. “It’s such a thrill to be able to capture candid moments like that,” she says.

LIKE YESTERDAY

When Joy is reminded how far she’s come since that first client’s nasty review, she laughs. “Sometimes that seems like yesterday, and I admit I am still learning. But I am always amazed that I am making a living doing something that gives me such pleasure,” she says. “Weddings are full of so many little moments that are magical. And it’s capturing those moments that makes this so much fun!” •

Robert Kiener is a writer in Vermont.



See more images with this story
ppa.com/vanessa-joy

Or hover your phone camera
over the code

**IF YOU LISTEN,
YOU CAN HEAR IT...**

OPEN

OPEN

OPEN

OPEN

OPEN

Doug & Laura Bennett
William Branson III
Andre Brown
Terri Butler
Alison Carlino
Carl Caylor
Michele Celentano
Bob Coates
Jamie Cobb
Michael Collins

Tony Corbell & Rob Hull
Greg & Lesa Daniel
Scott Detweiler
Cris & Deanna Duncan
Kristi Elias
Chris & Lori Fritchie
Mike Fulton
Joe Glyda
PG Gudapati
John Hartman
Jamie Hayes & Mary Fisk-Taylor
Elizabeth & Trey Homan

Steve Kozak
Jenn Lewis
Robert Norwood & Glenda Beckwith
Sandra Pearce
Guy T Phillips
Kelly & Kalina Schneider
Kimberly Smith
Shannon Squires
Richard Sturdevant
Steve Watson
John Wilson
Audrey Woulard



April 28-May 3, 2024
Dallas, Texas

Registration Opens January 3 11:00:01 pm CST

Real REPRESENTATION

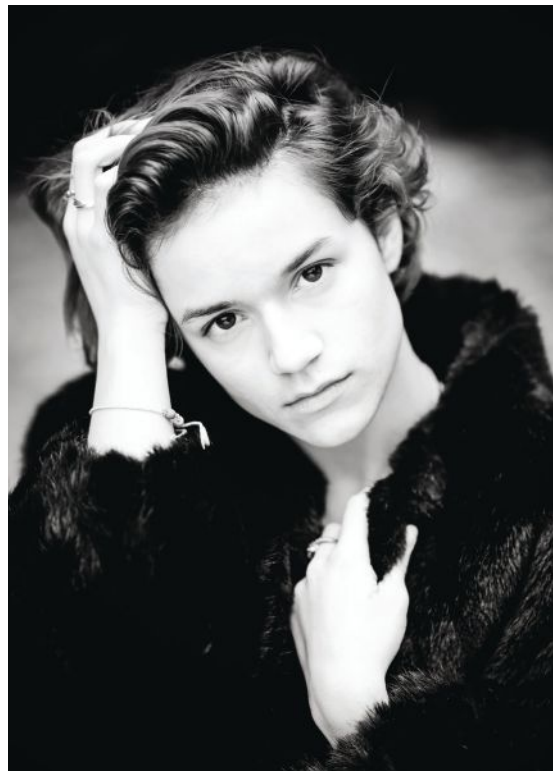


MARY VANCE

AUTHENTICITY
AS A SENIOR
PORTRAIT
BUSINESS
TOUCHSTONE

BY JEFF KENT







Senior portrait photographer Mary Vance has been working with teenagers since she was a teenager, not just as a photographer but through youth advocacy, mentoring, and leading support groups. While working with teens, she's increasingly seen trends in senior photography that highlighted young people who fit into a narrow mold—one that left a lot of kids feeling like outsiders.

In reaction to that, she developed her own take on lifestyle senior portraiture, adapted to the lives of real teens. Her approach focuses on what she considers the majority of seniors to be—emerging adults who don't fit in a mold, individuals with normal insecurities and understandable anxiety about their place in the world. She makes them feel included and helps them be seen in her work. Her goal is to photograph real kids in their real clothes in a style that brings out the best of their real personalities.

"I don't care if you are the star athlete,

the smartest kid in the class, or if you're getting a D in math," she says. "I don't care if you identify outside of the pink-is-for-girls-blue-is-for-boys gender stereotypes. I want to be inclusive of all genders, all representations."

The approach appeals to a lot of teens in and outside the mainstream, including many who may not have even wanted senior portraits because they couldn't envision themselves in the typical images they're used to seeing on social media. As a result of her philosophy and images, Vance has seen her bookings increase substantially while she builds an increasingly inclusive client base. She shares tips on how to relate to high school seniors.

SETTING THE TONE

Setting the right tone for a senior portrait session often comes down to good communication. Vance says some photographers act as if they're afraid of teenagers. Maybe they think they don't have

Learn from Mary Vance at Imaging USA
imagingusa.org/speakers/mary-vance

DOS AND DON'TS OF TALKING TO TEENS

Mary Vance doesn't believe in scripted conversations, but a few dos and don'ts can go a long way.

DON'T ADD UNNECESSARY PRESSURE. Never ask a teen about their grades or other things that may already be stressing them out.

DON'T MAKE ASSUMPTIONS. You can't take it for granted that someone is following a particular path or that

they're involved in certain activities based on their physical appearance.

DON'T CROSS THE LINE. You're dealing with minors. Keep your personal and professional personalities separate. Don't talk about adult topics or make any assumption of privacy in your communications with teens.

DO ASK THEIR PRONOUNS. This is a simple question that demonstrates

sensitivity to what a teen might not be showing the world.

DO ASK ABOUT THEIR INTERESTS. Get to know your subjects. If you aren't familiar with their interests, ask them to teach you.

DO REPEAT AND FOLLOW UP. Repeat what the teen says back to them and follow up with questions. It shows that you're listening and engaged.



anything in common with these young people. Or that teens are hard to relate to. “These are mental blocks,” says Vance. “But with a few conversation guidelines, you can set the right tone and have good interactions.”

Slow down and listen. Listen to understand; don’t just wait until it’s your turn to speak. Teens will notice when you’re not actively listening, and they’ll shut down. When they see you’re genuinely listening to them, they feel heard and appreciated. This is when they tend to open up.

Ask good questions. A conversation shouldn’t feel like an interrogation. To crack through the surface and get to know your subject, start with warmup questions then gradually go deeper into topics that interest them. Vance gives the example of talking with a football player. You could start by commenting, “I see you play football.” Then ask, “What position do you play?” Then go a little deeper: “How does it feel when you step out on the field on a Friday night?” Then: “You’ve been on this team for years. What are you going to miss the most when you leave this brotherhood?”

This progression could work for any activity to show you’re interested in something that’s important to the senior. You’re working your way, step by step, toward asking more meaningful questions that open up the senior’s personality.

Ask them to teach you. It’s OK if you don’t know a lot about what interests the teen. They don’t expect you to know everything they’re into, and you shouldn’t try to pretend you do because you’ll just come off as insincere. Instead, ask them to teach you. Empower them with the feeling that they’re the expert on the topic and can share their knowledge as well as their sense of accomplishment.

POSING FOR NATURAL MOVEMENT

Different bodies are capable of different things, notes Vance. Rather than trying to shape subjects into poses that aren’t natural for them, work with each person to find what’s comfortable. “Natural movement is key,” she explains. “From the minute you see the teen get out of the car, observe how they are moving. What are they



PHOTOGRAPHING FOR NEURODIVERSITY

To interact successfully with neurodiverse clients, Mary Vance recommends a few simple practices.

LET PARENTS INFORM YOU. Vance suggests having an intake questionnaire or simply asking parents, "Tell me about your senior." Parents will usually share if they have a neurodiverse child.

DON'T FORCE EYE CONTACT. Direct eye contact can be difficult for some neurodiverse teens. So don't push for the look-here-and-smile type of poses.

BE PATIENT. Take the time to listen. Allow the senior time to transition and get into the right mindset.

BE AWARE OF YOUR ENVIRONMENT. Some neurodiverse teens can easily become overstimulated. You may need to avoid crowds or areas with a lot of noise and movement. A quiet venue may be a better option than a bustling urban setting.

RECOGNIZE THE TRIGGERS. Don't ask too much too fast. When working with neurodiverse clients, resist the temptation to hit a certain pace in the photographing. Instead, adjust expectations about the number of poses or outfits you can incorporate into the session.

INTERRUPT UNPRODUCTIVE PATTERNS. Sometimes, a subject may be getting a little too in their head. Don't be afraid to interrupt a pattern when the senior is getting distracted. A simple change in environment or posing strategy can yield great results.

TAKE RESPONSIBILITY. If something isn't working, take responsibility for it. Never make it seem like it's their fault.





doing with their hands? What is their body language telling you? Let those movements guide how you pose them.”

If the senior is looking anxious and acting embarrassed or insecure, then putting them into a complicated pose or making them hold a position while you fiddle with camera settings will exacerbate their discomfort. Instead, keep it simple and guide them through movements that are natural to them.

Vance breaks down most of her sessions into three categories of posing: walking, standing, and sitting. Most bodies are capable of doing those three basic movements, so she keeps the poses within subjects’ comfort zones and avoids things like balancing on one leg, skipping, climbing, or other things that may put teens off balance.

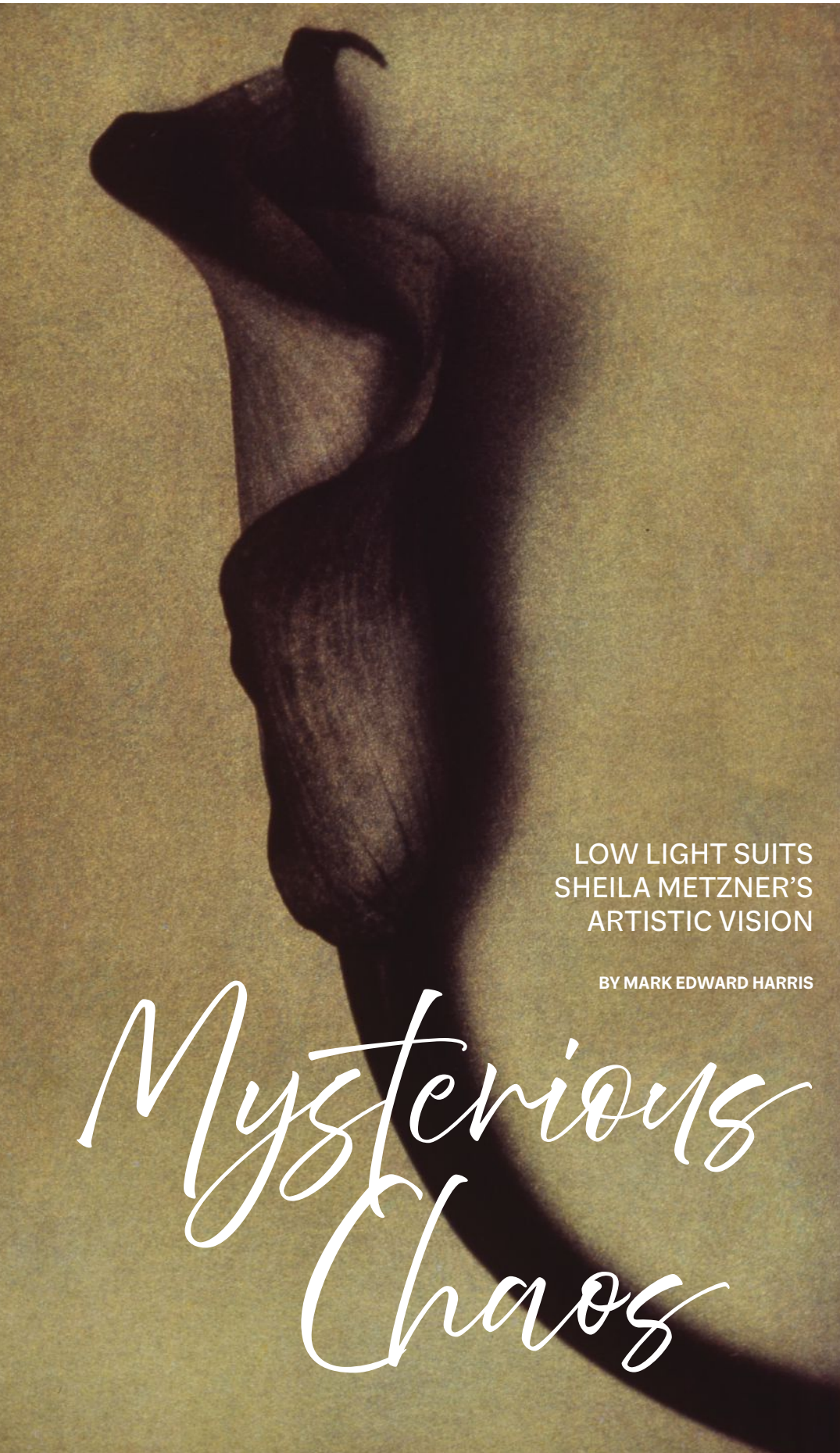
Perhaps most important is steady reassurance. “I’m constantly telling them, “You cannot do it wrong,”” says Vance. “And I’m going to coach you the entire time.” She also sets the expectation that she’s going to do everything at least twice. She tells the seniors it’s because she needs to capture each pose on a separate camera body, which is why she carries two cameras at all times. In reality, she’s providing an opportunity for a second take without making the senior believe they messed up the first try. “I want to remove the expectation that they have to perform or any feeling that they did something wrong,” she says.

A BREATH OF FRESH AIR

At every step of the process, Vance urges photographers to consider how challenging the teenage years can be. “People are more connected now than ever before while simultaneously feeling more isolated,” she says. “The world that these kids are inheriting has some problems. There’s so much worry. And there’s so much pressure coming at them from all angles. I want to encourage photographers to give each person they photograph a breath of fresh air. Help them feel like they really matter, that they are seen and appreciated. That’s the bigger humanity of the work, and it can make such a difference.” •







LOW LIGHT SUITS
SHEILA METZNER'S
ARTISTIC VISION

BY MARK EDWARD HARRIS

*Mysterious
Chaos*

H

igh above the City of Angels, the Getty Center is a beacon of light in the art world. It continues to shine with its latest exhibition, "Sheila Metzner: From Life," on display through Feb. 18. Viewers of Metzner's work, reproduced by the Fresson process, find a world where Pictorialism and Modernism blend seamlessly regardless of subject matter. And the exhibition title? "Those words came from many years ago, noticing how Julia Margaret Cameron signed her pictures, 'From Life,'" Metzner explains. "Aren't they all from life? It resonated with me." She made it the title of her 2017 book, and Paul Martin, the Getty Center curator who selected works for the show from her archives in upstate New York and Brooklyn, thought it an appropriate title for the exhibition as well.

ALWAYS ABOUT THE WORK

Metzner's life began in Brooklyn, New York, in 1939, and her parents recognized her innate artistic talent early on. Although they steered her toward becoming an art teacher, she detoured and pursued visual communications at Pratt Institute. After working at CBS in network advertising and marketing, she was hired by the Doyle Dane Bernbach advertising agency in a creative role.

"I was the first woman that was hired as an art director," she recalls. "But they didn't know I was a woman because my husband Jeffrey Metzner, who I had first met when he came in for a meeting at CBS, brought my



portfolio up and showed it to the director of his group who said, 'This guy is great.' Jeffrey responded, 'It's not a guy, it's a woman.' So, they hired me from my work without ever meeting me.

"I think that's my life story," she continues. "It's always been about my work. That's the bottom line. I really try to stay out of exhibitions of women's photography. There is no such thing to me. Every photographer is unique. Every photog-

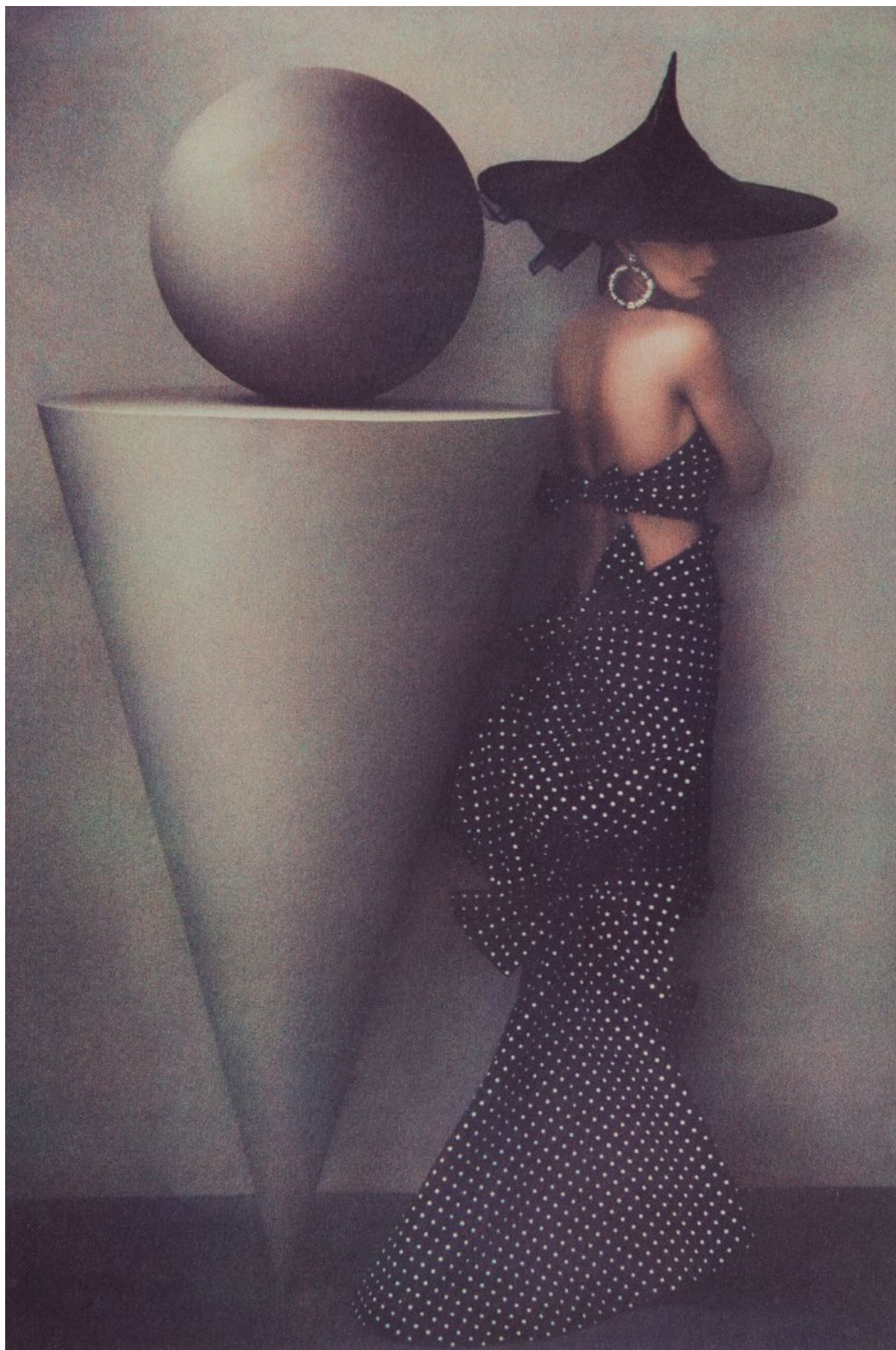
rapher's life and vision is totally connected to that being, that person's soul, that person's mind, and that person's vision. It's as unique as human beings are unique. None of us are the same."

Concerned over the manipulative nature of advertising and wanting to refocus her priorities after having her first of five children, Metzner quit her job. "So, then I was a mother but I had friends in the industry," she explains. "One, Aaron Rose, became a mentor. I told him, 'I really don't know what to do.' He said, 'You should be a photographer. You live like an artist. You've got a good eye, and you'll be good at it.' I was always taking pictures

anyway. As an art director we all had cameras."

Metzner built a solid body of work over the next decade. She showed a selection of images from her first exhibition, "Friends and Family," to John Szarkowski, director of the department of photography at the Museum of Modern Art. He purchased two for the museum collection and included them in the 1978 exhibition "Mirrors and Windows: American Photography Since 1960." Metzner's images were standouts, and commercial and editorial assignments soon followed, including fashion shoots for famed *Vogue* art director Alexander

SCULPTURAL INTERPRETATION



“The photo ‘Uma in Dress by Patou’ was inspired by a painting by Jedd Garet. In it was this floating sphere and cone. It was a big painting with many other objects, so I had set builders build them to the height of the model. I figured if I could light the sphere and the cone, the model would be OK, and this photo was the result of lighting forms. I lined up maybe six HMIs on one side of the room and would just turn them on and off until the set looked right while the model was doing hair and makeup. All the work was about the cone and the sphere. I’ve been told I should have been a sculptor because the photo is very sculptural. That was just one of a series of Paris couture for *British Vogue*.



SHEILA METZNER



Lieberman and early commercial assignments for Valentino and Elizabeth Arden. Her first book, "Objects of Desire," published in 1986, led to dozens of exhibitions.

PRECISION PRINTING

The photos on display at both the Getty Center and the Peter Fetterman Gallery were printed in the suburbs of France by the Fresson family, whose unique process dates to 1899. The process was first used for monochromatic prints and later to make the first direct color carbon prints. The process takes a staggering minimum of six hours per print.

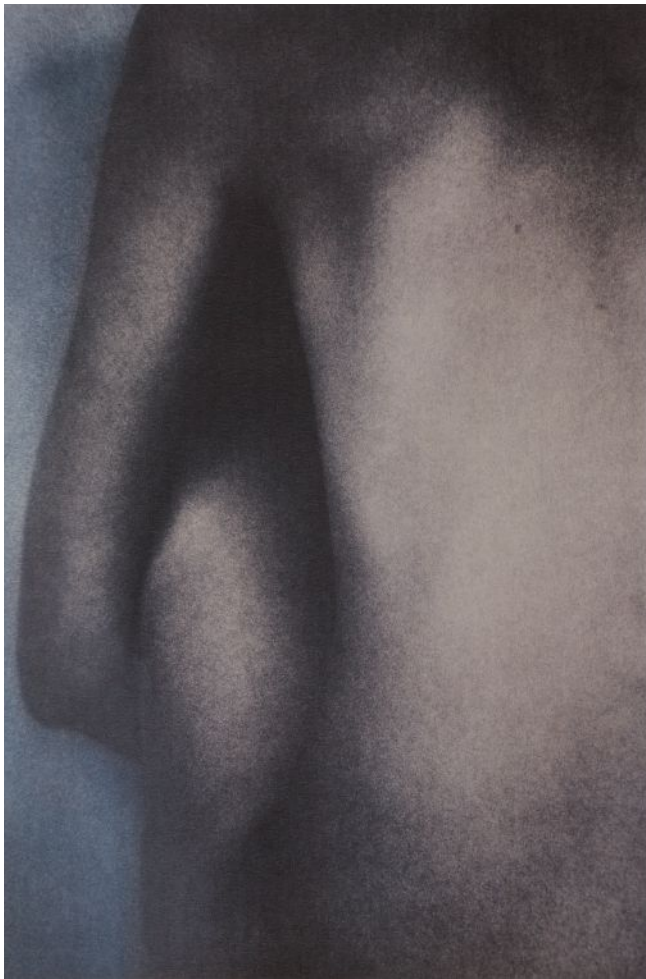
While some attribute the look of Metzner's distinctive imagery to the Fresson printing, she says that's a misperception: "I went to Fresson because I wanted to print color at the time when there were these color printers that were very limited in their scale and papers. Every aspect of it was not color to me. I searched for many years for a process that was archival and could print faithfully what was in my 35mm Agfa 1000 and PolaPan chromes. I was called by Marvin Heiferman at Castelli Graphics, who said he found a process for me in the suburbs of Paris. It was Fresson. Their prints were more accurate reproducing what was in the chrome than C-prints and dye transfers. Also, with Fresson you could get a neutral gray, and almost all of my backgrounds are neutral gray."

While she discovered her printer in Europe, Metzner found inspiration for her Brooklyn Bridge series in Asia and named it after famed Japanese woodblock artist Hokusai. "The reference is that most of his Mount Fuji series were, relatively speaking, views from the same place. Jeffrey and I bought an apartment that faced the Twin Towers on an evening when the sun was setting between them. I thought, 'This is going to be really interesting.' Then the towers went down within weeks, but the bridge was still there. I kept a camera on a tripod focused on the bridge so the whole series was done whenever something occurred that asked me to photograph it. It's basically a series of the same object photographed from the same place with the same camera and lens at different times. Not unusual—I think [Edward] Steichen did that with a little tree outside his place upstate. I did two series on New York. The first one was 'New York 2000.' There's definitely a Japanese influence; the photographs are quite two-dimensional. They're flat. When I started photographing New York City at the request of James Danziger, I made the decision not to have any people in any of the images and to only shoot from rooftops and to only use PolaPan film."

DIGITAL TRANSFORMATION

A combination of factors led Metzner to digital: Her favorite films, Agfa 1000 and PolaPan, stopped being manufactured, and clients stopped giving assignments because they





wanted the immediacy of digital. She made the move from a Canon film camera to a Canon digital. "I had tried the Hasselblad, but I was so uncomfortable because I had been shooting 35mm from the beginning. When Canon came out with their digital camera, I did a couple of experimental shoots. Then I told Ralph Lauren and all my other clients, and they started working with me again. It didn't make a difference that I was shooting digital because I had a digital person who was translating my raw files into what I saw. I could light the same way as I did for analog. The lighting was the same, the situation was the same. It was always flat."

Metzner has preferred to work in low-light conditions throughout her career. "A lot of writing about my work talks about the process giving the work a style, but that's not ever the way I saw it and that's not the way it was. Fresson could print as sharp as anyone, and my work is sharp. I did use films like Agfa 1000 and also worked in extremely low-light conditions. Somehow form and color appear in a very different depth in low light. Life has a different dimension in low light. For the first number of years, I never lit anything; it was always daylight. I started to light, because I had to, when I had my first assignment in Paris for *Vogue* shooting couture. You could only shoot at night after the shows, so I rented HMIs to imitate the first light of my experience, which was two windows behind me a certain distance away, a wall in front of me, and no directional light coming from the right or the left. Since I've always

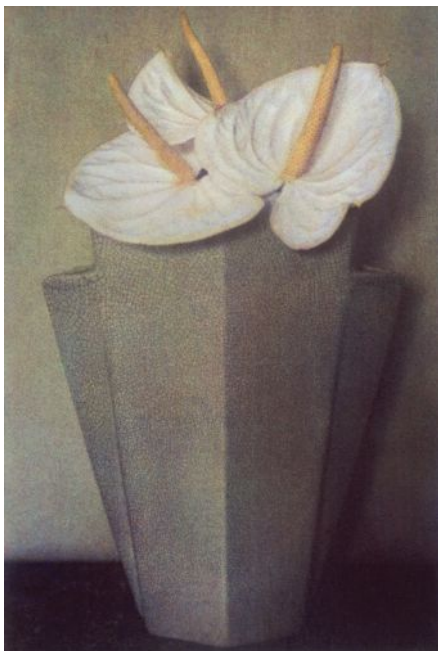
worked in a soft low-light situation, that determined the grain of the film. I had to use a fast film such as Agfa 1000."

A GLORIOUS LIFE

Metzner continues to reflect on her life behind and beyond the camera. "I was a mother and a cook and a housekeeper and at the same time had this incredibly romantic extraordinary life meeting these marvelous people and traveling all around the world. It was my destiny. I grew up in a family with no money. My parents couldn't afford a set of encyclopedias, but someone gave my mother the gift of volume one of a set. It wasn't even the Britannica. It was from A to E. But do you know how much is in A to E? Alaska, Antarctica, Africa, and E has Egypt. That was my earliest inspiration."

"One thing really does lead to another, it's really a miracle. You never know who you're going to meet or what somebody is going to say that is going to change everything. My whole life is quite glorious in retrospect. We don't know what's leading us. We don't know where we came from or what we are, and somehow we have to conform to this mysterious chaos that we exist in. And all people are different. You don't know why you have become what you are. The thing you capture with a camera is as much a mystery to the rest of the world as it is to you." •

Mark Edward Harris is an award-winning photographer and writer based in Los Angeles.





LIMITED EDITION

2022 IMAGING EXCELLENCE COLLECTION & SHOWCASE BOOK

The most inspirational book of the year featuring the best images of 2022.

NOW AVAILABLE

Order your copy before they're gone.
Take advantage of free shipping through 1/31/24.

JOIN US FOR THE 2023 COVER REVEAL

GRAND IMAGING AWARDS CEREMONY
JANUARY 29TH

VISIT US AT IUSA BOOTH #727

SEE WHAT'S NEW AT MARATHON
IMAGING USA 2024

Design. Print. Websites. Marketing.
www.MarathonPress.com
(800) 228.0629

IECandShow.com

Marathon 

Have a Great Conference Experience

PLAN AHEAD FOR IMAGING USA



©ALEX THE PHOTO GUY



©ALEX THE PHOTO GUY

MUST-SEE IPC

Witness history in the making on Saturday and Monday nights at Imaging USA. Hundreds of photographers will compete for their share of a \$26,000 prize pool in a live rapid-fire bracket-style competition. Who will take home the Grand Imaging Award? Everyone finds out at Imaging USA 2024. •

Whether it's your first time attending Imaging USA or whether you're a regular presence there, you can count on the kindness of strangers to help you get through the big event in a productive way. Here's some advice from past attendees.

"Get ready to have your mind blown," says Stephanie McCauley. She advises checking out the speakers who will be teaching in the Imaging Expo at various vendor booths. "You can get up close and personal with some of the most famous, smart, cutting-edge photographers around, who all freely share their keys to success."

Native Louisvillian Mark Koenig recommends wearing comfortable walking shoes and bringing your camera to sessions and photo walks. "Take various tracks of photography, not just the ones you're comfortable with," he says.

"Meet everyone you can," says Robin Thompson, Cr.Photog., CPP. "Don't be afraid that you don't know anyone. Walk in, meet the people, and know you're going to make some of the best friends."

Don't worry about missing out because it's not possible to do everything, coaches Mikel Carr. "Attend the morning or afternoon events or classes you're most interested in, and then go out into town and explore." By leaving the conference, Carr has been able to form lasting connections with new friends over dinner.

"If at all possible, it's best to go with others that you already know," advises Carrie Nelson, CPP. Having the support of a familiar group of peers can boost your confidence as you explore the conference.

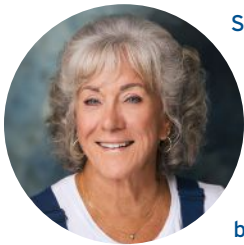
Download the Imaging USA app to get all the essential conference info you need, such as daily schedules, speaker bios, conference discounts, and other up-to-the-minute specifics. •

imagingusa.com/app

MAKE PHOTOSHOP MAGIC

LEARN FROM A MASTER ARTIST

IMAGES ©SANDRA PEARCE



Sandra Pearce, M.Photog. MEI.M.Artist. Cr., CPP, is a bit of a legend. A pioneer in digital painting, she's become one of the most sought-after dig-

ital artists in the photographic industry. Her two-day pre-conference Imaging USA session, "Painting with Photoshop," takes place Jan. 25-26 and promises to reveal the transformational power of Adobe Photoshop. The session requires a foundational understanding of the software.

An innovator with a background in the oil and acrylic mediums, Pearce began experimenting with Photoshop tools for her photographs. In her session, she'll demonstrate how mundane or imperfect images can be revitalized into stunning works of art by reimagining and retouching them.

"It's going to change your life and the way you retouch images," she says of her session.

Pre-conference sessions require an additional fee, and many sell out due to limited seating. • imagingusa.com/register



© Jessica Franz Photography

JESSICA FRANZ

Studio City, CA | PPA Member Since 2019
JessicaFranzPhotography.com

PPA is a wonderful addition to my credentials and has opened so many doors for me—I deeply enjoy being a part of this community. To date, my proudest moment was photographing a U.S. president.

I've always enjoyed photography and the fact that the possibilities are so endless. I'm inspired by camera settings, light, and the personalities of my subjects. *Professional Photographer* is great because it gives me a glimpse into the lives and ideas of other photographers.

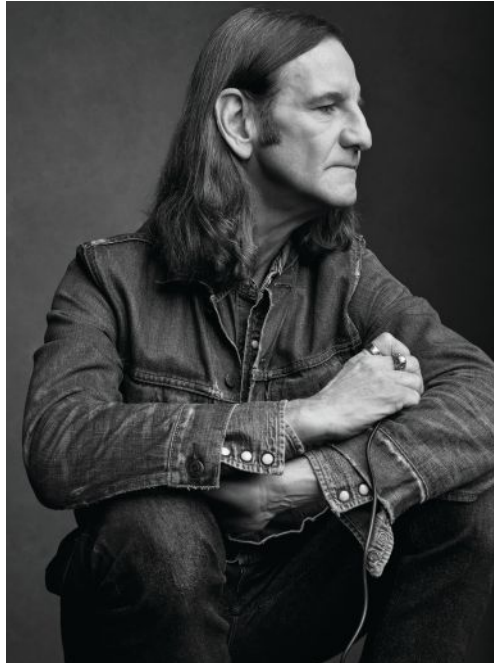
SHARE YOUR STORY!
PPA.com/Faces



FACES OF PPA

An Ode to Culture

THE CELEBRATED LEGACY OF MARK SELIGER



COURTESY MARK SELIGER

Just three years after relocating to New York City, East Texas State University graduate Mark Seliger began his career as a photographer for *Rolling Stone* magazine. He captured more than 185 covers for the magazine during his tenure there.

Many of Seliger's photographs are iconic: the gentle hand of a chimpanzee touching Tom Hanks' face, and a vibrant orange goldfish tail emerging from Dana Carvey's mouth, for example.

PPA will honor Seliger's body of work and his achievements in the photographic industry by presenting him the Lifetime Achievement Award at Imaging USA's award and degree ceremony Monday night, Jan. 24, in Louisville, Kentucky.

Seliger's career photographic assignments include celebrated musicians and actors as well as U.S. presidents. His expansive collection of photographs serve as a chronicle of evolving American culture.

His work has been published in magazines including *Vanity Fair*, *GQ*, and *Harper's Bazaar*, among others. Brands such as Adidas, Netflix, and Ralph Lauren have also sought his expertise. Seliger's photographs are in the permanent collections of The Museum of Fine Arts, Houston, the National Portrait Gallery in London, and the Smithsonian Institution in Washington, D.C. His accolades include the 2019 Texas Medal of Arts Award, the Cannes Lions Grand Prix, a Lucie Award, and numerous others.

Seliger's work will be on display in the Imaging USA Expo on the upper concourse of the Kentucky International Convention Center during the conference. •

imagingusa.com/schedule

CPP SPOTLIGHT

Passion Forward



At the click of a shutter, Oriana Higuera, CPP, found her true passion. It began with a friend's request to capture a special birthday moment of her daughter,

who has Down syndrome. Higuera remembers feeling a surge of peace after coaxing a smile from the girl.

Oriana pursued her dream, and more opportunities emerged. While she had a solid background in business administration, photographic technique was a weak point. During the COVID-19 pandemic lockdown, PPA made it possible for members to take the certified professional photographer exam online. Higuera immersed herself in lighting

and photographic terminology education. Her persistence paid off by passing the technical image evaluation on her third attempt. Her joy is connecting with subjects, so photographing Sherman, the wooden mannequin, was a stretch, she confesses.

Earning her CPP designation gave Higuera reason to believe in her own potential. Guided by her drive to work with people and a business mentor, she carved out a niche and began understanding how to turn her passion into a business.

Her tutelage under New York fashion and beauty photographer Lindsay Adler, Cr.Photo., was instrumental. She crafted a business model with a holistic approach to client offerings and now collaborates with local businesses to offer additional services to clients, such as a post-session massage for boudoir subjects. •



IMAGES ©ORIANA HIGUERA

PPA New Year Shopping Guide



Start 2024 off on a high note by treating yourself to products that will boost your productivity and wow your clients.

THE BOUDOIR ALBUM

50% OFF A SAMPLE ALBUM
Code: PPA50 | theboudoiralbum.com

Valid until March 1, 2024. Terms and Conditions apply.
Image by Christina Meerloo

aftershoot

From Shoot to Gallery In Record Time
Speed up your culling and editing workflow with AI

15% Off
On pro plan

PROMO CODE
PPA15

PPA New Year Shopping Guide



Capture Moments, Not Data

Ditch the spreadsheets and let our automations do the heavy-lifting, so you can focus on what you love.

simplifiedworkflows.com

platypod the world's most compact tripod base



“PPA20”

PROMO CODE FOR 20% OFF*

Visit us at Booth #1226 at ImagingUSA 2024

DEALS ARE ONLY AVAILABLE AT PLATYPOD.COM

*Promo Applies to Individually Branded Platypod Products. Some Restrictions Apply.

Color. Correct.

Get accurate, consistent color from your 1st shot.



Spyder Checkr Photo

- Ultra-matte finish
- Portable
- Ergonomic case

datacolor.com/spyder



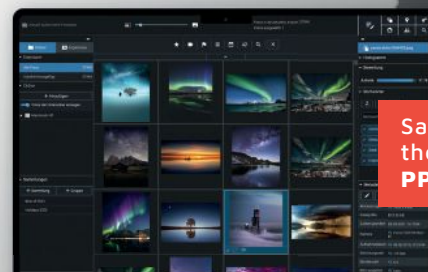
Spyder Checkr Video

- More color information
- Portable
- Ergonomic case

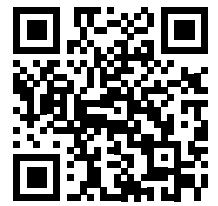
datacolor
Get Color Right

Excire·Foto 2024

Image management like never before with cutting-edge AI & prompt search technology.



Save 20% with the code **PPAMEMBER**



PROSELECT
roStudioSoftware.com

Sell more Wall Art, more Products

In-person sales software
Free 30-day trial
Free online session with a mentor

pro studio software

Are you feeling particularly successful with your business today?

You could be.

PETER HURLEY'S
HEADSHOT CREW
education - business - community

Don't forget to stock up on all your mounting supplies

- Standouts
- Hardboard
- Styrene
- Photo Mats
- Photo Boxes
- USB Drives
- Peel and Stick Mount Boards

Mention this ad for **10% off your next order*** *1 per customer

PacificMount
Quality Printings. Premium Ink.

www.pacificmount.com

Pack light and overcome any lighting challenge

Small, lightweight, and portable, the Profoto A2 turns every location into a set. It's easy to use and lets you focus on creating great images. Paired with the Clic Softbox, you can generate beautiful and flattering light on the go. With literally just a click – you are ready to shoot.

Visit profoto.com or your local dealer.

Profoto
The light shaping company™

Tight Crop

CAN YOU FIND THE FULL IMAGE IN THIS ISSUE?



Check your answer here
ppa.com/fragment-january24

Or hover your phone
camera over the code

ALBUMS START HERE. **h+h**

color lab



Image by: Salvatore Cincotta & Vanessa Joy

Marathon *M*

Stop by Booth #727

Get **50%** off a



Truly Layflat Album
with our NEW Custom Printed Linen cover!



Images Courtesy of @Susanna Poeffel

Get a **FREE** 8x10

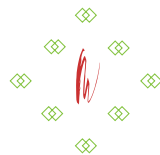


Photo FOLIO



Images Courtesy of Nicole Knight Photography

Marathon *M*



Images Courtesy of Lee-Ann Photography LLC

Design. Print. Websites. Marketing.

www.MarathonPress.com | (800) 228.0629



Community Network
with PPA

Stronger Together

Join Your Local Association

Photographers helping photographers is what Community Networks are all about. These local creative communities nurture and provide the support and tools to help you grow. As a member of your local Community Network, you will:

- ◆ Connect with peers and mentors
- ◆ Sharpen your skills by competing in your local image competitions
- ◆ Earn merits towards your PPA degree by attending or speaking at a PPA Merit Program
- ◆ Get recognized, build credibility, and set yourself apart
- ◆ Give back to your photographic community
- ◆ And much more!

There's never been a better time to get involved. After all, it's together that we thrive.

Find a Community Network Association near you:

[PPA.com/Community-Networks](https://ppa.com/Community-Networks)