

MEMBER OF THE MONTH: *Jensen Sutta*

BY CARESSE MUIR

A Brooks Graduate on the Fast Track to Success

Jensen Sutta would be pursuing a career in conservation and ecology had it not been for a near-tragic auto accident one month before his college graduation. He was on a photography field trip traveling in a 16-passenger van on the highway, when the driver lost control, and the vehicle rolled over six times into the woods. Jensen did not have his seat belt fastened but miraculously survived the accident. During the year of recovery that followed, he realized life must be lived to the fullest because it can be taken away so quickly. He wanted to do something he truly enjoyed for the rest of his life. When his recovery was complete, he moved to Santa Barbara and enrolled in the Brooks Institute of Photography.

Jensen was born in Virginia outside Washington, D.C., and lived there until he was 10. He attended high school in Colorado but moved back to Virginia to go to college at the University of Richmond. He worked for the U.S. Fish and Wildlife Service in Denver throughout his college vacations, and it wasn't until his senior year that he took his first photography courses and instantly fell in love. The elective that made a lasting impression was a course in photojournalism, taught by *Richmond Times-Dispatch* photographer Kevin Morley. "After spending three-and-a-half years studying biology in the science library, I couldn't believe such a dream career existed!" Jensen says. He was very fortunate that his parents were so supportive of his choice to change careers immediately after completing his biology degree. He remembers his mother saying, "If your heart was set on becoming a lawyer, and you wanted to go to Harvard, we would support it, so if you are set on becoming a photographer, we'll support you heading to Brooks."

Jensen finished his photography classes at Brooks, including Master's degree classes, started his own photography business, and had two incredible internships in a three-year period. His internships were with two world-renowned wedding photographers whose styles are as far apart as their studio locations: Andy Marcus in New York City and Joe Buissink in Los Angeles. Jensen says that Andy and Joe, and the experiences working in their studios, helped him immensely in becoming the photographer he is today.

Joyce Wilson, a Brooks instructor, has

also inspired him. Jensen says, "She is one of the most amazing ladies you could ever hope to meet. Passion, joy and enthusiasm simply radiate from her!" In addition to her portraiture classes, Jensen cites lighting theory with Ralph Clevenger and marketing with Janie Hewson as classes that significantly prepared him for his photography career.

He has been in business for just four years now and is only 27 years old, but Jensen has become very successful in this short amount of time. Jensen attributes some of his wedding business to the fact that referrals range from local clients in California to high school friends in Colorado and college contacts on the East Coast. He especially loves to travel and has photographed across California, the Caribbean, Ireland, Maine, Connecticut, New York, Indiana, Illinois, Idaho and Colorado. He has a wedding scheduled in the San Juan Islands of Washington and an event in Anchorage, Alaska, later this year. Jensen says, "It is a dream come true to be able to make a living pho-

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GUESS WHO'S ONLINE

Send your online address to WPPI, Editor, "Guess Who's Online" P.O. Box 2003, Santa Monica, CA 90406; or send it via the web.

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SOME DOS AND SOME DON'TS TO FOLLOW WHEN PRICING YOUR WORK

BY DWAYNE LEE, M. PHOTOG., CR-API

One of the biggest hurdles small businesses (like most photographers) must jump in order to be successful and viable is properly pricing their service and/or product. Please note: I said properly price their service and/or work.

Let's take a good look at pricing. You don't just take what you get from the supplier and hand it over to your customer for the same price you paid for it. Of course you don't. If you did, you wouldn't stay in business for very long.

You take that product and create a masterpiece. You bundle it with several products or actually create something new and different. Your creativity, your time, your blood/sweat/tears are all wrapped up in this commodity.

But how do you determine a proper selling price for this product that includes all of the above? How do you put a price on your time, your knowledge, your creativity? It is quite difficult to determine a proper price, unless you take the Dos and Don'ts tips (below) into consideration.

Pricing a product or service starts with knowing your expenses. You need to know how much it costs you per hour to be in business. You also need to know how much your materials, labor, advertising and overhead cost. Then you need to factor in how much profit you want to make.

DO be sure to factor in the time it takes to complete the job. You are a professional and should be compensated for your labor, knowledge and creativity. Your customers trust you—that's why they hired a professional.

DON'T follow your competitors. All too many small businesses will simply look at their competitors' prices and do something close in nature. What would happen if your competitors' overhead and profit margin is a lot lower than yours? You would soon be losing money on virtually every transaction.

DO spread out costs. One easy way to buy new equipment is to spread the cost around in your prices. If you just have to have that brand new, golly gee whiz gadget that produces a different and unique widget, spread its cost among other widgets you sell so everyone helps pay for the new gadget. Otherwise, you may never buy anything new.

DON'T take your suppliers' price lists and merely multiply their prices by some magic number. You have to factor in items that will

have a significant impact on your bottom line (shipping, overhead, costs for employees, etc.).

DO periodically examine your prices. Costs of goods sometime fluctuate. Rent or utilities may rise. Employees (and you) want raises. You might need to raise your prices. However...

DON'T price yourself out of the marketplace. If your customers can't afford you or don't want to pay your price, it doesn't matter if you're the best in town or make the most per product. You can control your volume with your prices, but be careful: It is a delicate process.

DO be very careful with discounts. When you're buying supplies and products, check to see if there are discounts available, especially if buying in bulk. Some suppliers will also provide a discount for paying by a certain time. Take full advantage of these opportunities. And when selling your products and services, you need to be very careful in offering discounts: Offer them only if you can truly afford to do so.

DON'T buy similar supplies and merchandise from more than two to three vendors. In most cases, it is better to build a long-term relationship with one vendor, thus enabling you to get better service and bigger discounts.

DO analyze your business frequently. Check the cost of the capital equipment you've invested in, and see if it is paying off for you. Are you getting a good return on your investment (ROI)?

Properly setting your prices is far more complicated than copying someone's price list or "flying by the seat of your pants." Take the time to do it right, or seek help in this area. Your efforts will pay off, not only right now, but also for the long term.

Remember, PROFIT is not a four-letter word.

Dwayne Lee, M. Photog., Cr., owns Southern Flair Photography in Arlington, Texas. Having photographed over 3500 weddings in the past 28 years, Southern Flair also features portraits of children, high school seniors and families. Dwayne has presented numerous business and photography programs at the local, state and national levels. His "Winning With Weddings" course covers various aspects of weddings, portraits and business. Currently vice president of the Texas PPA, he also belongs to PPA, International Christian Photographers, WPPI and Metroplex Professional Photographers.

THE WINNERS IN THE PREMIER CATEGORY, WPPI 2005

BY DAVID A. WILLIAMS M.PHOTOG. FRPS ALPE

Judging is an honor and working with a team of great judges is fantastic. At the 2005 WPPI Print Judging this year, I worked with a diverse team of judges from all different disciplines. Their personal specialities ranged from pet photography to contemporary wedding and portrait to architecture and commercial.

The judging panel included: Roy Madearis—a giant in wedding and portrait photography; Susan Bentley—a brilliant photographer with great knowledge of all kinds of portraiture with husband, David; Doug Box—a great contemporary wedding and portrait photographer with sales and marketing savvy; Ellie Vayo—a dynamic high school senior photographer; Duncan McNab—with his vast diverse experience from commercial to portrait; Arthur Ravinville—one of the industry's national treasures and a brilliant educator; Michele Gauger—a fabulous warm personality and great portrait and wedding photographer; Stephen Pugh—a highly decorated U.K. wedding and portrait photographer; and Robert T. Williams—a contemporary wedding and portrait photographer and educator.

We also had also some up-and-coming judges contribute their efforts to the panel: Winifred Whitfield, Kimberly Sayre, Andrew Clark and Kathryn Gaiennie. And we also had two judging stand-ins from overseas: Jeff Ascough from the U.K. (one of the world's leading photojournalists) and Johannes van Kahn from New Zealand (a brilliant and highly decorated wedding, portrait and fine art photographer)—diverse personalities, tastes, attitudes and presentations—as I said, what a team!

The Premier Category is a difficult one to judge in that it is designed for first-time entrants. This includes very new photographers looking for feedback on their work and highly experienced people who have just not entered print competition before. Because of this, the judges and audience are treated to a wonderful roller-coaster ride of images.

In response to numerous requests, I was determined to make this Premier judging as informative as possible for the audience and entrants in attendance. I was also determined we'd have fun doing it, and I think we did.

Judging is a difficult process at the best of times and often seems, to the audience, surrounded with mystery. ("Why did that print get this score and not that one?" "Why was that

print commented on and not this one?") This is why I determined to open up the judging process to the audience.

For anyone who hasn't judged before, it's easy to think that there is not a lot going on. When the audience doesn't have the full comprehension of the information in front of the panel, there may be misunderstandings of what exactly *is* going on. Assessment seems like a mysterious process, and many judges take different approaches. This is healthy, provided they allow themselves to take the input of others into account.

Contrary to some beliefs, we really don't want a panel to all agree and score exactly the same because it doesn't always reflect their own experiences, knowledge and observations. When a diverse panel *does* agree, it is interesting because it means the image is communicating in some way, regardless of the mix of judges.

The most important thing for any judge is to be able to justify intelligently and concisely why they have given a certain score. Saying you "just don't" like an image is as silly as saying you "just do."

"Why?" Is the first thing to be explored in a score. Judges look for impact, communication and quality. Then comes the "how"—"How could the image be improved?" Or, on the other side, "Let me show why I think the image deserves better than the score given."

Within that "how" are often references to other famous photographs or paintings that help us understand where the knowledge comes from. It may not have been the intent of the maker to be influenced by another, but it helps the judge by drawing a comparison.

My emphasis as a panel chair was to make all this decision making visible to the attendees—"open up the kitchen," if you like.

It is often difficult for judges to suggest changes that might be possible. I attended a judging once where the observation was made that the subjects were in the right spot, but the tree behind them wasn't... c'mon!

The onus is on the judges to bring their experiences but not their prejudices to the judging process. A sharing panel will bring considerable variety of observation to a print discussion—all of which is valid.

In the past, some panels have suffered from personality dominance (when two or three

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- **Jon Shannon, Bailey Studio:**
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NO RISK, NO REWARD

I'll never forget the day we finally decided to relocate. We had talked about it informally many times but never really seriously considered it. At the time, the risks were just too great. I was marketing director at a major entertainment company, and Jeff had an established photography and video business and had just recently (in May 2002) opened up a commercial studio location in Woodland Hills, California. He had spent a considerable sum having the new place reconfigured and decorated. By May 2003, however, the risks of staying in Los Angeles seemed worse than the risks of leaving.

Many factors played a part in the overall decision to pack up and go, least of which was that neither of us had any family on the West Coast. We were about to start our own family, and the thought of having no relatives around was really upsetting. Jeff's business was doing all right, but all right isn't good enough in a city where the housing costs are astronomical.

My job seemed to be faltering: The company wasn't doing well, and it was just a matter of time, I felt, before layoffs would affect me. Not to mention, I was tired of the long drive to and from work and was itching to help Jeff in his business. We were both burned out from the traffic and frustrated with the housing situation. We were living in a two-bedroom townhouse in Encino, which was way too small for raising a family.

Something frustrating must have happened that day in May 2003 when Jeff picked me up from a business trip at the Los Angeles airport and announced in the middle of the 405 freeway traffic that he was ready to move to Florida. I just looked at him and said, "Are you serious?" He said, "Yes," and the wheels were set in motion.

My next business trip was in June to Orlando, and Jeff came along. We went down two days early and drove to Fort Lauderdale for a day. We began scouting the area. We had made some appointments in advance with several venues and looked at a few rental apartments. We even met

with a local photographer and checked out other photographers' web sites on The Knot. It became apparent that Jeff's work was different from others in the area. Although there were a handful of talented photographers in the area, Jeff's work seemed to stand out. Rather than adhering to any one particular style, Jeff offers a rare combination of lightly posed portraiture, infrared photography, photojournalism and illustrative photography. We were confident he could find a niche in South Florida. Through our networking, we met a couple with a catering business, CA Catering, who were looking to team up with a photographer to

share their space. We had plenty of beautiful furniture from Jeff's L.A. studio to use, and we decided to open a meeting space for clients inside their office. This turned out to be a good decision as CA Catering had the opportunity to refer many jobs to Jeff on a regular basis.

Shortly after we returned to Los Angeles, we secured a beautiful rental apartment for Jeff on the beach in Hollywood, Florida. We signed a seven-month lease beginning in January 2004. The plan was that I would follow after our baby was born later that year. We made a second trip to Florida in September 2004 and met with many more venues and looked at some housing. In November 2004 we put a deposit on a beautiful brand new home in



Palm Beach County. This was the scariest thing we had ever done! Not only had we not sold our place in L.A. yet (and weren't planning to until the summer), but also we had no idea how much money Jeff would be bringing in to support a new house and a family.

In 2004 Jeff entered the WPPI photography competition and placed 2nd in the Engagement category. As part of our marketing efforts, we did a mass mailing with a copy of the winning print and a press release. This mailing went to every event planner and hotel in the South Florida area. Jeff immediately joined NACE (National Association of Catering Executives). As a result of these tactics, Jeff began



to slowly get referrals. Jeff has already worked at some of the most exclusive venues in South Florida, including the Breakers in Palm Beach; the Palm Beach Four Seasons; the Ritz-Carlton, Key Biscayne; the Fontainebleau Hilton; the Bonnet House; and the Fort Lauderdale Opera Center (from which one image received an accolade of excellence at this year's WPPI conference). After every event Jeff photographs, we send all of the vendors involved either a sample wall print, a CD of usable images for their own advertising or a sample album to show their clients. A considerable investment of money and time is spent following up after each event to ensure continued referrals. Of course, there are always vendors who are happy to receive the free samples and then never refer us; however, the ones who *do* refer make up for those who don't.

With Florida being a major wedding destination spot, many of Jeff's clients are from out of state. With this in mind, his web site has become a major marketing tool and is constantly being tweaked to create maximum appeal. The most recent addition is a page with displays of collages from many weddings. These are concise, artistic presentations, designed by Jeff, of some of the wedding highlights. Recently, Jeff had a client from New York book him for a Royal Caribbean weekend cruise to the Bahamas, all because the bride liked what she saw on Jeff's web site and liked him once they spoke on the phone.

Other marketing tactics include an email list of vendors, hotel and location contacts, wedding planners, plus anyone who has inquired about our services and new customers we have acquired. We have advertised on The Knot, in *Premier Bride* and in several venue-spe-

cific publications. We continuously evaluate the effectiveness of our marketing methods. The first thing we always ask clients who call is, "Where did you hear about us?"

Jeff looks forward to shooting more weddings in South Florida and beyond. He has been hired to shoot jobs in Jamaica, France, Mexico, the Florida Keys and the Bahamas, and I look forward to accompanying him on many of these trips in the years to come!

Some of Jeff's mentors in the business are Joe Buissink and Bambi Cantrell, and he wishes to thank them for all of their advice and encouragement. Jeff and I just returned from the 2005 WPPI conference with our son, Joel. Between the two of us, we attended as many seminars as possible and are now inspired to take our marketing to new heights.

I am now part of the team and loving it! Are we glad we took a chance and moved? Uh... YEAH!

How He Does It:

Jeff's studio is nearly all digital now. He recently sold his last medium-format film camera. He shoots with a Canon EOS 1D-s Mark II, Nikon D70 and a Fujifilm S2 Finepix Pro. He also shoots infrared using a Nikon F100 film camera. All processing of infrared film is done by Robert Cavalli in Los Angeles. After seeing samples of his work, Jeff's clients pay a premium for him to shoot infrared at their wedding.

Robin Kolodny has a BFA in Cinema Studies and Broadcast Journalism from New York University's Tisch School of the Arts. Prior to moving to Florida, Robin spent the last 14 years working in New York and Los Angeles in entertainment marketing.



THE WINNERS IN THE PREMIER CATEGORY, WPPI 2005

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strong personalities assess images in a very fundamentalist style and tolerate no variance). This is unacceptable. Judges need to be passionate, but not aggressive.

I'd like to summarize the winning images from the 2005 Premier category and what we saw in them. It is almost trite to say we had a tough choice, but we did. It's fair to say the final 12 images are excellent and met with well thought out debate and input.

How did Bryan White's haunting image entitled "Shadows of the Past" grip us? Tightly, I guess is the answer. You could miss a lot in a cursory glance. The image contains so much storytelling and evocative use of imagery. The wall near the old man contains images of the KKK and hands raised to ward off evil. Bryan did this very subtly—lulling us into this sense of security with the apparently comforting visual of the old man and old country wall. But then we see more. It is a chilling and engrossing image.

Mark Nixon's "Through the Eyes of a Child" was always going to be controversial. This image is very three-dimensional and gives a feeling of total immediacy, as if the child could talk to us. You are struck

Charr Crail's superb work, "Standing Room Only," excited us all tremendously, and it absolutely floored me. Here was a work that Norman Rockwell might well have painted of a rock concert if he was still alive. I'm going to assume this was a capture rather than a created or posed image, and as such it couldn't have been better if it was totally arranged. The central figure draws us in with her adoring, excited gaze. Behind her, a wild eye stares back at us. Strong folded arms and shoulders contribute to the framing of the subject and the storytelling of the image. Her hairstyle and adornment give us that wild-child/woman look.

To top it all off, here is print and image technique used at its finest. Whatever Crail used is unknown to me, but what a treatment! Let's remind ourselves that this is a superb image *under* the effect. In other words, the effect contributes and enhances the final image, but it's not the be-all and end-all. This superb and innovative image fully deserved the Grand Award

It's worth noting that the winning entries had relatively plain mattes and in many cases a clean, untextured/uncoated surface,



Top: Charr Crail, Sacramento, CA, "Standing Room Only," Grand Award; **Bottom (L-R):** Teri Quance, Quance Design & Photography, Cypress, TX, "Playful Pals," 1st Place; Mark Nixon, The Portrait Studio, Dublin, Ireland, "Through the Eyes of a Child," 2nd Place; Bryan White, Whitelake Studio, Cumming, GA, "Shadows of the Past," 3rd Place. Original images in color.

by the old eyes on such a young boy, and the clarity and intensity of the gaze. You cannot dismiss this image as just a head-and-shoulders portrait: It has the same depth of feeling you see in Edward S. Curtis' pictures of the American Indians. The technical quality of the image is superb.

How did Teri Quance's "Playful Pals" get where it got? This image had life. That might seem like another trite thing to say—surely all images of people have life? Well, no they don't. You can have an image that is superbly lit, perfectly posed, propped with the most exquisite fittings, but if the subject is dead behind the eyes, it doesn't succeed in communicating personality.

Here we have an image of a father/son relationship full of life-force and laughter. It is a frozen, decisive moment. It couldn't be better if it was directed by an ad agency for a "Spend more time with your kids" campaign. As judges, we also wanted to send the message that naturalistic lifestyle portraits have a great future.

excellent print quality, and proper print density for competition.

Thanks to the wonderful and enthusiastic cooperation of the judges and print handlers, we proved the day's judging could combine breathtaking images, great feedback, a greater understanding of the process for the audience, and that great judging is a product of knowledge, passion, intelligent discussion and working together as a team for the most important person in the whole process—the entrant.

I'm sure I speak for all the judges when I say thank you WPPI for the privilege.

David Anthony Williams owns and operates a wedding and portrait studio called Heartworks in Ashburton, Australia. He has achieved the very rare distinction of Associateship and Fellowship into the Royal Photographic Society of Great Britain (FRPS). Williams is one of only 38 Double-Masters out of the Australian Institute of Professional Photography. He is also a multiple Grand Award winner from WPPI and holder of the Accolade of Exceptional Photographic Achievement (AEPA). Readers may contact him via e-mail at dwhworks@bigpond.net.au.

CALENDAR: Seminars, Workshops, Conventions & Tradeshows

Photographic Arts Workshops: Inversnaid on Loch Lomond	Sept. 4-9	Bruce Barnbaum. For more info: www.barnbaum.com
Nomadic Lenses Workshop with Monte Zucker	Sept. 4-9	Cozumel. Learn to run a successful, profitable studio. Enjoy the Caribbean. www.nomadiclenses.com
Rocky Mtn. Prof. Photographers Assoc. 6-state Regional Convention	Sept. 8-12	Layton, UT. Includes PPA-affiliated print competition and imaging trade show and expo. www.RMPPA.com
Don Gale Workshop	Sept. 10-15	Yellowstone & the Grand Tetons, WY. For more info, dates & locations: www.photographybydon.com
Portraits of a Moment: Images from Mexico	Sept. 10-Nov. 27	Ventura County Museum, CA. John C. Lewis Photography exhibit: www.venturamuseum.org
Marathon's Marketing Workshops with Ann Monteith	Sept. 11-13	Norfolk, NE. Information: (800) 228-0629, FAX (402) 371-9832; www.marathonpress.com
Creative Color with Jo Whaley	Sept. 11-17	Santa Fe, NM. Tuition: \$825. For more info: www.santefeworkshops.com
Mary Ellen Mark in Philadelphia	Sept. 15	ASMP presents Ms. Mark at the Univ. of the Arts. Sponsored by Canon and Lowepro; www.asmp Philly.com
Photographic Arts Workshops: Cape Brenton & Nova Scotia	Sept. 18-24	Tillman Crane & Don Kirby & Bruce Barnbaum. For more info: www.barnbaum.com
Jeff & Julia Woods' Portrait Life Exposed	Sept. 19-21	At the Woods' studio in Washington, IL. Information: info@jwportraitlife.com , (866) 770-0008
Shootin' & Paintin' Wrkshop with Bruce and Maura Dorn	Sept. 19-22	Heart Six Ranch, Jackson Hole, WY (at Grand Teton Ntl. Park). Info: workshops@idcphotography.com
A TAMRON Workshop w/ Don Gale	Sept. 23-24	Minnesota Arboretum. For more info; www.natcam.com
Tri-Community Photography Center: Fernando Basurto, APM, AOPA	Sept. 25	Covina, CA. "Cutting Edge Weddings." For more information, call (626) 974-6816
Bambi Cantrell & Joe Buissink Hands-on Wedding Workshop	Sept. 26-Oct. 1	Rothchild Pound House, Columbus, Georgia. Four days of intensive learning. Info: (925) 934-1994
A TAMRON Workshop w/ Don Gale. (Photo Workshop Cruise)	Oct. 1-8	Boston to Montreal. For more info; www.tamron.com/lenses/Alaska_cruise.asp
Marathon's Marketing Workshops with Ann Monteith	Oct. 2-4	Norfolk, NE. Information: (800) 228-0629, FAX (402) 371-9832; www.marathonpress.com
Photographic Arts Workshops: Escalante Canyons	Oct. 2-8	Don Rommes & Bruce Barnbaum. For more info: www.barnbaum.com
The Fine Art of Travel Photography with Mark Edward Harris	Oct. 2-8	Santa Fe, NM. Tuition: \$825. Go beyond the "I was here" photograph. Learn to create landscapes, townscapes environmental portraits, and photo essays. For more info: www.santefeworkshops.com
Bambi Cantrell & Joe Buissink Hands-on Wedding Workshop	Oct. 3-7	Rothchild Pound House, Columbus, Georgia. Four days of intensive learning. Info: (925) 934-1994
Kubota Workshops; Tuscany Artistic Workshop	Oct. 3-8	Tuscany, Italy. For more info; www.kubotaworkshops.com
Just Show Me How Pro Tour with Kevin Ames	Oct. 9	Los Angeles, CA. Information: www.justshowmehowpro.com
Photographic Arts Workshops: Open Country of the Southwest	Oct. 10-15	Flagstaff, AZ. Yousef Khanfar, Jay Dusard & Bruce Barnbaum. For more info: www.barnbaum.com
Just Show Me How Pro Tour with Kevin Ames	Oct. 15	New York City. Information: www.justshowmehowpro.com
Lynn Radeka's Contrast Masking Workshop	Oct. 21-23	Placentia, CA. Information: www.radekaphotography.com/ , lynn@radekaphotography.com

MEMBER OF THE MONTH:

Jensen Sutta
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tographing weddings and events. Capturing such special moments and presenting clients with a keepsake that will last forever is a rewarding opportunity. I absolutely love it and feel so lucky to be a part of one of the best days in a person's life!"

Jensen says his favorite images happen when he disappears into the surroundings of a wedding and uses his 200mm lens to capture facial expressions and interactions without the subjects noticing. "Call it photojournalism or candid photography; either way, I like to capture the day as it happens. With that said, every bride I've encountered so far has asked for a formal portrait session as well, and I always think back to the amazing images that Andy Marcus captures and the significance of lighting and posing for those important shots." Jensen prefers using film for his weddings. He says, "I love my Canon EOS 1V more than any digital camera I've tested, and the images from a hand-printed negative are works of art." He likes the auto-focus of his film camera and the exposure



latitude of film. He also feels that when shooting digital, he stops to look at each image, which slows him down. "After the event, I scan the negatives to get the images online to take advantage of the added sales, thanks to Eventpix." Since almost every household now has high-speed Internet, having his images online has added thousands of dollars in sales according to Jensen.

There is no set number of pictures or rolls of film he takes at a wedding; he just does what feels right to capture the joyful emotions of the day and all the major participants. He typically books packages that include an album. Lately, the most popular album has been the Graphistudio book, but he showcases Queensberry and Zookbinders albums as well.

In addition to his specialty of weddings, Jensen has expanded into family portraits and corporate events, such as major car conventions, film festivals and political fund-raising events. In addition, he covers numerous charity events for organizations

PhotoCamel.com

PhotoCamel.com is a new photography discussion and review forum aimed primarily at digital photography enthusiasts and pros. Its goal is to be a friendly and informative forum for discussing all things photographic. Visit www.photocamel.com to register.

**8x10 Print Competition:
Second Half**

Don't miss the deadline for the second half of the 8x10 competition on October 7. This is your opportunity to win not only awards in the 8x10 competition but also the International Print of the Year Award given out for each 8x10 competition category.

Album 2005

Pre-order your copy of Album 2005, the latest WPPI annual from the Awards of Excellence 16x20 Print Competition. *Album 2005*, which is in production at this writing, will be our biggest single-year album ever, with over 1100 images. Add *Album 2005* to your shopping cart when you visit www.wppi.com/marketplace. Pre-publication price is only \$59.95, plus shipping and handling.

WPPI 2006 Convention

The WPPI 2006 Convention and Tradeshow will be held at both the Paris and BALLY's Hotels in Las Vegas April 7-12, 2006. The educational seminars, classes and events will be held in BALLY's. The tradeshow will have more space in its new home in Paris Hotel.

WPPI staff is in the process of choosing speakers for next year's convention, so keep an eye out online (www.wppionline.com), in the newsletter and in *RangeFinder* for the latest convention information. We say it every year, and every year it's true: Next year's going to be bigger and better than ever!

To make room reservations contact Bally's, Las Vegas: \$124/night (discount code SBWAP6); or Paris, Las Vegas: \$149/night (discount code SPWAP6). Call (702) 967-4111 or (800) 634-3434.

including the Muscular Distrophy Association, American Heart Association and Direct Relief International.

Jensen has been a member of WPPI since he was a student at Brooks. He has attended two conventions, entered two competitions, and received several accolades in the 16x20 Awards of Excellence Print Competition.

He also belongs to a local networking group called Santa Barbara Event Professionals, which has added to his knowledge of photography and business. Jensen teaches advanced photography two nights a week at a local high school and is involved with a non-profit group called the Dream Foundation, which grants wishes to terminally

ill adults.

When asked to give some advice to students going into photography, Jensen says, "I would strongly encourage an internship and recommend following your passion and having the persistence to stop at nothing!" He has certainly taken his own advice to heart.

For more information visit www.jensensutta.com/.

Caresse Muir began her home-based business seven years ago, specializing in family, high school senior and children's portraits. She is a Certified Professional Photographer. Four years ago she began photographing weddings and is a member of WPPI who frequently enters print competition.

