

Profile: Scott Eklund

"I Go on Location to Get Pictures, in All Kinds of Weather"

BY LINDA L. MAY

Scott Eklund of Tacoma, Washington, works full time as a staff photographer for the *Seattle Post-Intelligencer* (PI) newspaper, and still manages to photograph 25–30 weddings annually, along with a few corporate and other freelance gigs. Eklund feels his photojournalism background improves his wedding photography by sharpening his anticipation skills, timing and powers of observation.

"Newspaper photography is nothing like studio work, where you're in one place all day and clients come to you," Scott Eklund says. "I go on location to get pictures, in all kinds of weather and under all types of different conditions. I have photographed Bill Clinton, Bill Gates and even Bill, The Beer Man, so I encounter the whole spectrum of society. My constant exposure to the world helps me shoot better weddings too because I'm not looking at them from a limited perspective."

Through the years, Eklund's images have also been published in several well read magazines, including *National Geographic*, *Time*, *Life*, *Vanity Fair*, *Cosmopolitan*, *New York Times Sunday Magazine* and many others. In the June 2003, issue of *Sports Illustrated*, his work got a double-truck spread. Numerous organizations have recognized his outstanding photojournalism and wedding work, including the Missouri Press Association, the National Press Photographers Association, Professional Photographers of Washington, Associated Press and the Professional Photographers of America. In 2001, Eklund won the prestigious Fuji Masterpiece Award and was featured in the Fuji Profiles publication. A profile story highlighting his wedding work was also published in *The Bridal Connection* magazine.

Background/History: While playing sports in high school, Scott Eklund became interested in photographing the games. However, this aspiring imagemaker was not satisfied just shooting high school sports. So, he attended pro sporting events, like the Seattle Sonics games. After watching awhile, Scott would sneak down from the "cheap seats" onto the floor and photograph until someone threw him out. At the time, he never dreamed that someday he'd be shooting pro sports for his livelihood,

and no one would throw him out again. After graduating high school, he attended an intensive, two-year photography program at Clover Park Vocational/Technical Institute in Tacoma, Washington. "After that in-depth education, I knew I wanted to be a professional photographer," Scott Eklund explains. What he didn't know yet, was what type of work he wanted to do in this profession.

For about six months after graduation, he worked full time for a local studio, photographing weddings and portraits. Scott says he learned a lot from this studio experience, but he quickly realized that photojournalism was his passion. So, after quitting his job (against the advice of the studio owner), Scott attended the University of Missouri School of Journalism, where he graduated with a Photojournalism degree in 1987. (One of Scott's journalism classmates at Missouri was William Bradley Pitt, better known today as Brad Pitt.) Through the years, he has worked at newspapers and other



publications in the Seattle area both as a full-time staff photographer and as a freelancer. He is also experienced in black-and-white and custom color printing, as well as digital imaging.

In 1997, after covering the wedding of Sonic's basketball star Gary Payton for a newspaper assignment, he began seriously promoting and photographing weddings as a business. Prior to that, Scott photographed two to three weddings per year, but didn't really like doing the traditional, posed approach.

"Gary was a pretty high-profile sports figure in Seattle, so a reporter and I were sent to cover his wedding in San Francisco for the *PI*. (Bambi Cantrell was Gary's hired photographer.) I covered it as a photojournalist, as I would any other assignment. The story ran as a full-color section front in our features section. The story and my images generated lots of response and interest, and requests for me to shoot weddings like that for clients. Before that, it never dawned on me that couples might want a more documentary or editorial approach to their wedding photography," Scott Eklund says.

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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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- **Rick Hossman, Maine Light Company:** e-mail: rhossman@maine.rr.com

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Legal Advisor: Responding to Unemployment Claims

BY FRED S. STEINGOLD

Grrrrr! You just learned that Betty, an employee who you fired last week, has filed an unemployment claim. Your first impulse is to fight the claim—but that may not be the smartest move. Before we get to the reasons why that's so, let's review some unemployment basics.

THE UNEMPLOYMENT SYSTEM: If you're an employer, a law in your state typically requires you to contribute to an unemployment insurance fund. The amount you pay is normally based on your payroll's size and the amount of benefits paid from your state-maintained account.

If you have a low number of paid unemployment claims, you'll pay a lower unemployment tax. To keep your unemployment assessment low, you'll want to see as few claims paid as possible. But, as you'll see later in this article, this doesn't mean you should fight every claim.

Generally, an employee who's been terminated because of cut-backs or because he or she isn't a good fit for the job is entitled to payments from the state's unemployment fund. By contrast, an employee who's been let go because of misconduct—stealing or repeated absenteeism, for example—or who voluntarily leaves a job without good cause isn't entitled to unemployment benefits.

Figuring out who is and who isn't entitled to benefits can get complicated. Suppose you and employee Mike get into an argument and Mike leaves shortly afterward. If he quit, he's not entitled to benefits. But if he was fired, he is entitled to the benefits—provided he wasn't engaging in truly bad conduct like selling drugs on the job. Sorting out cases like this can be difficult. Laws in each state also spell out how long an employee must have worked for you to qualify for unemployment benefits.

HOW CLAIMS GET PROCESSED: Each state has its own rules for processing claims. You can get a copy from your state's unemployment agency. It may be available online.

The process typically begins with the ex-worker filling out a form and filing it with the unemployment agency. You then receive written notice of the claim and can file a written objection—usually within 7–10 days. Typically, if you don't object in that time period, you lose your right to object later.

Here are examples of reasons you may use in your objection:

The employee resigned voluntarily. The employee, however, may be able to show good cause for the resignation, such as sexu-

al harassment on the job.

You fired the employee for willful misconduct. It's not enough to show that the employee was incompetent. You need to cite reasons like dishonesty or coming to work drunk.

You fired the employee for insubordination. This means that the worker repeatedly failed to follow your instructions.

The employee was frequently late to work or failed to show up altogether. This can be a valid objection—especially if the employee was warned that attendance problems could cause a loss of employment.

If you file an objection, the unemployment agency will make an initial determination of whether the ex-worker is eligible for benefits. You or the employee can appeal that determination. Additional appeals may also be available.

THINK TWICE BEFORE FIGHTING CLAIMS: Contesting all questionable claims may not be the wisest policy. Lots of claims you think are questionable probably are allowed under unemployment laws. These laws are made deliberately lenient to give unemployed workers a source of income and keep them off welfare.

Unless there's strong evidence that the employee pilfered from your business or engaged in other fairly extreme conduct, the employee will usually win in a claims contest.

What's more, fighting a claim can be time consuming, emotionally draining and costly. Remember that a few unemployment claims spread over several years are unlikely to greatly increase the amount you have to pay into the unemployment fund. But most important, fighting an unemployment claim will guarantee an angry former employee. That person will be far more likely to file a lawsuit or harm you or your business in some other way. For instance, the fired worker may bad-mouth you among friends who remain on the payroll.

Of course, this might happen anyway. But your challenge to the employee's right to receive benefits may be the irritant that prompts him or her to strike back. Balance the benefits of saving on unemployment taxes against the trouble it takes to fight the claim and the risk of inviting a lawsuit against your business.

Fred S. Steingold practices law in Ann Arbor, MI. He is the author of The Legal Guide for Starting and Running a Small Business and The Employer's Legal Handbook published by Nolo. Legal strategies may vary depending on the state in which you live and the specifics of your situation. See your lawyer for legal advice.

The \$500,000 Studio

Maximize Your Studio's Profit Potential

BY MARK TILL

With all the talented photographers in the U.S, it is sad that the average photography studio only grosses between \$118,000 and \$125,000 each year. What is worse is it doesn't have to be this way.

My research shows that photographers gross, on average, slightly more than \$500 per family portrait. While that may sound like a lot, if you managed how you spend your time wisely, you could easily gross \$500,000 or more each year.

LESS THAN ONE PORTRAIT EACH DAY

You wake up casually, worked out at the health club, and returned to your studio in time to photograph your 10 a.m. session. The session lasts one hour. The client leaves, you process the order, have lunch, and take the rest of the day off. Do this every day and average \$500 per session and your studio would gross \$130,000 per year. In other words, the "average" studio photographs the equivalent of less-than one family portrait per day, which begs the question: What are photographers doing with their time if less than one in eight hours (12%) is spent creating images.

Many studio owners confuse busy work with being busy, occupying their day with non-revenue generating activities that could be delegated to other employees or outsourced to vendors. For example:

- Album assembly
- Frame assembly
- Printing of images
- Digital retouching
- Digital page layouts
- Etc.

With all the tools available to photographers today, it is easy to convince oneself that you can "save" money by doing things that used to be done by vendors (such as color correction), because you physically paid for the service.

However, if you generate \$500/hour creating images for your clients, you have established what your time is worth to your business. Unless you can generate the same revenue at your computer, printer, or production table as you can with a camera, you should consider delegating the activity to someone else.

THE 50% RULE

Even if you could delegate all the non-

revenue generating activities to your employees and vendors, you still have responsibilities that don't directly impact your bottom line. These activities include: marketing, improving your photographic and business skills, attending workshops, employee supervision, personal time, vacation, etc. However, I believe you can increase your revenue generating time to 50% or more of your business working hours. If there are 40 hours/week and 52 weeks/year, there is a potential 2,080 "billable" hours in a business year. If you can create images, for half, or 1000 hours and gross just \$500 per hour, your studio will gross over \$500,000 per year.

KNOW WHERE THE TIME HAS GONE

For the next four weeks keep track of how you are spending your time. You don't have to keep records minute-to-minute; half-hour segments are sufficient. Use your calendar or a pad of paper to track your activity. At the end of each day use the chart below to summarize your results.

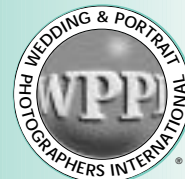
At the end of the month, combine the daily results and look at where you spent your time. If you were honest, I'm sure there will be quite a few surprises.

OUTSOURCING IS NOT ENOUGH

Now that you have identified activities you can delegate and outsource, your time is "free" to do what is really important by setting aside one hour per day for marketing. Although you may not see immediate results, with a concerted effort you should see a significant boost to your sales and bottom line within 12-18 months. Who knows, you may actually spend the majority of your time doing what got you in the business in first place—creating images.

Mark Till, PPA Certified, Cr. Photog., is one of the country's leading authorities on helping photographers operate a lucrative business. He is the author of The Lucrative Photographer: How to Become Indispensable To Your Clients, Maximize Your Profitability, and Regain Your Personal Life, and The Lucrative Photographer's Action Plan Workbook Seminar, a diagnostic tool to help develop a written business/marketing plan. A frequent lecturer across the country, Mark also conducts monthly Lucrative Lunch' seminars via telephone and the web. Contact Mark by phone at 508-655-9595 or via e-mail at mark@marktill.com/.

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“PJ Magic is Real, Real Emotions, Real Romance.”

In the Tolkien Story, *The Fellowship Of the Ring*, friends from every culture of the fantasy world unite in one ethical quest. Likewise, photojournalists from every corner of the modern world unite in fellowship as they pursue the decisive moment. *A Fellowship of Light*. Now, with the Internet, the cell phone and speedy modern travel, this Fellowship of Light can reach to the outback of Australia and the rain forests of Puerto Rico. Twenty-first century technology has allowed photographers to draw close together and share techniques, trends and ideas faster than we ever could in the past. And the adventures of the photojournalists in this Fellowship of the Light are no less magical than those of the princess and wizards in the Tolkien fabrication. The difference is that the pj magic they deal with is *real. Real emotions. Real Romance*. For there is no more mystical territory than the tender heart of a bride on her wedding day. And it is on this rarified ground that the photographer must tread, searching out those decisive moments.

One such visionary in this Fellowship of Light is Noel Del Pilar who was on the razor’s edge of the beginning of the pj movement in his country, Puerto Rico. He is the President of Federación de Fotógrafos de Boda de Puerto Rico, Inc. (Wedding Photographers Federation of Puerto Rico, Inc.) He is a photographer whose magic potion for a wedding story is 90% Dennis Reggie-inspired photo-

She also controls the business end of his finances. Good-natured Noel’s machismo is not one bit threatened by having to justify the price of new equipment to this beauty. He stated, “I trust my wife more than any other person in the world. I am the photographer and technical guy. She is my



journalism and 10% Monte-trained portraiture. “My inspiration to do good work on a wedding day comes in many ways. First of all, the wedding photographer needs to believe in love. “I am a romantic person. My inspiration comes from good music like Yanni, from romantic Hollywood cinema and from the essence of nature.” He also gives his beautiful muse all the credit for his success. She is his wife, the sensitive but sensible, Jaqueline Collazo. She is the custom designer of his gorgeous albums. Jaqueline is the artist behind the artist.

financial consultant, digital wedding album designer and much more.”

His passion for the pj style came from his work behind an altogether different type of camera. As a videographer in 1983 he worked with local photographer Ramon Feliciano, M. Photog., FBBPR, and Feliciano’s work led him to still photography.

There is an unwritten code of sharing among the PJ Fellowship of the Light, an intense passion for teaching. In fact this concept of sharing the gifts and ideas of our art unites traditional as well as pj photographers. This mentor stated, “I teach seminars because many of my friends are photographers who can’t go to the USA to seminars and conventions. I try to go every other year, to be updated in every aspect of my business, wedding and digital. He believes strongly that photographers should have no sense of competition for each other’s business. “Our competition is not with each other. It is with the wedding planners, florists, cake bakers and all the other businesses that absorb the bride’s budget.” He is, however an avid fan of organized competitions and believes so strongly in the power of associations of WPPI and PPA & Fotógrafos de Boda de Puerto Rico (a local affiliated chapter of PPA), where he is the 2003–2005 president. He stated, “Print competi-

tions redefine your style, serve to train your eye to see details of lighting and compositions and more. Every competition is like a challenge and a hobby at the same time. I have been a WPPI member since the 2003 Convention and I plan to submit my competition prints this year to obtain the WPPI Accolade. I am now also a PPA Certified Photographer and a Master Photographer in my local association."

As a mentor, he passes five essential pieces of advice to wedding photographers. First, he cautions them to be well committed to "the business, as well as the artistic, side of photography." Secondly, he advises that photographers should study a little human psychology, especially, "the psychology of brides." Thirdly, he reminds us all, to be 100% confident in our knowledge of "the equipment and tools of the trade." In the fourth place, he explains, "Read every magazine you can afford, like *The Rangefinder* and go to Borders and look for wedding and digital magazines and books." Last but not least, his fifth recommendation is to "learn from other successful photographers. Look for the best in the nation." To do this, he advises us to "search to Internet forum sites for weddings, digital photography and Photoshop tips."

One of the sites to check out should be Noel del Pilar's very own. His website is designed to be bride-friendly. He said, "I believe that exposure to the public is the key to becoming successful. About 50% of my business comes through my web site. I don't know how the brides find me, but they do! I do my own web site with the help of my creative and loving wife. We enjoy having the control to update the web page at any time." He added, "We tried to do something simple, but direct and to the point. The web page is a great tool and an advantage to every photographer. Clients can see your work, your style. Then you can send special promotions to your clients, and be in contact every day through e-mail!" Then, with an arch of his eyebrow, he quipped, "Personally, I prefer writing e-mails to talking on the phone!"

His wedding day planning begins with a consultation with the wedding couple. When they come to his studio, they are visiting his home. "I have a private entrance for my clients and a gallery. Usually this is the area that the clients see." He explained, "This is where I carefully explain my style of pho-



tography." The other area is my digital office with two PCs, printers, scanners, etc., and equipment storage. Some times clients visit this area to review images on a monitor or check the digital design wedding photos for approval." Then, on the day of the wedding, the schedule is very similar to weddings in many parts of the United States. He explained, "I start at the bride's home or suite about two hours before the ceremony, taking pictures of the bride's dress alone, the rings, the flowers and the bride's preparation." Then, at the ceremony, he will shoot photojournalistically, carrying out his vision of "capturing the love and emotions of the wedding in an artful and sensitive way." As he states on his web site, "I believe that the best way to capture the feeling of a wedding is by being part of it, by observing and never interfering." Noel documents the moments "...as the feelings come out naturally. I approach each wedding like I have never shot a wedding before, and I capture the mood of the day by storytelling with photographs." That's why Noel's slogan is, "Your wedding day in a natural way... capturing emotions, feelings & details!"

He expanded on the typical schedule that many of us know so well. "Later, after the ceremony, I'll do family groups at the altar in about 10-15 minutes. At the reception I use another 15-20 minutes during the cocktail hour, to create some romantic images of the couple." Normally he does some "formal images and some outdoor portraits." Three years ago he stopped taking portable backgrounds to receptions. He said, "Taking a backdrop reflected a trend in the psychology of the brides of the 1980s, but the psychology of the 21st Century bride is completely different."

He explained, "The brides now hate to do formals with backgrounds, umbrellas, softboxes, and hours of posing. I know they want to enjoy their day, and..." There is the eyebrow again, accompanied by his gentle grin. "...I understand that."

He has his digital workflow distilled into a science. "During the wedding I download the RAW images to my laptop. Then,

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Scott Eklund:

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“News events have a well defined story, and I always know what I am covering. I never used to think of weddings as being a story. But weddings do have a beginning a middle and an end. Small, significant moments are happening all day long. I weave these moments into a story of the day. People briefly view my newspaper images, then go on with their day. However, my wedding pictures have more meaning and grow more precious as time moves further away from the wedding date.”

Newspaper Work: Being a photojournalist, Scott Eklund rarely has a dull moment. He must be prepared to photograph whatever assignment he is given. Usually, he doesn't know from day to day what he'll be covering for the paper. One morning, he shot a garbage dump from a helicopter. That afternoon, he was covering a live birth in a hospital delivery room. Scott has photographed the Rose Bowl, rock concerts, riots and just about everything in between. One assignment recently found him chasing a wayward orca whale in a Canadian sound off Vancouver Island. Scott believes this wide variety of subjects and circumstances helps him better visualize the wedding story, and deal with the gamut of personalities he encounters in this business.

“Quite frequently, I'm sent out to find certain pictures worthy of the front page,” Scott says. “There have been times when I've had trouble finding people outside, or interesting things happening anywhere in town. One rainy, fall day in Seattle, which is not uncommon, I was scouting for a front-page image, so I decided to check out a favorite park. I saw a groundskeeper blowing leaves, but that didn't make a picture. The day was gloomy and overcast. It would sprinkle awhile, then stop. I was walking around when I noticed that a backed up storm drain had created a puddle in the middle of the parking lot. Leaves were floating on top of the water, and a bare tree was reflected on the surface. The leaves appeared to be attached to the tree branches. While I was photographing, it just started to sprinkle again, and the drops created ripples on the

surface of the water. The tree was upside-down in the original image. Back at the paper, we flipped it, making the tree appear upright. The result had kind of a surreal, impressionistic feel to it.

“Typically, newspaper pictures have people in them, but I took it back to the editor anyway because I liked it. When it ran on the front page, and about a quarter of a million readers saw it, the response was overwhelming. I got more e-mails and phone messages than I had ever received. Hundreds of readers called-in requesting copies of it. The image was even mentioned on a few Seattle radio talk shows. People thought it looked like a painting. That picture taught me a lot about what people want to see. In the newspaper business, there's a theory that readers want hard news— 'If it bleeds, it leads,' is the attitude. But that's not true. People do want to see what is good in our society. They want beauty and splendor, not always the violence and heartbreaking side of the news.”

Equipment: For the newspaper, Scott shoots digital Canon 1Ds, but for weddings, he still uses traditional film and Nikon cameras. When extra illumination is required, he uses Nikon SB-28 flash units and on occasion Norman 200B strobes. For film, he shoots Fujicolor Press 800 ISO and Kodak Portra NC, in 160 and 400 speeds.

WPPI Membership: Scott joined WPPI in 2001, and entered his



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Noel Del Pilar:

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in my home office that night I burn two backup CDs with all the files. The next step happens the following day when I convert the RAW images to color corrected and properly exposed JPEGs. With AcdSee, I rotate the images and later, using Photoshop, I do a Photoshop Wedding Gallery CD for the client.” The artist's finishing touch is added by the creation of “a Custom CD-cover with one or more images of that wedding.”

Imagine Noel leaning back in his chair, describing his dream shoot, and at the same time painting a verbal picture of his country for us. “I enjoy outdoor locations and colonial sites. Because of our Spanish heritage, Puerto Rico features many ruins and our historical architecture makes a beautiful natural backdrop for portraits.” He also enjoys the natural resources of his country, making the most out of “clear



waters, sandy beaches, swaying palms and a year-round summer Caribbean climate.” Puerto Rico has been a USA territory since 1898, and celebrates a rainbow of cultures: “Spanish, African, Native, mixed and American.” If Noel has peaked your curiosity about the scenery we are missing by not photographing weddings in Puerto Rico, visit www.gotopuertorico.com for a virtually amazing tour. At that site as well as his own (<http://home.coqui.net/noelfoto>) the Internet allows us to share a little piece of this photographer's world, basking in the Fellowship of Light.

CharMaine Beleele, with an MA in Communication, owns Angel Kissed Photography Studio in Arkansas. She teaches Communication at the University of Arkansas in Fort Smith. She is also a regular correspondent for the Arkansas Catholic newspaper. Email her at LBeleele@aol.com or contact her at her new website www.angelkissedphotography.com.

CALENDAR: Seminars, Workshops, Conventions & Trade Shows

David Muench Light & The Landscap	Sept. 28-Oct. 4	Santa Fe. Fall Photography Workshops. Tuition \$895 E-6 Color Lab Fee \$110. For more Information: www.santafeworkshops.com ; Phone: (505) 983-1400 or e-mail: info@santafeworkshops.com
Photographic Arts Workshop The Complete Photographic Process: Autumn Workshops	Sept. 29-Oct. 4	Granite Falls, WA. For More Information call: 360-691-4105 or e-mail: barnbaum@aol.com
Painter Panaché Classes, "Explorations in Color," San Francisco with Jeremy Sutton	Sept. 29-Oct. 3	San Francisco, CA. Learn from the examples of Old Masters, Impressionists, Fauvists. Contact Jeremy Sutton: jeremy@paintercreativity.com , www.paintercreativity.com , (415) 626-3971.
Photographing Children with Charles Vanderluis	Oct. 5-6	Niagara Falls, NY. For more information: (800) 393-7270 or www.prophotoshop.homestead.com
Photography By Don: New England Fall: Vermont, New Hampshire and Maine	Oct. 6-10	Vermont, New Hampshire and Maine. For more information: 626-444-8008 or by email at: photobydon@earthlink.net
Working Digitally: A Roadmap to Thriving in the Digital Age	Oct. 11	Atlanta, GA. A full-day seminar. For more information and registration go to www.asmp.org/registration
Joe Buissink: An Experimental Workshop in Santa Barbara, CA	Oct. 13-16	Santa Barbara, CA. Contact gail@joebuissink.com or call (310) 360-0198 for details.
Bambi Cantrell with David Williams "The Wedding Ritual: "Creating a Photographic Essay"	Oct. 13-17	Columbus, Georgia at The Pound House Bed & Breakfast Inn. Contact: Cutting Edge Workshops: www.cantrellportrait.com or call (925) 934-1994 for complete information. Bambi has teamed up with Australia's David Anthony Williams for this workshop
Bambi Cantrell's "The Wedding Ritual: "Creating a Photographic Essay"	Oct. 20-24	Walnut Creek. Contact: Cutting Edge Workshops: www.cantrellportrait.com or call (925) 934-1994 for complete information. Bambi has teamed up with Australia's David Anthony Williams for this workshop
Kevin Kubota, Digital Photography Bootcamp	Oct. 26-30	Bend, Oregon. 6th Season For more information, please contact http://kubotaworkshops.com
Rick & Deborah Lynn Ferro Present: Using Today's Tools For Tomorrow's Success	Oct. 26-28	Jacksonville, FL. Contact Rick Ferro at (904) 288-6464 or e-mail the Ferros at rick@rickferro.com . Seminar includes models, workbook and three meals.
The Expressive Black and White Print	Oct. 28-Nov 2	Carmel Valley California. John Sexton Photography Workshops. Contact: (831)659-3130 or info@johnsexton.com
Photography by Don	Nov. 6-8	Death Valley, CA. For more information: For more information: 626-444-8008 or photobydon@earthlink.net
Artistry Corel Painter 8 Beginners Retreat	Nov. 8 & 9	Southern California. Information: www.artistrymag.com or contact Karen Sperling at ks@artistrymag.com
Joe Buissink: An Experimental Workshop in Tuscany, Italy	Nov. 10-14	Tuscany, Italy. Contact gail@joebuissink.com or call (310) 360-0198 for details.
The Ultimate Learning Experience, How to Create and Run a Successful Portrait/Wedding Business	Nov. 10-14	Sarasota, FL. Classes are limited in size and selling out in advance, (941) 918-0904, email: mzphotog@aol.com .
Portraits: Studio and Location with Bobbi Lane	Nov. 10-14	Marina Del Rey, CA. The Julian Dean Photo Workshops. A one-week workshop with Bobbi Lane. For more information call (310) 821-0909 or email: julia@julia@juliadean.com
Gwen Lute's Color Management Course	Nov. 14; Dec. 12; Jan 9 & 16	Riverside, CA. \$495 per participant. Contact Gwen Lute, Transparently Speaking, (909) 682-8228, fax (909) 247-7717; email: GwenFoto@aol.com
Arthur Meyerson The Color of Mexico	Nov. 16-22	San Miguel De Allende, Mexico. Photography Workshops. Package Price \$2180. For more Information www.santafeworkshops.com ; Phone: (505) 983-1400 or email: info@santafeworkshops.com

Member News

Print and Album Competitions Are At Hand

WPPI's very own Awards of Excellence print and album competitions are approaching! Don't miss out on an opportunity to compete for valuable prizes and accolades. You can download the entry forms off the website or photocopy the ones stuffed in this newsletter. Make note of the deadlines, January 7, 2004, for prints and January 28, 2004, for albums.

For the first time we are offering an early bird special—for all print entries received by December 1, 2003, enter five prints get your sixth print entry for FREE! Please read all entry forms carefully for specifics on how to enter and notice our brand new category—Photojournalism Humor: Wedding & Non-Wedding.

WPPI 2004 Online Registration

WPPI'S online registration is up and running! Register online to receive a bonus savings on your entire convention registration. WPPI is offering over 40 platform programs (included in your registration fee), 29 MasterClass Workshops & six WPPI Plus instructors. In total we are proud to offer 89 speakers in all for 2004. The best bang for your buck! Go to our website for full lineup details.

When you register online you'll save time and receive a discount for doing so. Important: You will need your WPPI Membership number to receive the member rate. You can find it located on

your membership card.

Make Your Room Reservations Early

Have you made your Bally's room reservation yet? With online registration up and running, we are filling our room block fast. Don't miss your opportunity to stay where all the action is. Call Bally's now at (702) 739-4111 or (800) 634-3434. When calling, refer to Group Code #SBWAP4. Don't delay, call today!

WPPI Plus, Our Two-Day Total Immersion School

WPPI Plus is back for it's second year with an all-star line-up you don't want to miss! What is your future worth? Attend WPPI Plus along with the WPPI Convention and you are sure to improve your business. WPPI Plus is a two-day intensive workshop limited to 20 attendees per instructor. The 2004 line-up consists of Julieanne Kost, Bambi Cantrell, Anthony Cava, Tony Corbell, Rick & Deborah Ferro and Kevin Kubota. Each instructor will cover a different topic that will be relevant to your business. They will spend two days revealing all of their secrets to make you an even bigger success. Go online to find out details about each course and make the most of you 2004 WPPI experience by attending WPPI Plus!

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Reminder: Hy Sheanin Memorial Scholarship

Applications for the Hy Sheanin Memorial Scholarship Fund will be accepted up until Nov. 1, 2003. The qualifications for this scholarship are as follows: (1) You must be new to professional photography, either as an assistant or a recent graduate; (2) portfolio review with 10 8x8 or 8x10 images; (3) cover letter with 50–100 words on why you would like to be awarded the scholarship; and (4) a brief resume. The scholarship recipient will receive: roundtrip airfare (within U.S.) to Las Vegas for WPPI 2004; free registration for the newly founded WPPI Plus and to the WPPI convention; eight nights lodging at the WPPI hosting hotel; one year free membership in WPPI. For more information visit www.wppinow.com/.

Kevin Reppenhagen Honored

The National Academy of Photography has elected and installed WPPI member Kevin Richard Reppenhagen as its new president for the 2003–2005 Board of Directors. His company, K.R.R. Photography, is based in Annapolis, Maryland and he specializes in high-end portrait, commercial and special event photography.

Mike Colón Goes Prime Time!

If you haven't seen it yet, turn to NBC on Saturday nights at 9:00 p.m. *Race to the Altar* is the network's latest unscripted drama and it features WPPI member and WPPI '04 speaker, Mike Colón, who will be playing himself. Mike Colón will be photographing one of the most extravagant weddings of the year designed by Colin Cowie and Vera Wang.

Dates To Remember:

Feb. 18	WPPI PLUS Reception
Feb. 19/20	WPPI Plus Classes
Feb. 21	16x20 Print Comp
Feb. 22	Premier Print Comp
Feb. 22	Album Competition
Feb. 22	Opening Night Reception
Feb. 22–26	Speaker Programs
Feb. 23–25	Trade Show
Feb. 26	Closing Program

Scott Eklund

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first prints into competition in 2002, and was pleased to have eight exhibited. That year, he also won Second Place in the Premier Category, for his print titled: "Sideline Shenanigans." In 2003, he entered 15 prints, with eight exhibited.

"I was impressed by the high quality work I saw from other photographers at the WPPI



conventions," Scott says. "It's inspiring for me to see professionals like Joe Buissink, and the quality of his prints. The tradeshow itself is worth the cost of membership. And, I always read the monthly newsletters, especially the profiles. I enjoy learning what others in the industry are thinking and doing to succeed."

Future Plans: Scott's life is going along great right now, he says— hectic but fulfilling. His two daughters are his favorite subjects. Scott loves documenting their growth and lives. He's also planning to do a self-assigned story for the newspaper called "While You Were Sleeping," highlighting what people do between the hours of midnight and 4 a.m. in



Seattle. And, he does plan to switch to shooting weddings digitally, probably next summer.

Words Of Wisdom: "God gave us a neck, so surely God meant for us to stick it out occasionally. We need to take chances and force ourselves out of our comfort zone once in awhile. It's easy for photographers to fall into a routine and approach every event the same way. This wedding may be your 25th for the year; but to that bride and groom, it's one of the most significant days of their lives up to that point! We have to approach the day with passion and energy. Shoot dif-



ferent events between weddings. To avoid the boredom trap, give yourself assignments. Drive around your area, or read the events calendar in the paper, and shoot things that are worthy of the front page of your local newspaper. Look within your own family and neighborhood for unusual or interesting subjects. They are there, you just have to look at them with fresh eyes. Remember, you're younger today than you'll ever be again, so make good use of it. Don't put things off any longer. Remember, the only

place where 'success' comes before 'work' is in the Dictionary." Scott Eklund concludes, smiling.

Readers may contact Scott Eklund via e-mail at: BigEphoto@aol.com; or view his website at: www.scotteklundphotography.com.

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