



The ASP Magazine is the official publication of the American Society of Photographers, Inc., published four times a year for members, advertisers, sponsors, and others in the photographic industry to inspire, educate, and share information of industry matters, personal achievements, and news and events of this and other associations.

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EDITORS-IN-CHIEF

Stephanie Millner

Layout/Design

stephaniemillner@gmail.com

Shawna Hinkel

Copy Editor

shawna.hinkel@gmail.com

MAGAZINE COMMITTEE

Kristy Steeves	<i>Columnist</i>
Lisa Hill	<i>Columnist</i>
Judy Reinford	<i>Advertising</i>

ASP Exec. Director:

Mel Carll

23745 Del Monte Drive #152

Valencia, CA 91355

info@asofp.com

661 • 775 • 3575

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Ella Carlson, M.Photog.M.Artist.Cr., CPP, F-ASP, EA-ASP
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978-649-7783 | ella@ellaprints.com



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Karen Nakamura, M.Photog.M.Artist.Cr.
18114 Dalton Avenue, Gardena, CA 90248
310-719-2329 | karenakphoto@gmail.com



PRESIDENT-ELECT

John D Herrel, II, M.Photog.Cr., CPP
21 Jacobs Mill Ct., Elgin, SC 29045
803-420-3660 | john@johnherrel.com



VICE PRESIDENT

John E. Powers, M.Photog.Cr., CPP
6626 Neddy Avenue, West Hills, CA 91307
818-348-0883 | johnepowers@hotmail.com



SECRETARY/ TREASURER

Aileen Harding, M.Photog.Cr., CPP
122 Rollingwood Street, Baytown, TX 77520
281-814-4669 | aharding22@gmail.com



GOVERNOR

Kristy Steeves, M.Photog.M.Artist.Cr., CPP, F-ASP
4204 Shurell Pkwy, Medina, OH 44256
216-469-9981 | kristysteevesphoto@me.com



GOVERNOR

Bruce J. Bonnett, M.Photog.
602 Garfield Way, Redlands, CA 92373
909-793-9300 | brucebonnettphotography01@gmail.com



GOVERNOR

Sharon Lobel, M.Photog.Cr.
P. O. Box 1732, Zephyr Cove, NV 89448
818-802-7597 | ShutterBugSharon@aol.com



GOVERNOR

Toni Marie (Harryman), M.Photog.M.Artist.Cr., CPP
1035 Sunset Drive, Norwalk, IA 50211
214-908-0322 | phototmj@aol.com



GOVERNOR

Chris Wooley, M.Photog.Cr., CPP
28 W. Indiana, Ste C, Spokane, WA 99205
509-703-7239 | chris@headsandtailsphoto.com



GOVERNOR

Fujiko Yamamoto, M.Photog., CPP
1036 Kenilworth St. | Allen, TX 75013
469-360-1500 | contact@fujikostudios.com



SUPERCHAIR

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77 Park Ave, Floor 2 | Meriden, CT 06450
203-530-0250 | marisa@sassymouth.net



SUPERCHAIR

Renée Costa Gage, M.Photog.Cr.
8420 Wendell Dr. | Alexandria, VA 22308
904-891-7883 | info@reneeccage.com

President's Message

Karen Nakamura, M.Photog.M.Artist.Cr.

Happy New Year everyone!

With the busyness of the holidays behind us, it is the perfect time to set new goals, reflect on the blessings of the past year, and consider ways we can best renew and refresh ourselves, our relationships, our work, and the world around us.

ASP has been working hard to bring new and exciting things to boost member benefits this year. Have you heard about the new ASP

Scholarship Partner Program? ASP members have the opportunity to win a free scholarship to one of the seven PPA Community Network Schools! ASP will also have a raffle at the Late Night Lounge with a chance to win a scholarship to the PPA Community Network School of your choice. That's two chances to win! Read your emails for information on how to enter.

ASP is also working to bring our members top-notch education in different ways. This year we are bringing in an instructor who will teach you how to get your art out into the world, and how to get galleries and art brokers to notice your work. Alice Zimet is an art collector herself, and she will teach you what art collectors are looking for, how to approach galleries, and how to present your portfolio. I know ASP has a lot of fantastic artists, and our hope is that your fabulous work is making a lot of money for you.

There are two ASP trips this year. We have the Coastal Georgia trip

in March, run by Tony Harryman, and we also have a Nova Scotia trip coming up in October. Both are a landscape photographer's delight. Our trips are not only having the opportunity to photograph great scenery, but also about making amazing new friends.



I am looking forward to the ASP Gala and Late Night Lounge. Sharon Lobel has a lot in store for you! Speaking of awards night, we have three new Fellows! I am so excited for everyone

to see their work! Talk about talent! I know I cannot talk about all the award winners, but I can say that ASP has very impressive photographers. I am also excited to meet Henry Diltz, our International Award winner. He was the official photographer for Woodstock and has photographed musical legends such as The Doors; the Beatles; the Eagles; Michael Jackson; Neil Young; Crosby, Stills & Nash; Jackson Browne; Jimi Hendrix; Joni Mitchell; and James Taylor. I would love to hear his stories.

Please welcome all of the ASP new members at IUSA! They will be wearing bright yellow boas. How fun!!!

As this is my last President's Message, I want to take this opportunity to thank all of the countless volunteers for their hard work and dedication throughout 2023. I look forward to another fantastic year, and I hope that 2024 will be filled with good health and happiness for everyone in ASP. 🐉

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On The Cover

Alien Aficionado

This issue's cover image was photographed by ASP member **Kristy Steeves** as part of her Fellowship portfolio, which consisted of 25 images of photographers portraying characters of themselves. Ella Carlson, M.Photog.M.Artist.Cr., CPP, F-ASP, EA-ASP, was one of the subjects featured, and Kristy chose to turn Ella into an extraterrestrial to highlight her interest in creating a variety of aliens for an album she entered in PPA's International Photographic Competition. Ella's album, "Most Wanted", won the Grand Imaging award in 2019, and many of those images were included in Ella's ASP Fellowship portfolio. Kristy hired a professional movie make-up artist to morph Ella into a green martian from another world. The prints in Kristy's portfolio were black-and-white, but for this cover image, she chose to display it in color with a full moon in the background as a supporting prop. Kristy was awarded the ASP Fellowship in January 2023. 🐉

ASP wants to celebrate our members and their creativity! If you would like to have the ASP Magazine spotlight your work, please submit JPG images (max 2MB each) via email to asofpmagazine@gmail.com. Remember to include the title of the work, your full name and degree string, and any awards the image received. Note: Only vertical images can be considered for the cover.



Another Windy Day
Carly Sullens, M.Artist.M.Photog, CPP
Imaging Excellence Collection



Snow White's Morning Serenade
Jessica Vallia, M.Photog.Cr., CPP
Imaging Excellence Collection



One of Many
Kenzie Hunter Hokanson, M.Artist.M.Photog.
Imaging Excellence Collection

Unsuspecting
Ashley Metler, M.Photog.
2022 Grand Imaging Award Finalist - Animal Portrait
Imaging Excellence Collection

TRADING PLACES

By Kristy Steeves, M.Photog.M.Artist.Cr., CPP, F-ASP

My life shattered in an instant. I had just come home, mentally drained and physically exhausted, from another grueling day at work. I don't remember thinking anything at all as I sat down at the kitchen table. I just stared into space. That's when I heard the door open and my husband walk in. As I turned to look at him, I felt a physical force, like heavy gravity, pushing me down toward the ground. It was crushing. In what felt like slow motion, I softly breathed the words "I am so depressed," and my mind collapsed into ruin. No sooner than the words were said, I lost control and started crying hysterically. The sobs came from somewhere so deep, so dark, and so suppressed, it was like a crack in a dam had ruptured and the waterworks spilled out violently. Everything in its path lay waste. I felt as if I were broken.

Twenty-five years as a broadcast journalist had taken a toll on me. I had been a hard news reporter for most of my career – what we in the industry call a "crime beat reporter." It had become my area of expertise: digging deep into

police investigations, developing sources, and navigating a complex criminal justice system. As a result of covering every crime imaginable, I saw a lot of blood, gore, and often death as well as coming face-to-face with violent life-and-death situations myself. One time a videographer and I were shot at after being trapped in the middle of gang warfare. We both thought we were going to die! I was hit by a car and spent a month in a neck brace before returning to work. I have been physically assaulted more than once during riots. One time, I was terrified to find I had a stalker who I was sure was going to hurt or kill me after I repeatedly turned down his advances. He followed me for quite some time, even showing up one night at my doorstep. I had to get the police involved but it still took too long for him to go away.

Nightmares haunted my sleep every evening. I'm talking stuff that would make the worst horror movie look like



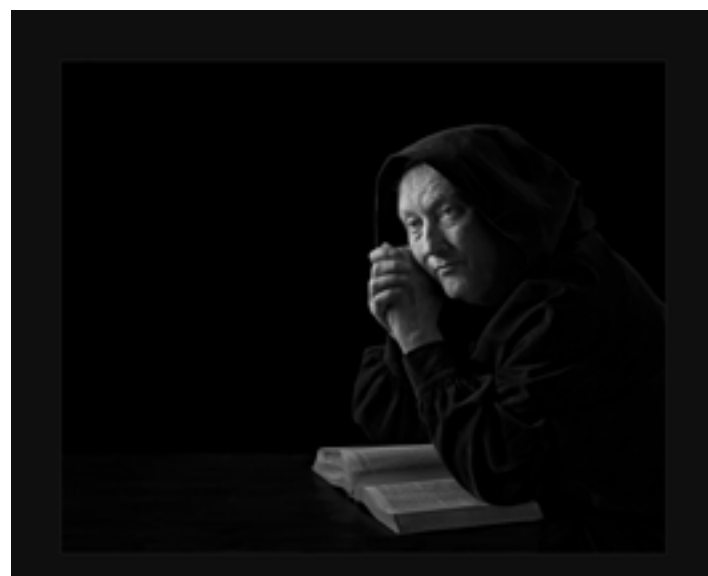
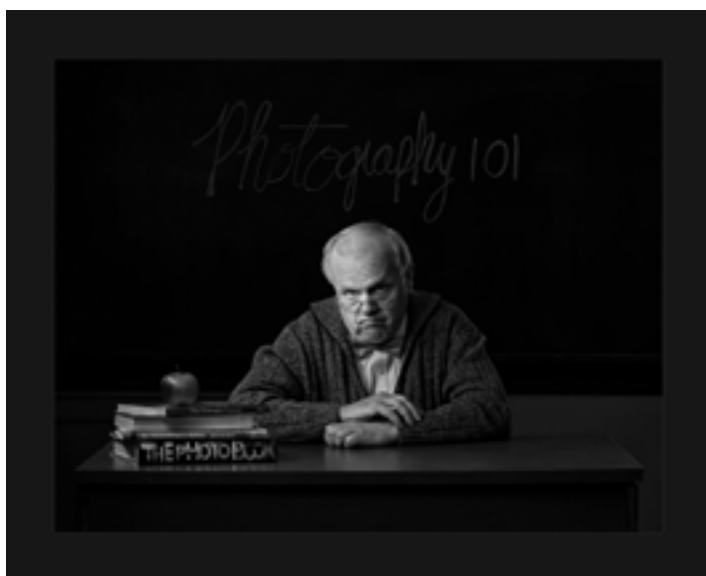
Kristy Steeves
M.Photog.M.Artist.Cr.,
CPP, F-ASP

fluff. I was on call around the clock and worked every holiday. The stress of being under minute-to-minute, ever-changing deadlines was intense. I hated being forced out into blizzards for hours at a time with no reprieve from the cold. I've suffered excruciating frostbite. In addition to the demands

of the job, I was also sexually harassed and assaulted by one of my superiors at work. I managed to weather it all ... until I witnessed a botched prison execution. Watching someone suffer as they were put to death by lethal injection sent me into a tailspin. That's when I was diagnosed with Post Traumatic Stress Disorder.

My love of being a storyteller had kept me going all those years despite the physical, mental, and emotional hardships. From my earliest recollections I have always enjoyed creating stories through art and the written word. I used to draw cartoon caricatures of people

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left: *The Teacher*. right: *Monk*



aso

78TH ANNUAL GALA

SATURDAY
JANUARY 27, 2024

MARRIOTT LOUISVILLE
DOWNTOWN HOTEL
KENUTCKY BALLROOM FG

COCKTAIL HOUR BEGINS
AT 6:30 P.M.

FOLLOWED BY
DINNER AND AWARDS

BLACK TIE OPTIONAL
REGISTER AT ASOFP.COM

TRADING PLACES (cont.)

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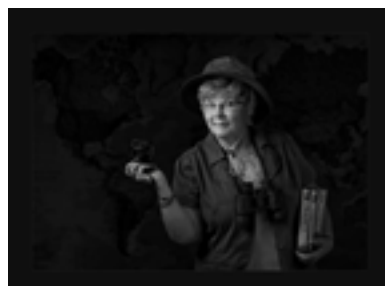
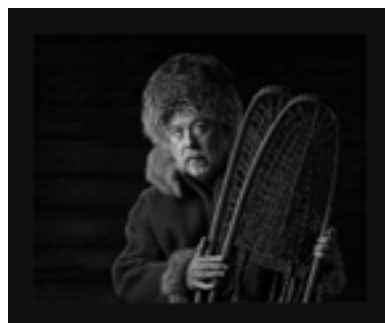
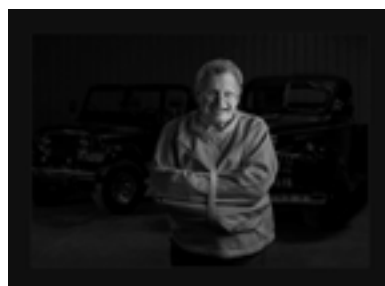
along with writing poems and short stories with characters I created from my imagination. In the eighth grade, I won a national writing competition. At my high school graduation, I walked the stage to accept the school's art award. In college, I majored in journalism and political science with the starry-eyed goal of being a war correspondent. That dream quickly evaporated after dealing with the horrors and sadness that I witnessed on the streets of Cleveland. I preferred writing and telling happy stories about people, but those were few and far between in an industry that thrives on negative sensationalism.

The toxic cycle of gloom-and-doom finally caught up with me. The moment I had my mental meltdown, a force had taken hold of me so completely that I felt paralyzed. I later learned that I was suffering from a debilitating depression and I couldn't function. I ended up seeing a medical doctor and a psychologist. I resigned from my position as a broadcast journalist. I left behind a successful career, a steady paycheck, and a personal identity so ingrained in my being that if you had asked me who I was, I would have simply stated "A journalist". I was so attached to this identifying trait that I never imagined

doing anything else; but life has a way of throwing in an unexpected curve ball. That particular curve ball came at me in the form of a nervous breakdown so hard and so fast that I didn't even have time to swing and miss. I just stood there like an idiot when it slammed into me at full force, knocking the wind out of me and laying me flat on my back. Man, that pitcher had one hell of an arm!

That was in 2009. Two years earlier I had started doing wedding photography. Documenting a bride and groom's union on the weekends served as a happy reprieve from the gloom and doom I experienced as a reporter. I even started telling my coworkers that if I had life to do over again, I would have been a photographer. Funny how fate has a way of working itself out. After parting ways with the news business, it took me more than a year to painstakingly dig my way out of the dismal melancholy. I felt like I was in a deep, muddy cesspool that kept sucking me back down every time I tried to crawl out. My doctor suspected that due to the severity of my depression, I'd been in a bad place for

years. It took every ounce of what little willpower I had left to claw my way up and out of that hole. It was rocky at first; but I started to get my footing once I made the ultimate



top: *Crazy Car Fanatic*, center: *Mountain Man*, bottom: *World Traveler*

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TRADING PLACES (cont.)

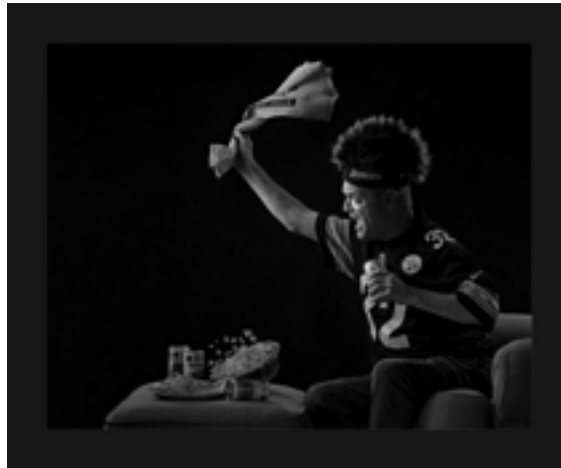
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decision to trade places with the camera. I would no longer be in front of a camera. I would now be behind one looking through the lens instead.

I forced myself to join a professional photography organization in my area, and, although I didn't feel like socializing, I attended my first event. That was the best decision I ever made. "What's your specialty?" I heard a man's voice pierce through the haze cluttering my brain. I looked to my right. A stranger, standing next to me, was smiling. "What do you like to do?", he queried, looking at me intently. I had this feeling his eyes were boring into my soul.

"I, um, I, ah, I do weddings," I stammered. With a sense of

excitement, his rapid-fire questioning caught me off guard.



above: *Avid Sports Fan*

"Do you have a studio?"

"No."

"Would you like one?"

I shrugged, "Uh, sure, I guess." The

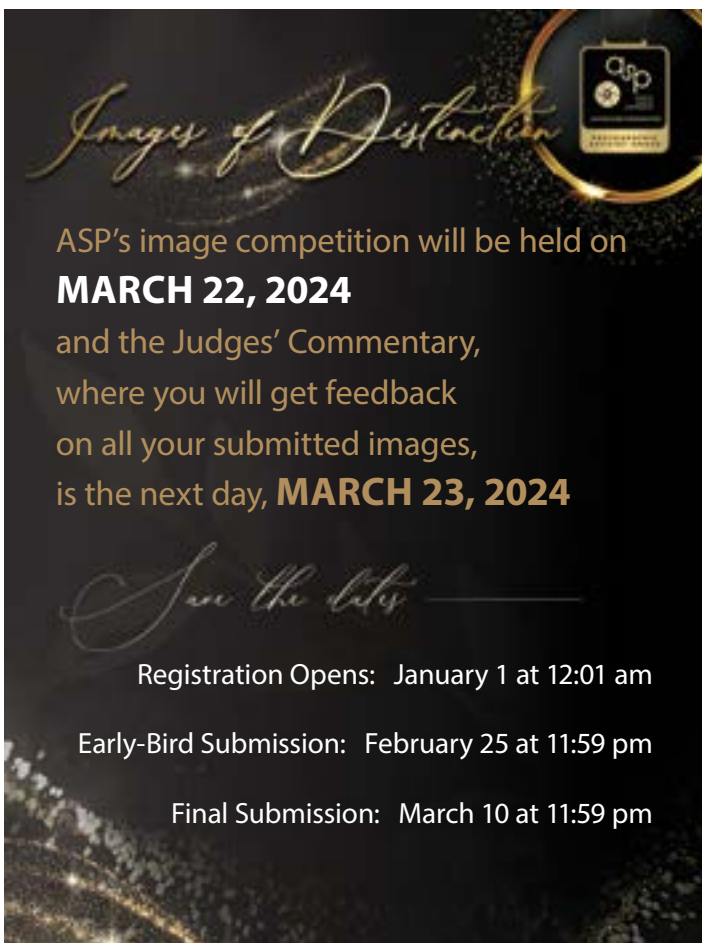
thought of having a studio had never crossed my mind.

Without missing a beat, this effervescent man proclaimed, "I'll help you!"

My jaw became unhinged and drooped slightly. Is this guy for real? I wasn't sure, but okay, I'm game. That was my first encounter with the Energizer Bunny disguised as a photographer named Denny Valentine. This man was one of four photographers who literally materialized out of nowhere offering to mentor me. Each one provided a different skill set that I desperately needed as a budding business owner and as an artist.

There's a saying that resonates strongly with me: "Each friend

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Images of Distinction

ASP's image competition will be held on
MARCH 22, 2024
and the Judges' Commentary,
where you will get feedback
on all your submitted images,
is the next day, **MARCH 23, 2024**

Save the dates

Registration Opens: January 1 at 12:01 am

Early-Bird Submission: February 25 at 11:59 pm

Final Submission: March 10 at 11:59 pm

AMERICAN SOCIETY OF PHOTOGRAPHERS

SCHOLARSHIP PARTNER PROGRAM

WE'VE GOT SOME **BIG** NEWS TO SHARE!

The American Society of Photographers has teamed up with ALL seven PPA partner schools in the US to offer ASP members a chance to qualify for a scholarship to their school of choice! We're talking GREAT educational opportunities with the best instructors in the nation! How amazing is that!?

To qualify, applicant must be a first-time attendee of the school.

The amount of each scholarship may vary from school to school.

To check out each school, visit
ASoFP.com/scholarship-partner-program

PARTNER SCHOOLS

- East Coast School (scholarship sponsored by LEAD SAVAGE)
- Florida School of Photography
- Great Lakes Institute of Photography (GLIP)
- Mid-Atlantic Regional School of Professional Photography (MARS)
- Professional Photographers' Society of New York (PPSNYS)
- Texas School of Professional Photography
- West Coast School

APPLICATIONS WILL BECOME AVAILABLE IN JANUARY 2024

TRADING PLACES (cont.)

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represents a world in us, a world possibly not born until they arrive; and it is only by this meeting that a new world is born." This quote couldn't be more appropriate when applied to the photographers I have met. My new world was born the day I decided to trade places with the camera and a series of influential people walked into my life. These people are like George Bailey, the main character in the 1947 classic movie *It's a Wonderful Life*. George has this powerfully positive impact on the residents of his hometown. By helping them, he unknowingly changes their lives for the better and sets them on a course they would have never traveled.

One of my mentors is Karen Smith. She unwittingly set me on a path that would forever alter the direction

of my photography career. Some time ago, Karen saw a client image on my blog site and encouraged me to enter PPA's International



above: *Boudoir Photographer*

Photographic Competition for the first time. To my delight, that image was accepted into the Loan Collection. I quickly learned the value of competition as an educational

tool. It became an important part of my life. Until that point, all of my work had been flat lit. That was all I knew. The image that I loaned was actually a fluke. I had photographed a woman who suffered from alopecia. Despite having lost all of her hair, she was beautiful beyond words. My excitement over getting to photograph such a unique looking person quickly turned to dread when my fill light wouldn't fire. Internally I freaked out when I noticed a shadow on her face. You know that saying "never let your clients see you sweat?" Well, I was perspiring. I thought the images I saw on the back of my camera looked horrible and my client would be thoroughly disappointed. As calmly as possible, I did everything I could to get the fill light working. It would not cooperate so I had no

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Coming in October 2024

**Acadia National Park,
Nova Scotia, and
Prince Edward Island**

Photograph, experience the arts & culture, and
enjoy the cuisine, sights, and lots of activities in
this Canadian Maritime Province.

During the FALL color season!



More details to follow at www.asofp.com

**We're delighted to announce the arrival
of the newest member of the ASP family...**



**Introducing the
ASP Photographic Artistry
Medallion!**

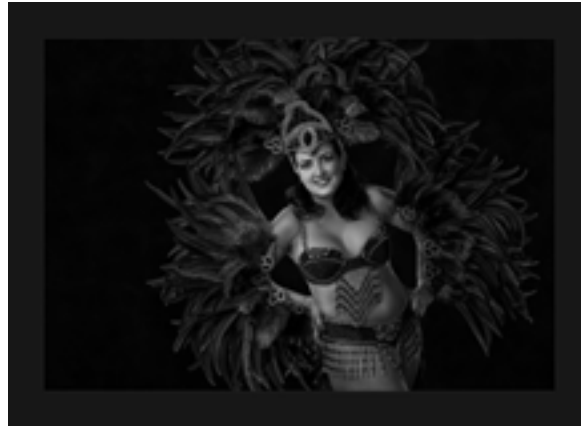
TRADING PLACES (cont.)

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choice but to keep going. When Karen suggested I enter the woman's image in competition, I thought she was crazy. Turns out she wasn't. She had just introduced me to a whole new world. That was my first real lesson in using shadows to create depth in my images and the end of flat lighting for me. I took a lot of photography workshops after that. I found myself gravitating toward instructors who specialized in low key, high contrast, dramatic lighting. I was fascinated with this chiaroscuro effect, and being able to sculpt a client's face and body with the placement of my lighting equipment. Eventually I began to develop a style with a bent toward black and white photography ... and visual storytelling.

My struggles, however, continued for some time. I had worked my way up the ladder as a reporter, and I had been at the top of my game. With photography, I found myself back on the bottom rung, and I didn't like it. I often questioned my decision to venture into a profession that is much harder than I ever anticipated. I floundered and often felt like quitting. Another one of my mentors,

Andy Fiala, gave me some advice that kept me on the straight and narrow. He said that many photographers go through what I was experiencing.



above: *Brazilian Dancer*

"The truly successful photographers work through their frustrations, disappointments, and failures by staying focused," he told me. "Eventually, through perseverance and hard work, they come out the other end of the tunnel." So I hung in there, hoping to see the light at the end of my tunnel.

I labored seven days a week for seven years in an attempt to learn as much as I could about photography. Fortunately, I have an understanding husband who tolerated the

long hours and my incessant determination to climb back up the ladder. He saw how happy I was compared to how miserable I had been in the news industry. I became a Certified Professional Photographer before earning my Master of Photography and Photographic Craftsman degrees.

A little later I reluctantly agreed to become president of a local guild in Ohio. That's when my evolution as a visual storyteller shifted. It occurred when I was writing personal stories about each of our members for a newly created website directory page.

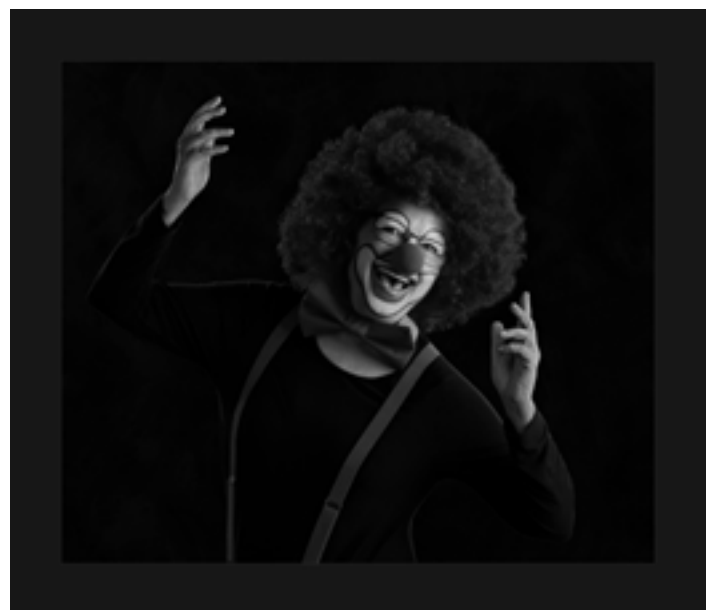
I spent a lot of time getting to know each photographer through lengthy interviews. I relished the idea of writing about these people in a way they couldn't do themselves. I could toot their horns and give them praise using my experience as a journalist. I ended up creating a special theme for each member's story based on their personalities or something that resonated with them.

Then it happened. The proverbial lightbulb not only lit up in my

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left: *Third Generation Photographer*, right: *Class Clown*





LATE NIGHT LOUNGE

MONDAY
JANUARY 29, 2024
9:00 P.M. - MIDNIGHT

MARRIOTT LOUISVILLE
DOWNTOWN HOTEL
KENTUCKY BALLROOM FG

REGISTER AT ASOFP.COM



RACE TO THE FINISH WITH
ASP

LADIES, REMEMBER
YOUR HATS...

GENTS, GRAB
YOUR BOWTIES...

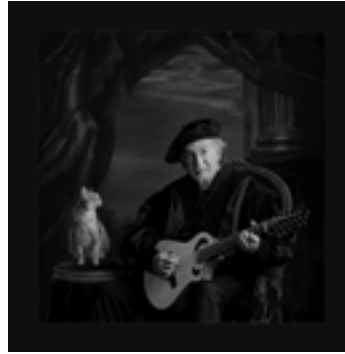


TRADING PLACES (cont.)

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head, but exploded in what felt like fireworks. As I was writing one of the stories, a thought came to me: I envisioned creating a character about that photographer involving their theme. I started thinking about all of the other themes I had created for our members, and the floodgates burst open with such force I couldn't shut it off. Character after character presented themselves in my mind. The thought of creating these personas resonated deeply within my soul. I was giddy with excitement.

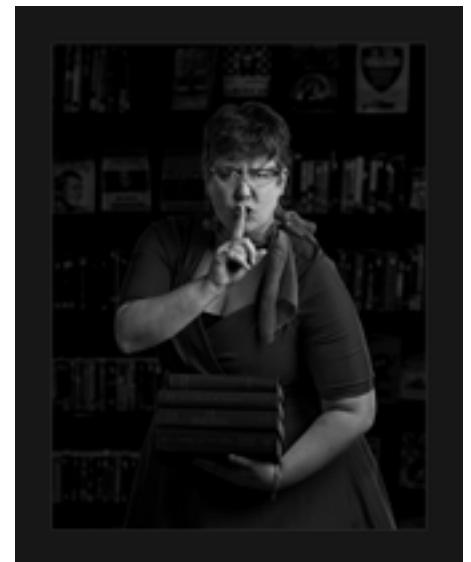
This character-based photography project spanned the course of four years. Some of the sessions took place in my studio while others were on location. Then, as my outreach expanded, I worked in various states around the country using other photographers' studio lighting equipment and backgrounds. I learned a great deal by forcing myself to stretch my limits. I stepped out of my comfort zone and faced



some challenging situations head on. What I gained from this project is immeasurable. I ended up creating visual stories of 45 photographers from 14 states around the country. I entered a good number of those images into PPA's International Photographic Competition as a body of work. The title of the album was *Trading Places*. Just like I had done years earlier when I traded one life experience for another, so too did these photographers when they stepped out from behind their cameras and in front of mine.

These images are now part of my ASP Fellowship portfolio. Two of the photographers in it were my mentors. One of them is Denny Valentine. His character is the Teacher. He was the one who offered assistance in setting up my studio. Dan Swain, who helped me tremendously by teaching me Photoshop and other essential skills, is the other mentor in my portfolio. This guy is a die-hard Steeler to the core, so he's the Avid Sports Fan.

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top: *Spanish Musician*, left: *Root Beer Entrepreneur*, right: *Librarian*

TRADING PLACES (cont.)

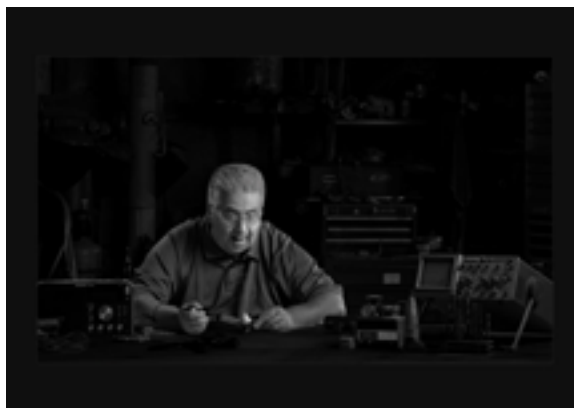
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Without these George Baileys in my life, I know I would not have made it as a photographer and business owner. I was, and still am, eternally grateful, but I also had an insatiable longing to give back to them. For years I felt that I didn't have the skills to return a favor. Still, I helped all of my mentors any way I could: working as a second shooter at weddings, or loaning lights and backgrounds any time they needed them or helping to set up their booths at trade shows. I felt it was a far cry from the knowledge they had imparted to me, and I was frustrated I could not do more.

At one point I hired Dan Swain to work for me at a wedding. The bride wanted a second shooter so I thought this would be a great way to provide him with the extra income. In what seemed like a strange turn of events, I saw Dan intently watching me work my lights at the reception. He seemed intrigued. Then he started asking questions. I explained what I was doing and why. He told me he hadn't seen lighting done that way before. He soaked up everything I had to say with a voracious appetite. Then, to my surprise, Dan signed up to take one of my PPA-sponsored photography workshops. I was nervous. Here was my mentor, someone who had taught me, someone I looked up to, coming to take my course on lighting. What did I have to offer that he didn't already know? I was worried I would disappoint him. A couple of weeks after the class, Dan sent me an image of a groom that he took at a wedding. He had done profile lighting and said he learned it from me. Oh my gosh! This was huge! My first glimmer of hope

at finally being able to give back to my mentor.

But wait! It gets better. Dan needed to borrow a background so I loaned him two. When his sessions were over, we



top: Party Girl, center: Gunslinger, bottom: Mr. Fix It

rendezvoused at a coffee shop so I could retrieve my belongings. We sat and talked for a while. He handed me his cell phone saying he wanted to

show me an image. I looked at it, and my jaw dropped. I peered over at Dan and asked "Is this your image?" He nodded. Then he showed me more images. I was blown away. "Dan, these are incredible!" I said. They were stunning images of high school seniors. Some of the best I've seen. My mentor responded: "I learned all of this from you". My breath caught in my chest. My heart may have stopped beating momentarily with the enormity of what he just stated. My eyes pooled up with emotion. I looked up at Dan. He had tears running down his cheeks. Seeing him like that tipped the scales. I lost it. Tears of joy flowed freely onto my face. In that instant, I felt this incredible connection between us. He knew what this meant to me without us having to say a word. I was finally able to give back. I had something to offer, to return his gift in kind. I was moved beyond words. When it was time for us to part ways, we hugged and said our goodbyes. I stepped out of the coffee shop with a heart overflowing with gratitude. I suddenly burst out crying – not weeping but all-out, gut-wrenching, loud, violent wails. I had to get from there to my car knowing people would stare at me. They did, with looks of great concern. I was utterly inconsolable. I made a mad dash for the privacy of my car. I got in, closed the door, and bawled my heart out. I cried for the longest time. So much energy escaped with those tears along with feelings that laid dormant inside of me. I said a prayer out loud: "Thank you God for giving me this precious moment. Thank you for the gift of being able to return a kindness and make a difference."

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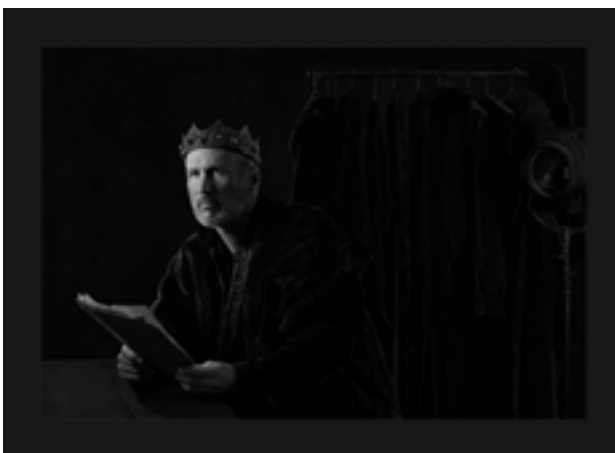
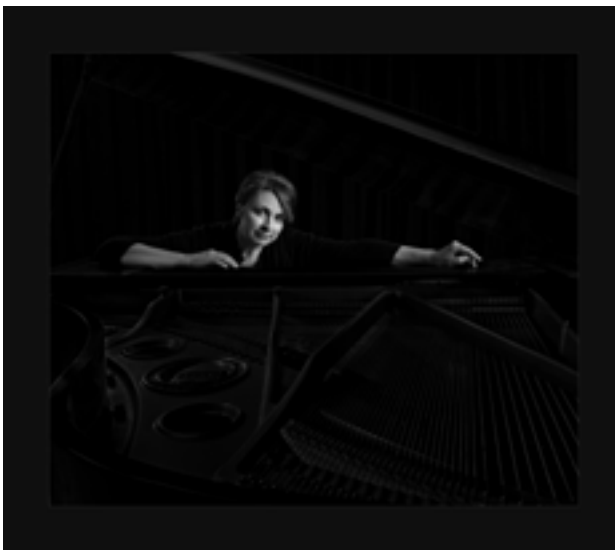
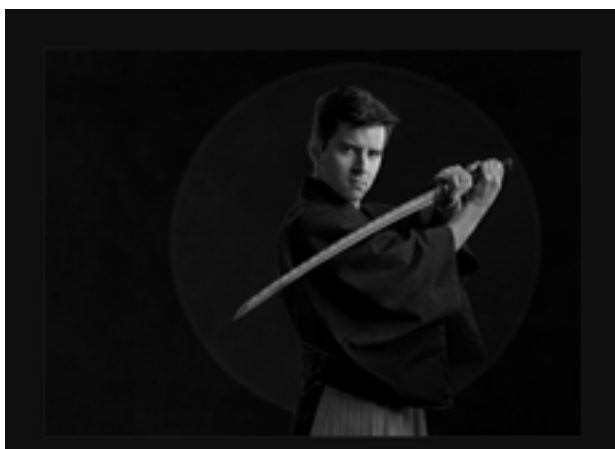
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I finally had something to offer. I no longer felt useless, inadequate or meaningless. I had come full circle. I could now be George Bailey to someone else. In fact, making a positive difference in others' lives is extremely important to me ... and gratifying. To this day, I continue paying it forward through teaching and mentoring others.

There are two other women who have also played a George Bailey role in my life: Jean Marie Poland and Nancy Bailey-Pratt. They are the ones who encouraged me – pushed me, actually – to apply for the ASP Fellowship Degree. In my portfolio, Nancy is the World Traveler. Her character revolves around her love of different cultures and the people she photographed for her Fellowship portfolio. Jean is aptly named *Party Girl* since she is always happy, friendly, and the life of the party.

I have learned a lot about myself through this whole process. My personal paper, in itself, has been a daunting task, but well worth the effort. I've had to think about my journey. What is it that really makes me tick? Why do I do what I do? How does it all come together in the summation of my work? It's been transformative on so many levels. It is like putting the pieces of a puzzle together. Once you figure out where the pieces have come from and how they fit, everything becomes much clearer.

This all got me thinking: what if I had quit photography when the



top: *Samurai*, center: *Concert Pianist*, bottom: *Stage Actor*

going got rough? I would not have become the person I am today. What if I had never served as president of my local guild? This whole project, where I shared incredible moments with some interesting characters, would have never happened. What

if I hadn't participated in photographic competition? I would not have evolved as a visual storyteller. One thing is for sure: I have learned through this journey to not say "no" to opportunities that arise. Taking risks, pushing ourselves out of our comfort zones, and facing our fears can become stepping stones designed to pave a path toward an unforeseen future filled with insights, growth, and successes beyond our wildest imaginations.

There's a great line from the movie, *It's a Wonderful Life*, when Clarence the Angel is talking to George: "Strange, isn't it? Each man's life touches so many other lives. When he isn't around, he leaves an awful hole, doesn't he?" I hate to think of the hole I would be in right now if all of my George Baileys had not come into my life. These are people who pushed me, encouraged me, taught me, and supported me through everything. Funny that it took a nervous breakdown to alter my world. I cannot imagine where I would be right now if that had not happened. Most importantly, I would not have benefited from valuable life lessons that transformed me into someone who is happy, inspired, and motivated to enjoy every moment that life has to offer. As devastating as it was at the time, trading places with the camera was the best thing that ever happened to me. ∞

LIGHT PAINTING FOR STILL LIFE

By Michael Pucciarelli, Cr.Photog., CPP

Light painting has been around for a long time; since 1889 to be exact. Since the 1930s, professional photographers have embraced this creative technique of selectively illuminating and coloring parts of a subject or scene. If you are interested in embarking on the light painting journey, you may discover that there is really no limit to what you can create. I have been doing still life photography, using either a white or black plexiglass table, since 2015, and I took up light painting as a new way to photograph still life three years later. Learning to light paint has been an interesting journey. It has made me think about light differently in all types of photography; especially still life photography.

There are two kinds of lighting in still life photography: flash and continuous lighting. Many popular strobes are used in flash photography, while continuous lighting can be considered regular

daylight, ambient light, and any electronic light that is not flash.

My modern method is to light paint with only LED lights, which come in many forms. For instance, an LED light can be a simple flashlight with a lumen of 300. Lumens measure the



LED (light-emitting-diode) level of the light. This light travels in a certain way in the form of electrons, and the electrons are called protons when they are released. The light produced from the LED light has a nice, natural look with a Kelvin temperature of 5600K. LED lights help the photograph

look natural in terms of a day look. LED lights have several advantages over regular lights in terms of power usage, lifetime expectancy, and natural color reliability.

A powerful and complicated LED is the GODOX LC500 Lighting Wand that has a lumen level of over 3000.



Michael Pucciarelli
Cr.Photog., CPP

This lighting wand can be used in so many ways, including adjusting the barn doors to get the desired look. A simple way to expand this light is to attach white print paper to the barn doors when they are wide open. The white paper will increase the light by making the

light bigger. Using the LC500 wand this way will help you light paint a large subject like a car, a fire engine, or an airplane. Other LED lights like the Savage 204 or the Nanlite are great for light painting parts of a car like the wheel or hub cap. These lights have a nice, soft effect on what you are trying to light paint. Another powerful LED light is the Genaray SpectroLED-14 LED Light. This lighting kit comes with a three-prong plug, a power adapter, a snoot sock, and other important charging wires. It is recommended that you use the snoot sock to make the light look more flattering and help avoid overexposing the frame. Most lighting kits come with everything you need for your light painting project. An extra purchase would be the power adapter or recommended

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LIGHT PAINTING FOR STILL LIFE (cont.)

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lithium battery with charger.

A simple LED flashlight is great for painting a small still life subject. Filters help you light paint in a more controlled way and help reduce the object from being overexposed.

There are simple ways to use the filtered LED flashlight by aiming at different angles, being close to your subject, and not aiming directly at the subject or at the camera in any way. When you light paint outside, make sure you do not use a filter. There is a big difference between light painting inside a dark studio and



light painting outside in terms of the environment. So, if someone is interested in starting out with light painting, I recommend starting with an LED flashlight with a lumen of 100-300. Make sure you experiment both with and without the filters to see the difference and the value of using them.

Several YouTube videos talk about Photoshop CC, Camera Raw, and light painting. I invite anybody curious about light painting in any way to check out my YouTube Channel – [YouTube](#)

of Still Life Photography of Michael Pucciarelli. ☞

IN MEMORY

SUZANNE STANTON STANTON

Mrs. Suzanne S. Stanton, 88, passed away September 22, 2023. She was born February 18, 1935, in High Point, a daughter of David Long Stanton and Lucille Coltrane Stanton. She was a graduate of Stuart Hall, Staunton, VA (1951-1953) and UNCG (1953-1954). She was a member of the Junior League of High Point, and was married on June 22, 1963, to John Stanton. She is survived by her husband of 60 years, 2 children, 5 grandchildren, and 3 great-grandchildren.



ASP extends our deepest sympathies to John Stanton and his family for their loss. ☞



asp
American Society of Photographers

CELEBRATE OUR NEW MEMBERS!

PLEASE CONGRATULATE OUR NEW MEMBERS WHEN YOU SEE THEM WEARING A BOA AT IMAGING USA!



We need your **NOMINATIONS FOR FEATURES!**

Do you know a member who **gives selflessly of their time outside** of the field of photography?

Do you know a member who **has a unique hobby, interest, or gig** that other members would love to learn about?

If you know members who fit those descriptions, please forward their names and why they should be featured to **Lisa Hill at lisa@lisahillphoto.com**

MEMBER SPOTLIGHT

HEART & SOUL PROJECT

PLAN YOUR ASP EVENTS AT IMAGING USA 2024

ASP 78TH ANNUAL GALA
Saturday, January 27, 2024
Marriott Ballroom Salon, 2nd Floor

Cocktail Hour 6:30 PM
Dinner and Awards 7:30 - 10:30 PM

Black Tie Optional
Purchase tickets in advance:
asofp.com/events
Deadline: January 7, 2024

ASP MEMBERSHIP MEETING
Sunday, January 28, 2024
Filly-Thoroughbred room
Continental breakfast served

8:00 - 9:00 am General meeting
9:00 - 10:00 am Ambassador meeting
10:00 - 11:00 am Travel meeting
11:00 - noon State Reps meeting

*All ASP Members are encouraged
to attend the General Meeting*

ASP LATE NIGHT LOUNGE
Monday, January 29, 2024
Marriott Ballroom Salon, 2nd Floor

9:00 PM - Midnight
"Race To The Finish With ASP"

Kentucky Derby themed attire!

*Come mix & mingle & enjoy some bourbon
and treats!*

ASP Members free / Non Members Welcome!

*First Time Degree Recipients wear your boas
& let us celebrate with you!*

**Everyone must register at asofp.com except the
First Time Degree Recipients.*

For a full listing of all ASP Events:
ASofP.com/asp-at-imaging-usa

COME VISIT US AT
THE ASP BOOTH
IN THE IUSA TRADESHOW

TOTAL SOLAR ECLIPSE

SAVE THE DATE! APRIL 8, 2024

GEAR LIST

- ☐ Camera
- ☐ Long lens (*max length suggested is 500mm to keep the whole aurora around the sun in the frame*)
- ☐ Teleconverter
- ☐ Solar ND Filter 16-20 stops
- ☐ Hoodman Loupe
- ☐ Tripod
- ☐ Remote Shutter Release
- ☐ Gaffer's Tape
- ☐ Lots of Batteries
- ☐ Lens Cloth
- ☐ Solar Eclipse Glasses

PARTIAL PHASES BEFORE TOTALITY

Safeguard your camera and eyes by **never aiming the camera at the sun without the Solar ND Filter**, and remember to **tape over the viewfinder to prevent accidental eye damage**. Monitor your framing diligently, adjusting it approximately every minute for optimal composition.

Switch to Manual Mode, turn off Image Stabilization, and focus in Live

View using the Hoodman loupe on the LCD screen. Ensure a secure focus by manually adjusting and taping the focus ring. Adhere to the Rule



of 500 for shutter speed, with the slowest usable speed determined by dividing 500 by your focal length for full-frame sensors (350 for crop sensors).

Begin by setting your camera to ISO 800, f/11, and a 1-second exposure, fine-tuning your settings by testing them on the sun beforehand for the best exposure results on the big day.

TOTALITY

During Totality, prepare your gear by removing the ND filter and turning off Live View to enable bracketing. Optimize exposure by bracketing in 2-stop increments using your camera's maximum range. Start by setting your ISO to 400, shutter speed to 1/125, and open up your aperture to its widest setting, then adjust as needed..



Photo Credits - above: *Thea Martin M.Photog.* | below: *Cheri Hammon M.Photog.MEI.M.Artist.Cr., F-ASP*

AFTER TOTALITY

Ensure that your ND Filter is back on the lens and the camera has been returned to the previous settings.

For more information on the 2024 Total Solar Eclipse, visit this [link](https://www.nasa.gov) from NASA.gov ➦

THE LEGACY OF HENRY DILTZ

Woodstock in 1969 – an event that would become a pivotal moment in popular music history. According to Rolling Stone Magazine, the festival, which drew a crowd of 450,000 people and 163 musicians, was one of “the moments that changed the history of Rock and Roll”. The photographer who was there, in the middle of it all, was Henry Diltz. “Having a camera is a passport into people’s lives,” said the folk musician who discovered his talent behind the lens just three years earlier.

If being the official photographer for Woodstock is not impressive enough, how about photographing musical legends like The Doors; the Beatles; the Eagles; Neil Young; Crosby, Stills & Nash; Jackson Browne; Jimi Hendrix; Joni Mitchell; and James Taylor, to name a few. Or having created iconic images for more than 250 album covers and thousands of publicity shots for rock and roll royalty, including the iconic Morrison Hotel cover for The Doors. Diltz’s fly-on-the-wall-style portraits have appeared in The New York Times, Los Angeles Times, LIFE,

People, Rolling Stone, High Times, and Billboard.

of the musicians he was hanging around. “I only wanted to remember exactly what I saw,” he said. “It was all about capturing images and moments, filling the frame with the essence of what I saw.” Diltz considers his photography career a lucky accident. “I never went to photo school, I’ve never had a job, I never even thought about it,” he said.

Diltz, who is now 85 years old, is still going strong. His extensive archive is handled by Henry Diltz Photography. He continues to document the music scene from his basement in Southern California. He is a co-founder of the Morrison Hotel Gallery, which specializes in fine-art rock photography, including his own works. In 2023, Diltz received the lifetime

achievement prize at the Abbey Road Music Photography Awards.

ASP will present Henry Diltz with the International Award at the ASP Gala at Imaging USA in January of 2024. We hope you can join us and meet this legendary photographer in person! ➤



top left: Crosby, Stills & Nash. top right: Paul and Linda McCartney. bottom left: Jimi Hendrix at Woodstock, August 1969. bottom right: The Doors

Diltz was a popular musician in his own right during the 1960s. He hung out with a lot of fellow musicians, which led to friendships with emerging recording artists in the California rock communities. He accidentally discovered photography after getting a camera and starting to take documentary-type images



left: Joni Mitchell. right: Mama Cass.

THE NEED FOR SPEED

By Valeri Furst

John Herrel, M.Photog.Cr., CPP, may seem like a mild-mannered photographer, but underneath that calm exterior is an avid thrill-seeker; a man who has spent much of his life pursuing adventure and a need for speed. Did you know that the 76-year-old is a race car driver? It's a hobby that started in his 20s and is still going strong today.



John Herrel
M.Photog.Cr., CPP

Growing up in Evansville, Ind., John had a fondness for photography, taking pictures with his parents' Kodak Instamatic camera. In college, he decided to buy a 35mm SLR camera to take better pictures during his travels. His photography took off when a friend introduced him to the sports editor of the Associated Press in Indianapolis and the world of motor sports. Before long, John was not content just photographing cars. He wanted to drive them. His first car after college was a 1969 Jaguar XKE. He joined the Sports Car Club of America, which runs programs for both professional and amateur racers. He then built an Austin Healy Sprite Mark II race car. "I bought a streetcar and converted it into a race car," he said. "I raced for about six years around the Midwest. I wasn't a good mechanic and didn't have

the money to hire one, so I never realized there was a carburetor problem that reduced the car's horsepower. Needless to say, I didn't do very well."

The daredevil's interest in cars morphed into photographing professional races around the country. On many weekends, John would travel with his friend to take photos for the local newspaper or the Associated Press. He used two film cameras: a Minolta SRT 101 and a Minolta SR-M with a 400mm lens. John said the SR-M did not include a light meter or auto focus, but was blazing fast at 3.5 frames per second. "I did motorsports photography for eight years, including the Indianapolis 500, Formula One races at Watkins Glen and Long Beach, CanAm, TransAm, and F5000 series."

Racing and photography were John's part-time gigs. By that time, John was living in St. Louis, where he had a full-time job managing specialty chemical businesses. His parents had wanted him to be a scientist, so he attended the University of Cincinnati, and graduated in 1970 with a degree in chemical engineering. In 1975, he married his sweetheart, Mary, who went along

with his racing enthusiasm, but did not love it. A few years later, when they decided to start a family, John agreed it was time to set racing and photography aside.

For the next several decades, John was busy with his career and family. He and Mary had two daughters. He left the chemical industry in 1989 and started his own business in Allentown, Pa., where he sold accounting and business management solutions to clients. After selling the business, the couple eventually ended up in South Carolina, where John worked as a financial planner and an insurance salesman.

John officially retired in 2006 and decided he wanted to revert back "to the good old days", so he bought a new Nikon D200. "I was going to use it to visit national parks and thought it was all I would ever need, but then in 2007, my oldest daughter got married. We had a great wedding photographer, but, in the Southeast, having a bridal portrait to be displayed at the reception is a big deal. The cost for that portrait was about \$1,000, and my wife said 'no way.' My daughter said, 'Dad you have a camera, can't you do this?'" Being a good father, John went out and bought speed lights, a 70-

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THE NEED FOR SPEED (cont.)

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200mm f/2.8 lens, and additional equipment. It ended up costing more than they would have spent with the wedding photographer, but John's work was so good that a wedding planner hired him to do photography for her. Thus began his second venture into photography, this time as a professional.

John started out doing wedding photography and soon moved into portrait and commercial work. After 10 years, however, he yearned for more adventure. He made a life-changing decision: to travel around the world photographing wildlife in wild places. "I have been to Antarctica, Africa, Alaska, and even the Arctic." The first week that Alaska opened after COVID, he flew in with a small group to photograph bears. "My favorite location is Antarctica. It's otherworldly. I've never seen anything like that anywhere else. Unlike the animals you see in Africa or Alaska, it is just really different."

John's favorite photograph is an image from Antarctica of icebergs, which he says has a place of honor in his home. It is black-and-white portrait that is 80 inches wide. It scored a 98 at PPA's image competition: John's highest scoring print competition image.

While John loved traveling and taking photos, his need for speed never went away. In 2021, he decided to buy a Porsche streetcar and ordered a new 718 Cayman GTS 4.0. He joined the Porsche Club of America, and signed up with some friends to drive in the Rennsport

Dragon Rally in North Carolina and Georgia. It was three days of "spirited driving" on curvy mountain roads, but it was not spirited enough. A daredevil at heart, John wanted to



race, and made the decision in 2022 to buy a 2016 factory-built Porsche GT4 Clubsport.

To do more serious racing, John knew he needed a professional race car management team and a place to store the car along with transporting it to and from various races. "I just race the car and pay the bills," he said. That is what they call "arrive and drive." John now participates in amateur road racing

events sanctioned by Porsche Club Racing in places like Sebring in Florida, VIR in Virginia, Road Atlanta in Georgia, Watkins Glen in New York, Road America in Wisconsin, and Carolina Motorsports Park in South Carolina.

In order to race, John needed more than just a race car. He had to obtain a racing license, which requires a medical exam, and a specific amount of track experience and a demonstrated skill set. He hired a coach, made some improvements to his Clubsport that were recommended by Autometrics Motorsports, which included installing a safer driver's seat and a hydration system – press a button on the steering wheel and water is pumped into your mouth. Finally, during Labor Day weekend 2022, John was able to participate in his first race at Road America in Wisconsin.

The intrepid driver said he has done seven races thus far and won the fifth race. "That felt spectacular!" he exclaimed. "It proves that 'I still have it' after all these years, and I have a nice trophy to show for it. There is an exhilaration being out there driving, with top speeds that range from 130-160 mph. It really gives me that feeling of being alive. It's living on the edge, and I like doing something that not very many people get to do."

This exhilaration comes at a cost though, both physically and financially. In April of 2023, John was involved in a wreck at Road Atlanta. The adrenaline junkie said he went off the track going 120 mph

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THE NEED FOR SPEED (cont.)

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after another driver crashed into him. John's car was pushed through a gravel trap and smashed into a tire wall. He broke two ribs. "It didn't really hurt until a couple of days later when I sneezed and dislocated a fracture. My knees buckled, it was so painful". The car's steering was also damaged. John said it was his first significant crash. Autometrics told him that it was not a matter of IF you were going to have a wreck, it was only a matter of WHEN. John said he was frustrated because he would not be able to finish the remaining races that weekend.

From a money standpoint, racing is an exceedingly expensive sport. John has been using retirement funds to pay for it. His wife, Mary, who John said is "not a fan" of his racing, told him he would need to find an alternative way to support his hobby beginning in 2024. As

a result, in 2023, he began a new venture involving automotive art. The primary method for his work involves light painting where he photographs street cars, race cars, collectibles, motorcycles, and airplanes at night and turns them into one-of-a-kind automotive art. John says he typically takes 50-100 images illuminating different parts of his subject, post processes them using complex techniques, and produces one final image as a large metal or acrylic print.

His customers are mostly men who want images of their automobiles displayed in their home, office, or "man cave". John said the work is lucrative, but also time consuming because the photography has to be done at night and involves multiple images to create one composite print. "My clients are very interesting men who want to display their passions. Thus, my tagline is 'Your

Passion-My Art-Your Legacy'. It's my creativity and passion, too!"

So, more than 50 years after he first started racing and photographing car races, John's life has come full circle where these two interests are once again intertwined. His workload, however, will be gaining traction. John will become president of the American Society of Photographers for 2024-2025. This new role, along with car racing, his automotive art business, and family – which now includes three granddaughters – will undoubtedly keep John busy. The thrill seeker will not be slowing down any time soon, that is for sure!

To see more of John's work, visit his websites at www.johnherrel.com (Expressions of Nature) and www.johnherrel2.com (Your Passion-My Art-Your Legacy). ☞



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Alice Zimet



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Early bird fee: Members \$129 | Non-member \$159 (Deadline: February 1, 2024)
Regular fee: Members \$149 | Non-member \$199

WORKSHOP #1
INSIDE THE COLLECTOR'S MIND - HOW TO ACCESS THE FINE ART MARKET
Alice Zimet: TALKING FROM AN ART COLLECTOR'S POINT OF VIEW

MARCH 27, 2024
10:00 a.m. - 5:00 p.m. (Eastern Time)
Members \$300 | Non-members \$350
Workshop is limited to 12 people

WORKSHOP #2
NOW IT'S YOUR TURN - HOW TO PRESENT YOUR BUSINESS CARD AND ELEVATOR SPEECH



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