

Shadow & Light

Refining the Art of Photography

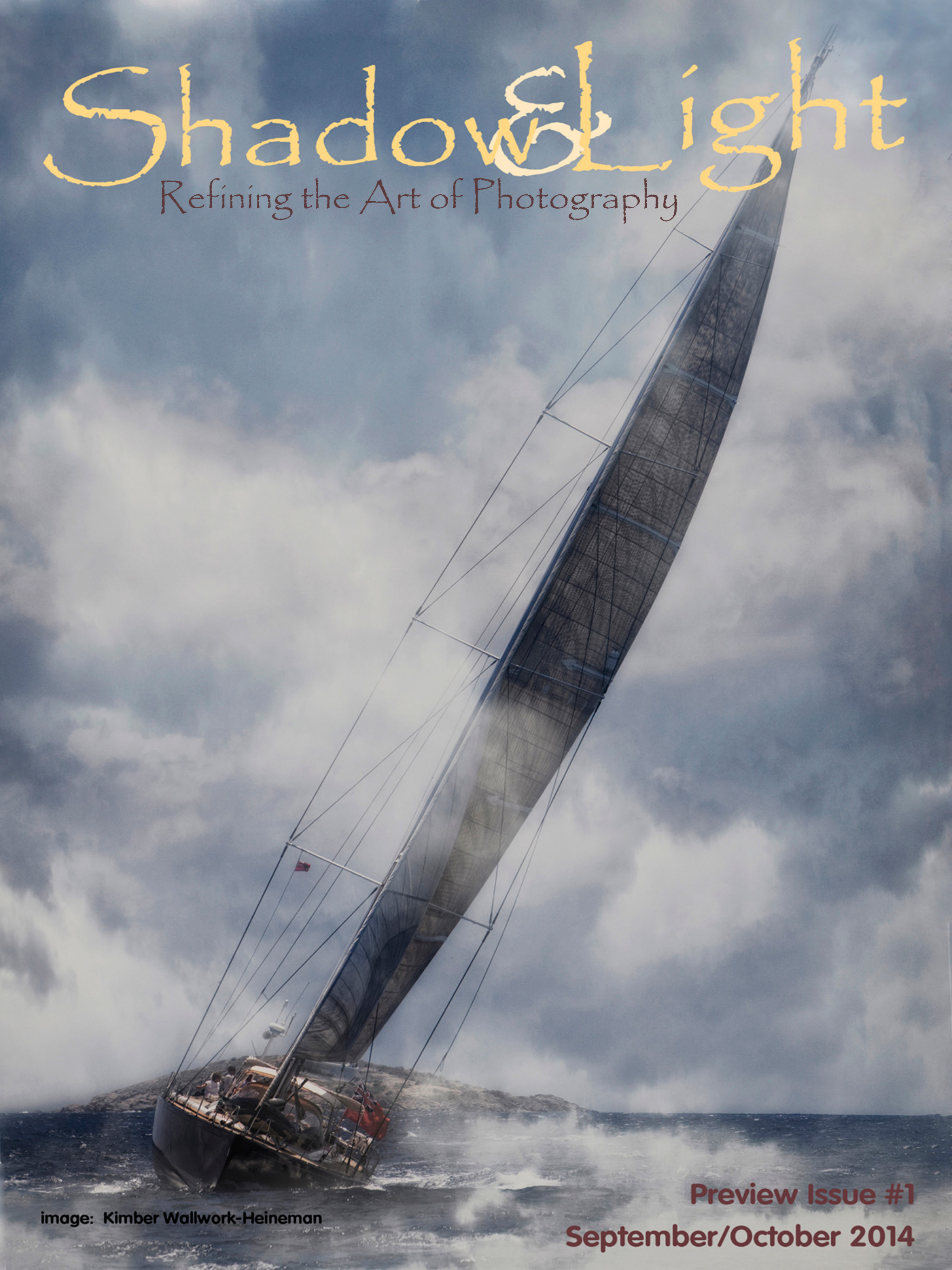


image: Kimber Wallwork-Heineman

Preview Issue #1
September/October 2014

Welcome!

Shadow & Light

Refining the Art of Photography

Thank you for downloading this first Preview Issue of *Shadow & Light* magazine. We are very proud of it and look forward to many years of growth and evolution into a magazine of which you can be proud, as well.

As I have written, this magazine is a publication that just wouldn't rest. It came about after a few years of bubbling below the surface of my consciousness. I am very happy to be able to present it to you, and hope you will enjoy it and download single issues as well as sign-up for annual subscriptions.

In each issue of *Shadow & Light* magazine we have Showcase Portfolios from four photographers who have gone through a juried process in order to be presented in the magazine, with the same being true of the images you see on the Single Image Showcase pages.

You can keep up with our call-for-entry process by checking the "CFE" page on the website.

The other sections: *MarketPlace*, *Behind the Scenes*, *Point of Review*, and *OnSite* will be offered as a vehicle to enable photographers to better understand how the *real* world of photography works. In *MarketPlace* a photographer who has built up a very successful business through marketing, product, and professionalism will be highlighted with an engaging Q&A.

Behind the Scenes will shine a much-needed light on photography companies and individuals who provide support to the photography world, including bookstores, workshops, galleries, and the like.

With the wonderful assistance of Eyeist Online Portfolio Reviews, *Point of Review* will feature review(s) of two photographers by two photography professionals who are esteemed members of the Eyeist Portfolio Review Panel. I am very grateful for their participation in this project (special thanks

to Allegra Wilde, for helping me put this section together).

(Note: At press time we were unable to put together everything we needed for the *Point of Review*

section, through no fault of Allegra's. We will have this feature in future issues of *Shadow & Light*.)

As is true with most ventures, we will definitely not be able to do this without your support, and for that we will be very grateful and do our best to make this the absolute best online photography magazine.

Shadow & Light will be published bi-monthly, on the odd months. Each individual issue will cost \$2.50, with annual subscriptions being priced at \$12.50.

At the present time the September 2014 issue, the one you are reading now, will be FREE for your enjoyment and perusal. Any comments or suggestions you have would be greatly appreciated. After all, it is YOUR magazine.

I also need to extend a big thank you to Chris Kovacs, publisher of *Adore Noir* and *Adore Chroma*, who has given me invaluable assistance in some very important technical matters. Thanks, brother!

Thanks, and a tip of the lens cap to Kimber Wallwork-Heineman for her beautiful cover image.



www.shadowandlightmagazine.com
info@shadowandlightmagazine.com

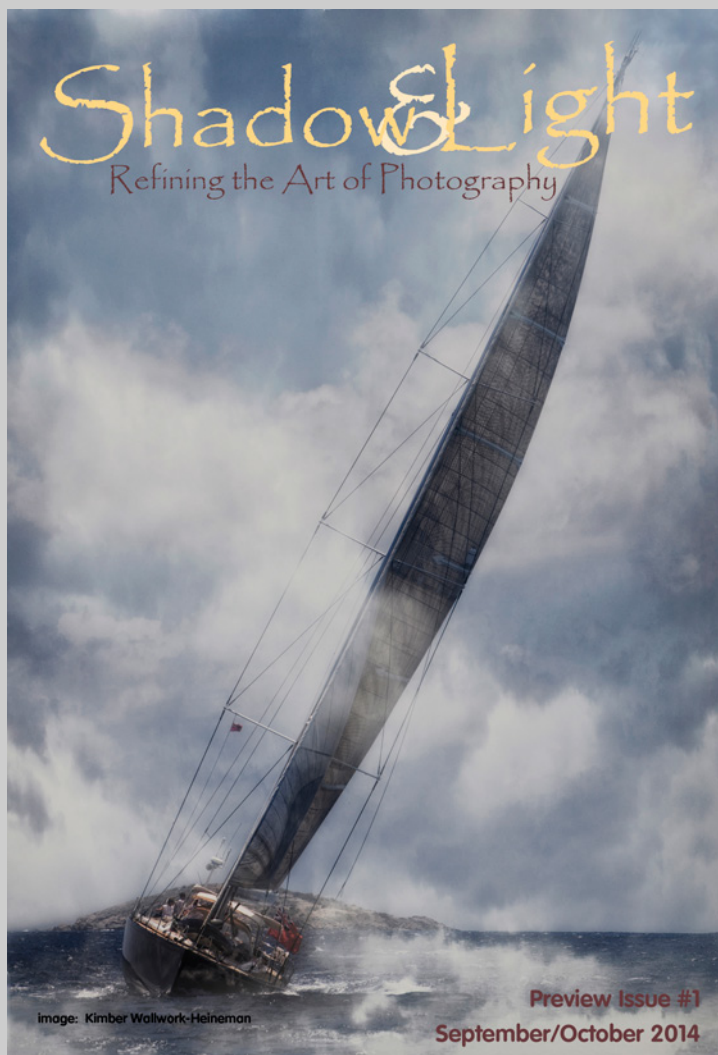
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Showcase Image Photographers

*Michael Knapstein, Roy Pope, Wendy Kappy,
Dee Smart, Donna Ahrend, John Custodio,
Bobbie Goodrich, Carol Mell, Jim Shirey, John Simmons*

Behind the cover



My husband is a sailor (certified captain no less), but I am not. He takes a sailing trip at least once a year, and I will go if we are someplace where we can get on land every other day or so. I mean how many pictures of endless ocean can one photographer take without going stir crazy, right? This trip was in the St. Thomas (Virgin Islands) area and the winds were cooperating so we were under full sail. A few other boats in the area were taking advantage of the favorable winds as well.

I convinced the captain, my husband, that he had just enough time to tack in front of this gorgeous sailboat. Normally, he wouldn't dream of getting this close but he knew what I was after and maneuvered the whole thing perfectly. In reality, it was a full-out blue, sunny day without an interesting cloud in the sky. But the sailboat was sleek and gorgeous and the sea was beautiful so I knew the shot was going to be great.

I used a 70-200mm and got four or five good shots. I loved this one because of the nearly perfect diagonal framing. But the flat blue sky was just plain boring. When I went to work on this image at home, I visualized a mysterious scene with fog and mist, so that is what I created. Art is what the artist sees in their mind and we are blessed with the tools to create the imagined.

*by Kimber Wallwork-Heineman
kbarber613@msn.com • kimbersphotography.com*

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MarketPlace

Alain Briot

Alain Briot is professional photographer and the author of Mastering Landscape Photography, Mastering Photographic Composition, Creativity and Personal Style, Marketing Fine Art Photography and How Photographs are Sold.



We might as well begin at the beginning. How old were you when you knew that photography would be your career?

I never thought of it as a career. The understanding that I could do photography for a living did not dawn on me until late (more on this later). My story starts as far back as I can remember because I was drawing and making things with my hands when I was very young, definitely before I was five years old. I was an artist from day one but I did not have a name for it, I just liked making things, drawing, painting and so on.

This led to doing the Beaux Arts in Paris, that's the way we put it in France, which means studying painting and drawing at the Academies

des Beaux Arts, to put it formally. Afterwards I decided to study photography at the American Center in Paris and this was my first introduction to professional photography. I did not see much of a difference with painting and drawing, except that the technique was totally different and that teaching was focused on the technical aspects while at the Beaux Arts teaching was focused on the artistic aspects. While at the Beaux Arts we focused on style, facture, color palette, gesture, form and so on, while at the American Center we focused on lighting, exposure, darkroom work, etc. Very different but in the end it gave me a broad exposure to both aspects of art.

Were you a specialist before you branched out into doing what you do now?

I'm not sure what a specialist is when talking about art. If I was a portrait or a product photographer it would be easy to answer the question because I could say that I specialize in studio car photography, or food photography, or executive portraits and so on. However, as an artist I don't have a client to please. The only person I need to please is myself. People buy my name before they buy the subject matter represented in my images. Collectors are interested in my stylistic approach and in what I will do next. For them what I photograph is secondary. This is one of the main differences between commercial and artistic photography.

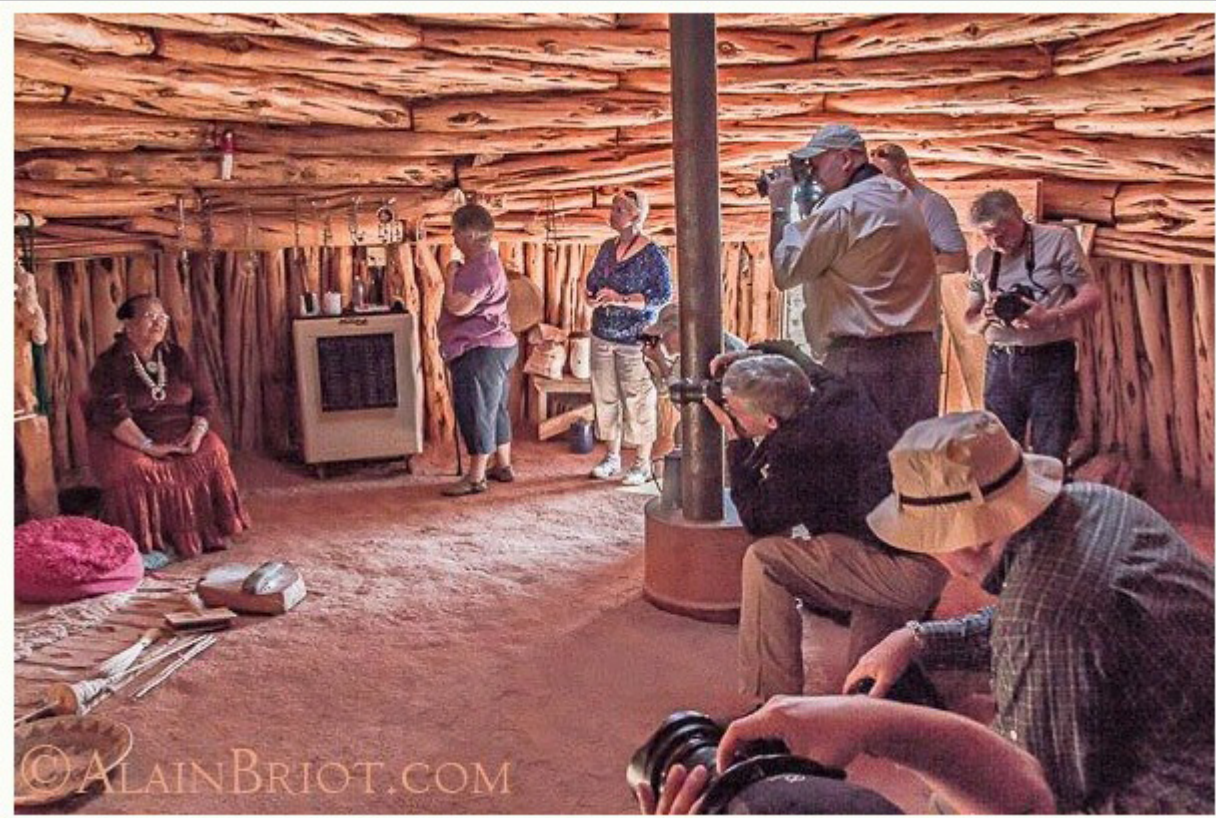
Over the years I have done many different types of photography. I started by doing street photography in Paris working only in black and white with an Olympus OM-1 and later with a Leica CL. I then moved on to black-and-white landscapes with a straight photography approach, using an Arca Swiss 4x5 and printing my work in my own darkroom. I expanded to color later on when I realized that I was really a colorist and that except for a few images black and white was unsatisfying to me.

I embraced digital immediately because of the freedom it brought with it. I realized right away that digital was what I had been waiting for: the opportunity to bring painting, drawing and photography together in a single medium. I never looked back. I went fully digital in 1993 with the only caveat that I had to send my work out for printing large pieces because I could not afford to spend 100 K on an Iris printer, the only professional quality digital printer at the time. I continued photographing with film cameras until the late 1990s because pro digital cameras were not available until then.



You are one of the hardest working photographers I know, Alain. You have books, prints, tutorials, you teach, write, and I don't even want to what else. What was the genesis of your motivation to do so much, and what keeps you going?

I am passionate about what I do. I do photography because I want to, not because I have to. I could do many other activities to earn money. In fact I often joke that if I was selling anything else I'd make more money because art is one of the most difficult things to sell!



I am also a hard worker. I suppose this goes without saying. However my main motivation is my passion for doing photography as an art form and for sharing my knowledge with others. I have always enjoyed doing both. Following my move to the United States in 1986, to continue telling my story, I studied at Northern Arizona University in Flagstaff where I received my Bachelor and my Masters degrees and afterwards at Michigan Technological University in Houghton, where I studied for my PhD. All three degrees prepared me for a teaching career and I did teach at the university for five years while completing my studies. I taught film and darkroom Photography, Digital Photography (I created the

first digital photography class for MTU), Freshman English and Technical Writing. Today my approach to teaching is informed by my studies.

It was towards the end of my PhD studies that I had the epiphany, the moment of enlightenment if you will, that changed my life. I was underpaid, overworked and I felt abused as a Graduate Teaching Assistant (GTA). I had to read hundreds of books, take a full course load, write papers, complete course and PhD exams, run the darkroom, hire darkroom assistants, supervise them, balance the darkroom budget, submit conference proposals, attend conferences and more. This was in addition to doing my own photography, selling it through art shows and galleries, being artist in residence in several national parks, giving gallery talks, maintaining my website and marketing my work.

Despite all of that I maintained a 4.0 GPA and avoided falling in debt beyond hope. However, the situation eventually got to me and caused me to ask myself a simple question: how much harder would it be to do what I liked instead of pleasing others doing what I no longer enjoyed? The answer was simple: it couldn't be any harder because I was already working as hard as I possibly could. Things could only get better.

As I came upon this realization a second question came to me: why did I not think of this before? It was then I realized that all that time I had lived under the umbrella of a hidden belief: the belief that I could not make a living doing what I loved. As soon as I became aware of this belief, it left me. This was even more surprising. It was as if this belief needed to be exposed in order to vanish.

I immediately performed a simple mathematical calculation in my mind: how much money did I need to make in order to make a living doing photography? At the time, this was 1995, I was making \$600 a month as a GTA. Divided by 30, the number of days in a month, this came to \$20 a day. This meant that if I made \$20 a day selling my work I would make the same amount I made at the University. Granted, there were a few costs that I had to account for, but in those days I was running my business in a minimal fashion so those did not amount to much. Of course, this would not make me wealthy but at least I would be doing what I loved.

Following this decision my wife and I left Michigan for Arizona at the end of the spring semester. We moved to the Navajo Reservation because Natalie found a teaching position there teaching 7th and 8th grade art at the Chinle Junior High (Natalie holds a teaching degree as well). Once settled, I immediately started putting my plan into action. I started by selling notecards and small prints to giftstores in hotels, restaurants and other touristic places. Soon I was making more than \$20 a day. At that point I had two options: either continue making sales or work on new products to expand my line. In the end I decided to do both, using the extra time to my best advantage.

Later on I was permitted to sell my work at the El Tovar hotel in Grand Canyon National Park and over the years my initial \$20 a day goal became a multi-thousand dollar daily income. This changed my life by giving me the possibility to free myself from many financial considerations, allowing me to build a state of the art studio, investing in real estate, engaging in long-abandoned hobbies and giving me the freedom to enjoy life rather than struggle to make ends meet.

Do you think most newer photographers will need to depend on multiple sources of income to have a successful career in the future?

They may or they may not. There are a lot of positive aspects related to having multiple streams of income, but there are just as many related to keeping things simple and limiting yourself to a single activity.

In the end it boils down to your financial goals and to your vision regarding how to reach these goals. You can make a single, but significant, artwork sale a year, or you can make hundreds or even thousands of sales of multiple products a year and realize the same income. Of the two options which one is the most effective? Obviously, the single sale. Granted, it is also the hardest outcome to achieve but regardless I believe that in art making sizable sales is the best way to make a solid income. Because we have to make everything ourselves and sell it, this means we are the producers, the marketers, the salespeople, the fulfillment team, the customer service department and so on. That's a lot of hats to wear! Add to that an endless line of products and services and you have the recipe for disaster due to overwork.

My recommendation is to keep things simple, know how much you can realistically handle by yourself, and place limits

on what you are willing to do. I learned the hard way that I cannot be all things to all people, but now that I know it I don't ever look back. In fact I decided to teach marketing to prevent others from going through what I have gone through. This is the goal of my marketing books and of my Marketing Mastery Workshops which are available both as physical events and as DVD courses so you don't have to travel and remember everything in twodays.

Do you use any special software to keep everything in place and proceeding at the right pace?

I don't. However, I work with my wife Natalie, not by myself. Natalie takes care of the logistics and I take care of the artistic. She organizes my schedule, answers the phone, receives and ships orders and takes care of all other logistical





matters, freeing me to do what I do best which is create. Without her this business would collapse overnight as I am fully dependent on her help. This is a team effort, not a one-person business.

What is your most successful avenue of income?

It is still prints and I have to say that it should be that way in my view. Prints is where I started making an income from my work and to this day it continues to be so. I have made a lot of changes to my printed work over the years, all of them for the best. I went from chemical to digital prints, to notecards, small prints, large prints and now to a limited number of offerings. I also went from quantity to quality, a move that saved my life for sure because quantity nearly killed me.


Before the Grand Canyon I did know what quantity meant. I do now. At the El Tovar I was selling over 2,000 prints a week. All of them printed, mounted, matted, framed, exhibited, marketed, sold and packed or shipped by Natalie and me. It almost killed us and this motivated me to make the move to a quality approach in order to save both our sanity and our health. I now sell far fewer prints but I make a lot more money because my prices are much higher. However, in order for this marketing model to be effective you have to understand exactly how it works. This is what I teach in my Marketing Mastery Workshop on DVD.

Conclusion


Making a living doing what you love, be it photography or other, is possible. I know it can be done, not only because I did but because I have seen and helped many other photographers do so themselves.

Don't make money your goal. Instead, pursue your vision and focus on doing what you want to do, not on what others want you to do. If you do so people will be fascinated by you and what you are doing and they will be unable to take their eyes off you. All the other tangible rewards will come as a result.


ALAIN BRIOT




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You can find more information about his work, writings and tutorials as well as subscribe to his Free Monthly Newsletter on his website at beautiful-landscape.com . You will receive 40 free eBooks immediately after subscribing. Alain welcomes your comments on this interview. You can contact at alain@beautiful-landscape.com.

Thank you!

*I hope you have enjoyed this first
issue of Shadow & Light, and
that you will continue
to be a reader for
many years to come!*