

THE PHOTOGRAPHER

Apr/May 2017



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by Cris Duncan

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April/May 2017 THE PHOTOGRAPHER

**The Incredible
Texas PPA Summer Seminar**

TEXAS PROFESSIONAL PHOTOGRAPHERS ASSOCIATION

THE PHOTOGRAPHER April/May 2017

Summerfest is a Hit Here's Why!

La Torretta Resort and Spa

This resort is a family vacation destination on Lake Conroe. It features an 18-hole golf course, 12,000 square foot spa, fitness center and an impressive water park. The Aqua Park is home to La Torretta Lake Resort's multiple pools featuring an elegant heated upper pool with an infinity edge that cascades down into a 6,400 square foot Mediterranean pool. Other pools include the Breeze Buster pool, Lay-Z River™ Rapids and the Splash Scape pool with an in-water playground, and the Pollywogs pool for the youngest of water lovers. It offers the best way to beat the Texas heat.

Dining options include the Coco Cove Poolside Grill, the Yoi Sushi Bar and the Lakeside Restaurant and Bar, just to name a few! There is a piano bar, a coffee shop and the Energie Lounge. Check out the many dining options at the La Torretta website: www.latorrettalakeresort.com.

The kids will be thoroughly entertained at the Aqua Park, but when it's time for some dry fun away from the pool, the activity options read like a novel. There is an arcade, miniature golf, and movie nights by the pool. They will enjoy putt-putt, a teen hang-out with video games, making s'mores and other organized activities and games throughout the day led by the La Torretta staff.

Family Fun with TWO FREE PICNICS

After a hard day of water slides, golf, hanging out in the lazy river, going to the spa and learning photography, you and your family are going to need to find something fun to do! That is why we brought back TPPA Family Fun Night! Family Fun Night is on Sunday night. You and your family are invited to join us at the TPPA Lakeside Villa for our 1st picnic. The fun starts at 6:00 pm. Bring your lawn chairs and blankets and a cooler of your favorite adult beverages and enjoy the picnic sponsored by our wonderful vendors.

By popular demand, we are bringing back the Monday Night Family Fish Fry! You and your family are invited to join us at the TPPA Villa for an old fashioned fish fry. Bring those lawn chairs and a cooler filled with your favorite adult beverages. Admission to the TPPA Family Fun Night and the Family Fish Fry is included with your registration and includes the picnic meal.

Meet the Vendors

Join us at the TPPA Villa on Sunday night at 6:00 pm for an all-family picnic, courtesy of our vendors. Bring your lawn chairs and blankets and your cooler with your favorite beverages. Then head over to the conference center to meet the vendors and check out the great deals and specials.

TPPA Annual Photographic Awards Presentation

Join us on Tuesday at 6:15 pm for an evening of surprises! We will begin with the children's awards for the Kids Foto Kontest. Every kid who participates will be recognized and we will announce the winners from each category. The excitement continues as we announce and unveil the winners from the TPPA Annual Photographic Competition. Tickets to the event are only \$28 and include a buffet dinner. Kids tickets are only \$17. This will be an event to remember. So, bring the entire family!

Every guest room at La Torretta is a suite! The room rate for TPPA Summerfest attendees is an unbelievable \$112 per night. As an added bonus, if you book your room by June 1st, you will get your La Torretta Resort Fee (normally \$30) ABSOLUTELY FREE with your stay at La Torretta! Don't miss out on this huge money-saving offer. Register now and reserve your suite at www.TPPA.org/summerfest. Just staying in your suite is a vacation in itself.

Golf Anyone?

As you enter the La Torretta Resort property, you get your first glimpse of this beautiful golf course. We know you will delight in the beauty and the challenge of the course at La Torretta. On Tuesday, around 8 am, the 24th Annual TPPA Golf Scramble tees off. If you have never played with this group, come on out and make new friends and see what all the fun is about. 24th Annual TPPA Golf Scramble: Tuesday, June 27th, La Torretta Resort, \$65.



THERE'S A LOT RIDING ON PICTURE DAY. WE GET THAT.

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Image Competition Your Chance to Shine

The purpose of the TPPA Image Competition is to allow photographers to enter photographic images to be judged against a Standard of Excellence and to assist the entrants in preparation for PPA District or International Photographic Competition. Those who enter are eligible for awards and TPPA points that apply toward the Associate Fellowship and Full Fellowship degrees within TPPA. Although the complete rules and entry forms can be found online at www.TPPA.org/Summerfest, here are some of the highlights.

Entrants may submit up to four physical prints or digital images and one album (any event), physical or digital. Album scores are not tabulated for overall case scores. All entries must be uploaded/registered at www.printcompetition.com. Click on "Free Registration of a New user" or simply log in if you already have an account. All images/albums must be named before uploading. You will then need to deliver your physical prints and/or album to the print room in the La Torretta Conference Center by 9 am on Sunday, June 25th. Image sizes and other specifications for physical prints and albums will be posted in the official rules on the website.

Also be aware that the entrant's name shall not appear anywhere in or on the face of the entry and no entry will be eligible that has been made under the supervision of an instructor or as a class assignment. In addition, no two entries shall be of the same subject, even if the subject is not a dominant subject in the image. Once an image has scored 80 or above, it cannot be entered again at the TPPA Summer Seminar Image Competition.

With the new changes in rules and fees, you will want to check out the website. Some of those changes include more entries per case, additional awards, and a variable case fee depending on the number of images you enter.

Finally, each year there is a special trophy presented to the maker of an image that best captures the TPPA President's Theme. This year that theme is "Old World." The selection is made by the TPPA President from the general exhibit after the judging.

The annual image competition is a great learning experience for any photographer who wishes to excel at their craft. Watching the judging itself will provide you with a new insight that will boost your confidence and broaden your knowledge of image making. What you will discover is that others who have participated for years are more than happy to help you throughout the process. But you won't learn it if you don't participate and the best way to do that is to JUST DO IT!

Details at: www.TPPA.org/summerfest



Register for Seminar, Your Room, & Print Competition at
www.TPPA.org/summerfest



Image Competition BOOT CAMP

with Mark McCall

We want to take away the fear you may have of entering photographic images and get you prepared for competition and to see you earning those trophies and awards. TPPA believes that participating in the image competition process and earning those PPA degrees help improve your chances for success and sets you apart from the crowd. We want to see you succeed!

Image Competition Boot Camp runs **Sunday, June 25 from 10 AM – Noon, continues from 2:00 PM – 5:00 PM.**

Image Competition Boot Camp is **FREE** with your registration to Summerfest. Space is limited, so register early!



Arthur Morris with his Canon EF 500mm f/4L IS II USM Lens

The Pelicans of La Jolla

In the late 1960's, my parents moved from Brooklyn, New York, to North Park, California, near San Diego. For several years, I carried golf clubs when visiting them but by the late 1970's I began "birding" and brought binoculars instead. In August of 1983 I purchased my first telephoto lens and the rest became history.

by ARTHUR MORRIS

Each year since 1990, I have visited San Diego from late December through mid-February to photograph the Pacific race of Brown Pelican with their incredible bright red and olive green bill pouches. The birds attain this rich soft parts' coloring in early winter as the breeding season approaches. Pelicans, at the absolute height of breeding plumage, feature rich, dark, chocolate-colored napes (hind-necks). The many birds still in non-breeding plumage sport pure white napes. Many of those feature the bright red bill pouches. Some are neither here nor there; I call the molting pelicans "carpet necks" for the pebbly black and white pattern of feathers on the back of their necks.

Photographing the pelicans on the cliffs of La Jolla is great fun, and capturing the action is challenging. Pelican behavior is as interesting as gull behavior; the birds are forever preening, stretching, and scratching; they interact often; they pull their bill pouches down over their breasts to clean them, that often followed by spectacular head throws, the latter thought to be a form of intra-flock communication. If you want to frame a head throw properly, you'd best have a telephoto zoom lens and you'd best be quick and decisive. In addition, there is lots of flight photography.

La Jolla is a hilly, affluent, seaside community about 12 miles north of downtown San Diego via Interstate 5. Harbor Seals can usually be found inside the breakwater at Children's Cove. Photographic access there can be problematic at times as the city's position on protecting the seals varies from over-protection to seemingly approving measures designed to drive the federally protected mammals from their favored haunts... California Sea Lions have become more and more common in recent years and can easily be photographed at many La Jolla locations.

The cliffs south of Children's Cove can be great for a variety of shorebirds and gulls. The common shorebird species there include Sanderling, Willet, Black-bellied Plover, Spotted, Western, and Least Sandpiper, Wandering Tattler, Black and Ruddy Turnstone, and Surfbird. On a good day you might add and photograph Whimbrel, Marbled Godwit, and Semipalmated Plover. Once, my Instructional Photo-Tour (IPT) group got to photograph both Black and American Oystercatcher together on a single rock. On rare occasion you might find a Snowy Plover anywhere that there is a stretch of sandy beach.

Western, Ring-billed, and Heerman's Gulls of all ages are common in winter along the La Jolla coast; California Gull in various plumages are regular. The breeding plumage adult Heerman's Gulls are stunningly beautiful with their shades-of-gray upperparts, pure white heads, and blood red bills. The beach by the Coronado Hotel is great for gulls, too. With a bit of searching, you can usually add Mew Gull.

The creek in the southwest corner of Glorietta Bay not far from the big hotel can be great for Lesser Scaup. On some visits you may get to photograph White-winger Scoter, Common Loon, Redhead, Eared Grebe, and both Western and Clarks Grebes. Long-billed Curlew is possible there at low tide along with the more expected Willets and Marbled Godwits. Do be careful of the deep mud at low tide.



Western, Heerman's, and Ring-billed Gulls are common on the beach north and south of the Scripps Institution of Oceanography Pier. North of the pier you can find Marbled Godwit, Whimbrel, Willet, Sanderling, and Spotted Sandpiper, best on low tides on sunny afternoons; both the water and the wet sand reflect the golden cliffs of Torrey Pines.

If you make your way to the rock piles north of the pier you will likely encounter Spotted Sandpiper and Black Phoebe. The base of the cliffs, rife with colorful stains from runoff, can make for interesting images.

In late spring you can walk along the cliffs at Torrey Pines State Park and try for the Peregrine Falcons that nest there each year. Bring your patience. I spent an entire week there a few years back to get one very good image.

Santee Lakes Regional Park, less than 20 miles north and east of San Diego, is a great spot in winter for the wild ducks that are fed regularly. In the last few years Wood Ducks have become less and less dependable. Ring-necked Duck and Mallard are common: American Widgeon, Northern Shoveler, and Ruddy Duck are regular. If you are lucky you might get a crack at Redhead, Lesser Scaup, Cinnamon Teal, or Bufflehead. Though the drakes of most species are quite handsome, do not neglect to photograph the more subtly colored and patterned hens.

You should know that the spectacularly beautiful Cinnamon Teal drakes are very shy. Though not true ducks, Pied-billed and Eared Grebes along with American Coots are often willing subjects.



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To introduce the stunning printing power of the new family of Canon imagePROGRAF printers, we asked award-winning photographer Lindsay Adler to give us an inside look at the countless choices she obsesses over to create the perfect image. In the end, there's only one name in printing she trusts to take her obsession further.

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THE PRINTER THAT'S EQUALLY OBSESSED

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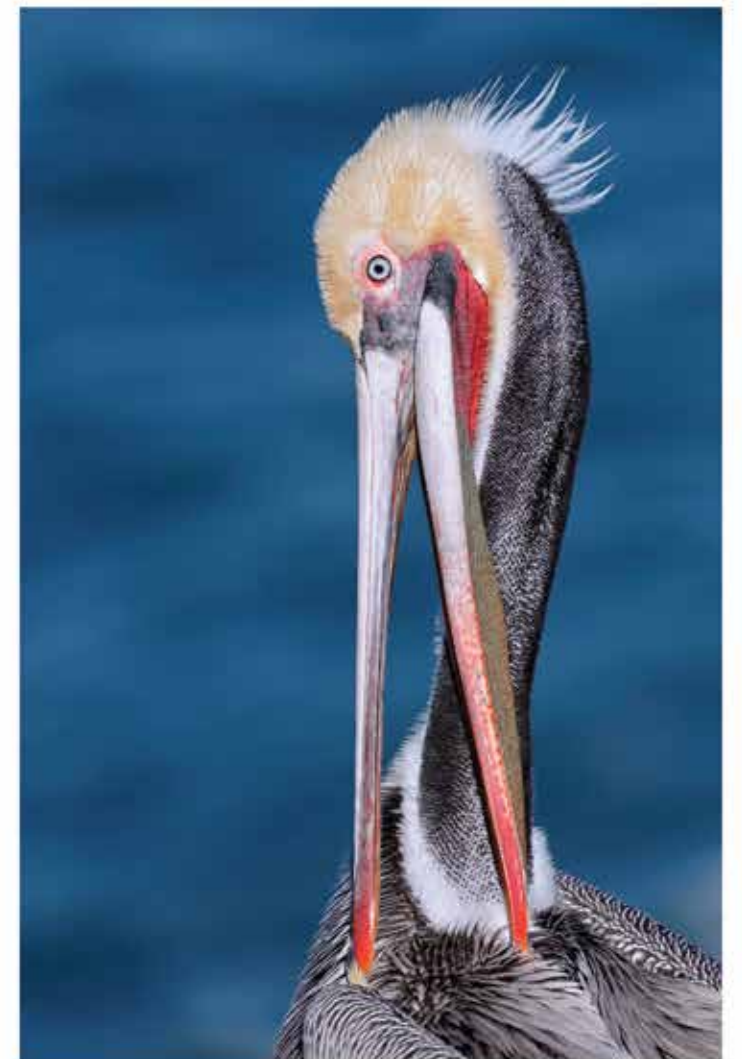
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When photographing the ducks, be sure to get low either by working while seated behind your lowered tripod or by lying flat on the ground; your images will be much more intimate than those made while standing; they will look as if you were swimming with the ducks. As many species respond to being fed—the camp store sells bags of scratch (cracked grains)—creating tight head portraits is relatively easy.

Aside from the ducks, there are lots of other avian subjects at Santee Lakes. White Pelicans are common, and though they are usually on the shy side, one will occasionally swim right up to you. There are also Black-crowned Night-Heron, Great and Snowy Egrets, and Great Blue Heron; with luck, you can get them with a large stocked trout in their bills. Other species include Great-tailed Grackle, Western Kingbird, Belted Kingfisher, Brewer's Blackbird, Audubon's Warbler, and Anna's Hummingbird but none are easy to photograph. Keep your eyes peeled for raptors that may include Great Horned Owl in early morning or Red-tailed or Cooper's Hawk among others during the day.

You can make lots of great images with an intermediate telephoto zoom lens like the Nikon 80-400mm VR II or the Canon 100-400mm II. Lenses in this class are deadly on the pelican cliffs as they allow you to vary your framing and your compositions. And they are great as well at Santee Lakes for the species that approach for food.

I always bring a 500 or 600mm f/4 lens to San Diego and use it often either alone or with a 1.4X or the 2X teleconverter. It is great for the shorebirds, for the shyer ducks, and for creating head portraits or tight abstracts of the pelicans. A 70-200 or a wide angle zoom can be great for creating bird-scapes



or a variety of scenic images. I always bring a macro lens as well because there are often lots of flowers in bloom even in winter. My two favorites are the Ice Plant flowers and the larger Bird of Paradise blooms. Find the former along the cliff tops and find the latter almost anywhere.

With its legendary wonderful weather and a plethora of natural history subjects including birds, pinnipeds (seals and their allies), flowers, and scenery, San Diego is an ideal location for a photographic vacation. To learn more about exactly where and when to photograph in and around San Diego check out the BIRDS AS ART San Diego Site Guide. You can purchase a copy of this e-book in the BIRDS AS ART On-line Store here: www.birdsasart-shop.com.

Everyone reading this article should subscribe to Artie's educational blog at www.BIRDSASART-Blog.com. There you will find a free photographic education most every day of the year. Click on the "BAA IPTs" link on the orange/yellow tool bar at the top of each blog page to learn about BIRDS AS ART Instructional Photo-Tours. Artie leads every trip including at least one to San Diego in January or February of each year. Feel free to e-mail Artie with questions at samandmayasgrandpa@att.net.

Arthur Morris is widely noted as one of the world's premier bird photographers and photographic educators. He has been a Canon Explorer of Light for more than two decades. He is the author of "The Art of Bird Photography" (more than 45,000 sold) and "The Art of Bird Photography II" (ABP II-916 pages, 900+ images, on CD only). About two-dozen of his images have been honored in the world's most prestigious photographic competitions including the BBC Wildlife Photographer of the Year Competition and the Nature's Best Contest.



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Spotlight
Pics

A gallery of images submitted by members of TPPA and others, Spotlight Pics is a means of sharing great images, ideas, and techniques with fellow photographers. To submit an image, go to ThePhotographerOnline.com or email the Editor: Editor@ThePhotographerOnline.com



“Wild Melody” was photographed by Leslie Ann Kitten, M.Photog.,Cr.,CPP and completely inspired by the subject. Mr. Eddins was a senior and very accomplished musician. His mastery of the strings combined with his very traditional nature inspired the set for this image. With help from two assistants, music was able to “fly” through the room and was composited together later.

Kitten used ProFoto lights and modifiers. An octagon was placed towards his face, with a strip for separation and another above as a hair light. Another light was placed to highlight the background by David Maheu. The background and set were later toned down to bring more attention to the subject.

Leslie Ann Kitten is a portrait artist in Lubbock, Texas. This image was entered in TPPA’s Print Competition where it received a merit. It will go on to other competitions in the future.



by BILL HEDRICK

If you're ever in the Long Beach, California, area and happen to visit the scenic Shoreline Village at Rainbow Harbor, you owe it to yourself to check out The Fine Art Portrait Studio and Art Gallery of Kristi Sutton Elias. This amazing studio boasts not only a large shooting space but also a separate private viewing/ordering room and Art Gallery. Upon entering the studio, you can't help but notice the huge, wood beams, vaulted ceilings and a breathtaking view of a beautiful marina and lighthouse as well as the world famous Queen Mary cruise ship.

Clients are welcomed into Kristi's imaginative worlds through her carefully crafted and breathtaking fine art portrait creations. It is an experience like none other. Her specialty is Fine Art Photography and clients hire Kristi for her unique style and her own artistic vision of their Masterpiece Portrait. "I've been an artist all my life," she explains, "exploring all mediums of art from sketch to sculpture. In photography, and through the use of Photoshop, I discovered that I could channel different mediums and artistic energies into one creation." So, for the last 17 years, Kristi has worked as a professional photographer and Photoshop artist, making quite a name for herself.

A Masterpiece Portrait by Kristi Elias is a step by step process beginning with the initial consultation. "I start the process by having my clients look through my online portfolio. They let me know what images speak to them most. This provides me with an idea for their style." For example, she points out that some people are into skulls and others are "creeped out" by them. "I want my clients to understand that they are commissioning me to create their portrait in my style," she explains. This also serves as a screening process for those who may be looking for something more traditional. If that prospective client isn't a match for Kristi's style of photography, she graciously helps them find a different photographer in their area. "It only takes a couple of minutes and is greatly appreciated," says Kristi.



Once they book with Kristi, the first step of the portrait process is a detailed clothing consultation where she goes over clothing ideas for each person in the portrait. "I like wardrobe that has a timeless look mixed with elegance and keep a collection of gowns and jewelry at the studio for clients to use and will give recommendations for other items to bring on the day of the session." But one key portion of this consultation is to assure clients that Kristi will do all of the posing for them. "All they have to do is to be at the studio and the rest is up to me and the makeup artist." It is an important point that helps calm the nerves of some who are apprehensive and assures them that the session will be fun.

During the photo session itself, Kristi keeps a lot of easy-to-reach and timeless props next to the background. That way she can quickly style and restyle to tell the story of whatever concept she is working on. Kristi actually has three different backgrounds she uses in the studio and she photographs each client in three different clothing outfits in all three of the backgrounds, providing a wider variety of different looks and thereby adding to the overall order.

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The final step is the order/viewing session where Kristi schedules a separate day to give her time to cull through the images using Lightroom and pick her “top 100” images to show the client at the viewing session. “I will creatively edit one of those images so they can get an idea of how their final edited portraits will look.” At the beginning of the viewing session, she will explain that the image from the camera is the beginning of a sketch to the final piece of artwork. “I compare it to a painter drawing a sketch on a canvas prior to the finished work of art,” she says. A side benefit to this is that it educates the client as to the amount of time and work that goes into each final image and helps validate Kristi’s prices. “Clients also realize that this is something they cannot do at home or have a friend do for them,” says Kristi.

For viewing and sorting, Kristi uses ProSelect to narrow down the final selection of images. With the variety of images shown, it is often difficult for clients, who start with 100 images, to narrow them down to 50 or 60 and practically impossible to narrow them down to 25 or less. As a result, many of them end up purchasing her Artistic Memory Box, a collection of 17 to 21 images, as an add-on purchase. When Kristi first began offering this item, she also discovered a phenomenon she calls “This is what everyone orders.” As she explains, “A client phoned a



friend once during the order/viewing session to ask if it was ‘normal’ to order that many images. When the friend had no answer, the client asked me what most people do in that situation and I told her about the Artistic Memory Box.” Because “This is what everyone orders,” the client did so as well.

But after the clients place their order, the real work begins. Understandably, Kristi spends a great deal of time editing and placing orders, as well as creating anywhere from 30 to 60 composites during a normal week. If that sounds like a lot of time, Kristi can assure you that it is a LOT of time! However, she is not necessarily reinventing the wheel with every portrait. “I have background composites that I re-use for every client. For the larger Masterpiece portraits, I will spend a lot more time on artwork and editing than for an 8x10. While I’m editing one image, I’m already thinking about the next one. This helps with time management and workflow.” About 90% of Kristi’s backgrounds were either painted or photographed while on vacation. She is particularly fond of catacombs and abandoned medieval castles in Europe.

At the 2017 Texas School of Professional Photography, Kristi Elias brings her Southern California charm and her unique artistic perspective to share with others who are looking for a way to set themselves apart from all the rest. To learn more about Kristi, go to www.KristiElias.com.

Kristi Elias was born and raised in Southern California and has been an artist all her life. The focus for most of her professional career was on product photography but she soon discovered her new passion in creating artistic Fine Art Photography. In 1998, she obtained her degree in Illustration and Advertising Photography from Brooks Institute of Photography in Santa Barbara. She is a 2017 instructor at the Texas School of Professional Photography.



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Loving Every Minute Of It

Auto Focus Life



by JEFFREY EATLEY

From the moment I laid my eyes on my first digital camera, I knew that I would be photographing cars. My love for everything combustion powered began when I was a little boy playing with Hot Wheels. There is nothing in life like the automotive field. As with a camera, cars are the tool that brings us all together. It gives us a reason to get together, a subject to talk about, opinions to fight about and lifetime friendships are made. All my life, I've had a passion to create but, until eight years ago, I never knew which tool I would be using to do it. But soon after purchasing my first camera, I began taking photographs of cars. At that time, I had no clue where that passion for creation and love of cars would take me. It has been a journey that some will only dream about and I truly believe it is just beginning for me.



Shortly after getting that first camera, I shot thousands of images and played with them in Photoshop. My Photoshop editing skills surpassed my skills for creating a good photograph. There were times, however, when one image would turn out much better than the rest and, as with everyone else, that meant that friends began asking me to take a few pictures of their "rides." As a result, I eventually made a decision that would change my world forever and, thanks to social media, it changed fast. After making that decision, however, I decided to become the best photographer possible and dove neck deep and sometimes over my head into books, online training and youtube videos.

Interestingly enough, there were not that many photographers doing automotive photography at that time. I found two names and loved their work and still look up to them and follow them today. They are Josh Mackey, who has a book called "How to Digitally Photograph Cars," and Tim Wallace, from the UK. I found Josh online and Tim on Kelby Training. Tim's videos were amazing and his story was fascinating. I have had the privilege to speak to him on social media and in messages. Still, to this day, my hope is to be able to buy him a cup of coffee... one of my bucket list items.

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Even so, by no means have I copied either one's style or even tried to. Instead, I learn as much as possible and then adapt it to what the voices in my head tell me to do.

Around 2012, I started to post my work online, creating a small website and, as a joke, came up with the name "AutoFocus" to describe my work. This occurred about the same time that another photographer I was following contacted me about the chance to be in an automotive magazine. It was just a couple of pictures included in another person's feature along with some coverage images for Rat Rod Magazine, a bimonthly automotive magazine. At this point, the magazine was on issue number 10 and still not published nationally. Then the editor contacted me after seeing my first images and, after a long talk filled with tips, thoughts, critiques and ideas, asked if I would be interested in my own feature. So, I connected with a group of guys down in Louisiana and quickly shot that feature. Shortly after that issue, the magazine went national and was for sale in every store across the country.

I soon became friends with the owner and editor and learned to adapt my style for his vision of his magazine. The features kept coming and, by issue number 19, I received a phone call that my image would be on the cover. At the same time they asked if I would shoot the cover feature for issue number 21. These accomplishments were absolutely huge for me. To this day I still have features in RRM on a regular basis and proud to be part of that family.

During these years I have also been asked to shoot for a couple of other magazines including 8-Lug, Ride Hard and, on a whim, have created my own magazine called Auto Focus Mag, dedicated to the automotive culture in Louisiana and surrounding states.

It is also amazing what confidence can bring to the table and I take every opportunity to get my work out there as I learn and



get better. My family and I vacation by RV most of the time and, of course, my cameras are always with me. After one vacation, I decided to post some of

my travel images and tagged a few online sites and RV places. I never really expected anything to happen but I received an email from GoRVing.com, an online marketing company for everything about RV'ing. Their advertising agency quickly made contact with me saying they had noticed the travel images I posted. So they researched me and thought I could be perfect for a potential job. For the past five years, I've been a featured photoblogger for them. What an honor it has been. I travel to car shows and events and document my traveling life. This exposure has since led me to a few other travel magazines.

At no time have I stopped shooting in the automotive world. What I have come to learn is that there is much more than just cars out there. I added combustion powered art to encompass motorcycles and anything automotive. I meet the car owners, the builders, business owners and friends, which opens me up for so much more than just photographing a vehicle. They need personal images, social media images, advertising, show coverages and the list goes on and on. There is no one type of photography that I am truly hooked on.

I love the process of creating and have learned to adapt my style to fight into clients dreams and wants. I love the fact that I can work where I play and have a huge base to build my business. Still, I've not adapted to being called the "rat rod photographer," even though it is an honor. I am still learning to take all that experience and build value in others' eyes but, in my own eyes, by no means have "MADE IT." But I will never give up the chase to be even better and do more. I am still learning so much and the future is looking very promising and everything seems to be pushing me more towards a dedication to commercial images in the automotive world.

In some ways, I enjoy not knowing what will happen next. But I realize that if you constantly work on





Some things coming up are getting me excited, too. For the first time, I've entered images for PPA and Southwest Regional, and Louisiana competition. I am heading to Texas School of Professional Photography for the fourth year and second year as a Wrangler, not to mention getting more involved with my local community Arts Counsel.

getting better, constantly put yourself out in the world, knock on doors, kick some down, and never stop pushing, something will break for you.

I am enjoying documenting all that I do in the hopes that, in the future, it could help someone else who is just starting out. My most recent events have been pretty big. I am currently shooting social media images, advertising campaigns, and web images for several local companies. My current goal is to bring in more advertising for my magazine that will help it grow while allowing me to create images for more companies to use in my magazine and others. By getting my name out with the magazine, it builds more value and opportunities to meet more people. Networking is everything and is just one step to the top of the mountain.

Jeffrey Eatley was born and raised in Lafayette, Louisiana. In high school, Jeffrey studied commercial arts and gained some valuable photojournalism experience. After serving as a photojournalist in the Navy, his career took several turns but, when the cost of DSLRs became within reach, he discovered his love for photography. The camera became his tool to express his abilities. His love for "everything automotive" fit perfectly with his photography and provided him a new outlet for his art, giving him a unique opportunity to network with his clients.



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When the Location Isn't Perfect Use Your Tool Box

by
Gregory Daniel FDPE, FSA, M.Photog. CR., F-ASP

Never underestimate the power of having a plentiful toolbox loaded with skills, knowledge and experience. If you are like me, every session seems to have different variables that challenge my preconceived ideas of how I thought it was going to pan out. The cloud you wanted was not in the proper spot, our client was very early or could only do the session at high noon and how about a small child that is not old enough to know how to pose perfectly on demand. These are the conditions where having a strong photographic knowledge base allows you to maximize your creativity and deliver the goods.

A couple of months ago I was commissioned to create a portrait for one of our past clients. We had created a lovely wall portrait of her young son that portrayed him and his mother playfully posed, with strong warm backlight. She wanted to hang her daughter's new portrait in the same room and wanted them to match but did not want them to be created in the same location. She loved the idea of having elements of gazebo, flowers, fence, interactive storytelling, warm light and vertical to match her son's portrait.

We selected a local park that had a few of the elements we needed. Warm light was accomplished two ways, light is warmer just before sunset and with no clouds in the sky we used a gold reflector to create a strong sense of backlight. Placing the subjects far

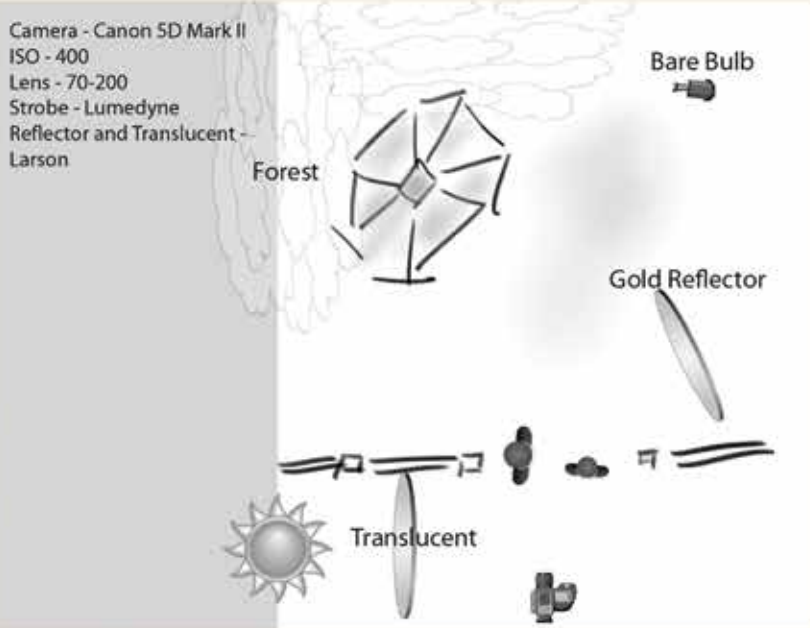


away from the gazebo allowed me to see the entire gazebo and use it as an element in the design. Doing so placed our subjects in direct sunlight. Using the translucent diffused light creating a beautiful flattering light on our subjects. The gazebo was tucked away in significant tree cover, which blocked most of the direct sunlight creating the right side to be in very low light. To compensate I used a bare bulb strobe to bring up the illumination and create background dimension.

During the planning session, Lesa helped with clothing selection based on color harmony and something that would flow. Placing the basket of flowers closer to the camera gives them size and prominence. In addition, they become the perfect element of use in creating an interactive story. Now all the elements are in place and ready for the magic to happen. This is where Lesa is brilliant with young children as she creates a story time with the child. She tells stories getting the child fully engaged in wonderland allowing me to wait for the "spaghetti moment" (you know, Lady and the Tramp).

Looking back on this session I am certain that without all the years of giving, caring mentors and instructors poring their knowledge into my toolbox, I would never have been able to create such a lovely timeless heirloom for our client. I encourage each of you to seek out classes and venues that will build your own personal toolbox.

Gregory and Lesa
Daniel are from
Titusville, Florida,
and will be instructing
at the 2017 Texas
School of Professional
Photography.



Gregory Daniel faced the challenge of "matching" a previous portrait but having to shoot it under different lighting conditions. He used a gold reflector for warmer light and softened the harsh sunlight with a translucent diffuser.

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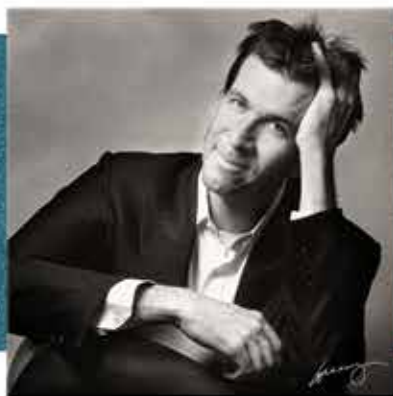


"Judges Please Rotate" was a PPA Loan Image created by Plano Photographer and PPA International Juror Larry Lourcey as an elaborate joke aimed at his fellow judges. Anyone who has watched print competition over the years is aware of how the judges are asked to rotate periodically to keep them fresh. The print crew will typically announce, "Judges, please rotate." Sometimes they even have a sign come around with the same message. While judging in another state, Lourcey came up with the idea of using that phrase as the title of an image, in order to trick the judges into getting up and moving seats. For good measure, he decided to create an image that provided a light-hearted look at the judging process.

To create the image, Lourcey got permission to photograph in a historic courtroom in downtown Dallas. He used Novatron powerpack and three heads, bouncing the light into umbrellas to light up the front of the courtroom. The judges were dressed in classic black robes and white barrister wigs to add to the humor and silliness of the image. For models, he called upon five friends to serve as the judges. If you look closely, you will recognize two notable Texas photographers – Gail Nogle and Richard Sturdevant. From there, the rest of the image just fell into place. He actually ended up with two versions of the image - one with the judges all asleep and one with them fighting with each other. He ultimately settled on the sleeping version and submitted it at the Southwest District Competition.

True to the plan, when the print title was called, all the judges stood up and started to move chairs. Total chaos ensued as the jury chairman tried to get everyone's attention and let them know it was just a print title – not an actual instruction to rotate. When order was restored, the print was given an 85 and went on to be included in the PPA Loan Collection. It was certainly one of the most memorable judging experiences in Lourcey's life.

THE ART & SCIENCE OF LIGHTING



“Size Matters”

by Cris Duncan

Photography -(definition) the art or process of producing images by the action of radiant energy and especially light on a sensitive surface. Merriam-Webster Dictionary.

Photography is indeed an art - A subjective interpretation of the people, places and things that we encounter on a daily basis. Photography is also a science, objectively governed by physics.

What makes photography so special compared to other mediums is the science of light. Painters can create any fantasy they desire with their brush, but photographers must create a fantasy within the bounds of nature, physics and the laws of light. Light is ruled by nature and can only do what it is limited to do. While it can be manipulated, the physics and natural state of light is what we must all understand to excel in this craft.

There are a few laws that we will examine in this and subsequent articles. First, we travel back in time to science class and recall what exactly is a law?

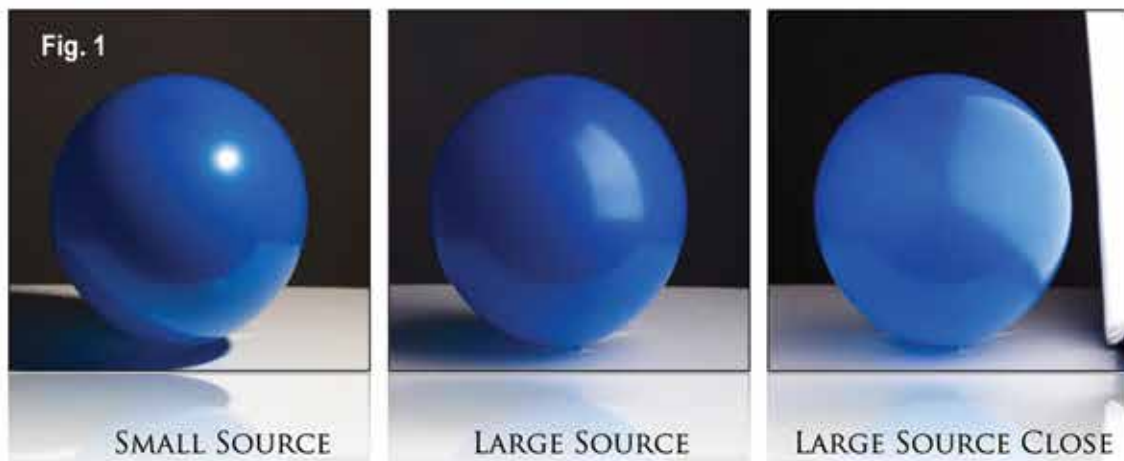
Law - (definition) a statement of fact, deduced from observation, to the effect that a particular natural or scientific phenomenon always occurs if certain conditions are present.

What does this do with photography? Light is a natural phenomenon, and according to the previous definition, the same effect will always be present under certain conditions. So, as photographers, if we can learn what these conditions and effects are, we can create any type of lighting we want, when we want. While we can debate over the use of these effects as a subjective use of creativity, we can all agree that light will do the same thing every time, all the time.

The first Law of Lighting we will discuss, and in my opinion, the most critical, is the Law pertaining to the size of the light source relative to its distance from the subject. What this law tell us is as follows. The larger the light source, and the closer it is to our subjects, the light quality becomes softer resulting in soft edge shadows and diminished specularity. At first this may sound confusing or possibly opposite to our thinking. If something is bigger and closer, the light is softer, not harder? Yes! Always! It was

confusing to me at first because I was in the mindset of light quantity, the brightness of the light, not thinking about light quality, the contrast value of the light.

Three balloons (figure 1) are set up to demonstrate this. Note that the light quality is all that is affected. By controlling exposure, I can maintain the light quantity I desire. On the left is a a balloon with a single studio strobe placed about 6 feet (continued page 34)



Three balloons demonstrate that the larger the light source, and the closer it is to our subjects, the softer the light quality becomes, resulting in soft edge shadows and diminished specularity. Note that the light quality is all that is affected. By controlling exposure, you can maintain the light quantity you desire.



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from the subject. You will notice the bright specular highlight in the two o'clock position along with a very crisp shadow edge on the table. This represents a small light source.

In the middle image, the distance relationship has not changed, but a 4x6 soft-box has been placed on the studio strobe. You can observe that the highlight is diminished and the shadow is a little softer but not much. Yes, the larger source did what it claimed to do. However, it is important to remember that that not only is the size of source important, the distance relationship from the source to the subject is critical as well.

In the right hand image, the light source was placed just inches away from the balloon with the same 4x6 soft-box. You can see that the shadow edge is nearly nonexistent and the highlight now covers the surface of the balloon with minimal specularity.

So, is a large source, close to the subject preferred? Depends. What is the desired effect and look you want in your photograph? The purpose of this article is not to persuade one to shoot with any particular style but rather to empower you with the science behind the art so you can then create any type of look you wish. The science, or objective side of photography cannot be argued. It is the subjective, or artistic side of this craft where individuality takes place.

Let us look at a couple of real life examples and determine what size of source we would need.

First we must understand that light will show texture, depth and dimension. More times than not this depth and texture is caused by the shadow, not the highlight. It is also safe to assume that in the following examples, the light source is not at camera position, but off-camera to create some sort of light direction.

Knowing this, your question should be--Do I want to show texture or not, and how much. If you are photographing a bride in her wedding gown that is embellished with pearls, tooling, beadwork and lace, the bride will want to see those details in her dress (figure 2). How do we show detail but with shadows? If we want to show a shadow, we will need a smaller source. Remember the smaller the source, the harder the shadow edge will be.

Contrast that to an elderly woman, or a kid with acne. Texture is not what they usually want to see in their portrait, so you would choose a larger source to minimize the shadows and specularities on their face. A family group (figure 3) will require a larger source to prevent shadows from one member falling upon the others and to maintain an even contrast ratio throughout the portrait.

No matter what type of light source you use you can count upon this law of nature to be present in your image making. The science is there, but it is up to you to decide how best to use it... soft, hard, in between. All three have their place and need in photography, but know you have the power to determine when that occurs.

Small Light Source - The sun, bare bulb strobe, a speed light, video light, recessed can, flashlight, etc. You get the idea.

Large Light Source - A cloudy day, a translucent diffuser between the source and the subject, open shade with north facing subjects (Northern Light), A north facing window, A large soft-box 3x4 or greater.

Cris J. Duncan M. Photog. Cr. CPP is the founder of Find your Focus Photographic Education. He and his wife, Deanna, run a portrait, wedding and commercial studio in Lubbock, Texas. Learn more at www.findyourfocus.org.



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