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COVER PHOTO

The cover image was created by William Branson, one of this year's instructors at the Texas School of Professional Photography. His client wanted to show off the little girl's daintiness along with the petals on the dress and the interesting way she curls up her toes. William used three lights then glazed the portrait to direct the viewer's eyes to the most important area... the child's face.



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IN THIS ISSUE

- 7 SWPPA Regional Convention**
March 14-17, 2014 in Arlington, TX
courtesy of SWPPA
- 16 TPPA Fellowship Program**
One-Time Opportunity to Catch Up!
by Steve Kozak
- 20 Using Existing Artificial Light**
Inside or Outside, Whatever is Available
by Doug Box
- 23 The Demise of the CD/DVD?**
Will the Optical Disc Drive Soon be History?
by Lawrence Millbarger
- 24 Welcome to Texas School 2014**
Still Some Classes Left
by Don Dickson
- 27 Lens Review**
Tamron SP 70-200 mm
by Jon Sienkiewicz
- 28 Two Backgrounds Side-by-Side**
New Way to Use Virtual Background System
by Mark Barnett
- 31 Give to Receive**
Charitable Giving Leads to Future Sales
by Barry Nelson

DEPARTMENTS

- 5 A Passion for Print Competition**
A Message from TPPA President, Mark McCall
- 5 Join Texas PPA Today**
If You Love Photography
- 32 Texas Off Ramp**
Happy 100th Birthday Battleship Texas
- 34 News from Around the State**
What is Happening Around Texas

CALENDAR OF EVENTS

- March 14-17, 2014** SWPPA Regional Convention
Arlington, TX
- April 27 - May 2, 2014** Texas School
Addison, TX
- June 22-25, 2014** TPPA Summer Roundup
Kerrville, TX
- September 14-19, 2014** TPPA Road Trip
Yellowstone National Park

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phone numbers from the TPPA Membership Directory
or visit our website at www.tppa.org

A Message from the President

Mark McCall, President TPPA



A Passion for Print Competition

Those who know me best know that I'm passionate about print competition.

Back when I was struggling for that first print merit, I just didn't get it. If the image was too bright, a judge wanted to see it darker. If it was too dark, judges wanted to see it brighter. I struggled to apply a mat complimentary to the overall image and I never seemed to get the subject matter right. I certainly didn't know how to tell a "story" with a photograph. I just couldn't get it right. I would study the work of those I knew to be judges. I pined over Loan and Showcase Collection books, sometimes for hours. I volunteered in the print room for six consecutive Kerrville print competitions. I was determined.

After several years of failed attempts, I had a very fateful talk with an old school Master. His advice was very prophetic. "You're trying too hard to please the judges. Forget all that. Shoot what is in your heart, the merits will come." When pressed about what lights my fire, I said I love to shoot aircraft. "Then enter that," he said. "The judges will see your passion and it WILL show in your images."

Reluctantly, I entered my first aerial based image the following year. I didn't really expect that judges would react to what I was entering. It's just what I loved and no one would really enjoy images of aircraft the way I do. During the print competition, I wasn't in the room when the image came up. I got a call on my cell from someone in the crowd who knew the image I'd entered.

She said "Get in here. Your image has drawn twenty minutes of discussion." I wasn't able to get away, but later Kaye Frey gave me a high-five in the lobby and congratulated me on a fantastic image. "That's a Loan Image if I ever saw one," she said.

Wouldn't ya know? That image wasn't just one of my first merits, it was also my first Loan image, all because I entered the image I saw with my heart and didn't worry about what the judges thought. What most people don't know is that I've never entered more than one or two aircraft images in a four or six image case. The rest have always been bridals, seniors, still life or landscapes because I've never wanted to be known as a one-dimensional photographer. But yet, I'm still known as the "airplane guy." Why is that? ...Because the aircraft images are what people remember. Just like my Master friend said, "Shoot what's in your heart, people will see your passion."

What's in your heart? Your passion will take you farther than a contrived image ever will.

Shoot what is in your heart,

Mark McCall

Texas PPA President



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March 13-17, 2014

Arlington Convention Center
Arlington, Texas

Welcome to Southwest Pro Photo Expo '14

by
Mike Scalf
Executive Director SWPPA

Each year, Texas PPA and SWPPA "take turns" in hosting the annual convention. This year, it is SWPPA's turn to host the event to be held March 13-17 at the Arlington Convention Center in Arlington, Texas. The Pro Photo Expo will feature 19 programs that include two all-day hands-on programs (extra fee required), four early bird programs, two late bird programs, and 11 regular programs. The event will also include the Print Judging and Exhibition, a massive Trade Show, and a "Wild West" party for all of you would-be cowboys and cowgirls. On Saturday and Sunday, there will also be a Light Pro Shooting Room.

Photographers from a six state area come to this event each year and there will be something for every type of photographer. As an added bonus, if you are a member of Texas PPA, Louisiana PPA, Arkansas PPA, Oklahoma PPA, New Mexico PPA, or Colorado PPA, your convention registration is FREE as long as your 2014 dues are paid in advance of the event (contact your own state association for information to make sure you qualify).

Whether you are full-time, part-time, or if you just love photography and want to broaden your horizons, you need to attend this event! If you are not a member of any of the six state affiliates of SWPPA, go to www.SWPPA.com and contact your state affiliate representative. Joining is easy and it will be one of the best investments you'll ever make!

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Register Online at SWPPA.com

or

Contact Michael Scalf at 405-485-3838



Suzette Allen
“Hybrid Imaging - Get Moving Now!”

Friday, March 14 at 7:30 pm
 sponsored by Bay Photo & Panasonic

Suzette Allen, a professional photographer for over 25 years, has been a leading educator in our industry for over 12 years, helping photographers embrace and understand Digital, Photoshop, Workflow and the technical side of our creativity process. Now she is leading the charge into the new era with Hybrid Imaging, combining stills, video and audio to create compelling portrait eProducts that clients love. Her program will include topics such as Hybrid How-To, Camera Settings, Video Tech Terms, Shooting Techniques, File Management, Hybrid eProduct Creation (auto edited), Other Creation Solutions and Posting and Selling/Delivery.



Doug Bennett
“Landscape Photography”

Saturday, March 15 at 7:00 am

Doug Bennett has learned that landscape photography must demonstrate not only mastery of craft and technique, but also a mastery of vision and expression. He shares elements of photographic craft and technique (a number of which differ from the approach portrait and wedding photographers practice) that he says are essential to the technical excellence for high quality large landscape prints. In sharing these techniques, Doug also discusses the underlying “whys” as well as the goal of expressing your feelings in an image. This presentation demonstrates techniques of vision and art that can help you become a more expressive landscape photographer.



Jim Cunningham
“Corel Painter Workshop”

Friday, March 14 at 8:00 am
 sponsored by Miller's Professional Imaging

Professional photography has changed dramatically with the advent of the digital age. With the ability to add an image to social media seconds after it is captured, the professional photograph is no longer as special as it once was. That is why we as professional photographers need to stay one step ahead of our clients. This workshop is for Portrait and Wedding Photographers who want to transform their images into works of art. According to Jim, Painter provides the capability to take photographic images to the next level. He will take you step by step through the creative process, from getting familiar with the Painter desktop to creating knockout images, to the marketing process. Join Jim for this Corel Painter Workshop.



Mark Garber & Jennifer Gilman
“It's Your Business, Now Make Big Money”

Saturday, March 15 at 4:00 pm
 sponsored by ACI Lab

Jennifer Gilman and Mark Garber combine different talents into fun and effortless photographic works of arts. Their shooting style is a fusion of editorial, romantic and fashion photography, which they have blended into their own unique look. Whether you are a startup or an established studio, this program will re-energize your marketing, save you time and boost profits. Their time tested marketing has increased their studio's net profits by at least 18 percent each of the last three years while working in a town that Forbes magazine recently called one of the Top Ten “Fastest Dying Towns” in the United States.



Bert Behnke
“Photographing Groups”

Friday, March 14 at 7:30 pm
 sponsored by WHCC

In this day and age where everybody claims to be a photographer, Behnke's studio has stressed couples and family portraiture as a way to stay ahead of the pack. Bert details how engagement and couples portraits promote multiple print sales and an opportunity to evolve into wedding clients. Next, Bert presents an extensive demonstration on posing techniques for groups. Behnke's “8 Levels of Group Posing” shows you how easy and efficiently you can compose groups from two to fifty! And we all know that no matter how good you are, marketing is still what gets them to you, so there will be lots of discussion on what has worked for his studio.



Margaret Bryant
“Protecting Your Work - Copyright”

Saturday, March 15 at 7:00 am
 sponsored by BWC Imaging

The Internet and digital cameras have changed everything. So, how do you keep control of your images and what do you do if someone uses an image without your permission? Margaret Bryant is an award winning photographer who specializes in photographing dogs and their people. Protecting intellectual property has been a concern of her's for decades and she has been registering her work with the US Copyright office since the 1970's. Learn the steps you can take to protect your work and simple things you can do to help cut down on image theft. These and many more topics will be addressed in this most informative presentation.



Hanson Fong
“Click! Time to Look Good”

Friday, March 14 at 2:00 pm
 sponsored by Canon & Bay Photo

Hanson Fong is known for his animated teaching skills. In his program, he promises to share his perception in creating perfect photographic harmony by demonstrating how to handle any subject's body size and type. There will be a live demonstration of the Classic 10 poses, that Hanson has mastered and pioneered that will assist you in posing any person, regardless of weight and/or height. A member of the prestigious and world-renown Society of XXV, Fong has lectured at every major school of photography across America and has spoken at various national and international conventions. According to Hanson, the key element to being a successful photographer is to make people look great.



Mary Fisk-Taylor & Jamie Hayes
“The Best of Both Worlds”

Sunday, March 16 at 9:00 am
 sponsored by WHCC

Jamie Hayes and Mary Fisk-Taylor will discuss their path of success in the profession of photography. If you are striving to refine your existing business or want to take your part time business to the next level then this is the program for you. Jamie and Mary own and operate a small home based portrait and wedding studio and in the past 19 years they have grown their business and now gross over \$1,000,000 a year. They will discuss the basic fundamentals that have helped them establish their business over the years into one of their areas leading studios. They will share the key elements to building a very streamlined studio in a small space and the basics of environmental lighting.

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Jen Hillenga "Boudoir Photography"

Sunday, March 16 at 3:00 pm
sponsored by Miller's Professional Imaging

Jen's program will go in-depth into all of the different facets of a boudoir portrait business. She shares how she and her business partner, Kate, have created what they call a "social epidemic" in their area, establishing a reputation for quality and a loyalty from their client base. Jen will also share marketing promotions that garner business quickly and effectively by knowing your client's wants and needs. There is also a certain amount of psychology involved in boudoir photography and Jen will show you how her customers fall in love with their images. Join Jen in this fun and informative presentation on Sunday.



Ann Naugher "Painter and Portraits"

Monday, March 17 at 9:00 am

Ann Naugher owns a low-volume studio offering a totally custom experience and is synonymous with creating art of children. Her program is about Painter and portraits – everyday items in her studio. She has been awarded PPA "Photographer of the Year" nine times and has 28 "Loan Collection" prints to her name. She has received Canon's "Par Excellence Award" in 2010 and 2012 and her work has been published on the cover of the PPA and SWPPA magazines. At the Professional Photographers of Oklahoma's Fall 2012 convention print competition received a perfect score of 100 for an image entitled "Monet's Garden." Her program promises to be informative and fun.



Andy Katz "Scenic & Nature Photography"

Saturday, March 15 at 4:00 pm
sponsored by Sony

Andy Katz's love of photography takes him around the globe. From the deserts of Namibia to the disappearing Jewish World of Eastern Europe to the rolling hills of the California wine country, his subjects range as broadly as his travels and adventures. Each journey for Katz is a new exploration of images. Katz discovered his passion for photography at a young age and is now a Sony Artisan of Imagery, one of only seven photographers representing Sony's new cameras. Katz's imagery has been featured on the covers of Doobie Brothers and Dan Fogelberg Albums and his work is featured in museums and galleries worldwide. Katz has also published 12 beautiful and breathtaking coffee table books.



Nancy Poole "I Feel Lucky"

Saturday, March 15 at 9:00 am
sponsored by WHCC & Denny Mfg.

Nancy Poole often describes herself as "Lucky," but also knows that hard work allows luck to find her. She specializes in high school seniors and their families. After becoming extremely ill and diagnosed with lupus and scleroderma, she retired from her 31-year career in education. She became stress free and then pursued a career in photography. Nancy will share how she began a home business, found her style and brand and helped clients to find it. She also discusses her simple pricing, using a small work space, tips on her lighting, posing and post processing, and a positive attitude. Her work and business were recently featured in an article and on the cover of Professional Photographer's Magazine.

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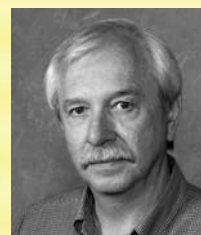


Melinda & Cristie Reddehase

"Creating a Baby Program"

Sunday, March 16 at 7:00 am
sponsored by WHCC & Virtual Backgrounds

Melinda and Cristie Reddehase began their studio in a modest commercial space and has since grown and upgraded to a beautiful custom built studio on three acres. Their intense creativity and thirst for knowledge has kept their business growing each and every year. This program will show how to create the perfect baby program for your studio and how to keep your clients coming back for more year after year! Program highlights will include structuring a highly effective baby program, taking control of your baby sessions, social and partnership marketing, setting up a flawless referral program and sales techniques for higher averages.



Kent Shirley

"Jump Starting Photoshop"

Friday, March 14 at 8:00 am
sponsored by Full Color

Kent Shirley has taught Photoshop at several PPA affiliate schools in the U.S. and Canada. His program will be a "hands-on" class designed for beginning to intermediate level Photoshop users (extra fee required) and will cover topics such as: setting up Photoshop with time-saving workflow techniques using bridge and RAW converter, quick retouching and enhancement methods, extractions and changing backgrounds, the power of layer masks, and creating actions and making tool presets to save you time. Attendees should have a reliable computer with Photoshop CS6 installed. A graphics tablet is highly encouraged.



Woody Walters

"The Art of Illustrative Portraits"

Sunday, March 16 at 3:00 pm
sponsored by ACI Lab

Join Woody Walters as he shares his unique vision into montage imaging and how he utilizes this technique in portraits. He will demonstrate his distinctive masking abilities while he shows you how to incorporate multiple images to capture and illustrate your clients' passions and lifestyle. Using custom backgrounds he created, these montages come together in minutes and offer your clients endless possibilities. Topics include: how to shoot main and secondary elements, lighting for drama, making accurate selections, masking, color theory, customizing brushes, layering, transparent backgrounds, selling your creations, and how to offer this style in your market.



Steve Winslow & Sophie Lane

"Portraits for a Lifetime"

Saturday, March 15 at 9:00 am
sponsored by H&H Color Lab

Running in circles can be exhausting, unless you're running in the right circles! "As photographers, we often seek new clients but neglect our current clients whose families are growing and dynamically changing," said Steve Winslow and his wife, Sophie Lane. "It's less expensive to keep a client than to acquire a new one," they said. After photographing their first wedding together, Steve and Sophie knew they were an inseparable team. During this class, Steve and Sophie will cover the importance of the lifetime client and how to retain their business and foster their respect for your work. You will also learn secrets for acquiring new clients which, in turn, will become lifetime clients.



Amanda Reed

"Developing from Negatives"

Sunday, March 16 at 7:00 am
sponsored by Black River Imaging

Amanda Reed's program is a look at how her vision and thought process has developed to be a reflection of self over the past six years and the issues she had to overcome. This early bird class, sponsored by Black River Imaging, will build your confidence as an artist as you begin to see behind the scenes with Amanda. Join her on a journey of mistakes and success and learn how to avoid them in your business.



David Trust

"District Leadership Meeting"

Saturday, March 15 at 1:30 pm
sponsored by PPA

As the CEO of the Professional Photographers of America, David Trust shares a wealth of knowledge in this special workshop for affiliate officers who are concerned with addressing the changing profession and pumping life and enthusiasm into affiliate branches of PPA. If you are an officer of your state affiliate, contact SWPPA Executive Director, Mike Scaif, and ask about this unique opportunity to learn what works in today's profession and how to effectively administer programs and concepts that will make all the difference.



Kibbee Walton

"High School Seniors"

Sunday, March 16 at 9:00 am
sponsored by Miller's Professional Imaging

Kibbee Walton specializes in high school senior portraits yet maintains a fine reputation for family and children's portraiture as well. His program is mostly about photographing seniors, which is where his business began. However, his focus has shifted from a strong emphasis on seniors to creating a more balanced business. By improving his senior sales and implementing new marketing campaigns for families and children, he has succeeded in achieving the growth that he was looking for. He focuses on sharing proven principles that anyone can apply to start growing their business right away. He eliminates the "fluff" and shares common sense photography and business practices that he uses on a daily basis.



Jose Yau

"Capturing the Moment in Sports Photography"

Monday, March 17 at 9:00 am
sponsored by BWC Lab

Jose Yau received his degree in photography from the New York Institute of Photography with a specialty in photojournalism and opened Jose's Photography in 2002. Topics of his program include: capturing sports (must be in tune with their subject matter and involved in what is happening), anticipation (a distinguishing characteristic of a pro sports photographer), trials and difficulties of shooting sports (can't control lighting, players can't be posed), using remotes to capture different angles, and action and reaction (don't stop shooting after the action... get ready for the reaction!).

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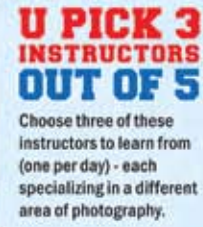
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March 13 & 14

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FRIDAY March 14, 2014

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Contemporary Wedding Posing
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Sponsored by Canon & Bay Photo

Families & Couples
Bert Behnke
Sponsored by WHCC

SATURDAY March 15, 2014

Early Bird

Landscape Photography
Doug Bennett

Copyright & The Law
Margaret Bryant
Sponsored by BWC

ADDITIONAL EVENTS

A.M.

I Feel Lucky
Nancy Pool Sponsored by
WHCC & Denny Manufacturing

Studio Operations
Steve Winslow & Sophie Lane
Sponsored by H&H Color

Trade Show Open
11:30 am - 4:00 pm
Light Pro Shooting Room
Party - PM
Wild West Olympics - PM

P.M.

It's Your Business,
Now Make Money **Mark Garber**
& **Jennifer Gilman**
Sponsored by ACI

Scenic & Nature Imaging
Andy Katz
Sponsored by Sony

SUNDAY March 16, 2014

Early Bird

Turning Negatives Into Positives
Amanda Reed
Sponsored by Black River Imaging

Photographing Infants
Melinda & Cristie Reddehase
Sponsored by Virtual Backgrounds
and WHCC

ADDITIONAL EVENTS

A.M.

Seniors Kibbee Walton
Sponsored by Miller's Imaging

Sales & Customer Service
Mary Fisk-Taylor & Jamie Hayes
Sponsored by WHCC

Trade Show Open
11:30 am - 3:00 pm
Light Pro Shooting Room
Awards Ceremony - PM
President's Hospitality - PM

P.M.

Art of Illustrative Portraits
Woody Walters
Sponsored by ACI

Boudoir
Jen Hillenga
Sponsored by Miller's Imaging

MONDAY March 17, 2014

A.M.

Sports Jose Yau
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Painer Ann Naugher

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TPPA Fellowship Amnesty

by
Steve Kozak

One of the best kept secrets about TPPA is the recognition of members who have participated and volunteered at TPPA related events. This program is known as the TPPA Fellowship and is marked by a medal and ribbon which is awarded at TPPA state functions.

The TPPA Fellowship Program is a means of rewarding those who have served the membership of the Texas Professional Photographers Association and who have given freely of their time. It also encourages members to remain active and to take advantage of the many benefits of the Texas PPA.

The Fellowship Degree is divided into two segments, the Full Fellowship Degree and the Associate Fellowship Degree. To earn an Associate Fellowship Degree, a TPPA member must earn 50 fellowship points, none of which have to be from print scores or even participation the print competition process. It can be earned by TPPA members and spouses or any dues paying member, including Staff Associates.



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The Full Fellowship Degree requires a total of 100 points. At least 10 of these must be received from having prints score 80 or above at the Summer Seminar print competition.

There are also bars that are awarded to members for each additional 25 points earned over 100 points.

According to the rules, points are supposed to be sent in during the year in which they were earned, however, the TPPA Executive Council voted to offer a temporary "amnesty" plan for those members who have not turned in their earned points. Doug Box says, "This is a wonderful opportunity for our new members to turn in their points and for long-time members to catch up on unclaimed points. In many cases, members who take advantage of this amnesty plan will be able to earn their Associate Fellowship and Full Fellowship awards in Kerrville in June, 2014."

The officers recognized that many members were not even aware of the bars offered for each additional 25 points. The amnesty plan will allow those members who may have failed to claim points going as far back as when they earn their Full Fellowship. Those members will be eligible to pick up their unclaimed bars at the summer seminar in Kerrville as well.

You can earn Fellowship Points by: renewing your TPPA membership each year, having an article published in the TPPA Magazine, being a committee worker or committee chairperson, presenting a program to a TPPA affiliate guild, attending any TPPA or SWPPA convention or seminar, attending the Texas School of Professional Photography, achieving your PPA Master and/or Craftsman degree, achieving CPP certification, continued compliance with PPA Certification each year, serving as a TPPA Board Director, serving on the TPPA Executive Council, serving as President of TPPA, each print scoring 80 or above at the TPPA Summer Seminar, and serving as President of your local guild.

Note that each of these items gives you from one to five TPPA Fellowship Points. A complete listing can be found inside the dust cover that comes on your magazine each issue.

The amnesty plan is now open to members who renew their TPPA dues and turn in their points by March 1st.

We are also happy to announce that you can review and maintain your own Fellowship records online. The records are protected by a unique username and password. To update your records or to start submitting your points online, contact Steve Kozak at steve@stevekozak.com.



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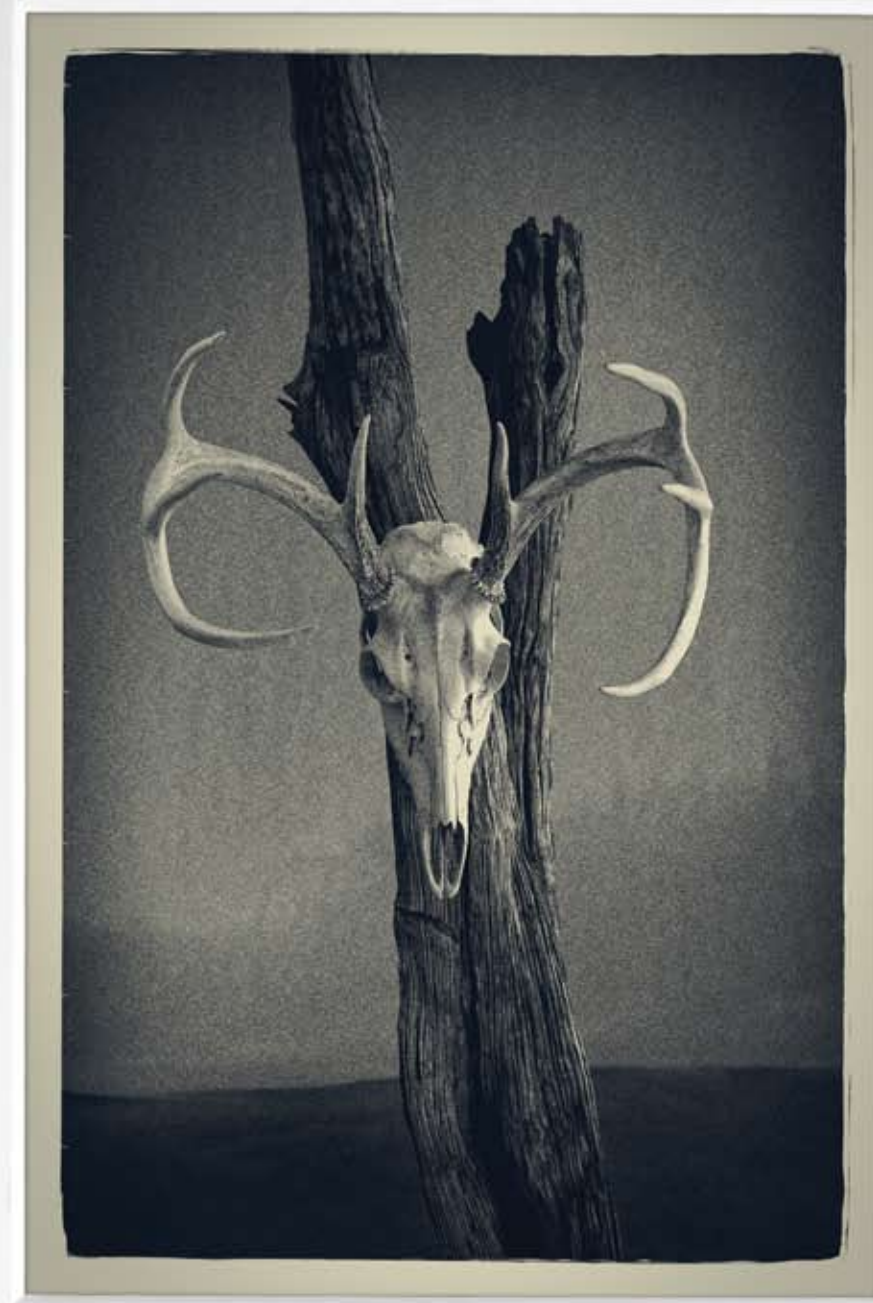


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Using Existing Artificial Light

by
Doug Box

Artificial light is described as “any light that does not originate from the sun.” tungsten light bulbs, electronic flash, flashlights, etc., are all considered artificial light. In this article, we will devote this discussion to working with existing artificial light... the kind you discover when you arrive at a location as opposed to the photographic lighting units you might find in your gear inventory.

Working with varied lighting conditions is much easier with digital than it ever was with film. I find myself photographing in some very unusual lighting situations and not adding any flash at all. It is a lot of fun and it is simple... just take a custom white balance or shoot RAW and include a white card or target in the shot and you will get results that work.

Indoor photography does not necessarily require studio lights. While photographing this child outdoors, we stepped inside a foyer of a building to escape the heat and noticed the spotlights pointing down at a red bench. This image was made using those spotlights and was taken at f4.0 at 1/10 second at ISO 200, using a tripod.



This image was taken in a foyer of a building using the overhead spotlights shining down at a red bench below.

On many of my location images, I will begin with the “tungsten” white balance preset and set the meter to “evaluative” metering mode and make slight adjustments in-camera with the evaluative metering mode. Then, I’ll look at the back of the camera and adjust the exposure accordingly. However, I never use “auto” white balance. I’ve found that using the presets, shooting RAW, then making adjustments to color on my computer (rather than in the field) to be a more effective option.

The ability to adjust white balance to compensate for a variety of light sources opens up a whole new world for today’s photographer. However, to fully understand and take advantage of this tool, we must realize that “light is light... no matter what the source.” In the most basic terms, we select a source of illumination, adjust the exposure, and correct for the color temperature of that light source.

One disadvantage of using existing artificial lighting is that it is not always possible to move the lights in order to light the subject in the most flattering way. In such cases, the answer is to simply move the subject instead.



By moving the subject and the camera, overhead lights in the hotel were used to properly light the subject.

In the portrait of the bride, I used overhead lights in a hotel and moved the subject and camera angle in order to obtain the best lighting on her face.

Sometimes the source of illumination might be a simple light bulb. This image was exposed at f5.6 at 1/60 second at ISO 1600. The original image showed some noise, especially in the shadow areas, due to the high ISO speed. To correct this, I used Nik Dfine 2.0 to reduce the noise and used the “Fill” filter in the camera RAW converter to bring up the midtones.



Sometimes the source of illumination might be a simple light bulb.

So, be aware of the light around you! It might be a lamp on a table, a spotlight, or just the overhead lights in a room. With the tools available in today’s cameras, we can make beautiful images under a variety of lighting conditions from a variety of sources. Although a studio setting with moveable and adjustable studio lighting provides the most convenient and controlled lighting conditions, it is possible to obtain great images using whatever we have at hand.

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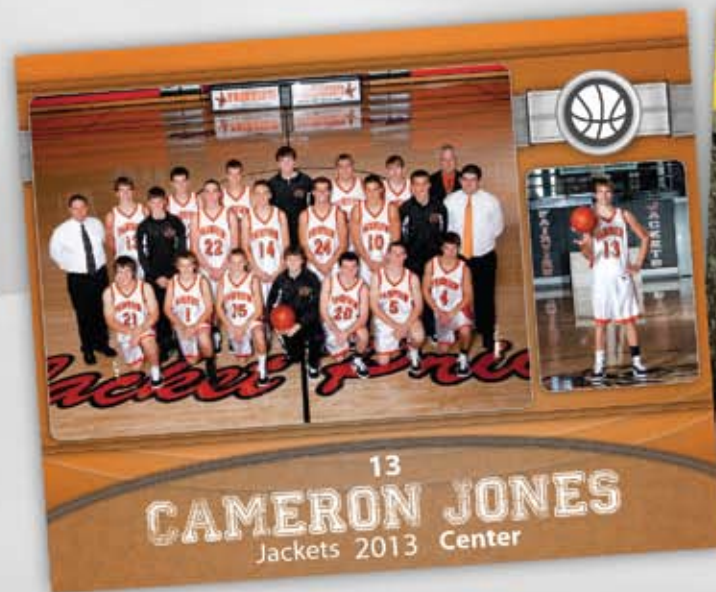
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The Demise of the CD/DVD?

Is the Optical Disc Drive a Thing of the Past?

by
Lawrence Millbarge



You might want to hold off buying stock in one of those companies that make CD's and DVD's. There is good reason to believe that the term "burn a disc" might soon go the way of the chirping and buzzing hum of the dial-up modem. With our never-ending quest to make our gadgets smaller and more compact, there seems to be little space left for optical disc drives in our newer, sleeker, thinner computers.

Apple's head of marketing, Phil Schiller, told CNN, "These old technologies are holding us back. They're anchors on where we want to go. We find the things that have outlived their useful purpose... our competitors are afraid to remove them. We try to find better solutions... our customers have given us a lot of trust." In fact, Apple's Mac Mini has been "disc drive free" since last year.

So, what about all of those applications that have traditionally required CD's? For one thing, music streaming and digital downloads have become more prevalent. As broadband speeds increase, cloud services have replaced much of the need for CD's as well. A move to the cloud could mean internal storage is not as much of a concern to computer buyers as it has been in the past. When you combine all of this with advances in "solid state" internal storage, the optical disc drive might very well "rest in peace" with five inch floppies and Zip-drives.

For those who wish to hang on to optical disc drives, there are always "external" devices to put those USB ports to good use. In fact, Apple offers an external optical disc for around \$80. The downside of this is whether or not Apple customers will be happy shelling out extra bucks for something that (for now) comes standard on a PC. Time will tell.

Even so, there will be many who still rely on discs for software media and, for them, ditching the optical disc drive can be somewhat intimidating. What happens if you have to install software or recover an operating system? Industry analysts say that, as long as your Internet connection is up to the challenge, computers without a disc drive are still in luck but you should check into upgrading to a 10 MBPS connection before buying a disc-less PC. With the typical upgrade cost about \$20 per month, a \$240 per year extra cost might not set well with everyone.

But the Internet issue still does not address one other major problem... what do you do with your DVD collection? One obvious solution is to convert your existing collection of disc media into a digital collection on your hard drive. This process is known as "ripping." While discs may all look alike, they must be treated differently depending on the type of media or software they contain. Music and movies, for example, will have to be saved as music and video files. Both Windows Media Player and iTunes have one-touch solutions in their interface. DVD's are a bit more complex because of copy protection. DVDShrink, a free software, can handle older DVD's and newer discs might require retail software like DVDfab or AnyDVD.

Software discs pose another problem. They contain an "installer" which isn't the same as the software itself. To complicate things even more, some software installed from a disc will need the disc inserted in order to function. One solution is known as a "disc image file" (known as an .ISO file). It is a single file containing everything that was on a disc and packaged so that it acts just like a disc when opened by the appropriate software. However, Windows doesn't have

the ability to make and use "disc image files" on its own so users will need to download a third-party software like ISODisk (to create the files) and Virtual CloneDrive (to mount them). This should "trick" the computer into thinking the .ISO file is a disc in an optical drive.

Users will also need to use .ISO in order to reinstall Windows. This can be accomplished by using one of the tools described above to make an .ISO of your Windows install disc, and then, using the Windows 7 USB/DVD Download Tool, mount that file on a USB drive.

Doing away with optical drives may not for everybody. Users who do not have access to fast Internet may not be pleased and those on a budget may be annoyed by having to purchase additional external hardware. There are advantages and disadvantages to having the "latest and greatest" but ditching the optical disc can have hidden costs that may or may not set well with consumers.

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We are excited about the room rate at the Intercontinental Hotel this year. This 5 Star Hotel has 523 rooms available, so more people will be able to stay at the host hotel. More information is available on the Texas School website at www.texasschool.org. You might want to go ahead and book your room because they will sell out prior to the school.

If you've never experienced Texas School, you've missed out on one of the best learning experiences available to photographers in the world.

There will be at least 35 classes covering every topic imaginable and all are designed to help your business grow and be successful. As everyone knows, the photography industry is changing. You have to be on top of your game. Texas School offers everyone the best education in the country and at the most affordable prices.

Along with classroom instruction, there is a fun and exciting social life at Texas School with parties, meal events, entertainment and an impressive trade show. Another good reason to attend is that all evening meals will be FREE, thanks to our many sponsors. The Big Texas School Shoot Out will also be back. Bring your camera and you'll be able to photograph top models, cars, motorcycles, and much more. In addition, there will be an awesome Trade Show with prices that are only good at this one event.

This will be our 39th anniversary of Texas School and it will be held at the Intercontinental Hotel and Conference Center in Addison (North Dallas), April 27 to May 2, 2014. Registration for The Texas School of Professional Photography will begin at 11 pm, January 3, 2014. Each year most classes fill within the first 5 minutes!

So, watch the website www.texasschool.org for updated information and make plans for attending the photographic event of a lifetime!

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Jon Sienkiewicz
REVIEW:

Tamron SP 70-200mm
F/2.8 Di VC USD (model A009)
Featuring Tamron VC image stabilization and
USD autofocus for speedy and accurate response.



High performance fast tele zoom delivering leading-edge image quality and featuring Tamron VC image stabilization and USD autofocus for speedy and accurate AF response.

Photographers who shoot sports, wildlife, spot news, weddings or fashion have always relied on a zoom lens in the 70-200 range for many of their bread-and-butter shots. Tamron has elevated this trusty tool to a new height by introducing the SP 70-200mm F/2.8 Di VC USD (model A009). It features a breathtakingly fast f2.8 aperture across the entire zoom range and is compatible with full-frame SLR cameras. And on DSLRs outfitted with APS-C class sensors, the zoom range is a whopping 105-300mm equivalent.

Sharpness, contrast and color fidelity are excellent throughout the entire zoom range. Images are crisp and richly colored with fine detail—gone are the flaws that sometimes plague other brands of zoom lenses. The optical design uses Extra Low Dispersion (XLD) glass and Low Dispersion (LD) elements to put an end to chromatic aberration (the dreaded “purple fringe”) and other imperfections. Say goodbye to ghostly flares and other internal reflections.

Overall performance is very snappy thanks in part to Tamron’s Ultrasonic Silent Drive (USD) motor. Long telephoto lenses can be difficult to master for the uninitiated, but the quick and quiet AF and built-in VC (Vibration Compensation) flattens the learning curve. VC is important at all focal lengths, but it’s especially helpful with long zooms. Tamron’s proprietary stabilization system makes the 70-200mm f2.8 a genuine pleasure to use. The proof of performance, as they say, is in the pictures.

Considering all of the powerful features, it’s hard to believe that the Tamron 70-200 f2.8 VC lens is also smallest in its class. The compactness lends itself to more comfortable use—it’s also a bit easier to pack. The lens construction is first class and it’s obvious that the lens was built for durability with the professional in mind.

There’s no limit to the creative applications for this lens. The fast f2.8 aperture and rounded diaphragm combine to produce thrilling bokeh. Portraits and similar subjects seem to pop right out of the background. Out-of-focus areas are pleasantly blurred which accentuates the main subject and creates an effect that almost looks 3D.

The Tamron 70-200mm f2.8 VC zoom lens delivers outstanding results. It’s packed with features and is so much fun to use that you’ll find yourself using it in situations where you never thought of using a long zoom. Like all Tamron lenses, it comes complete with lens hood and a six year USA Limited Warranty. Tamron SP 24-70mm F/2.8 Di VC USD available for Canon and Nikon full-frame and APS-C DSLRs.



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and what we believe at whcc.com.



Exciting New Way to Use Your Projection System! Combining 2 Screens Side by Side

by
Mark Barnett

Dance Schools can be a big business for photographers and with everyone fighting to secure a contract with those studios, the competition for this business is huge. So how do you differentiate yourself when trying to secure those particular type of contracts? Different muslins, unique lighting, different colors for the background paper, or the use of draping are some of the ways to make yourself different along with your particular style of photography. However, this is nothing that cannot be copied very easily by any photographer pursuing the same studio. This is something that we have given a lot of thought to in the past years and with the help of some good friends and very good photographers, we have found a solution to “REALLY BEING DIFFERENT”!

Craig and Karen York of York’s Studio in Whitsett, NC, secured a contract for a Dance School recently and wanted to give their client something totally different than what other photographers were doing for their Dance Schools. Craig & Karen, along with myself, who also likes to “think outside of the box” found a way to combine two of the Projected Background Screens, side by side, for the purpose of accommodating the large dance groups. This enabled us to photograph these groups with a variety of backgrounds with no loss of time in changing those backgrounds. We were also able to color coordinate groups in their costumes with the background colors. This adds a new quality and variety to the dance school photos.



We accomplished this task by using 3 heavy duty (13 ft) Bogen light stands, a super clamp and an L-shaped jig (cost: \$5) to hold one end of the other screen (it will work even better with 4 stands and the jig... we have concluded). But in the test we used only 3. It was not the perfect mating, which we knew in the original test, and therefore it created a black line from top to bottom in the middle of the screen. However, with the large groups being posed in front of this line, we knew that it would be mostly blocked by individuals and what was still showing, could easily be cleaned up in Photoshop. And that is exactly what was done with the edited group images. The fix was simple and quick.

Because of the reflectivity of the screen, we did not need much power for the projector to be effective and just adjusted the image with the zoom lens on the projector to fit the size of the background when using it across both screens. When doing individuals, we just moved the lighting (on wheels) to the right and only used half the screen so that the line was not present, still using the same (single) slide. The setup is extremely simple as illustrated by the image of the setup. Needless to say, a large area is required for this setup.

After determining where to put the screens and then doing so, we set up our “floor”, which was a gray mottled muslin that was taped down (gaffers tape) in front of the screens for the entire width. For the transition between the muslin and the screen, we used a black shear material that acted like a cover for the base of the screen. This just breaks up the very straight line that would show prior to its placement, and gives some variation in the overall look. We then set up lighting.

Lighting consisted of Photogenic Lights with various modifiers. The Main light soft box was a Larson 4’ x 6’ on a rolling light stand, for ease of movement. An accent light with a Larson strip/grid opposite the main light. Hair light was above and behind the screens. With an umbrella fill to the opposite side of the Main light but moved much further away. On the same side as the accent and fill was a Larson 72” silver reflector. The only light that ever moved was the main light and that was to accommodate shooting the larger groups in the center, and then moved easily to one side where individuals were photographed. This way we only had the line of the merging screens appearing in the group photos.

The results were wonderful and exciting! The images were more than expected and clients were exceedingly happy. If you are already doing dance schools or are considering doing them..... this would easily set you apart from any and all competition!

Craig and Karen used 3 heavy duty Bogen light stands, a super clamp and an L-shaped jig to hold one end of the other screen. It was not the perfect mating and therefore it created a black line from top to bottom in the middle of the screen. However, the line is easily cleaned up in Photoshop.

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Giving To Receive

by
Barry Nelson

You hear a lot from various photography marketing seminars about the importance of developing relationships with vendors such as wedding venues, florists, and bridal dress shops. The idea is that, if you can develop those connections and you create a network of referrals, your business will overflow with customers. What those seminars don't tell you is that vendors can smell your self interest a mile away and they don't like it.

As a company who has used this strategy extremely successfully, I can tell you there is one - and only one - way this strategy works. You must give to the vendor without expecting a single thing in return. I have talked to our vendors and have asked why they chose us to work with when they must get offers all the time from all sorts of photographers. The vendors we work with have one answer, "Because you guys are the only ones who never asked us to do anything for you. You just offered to help us." When they see a new photographer hitting their doors, they already start the "yeah, yeah, yeah, um no thanks."

For us, the formula is simple and I honestly can take no credit for this because it is my partner, Dominique Harmon, who does all the leg work and develops relationships and friendships with our vendors. We offer to do something for them while asking nothing



in return. This could be providing them with large prints (with our logo of course) or a portrait session for their family. It could be a commercial job for a flyer or brochure. I've even created simple websites for vendors who didn't know how to do it themselves and couldn't afford a big firm. But we have learned that, when we give and ask for nothing, that is when you are welcomed and trusted. The more you do it, the more they like you and the more they will refer things to you.

Don't forget charitable giving as well. Each year we create a calendar for the Morris Safe House, a local no-kill dog shelter. All the proceeds of the sale of the calendar (and I do mean ALL of the proceeds) go to the shelter. Another thing we do to give back is create a cool "Don't Text and Drive" poster to give to schools and businesses. This poster uses the best known player on the Texas Tech football team, usually the quarterback. This year however we have a consensus All American tight end in Jace Amaro so that is who we used this year.

There is a lot of work involved anytime you use a college athlete. It must be approved by the school's NCAA compliance office and it isn't easy or fast to get through the red tape. As crazy as it sounds, we can't even buy the athlete lunch for his trouble! The posters do cost us a pretty chunk of change, but we are giving them away to anyone that wants one. Luckily EVERYONE wants one. Does it have our logo on it? You bet. But here's the thing, we really don't do it for any other reason than to deliver that message to the community. I have lost more than one relative to distracted drivers and this means something to me. So when we deliver the posters to schools or businesses, we ask for nothing in return. We hope it is cool enough for them to hang but if they just throw it in the trash we don't look back. But I can tell you every year after the posters come out, you see them with "photography by Captivated Images" all over town. And you just can't buy that kind of publicity or good will.





She's 100 years old! The Battleship Texas served in two World Wars and, in 1948, became the world's first permanent battleship museum.

100th Birthday of the Battleship Texas

Commissioned in 1914 as the most powerful weapon in the world, the Battleship Texas is showing her age. Time and neglect have taken their toll and you might notice a slight list to starboard due to the most recent leaks aboard the mighty vessel. But that is to be expected. After all, the Battleship Texas is 100 years old. On March 12, 2014, the Battleship Texas Foundation and the Texas Parks & Wildlife are throwing a birthday bash at the San Jacinto Battlegrounds featuring live music, historical exhibits, concessions, shopping, ship tours, and activities for the kids. The festivities will culminate in a fireworks show.

During its lifespan, the Battleship Texas is credited with the introduction and innovation of advances in gunnery, radar, and aviation. She is the last surviving Dreadnought as well as the only battleship in existence today

that fought in both World War I and World War II. She was the Flagship of the British Grand Fleet and fought German submarines during the first World War. She protected the Allies throughout WWII during the invasion of North Africa as well as Omaha Beach on D-Day before heading to the Pacific where she participated in the landings at Iwo Jima and Okinawa. At the conclusion of the war, The Texas transported American troops home in 1946 before being deactivated. Then, in 1948, she became the world's first permanent battleship museum.

Among her credits, The Texas is noted for her sizeable number of "firsts." She was the first U.S. Navy vessel to house a permanently assigned contingent of U.S. Marines, the first battleship to mount anti-aircraft guns, the first to control gunfire from directors and range-keepers (analog forerunners of today's computers), and the first U.S. Battleship to launch an aircraft from a catapult. On March 10, 1919, Lieutenant Commander Edward McDonnell flew a British-built Sopwith Camel off the warship. Years later, on its way home from North Africa, a young war correspondent named Walter Cronkite was flown off The Texas in one of her OS2U Kingfisher aircraft when the port of Norfolk was within flying distance. He was granted permission to be flown off so that he could outpace a rival correspondent in Massachusetts to return to the U.S. and to issue the first uncensored news reports. The experience launched Cronkite's news career.

For decades, visitors have toured the aging battleship located at the San Jacinto Battlegrounds near La Porte, Texas. Self-guided tours allow visitors a glimpse into the life of the men aboard the Battleship Texas during WWI and WWII. You can climb 60 feet above the water to the flying bridge or down 20 feet below the water to the engine room. You can view the restored sleeping quarters, medical facilities, and galley. Although it was a far-cry from today's ships, the mighty battleship was

In preparation for its centennial celebration, the Battleship Texas is undergoing some major renovations above and below deck.



"home" to hundreds of men over several decades of service.

After WWII, the Battleship Texas Commission was established by the State Legislature to care for the ship. The \$225,000 necessary for towing her from Baltimore to San Jacinto was the Commission's first task and on March 17, 1948, Texas began her journey to her new anchorage along the Houston Ship Channel near the San Jacinto Monument, arriving on April 20. The next day, she was turned over to the State of Texas to serve as a permanent memorial. However, the funding produced by the Battleship Texas Commission was not up to the task of maintaining the ship. Consequently, years of neglect resulted in water intrusion and steel deterioration. At the same time, pipes open to the sea began failing, flooding various voids and bunks. By 1968, the wooden deck was so rotten that rainwater was leaking into the interior of the ship. Without the necessary funds to properly replace the wood, the Commission opted to use concrete on the deck which, after it began to crack, made the problem worse.

In 1983, the State Legislature turned over control of the Battleship Texas to the Texas Parks & Wildlife Department. One of their first actions was to hire a firm of naval architects to survey the ship's damage and make recommendations. After a five-year-long fund-raising campaign, \$15 million




Life aboard the Battleship Texas was high-tech for its day. Images show living quarters, dentist office, barber shop, galley and even an operating room. Note that many of the floors were intentionally painted red so that crew members would become accustomed to red... the color of blood... in the event of casualties.


was collected to dry dock the ship and make necessary repairs. In December of 1988, Texas was pulled from her berth with great difficulty over six long hours by six large tugboats and began the 56 mile journey to the dry dock in Galveston. That was 25 years ago and, once again, the aging battleship is in need of repair. Today, you can still tour the Battleship Texas, although some parts of it are under renovation in preparation for its 100th birthday.

On March 12, 2014, two days before the formal party, there will be a reunion of crew members who served on the ship to commemorate the ship's commission. There is no way of knowing how many of the remaining crew members will be able to attend, most of whom are in their 90's now. The centennial festival will be held on the grounds surrounding the Battleship Texas.

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NEWS FROM AROUND THE STATE



Contributors: Austin - Bill Ledbetter; Dallas - Charles Ames; Heart of Texas - Tom Sergent

Austin - Local photographer Kevin Gourley was the guest speaker at the final monthly meeting of the year for the Austin Guild. His program, "Studio Lighting - Going Beyond the Basic Two Light Setup," included a five light setup with variations using reflectors and modifiers. Using a model, Kevin demonstrated how light can be controlled and adjusted. The program was held at the Precision Camera classroom and Kevin had his Canon 6D connected to his laptop and a projector to show the lighting results. Winners of the November print competition were: Bill Ledbetter, first place; Stephanie Sharif and Joe McKay, tied for second place; and Tim Babiack, third place.

Austin's December meeting was the annual holiday party, focused on spending time together as friends and celebrating another year as fellow photographers. The event was held at the Cat Mountain Clubhouse with food provided from TNT Catering. Attendees participated in a white elephant gift exchange and over \$3,500 in prizes and scholarships, including a Texas School scholarship to Brandi Nellis and a general

education scholarship to Nathan Latsha for attending most of the monthly meetings during the year. The guild also recognized the two top photographers with the Photographer of the Year award presented to Tim Babiack and the Distinguished Photographer of the Year to John R. Rogers, based on total points accumulated throughout the year in print competition.

Dallas PPA - The Dallas Guild celebrated its annual Holiday Awards Party and named Hoang Vu as Photographer of the Year and Brooke Kasper as runner up. Margaret Bryant was also honored with the Lifetime Achievement Award for her faithful contributions to the Dallas Guild.

Other winners in the General Album category were: Lucy Huffster, first place; Amy Columbus, second place. In the Wedding Album category: Hoang Vu, first place. In Illustrative: Yosef Yetimgeta, first place; Charles Ames, second place. In Portrait: Brooke Kasper, first place; Katherine Robertson, second place. In Scenic: Dan Ferguson, first place; Lee McDaniel, second place. In First Year Competition Top Score: Bree Adams, first place; Angela Navarette, second place.

New officers for 2014 were also announced. They are: Luke Edmonson, president; David Edmonson, past president; Jim Herndon, treasurer; Debra Klawetter, records; Kelly Olivares, membership; Brooke Kasper, communications; Rob Hull, education; Dan Ferguson, skills; Stephanie Rippe, seminars; and Charles Ames, board counsel.

Heart of Texas - Guest speaker for the November meeting of the Heart of Texas Guild was Jose Yau who brought an impressive myriad of equipment and gadgets that he uses for sports photography. Jose also presented a clinic on print competition and critiqued all of the entries for the evening's image competition. He closed his program with a challenge to everyone to become a member of PPA and TPPA and to get involved in print competition. Winners of the monthly image competition were: Tom Sergent, first place; Marcel Van Es, second place; and Rhonda Williams, third place.

In December, the Heart of Texas Guild had its annual Christmas Party and Awards Banquet. Rhonda Williams, guild president, arranged a fun evening that included games and a "Christmas-themed" print competition. Winners of that competition were: Rhonda Williams, first place; Tom Sergent, second place; and Jill Hubbert, third place. The 2013 Distinguished Photographer Award was presented to three photographers: Tom Sergent, Rhonda Williams, and Darrell Vickers. In addition, the Professional Photographer of the Year Award was presented to Tom Sergent and the Associate Photographer of the Year Award went to Darrell Vickers.

After the presentation of the awards, Rhonda Williams was presented with a plaque of appreciation and the new officers for 2014 were announced: Heather Hitt, president; John Doshier, vice-president; and Darrell Vickers, secretary/treasurer.

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