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June/July 2013

TPPA Road Trip
To Monument Valley
With Steve Kozak



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COVER PHOTO

"Rainbow Over the Mitten" was captured by Steve Kozak shortly after a massive sandstorm blew through Monument Valley. "As the sand lifted into the atmosphere, the sun broke through the clouds and illuminated the sand in the air," explains Steve. "This rainbow began forming and provided the opportunity for this magnificent image." Steve Kozak is the host of the TPPA Road Trip in September. Read more about it on page 22.

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CALENDAR OF EVENTS

- June 29 - July 2, 2013** TPPA Summer Seminar
Kerrville, TX
- August 9-11, 2013** DPPA Little Red Schoolhouse
Fredericksburg, TX
- September 8-11, 2013** TPPA Road Trip
Monument Valley & Slot Canyons

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To contact any of your PPA Councilors, you may obtain their
phone numbers from the TPPA Membership Directory
or visit our website at www.tppa.org



PRESIDENT'S MESSAGE

Judy Dumas, President TPPA



More to Come for Texas Photographers!

Summer is here at last and we've already had two major TPPA events with more to come. The Texas Regional Photo Conference in March was a huge success and the Texas School of Professional Photography was the best ever! But, just when you thought it couldn't get any better, it's now time for the Summer Roundup in Kerrville, Texas.

This event has become a Texas tradition that is designed for photographers and their families. With its rustic, country charm, the Texas Hill Country is the perfect place for photographers and artists of all kinds but this year we're making it even better with lower room rates! Rooms will only be \$69 per night. That's \$20 less than they were last year, thanks to a special arrangement with the YO Ranch Resort Hotel.

If you love photography and want to improve your photographic and business skills by getting together with others who share your passion, this is the place for you. It has something for photographers of all levels, from the beginners to the advanced professionals. With a variety of program material, as well as a statewide print judging and exhibit, the Summer Roundup is the perfect place to take your photography to the next level.

This year, we've made some significant changes in the format so that more photographers will be able to attend. Print judging will begin just after lunch on Saturday and will continue until that evening. In addition, there will be a program that same afternoon on how to brand your business for success. More programs will continue throughout the day on Sunday with other events for the entire family. We even have a photo contest for children and teens.

On Monday afternoon, everyone will make the short drive to the Lazy Hills Retreat near Ingram. There will be plenty of recreation for everyone and you'll get to eat some of the best barbecue in Texas! Then, on Tuesday, there will be more programs in the morning and the seminar will conclude after a noon awards luncheon, giving people a chance to get home that same day. So, register today for this traditional event and discover for yourself why so many other photographers come back year after year.

The Texas Professional Photographers Association has something for everyone who loves photography and is working harder than ever to provide more and better benefits for our members. One of the new benefits is called "Member Perks." Working in cooperation with vendors throughout the region, TPPA distributes hundreds of dollars worth of items to members several times a year and officers and staff are busy planning more events for the remainder of the year, including an exciting "Road Trip" to Monument Valley and Slot Canyon in September (more info on page 16), hosted by Steve Kozak!

In a time when others are "cutting back" on what they offer their members, we are busy giving our members more for their membership. There's never been a better time to belong to the Texas Professional Photographers Association.

Make memories,

Judy Dumas
Texas PPA President

Set Yourself Apart From The Rest
Be A Part Of The Best
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Your Texas PPA membership entitles you to **FREE** Registration at the TPPA/ SWPPA Regional Conference each year, providing you pre-register by the deadline for that event.

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Join Us In Kerrville



TPPA Summer Roundup June 29 - July 2 Kerrville, Texas



Try to imagine a couple of hundred photographers gathering each summer in the Texas Hill Country near the picturesque Guadalupe River to learn the latest techniques, compete in a statewide photo contest, and have loads of fun for the entire family. That's what awaits you at the Texas PPA Summer Roundup in Kerrville, Texas. This year's event is June 29 through July 2 and we want you to be there!

Texas PPA members have been making this annual pilgrimage to Kerrville for several decades and, once you try it, you'll be hooked as well! If you are not a Texas PPA member, no problem! That's why we've implemented a "temporary, three-month trial membership" for just \$49. Not only will you be able to attend at member rates, you'll also receive the Texas Professional Photographer Magazine as well as a host of other member benefits (for more information on this, go to TPPA.org).

This year's event promises to be better than ever, beginning on Saturday, June 29, with the annual Print Judging as well as an informative program on studio branding by Farrah Braniff. While the adults are taking advantage of the print judging and programming, the kids will be able to enjoy movies and games. Like we said, this is a "family" event.

On Sunday, a number of things get underway, beginning with a "morning walk" for those who start their day with a bit of exercise. Others who want to take the CPP Exam (Certified Professional Photographers), you'll have that opportunity at 8:00 am. At that same time, there will be a meeting of the Photographic Artists of Texas.

The highlight of the day will be "Under the Big Top," with none other than Richard Sturdevant and Jenny Hollis. This exciting program is sponsored by BWC Lab and Virtual Backgrounds. If creativity is in your vocabulary, this is an event you'll not want to miss!

Monday morning's speaker is Sam Smead of Longview, Texas, who will talk about photographing families and how to make this a profitable part of your business. That same afternoon, Dominique Harmon and Barry Nelson of Lubbock, Texas, will present an exciting and informative program on photographing high school seniors. Both programs will continue at the Lazy Hills Retreat.



Richard Sturdevant & Jenny Hollis



Farrah Braniff



Sam Smead



Dominique Harmon & Barry Nelson

The Lazy Hills Retreat is a 725 acre facility just a few miles from Kerrville that was once a dude ranch. In recent years, they've added beautiful lakes, waterfalls, pavilion, wedding gazebo, mini-golf, meeting rooms, and much more. Water activities include fishing, rope swing, swimming, paddle boats, kayaks and more. For those who just want to relax in the shade, there is a pavilion for seating 300 people. Did we mention the barbecue?



Lazy Hills Retreat is the setting for the Monday outing.

Lazy Hills will also be a great opportunity for the kids to take their own pictures for the annual Kids/Teens Photo Contest! Like we said, this is an event for the whole family. Categories are "People... Places... Things." Every kid or teen will take home something for their effort.

Each night at the hotel, you'll also get a chance to visit Vendors Row. What began as one or two vendors bringing some display items to their room and inviting members to "drop by" has evolved into a unique and informal Trade Show where you can mix and mingle and snack while visiting with vendors one-on-one. Keep in mind that these are the people who sponsor speakers and events that make all of this possible.

Another of the highlights of the Texas PPA Summer Roundup is the print display. After the Print Judging on Saturday, the winning images are displayed in the hotel lobby. You'll be able to get a close look at some of the finest images you'll ever see! Sitting in on the judging and viewing the display prints is an educational experience in itself.



The TPPA Print Show is an educational experience in itself.

What seems to amaze first-time attendees most is the "laid-back" atmosphere of this entire event. Shorts and sandals are welcome and you can come and go as you please. It's a time to relax and meet new people and make new friends while enjoying the company of old friends. That's why hundreds of photographers have been going to Kerrville for decades. It's both a seminar and a vacation. But there is much more...

The final day of the seminar, Tuesday, begins with three "mini-programs" that will run at the same time but all three will be repeated three times so that you'll be able to see them all. Beth Groom will talk about getting "Back to Retouching Basics." Beth is a graduate of Sam Houston State University who works for a Fort Worth studio and does retouching services for several studios in the DFW area. If you are "chained to" all of the actions and plug-ins you've installed over the years and want to learn how to retouch the "original way," join Beth for this informative program.

(continued)

At the same time, but to be repeated as well, is Larry Lourcey who will speak on “The ABC’s of Print Competition.” Larry is an approved print juror and has judged prints from the local to international level and has a valuable insight into the process. You’ll get the inside scoop from someone who knows what he’s talking about. Larry will walk you through the entire process and show you how to optimize your print competition experience. Larry is sponsored by White House Custom Colour.



Beth Groom Larry Lourcey

Finally, for those who are seeking adventure outside the studio, Bill Hedrick and Jim Bacon will present an informative program on “Aerial Photography.” Even if hanging out of the window of a small airplane is not for everyone, it is another service you can offer your clients. They will show you the difference between oblique and vertical aerial photography and give you tips on how and when to get the best aerial images. Both of these photographers are aviators as well as inventors and have designed certain hardware used in their aerial services.



Bill Hedrick & Jim Bacon

receive a certificate and the best of the best will receive some special awards for their efforts.

Finally, the adults will have their turn! Maybe you’ll be one of those who will come home with some impressive awards. There will be plenty of them to go around. But you won’t win anything unless you enter. For more information on Print Rules and Entry Forms, go to TPPA.org or scan this code.

So, join us in Kerrville for another great adventure... **June 29 - July 2.**

The final event of the 2013 Texas PPA Summer Roundup is the Awards Luncheon and Presentation. But, before the ribbons and trophies are presented to the adults, we’ll have a special presentation of awards for the Kids/Teens Photo Contest. Every participant will



Own a Piece of Texas Art!

Celebrate Texas Art Raffle

Texas PPA Summer Roundup '13



ELIZABETH HOMAN



BRAD BARTON



GAILE NOGLE

If you’ve ever wanted to own some genuine Texas Art, this is your chance! Several of the best photographers in Texas have donated their masterpieces for the Celebrate Texas Art Raffle to be held at the Texas PPA Summer Roundup.

If you pre-register by June 15, you’ll receive four raffle tickets for your chance to own some of this amazing imagery. Tickets will also be available for purchase at the door. There will be a ticket box for each one of the images and you simply drop your ticket (or tickets) in the box for the image (or images) of your choice. The drawing will take place at the Awards Luncheon on Tuesday.

This collection includes works by Elizabeth Homan, Brad Barton, Mark Dumas, Gail Nogle, Frank Cricchio, Steve Kozak, Heather Lee, Sue Steakley, Bill Hedrick, and Mike Marvins whose image came from his book, “Texas’ Big Bend.”

Special thanks goes to BWC Printmakers for donating the printing for these images and Mary Cretsinger and Judy Dumas for organizing this event.



HEATHER LEE



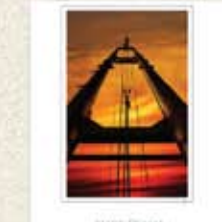
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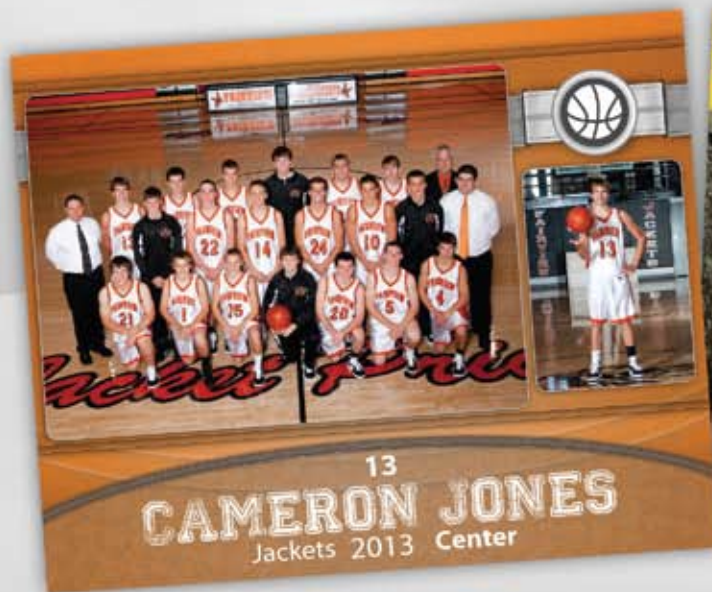
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Basic Isn't A Bad Word

by

Ralph J. Romaguera, Sr.

One of the things people have asked me about the most over the years is how I have managed to survive and thrive in the photography industry for the past 43 years. Although there are many factors that have contributed to our studio's success, just like building a new home that you plan to enjoy for countless years to come, you start with a solid foundation. The foundation or 'basic' beginning to any process is so important. When you get to the symphony early, your hear musicians play their basic scales. When you get to a baseball game, you see the entire team practicing the most basic moves – fly balls, grounders, etc. So if these professionals practice their basics so often – we must ask ourselves, do we practice the basics of our craft as often as we should?

The last Texas School course I attended as a student was "A Week with Dean Collins." In a class filled with Master Photographers, someone asked Dean what the class would be about. He responded simply with "Basics, and all you guys with ribbons need it!"

Success for me as a photographer, and our studio business, comes from following the basic principle that continuing education is a must. It is imperative to be reminded how to pose and light subjects to make them look as good or better than what they appear. Remembering basic lighting scenarios, ratios, the use of a light meter and that our cameras should be set on 'P' seldom to never.



As an instructor for Texas School, my choice is to bring it back to the basics. When spending a week together, not only do I share the basics of lighting from strobes to hot lights to no lights, and the marketing and sales tools, also the basic workflow we use to keep our sanity and become financially successful.

Photography is the study of light and design. These two seem to be the two things students find most challenging. To be professional, the photographer has to have confidence in his or her abilities. I have been in this profession for a long time and still every day I look at images to see what I like (or dislike) about them.

Your viewfinder is your palette, look inside – see what is wrong – correct it – everything left is what's right!

Posing should be flattering! That's your job to make someone look as good or better than what they do. I like to teach the "Romaguera 2-Z" law. Whatever God gave you two of – put 'em on different levels; like feet, knees, hands, ears and eyes. Also be aware of the "One-Step" (take a step to the left or to the right, maybe up or down, notice the relationship of the subject to the background).

Lighting is another thing too many people are afraid of and it's really simple. Good lighting helps create a three-dimensional statement out of a two-dimensional piece of paper. Learn the three S's! Everyone deserves to be portrayed with an accurate skin tone. Anything less in value is a Shadow. Anything more in value is Specular.

Remember when it comes to going back to the basics, basic isn't a bad word.





Unbelievably Incredible!

by
Cindy Romaguera



Even though the Texas School of Professional Photography officially began on Sunday, April 28th, students and non-students got an extra bonus on Saturday with Adobe’s Photoshop Queen, Julieanne Kost. What a treat!

While many students were still en route on Sunday morning, the Texas School Wranglers were already meeting with school trustees in preparation for another spectacular event. Wranglers weren’t hard to spot, thanks to Full Color Lab who donated t-shirts for each one of them. As students gathered, you could feel the excitement in the air. Welcome to Texas School 2013!

It was a spectacular event like no other, with 1,008 “totally excited” attendees from all over the United States and several foreign countries. On hand were 73 vendors who came together to help supply gear, backgrounds, and props for demonstrations. That constitutes over one million dollars in inventory provided for instructors to use in their classrooms, not to mention some 300 models who were on hand to pose for 35 different classes and 55 instructors.

For early arrivals on Sunday, there were several mini-seminars presented by Doug Box and Randy Kerr, the MAC group, Canon, and NIK Software. For those wishing to take the CPP exam, there were two opportunities for that as well.



One of the great things about Texas School is the food! After registration on Sunday, Full Color Lab hosted a FREE meal... the first of many for the week! Then, at 6:30 pm, students, instructors, vendors, and trustees all gathered for the orientation and were welcomed by Don Dickson, Director of Texas School. Door prizes abounded and excitement was in the air. Julieanne Kost got in on the action and entertained us with her humor and photoshop skills. Then, it was time for classes to begin.

After the first day of classroom study on Monday, it was time to unwind. Thanks to White House Custom Colour, everyone was treated to a party at the Cowboys Red River Dance Hall that included plenty of great Texas BBQ and entertainment by the Emerald City Band.



Things move fast at Texas School and, after a few hours of rest, it was time for classes on Tuesday morning. If you’ve never attended, it is hard to comprehend the excitement of this learning experience. But, when the evening rolled around again, it was time for the “Super Hero” party, sponsored by Arlington Camera. All of your Super Heros were there, too. That’s right... classes from 8:30 am until 9:00 pm and then party until 1:00 am! That’s what Texas School is all about.

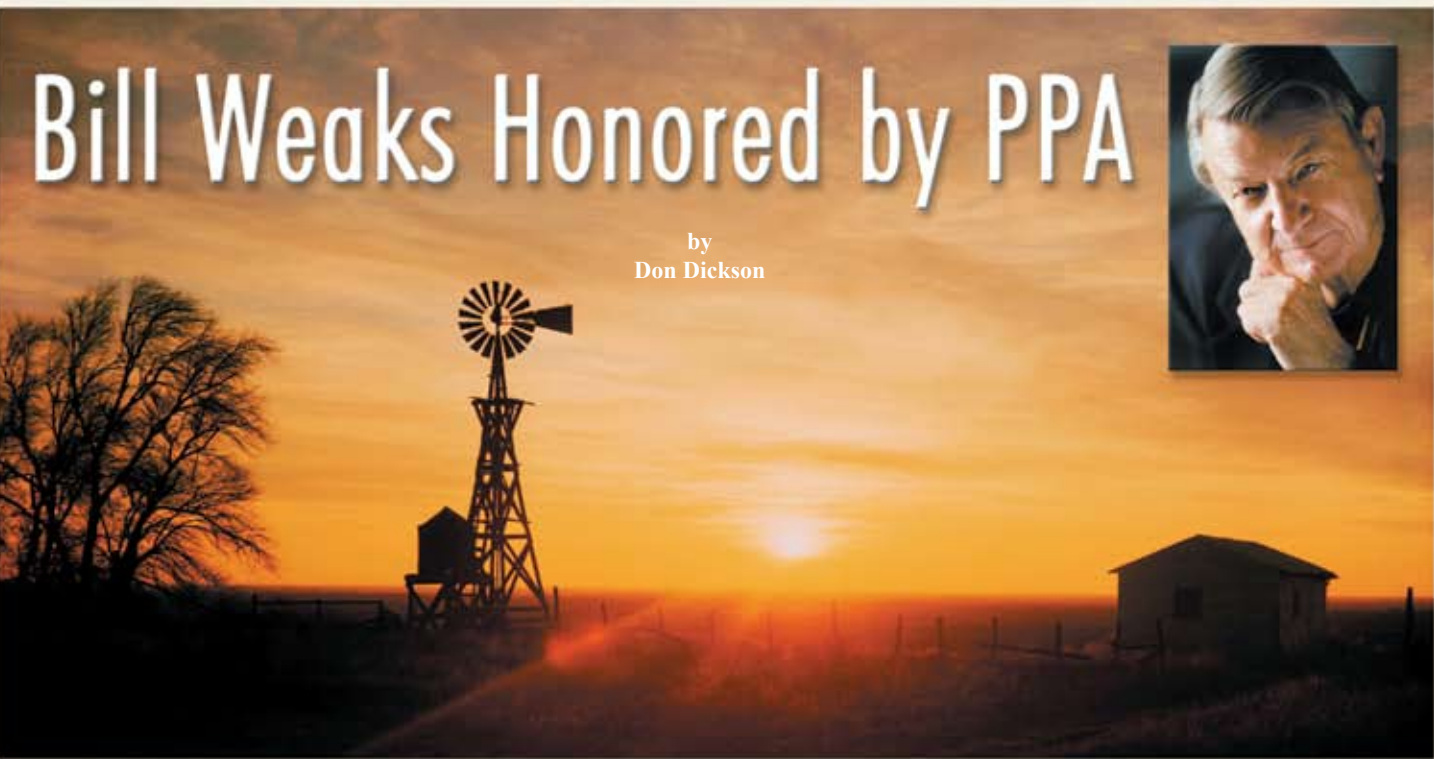
After another great day of classroom study, it was time for the Country Store Trade Show with plenty of free food and drink and special trade show prices for attendees only. To top off the evening, six digital cameras were given away by Arlington Camera.

The unexpected change in weather on Thursday, when we normally have the Great Texas Shootout in the park, didn’t dampen anyone’s spirit. We simply moved the event inside. Don Dickson ordered no less than 180 pizzas for the event and, with the help of the Intercontinental Hotel, we had a “picnic in the hotel garden” instead of the park.

Friday marked the end of a most incredible school week and many of us had made new and lasting friends. We had studied together and had played together. Thousands of dollars worth of door prizes had been given away and \$21,000 was raised for PPA Charities and another \$1,000 was raised for the nursing home in West, Texas. The final assembly on Friday included the unveiling of the Texas School Video and a very touching and emotional address by Texas PPA Executive Director, Doug Box, who reminded us that what we do is so important and that “all of us were newbies at one time.” As Michelle Winters, a student in Lori Nordstrom’s class, sang the National Anthem, there wasn’t a dry eye in the house.

It was time to go our separate ways and to look back on another fantastic year. But everyone is already marking the dates for next year. So, mark those dates now and plan to attend next year’s Texas School of Professional Photography. The dates will be April 27 - May 2, 2014. We’ll see you there!





A true pioneer of the Texas Professional Photographers Association was recently honored by the Professional Photographers of America. Bill Weaks, of Plainview, Texas, recently received the PPA Director's Award in recognition of his service to the profession and Texas PPA.

Some younger members of Texas PPA may not have heard of Bill Weaks but anyone who has been active in the association for a few years will remember seeing Bill setting up shop at the Texas PPA Summer Seminar with a wide variety of used camera equipment. He also served for many years as a print jury foreman at the Summer Seminar and was Past President of the association in 1973 and also served as President of SWPPA. For over 40 years, Bill served as one of 15 Jury Chairmen who enforced national judging rules for the Professional Photography of America. At a time in his career when most photographers were retiring, he was still entering print competition and taking home trophies.

Like many others, Bill Weaks became interested in photography at an early age. When he was in high school in Plainview, he played football and took pictures for the school yearbook with a Falcon Split-127 camera that he purchased for \$8. From high school, he earned his Bachelor of Science degree from West Texas A&M and later earned his Masters degree from the University of Houston in 1952 with a major in photography. His first job after college was as a photography instructor at Texas Tech University before going into the U.S. Navy. In 1954, he opened his studio in Plainview and has been a vital part of this association and this profession ever since.

Although he has photographed a variety of subjects during his career, Bill Weaks is well known for his breathtaking images of life on West Texas cattle ranches and was awarded the West Texas Cultural Achievement Award in 1973 by the West Texas Chamber of Commerce. "I really enjoyed doing that type of images," he explains. "I guess I just like being able to step back in time to see how things were done back in the 1900's. Photographing those ranchers allowed me to do that because many of them still operate like they did in those days."

The PPA Directors Award is conferred by the Board of Directors of the PPA to individuals in recognition of outstanding service to professional photography performed usually through Association service. This award was established in 1958, and is not necessarily awarded each year.

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TPPA Road Trip

Monument Valley & Slot Canyons

September 8-11, 2013

Your Host
Steve Kozak



How would you like to join some fellow photographers on an exciting journey and photograph some amazing sights throughout America? If so, the TPPA Road Trip is your opportunity to do this and more.

Steve Kozak has been taking photographers on these "road trips" for many years and will show you all of the exciting places to get the most incredible images ever! His next excursion is September 8-11, 2013, and YOU ARE INVITED! Also, because you are a TPPA member, you'll save \$100 off the regular price of the trip.



Monument Valley is one of the most photographed locations in the country and its dramatic buttes, spires, and mesas have captured the imagination of moviegoers around the world.

Monument Valley is one of the most photographed locations in the country and its dramatic buttes, spires, and mesas have captured the imagination of moviegoers around the world. On this TPPA Road Trip, Steve Kozak has arranged photo tours with the best guides in the area so you'll be able to get those perfect images at just the right time of day. It also includes opportunities to restricted areas that are only accessible to those who are escorted by a Navajo guide.

From Monument Valley, the group will head to Mexican Hat and then to Page, Arizona, and on to Glenn Canyon Dam on Lake Powell for another incredible photo opportunity. From there, you'll travel to Upper Antelope Canyon. This is one of the most famous slot canyons and is a marvel to see! The colorful sandstone and the abstract textures are surreal.

"This trip is one of the top five pilgrimages every photographer should take," says Steve. "The lighting drama that one experiences at Monument Valley and Antelope Canyon is like being in an outdoor theater with a different performance daily. When the curtain of darkness rises, the show begins. There are thousands of stories to be told and I feel like this is a place where photographers go to understand why they want to be photographers."



The special rate for TPPA members is \$695. To register for this TPPA Road Trip and to receive your special rate, go to: <http://photographicadventure.com/tpa> or email Steve at steve@stevekozak.com. The deadline to register is July 15, 2013.

Everyone is responsible for their own travel to Albuquerque, New Mexico, where everyone will meet at the baggage claim area at the airport on Sunday, September 8, at around 10:30 am.. Attendees are welcome to ride in the van, so there should be no need to rent a car for the trip. On Thursday, everyone will return to the airport.

The TPPA Road Trip is one more benefit of being a member of the Texas Professional Photographers Association. Be watching for more information on future TPPA Road Trips in this magazine.

Breathtaking scenery awaits you on this exciting trip with Master Photographer Steve Kozak. TPPA members receive a special rate if you register by July 15, 2013.



Texas Professional Photographer



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Restoring a Moment in Time

Photo of Family Business Brought Back to Life

by
Bill Hedrick

In the 1930's, the old Gulf Service Station was a busy place. Located on old U.S. Highway 80 in the small oil field town of Wickett, Texas, it was an oasis for those who traveled across Texas long before there were Interstate Highways or rest stops.

Andrew Pearce, shown in the foreground, was the original owner and a familiar figure in Wickett. His son, Herbert Pearce, seated on the bench in the background, took over after his father's death in 1958 and operated the station until his death in 1965. After that, the old station was then converted to a cafe and operated by Herbert's widow until failing health eventually forced her to close.

Today, nothing remains but memories and an old, faded photograph. That is... until Judy Dumas decided to bring the image back to life.

"This was so heartwarming for me," explains Judy. "It became a labor of love when I realized the family involvement in running this business and how precious the memories were to them."

Prior to tackling the project, Judy did a considerable amount of research online to develop the proper colors and feeling for the image and then began locating signs, logos, posters and other items to help resurrect the past.

The original photograph was first converted to black and white using an action that allowed Judy to select a tone, level and curve. Damaged edges and other distractions were cropped out and the image was sharpened using an action Judy obtained from attending Don Emmerich's class at the Texas School of Professional Photography.

The extensive clean-up was accomplished using a mix of cloning and healing brushes. Dodging and burning was done using a soft overlay, blank layer, and using black to burn and white to dodge with a brush set at 10% to 20%.



Texas Professional Photographer



Judy did a lot of research online to find the correct colors, logos and signage for the building, equipment, and pumps of that era. The goal was to maintain the integrity of the original photograph.

"With the white sky, it was just a matter of dropping in a sky of choice and changing the layer mode to darken," says Judy. "Then, cleanup was done with a mask added to the layer. Highline wires and poles were burned in to strengthen their presence. The landscaping was done the same way."

Throughout the process, Judy pumped up the contrast gradually at various points with Nik Pro as well as levels and linear contrast in Curves at a couple of points, finishing off with Levels and Curves at the end.

Much of the work was tedious and painstaking. "The shingle pattern on the front gable was added with a Texture pattern and then the layer opacity was reduced," she explains. "There was a lot of cloning since I did not have a large pattern to work from. It was quite a challenge."

The colorizing was always painted on a new layer for each item or color. "I found that painting at 100% and then reducing the layer opacity gave me better control. Layers were either soft light or color burn, depending on how much color was needed. Opacity was reduced at between 20% and 60% depending on the desired results."

When all of the work was done, Judy ran an Imagenomic noise reduction filter, followed by their film grain filter. "This gave the image a consistent texture," she adds. "But I wasn't finished just yet. I checked the histogram and decided to run Topaz Clarity followed by some more dodging and burning and another histogram check where I tweaked it once more."

Judy received a trophy at the TPPA Summer Roundup for Best Restoration as well as a Master Artist merit from IPC. What the Pearce family received was a masterpiece to be cherished for generations to come. "This is what we are all about," says Judy. The Pearce family could not agree more.

June/July 2013

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For the Love of Chocolate (and Charities)



by Jamie Hayes

I am very fortunate to have such a great friend and business partner, Mary Fisk-Taylor, and as many of you probably know, she is big on giving back to others not only in our photographic world through PPA Charities but also in our community as well.

This particular image was created for a charity campaign for CHIP (Children's Health Improving Parents), an organization to benefit families through home health care training. One of our clients is on the board and has been instrumental with raising money for CHIP through an annual event called Chocoholics. We have been one of the sponsors for this event for years (one year we sponsored the Chocolate Martini Bar! Yum!!) as well as providing photography services to the families involved. This year we were asked to create images that CHIP could use to market the event and also for the website.

The focus of this image was to be (of course) chocolate and as many types of chocolate that we could put into one shot. I thought a red satin background would be a great start since the event is held in the month of February each year. Please understand that I am not a commercial photographer and do not claim to be one. So, for those of you who possess the skill and talent to be one, please forgive me for any mistakes I have made in creating these images.

I selected my 4x6 Larson Soft Box for the main light. One reason was that I wanted a large, soft, diffused light that would properly show off the detail in both the different surfaces and textures of the chocolate and the silver platters and serving pieces that were selected to hold all of the chocolates (*Photo 1*).

I tried to use a fill light, placed behind the camera, to fill in the shadows but found that it only flattened out the image and created problems with the reflections from the silver so I chose to use a second main light opposite the primary main light. This is something I would never suggest for portrait or wedding images but it seemed to work for this image. I used a 3x4 Larson Soft Box for this light (*Photo 2*).

I love to use accent light to add depth and dimension to many of the images I create, so why not apply the same technique to this image? I set up a 14x18 Larson Soft Box on my Profoto Compact 600 strobe placed to the left and slightly behind the chocolate fountains to add specular highlights and separate the two fountains from each other and light the container holding the pretzels (*Photo 3*).

Once I added this accent light, the right side of the image and especially the small chocolates in front seemed to be a little flat and lacked detail.



Photo 1



Photo 2



Photo 3



Photo 4

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Camera: Canon 1DS Mark III

Lens: Canon 35-350 L Series 3.5-5.6 Zoom Lens set at 90 mm

Exposure: 1/60 sec @ f/11 100 ISO RAW File Capture and jpeg

Light Meter: Sekonic L-358

Light Modifiers: Larson 4x6, 3X4, 17x17 Soft Boxes, 14x18 Soft Strips

Strobes: Profoto Compact 600 and Acute 600B

I tried to add a second 14x48 strip light to the right side but the whole image looked too bright and lost the sense of depth so I selected a smaller 17x17 soft box instead (I used my Profoto Acute 600B for this light because I had used all of my Compact units). By using the smaller more harsh light, as compared to the larger boxes I was already using, I was able to keep a little more of the contrast I had envisioned. This light also added more depth and dimension to the chocolate flowing from the fountains and the cookie both on the tiered platter and in the small dish just under the pretzels (*Photo 4*).



The final image was cropped and the edges of the image were selectively darkened and softened using NIK Software's Viveza.

I also turned on the bounce light I used to light our backgrounds shown in Photo 5 (the setup shot). This light added still a little more detail to the overall image and also to the background.

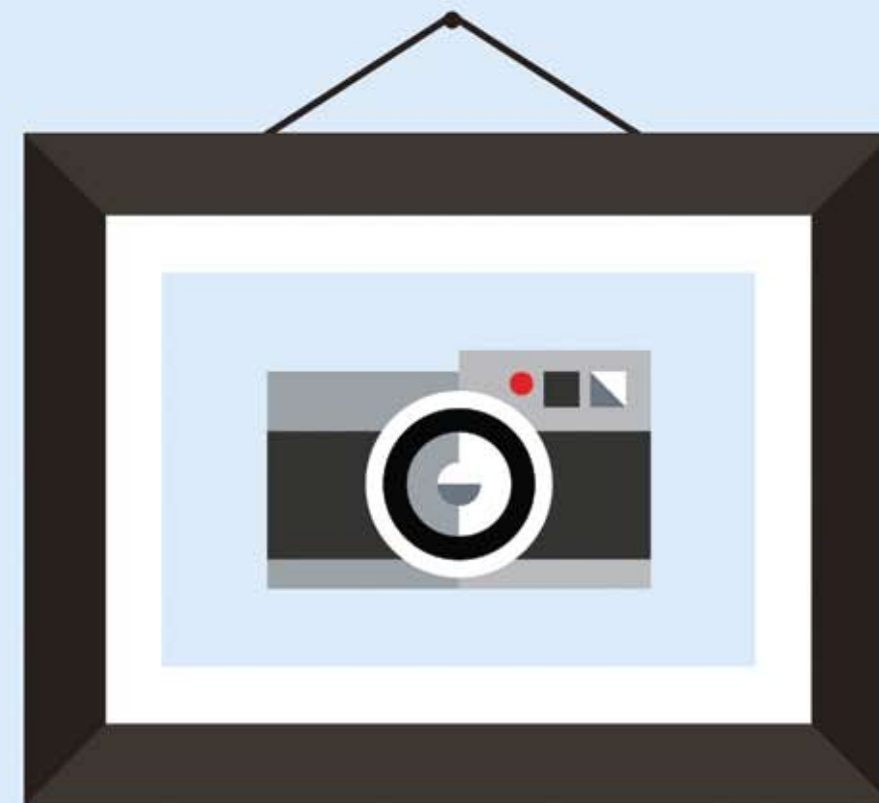
The final image was cropped and the edges of the image were selectively darkened and softened using NIK Software's Viveza (This is one of the things you would have to pry out for my cold dead hands!).

Select areas of the entire image were photographed as close-up images as well as the beverages that would be available the night of the event. I didn't have to change the lighting for these images because the entire set was so well detailed.

If you were wondering, we did eat all of the chocolate!!!!



Jamie Hayes, along with Mary Fisk-Taylor, operate Real Life Studios in Richmond, Virginia. They attribute the success of their studio to sound management and business skills combined with their love and passion for photography. Their creative marketing concepts have enabled them to establish an extremely profitable and fulfilling portrait and wedding gallery and they have opened a secondary studio specializing in boutique events and high school senior photography. Both are regular instructors at the Texas School of Professional Photography.



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Your Image is Our Everything.



THE ART & SCIENCE OF LIGHTING

“Maintain a Usable Range of Contrast by Controlling Light” by Cris Duncan



Photography is both an art and a science. We are ruled by physics when it comes to light. Light will always do the same thing, under the same circumstances, every time. The sunny 16 rule is a perfect example of this. The sunny 16 rule states that in full sun, your ISO and your shutter speed are the same at f/16. It has been that way for years and will continue until the end of time. It is a law of nature... of light. You can count on it every time you find yourself in direct, bright sunlight.

There are other laws of light that we have discussed in previous articles in this magazine. Visit <http://www.texasprophotomagazine.com> to learn more.

In this edition, we will focus on controlling our lighting in outdoor locations, specifically on sunny locations. Beginning photographers who are working outdoors generally look for open shade. Why? Because open shade removes the hard lighting produced by the sun. Granted, open shade can often produce a very sellable image. On the other hand, open shade tends to be very flat. We lose separation, direction of light and contrast. Let's look at a few techniques to separate ourselves from those who are stuck in the shade.

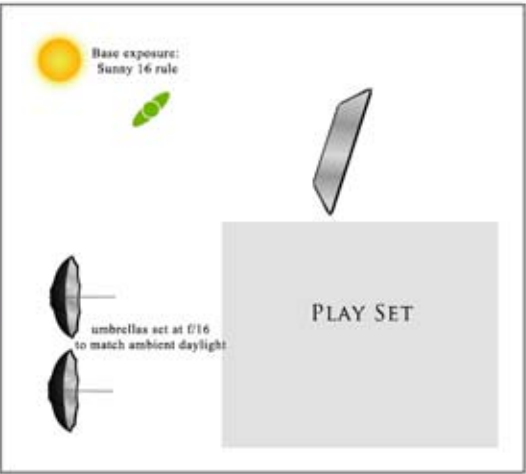


Figure 2

So, how do we do that? Here are a few techniques in different situations... all on bright, sunny days.

One way is to use an additive light technique. If you are working in bright sunlight, the one value that is

Figure 3



The first thing... truly imperative... is that we understand the dynamic range we are working with in such an environment. Dynamic range is the difference between highlight and shadow which is measured in f-stops. One f-stop is half or double the quantity of light. Our eye can see about 24 stops of light. Our camera can capture a contrast range of only about eight f-stops. The bigger issue is that our paper can only accommodate a five f-stop dynamic range. This is critical when printing our images. This tells us that we must find a way to control the range of light values in a daylight scene, in any scene, to a range of no more than a five f-stops.

Let's take this a step further. The middle of an exposure is referred to as 18% grey (it is 18% and not 50% is because exposure is exponential, not sequential). Therefore, we get the following information seen in figure 1. Notice that each step is one stop... half or double the amount of light. In this example, based on the “Sunny 16 Rule,” our brightest highlight, or exposure value is f/16. Therefore, to maintain our usable range of contrast, our darkest part of the image must have a value greater than or equal to f/4 to maintain all detail and data in the image.



Figure 1



Figure 4

constant is the sun. Anything that the sun's light is directly striking is f/16. If your subject is not in the sun, then you need to add light to match the sun's intensity. This is commonly done with an external speed light or strobe.

In the following image (Figures 2 & 3) this is exactly what I've done. This image was for a residential development, so every detail was important... the houses, the playground, the lamp post detail and, of course, the children and moms enjoying a day at the neighborhood park. I knew that f/16 was my stake in the ground because it was the one value I could not change. Using this as my starting point, I wanted to build the light around that and used two strobes (camera left) positioned in the same direction as the sun and set them to an output of f/16. This insured me that the sky, homes and playground would all be the same exposure. The added strobe also afforded me the ability to control the light direction on the children, no matter their position.

Next, I used a reflector behind the play-set to light the moms on the bench. Finally, I metered the shadow underneath the play-set to determine it was at f/4 or brighter. It was around f/5.6 so I knew that all of this would be within my usable range. By adding the strobes, I was also able to change my shutter speed to a faster speed to help reduce the ambient light and keep all detail in the clouds and sky.

If we find ourselves using the open shade method on a sunny day, the same principles hold true. We need to stay within our usable range. In the next set of images, I used two completely different techniques to control the lighting and usable range. We placed our senior in the shade of this building. Two issues presented themselves. One, the lighting was flat and without separation, and two, the greenery in the background was too dark. I used two speed-lights to help combat these conditions. One of the speed-lights was used to act as a rim light to separate her from the background and then another one was added to illuminate the background (Figure 4).

To me, this was no different than a studio session. In the studio, we have a key light, rim light and background light. Why should I treat this any differently? All three are needed in this situation. I set the speed-lights to manual and adjusted the power to be a stop less than the key light which was the open sky. The bottom images show the before and after respectively (Figures 5-6).



Figure 5



Figure 6

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One final technique often used was to shut out the sun, instead of overpowering it. My client had this great outfit that called for an urban type feel. I wanted to create a night-time look. Even though it is the middle of the day, I was still able to accomplish this. I placed her in the shade of an office building. This subtractive technique removed some light from her and gave me some direction in the light. The problem, however, was that the full sun was still influencing the background. The trick to this shot was not only the use of speed-lights, but the reduction of the ambient influence of the sun.

I used a neutral density filter on my lens to remove 6 stops of light from the scene. Then, I used two speed-lights. Once again... one as a hair light and another as the main. The flashes had to be set on manual and the power adjusted higher than normal to make up for the 6 stops lost with the neutral density filter. Remember that when an electronic flash or strobe is used, we have separated our shutter speed and aperture to work independently of each other. They are no longer reciprocal values. The only thing left was to adjust my shutter speed to achieve the background brightness I wanted. You can see in the photo below the real conditions (Figure 7) and then the conditions created with some in-camera tools (Figure 8).

I hope this helps you on your next sunny 16 day. Trust me, in Texas you will have plenty of them.



Cris j Duncan M. Photog. Cr. CPP is the founder of Find your Focus Photographic Education. He, along with his wife Deanna, run a portrait, wedding and commercial studio in Lubbock, Texas. More info can be found at www.findyourfocus.org



Figure 8



EDITOR'S NOTE: In a recent article by Cris Duncan in the April/May issue of Texas Professional Photographer, the wrong photo credit was given for a very well-made image (right) made by Angela Porter on a group excursion to Yosemite.

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“Kicking” Window Light

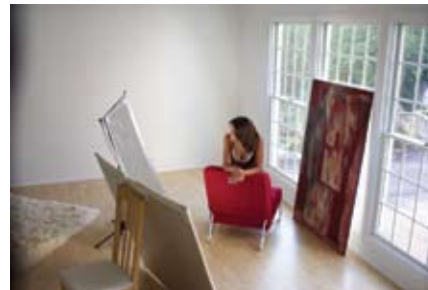
by
Darty Hines, Colleen & Co.

WARNING: The following technique could result in higher sales!

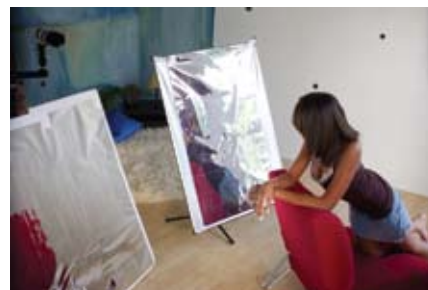
all photographers must follow: Everyone gets Kicking Window Light images. This easy lighting set-up has fast become our photographers favorite, and more importantly a client favorite. What is even more exciting is the fact that Kicking Window Light images results in wall prints, which makes for higher sales!

The lighting technique was inspired by a similar style I once saw Fuzzy Duenkel create in a garage. Placing your background against a strong light source and using reflectors to bounce the light back into the face, you will receive beautiful light with incredible accent lighting on the head and shoulders. Let's look at this technique step by step.

Step One: Find a light source. At the Colleen & Co. studios, we use a bank of windows that face North. This is the ideal lighting situation. However, your light source could be windows or it could be an open garage door on location. North facing windows have the best results because direct sunlight is not streaming into the area where you are setting up your shot.



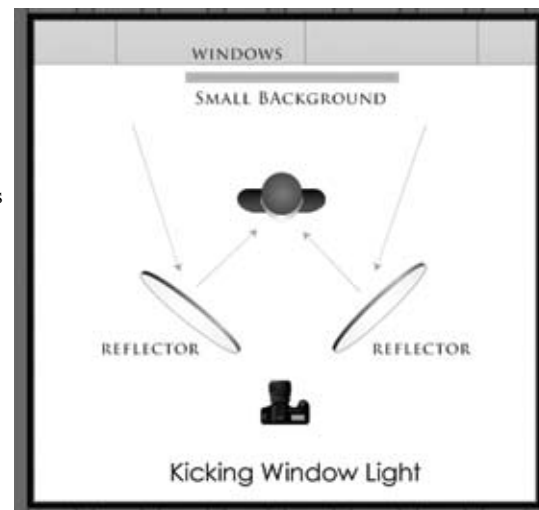
Step Two: Place a small background against the windows. The backgrounds can be a variety of things such as a small canvas, opaque fabrics, room dividers, or many other items. Keep the background small, about 3.5 ft. wide by 4 ft. high. When using a smaller background element, light will come over the top of the background to create a natural hair light, and the sides of the background to create natural accent lights.



Step Three: Subject placement. Bring your subject into the scene and pose them with their backs to the windows. The subject should be about 2.5 to 3 feet away from the background. Remember, your background is directly against the windows.



By keeping the subject away from the background you will allow light to accent the shoulders and head. This creates beautiful accent (kicker) light, separating your subject from the background.



Step Four: Reflectors. Once your subject is placed, use two reflectors to bounce light back into the face. I use Aurora reflectors with a soft silver fabric. Using two reflectors will eliminate strong shadows and keep the face and both eyes illuminated.

Step Five: Camera Angle. Place your camera so you are shooting directly between the two reflectors. You will be facing the windows or light source. Be careful to watch for lens flare as you are directly facing the light source. Sometimes a slightly higher angle will correct the lens flare problems.

Step Six: Sell the image! If your clients are like ours, which I assume they are... they love close ups! The Kicking Window Light technique is primarily shot close-up or three quarters. When you add the perfect expression and a pose that makes your subjects look their very best, this image will sell every time. The light quality and softness of the natural light make this the perfect image to sell as a wall portrait.

I was at a seminar where the creative and talented Rod Evans was a guest speaker. He made the statement: “When picking a location for your photo shoot, look for the hardest place to photograph first and start there.” As photographers, it is easy to fall back into old habits or to choose the easy way out. If you want to challenge your creativity, look for tricky lighting situations and make them work. By choosing the difficult situation, it will force you to be more creative and a better problem solver. Anyone can stand a subject by the window and create a saleable image, but when you create something different like Kicking Window Light, it will not only separate you from your competition, it will force you to stay creative, fresh and new.



Darty Hines is the driving force behind creating and designing the award-winning marketing campaigns for Colleen and Company. Darty has also won numerous awards for his photography and marketing. He is a multiple PPA AN-NE Marketing Awards winner and finalist.

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Jon Sienkiewicz

REVIEW:

Tamron SP 17-50mm

F/2.8 Di II VC (model B005)

Setting high-performance APS-C DSLRs free with SP engineering, strengthened by F/2.8 maximum aperture advantages and Tamron VC.



The first thing you notice when you pick up a Tamron 17-50mm f2.8 zoom lens is the sensation of outstanding quality. The fit and finish are superb, and you can tell just by turning the zoom ring that it's a lens that was built to last a lifetime. The full name is SP AF17-50mm F/2.8 XR Di II VC (B005). The "VC" stands for Vibration Compensation. That feature is at the top of a long list of internal attributes that enable this lens to perform as well as it looks and feels.

Tamron has always been at the forefront of technological innovation, and their state-of-the-art, tri-axial image stabilization system leads the pack. The most common cause of disappointing, out-of-focus photos is camera movement. Even if you are a professional and as steady as a rock, at slow speeds the clink of the shutter produces enough vibration to turn a great shot into a fuzzy mistake. Tamron's Vibration Compensation counteracts the movement and delivers a clear, crisp image. You might say it puts the brakes on the shakes.

Inside the 17-50mm zoom (26-78mm equivalent) Tamron has packed three compound aspheric elements and special LD (Low Dispersion) glass. These superior components assure that optical aberrations, distortion and other image-destroying gremlins are eliminated or reduced to an insignificant level. To enhance color fidelity and to prevent internal reflections (flare), critical lens elements are treated with Tamron's patented BBAR (Broad-Band Anti-Reflection) coating.

A lens is nothing if not sharp. The Tamron 17-50mm f2.8 is exceptionally sharp at all apertures and all focal lengths. It's a perfect everyday lens, well suited for just about any assignment. In fact, if you could pack only one lens, this lens would be ideal for most situations.

The Tamron 17-50mm zoom maintains the same large, bright f2.8 aperture throughout the entire range. Many other brands of short zoom lenses are fairly bright on the wide-angle end, usually around f3.5 or so, but as you zoom out toward the telephoto end, the aperture gets smaller, even as dark as f5.6. This aperture shift does not happen with Tamron's 17-50mm f2.8. Instead the constant f2.8 aperture delivers three important benefits in no uncertain terms.

First, the large opening provides more light to the viewfinder, so it's easier to compose and focus. This is particularly beneficial indoors in dim light—and that's where Tamron delivers the second significant boon: the larger aperture makes the lens much more useful when shooting inside without flash. Add in Tamron's proprietary Vibration Compensation and you've got a lens that is perfect for indoor candids.



The third advantage allows you to shoot outstanding portraits with ease. By shooting in Aperture Priority with the lens set at f2.8 and focusing on the subject's face you achieve outstanding bokeh. The large f2.8 aperture intentionally limits depth-of-field, so the in-focus subject literally jumps off of the out-of-focus background.

Sum it all up and there are a lot of reasons why Tamron's 17-50mm f2.8 belongs in your bag. In fact, you may find yourself using it more than any of your other lenses. For Canon and Nikon APS-C size cameras, there is even a \$50 mail-in rebate thru 6/30/13.





by Bill Hedrick

The Point Bolivar Lighthouse

It's only a short ferry ride from Galveston Island, yet most folk never venture over that way unless they are looking for a more secluded beach or come to visit one of the best bird sanctuaries in Texas. But, for those who yearn to get away from the traffic and crowds or who just want to see something new, Point Bolivar is one of those places that tourism seems to have bypassed.

As soon as the ferry docks at the west end of Point Bolivar, people are greeted by a familiar icon of the area.. the Point Bolivar Lighthouse. It was soon after Texas joined the Union in 1847 that the Federal Government set aside \$15,000 to build a 65 foot iron structure along with its sister lighthouse at Matagorda Bay. After shipping the iron sections from Baltimore, Maryland, work began on the structure and the twenty-one inch reflectors were finally installed by Christmas Day in 1852.

Several modifications, including a new Fresnel lens and an additional 24 feet of height were completed in the summer of 1858. Then, just three years later, Texas seceded from the Union and the Bolivar Point Lighthouse was completely dismantled and all Texas coastal lighthouses remained dark throughout the Civil War. Because none of the original iron sections have ever been discovered, it is assumed that they were melted down and used as armor plating for Confederate ships.

After the Civil War, a wooden tower was hastily constructed and used until Congress appropriated \$40,000 in 1870 for the construction of a new lighthouse. The new tower would stand 117 feet and would include a keeper's dwelling. On November 19, 1872, the new Fresnel lens was lit for the first time on the lighthouse that still stands to this day.

In the Great Hurricane of 1900, nearly 6,000 people died after most of the island was inundated with five feet of water. During the height of the storm, over 120 people sought protection in the lighthouse and the refugees huddled together, seated by twos on the tower's spiral staircase while 120 mile per hour winds rocked the tower. When the storm subsided, the occupants exited the lighthouse to discover the bodies of a dozen people who were unable to reach the safety of the lighthouse. Then, in 1915, a similar scene was played out when 60 people sought protection in another hurricane. That storm was so violent



Point Bolivar Lighthouse is a short ferry ride from Galveston Island.

that the mechanism for rotating the beacon was damaged and the lighthouse keeper had to rotate the beacon by hand during the storm.

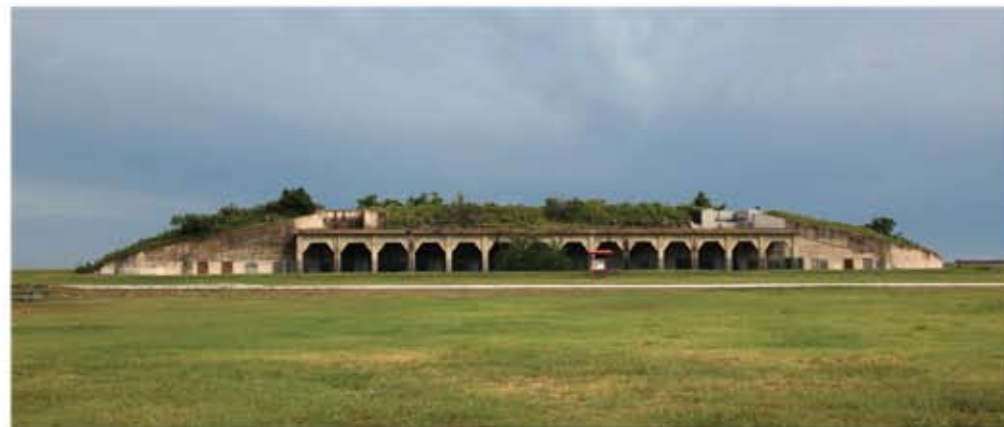
In 1930, the Lighthouse Commissioner recommended discontinuing the Bolivar Point Lighthouse but public outcry prolonged the life of it for another three years before the Lighthouse Commission, feeling the effects of the Great Depression, finally discontinued its historic service.

In 1947, the Point Bolivar Lighthouse was sold to E.V. Boyt for \$5,500 and has remained in the family ever since. Although it is not open to the public, it stands as a proud reminder of the history of the Texas Coast. In 1970, a movie titled "My Sweet Charlie," starring Patty Duke and Al Freeman, Jr., was filmed at the lighthouse and the adjacent caretaker's house.

Point Bolivar is also the site of Fort Travis, the first fort established by the Republic of Texas in 1836. In 1899, the fort was turned over to the coast artillery and defended by four batteries with firepower ranging from two twelve-inch guns to three-inch rapid-fire guns. The fort was occupied during both World Wars and a number of German prisoners of war were interned there during WWII. In 1949, the fort was declared as war surplus and sold to a private developer. Today, Fort Travis is a public park.

For those looking for an afternoon away from the hustle and bustle of Galveston, consider a short ferry ride to Point Bolivar.

Fort Travis is less than 1/2 mile from the Point Bolivar Lighthouse and is open to the public. Both sites are just a short ferry ride from Galveston Island.



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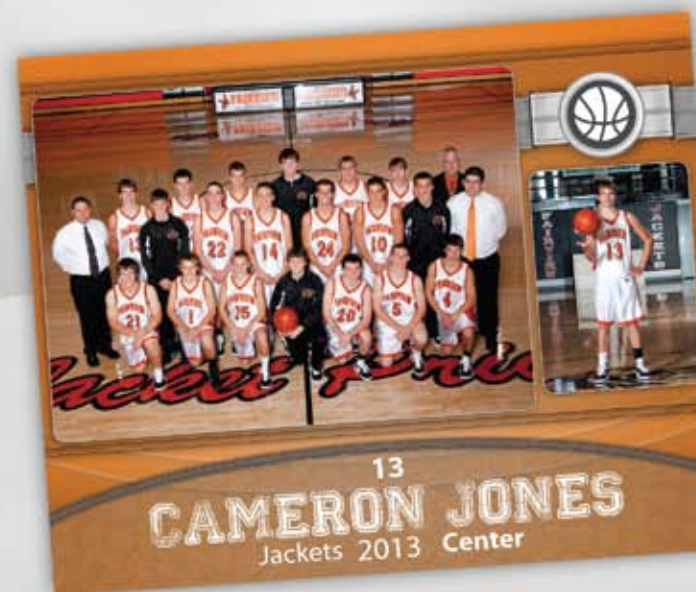
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NEWS FROM AROUND THE STATE



Contributors: Austin - Bill Ledbetter; Brazos Valley - Kathy Norwood; Dallas - Charles E. Ames; Ft. Worth - Tom Thompson; Heart of Texas - Tom Sergent; Houston - Kim Christensen; San Antonio - John Vega; South Plains - Jody B. Smyers

Austin - Gabriel Alonso was the March speaker for the Austin Guild. His program, "That Was Then, This Is Now," was a focus on the art of portrait photography and the impact the changing economy and digital equipment has on classic approaches. He reviewed the basic four light studio setup that he uses to create images that will transcend time and touched on the golden mean as an important compositional tool for portrait photographers. As an added treat, Jim Cunningham dropped by and talked about his new-found passion for finding and photographing interesting textures and backgrounds. March print winners were: Tim Babiack, first place; John Rogers, second place; and Marta Gulbe, third place.

In April, National Geographic Image Collection photographer Greg Davis was the guest speaker. Greg presented stories and visuals to demonstrate how he approaches complete strangers, communicates with them without words, and captures a portrait of them that is emotional, connecting, and compelling. Greg's amazing work can be seen online at www.gregdavisphotography.com. The April print winners were: Marta Gulbe, first place; John Rogers, second place; and Stephanie Sharif, third place.

Brazos Valley - Brad Barton, speaking on "What are You Afraid Of?" was the guest speaker at the March meeting of the Brazos Valley Guild. His program focused on print competition and how it can improve your work

and help you develop your own style. He explained the 12 Elements of a Merit Print and how each one is interconnected. Interestingly enough, there were five entries in the April print competition and the winners were: Nicole Franzetti, first place; Melanie Hall, second place; and Rosalee McShane, third place.

The April meeting welcomed Fonzie Munoz as the guest speaker. His program focused on starting your own business from scratch and covered the do's and don'ts and everything in between. Also, seven new guests attended the meeting. After the meeting, the April print winners were announced. They were: Melanie Hall, first place; Daniela Weaver, second place; and Robert Norwood, third place.

Dallas - The Dallas Guild held its March meeting at the beautiful Addison Artisan's Center and hosted Ken Sklute, world renowned photographer and Canon Explorer of Light. Guests enjoyed a catered Italian dinner. There were a total of 25 print entries in March. Winners in the Illustrative category were: Josef Yetimigeta, first place; and Debra Klawetter, second place. In the Portrait category, winners were: Katherine Robertson, first place; and Brooke Kasper, second place. Scenic winners were: Dan Ferguson, first place; and Michael Kan, second place. In the Wedding category, Cliff Travers won first place while, in the Wedding Album category,

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Jim Cunningham



JULY 17

6 - 10pm

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NEWS FROM AROUND THE STATE



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Hoang Vu won first place and Linda Guerra won second. In the General Album: Amy Columbus, first place; Charles Ames, second place. The trophy winner was Hoang Vu.

The April meeting focused on studying for and achieving the PPA Certified Professional Photographer designation. After a day-long CPP training session, presenter Francie Baltzar Stonestreet summarized the benefits of becoming a Certified Professional Photographer. In the April print competition, there was a tie between Stephanie Rippie and Jeff Stager in the Illustrative category. In the Portrait category, winners were: Debra Klawetter, first place; and Brook Kasper, second place. In the Scenic category: Dan Ferguson, first place; Herb Frink, second place. In the Wedding category, Chris Flowers took first place. In the Wedding Album category: J.B. Sallee, first place; and Hoang Vu, second place. In the General Album category; Amy Columbus, first place; Melissa Vaughn, second place. The trophy went to J.B. Sallee.

Don't forget the Dallas PPA Little Red Schoolhouse, August 9-11, in Fredericksburg at the Hangar Hotel. See their ad in this issue or check their website at www.DallasPPA.com for details and links.

Fort Worth - The Fort Worth Professional Photographers Association held its March meeting at the beautiful Colonial Country Club. Dinner at Colonial included Pan Seared Grouper. The April presentation, "Unleash the Inner Sexy" was presented by Randy and Laura Ann Pollard of Victoria, Texas. This was an informative and entertaining program on their "Bellezza" style of boudoir photography. Several local vendors were present to discuss their latest products and generously donated raffle prizes. The monthly print competition winners in the Illustrative category were: Janel Randall, first place; and Brad Barton, second place. In the Portrait category: Phyllis Kuykendall, first place; and Steve Bomar, second place. In the Album category: Wendy Oswood, first place; and Tom Thompson, second place. The Members Choice Award went to Janel Randall.

The April meeting hosted Domonique Harmon and Barry Nelson who spoke on "Senior Photography: Breaking In and Breaking Out." They have had fantastic success in their relatively short time in business in Lubbock and shared their successes and failures in the senior portrait business. The April print winners in the Portrait category were: Brad Barton, first place; Terry Ip, second place; and Phyllis Kuykendall, third place. In the Illustrative category: Janel Randall, first place; and Wendy Osgood, second place. In the Album category, first place went to Trayce Gibson. There was also a tie for the Members Choice Award between Trayce Gibson and Brad Barton. For more information on programs, check out their website at: www.FWPPA.org or call Phyllis Kuykendall at 817-988-4935.

Heart of Texas - The Heart of Texas Guild met at the Klassy Glass in downtown Waco in March, featuring Brad Barton as guest speaker. Attendees enjoyed Brad's informative program about print competition which explained the 12 Elements of a Merit Print. Brad also held a question and answer session at the end of his presentation. At the Board of Directors Meeting prior to the program, it was decided that the guild would add a new award to the list of awards presented at the end of the year. The Associate

Photographer of the Year will be presented to the "associate" member who garners the most points during the monthly print competition. The March print winners were: Tom Sergeant, first place; Cecy Ayala, second place; and Rhonda Williams, third place.

In April, the guild welcomed Fonzie Munoz as guest speaker. He shared the story of building his studio and business and provided a wealth of information. He spoke at length about image competition and the Texas Professional Photographers Association. Full Color Lab was represented at the meeting and graciously donated a great door prize. To round out the meeting, the print winners were announced. They were: Rhonda Williams, first place; Jill Hubert, second place; and Tom Sergeant, third place.

Houston - In March, the Houston Guild welcomed Angela Lynn Penscak from San Antonio, Texas. Her topic was "Photographing Babies and Children" with an emphasis on sales and marketing. She pointed out the importance of putting items in the hands of your clients, offering items they can't buy elsewhere, and having a good sales person. Print winners for March included Kim Hartz, Aileen Harding, and Sherry Piche.

In April, the Houston Guild hosted Nick Tsakiris, also known as the "Lightroom Dude." Nick demonstrated how to speed up your workflow and how to create and design within Lightroom. He helped unleash our imagination with his day-long event. A highlight of the meeting was when Danny Pounds was awarded an honorary lifetime membership for supporting PPGH for the last 63 years. In the history of the guild, only nine of these awards have been presented.

San Antonio - In March, the San Antonio Guild welcomed Tony Corbell. His program included both lecture and hands-on demonstrations. Tony is well known throughout the photography community and has spoken at over 500 seminars and workshops around the world. With his expertise in lighting, Tony provided insight into lighting and shadows and discussed the use of flash and reflectors. He emphasized that, when reflectors are used correctly, they can expand a photographer's creativity. The March print winners were: "Texas Silhouette" by Elizabeth Homan, first place; tie for second place between "The Little Cafe All Grown Up" by Michael Plumeyer and "Surf's Up" by Ross Benton; and "Pensive" by Randy Pollard, third place.

South Plains - Dominique Harmon and Barry Nelson of Captivated Images in Lubbock, were the guest speakers for the March meeting of the South Plains Guild. Their program, "Senior Photography: Breaking In and Breaking Out," emphasized how seniors are a unique type of client and how important it is to be different from other photographers when trying to impress them. One of the toughest presentations to do is presenting it to your own guild and Dom and Barry did an outstanding job.

In April, the South Plains Guild hosted Steve Ellinger of Abilene, Texas. Steve is an accomplished fashion photographer and has famous models flying in from all over the world to be photographed by him. He is also an accomplished architect and blends this style with his photography with the use of lines, light, and color.

TPPA Introduces the Road Trip - This new event gives TPPA members the opportunity to travel with other photographers to exciting and scenic destinations around the country. In September, Steve Kozak will host this event which will travel to Monument Valley and Slot Canyons. TPPA members receive special, money-saving rates to these events. Be watching for more TPPA Road Trips throughout the year!

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