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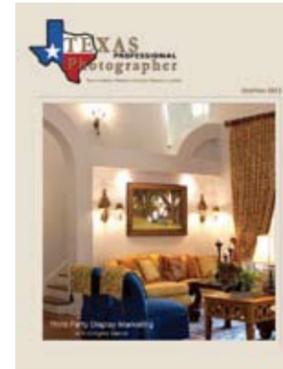
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COVER PHOTO

The cover image was made by Gregory Daniel who is one of the instructors for the 2013 Texas School of Professional Photography. He uses a concept called "Third Party Display Marketing" to promote his photography. To learn more, read Gregory's article, "Perpetual Marketing," on page 25.

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Publishing Editor Bill Hedrick, M.Photog.Cr.
1506 E. Leach St.
Kilgore, TX 75662
903-985-1080
Editor@cablelynx.com

Executive Director Doug Box, M.Photog.Cr.
P.O. Box 1120
Caldwell, TX 77836
979-272-5200
dougbox@aol.com

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CALENDAR OF EVENTS

- March 15 - 17, 2013** TPPA Conference & Trade Show
Arlington, TX
- April 28 - May 3, 2013** Texas School 2013
Addison, TX
- June 30 - July 2, 2013** TPPA Summer Seminar
Kerrville, TX

The *Texas Professional Photographer* is the official publication of the Texas Professional Photographers Association, Inc., published bi-monthly for members and others for information of industry matters, personal achievements, and news of this and other associations. Acceptance of advertising or publishing of press releases does not imply endorsement of any product or service by this association, publisher or editor. Permission is granted to similar publications of the photographic industry to reprint contents of this publication, provided that the author and *Texas Professional Photographer* are credited as the source.

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2012 TEXAS PPA EXECUTIVE COUNCIL

President Walter Eagleton
walter@eagletonphotography.com
1710 N. Elm St., Denton, TX 76201 (940) 891-1534

Vice-President Judy Dumas
dumasfoto@hotmail.com
1211 Coggin Ave., Brownwood, TX 76801 (325) 646-1773

Treasurer Mark McCall
mmpphotography@suddenlink.net
602 Broadway, Lubbock, TX 79401 (806) 783-3003

Secretary Stephanie Ludlow
shuebinger@austin.rr.com
205 N. Mays, Round Rock, TX 78644 (512) 246-0063

Councilman-at-Large Tammy Graham
tammy@locationsphotography.com
2613 Weisenberger, Ft. Worth, TX 76107 (817) 870-2200

Councilman-at-Large Leslie Kitten
leslie@savantphotography.com
3212 Woodrow Road, Lubbock, TX 79423 (806) 239-3227

Chairman of the Board Cliff Ranson
cranson@rgv.rr.com
2540 E. Griffin Pkwy, Mission, TX 78572 (956) 583-1333

Executive Director Doug Box
dougbox@aol.com
P.O. Box 1120, Caldwell, TX 77836 (979) 272-5200

Texas School Director Don Dickson
ddickson@lonestarbbs.com
1501 West 5th, Plainview, TX 79072 (806) 296-2276

Magazine Editor Bill Hedrick
Editor@cablelynx.com
1506 E. Leach St., Kilgore, TX 75662 (903) 985-1080

PPA COUNCILORS

Gabriel Alonso (Ft. Worth), Sharon Baker (Mansfield), Don Barnes (Denton), David Boeck (San Antonio), Walter Eagleton (Denton), Charles Foster (Stafford), R. Dean Grimes (Webster), Elizabeth Homan (San Antonio), Trey Homan (San Antonio), Stephanie Ludlow (Round Rock), Lewis Kincheloe (Georgetown), Dwayne Lee (Arlington), Buz Marvins (Houston), Cliff Ranson (McAllen), Cindy Romaguera (Metairie, LA), Debbie Scott (Houston), Paul Skipworth (Dallas), Robert Suddarth (Lubbock), Gayletta Tompkins (Nederland), Bill S. Weaks (Plainview), John Wilson (Ft. Worth), Don Dickson (Plainview) PPA Chairman of the Board, Doug Box (Caldwell), PPA Board of Directors.

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



A WORD FROM WALTER

Walter Eagleton, President TPPA



It's Been a Great Year

It seems like only yesterday that Kim and I were being photographed as incoming President and First Lady and now the year is quickly coming to an end! We have really enjoyed our year serving the Texas Professional Photographers and look forward to the coming year in support of incoming President, Judy Dumas.

By the time you receive this issue, the Southwest PPA Convention will be upon us or will have come and gone. I hope everyone will take advantage of the excellent educational offerings that are available to us.

As we head into what I pray will be a very busy fall season, now is a great time to review your pricing and packaging, especially if you are a family portrait photographer. This is typically the best time to increase prices a few percentage points as the demand is higher and clients are more willing to invest in their family portraits.

The next big opportunity for education and competition will take place at the Imaging USA Convention in January, which is being held in Atlanta, Georgia, the Headquarters of the Professional Photographers of America. PPA has a great lineup of instructors and trade show vendors and TPPA will be well represented there! If you have not made your hotel reservation, do not wait any longer because the deadline for special convention rates is fast approaching. Go to www.ppa.com for more information on Imaging USA.

Although my year as TPPA President is coming to a close, I am very excited about the coming year with President-elect, Judy Dumas, and look forward to what she has planned for our Texas Regional Photo Conference and Trade Show in March of 2013!

All the Best,
Walter Eagleton, President
Texas PPA

Join Texas PPA TODAY!

Your Professional Active, Limited Associate, Student, and Staff Associate membership entitles you to FREE Convention Registration at the TPPA and SWPPA Regional Conventions each year, providing you pre-register by the deadline for each convention.

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Service Firm \$90 - Open to manufacturers, suppliers, laboratories and businesses supplying photographers; includes one person's membership.

Staff Associate \$55 - Open to individuals employed by a Professional Active or Service Firm member or the spouse of a Professional Active member. Staff Associate membership may be accepted only if employer is current member.

Out of State \$65 - Note: Only Professional Active members have all membership rights. Spouses of Professional Active members are exempt from dues, unless they elect to become a Professional Active member in order to vote or exhibit prints. Limited Associate, Out of State, Student, Service or Staff Associate members may not vote, hold office or enter photographs in competition, unless a special category has been established for them.

Download Your Application From Our Web Site:
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or call 979-272-5200

Experience...



April 28 - May 3, 2013

by
Don Dickson

The 2013 Texas School of Professional Photography will once again be held at the Intercontinental Hotel and Conference Center in Addison, Texas. Classes will be held April 28 through May 3, 2013.

Over 1,000 photographers attend Texas School and we look forward to another great year in 2013. The hotel, located north of Dallas, just off the North Dallas Toll Road, is the setting for this event.

We are excited about the room rate at the Intercontinental. The hotel has agreed to keep the room rate only \$112 and the hotel has 523 rooms, 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.

Online registration for the 2013 Texas School begins at 11pm on January 3, 2013. Last year the first class booked in only 3 seconds with several others within 2 minutes! Mark your calendar now for January 3rd and don't miss out on the opportunity to register early. 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 34 classes covering every topic imaginable and all are designed to help your business grow and be successful.

We are going to repeat the Big Texas Shootout where every student will be able to practice what you have learned in class and compete for over \$5000 in prizes and cash.

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. So, mark your calendar now for April 28 - May 3, 2013, and come and see what the "Texas School Experience" is all about.

Also, keep in mind that we have a number of scholarships available and we also need "wranglers" to assist instructors. This could be your ticket to Texas School! Applications for scholarships and wrangler applications are on page 13.



What, exactly, is so great about the Virtual Backgrounds System?



Mark McCall, M. Photog. Cr.
PPA Certified, F-TPPA, F-SPPPA

Ask....

Mark McCall, of Lubbock, TX!

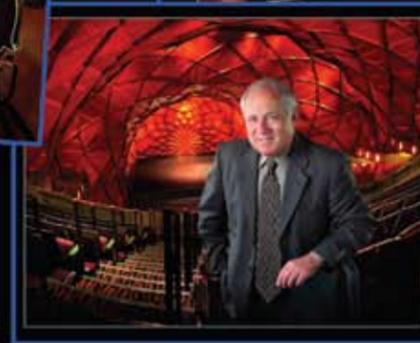
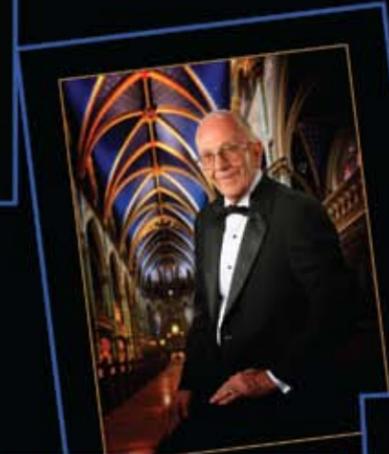
"I can put my subjects into any scene, anywhere, with dramatic results".

"The ideas come to me faster than I can shoot them"

"Backgrounds cost me only \$3 each to make. Anything I can create in Photoshop is potential background".

"My Cheerleaders love the background created with their own logo".

"Every Image I've entered into PPA Print Competition, created on with the Virtual Backgrounds System has merited. Every single one".



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Aerospace PHOTOGRAPHY

...and you thought YOU had a cool job

by
Bill Hedrick



Lockheed Martin photographer, John Wilson, photographs a heads-up display for an F-35.
(Photos by Jack Noble, Tom Harvey, and John Wilson of Lockheed Martin)

John Wilson is one lucky photographer! In addition to running his own studio in Ft. Worth, Texas, he is also a full-time photographer for the world's largest defense contractor, Lockheed Martin. It's a rewarding and challenging career and, for 35 years, John has witnessed history in the making while playing a critical role in the defense of our nation.

As a child, John admits that photography was not at the top of his list of future professions. "I hoped to be a double-naught spy or a brain surgeon... but all of that took way too much time and education," he quips. However, by the time he was in high school, John was taking a

college-level class on commercial photography. "My first paying job was photographing a lady in a casket," he explains. "I probably gave them too many images to choose from. They were a bit stunned at the variety of angles and the number of images."

John also worked for a location photographer during his junior year in high school, earning \$3 per session while using his own gas in his 1954 Chevy Belair. From there, he moved on to Idabel, Oklahoma, to run a small studio before returning to Ft. Worth where he worked in Dillard's portrait studio. Over the next few years, John worked for a couple of other studios before a friend recommended that he check out a job opportunity with General Dynamics, which later became Lockheed Martin.

He was originally hired as a Lab Technician. "In 1977, we were still doing everything in black-and-white," says John. "We did a lot of medium format film and much of our work was 4x5 black-and-white." Today, his official job description is "Digital Imaging Technician."

The history of Lockheed Martin goes back 100 years. Lockheed Corporation was founded in 1912 and later merged with Martin Marietta Corporation in 1995. The company employs about 120,000 people worldwide and is principally engaged in the research, design, development, manufacture, integration and sustainment of advanced technology systems, products and services. After purchasing Ft. Worth's General Dynamics in the early 1990's, Lockheed manufactured the Western World's most-produced jet fighter, the F-16 Fighting Falcon.

In 2001, Lockheed Martin won the contract to build the F-35 Lightning II which has become the largest fighter aircraft procurement project since the F-16, with an initial order of 3,000 aircraft, worth some \$200 billion before export orders. As one of a team of professional photographers



on staff for the company, John performs a variety of duties and spends a large amount of time at the computer providing digital manipulations, retouching and post-production work.

Although it might seem like boring work to some people, John says that isn't so. "At one time, we also processed all of the bank robbery film for the FBI in the DFW area. I worked with a local agent who would select the images. One memorable set of images depicted the robber walking out of the bank, pulling up his shotgun and blasting the surveillance camera. They did catch the guy because we got a full-face image of him just before he pulled the trigger."

So, what about his own studio? John is a man with two careers. In addition to his photography work with the aerospace-defense industry, John runs a studio and does wedding, portrait and commercial/industrial photography. His day begins at 5:30 in the morning with a quick check of the studio before heading to Lockheed Martin. He returns to the studio at 4:45 that same evening and often works until 9:00 or 10:00 at night.

The studio is located in a heavy industrial area of North Ft. Worth. "We moved there from our home studio in 1988," he explains. "Our largest commercial client was across the street from our new studio."

The studio specializes in a "comfortable blend of Traditional and Contemporary" photography. "We place great importance on providing each client with a memorable experience and cherished photographic heirlooms," says John. "We strive for a balance of creative photography in all aspects of our studio, which includes Weddings and Portraits."

But, just when you thought he has a full schedule with two jobs, John Wilson is also an instructor for the Texas School of Professional Photography, teaching Basic Photoshop. "I always encourage

new photographers to continue their education and to join professional associations. I also try to impress upon them that this is a business and they must handle it as a business. That means paying sales taxes and all of the other fun stuff. Passion doesn't pay the bills."

As both a professional photographer and an instructor, John realizes that the term "professional" has changed over the past few years. "Having a studio or having the latest equipment does not make one an instant professional photographer. In the past, a professional photographer has always been defined as being an individual whose main source of income was produced from creating photographs for business or private use. Today, the term 'professional' has been somewhat weakened to include hobbyists," he explains.



However, it isn't all "doom and gloom." According to John, today's professional photographers must remain relevant to our past and current clients. "If people can't see what sets us apart from their point-and-shoot cameras, they won't need our services. To survive and prosper, we will be forced to market differently and to do more volume trade. Third party advertising and networking will become more critical than ever before and social media will become a primary source of advertising."

In fact, he believes that older photographers can learn a few things from the "newbies" as well. "Many of them know what they like and how they want to be treated." As far as the future of photography, John believes that the future is up to us. "Sometimes a good kick in the pants is necessary to get us out of a rut."





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Join Us for the ALL NEW Texas Regional Photo Conference & Trade Show

March 15-17, 2013

by
Doug Box, TPPA Executive Director

EXCITING NEW CHANGES are coming for the 2013 Texas-Regional Photo Conference and Trade Show! The first change is the date. So, mark your calendars now for **March 15-17, 2013**. With all of the conflicts with ball games in the Arlington area, and the traffic problems they created, the officers have decided to move the event to March. So, don't worry about traffic! The Arlington Convention Center is easily accessible, just off I-30 and traffic should not be a problem anymore.

New Weekend Format - We realize sometimes it is difficult to take off work on Monday or Tuesday to attend this conference, so we moved it to a Friday, Saturday, and Sunday. This will save you quite a bit of money on hotel and food expenses.

More programs - So far, we have about 24 program slots and your TPPA President, Judy Dumas, has already filled most of them. Friday will be very "hands-on" kind of day with posing, lighting seminars using "full-studio" setups. There will also be some workshops on Photoshop and Painter as well.

Then, the bulk of the programs will be on Saturday and Sunday with some really great subject choices from which to choose. These will be shorter programs and you'll have a wide variety of choices throughout the day with instructors spacing a ton of information into shorter programs just for you! There will be programs on Studio Workflow, Lighting & Exposure, High School Senior Photography, Sports & Activity Photography, Graphics, Photoshop, Lightroom, Set Design, Running a Home Studio, Nature Photography, Virtual Backgrounds, Branding Your Business, and much more!

No Print Judging This Time - As you know, SWPPA handles the Print Judging at these events each year and, since this was just done in September, we'll skip this event to get things back on a Spring schedule for both TPPA and SWPPA from now on. So, don't worry about paying a print case fee or submitting images. Save those images and submit them at the TPPA Summer Roundup in Kerrville in June. Just come and have fun and take advantage of the wide variety of program talent and one of the finest Trade Shows you'll ever see.

Something for Everyone - Regardless of your level of expertise or your status as a photographer, there will be something for you at the 2013 Texas-Regional Photo Conference & Trade Show. So, come and join fellow photographers from a six state region and be a part of it all.

And, It's FREE! - Yes, you heard right. If you are a member in good standing with any of the state affiliates of Texas, Louisiana, Arkansas, Oklahoma, Colorado, or New Mexico, and your dues are paid... you can register for this event for FREE! This is just one more reason to join Texas PPA or any of the other affiliates listed here.

But, There's More! - If you join Texas PPA or any of the other state affiliates, one of the side benefits of being a member is receiving the Texas Professional Photographer Magazine. This award-winning publication keeps you informed of all of the events sponsored by the Texas Professional Photographers Association and includes helpful articles on a variety of subjects. Mark your calendar for **March 15-17, 2013**, and plan to join fellow photographers who share the passion you have for photography.



Oct/Nov 2012



Super! Incredible! Coming Soon!



2013

Scholarships Available

Each year the Texas Professional Photographers Association grants a number of scholarships to the Texas School of Professional Photography to be held at the Intercontinental Hotel and Conference Center in Addison, Texas. These scholarships are available to newcomers to the profession as well as photographers who have been in photography for several years and meet certain requirements. You may qualify!

Two types of scholarships are available. The first is a classroom scholarship that pays the week's tuition to a class. To be eligible for this scholarship, you must be a member of TPPA by July 1, 2012, and you must renew your 2013 membership prior to attending the 2013 Texas School. In addition, you must not have received a Texas School scholarship during the previous ten years. Also, you must not have been in photography for more than five years, or if you have been in photography for more than five years, you must have earned a minimum of 20 Fellowship Points from TPPA. The final requirement is that only one application per studio or firm will be accepted.

The second type of scholarship is a "Wrangler Scholarship." To be eligible, you must have attended the Texas School in the past, willing to work, able to get along well with people, able to take directions well, must have a car, must have satisfactory computer skills, and must be available by 9:00 a.m. on April 28, 2013.

If you want to be a part of a very elite, fabulous, hard working group of people who are a very important part of the success of Texas School, and would like to be considered as a wrangler, then send in your application today!

If you have any questions, ask any of the trustees, talk to someone who has been a wrangler in the past, or contact Cindy Romaguera, at 504-799-9729 or email her at Cindy@Romaguera.com. Remember, a Wrangler Scholarship is a "working scholarship." When you are a wrangler, you get very close to your instructor, classmates, other wranglers, and the Texas School staff.

38th Annual Texas School April 28 - May 3, 2013

by Don Dickson

The 2013 Texas School of Professional Photography will be held at the Intercontinental Hotel & Conference Center in Addison, Texas, April 28 - May 3, 2013, from noon Sunday to noon Friday. Catalogs with additional course information will be mailed out in a few weeks. The first day to register is January 3, 2013, at 11 pm.

There are several convenient hotels in Addison, so be sure to check the next issue of this magazine for more details or go to the Texas PPA website. Registration forms will be in the December/January issue of the Texas Professional Photographer Magazine and will also be available on the Texas School website (www.texasschool.org). Wrangler and scholarship applications are on page 15 of this publication. The 2013 instructors are:

Ross Benton	Travis Gugelman
Doug Box	Jamie Hayes & Mary Fisk-Taylor
William Branson III	Jennifer Hillenga
Carl Caylor	Elizabeth & Trey Homan
Tony Corbell	Randy Kerr
Bry Cox	Julie Klaasmeyer
Jim Cunningham	Steve Kozak
Greg & Lesa Daniel	Don MacGregor
Mitch Daniels & Billy Welliver	Clark & Rachel Marten
Luke & David Edmonson	Gary & Kathryn Meek
Kay Eskridge	Lori Nordstrom
Robert & Leslie Faust	Larry Peters
Hanson Fong	Ralph Romaguera & Roch Eshleman
Mike Fulton & Cody Clinton	Richard Sturdevant
Joe Glyda	Janice Wendt
Martin Grahame-Dunn	John Wilson
Joel Grimes	Jane Conner Ziser

(More classes to be announced)

Texas School of Professional Photography *Scholarship Application*

Cutoff Deadline: **October 31, 2012**

Scholarships are open to all members of Texas PPA who meet all of the following requirements:

1. You must be a member of TPPA by July 1, 2012, and you must renew your 2013 membership dues prior to attending the 2013 school.
2. You may not have received a Texas School Scholarship during the previous 10 years.
3. You have not been in the profession of photography for more than 5 years, or if you have been in photography for more than 5 years, you must have earned a minimum of 20 TPPA Fellowship Points.
4. Only one application per studio or firm will be accepted.

Number of years in professional photography: Full Time _____
Part Time _____

Are you active in TPPA Fellowship Program? Yes _____
If "yes," give number of points: _____ No _____

Why do you feel you should be awarded this scholarship? _____

If you are selected, which class would you like to attend?
(Please indicate 1st, 2nd, 3rd choices)

1st Choice: _____

2nd Choice: _____

3rd Choice: _____

Name: _____

Address: _____

City/State/Zip: _____

Daytime Phone: _____

Mail or FAX to: **Texas PPA** FAX: 979-272-5201
P.O. Box 1120
Caldwell, TX 77836

Texas School of Professional Photography

Wrangler Application "A Working Scholarship"

Cutoff Deadline: **October 31, 2012**

Attach Photograph
of Yourself Here
(required)

Mail to: **Cindy Romaguera**
2319 Metairie Road
Metairie, LA 70001

Or Email: Cindy@Romaguera.com

Must be
Postmarked
by 10-31-12

NOTE:

1. Entrants must be a member of Texas PPA.
2. Wranglers must be available by 9 am on April 28, 2013.
3. Must have attended Texas School previously.
4. Remember, this is a "working scholarship."
5. You must have a vehicle to drive while at the school.

What years and courses have you had at Texas School?

What years, if any, were you a wrangler? _____
Which instructor(s)? _____

Are you familiar with the Intercontinental Hotel? _____

What is your level of computer expertise? _____

Do you know how to rename files and format per
instructions from the lab? _____

If selected, for which class would you prefer to wrangle?
(top 3 choices) 1. _____
2. _____
3. _____

Name: _____

Address: _____

City/State/Zip: _____

Daytime Phone: _____ Cell #: _____

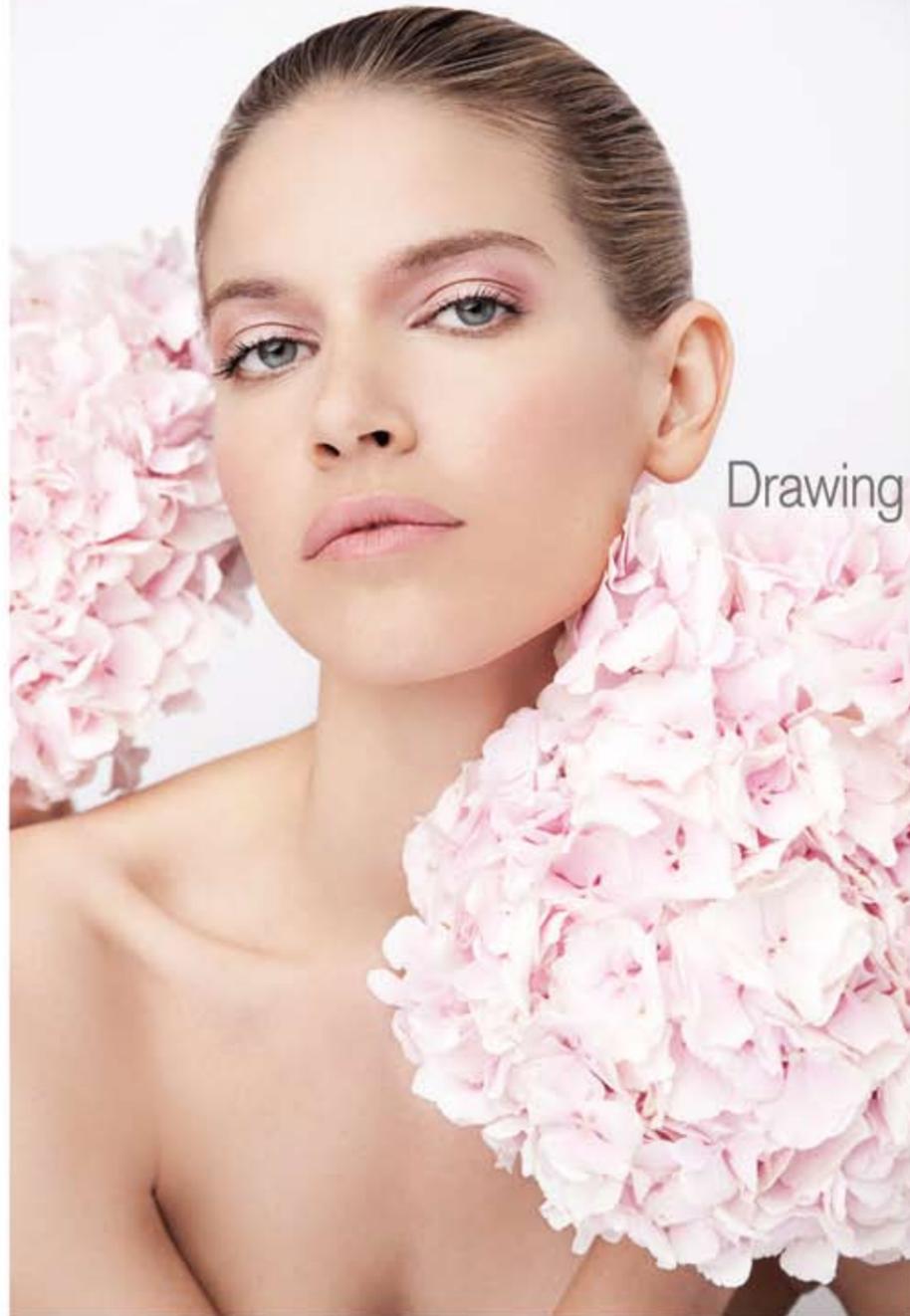
PPA#: _____ Email: _____

Birthdate: ____-____-____ T-Shirt Size: _____

Position/Skills in Studio: _____

If you are a photographer: How many years? _____

Your specialty or favorite kind of photography? _____



Drawing on the beauty of light.

©Lara Rose Focal Length: 70mm Exposure: F/8 1/125 sec ISO 100

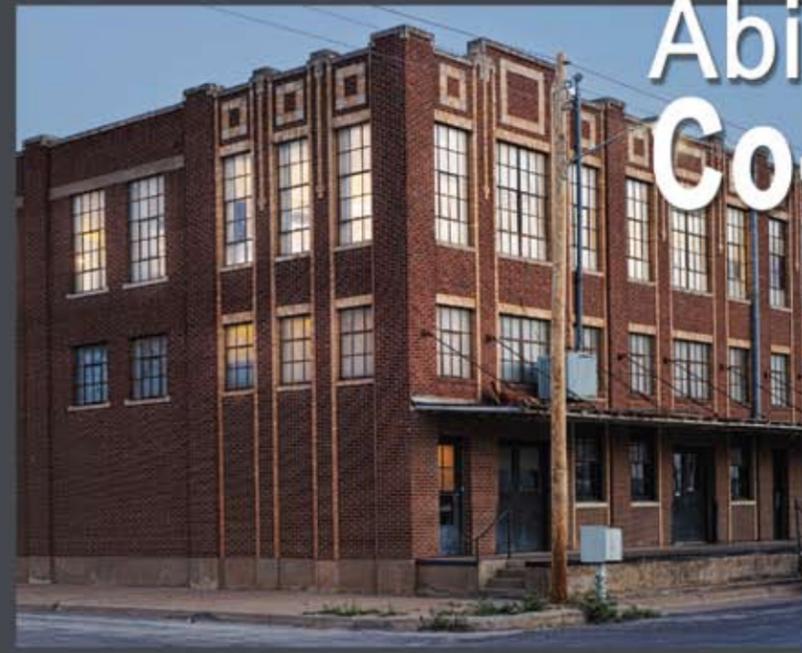
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Abilene's Co-Op Studio

"We create, we teach, we learn, we give to the arts, and we pursue the passion that we all have as a photographer. And we do it for \$125 a month."

by Steve Ellinger, AIA
Photos by Kevin Halliburton

It's no secret that the great recession of 2008 has dramatically impacted the business of photography, causing many established studio photographers to either cease business operations or drastically reduce their overhead. It's also no secret that the economic downturn has spawned many new photographers that have grown out of the hobbyist ranks to realize some income with their love of the art and their often very limited equipment inventory. But nobody can argue that there is a lot of good, creative and upcoming talent in those ranks that has at times appeared to re-define what people now expect out of a photography session, and that seems to more often now, not involve a studio. Let's face it, operating a studio on a shoestring business budget can strain even the most ardent photographer, and the public does not seem to be shouting loud objections. I mean, after all, studios produce stuffy, old, church directory type photos. Right? Well, not if I have anything to do with it.

The Concept - In July of 2011, I was in Boston doing a fashion shoot, along with accomplished fashion photographer Paul Lara. One would think that with the status that Mr. Lara holds, he would have a state of the art, fully equipped studio where he creates the fashionable art for which he has become known. But in reality, Paul is but one member of a studio co-op, a developing trend among photographers who are hoping to re-define studio photography, and doing so on a ridiculously low cost. Quite simply, a studio co-op is a shared studio space where a determined number of "members" share the space, equipment, and opportunities to create wonderful photography. Members can be amateurs, or full time professionals who simply don't want, or don't need a studio space 24/7. I found the Boston facility a delight to work in and found everything in place to do a full, professional level fashion shoot.

I also found another thing, something that was planted firmly in my mind. Why could I not start something similar in the West Texas town of Abilene? Doing so in Boston was easy I figured. I mean, after all, Boston is a big city, with thousands of photographers. But Abilene? As I sat in Boston's Logan airport the idea kept creeping into my mind. I knew that I had to pursue this idea. Upon my arrival back in Abilene, I casually kicked around the idea with fellow

This "warehouse" has been transformed into a modern and efficient studio.

photographers Kevin Halliburton, Doug Hodel, and Steve Templeton, all very accomplished in their craft, but none with extensive studio experience. A couple of lunch meetings later we decided to just look around at some available buildings and spaces that could, in theory, work. We looked at a few options, but none seemed ideal until one day after one of our lunch pow-wows, Kevin Halliburton and I, almost by chance, spied an old warehouse building near downtown Abilene, which was sub-divided into smaller spaces. We walked in and our jaws nearly bounced off of the beautiful concrete floors at just how perfect the space was for our needs.

The Facility - The roughly 3000 square feet was ideal for what we needed. Already in place was a kitchen, a restroom, a large dressing room, heat, air, high ceilings, plenty of perimeter electrical outlets, member storage, and perhaps most importantly a "coolness" factor that only a New York City loft could offer. The proportions were perfect to create two sizable studio spaces. This was it! The studio of our dreams! But as any artist will tell you, at some point we have to face the business side of our passion. The rent. Yes, the money stuff that none of us like. Like a green visor accountant with a sharp pencil in a smoky room, we began scribbling the numbers, and deduced that



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we could make rent and utilities with the members, each paying about \$125 a month. That's affordable for even the greenest senior picture or wedding shooter who never takes their camera off of auto. Indeed, maybe that's the type of member we were after. One that has creative talent that wants to take that talent into the studio and learn.

The Participants - Phone calls were made. We called, and called and called. Then we called some more. If an Abilene resident ever took a picture, they were fair game for us. "But I never shoot studio," was the common reply. I asked them why. "Because I have never had a studio," was the answer.

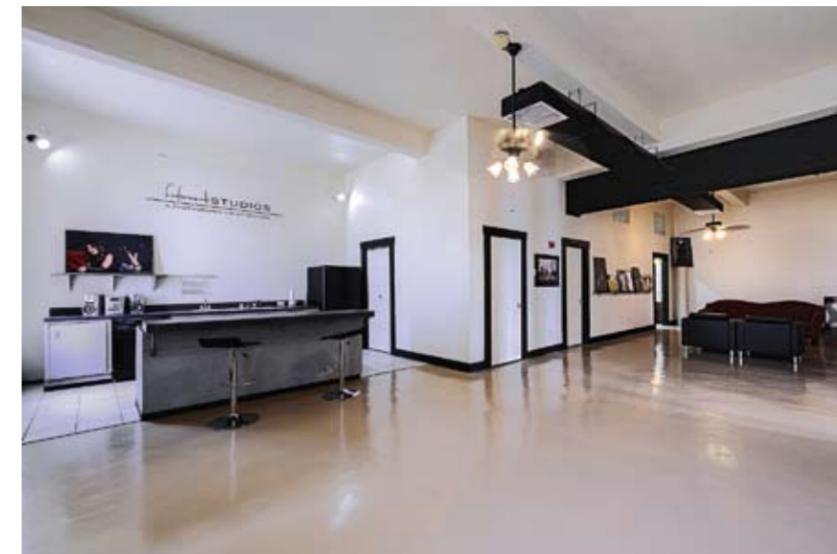
Dealing with logic that can only come from a government agency is one thing, but I figured that level of thinking was NOT going to impede what I knew could work. Having ones arm twisted to the point of giving in has long had effective results, and within about a month, we had ten committed to the dream. We were off and running. Now to make a few modifications such as adding a couple of walls, seamless background hanging systems, purchasing a few furnishings for the gallery, and hanging some member prints and we were ready to go. And that we did! Almost immediately we developed some by-laws, secured some insurance, set up the required business formalities, developed a logo, and christened the venture "Fotowork Studios."

Almost immediately, and thanks in a large part to an Abilene Facebook photography page, member work was being publicized and the "Fotowork Studios" name was everywhere. Inquiries and interests started pouring in. What is Fotowork Studios? Where is that? Even though we knew that we needed the ten members to make it work, we calculated that we could easily allow up to fifteen members with no scheduling conflicts. We had the additional five in no time. Members simply go on-line to a Yahoo calendar that only members have access to in order to book a studio date and time. The five additional membership positions allowed the studio to purchase seamless paper in a variety of flavors. We subsequently purchased eight moonlight strobes, light stands, a professional level boom, and other niceties that benefit the members.

To put the icing on cake, we soon developed a waiting list, which we still have. Our members work is diverse. Seniors, brides, and babies are just a part of what our members photograph. I specialize in fashion shooting, working with models from all over Texas, and some full time professional models from Los Angeles and New York City, all of which is very complimentary of our studio.



One of the two spacious camera rooms equipped with northern daylight and designed with a "coolness" factor that only a New York City loft could offer.



The 3,000 square foot building already had in place a kitchen, restroom, large dressing room, plenty of perimeter electrical outlets, member storage and was proportioned for two sizeable studio spaces.

Steve Ellinger, AIA, is a practicing Architect, educator and passionate photographer. He began his love of photography over 30 years ago while an architecture student at Texas Tech University in Lubbock, Texas. Steve tries to bring some of these elements into his unique photographic arts of fashion models. Years spent in the darkroom built the foundations of his digital work. Although Steve has successfully engaged in the photography of many areas, he most enjoys capturing and creating images of people in settings and poses that are fashionable, artistic and contemporary.

I was not content however to just let the studio become a place to shoot indoors. I wanted it to be a place of learning and creativity. A place to explore the photographic arts and to challenge ones thinking of what photography is. As a result, we have offered seminars on lighting, photo techniques, and methods that allow each of us to expand our knowledge in order to raise the bar of photography. Working with each of our local colleges and universities, we even offer a semester scholarship to a serious student of photography, allowing the recipient to sit in and shadow our members work, in effect educating all involved.

The Town - Abilene has always been a creative arts oriented town. Museums, galleries, artist's leagues, outdoor sculpture gardens, etc., are part of the civic fabric of this city. In seven months, the photography community in Abilene has substantially risen to become a major player in the Abilene arts scene due totally to the birth of Fotowork Studios, and the networking and fellowship of not only the 15 members, but the entire shutterbug community who gathers in the studio gallery once a month or so for coffee. Due to hard work of the accomplished members that I mentioned above, my Boston dream became a reality. And unlike any studio that I know, we create, we teach, we learn, we give to the arts, and we pursue the passion that we all have as a photographer. And we do it for \$125 a month. That is what I call a significant return on my investment in the arts.



THE ART & SCIENCE OF LIGHTING

“Size Matters”

by Cris Duncan



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

Photography is indeed an art - A subjective interpretation of the people, places and things that we encounter on a daily basis. Photography is also a science, objectively governed by physics. What makes photography so special compared to other mediums is the science of light. Painters can create any fantasy they desire with their brush, but photographers must create a fantasy within the bounds of nature, physics and the laws of light. Light is ruled by nature and can only do what it is limited to do. While it can be manipulated, the physics and natural state of light is what we must all understand to excel in this craft.

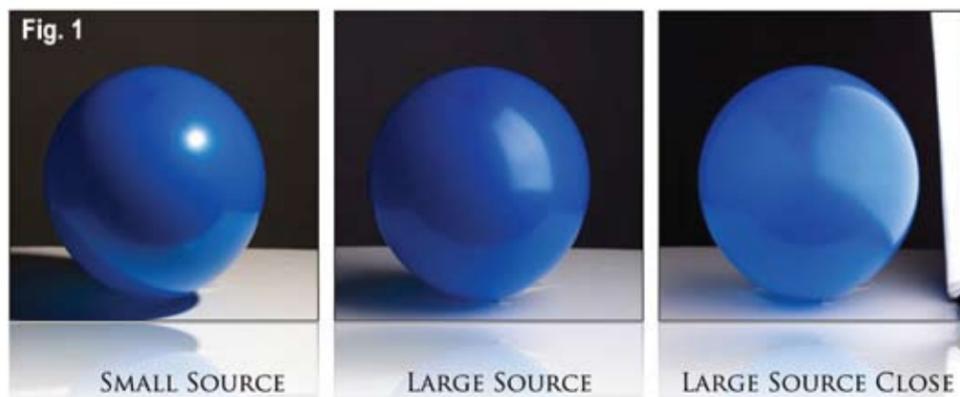
There are a few laws that we will examine in this and subsequent articles. First, we travel back in time to science class and recall what exactly is a law?

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

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

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

Three balloons (*figure 1*) are set up to demonstrate this. Note that the light quality is all that is affected, by controlling exposure, I can maintain the light



quantity I desire. On the left is a balloon with a single studio strobe placed about 6 feet from the subject. You will notice the bright specular highlight in the two o'clock position along with a very crisp shadow edge on the table. This represents a small light source.

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

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

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

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

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



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

Contrast that to an elderly woman, or a kid with acne. Texture is not what they usually want to see in their

portrait, so you would choose a larger source to minimize the shadows and specularity on their face. A family group (*figure 3*) will require a larger source to prevent shadows from one member falling upon the others and to maintain an even contrast ratio throughout the portrait.

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



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

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

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

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In the Still Of the Night

TIPS ON NIGHT PHOTOGRAPHY

by
Doug Box, M.Photog.Cr.

Night shooting is one of my favorite available light situations. With the high ISO capabilities of the modern digital cameras, this is even more fun. If you do find noise in your night shots, you can use Nik Dfine 2.0 to remove it. It's a great product. Another way to prevent noise is to shoot with your camera on a tripod. Using a tripod will allow you to use a slower shutter speed, which will allow you to use a lower ISO. Remember, the lower the ISO, the less likelihood you will have noise in your image.

The image of BB King's Blues Club was made at ISO 6400 at f4 and 1/400, using a Canon 5D Mark II. There is almost no noise. Because there is a lot of neon and reflection, the center-weighted metering mode worked great. In the shot of the carnival rides, the blue sky added dimension to the image, which was made at f4 at 1/60 and an ISO of 800.

Metering for Night Shots - Metering is the most complicated part of night shooting. I usually start with the meter in center-weighted mode, especially if there is a lot of black sky. Then, I center the meter on the lightest area of the scene. You can use the matrix or evaluative mode if your scene has a lot of mid tones or does not have a large solid black area.



In the street scene of Mackinaw Island (above), I got up really early one morning because I knew they washed down the streets every morning and wet streets are great for night shooting. The image was shot at f4 at 1/8 and ISO 2500. Even though people were on bicycles, I was able to stop the action by waiting until the cyclist drove straight toward the camera.



Then, while walking along the harbor, I saw these lights on the pier. I loved the sky (to the eye, it was solid black). I needed a subject and no one but me was awake, so I volunteered! The exposure was made at f4 at 3.2 seconds and ISO 2500. I took a couple of shots and this was the best one. For the long exposure, I had to remain very still. I found that, if I let all of the air out of my lungs, I could hold still.

Today's cameras make it easier than ever before to experiment with new techniques. So, don't be afraid to do some "after-hours" photography to give your portfolio a new and creative look.



Doug Box, M.Photog.Cr., is an instructor at the Texas School of Professional Photography. For more "techniques for digital photographers," check out his book, "Available Light Photography," published by Amherst Media.





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Perpetual Marketing

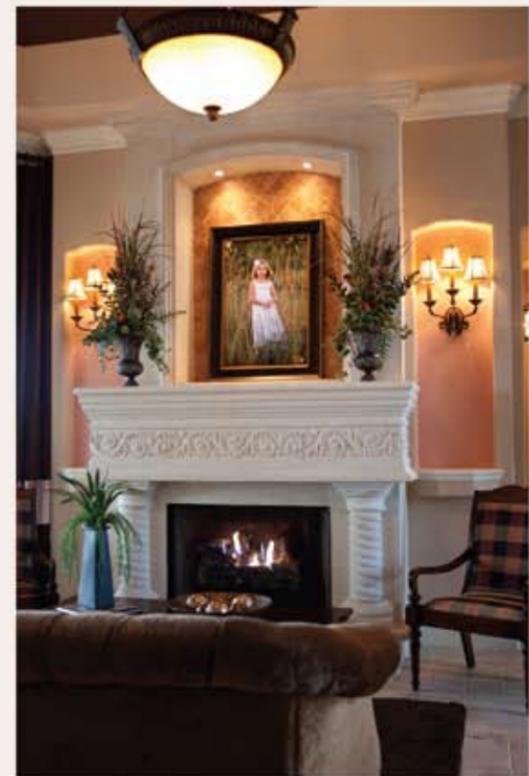
Third Party Displays for Increased Profit

by
Gregory Daniel M. Photog.Cr., F-ASP



Would you be interested in a business model that was inherently designed to reduce marketing costs, increase profits and perpetually build the buzz over time? This has certainly been our experience for over 33 years. We have successfully stood the test of many fads, economic rollercoaster rides and the digital revolution without changing our basic business model. Hopefully some of the following thoughts will generate some ideas and a review of your current business model and help with the development of an action plan for the future.

Third party display marketing has been one of the most powerful institutional marketing tools the photography industry has touted for decades. We all know that landing a display at the local children's boutique or in the premier mall entrance can be one of the best forms of keeping your name in front of potential clients.



As wonderful as this sounds, landing these displays are not always easy and can be extremely costly. Over the years I have experienced difficulty in finding just the right business match that not only loves a Gregory Daniel Portrait but

also is willing to display the portrait on their most valuable merchandizing wall. The predominate wall for a local merchant is typically prime real estate that needs to be graced with income producing products bringing large profits to the table. This is why partnership marketing is so very important to the merchant and ultimately cost you through kickbacks or shared profits via certificates sold or honored from the generation of sales as a direct result of the display. There are many other types of displays that we have successfully used in the past and still employ today. This article is not to address all of the normally taught standard practices in our industry today but have you explore the idea of a proven much more sustainable approach to long term powerful marketing.

Consider setting up a photography business that is focused on creating timeless classics that are designed to hang on the predominate walls of all your clients. These are clients that have purchased your artwork because they love what you do. Naturally their portrait is something they are emotionally attached to forever. Typically it was created during a very special time in their life capturing their family, as they want to see them today and in the future. They have displayed this timeless, priceless portrait in the most desirable place in their home to be seen everyday.



Let's say you work with 100 clients each year for over 5 years, you would have over 500 wall displays in the target homes of your marketing sweet spot. These are display holders of people that love you because of the wonderful gift and treasure you have given them for a lifetime. These are homes where parties are held each weekend throughout the year, every year, and where new potential clients are immersed in conversations centered around the most important topics of these families. Can you imagine the perpetual marketing buzz this produces? The type of third party marketing from having one of your clients share their experience during the creation of their timeless masterpiece is priceless.

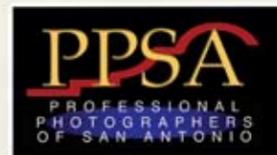
I believe a business designed to create a timeless recognizable brand of personal art that is displayed on the wow walls of your clients is a blueprint for a sustainable, successful business. I would suggest perpetual marketing that is built into your products is a valuable concept that can and will reduce your direct marketing costs and continually increase your profits. This concept is one of the foundation blocks of our business and has proven itself worthy and standing the test of time.



Third party marketing from having one of your clients share their experience during the creation of their timeless masterpiece is priceless and is a valuable concept that can and will reduce your direct marketing costs and continually increase your profits.



Gregory and Lesa Daniel are from Titusville, Florida, and will be instructing at the 2013 Texas School of Professional Photography. For more information on Gregory and Lesa, check out their website at gregorydanielporraits.com. For more information on Texas School, go to texasschool.com.



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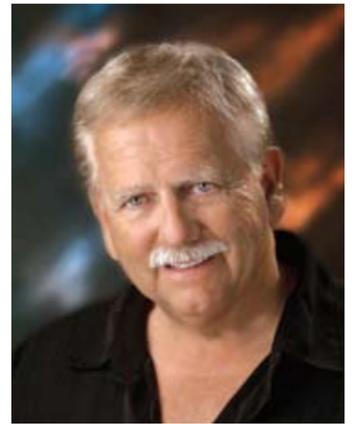
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Separation is the Key

Adding the Final Touch to Your Portraiture

by
Dave Newman



Using a hair light or edge lights or garlic lights to separate the subject from the background, provides a three-dimensional effect that sells portraits. The overwhelmingly popular dark backgrounds, either in the studio or on location, thirst for some type of separation lighting to define the images.

A hair light seems to be the last added effort or thought to any portrait artists creations. Why is this? Well, it simply comes down to this... its darn tough to get that "overhead-and-behind-the-subject light" in place. Hair lighting with larger groups is mind-boggling at best. Boom stands for the hair light, ceiling-mounted hair lights, or overhead bounce lighting all eventually fail along the way. For example: booms seem never long enough for larger groups. Fixed ceiling-mounted hair



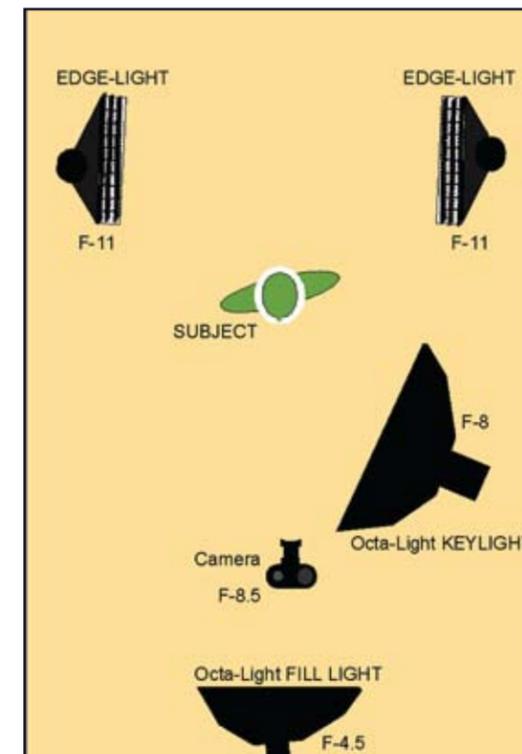
lights need rare remote controls for the lofty adjustment requirements. Overhead bounce lighting is just "bad" since it often strikes noses and backgrounds uncontrollably.

However, I'm having a lot of fun with "edge-lights." This is nothing new, but their usage can separate you from your competition. These two lights do require constant monitoring and directional "egg crate" grids, but they add loads of creative hair and body sculpting, if used properly. Colored gels, added for effect, are also popular with younger subjects. Full body poses, chiseled out with controlled light, seem to work well, too.

Although there are many suppliers and creative uses, I have landed on 8 inch by 36 inch light modifier which, uniquely comes complete with the "egg crate" ribbon type grids at no extra charge. This piece of equipment can be found at www.portrait-world.com and I mount them vertically onto side stands. Small units are, however, easier when adding colored grids. These are a type of skinny strip light modifiers that are affordable and work perfectly for my demands.

The effect of separation lights can be seen in the portrait above. Lighting diagram to the left shows how the portrait lighting was set up.

One-half to a full stop over the key light reading, is a good place to start your use of the edge lights. The position is to the rear/side and about shoulder height from the left side and again from the right side. In other words, if my combined fill/key light reading is f/8, I would usually start with f/11, and not much more.



One-half to a full stop over the key light reading, is a good place to start your use of the edge lights. The position is to the rear/side and about shoulder height from the left side and again from the right side. In other words, if my combined fill/key light reading is f/8, I would usually start with f/11, and not much more.

Dave Newman teaches a class at the Texas School of Professional Photography on "Professional Portraiture." This is a basic to intermediate level class that covers ideas, techniques and guidelines required as a portrait artist. Learn more at www.TexasSchool.org.

BACKING UP FILES

Sooner or Later, You'll Wish You Had!

by
Mark McCall



It's been said that there are two types of digital photographers. Those who have experienced a drive failure and those who will eventually experience a drive failure. Hard drives contain moving parts and, like anything mechanical, will eventually fail. Whether or not that means "the end of the world," depends on you. Backing up files doesn't have to be difficult, expensive or time consuming, but it does take a plan.

One of the primary causes of hard drive failure is usage. Heat is another killer but that is the result of usage. Therefore, I'm a huge proponent of running a drive only when needed. However, the best protection against drive failure is a good backup plan and my plan includes three parts:

1. Downloading cards then "quarantining" them so they aren't used again until the job is delivered to the client. Cards are inexpensive these days, so this makes perfect sense.
2. A solid, chronological filing system, backing up the data in three places quickly and automatically.
3. A row of hard drives that are filled to 90% capacity then turned off, accessed only as needed, again, arranged chronologically.

Quarantining the cards - Quarantining simply put, means "isolation." You should isolate your memory cards to prevent them from being used again until the job is delivered to the client.

No ifs, ands, or buts. No card gets used again until the job is delivered. If there's ever a crash, corruption or other loss, you still have the original raw images on the original storage devices (figure 1).



Fig. 1
You should isolate your memory cards to prevent them from being used again until the job is delivered to the client.

The Chronological Filing system - I had two recent conversations with photographers who couldn't find a customer's images on their workstations. The inability to find a customer's files can be attributed to a weak or non-existent filing plan, and this is the easiest problem to fix.

Most photographers just create a client folder somewhere on a RAID, external or internal drive. They'll name the folder after the client (ex.

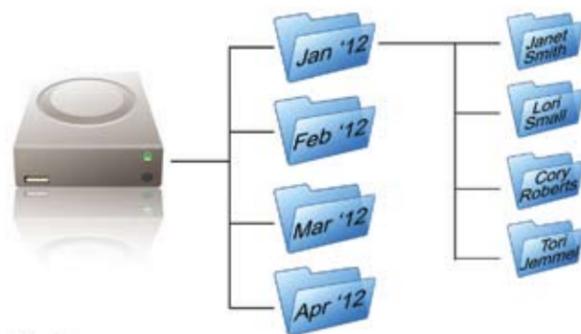


Fig. 2
At the beginning of every month, we'll create a new folder, giving it the name of that month.

"Melissa Smith" or "Smith, Melissa") leaving out anything that pertains to when the images were captured. Why is that important? You're shooting chronologically, so your filing system should be chronological as well. Alphabetical storage may be fine for putting things into a filing cabinet but different rules apply when you put them into a storage device that does not have an infinite life span (ie: hard drive).

Filing chronologically - At the beginning of every month, we'll create a new folder, giving it the name of that month. For example, on January 1st, we'll create a folder titled "January 2012." Every time we shoot a session, a new folder (figure 2) will be created inside the January folder with the client's name (ie: Janet Smith, Lori Small, Cory Roberts, etc.). Those folders will have subfolders entitled: Raw, Jpg, Adjusted, Final, Lab, whatever.

On February 1st, we'll do it again,



Fig. 3
When a drive is approximately 90% full I'll add another to the array, turning off the previous one. I'll access it only as needed. This keeps unwanted usage to a minimum, lengthening the life of the drives.

create a "February 2012" folder and likewise throughout the year. Then, once a drive is 90% full, we'll turn it off and put a new one online. Why only 90%? Some clients' orders or wedding albums aren't complete at the end of the month or at the end of the cutoff for adding a new drive. Leaving a little free space on the drive allows us to finish off old orders/albums as time allows. Also, we do not want to keep that disc spinning unless absolutely necessary. This is critical for the life span of the drive. If the client calls back two, three or even seven years later, all we have to do is turn on that particular drive (marked with the months/years), access the images, and turn it off. It's easy and keeps miles off that drive.

Storage - Every drive will eventually fail... EVERY drive! That being said, RAID systems are a great way to store your images, with levels 0-5 having different advantages. With some of the RAID levels, you can automatically repopulate a new drive if one fails (unless you're using level 0 with no redundancy). But I'm not a fan of the RAID way of doing things, and I'll tell you why.

With a RAID, every time you access the unit, you are spinning all the drives, putting unnecessary mileage on the drives. It doesn't matter if you're accessing last week's wedding or a session from several years ago, the same set of drives spins up. You're constantly accessing the same set of drives, raising the probability of a future failure.

It all comes down to USAGE, which is what kills a drive in the first place. Repeated access will almost surely guarantee that RAID drives won't last as long as a stand alone FireWire or USB2 drive if the later is turned off when not in use. The advantage of a RAID, however, is that they will repopulate themselves if a drive is dropped. It's my opinion that you should still have another backup outside the RAID, like CD/DVD or cloud storage. RAIDS do have their advantages, and one major disadvantage.

I prefer to use external FireWire or USB2 drives. With this system I can file chronologically quickly then shut down the drive when not in use, making them last longer. If I need a file from last week, I don't have to start up all my drives to get it... just the one drive that houses that file. They can be searched by client's name or when the session was shot. When a drive is approximately 90% full I'll add another to the array, turning off the previous one. I'll access it only as needed. This keeps unwanted usage to a minimum, lengthening the life of the drives (figure 3).

If you're into print competition, like I am, you may want to keep a dedicated hard drive just for print competition images. It's always powered down until I'm ready to work on something. That drive is backed up on a secondary drive as well.

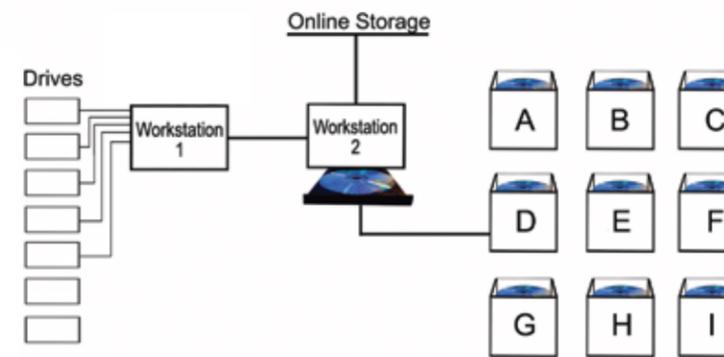


Diagram of Mark McCall's backup filing system.

responsibility is backup. We'll send session folders over the Workstation #2 via the network after downloading to the drive array. Client folders are burned to CD/DVD, as time allows, then filed in alphabetically labeled boxes (figure 5).

Cloud Storage - Our third backup option is cloud storage. Several companies offer this service for a surprisingly small fee per year for unlimited storage. See a complete list including reviews at <http://www.thetop10bestonlinebackup.com/online-storage>.



Fig. 5
Client folders are burned to CD/DVD, as time allows, then filed in alphabetically labeled boxes.

The downside to cloud storage is the amount of time it takes to back up an entire drive. The good thing is that you don't lose the use of your computer while backing up, but it will affect performance in both operation and internet speed. Some of these services will even allow you to shift the speed of the upload into high gear when the machine is not in use, increasing transfer performance.

Once a drive is completely backed up online most of these services will only backup (1) Anything new that appears on the drive. (2) Anything that has been changed on the drive, making future cloud backups very quick, since you're not uploading everything all over again, just the new stuff. Getting started with online storage is the tough part. After drive data is online, it's much faster. The ideal situation is to start a cloud storage account the day you being archiving to a new drive.

A typical download and archive workflow will work as follows: Download images to the Month-Year/Client's folder on the external drives. Send the folder across the network to another computer whose sole purpose is to burn CD's/DVD's and do cloud backups. This frees up my main workstation to work at will with no loss of performance due to backups. The dedicated backup station cost a whopping \$300 new, but any old computer, PC or Mac will suffice. It doesn't require a fast processor or even lots of memory, just the ability to burn CD/DVD's and internet connectivity.

My system is devised to keep precious time off the drives, giving them a longer life span, less money spent per megabyte hour, and to provide a quick, easy way to retrieve items needed at a later date.

Redundant Storage - Having files stored in one place isn't enough. As I said earlier, all drives fail sooner or later. CD or DVD's provide a good, stable archiving platform. Discs are inexpensive and don't take up a lot of space. The downside is that it takes time to burn to CD/DVDs. We can't always stop what we're doing to run a backup disc, so we devised a quick, inexpensive way to create backup discs as time allows.

We have an inexpensive PC, connected through the studio network, who's sole

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PREPAREDNESS & OPTIMISM

Dealing With Uncertain Times Ahead

by
Bry Cox



We are working in very uncertain times and the key to survival is preparedness and optimism. The last 10 years have brought about a number of changes that started with new technology. An analogy can be made by comparing our digital imaging revolution with the 1980's techno music revolution. Back then, musicians were worried that synthesizers would steal their jobs. They did, but much of the music was terrible. Eventually though, a better combination of the new technology was juxtaposed against real instruments for better music.

Similarly, early digital images look terrible in contrast to what's being produced today. Good photography now seems to be less about fancy effects and more towards being good proficient artists who know how to mix technology and effects with real life and true artistry.

What Sets Us Apart - Many times in talking to clients, we sell the tangible. We focus on our final product or our top-notch equipment as the reason we are worth the extra money. Though some of that may be true, we also need to sell the intangible, like the artists that we are, our training, our PPA credentials, our experience, all of which gives us our ability to always do well in a given situation. It's our preparedness that makes us worth more. The combination of the tangible and intangible is what sets us apart from competition.

When we focus on the tangible alone, our prospects will instead look for ways to get discounted and counterfeit versions of what we offer. So what do we do? How do we convince people that our work is worth the extra price tag in a world where people are happy with mediocre?

We don't. We instead move on to better clients who appreciate our work and time. Yes, we point out the differences using tangible and intangible sales points, but in the end if someone doesn't hire us, we let them hire someone cheaper and hope they see the difference afterward. In the meantime we set our sights higher and higher on bigger, better clients that are willing to spend more, and we use our time more wisely. We focus on a niche instead of trying to do everything.

Find Your Niche and Avoid Distractions - Being in an uncertain field so full of change makes it more important for each of us to find our individual niches in order to differentiate ourselves. We need to better ourselves with better artistic and technological skills, better sales techniques, and better business savvy. We need to work towards gaining PPA credentials, attend photographic workshops, and spend time in constant personal study. This preparedness will give us optimism, which is the key to success.

We should block out and ignore the constant inundation of TV and fear-based media stories of a bleak future. We need to remind ourselves that it is nobody's responsibility but ourselves to carve our future. We are the ones who make our own money and our own success despite who the president is, despite economic news, recessions, wars or other tribulations.

It is up to each of us to prepare for problems as well as success. When you think out possible problems and mentally solve them, you can really relax and be optimistic. For instance, when you have a good back-up plan for your digital images, you are optimistic about a job rather than worried.

Survival Techniques - In the US Army Survival Handbook, a gift from my cousin because of our love of the outdoors, knots, knives, guns, tents, and other fun things, there are many parallels with survival techniques in both the outdoors as well as in business. In both cases, preparedness makes you an optimist, and being an optimist is key to survival. When you are optimistic, your mind thinks more clearly and uses more of the brain to problem solve. The opposite is true as well - when we focus on worries and fears, our ability to solve problems is decreased.

It's the same in business. The longer you've been in business, the more you know that problems come and the economy fluctuates. One way of being prepared can be as simple as living below your means, and saving money rather than building your business on debt. It means investing in yourself, in workshops and training to get the most out of every job. When you have a habit of saving, you have reasons to be optimistic - you are a better artist, a better businessperson, and a better salesperson because you are not worried.

Take some time everyday to better prepare yourself in whatever areas you need. If you find you are a bit slower than expected, use the time to clean up your studio, closets, work area, offices, entry ways, and other cluttered areas. Replace your samples and paint areas that need it. Create a positive environment for yourself and your clients.

Take time at the end of the day to improve yourself by reading in areas in which you need improvement. If you are looking for some books specific on photography, creativity, and higher portrait sales, I have some at www.BryCoxWorkshops.com, and they're usually a better price if you call me.

Books and Resources - There are plenty of books out there on photography and business, and these should be used to prime our mental pumps on a daily basis so that we can really get the most out of our businesses as well as new learning situations like Texas School. I find that photographers who spend time in personal study seem to get even more out of a week-long workshop. Nevertheless, remember that we get paid based on what we know and we need to constantly be feeding and exercising our minds like it was a muscle.

Finally, we all have ideas for our businesses that we've never tried because of the lack of time. If you happen to be slower right now, see it as a blessing and reason to do some of those things now! It could be a new marketing idea that you've had, reprinting your samples, cleaning, painting, or something else to change the whole vibe of your place. Look around and see what needs to be done, and do it before you get too busy.

All of these ways will help you create a positive environment where you will feel more positive and optimistic and your clients will too.

Bry Cox will be an instructor at the 2013 Texas School of Professional Photography. His course covers key elements to success in photography. Bry is a Master/Craftsman with a bachelors degree in Business. You can find more information about Bry and his class at www.TexasSchool.org.

Earl Jones and His Chainsaw



Galveston, Texas, is all too familiar with hurricanes. In 1900, the deadliest hurricane in U.S. history hit Galveston and more than 8,000 people lost their lives when storm tides of up to 15 feet inundated the entire island. More than half of all the homes and buildings were destroyed. More recently, in 2008, "Hurricane Ike" made landfall with a vengeance, sending waves crashing over the 17 foot sea wall built after the 1900 storm to protect the island. It is blamed for 112 deaths and caused over \$29 billion in damage along the U.S. coast. However, like before, the people of Galveston returned and rebuilt.

It is a common misconception that the primary source of damage from a hurricane is wind. In fact, it is the water... lots of salt water. It destroys vegetation and, in the case of Hurricane Ike, the wind and the surge of sea water was responsible for destroying 80% of Galveston's tree canopy... some 40,000 of them. That's where local artist, Earl Jones, and a couple of other out-of-state artists came in.

It was the brain-child of Galveston Island Tree Conservancy member, Donna Leibbert. Earl and two other out-of-state artists would create works of art from the terrible eyesore that was left in the wake of Hurricane Ike. What was once an eyesore soon became charming sculptures, each with its own unique story. Today, tourists come from all over the world to tour this historic section of Galveston. It is there that we caught up with Earl Jones.



While other artists use a pallet and a brush to "Pod of Dolphins and Mermaids." The dolphins represent the children and the Mermaid symbolizes the mother of the family that lives at the home where the sculpture resides in this amazing example by Earl Jones.

create masterpieces on canvas, Earl uses a chain saw. As a matter of fact, he is quite familiar with the brush and pallet and was painting a mural in Little Rock, Arkansas, when he suddenly realized he could transform these dead trees into something of beauty.

He starts with a chain saw and has a couple of different models for different purposes but he also uses a variety of other tools including grinders, sanders and other hand tools to make these sculptures. "I'll use a butter knife if I have to," he explains.

The project began in Galveston's East End Historic District and has spread throughout the island. In the Adoue Park, on the corner of Winnie and Twelfth Street, an oak tree was planted right after the turn of the century to replace one that was killed by the 1900 hurricane. The mighty oak lasted until Hurricane Ike, some 108 years later. The park was named after a local woman, Fannie Kempner Adoue. Earl explains that Fannie loved to read to her grandchildren and that is why they commissioned him to create a work of art in her memory from the fallen oak in the park.

"In the back of the chair she's sitting in, there's a big book with the story characters she's read about, such as Humpty Dumpty, an Arabian horse, some pirates, the Cheshire cat from 'Alice in Wonderland' and the little old lady who lived in the shoe," Earl explains. "It's about how important

In Adoue Park stands a sculpture of Fannie Kempner Adoue. She loved to read to her grandkids. "It's about how important it is to learn how to read, because reading is fundamental," says artist Earl Jones.



it is to learn how to read, because reading is fundamental, the basics of all learning."

Earl created another sculpture in Elizabeth Wilson's front yard. The huge camphor tree with immense branches arching over the street had provided a gym for her five children over the years but Ike ended all of that. Elizabeth's heart sank when she was told that the tree was dead

and had to go but her mood quickly changed when a private donor offered to have Earl transform the stump into something of beauty. As he worked, a mermaid blowing a conch shell horn and four dolphins soon emerged from the unsightly remnants of what was once shaded her front yard.

It's always been interesting how a sculptor can visualize a masterpiece beneath a chunk of wood or marble. Earl Jones has

that unique ability to know what lies beneath that rough exterior and carefully goes about the task of revealing it... with a chain saw.

So, if you're visiting Galveston, take a little detour on your way to the beach and check out the Tree Sculpture Tour. The Visitor Information Center is located at 2328 Broadway and guided as well as self tours are available. If you're lucky, you just might catch Earl Jones at work on another masterpiece. If you do, sit back and watch him. Then, when he takes a break, be sure to tell him how much we all appreciate his work.

The project began in Galveston's East End Historic District and has spread throughout the island. Earl Jones and two other artists are the sculptors.



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San Antonio News

by John Vega

The Professional Photographers of San Antonio had Suzy Roberts-Fulton as a guest speaker for the month of July. When you meet Suzy for the first time, you can see the energy and passion that has made her a great photographer. Although she looks young, she actually began shooting with film, and fell in love with her darkroom developing her own black & white photos. Now, with the digital world, she traded out the darkroom with Photoshop where her love for photography has taken new shapes.

Suzy, along with other photographers from Tri-Coast, has propelled their senior business even during the economic downturn. Her success is all about smart business practices, including social media and the most important is delivering an excellent product to her customer. Thank you, Suzy, for spending time with us in San Antonio.

The July print winners were: first place, "Lady Zabrina" by Angela Penscak; second place, "Bath and Be Young" by Javier Barrera; third place, "Cascada De Amor" by Dane Miller.

PPSA welcomed Kim Smith as our August speaker. Her theme for the evening was, "Be Creative, Be Inspired, Be You," which, as Kim will tell you, are the words she lives by. Her love for photography started with her seven children and they have inspired her to become the best. As Kim pointed out, inspiration can come from anywhere, music, movies, books or TV. No matter what inspires you, be creative with it and make it yours. Don't go out there and simply mimic the work of others... own it and personalize it with your own character. She concluded her presentation with emphasis on not limiting yourself to locations. If you can visualize your clients within different locations, you don't need much to create fantastic pictures.



July print competition winners: Dane Miller, Javier Barrera, and Angela Penscak.



August print competition winners: Michael Plumeyer, Laura Ann Pollard, Angela Penscak, and Randy Pollard.

In the August print competition, Michael Plumeyer took first place in the Album category. In the Print category, first place went to "Sunset Red Granite" by Randy Pollard; second place went to "Fine Feathers" by Angela Penscak; and third place went to "Kitana" by Laura Ann Pollard. Thanks to everyone that participated in our August competition.

Fort Worth News

by Keith Evans

The Fort Worth Guild held their August meeting at Southern Flair Studio. Many thanks goes to Dwayne Lee for opening his studio this month for the local guild meeting.

Instead of having a normal monthly print competition, the guild held a mock print competition, gearing up for the upcoming convention at the end of September. Many of the guild members brought prints to the meeting to be judged by John Murray and Steve Kozak. Both judges scored each print and then talked about how to bring up the score either to a merit print and what they would do to improve the image or even get a higher score. A wealth of knowledge was received with enthusiasm. Also Phyllis Kurkendall has volunteered her pool for this year's summer pool party.

Austin News

by Sue Ellen Pesl

In July, Austin PPA was honored to welcome Jenny Hollis as our speaker. Jenny's program, "Don't stay in one box, SEE what others haven't even looked for yet," was an inspiring show geared toward waking the inner designer in all of us. Jenny showed how to build an entire set, starting with just one prop, with our imaginations and then how to make it happen in our studios. Jenny stressed the importance of making the experience memorable for our clients and how it is key to keeping them coming back year after year. She also shared her fun ideas and secrets to social media marketing and how, in just one post, we can get the phones ringing.



July Print Winners for Austin Guild: Maria Bernal, Laura Wootan, and Brandi Nellis.

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July's print competition winners were: first place, Maria Bernal; second place, Laura Wootan; and third place, Brandi Nellis.

Austin PPA is very proud of our members who competed in Kerrville at the TPPA Summer Roundup. Maria Bernal received trophies for: Best Classic Portrait, Photographer of the Year, Top 10 Texas, two Judges Choice trophies, and was one of nine photographers to go 4 for 4. John Rogers received trophies for: Best Commercial Illustrative, Best Illustrative, Best Overall Illustrative, a Judges Choice trophy and an honorable mention at BWC's Texas Shootout.

In August, Austin PPA welcomed Certified Professional Photographer, Master Photographer and Photographic Craftsmen, Cris J. Duncan.



August Print Winners for Austin Guild: John Rogers, Maggie Messer, and Brian Runyen

Cris' program, "The Art & Science of Light" was a journey from the fundamentals and basic laws of lighting to the creativity that can be achieved once these basic rules are understood. He showed us how to create the most flattering light for our clients and what types of lighting patterns to steer clear of for certain situations.

Cris emphasized using a light meter every time on every session and gave us a demonstration on how to use the edge of light to create texture and drama. Cris showed how using quality strobes and reflectors will decrease the amount of Photoshop work we do daily. It is obvious how much Cris loves life and photography. Thank you, Cris, for sharing and teaching our group.

At our August monthly print competition, John Rogers won first place, Maggie Messer took second place, and Brian Runyen came in third. Please visit www.austinppa.com to see our upcoming programs and information about joining our awesome organization!

No TPPA Membership Directory To Be Published for 2013

by Bill Hedrick

At the June meeting of the Texas PPA Executive Council, the printing costs of the TPPA Membership Directory was discussed and officers voted to discontinue the printed version of the directory.

Other than costs, there were other problems with the printed version of the directory. The major problem was that more and more members were waiting until later in the year to renew their membership dues. As a result, many members would not be included in the publication if it was printed at the beginning of the new year. Waiting on these members to eventually renew their dues meant that the directory was printed later in the year.

Another inherent problem with the printed version of the publication was that, once it was printed, there is no way to change or update its contents. When members move, change phone numbers or change email addresses, the old information remains in the directory until the next one is printed. Since this information is already on the Texas PPA website anyway, the officers voted to save several thousands of dollars in printing and mailing costs by discontinuing the publication.

In the online version, found on the Texas PPA website at www.tppa.org, members can go online themselves and update any information on their own profile. If anyone has any problem doing so, they may contact Texas PPA Executive Director, Doug Box, at 979-272-5200.

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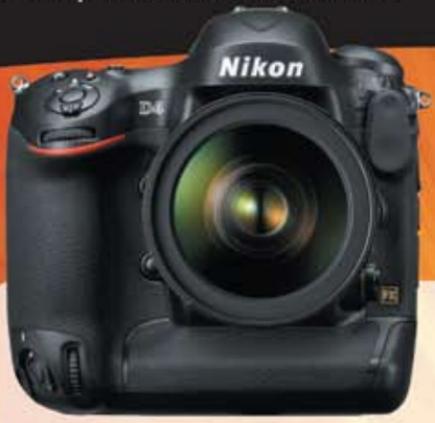
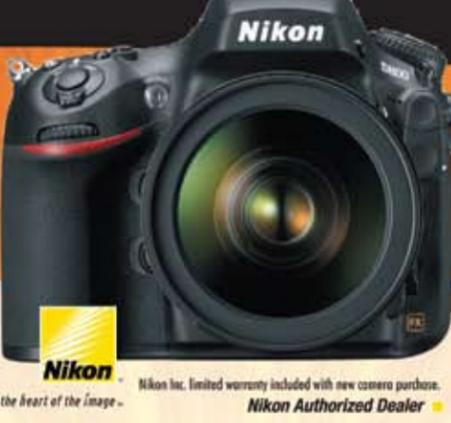
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Brazos Valley News

by Kathy Norwood

With one of the hottest months on record in this area, BVPPA was pleased to host the incredibly HOT duo of David and Luke Edmonson. From the moment they arrived at our new location, David and Luke were a pleasure to talk to and made everyone feel so at ease. Their program "The Trench Report" was not only to the point but answered many questions that



David and Luke Edmonson pose with August print winners Melanie Hall and Kathy Norwood.

photographers who specialize in weddings have everywhere. Some tips that I especially liked were: Grow your ability to be a better you. Many times they get booked because people like them! Talk to people who can mentor you and respect that you won't copy that style but develop your own and finally, grow yourself photographically. Remember that everyone can bring light to an image in some form or fashion, but it is the quality of light that will make you stand out.

After their program, David and Luke shared their thoughts about print competition and Luke talked a little about his image, "Dance with Me Forever," that made the cover of the August/September issue of Texas Professional Photographer. With that being said, we had two members enter print competition this month. Kathy Norwood with "Fierce" receiving a 79 and Melanie Hall with her print, "The Special Day," receiving a 78. We would also like to thank our three visitors from the Houston PPG who joined us for our meeting. We extend this welcome to join us anytime. Our meetings are on the 2nd Monday of the month and we presently meet at 1520 Rock Prairie Rd. in College Station-77845. If you have any questions, you may contact Kathy Norwood, CPP and President at 979-690-9105 or Daniela Weaver, CPP and Vice-President at 979-571-2778.



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Heart of Texas News

by Tom Sergent

The Heart of Texas Professional Photographer's Guild held its third annual "Shootout" in place of the regular meeting in July. The Earl Harrison House, a historical landmark in Waco, once again hosted us for this event. Interested members were given the opportunity to photograph models in a variety of situations and locations on the grounds with a rotation every 30 minutes to a new model.



Cecy Ayala, Tom Sergent and Jill Hubbert (who, after running around in high temps and humidity for 3 hours, look like drowned rats!)

The models this year included a bride, a bride and groom, a maternity, and a senior. Contestants can turn in photos taken at the shootout to be judged by an independent judge (not a member of our guild) and the ribbons will be awarded at a future guild meeting. A short meeting was held after the shootout and details of the upcoming Guild Arboretum show were discussed as well as an image competition held. A Full Color Lab representative was in attendance and provided a nice door prize.

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The image competition winners were: Jill Hubbert, first place; Cecy Ayala, second place; and Tom Sergent, third place. It was also announced that HOTPPG now has a facebook page. Feel free to look us up and "like" our new forum. All of the winners from this year's print competitions and their prints are posted there for your enjoyment.

The Heart of Texas Professional Photographer's Guild met at the Klassy Glass in Waco in August. Our guest speaker was Melanie Hall of Willis, Texas. She presented an

excellent program on using off-camera flash. Melanie covered numerous subjects including pocket wizards, radio poppers, speedlights, strobes and light modifiers. It was a fast-paced presentation and answered a lot of questions for our member-photographers and guests alike.

The results of our third annual HOTPPG shootout on the grounds of the Earl Harrison House in Waco were announced. The images were judged by Lance Johnston of Arkansas and the winners were: Rhonda Williams, first place; Don White, second place; and Tom Sergent, third place. Our August image competition winners were: Tom Sergent, first place; Darrell Vickers, second place; and Rhonda Williams, third place.



Guest speaker Melanie Hall, Ronda Williams, Tom Sergent, Darrell Vickers and Don White.

In August, the Professional Photographers Guild of Houston welcomed Mark Chen, of Houston, who taught photoshop tips, tricks and techniques and provided a great Q&A session.

Chen is an Adobe Certified Trainer and was a great resource for Photoshop help. So, we were glad to have him for a few hours! Chen stated, "What we perform with photoshop is digital plastic surgery. It does not hurt and, better yet, no blood." He demonstrated several non-destructive tools in layers and the use of masks and many more techniques.

The Professional Photographers Guild of Houston had a CPP Certification class on "Lighting" in August. This was the first lighting class offered for people looking to get their CPP certification. Don Carico, past president of PPGH and current CPP, taught this workshop at his studio in League City, Texas.

Don covered the mandatory images required for submission, which include Short Lighting with 3:1 ratio, Broad Lighting with 3:1 ratio, and Selective Focus with minimal depth of field. He also covered some of the elective images like high and low key.

The PPGH will give a CPP Test on October 16, 2012. The test will be from 2 pm till 4 pm at the Hyatt North Houston, 425 North Sam Houston Parkway East, Houston, Texas, 77060. YOU MUST register with Profession Photographers of America six days prior to the test. Don't miss this opportunity. Put it on your calendar now.



July PPGH print winners: Sherry Piche, Laura Popiel and Karen Butts.



PPGH President, Curley Marshall with August speaker, Mark Chen.

Houston News

by Kim Christensen

The Professional Photographers Guild of Houston welcomed our July program speaker, Peter Yu, who gave an excellent program on "The Business of Photography: Off Camera Speed Lighting, Using a Live Model and Closing the Deal!"

One point Yu stated is needing to have 1/3/5 year plan to achieve your goal to succeed in your photography business then make sure you write it down and follow it. He went into great detail about off camera lighting with a hands-on demonstrations using the location and models showing how to correctly light your subject to achieve the image you were looking for. He ended the program by saying, "If you cannot close the deal, fire yourself and find someone who can." PPGH had a full house that was eager to learn from what Yu had to say. The program was a full day merit program.

The July print winners were: Sherry Piche, Laura Popiel and Karen Butts. Tied for first place were Karen Butts and Sherry Piche and tied for second place were Karen Butts and Laura Popiel

Big Bend Workshop

Seeing the image before you pick up your camera and then having the skills to capture what you see. With Alan Montgomery and Mike Marvins, \$650 per person, Big Bend Ranch State Park, Jan 28 - Feb 3, 2013. www.woodallen.com for details.

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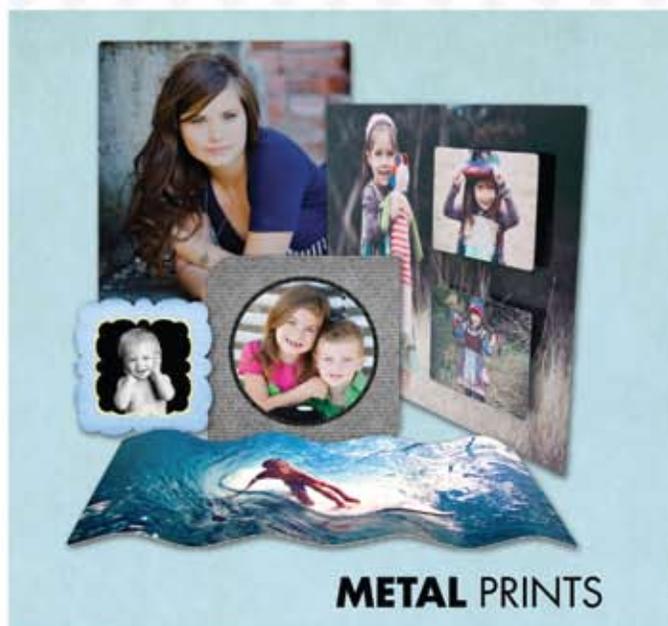
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