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SWPPA
Convention Issue

"Dance With Me Forever" by Luke Edmonson



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COVER PHOTO

The cover image, "Dance With Me Forever," was created by Luke Edmonson, who was one of the program speakers at the TPPA Summer Roundup. It was a "post ceremony" photo taken before heading to the reception. "I believe it's important to shoot the expected but deliver the unexpected," says Luke. The image won Best Wedding Image in the General Exhibit at the Summer Roundup. See this and more of the winning images from Kerrville on page 26 thru 29.



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CALENDAR OF EVENTS

- Sept. 28 - Oct. 1, 2012 SWPPA Regional Convention
 Las Colinas (Irving), TX
- April 28 - May 3, 2013 Texas School 2013
 Addison, TX

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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



A WORD FROM WALTER

Walter Eagleton, President TPPA



Looking Ahead

As we wrap up the summer and head into another fall season, I want to thank everyone who participated in making this past Summer Roundup in Kerrville one of the very best ever!

From the great line-up of speakers, to all the volunteers in the print room, the children's activity room, the speaker helpers, as well as the President's hospitality room, I can't thank everyone enough for being willing to pitch in and do all that was necessary to make it all happen! The members of the Board have received many comments and reviews of the programs and activities, and will do all we can to continue to bring the great wealth of programming, learning, and fun to the Summer Roundup.

This year marked the first time that I can remember for prints that were entered in Kerrville to be able to be sent on to the International judging in time for the upcoming Imaging USA exhibition in January. Hopefully, everyone who desired had a chance to pull judges aside and receive positive feedback on their print case! Which brings us to the next opportunity for print competition: the Southwest PPA Convention coming up at the end of September in Arlington. In addition to the affiliated print judging, Mike Scalf and the Board of SWPPA have lined up what promises to be a very exciting and educational convention. Hope to see you all there!

The fall always seems like a great time to introduce new products, ideas and changes in business, and this fall is no different. One of the thoughts I've had and continue to have is, "Is my business FAST FOOD or GOURMET?"

Whatever the answer is for your business, I encourage you (as well as myself) to make every attempt to make everything about your business consistent with your own "brand." In other words, if you are marketing yourself as "high end," your marketing pieces, pricing, products, services, etc., should ALL reflect that approach. Otherwise, you stand the possibility of leaving your clients confused as well as disappointed. Now is a great time to review your offerings and make any changes necessary!

Please know that your Texas PPA Board of Directors is always here for you, and happy to receive your feedback or input. Let us know if there is anything we can do to help you succeed in your business, and/or take your photography to the next level.

All the Best,
Walter Eagleton, President
Texas PPA

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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.

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REGIONAL CONVENTION Trade Show & Print Competition

Irving Convention Center
Omni Mandalay Hotel at Las Colinas
Irving, Texas

It's Convention Time!

by Don Hayden, SWPPA Editor

This year's SWPPA Convention offers 22 programs including five "early bird" programs and one "late bird." Along with the usual fare of print competition and trade show, there will be a "Friends and Family" Vintage Train Ride and shopping trip and a "Swamp People" theme party with a Zydeco Band. Those not wanting to attend print judging at the Sheraton Arlington Hotel on Friday, Sept. 28, have their choice of a pair of all-day workshops at the Omni Mandalay Hotel at Las Colinas beginning at 8 a.m. An extra fee of \$99 for either is required and can be so noted on the registration page.

Richard Sturdevant will guide participants through a Photoshop journey entitled "How to create Stunning Composites" while Jim Cunningham will provide a hands-on experience with Painter. Attendees will choose between two programs Friday afternoon, JB and DeEtte Sallee exploring the many facets of wedding photography and Tony Corbell will speak on "The Power of Light in the Digital World." Next, the trade show will be open from 7-9 p.m. in the Irving Convention Center Hall. Please support the vendors! The day will end with a "late bird" program at 9 p.m. by Giovanni Gallucci entitled "Social Media: The Photographer's Game Changer."

The next day will start at 6:30 a.m. with two "early bird" programs Joe Glyda will discuss commercial photography in today's marketplace and Charlie Mosier will present a program called "Graphics Power." Two 3-hour programs begin at 9 a.m. with Lindsay Adler on "Portrait and Fashion Flair," and Eddie Tapp on "Crafting Digital." A short program by Roch Eshleman relating to studio staff will also begin at 9 a.m. Then, at 10:45 a.m., Gary and Kathy Meek will show you how to help your business run smoothly, make more money and create more business. The trade show will again be open from noon to 4 p.m. for your browsing and shopping. Next, you'll have two 2-hour programs to choose from beginning at 4 p.m. with Rick Avalos on "How to Make Serious Money in Portrait Photography" and Randy McNeilly on "The Renaissance of Portraiture."

After that incredible day of instruction, convention participants can enjoy a "Swamp People" themed party with a Zydeco band with integrates genres such as R&B, soul, brass band, reggae, hip hop, rock, Afro-Caribbean and other styles. Bright and early the next morning (Sunday) there will be three early bird programs including a photo safari led by Dave Swoboda. The other two which begin at 7 a.m. will be Dennis Hammon on "The Art of Boudoir Photography" and Craig Minielly on "Remote Lighting with TTL." Regular programming kicks off at 9 a.m. with two programs held simultaneously: Lori Nordstrom with "Happy. Busy. Balanced and Profitable" and Michael and Tina Timmons with "Creativity Revisited Heart, Mind, and Soul." Also in the afternoon will be two programs from 3-6 p.m. featuring Joel Grimes with a program entitled "The Creative Revolution" and Tim Meyer with a program called "Light Styling." Following dinner on your own (no formal banquet will be held this year) everyone will have the opportunity to attend a print awards reception and "Mardi Gras" themed party with a jazz band from 9 p.m. until midnight.

The last day of the convention (Monday) begins at 7 a.m. with an early bird program by SWPPA webmaster Mark McCall entitled "Quick and Easy Flash." The convention will finish up with a program from 9 a.m. to noon with Andy Marcus on wedding photography. Then, don't forget the annual Print Competition and Exhibit. There are a number of new rules and procedures, so go to the SWPPA website below for information and entry forms, etc. This and more information can be found at:

www.SWPPA.com

For Complete Schedule and Print Rules & Entry Forms



Lindsay Adler "Portrait & Fashion Flair"

Sponsored by Sigma & Miller's Lab
Saturday, September 29

Fashion photographer Lindsay Adler will show photographers how to apply the concepts of fashion photography to their portrait and wedding work to create truly unique and memorable images. Attendees will learn about story-telling, preparation, styling, props, lighting, posing, and post-processing as tools to allow creation of striking imagery for clients. For the past 10 years, Lindsay has owned and operated a portrait, fashion and wedding studio distinguished by its 'fashion flair' approach to imagery. In May 2010, she published her first book, "A Linked Photographers' Guide to Online Marketing and Social Media." In February 2011, she published her second book, "Fashion Flair for Portrait and Wedding Photography."

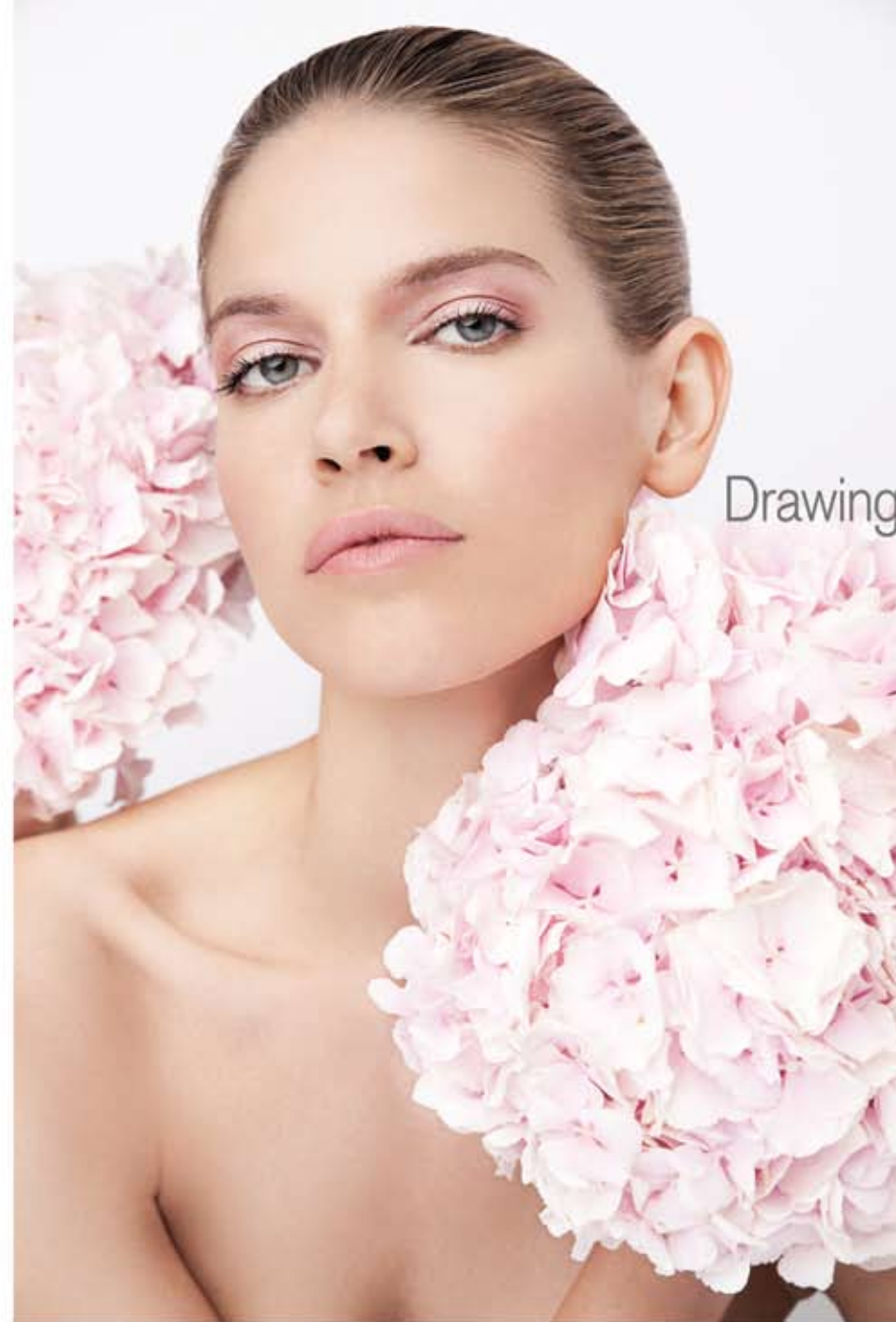
Rick Avalos

"How to Make Serious Money in Portrait Photography"

Sponsored by ACI & Virtual Backgrounds
Saturday, September 29



Rick Avalos will walk you through various proven strategies that will keep your studio busy and your profits high. Putting these ideas to work can make the difference so many studio owners are looking for. Among topics to be covered are Employee Appreciation Program, Fundraiser Programs, Parade of Homes Promotions, Pet Promotions and many more. Rick has been practicing his craft for 37 years. He has lectured and judged at regional and national level as well as in Mexico and Spain. Ultimately, his passion lies in his desire to create an experience as well as a fine portrait for each of his clients



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Tony Corbell
"The Power of Light in the Digital World"

Sponsored by Nik Software
Friday, September 28

Tony Corbell, who has presented more than 500 programs world-wide, will discuss all types of lighting additive, subtractive, reflective and transmission and its tools including portable flash, studio strobes, sunlight and ambient light. He has been involved in professional photography since 1979 when his first studio position was with his sister and her husband in West Texas. Since then he has traveled and lectured in more than 20 countries, has photographed three U.S. presidents, 185 world leaders at the United Nations, sports celebrities, almost 800 brides and grooms, and a handful of NASA astronauts.



Giovanni Gallucci
Social Media
"The Photographer's Game Changer"

Friday, September 28

Giovanni Gallucci lives a double-life. On one hand he is a recovering .NET programmer turned online brand strategist and internet journeyman, developing strategy for online marketing and audience development for forward-thinking clients and causes interested in breaking new ground online. On the other hand he is a professional photographer who focuses on music, fashion, sports, events, causes, and editorial candids. He will teach photographers how to effectively use social media for outreach, funding, finding jobs, connecting with other photographers, making the most of art festivals, and connecting with journalists/press outlets to promote their photography and advance their careers.



(Early Bird) Dennis Hammon
"The Art of Boudoir Photography"

Sponsored by ACI Lab
Sunday, September 30

Dennis Hammon will show how to work with a client and demonstrate posing to minimize flaws and maximize the features the woman wants. Lighting demonstrations will show you ratios and intensity to help you with the pleasing light that client needs. With over 35 years of experience Hammon, is still excited about getting up every day to work. With a following of family, senior, commercial and boudoir clients he still services his clients of over three decades. In recent years, Dennis has developed a following for his fine art/scenic photography.



Randy McNeilly
"The Renaissance of Portraiture"

Sponsored by ColorByte Software & Lexjet
Saturday, September 29

Randy McNeilly noted the last decade has been a trying time for most professional photographers. He, along with many others, reacted by trying to emulate the new photographers coming into the market. They brought with them a more causal "lifestyle" form of location portraiture at a very low price, but this was a price war he could not win. He will be sharing the journey that put him back on track artistically and the studio back on track financially. For the last two decades his passion has been directed toward print competition where he has earned the equivalent of six Master of Photography degrees and a PPA Imaging Excellence Award.



Jim Cunningham
"Corel Painter Workshop"

(\$99 Fee Req'd)
 Sponsored by Miller's
Friday, September 28

Jim Cunningham will lead a one-day workshop in Photoshop and Corel Painter to delve into new ways to capture the attention of that elusive creature known as the client. With the advent of the digital image, smart phones with cameras and Facebook, the realm of professional photography has changed dramatically. With the ability to add an image to social media seconds after it is captured, the professional photograph is no longer as special as it once was. That is why we as professional photographers need to stay one step ahead of our clients. New products and tips and tricks in Painter and Photoshop will be demonstrated in this workshop.



(Early Bird) Joe Glyda
"Commercial Photography"
In Today's Marketplace

Sponsored by Nik Software
Saturday, September 29

Joe Glyda is a commercial photographer who has been teaching commercial photography and Photoshop at Texas school, PPA Conventions and NAPP for over 20 years. He started his career at Kraft Foods as a food photographer and was in charge of their digital photography operation until he retired in 2009 after 36 years of service. He will discuss how this category of photography has been watered down and diluted by many struggling photographers trying to make ends meet and taking on assignments that are over their head. Other topics include job descriptions, layouts, estimates vs. quotes, pricing structures, scheduling, production, hardware and software.



Andy Marcus
"Creating Images and an Experience"

Sponsored by Epson USA,
 Leather Craftsman, and OnOne Software
Monday, October 1

Andy Marcus performs destination weddings in such places as St. Martin, Nassau, Bahamas, the South of France, Mexico and Tuscany. Marcus has photographed the weddings of Eddie Murphy, Donald Trump, Ivanka Trump, Kelsey Grammer, Mary Tyler Moore, Princess Yasmin Aga Khan, Billy Baldwin and Chynna Phillips, as well as the daughter of Mario Cuomo, former Governor of New York State. Marcus has been in the business of photographing weddings for over 40 years. He combines the best of great posed photography and very exciting photojournalism to give his clients the most unique, thorough wedding coverage in the country today.



Gary & Kathy Meek
"You Are More Than Just a Pretty Face"

Saturday, September 29

Gary and Kathy will show you how to help the photographer's business run smoothly, make more money and create more business. "Yes, you must be more than 'just another pretty face' if you are going to be the photographer's most valuable asset," they said. The couple will be sharing more than 30 years of experience with ideas on running a successful studio business with tips on customer relationships and how to generate more dollars per session. Approved Photographic Instructors, Gary and Kathy have received their Associate Fellowship, Fellowship and Senior Fellowship Degrees from the Arkansas Professional Photographers Association.



Roch Eshleman
"Organizing Your Chaos"

Saturday, September 29

Roch Eshleman, business manager of Romaguera Photography in New Orleans, will guide you through the importance of the entire customer service experience. He oversees a staff of 20 and coordinates the studio's sales efforts in the school market. From learning how to sell from the minute you answer the phone to learning how best to become an invaluable asset to your employer (even if that is yourself!), Eshleman will show you how to become organized in your day and get the most out of the time you have including tips on marketing, sales and workflow.



Joel Grimes
"The Creative Revolution"

Sponsored by Miller's Lab & Wescott
Sunday, September 30

Joel Grimes says, "Without question we are in the greatest age of photography since its introduction. We have more tools to create today than ever before in the history of mankind. The question is how we compete in today's marketplace." Grimes will start by redefining the photographic process. He believes that how we perceive ourselves can drastically influence the final outcome of our work. For over 26 years he has worked for many of the top advertising agencies across the globe. Over the years his assignments have taken him to every state across the USA and to over fifty countries around the globe.



(Early Bird) Mark McCall
"Quick and Easy Flash"

Monday, October 1

Mark McCall says that, with the narrow exposure latitude of digital imaging, it's nearly impossible to get an accurate exposure every time. "TTL isn't completely accurate or consistent, and metered manual isn't always practical, especially in the busy environment of a wedding. If your wedding clients are like mine, they just don't stay eight feet in front of you," he said. McCall will discuss a seldom used technique - Thyristor based Auto Flash and how it will help determine exposure. He had one of the first fully digital studios in Texas and is TPPA's resident expert on digital imaging, capture, post production and workflow and is TPPA's current Treasurer.



Tim Meyer
"Light Styling"

Sponsored by H&H Color Lab
Sunday, September 30

Tim Meyer will lead you through a fast paced introduction to the basics of professional lighting techniques and posing. He will illustrate how your choice of light shaping tools, metering, ratios, facial analysis and posing work together to produce consistently high quality images. This class will be about light styling - using light as a tool to shape and make statements about style. He currently teaches full-time and serves as the Portrait Division Chair at Brooks Institute. With over 30 years of experience, Meyer has been internationally recognized and is well respected for his craftsman level technique and always evolving innovative style.

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September 28 - October 1



(Early Bird) Craig Minielly "Remote Lighting With TTL"

Sponsored by Craig's Actions
Sunday, September 30

Craig Minielly will present the complete guide on making use of TTL opportunities for on-camera and off-camera flash techniques in studio and on location. While featuring Nikon products, the techniques will be applicable to all brands as attendees will see the techniques and gear involved in single and more advanced multiple flash setups. From an early start in press and editorial assignments, he then continued on his own (after college) when he was 20, taking on commercial and advertising assignments and clients.



Lori Nordstrom "Happy. Busy. Balanced & Profitable"

Sponsored by WHCC
Sunday, September 30

Lori Nordstrom has been in the business of photography for over 15 years. In that time she has seen the industry and her own business change. She will share with you what has worked and what hasn't worked in keeping her business one of the top producing studios in the country. Lori began her career photographing her own kids in her backyard 15 years ago, and is now known not only for her simple and sweet portraits of children, but as a leader in the photography industry in the areas of business, marketing and sales.



Richard Sturdevant "How to create Stunning Composites"

(\$99 Fee Req'd)
Sponsored by BWC Lab
Friday, September 28

Richard Sturdevant, a leading expert in photographic artistry and creative composites, will guide participants through an all-day Photoshop journey. Sturdevant made history at the 2010 SWPPA convention by having a "perfect" print case - each image scored 100 points. He is the Grand Imaging Award (GIA) Winner for 2011 with best print in PPA. If you want to learn or fine-tune your skills at compositing this is your chance to learn from one of the best in this style of art. Sturdevant will show you practical uses for compositing and also show the power compositing can have in print competition.



Eddie Tapp "Crafting Digital"

Sponsored by Canon USA
Saturday, September 29

Eddie Tapp, a Photoshop Hall of Fame Inductee and Canon Explorer of Light, will share his powerful, yet easy to follow techniques to help generate the best possible image quality from a workflow. Learn new techniques taking advantage of Photoshop's Smart technology to maintain the highest possible pixel quality, along with skin tone enhancements, masking and creative enhancement techniques to take one to the next level. His articles have appeared in The Professional Photographer, Rangefinder, Photoshop User, and others. His books, Photoshop Workflow Setups and Practical Color Management, are both listed in the TOP 10 books for photographers in Color Management and Photography Workflow books.



(Early Bird) Charlie Mosier "Graphic Power"

Sponsored by Graphic Authority
Saturday, September 29

Charlie Mosier will provide step-by-step instruction through simple blending and design techniques to create portrait masterpieces and learn speed techniques to enhance workflow. A hands-on interactive workshop, participants will really benefit by bringing a laptop with Photoshop CS or above. Mosier has been in the print, graphics and photography market since 1994. He is the owner of Graphic Authority and developed the idea of quick and easy graphics for photographers.



JB & DeEtte Sallee "Weddings: The Good, The Bad & The Ugly"

Friday, September 28

JB and DeEtte Sallee, whose studio is the most decorated and award winning wedding studio in Texas and has won every major award from every organization it has been involved in, will explore the many facets of wedding photography. Since 2003 they have been capturing wedding images in a fresh and innovative way and help to set the standard for contemporary wedding photography. They will discuss their distinctive wedding packaging and how they price their services and products and what has propelled them into being one of the most sought after wedding photographers in the nation. They also will talk you through some of their award-winning flush mount album page.



(Early Bird) Dave Swoboda "Photo Safari"

Sunday, September 30

Come spend a morning with Dave Swoboda, Bring your camera as we explore ideas together using color, design, posing and expression to create dramatic portraits on location. Models will be supplied for this interactive outdoor learning experience. Dave holds more than 650 PPA merits of which over 170 are PPA print merits including more than 50 Loan Collection Prints as well as a PPA Imaging Excellence Award. A Fellow of American Society of Photographers (F-ASP), Swoboda is a PPA International Print Competition Judge. He also holds numerous Kodak Gallery and Fuji Masterpiece Awards.



Michael & Tina Timmons "Creativity Revisited"

Sponsored by ACI Lab
Sunday, September 30

Michael and Tina Timmons, using audio and visual presentations, will share with you easy steps to help you re-connect with your inner child and re-establish a creative connection. "We are all born creative; some people just seem to be more artistic than others, able to open their minds to a more complete creative process," they said. They travel all over the world sharing their experiences, while continually photographing each location to add to their fine art library. Both are International Jurors through PPA, while Michael is a Jury Chairman. Sharing their knowledge with a large circle of photography friends has become a huge part of their life.

The Great Shootout

by
Stephanie Ludlow

Just imagine a thousand photographers covering a ten acre tract of land, camera in hand, surrounded by cars and hot models. Utilizing the knowledge that was acquired during the week, students and instructors participated in our third annual Big Texas Shootout at the Texas School of Professional Photography. This Thursday night event is a ton of fun and is sponsored by Arlington Camera and BWC Photo Lab. The competition is open to all students who attend Texas School. Images are submitted to the Lab electronically at the end of the school. Judging of the images was performed at the TPPA Summer Roundup in Kerrville by Master-Craftsman photographers.

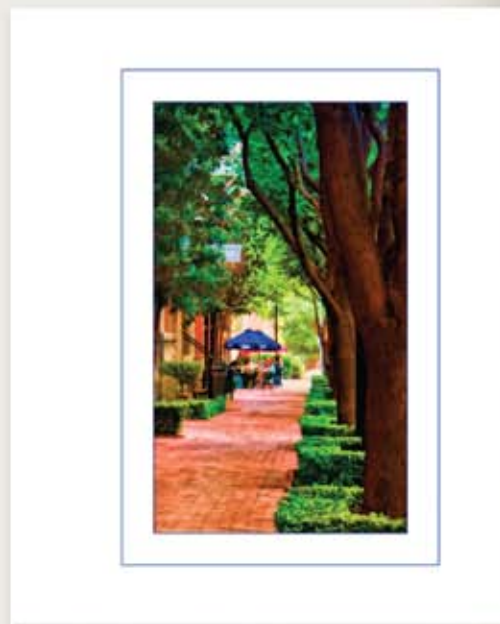
The Texas School Shoot-Out was introduced two years ago as the "Main Event" of the school. With all of the photographers, instructors, and models milling around, there was plenty of excitement in the air. Props were staged, models were checked in, and the instructors and students took their places in Addison Park. Every kind of posing situation a photographer might imagine was represented... children, families, siblings, seniors, brides, grooms, couples, fancy cars, beautiful trees, park benches, water fountains, and, to top the event off, a beautiful sunset as a backdrop. But none of this would have been possible had it not been for the good faith and generosity of our sponsors, BWC and Arlington Camera!

And The Winners Are....



First Place

Neville Simpson wins \$1,000 and a Texas School Scholarship for 2012.



Second Place

Tammy Gibbs wins \$500 and a Texas School Scholarship for 2012.



Third Place

Carol J. Scott wins \$250 and a Texas School Scholarship for 2012.

Winning First Place was Neville Simpson. Second place went to Tammy Gibbs and third place went to Carol J. Scott. Honorable Mentions went to Derris Lanier, Michelle Shackelford, John R. Rogers, Joanna Covington, Lee J. Pargmann, Phaneendra Gudapati, and Stephen Shore.

Don't miss a chance to compete in next year's shootout. Mark it on your calendar now and make plans to attend the 2013 Texas School of Professional Photography, April 28 - May 3, 2013. We'll see ya there!

Honorable Mentions Are...



Derris Lanier



John R. Rogers



Joanna Covington



Lee J. Pargmann



Phaneendra Gudapati



Stephen Shore



Michelle Shackelford

Being a Texas School Wrangler

by
Beth Groom



There have been many before me and there will be many after me, but I have been so very honored to be a Texas School Wrangler for 13 years. Being a Texas School Wrangler can be a very challenging job and, yes, it is a "job." Although some people are under the impression that Wranglers attend for FREE, we actually work very hard. However, that work is made much easier with all of the friends I've made over the years while serving as a Wrangler. We all share camaraderie and, although we work hard, we also party even harder!

The job of a Wrangler is to help make the instructor's job a little easier and to be there for the students as well. We don't always know all of the answers but we do our best to help everyone. I tend to think of us as the glue that holds it all together. Remember, the Texas School of Professional Photography has around 1,000 students now and has grown considerably over the past few years. That's a lot of people to keep track of.

I have had the opportunity to work with some of the greatest photographers in the industry... Tom & JoAlice McDonald, Dennis Craft, Kevin Kabota, Ken Sklute, Bruce Hudson, Colleen Gosnar, Darty Hines, Al Audeman, Don Emmerich, Frank Cricchio, Jen Hellinga and John Wilson, just to name a few. Each one of these wonderful photographers has taught me something different about our industry. There is no way I could ever repay them for the time I've spent one-on-one, either before class or after class or driving them to lunch. Those quiet times with the instructors are the ones I enjoy most and I've learned a great deal over the years as a result.

If you have ever considered applying for the Wrangler Scholarship, be sure to check the new instructor lineup for 2013 when it is announced in a few weeks. There will also be an application in the next issue of the Texas Professional Photographer. Or, check the Texas School website at TexasSchool.org.



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Single Light, High-Key Portraiture In the Studio or On Location!

by
Cris Duncan

High-key lighting is always a nice way to create a sellable bright image for your clients. Traditionally, high-key photography requires very specific techniques and oftentimes complicated lighting setups to pull off correctly. In this article, I want to show you three simple techniques to get great high-key images all with just a single light source.

Before we begin, it is important that in a successful high-key photography. High-key typically refers to an image that has overall bright or white tones. In order to achieve this, your background needs to be anywhere from 1/2 to 1 stop brighter than the subject. This is one time that you want to lose highlight detail in your images. We are looking for a bright, clean, evenly exposed background that will cause your subject to jump off the page.

In the Studio

This first set-up is in the studio. Use your white high-key background and place your subject about three feet in front of the background. Use a single studio strobe, bare bulb or umbrella, pointed directly at your subject. This will produce a very strong light direction. We now place a translucent diffuser between the light and model but leave the direct light hitting the background (see Figure 1). This does two things:

First, it makes our source bigger which will soften the shadows and reduce the highlights on her face. Remember that the larger the source and the closer it is to our subject, the softer the light will be, resulting in a softer shadow. You can adjust the angle of the diffuser to change the light pattern on her face. Here, we have it parallel to her and at a 45° angle to produce a Rembrandt pattern. Second, since our diffuser removes one stop of light from our subject, the background is now one stop brighter than her. Set your exposure based upon the diffused light illuminating your subject and you will have a properly exposed model and a background that is evenly lit and a very clean high-key (see Figure 2).



Window Light

A second technique for high-key with a single source is to utilize window light. For this place your translucent diffuser or scrim-- a shower curtain works great, against the window behind

Figure 2 window behind



Figure 1 - Place a translucent diffuser between the light and model but leave the direct light hitting the background. This makes the light source bigger which softens the shadows and reduces the highlights on her face and the background is now one stop brighter than the subject.

your subject. You can create different light patterns by simply adjusting the direction your client is facing. In Figure 3, we positioned the mom and her baby as a profile. A white reflector is now used to fill in light on your subject. By setting your exposure on your model will produce a blown out high-key background. For best results use a north or east facing window. For a more dynamic image, use light spill that is not diffused to reflect onto your client. It is important to remember that any time a light source is placed more than 90° from the camera position, your light will appear more intense than what it meters.

This phenomenon, known as Farley's law is critical to remember for any light source that is placed behind your subject. Since the idea with creating a high-key image calls for an over-exposed background, this is not as critical in this instance and



Figure 3



by using a diffuser, at least one-stop of light is being removed. One thing to watch for when using this method for your high-key imagery is that you have enough light reflected back into the subject to avoid a silhouette. Adjust the position of your reflector and the distance it is from your subject to add the correct amount of fill light to achieve the image and look you desire (see Figure 4).



Figure 5 - Place one diffuser above your model to create a large soft light source. The other diffuser is used as a background.

Figure 4

by using a few basic light modifiers, you can create this studio look anywhere, even in full sun. For this final method, we need two diffusers and one reflector. Place one diffuser above your model to create a large soft light source. The other diffuser is used as a background. The reason to use a diffuser and a background and not white fabric is that the diffuser will allow ambient light to come through producing even bright light. A reflector is now used below and in front of her to fill light in the eyes. If you do not have two diffusers, place your client in the shade of a tree or building overhang to remove unwanted overhead light. You will want to position them so the daylight is behind them to be able to achieve a clean white background. Many times your translucent diffuser or white reflector can be used as your background for creating a high-key image on-location in any light (see Figure 5). Happy creating.

On Location
High-key usually requires a studio, but

Cris Duncan M. Photog. Cr. CPP is the founder of Find Your Focus Photographic Education. He, along with his wife Deanna, run a studio in Lubbock, TX. More info can be found at findyourfocus.org



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SYMMETRY OF THE FACE by Bill Hedrick

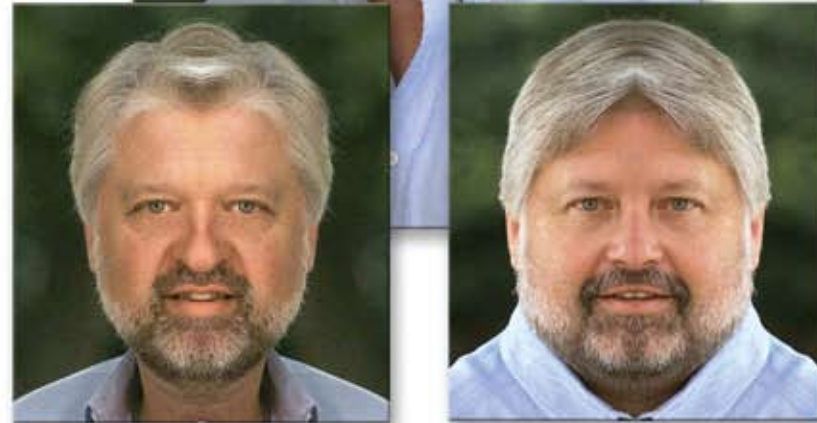


We've all heard the request... "Be sure to get my good side." Although we usually chuckle and dismiss the comment as small talk, there is really something to it all.

The face, as well as the rest of the human body, is not entirely symmetrical. In other words, one side of the body is not necessarily a "mirror image" of the other. Feet, hands and other body parts are indeed different. In this particular exercise, we'll concentrate on the face.

In this sample image of Doug Box, we've taken each side of the face and created a mirror image of it in Photoshop. The resulting images are quite interesting. Not only are they remarkably different from one another, they are strikingly different from the original image.

Of course, the hair and the shirt are obvious differences because the hair is not parted in the middle and the shoulders were not "square" to the camera. However, when isolating and examining the eyes and the nose, some very distinct differences emerge.



Which one is the "real" Doug Box? Each "new" image is created from a mirror image of each side of the face, demonstrating that each side of the face is different from the other.



Likewise, the eyes appear to be from two different images. It is not unusual for one eye to be larger than the other. When this is the case, the subject is normally posed in a way so that the "larger" eye is furthest from the camera. Little tricks can make a big difference.

By recognizing the more flattering side of the face, a skilled artist can pose and light a person in a way that accentuates the best characteristics while down playing the less flattering characteristics.

However, with so many current photographers using a "photo-journalistic" approach to their work and since many of them consider "posing and lighting" to be unnecessary and outdated, they are missing a unique opportunity to flatter a subject.

To accomplish this, it isn't necessary to do a "profile" pose of one side or the other. A slight turn of the head along with proper placement of the primary light source will often do the trick. Remember, light accentuates a feature while dark diverts attention from a feature.

Facial analysis is something that a skilled professional photographer has always done without really thinking about it. It is one of those things that sets them apart from everyone else and it is something that is rarely taught to today's photographers.

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Photographers Coping With...

REJECTION

You're Not Alone

by
James R. Bacon



Some of us "older" photographers have had to adjust to an entirely new way of doing business in today's world. The days when you could open a store-front location and set some samples in the window and people would come in because you were "the expert" have pretty well disappeared from the face of the planet. Going out and "pounding the pavement" for business is quite uncomfortable for most of "our generation" and the thought of doing so is something that is feared and avoided. What lies at the heart of the problem is "the fear of rejection."

Years ago, my old friend, Marty Rickard, related a story concerning this very phenomenon. He asked us if they had ever observed a little poodle whenever the door bell rang. He would run around and bark and jump up and down and wag his little tail and was so excited... but it was never for him. But, the next time the doorbell rang, he would do it all over again... and, still, it was never for him! It just didn't matter. He was simply happy at the prospect of what "could" happen.

It's a bitter lesson for those who are sitting at home, hoping their phone will ring or that someone will show up at their front door. Times have changed and, in today's world, you have to go after business instead of letting it come to you. That might be easier for today's generation of photographers but it is a foreign concept that is feared and dreaded by many veteran photographers, many of whom can still "out-shoot" anyone else in their market area.

My personal experience with "the fear of rejection" has been brewing the last few years over aerial photography. Commercial photographers have not been immune from the digital revolution and the availability of new technology to the masses. A few months ago, I received a report from a gentleman who sat in on a Civil Air Patrol meeting at an area airport. The speaker that night was encouraging these teenagers to take aerial photos whenever they got a chance to go flying and told them how they could "under-cut" the professional photographers. Combined with a sour economy and more and more commercial customers doing their own photography, commercial photographers are feeling the pinch, too.

However, there have always been aerial photographers who worked on a "speculation" basis. These individuals photograph a couple of hundred places in a day, print a 16x20 of each shot, and then go back and sell as many of them as they can. Even so, the odds were in their favor because of the nature of the product and the fact that it was printed and ready to display on the spot. For someone who has been accustomed to commercial clients calling for a specific aerial assignment, doing business this way seems much like peddling vacuum cleaners door to door. Compared to the way we've always done business in the past, it seems somewhat demeaning and cheap. But the main objection behind it all is "the fear of rejection." We're not accustomed to people saying "no" to our artistry.

As an alternative, my associate and I racked our brains to come up with a better idea, but with limited success. So, we decided to "bite the bullet" and to "swallow our pride" and to "hit the pavement like a vacuum cleaner salesman"... just as an experiment, of course. So, we took several dozen aerial photos in a particular town, printed up a 16x20 of each image, and went door-to-door trying to sell them.

We learned several lessons that first day, but the first one was that our fear of rejection was not altogether justified. We came home with a number of 16x20's but realized that, even when they declined to purchase one, not a single person treated either of us as a "huckster." We never used any high pressure and always thanked them for their time and they treated us with respect and dignity.

As a result of that one lesson, we were encouraged enough to continue our efforts and to refine our technique. We learned who was and who wasn't a good prospect. We also introduced ourselves to people in a new market area and told them about all of the other services we had available. All in all, it was a positive experience and a "confidence builder."

Changing with the times is easier said than done... especially if you are accustomed to doing business a certain way for over 30 years. Sometimes an old dog simply has to swallow his pride and make up his mind to "learn some new tricks" if he wants to survive in today's world.

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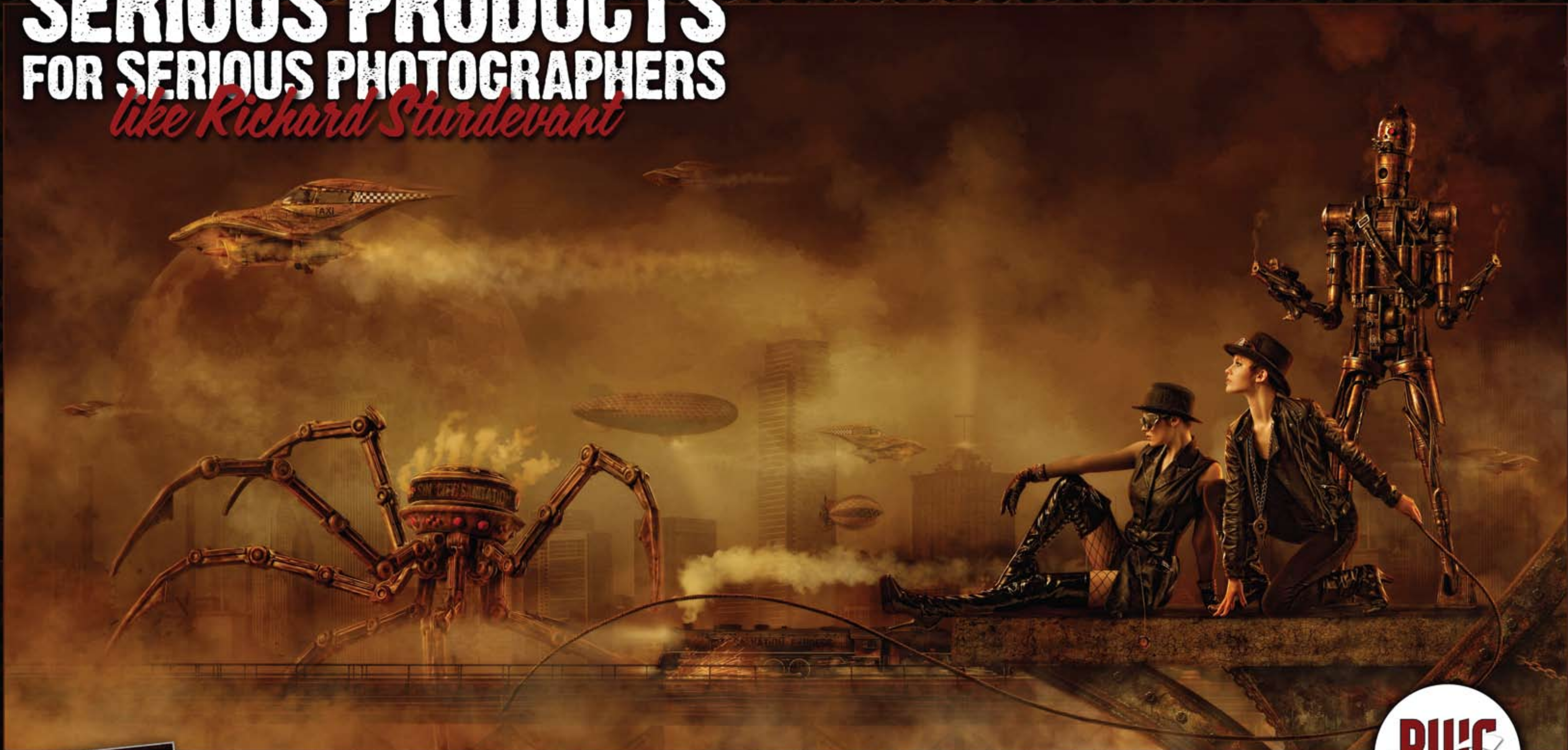
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At Kerrville 2012, Richard's *Sin City* was awarded the Best of Show, the Kodak Gallery Award, and Best Overall Award in the Illustrative Category. Richard was awarded a 4-for-4 pin, took home the High Print Case score of 375, and merited a Photographer of the Year Award. **Take it from the pros.**

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Texas Photographers Have Way Too Much Fun!

by
Bill Hedrick

You didn't make it to Kerrville this year for the Summer Roundup? No kidding! Until you've been to this annual event, you have no idea what you're missing! Texas photographers have been making this pilgrimage to the Texas Hill Country for over three decades. It's a time to see old friends and make new ones. It's a time to learn from the finest photographers in the country while relaxing on a much-needed vacation. It's all of that and much more.

This year's speakers included Randy Kerr, Travis Gugelman, Marion Hughes, Leslie Kitten, Maria Bernal, David and Luke Edmonson, and Teri Quance. Subject matter covered everything from lighting and posing technique, to business and marketing, and everything in-between. Photographers had a chance to get some "hands-on" experience with equipment provided by generous vendors and to have their questions answered from top photographers in the country. Wow!

The TPPA Summer Roundup is also designed to be a "family" event. That's right! There are plenty of activities for the entire family... especially kids, who have their own print competition and everybody wins something, including cash prizes.

Our annual print judging was on Sunday afternoon and this year's images were nothing sort of incredible. If you come for nothing else, this one event is worth it all. However, none of this would be possible without the generous vendors who help make this event affordable for everyone. Vendor's Row is a casual "trade show" event where vendors open up their hotel rooms and display their goods and services and answer your questions one-on-one.

Also, there are other informal events away from the hotel to keep kids of all ages occupied. The Guadalupe River is one of the most beautiful places in Texas and its cool waters are a common destination for the whole family. If you enjoy golfing, there's a golf scramble. There is literally something for everyone in Kerrville.

Of course, a great time in the Texas Hill Country just wouldn't be complete without great food and that means plenty of BBQ and there was more than enough to go around at the Monday outing at the Lazy Hills Retreat where there was plenty of swimming, paddle-boating, zip-lining, rope-swinging, canoeing, and more.

The highlight of the event is the Print Competition and display and it keeps getting better and better with some of the most extraordinary images you'll see anywhere. Judges from Texas and throughout the country view and score each and every print and the best of the best received trophies and ribbons at Tuesday night's Awards Banquet.

So, if you missed this year's event, make plans to bring the whole family next summer (June 23 through 26, 2013) and make it a vacation. Regardless of whether you are a full-time professional or if you just enjoy photography, there is something for everyone at the TPPA Summer Roundup. It's easy to find. Just get out of the city, head for the Texas Hill Country, and it's just a little ways past Luckenbach.

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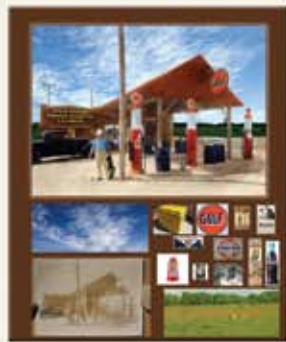
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Texas PPA Summer Roundup 2012 Trophy Gallery



Best Wedding Image in General Exhibit
"Dance with Me Forever"
by Luke Edmonson



Best Restoration
"Gas & More Circa 1930"
by Judy Dumas



Best Portrait of a Child
"Little Miss Muffet"
by Tracye Gibson



President's Theme Trophy
"Vaporetto dell Arte"
by Julio Gonzalez



Best Portrait of a Woman
"Just One Last Glance"
by David Edmonson



Best Animal
"Kiss Me"
by Janel Randall



Best Scenic
"Emerald Waters"
by Quinn Hancock



Best Overall Commercial/Industrial by a Master
"Bulova"
by Cris Duncan



Best Classic Portrait
"Armani"
by Maria Bernal



Best Portrait of a Group
"Come Away with Me"
by Luke Edmonson



Best Overall Illustrative by a Master, ASP Elite Award, Kodak Gallery, and Best of Show
"Sin City" by Richard Sturdevant



Best Overall Illustrative by a Master
"Room with a View"
by John Rogers



Best Interior
"Weekend Retreat"
by Laura Ann Pollard



Best Multi-Maker Wedding Album
"Jenny & Blake"
by David and Luke Edmonson



Best Portrait of a Man, Best First Time Entry, CPP Award, Fuji Masterpiece Award
"Visiting the Folks" by Barry Nelson



Best Aerial
"Business is Good"
by Fonzie Munoz



Best Bride
"Waiting"
by David Edmonson



Best Electronic Imaging by a Master
"Fire in the Sky"
by Richard Sturdevant



Best E/I Print Enhancement
"In Your Face"
by Richard Sturdevant



Best Overall Commercial/Industrial - General Exhibit
"Arriving at Ten"
by John Rogers



Best Illustrative/Unclassified by a Student
"Spice Up Your Life"
by Rosalee Kershaw



Best Overall Portrait by a Master
"Time Travler"
by Richard Sturdevant



Best E/I Imaging in General Exhibit
"The Morgan Children"
by Catherine Dybala



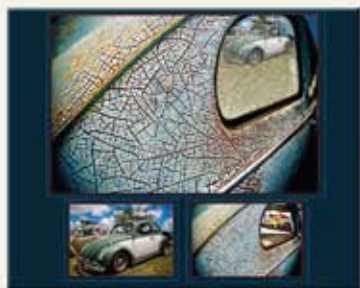
Best Overall Image by a Student
"Bloody Good Idea"
by Manny Jimenez, Jr.



Best Architectural
"City on the Sea"
by Leslie Kitten



Best Wedding Image by a Master
"Ready and Waiting"
by Elizabeth Homan



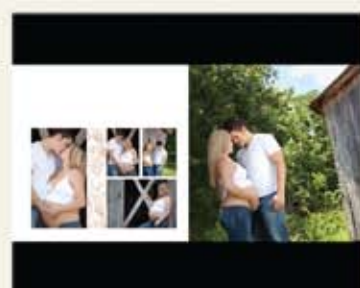
Best E/I Imaging by a Student
"Rustic Reflections"
by Katrina Van Oosten



Best General Album by a Master and Kodak Gallery Award
"Chelsea" by Teri Quance



Best Illustration
"Rolling Thunder"
by Mark McCall



Best General Album
"Young Texas Breeders"
by Angela Pencsak



Best Overall Portrait in General Exhibit, Kodak Gallery Award
"How Long Have You Loved Him?"
by David Edmonson



Best Portrait by a Student
"Calling the Shot"
by Jennifer Klanika

Texas PPA Summer Roundup Distinguished Ribbon Winners



"Moses"
by Les Lopez



"Barker Bar"
by Dominique Harmon



"White Gold"
by Don Dickson



"Tres Jolie"
by Luke Edmonson



"Little Miss Mona Lisa"
by Tammy Graham



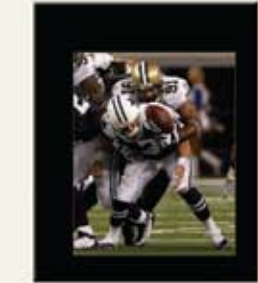
"Sometimes Love Has A Quirky Melody"
by David Edmonson



"My Secret Garden"
by Lee Pargmann



"Daddy?"
by Quinn Hancock



"Sacked"
by Jose Yau



"Abandoned Beauty"
by Dominique Harmon



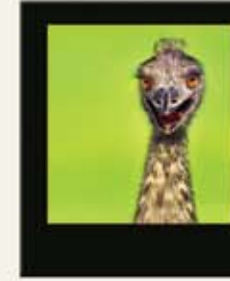
"The Welder"
by Mark McCall



"One Night in Paris"
by Maria Bernal



"Alone and Misled"
by Angela Pencsak



"Stressed Out"
by Janette Wallace



"I Have a Dream"
by Leslie Kitten



"Preparations for a Princess"
by Jenny Hollis



"Satin and Cedar"
by Melanie Hall



"Lara's Allure"
by Laura Ann Pollard



"Golden Sunset"
by Janel Randall



"Starlight"
by Catherine Dybala



"Key to My Heart"
by Luke Edmonson



"Rockabilly Ride"
by Laura Ann Pollard



"The Master's Tools"
by Randy Pollard



"Venitian Street"
by Don Dickson



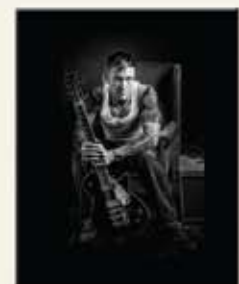
"Gate of No Return"
by Dane Miller



"The Fascinator"
by Natalie Webb



"Nightmare in Dreamland"
by Yosef Yetimgeta



"Rockabilly"
by Melanie Hall



"Finally, One of My Own"
by Angela Pencsak



"Header"
by Jose Yau



"The Harmony of the Home"
by Cris Duncan



"Inked"
by Kelly MacNiven



"Blacksmith Coffee Break"
by Cris Duncan



"My Angel"
by Angela Pencsak



"Colorful Confections"
by Michelle Hutchinson



"The Perfect Day... Suzanne and Ryan"
by Chris Hancock and Elizabeth Homan



"The Red Shoes"
by Dane Miller



"Family History)"
by Natalie Webb



"The Heart of Science"
by Kelsey Perkins



"Age of Innocence"
by Phyllis Kuykendall

Bringing New Life To Faded Images

Using Your RAW Converter

by
Bill Hedrick

There was a time, long before scanners and digital cameras, when copying and restoring old photos was a big part of my business. In those days, we used medium-format film cameras and a variety of “tricks of the trade” to bring new life to old and faded photographs. However, if someone brought in a faded, color photograph, the only way to restore color to it was to have an artist “hand-paint” the image with oils.

An “oil colorist” was an essential part of the early studios prior to the days of color film. Back then, if someone wanted a “color” portrait, the image was taken on black-and-white film and usually printed in a sepia tone and before turning it over to the colorist. By the 1970’s and 1980’s, these colorists were few and far between.

It was a slow and tedious process and the colorist used a combination of “light” and “heavy” oil paint. Flesh tones were usually a mixture of several colors and getting them to look natural required a significant amount of talent and skill. Today, that is a lost art.

After the digital revolution, photographic artists adopted new techniques to copy and restore old photographs. Digital scanners replaced the medium (or large) format cameras and artists learned to use a mouse instead of a brush. Everything changed.

Over the last decade or so, what little copy and restoration work I’ve done was “scanned” digitally and “restored” in Photoshop. Those of us who used to spend hours at a time retouching negatives and doing dye and airbrush work on prints saw the digital age as both a blessing and a curse. The job itself was easier and faster but now the general public could do much of it themselves with pretty good results. But adding new color to a faded photograph was still something that required the skill and expertise of a professional.

A customer recently brought me a faded, color photograph taken in the early 1970’s and asked if I could bring it back to life. It was a photograph of her daughter, one of my classmates from high school, who was a Kilgore Rangerette. It was the only remaining photograph of her wearing the famous red, white and blue Rangerette outfit.



Out of habit, I scanned the image on my Epson scanner and began working on the image in Photoshop. Then, I suddenly had another idea and reached for my Canon 5D Mark II and photographed the image using RAW mode.

When opening a RAW file, using the RAW converter, you have much more latitude when making adjustments to color, density, saturation, and a host of other items. You can also open the RAW file multiple times and “layer” each image in one Photoshop file. By setting the parameters from the RAW file before opening it, you have much more latitude than if you had made those same corrections to a JPEG image.

In this case, I manipulated the color, density and saturation in order to obtain a good “flesh tone” first and used that image as one layer. Using a Layer Mask, I masked out (erased) everything but the flesh areas, such as face, arms and legs.

Next, I went back to the RAW file and manipulated it to obtain the “reds” I wanted for the blouse and opened it and made another layer from that file, using a Layer Mask to hide everything but the red blouse.

Again, I went back to the RAW file and manipulated it to obtain the “blues” I wanted for the blue skirt, making yet another layer and masking off everything but the skirt and then did the same thing for the “whites” of the hat, cuffs and boots.

The background was another story and making it look “right” was going to take much too long because of the variety of colors in the foliage and the fact that there were hot spots and shadow areas with no detail. The easiest solution was to replace the background with a scene from a park that I already had on file.

Once all of the layered elements of the image were properly blended and flattened, the image was as good as new... no “hand-coloring” required. Although the process might sound very simple, it still requires a certain level of skill and is something that most consumers won’t be able to do themselves.



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The "Graceful Ghost" on beautiful Caddo Lake in East Texas.

Captain Ron and the Graceful Ghost

They call her the "Graceful Ghost," and she is a one-quarter replica of the steamships that navigated the backwaters of Caddo Lake a century and a half ago. At that time, the small East Texas town of Jefferson was one of the four largest cities in Texas and riverboats were the main source of transportation for people and goods traveling to and from New Orleans. Part of that journey led them through a naturally-formed lake, bordering Texas and Louisiana, named



Captain Ron Gibbs briefs passengers from the bridge of the "Graceful Ghost."

after the Indians who once inhabited this land... the Caddo. With its majestic cypress trees draped in Spanish moss and its diverse wildlife, including alligators and other "critters," Caddo Lake is enchanting, yet eerie, and is renowned for its sheer beauty and tranquility.

It is here that we met Captain Ron Gibbs, the skipper of the Graceful Ghost, and just in case you

think the title of "captain" is just for show, you would be wrong. Captain Ron is a certified captain and has travelled the world in a variety of vessels, even serving as a Merchant Marine during the Vietnam era. Today, Ron makes his home in the small town of Uncertain, Texas, on Caddo Lake.

It was in 1999 that he purchased the Graceful Ghost and set about upgrading and repairing her before she could be Coast Guard approved and, as far as we can tell, she's the last known wood-burning, steam powered, stern paddle-wheel touring vessel in the world.

When her predecessors sailed these waters in the mid-1800's, the waters of Caddo Lake were several feet higher than they are today, thanks to a log-jam on the Red River near Shreveport, Louisiana, making navigation possible all the way from Jefferson to New Orleans. That all came to an end in 1873 when the Army Corps of Engineers removed the jam and the bustling inland port of Jefferson became little more than a footnote in Texas history and railroad tycoon, Jay Gould, predicted as much just a few years earlier after townsfolk rejected his offer to bring his railroad to Jefferson. To this day, you can see his prophetic declaration in the registry book of Jefferson's Excelsior House Hotel where he wrote, "The End of Jefferson."

Caddo Lake is a photographer's paradise, unlike any place you've ever seen. This naturally-formed lake consists of a maze of sloughs, bayous, swamps and cypress trees. Some have described it as "a huge water forest" where one could easily get lost among the majestic cypress trees. Locals have learned to navigate

its waterways by a series of old license plates nailed to trees along the way but the best way to experience Caddo Lake is by taking a ride on the "Graceful Ghost" with Captain Ron Gibbs as your guide. It's like stepping back in time to another world where waterways were the interstate highways of the day. Things were just slower back then and perhaps that was the way it was meant to be.

Today, the Graceful Ghost is the only Coast Guard approved vessel on Caddo Lake and its certification is a story in itself. A century and a half ago, boiler explosions and fire were all too frequent on these boats and the government formed an agency charged with the task of inspecting and certifying the boilers on these vessels. It was called the U.S. Coast Guard. The irony of it all is that the inspection of the Graceful Ghost's boiler was probably the first time that some of the Coast Guard representatives had actually seen a true wood-burning boiler. They could not help but be impressed.

It's probably hard to describe a man's connection with his boat but Captain Ron and the Graceful Ghost have become a part of the history of Caddo Lake. He's also become a local historian of sorts and, although he'll admit that he doesn't know every one of the 200 or so species of birds and other critters on Caddo Lake, he's quick to point them out to passengers. However, for those who want to venture deeper into the Caddo backwaters and perhaps to catch a glimpse of one of the many alligators that inhabit the region, Captain Ron also has a smaller boat available for tours. But, if you want to get even more up close and personal with one of these prehistoric creatures, be sure to visit Captain Ron's Alligator Farm and Petting Zoo, just outside of Uncertain, Texas.

So, if you ever find your way to this land of enchantment and you hear that steam whistle blow, make no mistake about it... the Graceful Ghost is coming around the bend. It's an adventure like none other and perhaps one of the few where you can still experience the grandeur of the old paddle-wheel steamboats in such a unique and natural setting. For more information about the Graceful Ghost, visit their website at www.GracefulGhost.com.



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Workflow Made Accurate

by
Tony Corbell

Digital photography is supposed to save us time and money. Unfortunately, too many of us spend too much time in postproduction due to an inefficient workflow. Let's look at some of those ways we can turn that around.

Exposure Control - Getting a perfect exposure at time of capture is critical. The way to make this happen is to use a light meter. If you stop relying on your LCD screen to gauge your exposures and start using a light meter again, you can capture accurate exposures in the vast majority of situations. Now, it certainly isn't practical to use a meter while running around after the bride at a wedding, but in a controlled shooting environment, you should use it every time. Remember that with digital, you have an exposure latitude of approximately 1/3 of a stop; this means that you can over or underexpose the shot by about 1/2 of a stop and still have a full range of tones without blown-out highlights or blocked-up shadows. If you are shooting in RAW, you have more leeway since you can make exposure adjustments to these types of files. But the name of the game is saving time... and money.

Monitor Calibration - With digital, we no longer rely on our lab to ensure consistent, accurate image color. The critical first step in making color corrections is calibrating your monitor. No monitor comes out of the box perfectly calibrated. You must run monitor calibration software to bring your screen into the correct color exposure tolerances for most applications. There are several brands and styles of calibration systems available. They range from \$250 to \$500. They usually come with a device that attaches to your screen and ads the colors and tones represented while the software runs. I recommend profiling your monitor quarterly just to make sure it doesn't drift off of calibration.

Color Space - Most photographers who are shooting 35mm digital will find that their cameras capture in the sRGB color space. Medium format digital capture magazines or "backs" capture in Adobe RGB. Output devices use the sRGB or Adobe RGB color space as well.

When you're working in Photoshop, you can select the color space you want to work in via the "Preferences" menu. If you select the color space that your camera and output device use, you'll end up with a higher quality image file. The sRGB space is smaller than the Adobe RGB color space. So, if you were to move from capturing an image in sRGB to printing an image in the Adobe RGB color space, you would need more data (the computer would make calculated guesses to fill in the missing tones). Likewise, if you printed an Adobe RGB image on a device that used an sRGB color space, the data that did not fit in the smaller color space would be discarded, making the file much lower in quality. So, the bottom line here is to simply keep the color space consistent whenever you can. From capture, to computer, to output... always be consistent.

White Balance - The transition to digital was not too difficult for commercial photographers, as they have always worked on slide or transparency film... media that gave them full control over color. In the past, wedding and portrait photographers have typically worked with negative film and have had a professional lab to adjust the color in their final prints. Now that they have made the transition to digital, they are responsible for achieving a correct color balance for the scene in which they are working.

In the time I've been shooting digital, I have discovered a few strategies that can help you shave some time off of the color corrections process:

- Do not use the automatic color balance setting. Instead, select the appropriate white balance preset for the light you encounter on the scene. These presets

are pretty accurate. For example, if you are working outdoors on a sunny day, use the daylight preset. If the sky is overcast and the light seems cool, use the cloudy day preset.

- To achieve the most accurate color balance for true color, use your camera's custom white balance feature and a white card placed in the subject's area. I would caution you against using a gray balance or gray card for setting your custom color balance. They tend to be a bit blue or green and can create a color balance that is off-color.

- There is a great product on the market called the Wallace ExpoDisc. This incredibly accurate white balance filter slips over your lens, collects light from 180 degrees, and averages it to ensure proper rendition when a custom white balance setting is required and is as accurate as a white card.

Speed and accuracy are the name of the game when it comes to saving time and money in digital photography. If you follow the advice I've provided in these four areas of your workflow, you will be able to spend more time with your family, keep your sanity in check, and ensure your workflow is running smoothly. Oh, yeah... and you just might make some money.

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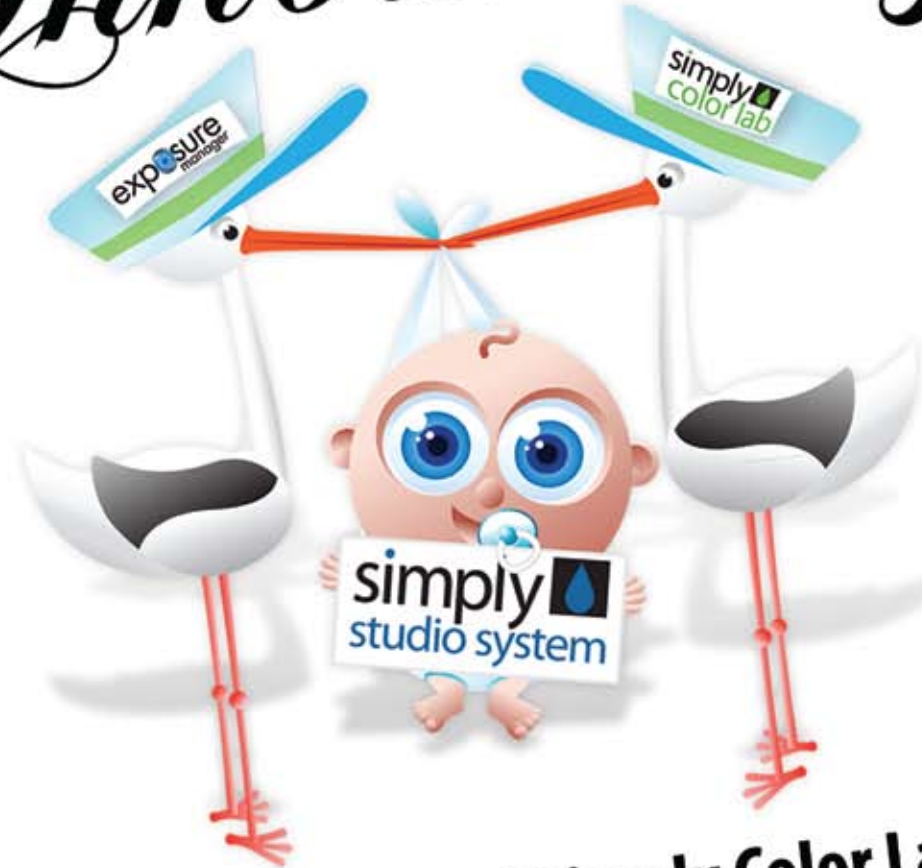
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Heart of Texas News

by Tom Sergent

The Heart of Texas Professional Photographer's Guild met May 8th at the Klassy Glass in Waco. Some of our members, just back from Texas School, gave a report on their experience and the general opinion was that a lot was learned and everyone had a great time!

Our guest speaker was Lance Johnston, the 2007 Arkansas Photographer of the Year (just one of the many awards Lance has won). Lance is a wonderful photographer and shared his program "Photography Art or Science?" with us. Lance's "three-legged-stool" approach (balancing business, technical skills and artistic effort) to photography was a refreshing way to look at our business and we all took a lot from his program. He also shared some of his personal expertise in dealing with customers, posing, composition and lighting. Lance's program is highly recommended to other guilds.



May image competition winners: Rhonda Williams and Tom Sergent; missing is Billy Lauderdale.

Our monthly image competition winners were: Billy Lauderdale, first place; Rhonda Williams, second place; and Tom Sergent, third place.

Our June meeting was held at the Klassy Glass in Waco and our guest speakers were Laura Ann and Randy Pollard of L-Ann Imaging in Victoria, Texas. The Pollards presented a program called "Unleashing the Inner Sexy." It was a comprehensive program dealing with pin-up and boudoir photography. They covered marketing, the consultation, the shoot and numerous posing tips and advice on props and sets.



June image competition winners: Darrell Vickers, Rhonda Williams and Tom Sergent.

Laura and Randy also discussed their pin-up party program and how they promote, shoot and market parties in their area. They call their boudoir/pin-up program "Bellizza," which is Italian for "beauty" and, as Randy says, "It's about the experience" as much as anything else. Our guild members learned much from the Pollards that will help us in all of our photography efforts as well as helping to establish boudoir programs for those that want to add them to their offerings.

Pounds Lab, one of the Pollards sponsors, accompanied them and put up an impressive display for our members to browse as well.

The Guild President, Don White, presented information regarding two upcoming events for our guild, the annual shoot-out in July and the guild's Arboretum Exhibit in July and August. Our June image competition winners were: Rhonda Williams, first place; Tom Sergent, second place; and Darrell Vickers, third place.

Fort Worth News

by Keith Evans

Our May speaker was Lance Johnston, from Arkansas. He presented an informative program on the aspiring photographer who wants to stand out from the crowd. Lance's program dealt with 3 things: Craft, Style and Branding. He opened his studio in 1994 in a garage at his parents' house and now runs two studios in Arkansas, one in Conway and the other in Little Rock. His style has been described as compatible and timeless and he is the recipient of 11 Kodak Awards and was the PPA Photographer of the Year 2005.



May Print Competition Winners for Ft. Worth Guild

Our print competition had approximately nine entries and the winners of the print competition were: Richard Dalton, first place in the Wedding category; with Steve Bomar, second place. Dwayne Lee, first place in the Album category. In the Portrait category, Tracye Gibson took first place and Janette Wallace placed second. In the Illustrative category, first place went to Brad Barton, second place went to Phyllis Kuykendall, and third place went to Sue Coleman. Finally, the Members Choice award went to Phyllis Kuykendall.

At our June meeting, Gabriel Alonso was the guest speaker and presented a very informative presentation on "How to Market Yourself" in this day and age. Using his website and marketing as a model for everyone to see, his presentation touched on how he gets his clients, insure's their return and how he prices different items. Gabriel is one of the past presidents of the Fort Worth Guild. He holds a Master Craftsman Degree and is one of the top judges for this area.

The June print competition had 12 entrees. Only two categories were used this month, Portrait and Illustrative. In the Portrait category, Phyllis Kuykendall won third place, Dawn Ratliff took second place, and the first place ribbon went to Brad Barton. In the Illustrative category, third place went to Janel Randell, second went to Jeanette Wallace, and first place went to Brad Barton. The Members Choice award was presented to Tracye Gibson.

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South Plains News

by Deanna Duncan

The South Plains Professional Photographer's Association held their annual print competition in May. With a heart for education, the guild models the competition after the PPA Regional Print Competition (with the exception of allowing digital entries). Members and guests are invited to the live judging complete with special lighting, turn tables and challenges galore.

This year's judges were Paul Ernest, Lewis Kincheloe and Marlene Loria. Each one of them kept everyone alert with their engaging judging styles.

For the evening program, each judge commented on select prints handing out praise and suggestions for strengthening specific images. Many felt this lifted the "veil of mystery" surrounding print competition.

The winners of the May competition were: Mark McCall, highest print case score total; Cris Duncan, second-highest; and Dominique Harmon, third place. Dominique was also a first-time entrant. Four for Four pins were presented to Mark McCall and Cris Duncan. The award for the Best Open and Best Illustrative went to Mark McCall and the award for Best Commercial went to Cris Duncan. Judges Choice ribbons were awarded to Mark McCall and Barry Nelson. The annual print competition is open to any individual... even those outside the SPPPA area who wish to "try out" their prints before Kerrville and the PPA competitions.

June brought change for the South Plains Professional Photographers Association. President Jen Cagle arranged for a new meeting location in the prestigious new Memphis Room at Harrigan's. With 360 degree multimedia viewing, everybody has a "front row" seat for the meetings. Debuting in this location was Wild Sorbet's owner, Tana LeMay. She flew across the country to bring SPPPA members new insight into the



"Perhaps if they cropped it this way..." The judges carefully evaluated each image during the SPPPA Annual Print Competition.



President Jen Cagle along with Tana LeMay and the lucky door prize winners.

selling and design process. By first delving into the psychology of "why she buys," Tana empowered listeners with new ideas based upon case studies. The end result was "It needs to look beautiful." From there, she went through her design consult.

"There are four basic principles to design," Tana stated. "Proportion, Balance, Rhythm and Contrast all add together to create Harmony." Everyone loved the 360 viewing as Tana illustrated each concept with lots of beautiful images. Photographers left inspired to rework some of their own displays, especially after her segment on "How to Display your Work." However, we all knew she was from the South when she offered her Southern Hospitality in the form of gifts... lots of them! From frames, to ornaments, to Sarah Petty's newest book to gift certificates to be used at any of her three businesses, Wild Sorbet frames, Design Cottage, or her newest full studio design program, Tana made everyone feel special.

San Antonio News

by Jeanne Luna

San Antonio Professional Photographers welcomed Dominique Harmon and Barry Nelson as their May speakers. Their program, on Senior Photography, was titled "Breaking In and Breaking Out" and they rocked the house. Barry talked about business, marketing, workflow, and social networking. The most important aspect Barry stressed is to make your client feel special. He explained that Senior Photography is not for everyone and you need to continue looking for new ideas to make seniors feel special every year. That makes it challenging because you must find new locations or different ways of capturing the moment to make the client feel like no one else has seen this pose or location. The last topic was about making sure you price yourself correctly.

What about Dominique? Well, as Barry said during his session, their business would not be as successful without her magic touch. If you do have an opportunity to see them, don't hesitate because they are good.

Our May print competition winners were: Randy Pollard's "Spinner of Tales" won first place; Lee Pargmann's "Ten-Gallon" in second place; and a tie for third with David Martinez with "Bye Bye Shelby" and Dane Miller's "Autumn Bride." Lynn Purkiss won first place in the Album category with "Kelly."



May winners: Lee Pargmann, Randy Pollard, David Martinez, Dane Miller, and Lynn Purkiss.

(continued)



Our June meeting was an exciting double-feature with Rachel Williams and Joe Glyda. Rachel talked about her Family Portrait sessions. She covered everything from getting permission from landowners to use their property for family portraits, needing liability insurance, and having proper forms filled out before the session. Rachel has encountered all sorts of elements in nature, from fire ants to wild horses checking out her session. She packed four hours of information into two hours.

After dinner, Joe discussed commercial photography and had a lot of technical information to share, comparing commercial photography vs. portraits photography. For example, portrait photographers do it all, from consultation to handing the client their final images. Commercial photographers create the session then hand it over to someone else to process and print the final product. Joe also showed how he would create product images, from creating smoke, to making sure all the noodles are turned a certain way.

Our competition winners for the month of June were: Angela Penscak with "My Angel" in first place; Dane Miller with "June Seminar Experiment" in second place; and Elizabeth Homan with "Escaping the Past" in third place. The Album category winner was Elizabeth Homan with "Estefan." Members Choice in the Print category went to Angela Penscak while the Members Choice in the Album category went to Elizabeth Homan.

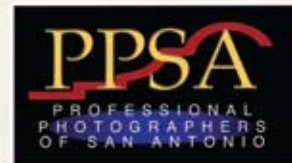
Brazos Valley News

by Kathy Norwood

On Monday, May 7th, the Brazos Valley PPA was pleased to have Lance Johnston from Arkansas come and give an informative and inspirational program about ways to differentiate your business by mastering three areas: craft, style, and branding. Mastering the craft includes attention to correct lighting, posing, and composition. Lance also emphasized the importance of knowing and developing your own style. His program also covered the different aspects and importance of branding. Lance also served as the print judge for our monthly competition. Those winners were: Melanie Hall, first place and Rosalee McShane, second place.



May print winners for the Brazos Valley Guild, Melanie Hall and Rosalee McShane with speaker Lance Johnston..



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Austin News

by Maria Bernal

Austin PPA members have been working hard preparing their print cases for our Annual Print Competition. The event was sponsored by BWC Photo Imaging and catered by Austin's hot new restaurant, Taco's and Tequila. A big thanks goes out to BWC and Pounds for providing our attendees with prizes. Our print competition judges were Ross Benton, Steve Armstrong, and Kim Smith, who came all the way from Muskogee, Oklahoma. We truly appreciate the time they spent judging the event and for sticking around afterwards to help our members learn more about print competition.

May winners in the Portrait category were: Maria Bernal, first place; Stephanie Sharif, second place; and John Rogers, third place. Illustrative category winners were: John Rogers, first place; Maria Bernal, second place; and John Rogers, third place. Maria Bernal took first place in the Wedding category as well as first place in the Album category while Maggie Messer placed second in the Album category. Maria Bernal won two Judges' Choice awards while John Rogers took home one as well. Maria Bernal also won Best of Show.

In June, Austin PPA was proud to welcome family and baby photographer, Rachel Williams, from Jenks, Oklahoma. She presented a fantastic program on family photography that demonstrated her style of photography on each family, including her three styles: traditional, casual, and story telling. Rachel also shared her own business mistakes and what it took to fix her mistakes. She was very humble and frank, which was a terrific combination for new and experienced photographers alike. She also explained her lighting setup which she takes on all of her sessions and shared how she scouts locations in advance. It was truly a great program and we highly recommend her to their



Highest Print Case winners in May were: Maria Bernal, first place; John Rogers, second place; and Maggie Messer, third place.



June print competition winners were: Maria Bernal, first place; Jim Debth, second place, and Brian Runyen, third place.

guilds looking for a good program. The June print competition was also held and the winners were: Maria Bernal, first place; Jim Debth, second place, and Brian Runyen, third place.

Houston News

by Christie Herrington
Photos by Booker Shelton

In May, the Professional Photographers Guild of Houston welcomed Winn Fuqua, who presented a program on "Killer Studio Lighting and Workflow with Seniors, Executives, and Couples."

Winn covered great points on how to photograph each group, maintain a good workflow from camera to client, and he even introduced his electronic business card. Using a live studio setup, Winn made it easy to see what he saw when he shoots and how he achieves great images.

Print competition winners were Francie Baltazar Stonestreet and Karen Butts, who both tied for first place. Stonestreet's image was titled "Cart Without a Horse," and Butts' image was titled "Bella."

The Houston Guild Unleashed the Inner Sexy with photographers Laura Ann and Randy Pollard during our June Meeting. President Curley Marshall introduced the Pollards of L-Ann Imaging, who covered Bellezza and Pin-up sessions during the seminar.

They gave some great tips for posing all size women during a Bellezza session. The "No Fail" pose was also discussed as a guaranteed sale. A demonstration on pin-up posing and how to incorporate appliances and props was also presented. It was a fun and entertaining evening with Laura Ann and Randy, complete with great information.

For the June print competition, Chris Walter Bechtold and Karen Butts tied for first place.



May print competition winners: Francie Baltazar Stonestreet and Karen Butts.



June winners: Karen Butts and Chris Walter Bechtold.

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