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COVER PHOTO

The cover photo was taken by Colleen Gonsar, of Halifax, PA, who has taught at the Texas School of Professional Photography. Colleen & Company has a special camera room designed for photographing babies with tiny sets on tables surrounding the entire room. Because the room is small, the image was captured using only one Photogenic Light with Larson Softbox and an Aurora Reflector. Read more about Colleen's camera room for babies on page 7.

IN THIS ISSUE

- 7 A Camera Room Designed for Babies**
You Don't Need a Lot of Room
by Darty Hines
- 8 Texas PPA Fall Focus Workshop**
October 19 & 20 in Arlington
by Bill Hedrick
- 12 The Great Texas School Shootout**
Winning Images from 2013 Event
by Don Dickson
- 16 Fighting Fluorescent Lighting**
The Problem and the Solution
by Jim Bacon
- 18 The Art & Science of Lighting**
Photographing Inside Carlsbad Caverns
by Cris Duncan
- 23 Frank Cricchio Honored by TPPA**
For Lifetime of Achievement
by Bill Hedrick
- 26 Summer Roundup Wrap-Up**
Including a Gallery of Winners!
by Bill Hedrick
- 37 The Tattered Photograph**
A Reminder Why We Do What We Do
by Bill Hedrick
- 38 Finding Good Light**
The Best Results from Available Light
by Doug Box



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DEPARTMENTS

- 5 Texas PPA: Up to the Challenge**
A Message from TPPA President, Judy Dumas
- 5 Join Texas PPA Today**
If You Love Photography
- 42 Texas Off Ramp**
Old Fort Parker
- 45 News from Around the State**
What is Happening Around Texas

CALENDAR OF EVENTS

- August 9-11, 2013** DPPA Little Red Schoolhouse
Fredericksburg, TX
- September 8-11, 2013** TPPA Road Trip
Monument Valley & Slot Canyons
- October 19-20, 2013** TPPA Fall Focus Workshop
Arlington, TX

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



PRESIDENT'S MESSAGE

Judy Dumas, President TPPA



Texas PPA: Up to the Challenge

We just finished up another fun and successful "Summer Roundup" in Kerrville. For those of you who have never attended this event, it is one of the most popular events of the year. For well over three decades, Texas PPA members have been gathering in Kerrville each summer to learn, fellowship, and compete. It is a very laid-back seminar that is designed with the whole family in mind. Many photographers make it a combination seminar and vacation. So, if you missed it this year, make plans to attend next summer.

Then, just when you thought the year was winding down, Texas PPA has yet another event in the Fall. On October 19 and 20, you are invited to our Fall Focus Workshop. Headlining this event will be Suzette Allen, one of the top Photoshop instructors in the nation. But Photoshop will only be half of her program. On Saturday, Suzette will teach a workshop on "Hybrid Photo/Video." This is something that is taking the country by storm and professional photographers need to come and see what the future is all about. Then, on Sunday, Suzette will teach a "Photoshop Creative Day" with tips and techniques that promise to save you time in front of the computer.

At the same time as Suzette's programs, we'll also have several studio setups with live models so you can get some "hands-on" experience with the latest equipment courtesy of Larson, Virtual Backgrounds, and the officers of Texas PPA. Also, there will be a Swap Shop on Saturday evening, so bring all of that equipment that has been lying around collecting dust. One person's trash is another person's treasure!

You can register for either day of this two-day event for only \$49 (for TPPA members) or just \$79 for both days.

Today's Texas PPA offers more than ever before to photographers who are serious about what they do. One new event that was introduced with the last issue of this magazine is the Texas Road Trip. Host, Steve Kozak, will be taking a group of photographers to Monument Valley and Slot Canyons in September. Other events will be posted throughout the year, so be watching for them as well.

I can also tell you that the officers and staff of Texas PPA have been working overtime the last several months to plan for the future of our association and our members. Nobody needs to tell you about how our profession has changed over the last several years and times are tough for everyone. Therefore, the Texas Professional Photographers Association is stepping up to the plate to provide a level of service to our members that will lead the rest of the nation. We are most fortunate to have a highly-qualified staff of dedicated individuals who are up to the challenge.

So, get involved in all that Texas PPA has to offer and take advantage of what is offered to you throughout the year and...

Make memories,
Judy Dumas
Texas PPA President

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Designed Just for Babies The Perfect Camera Room

by
Darty Hines

Colleen & Co. is known in the industry as a premier senior portrait studio. However, just like many other studios across the USA, they photograph a wide variety of clients. Along with photographing nearly 700 HS Seniors each year, they have many children, family and newborn clients. In 2011 the studio decided to market heavy to the newborn clients.

With some creative branding and advertising specifically for newborns, Colleen & Co. was ready to launch the newborn section of the studio. To complete the campaign, they took an area of the studio that was not heavily used and developed it into a newborn room. A variety of small table top set areas were designed around the perimeter of the room. With multiple sets available at all times this created easy access and helped speed up the shooting time. The sets are filled with props from retail stores, Design Revolutions and backgrounds from Colleen & Co. 4 Pros. With the addition of a glider rocker, a space heater and a changing area for the baby, the room is the set up perfectly for both mom and baby.

Colleen Gonsar, owner and one of the photographers at Colleen & Co., always encourages the parents to wait until they arrive to the studio to feed the baby. Most babies sleep more soundly after feeding which is the style she prefers. Many parents want eyes open and if the baby is awake upon arrival, she will take a few shots immediately before feeding. The space heater keeps the baby nice and warm in the room and once the baby is sound asleep, the magic can begin. The sleeping baby can easily be moved



Colleen & Company took an area of the studio and dedicated it entirely to photographing babies. A variety of small table top sets are designed around the perimeter of the room.

from set to set to give the client more variety which equals higher sales.

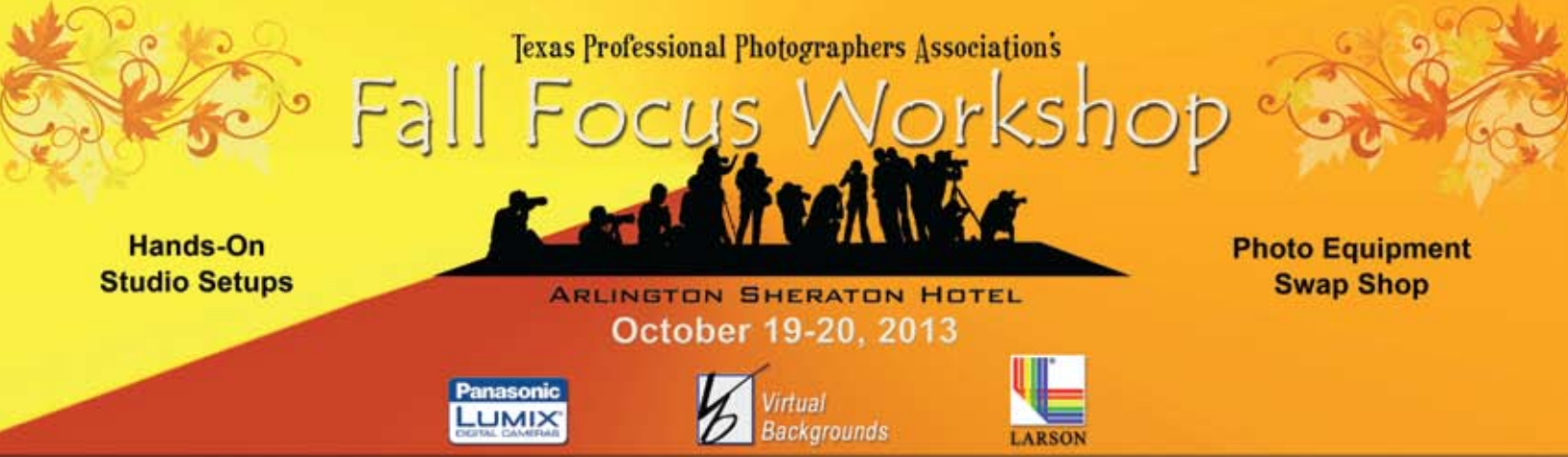
The studio offers a variety of specialty products and print packages. Recently they added a Newborn Collection with a variety of products and prints at an affordable price point for new parents. The Newborn Collection has become a best seller for the studio which has created a \$1,060 average since adding that collection.

Colleen feels that capturing a newborn is vital to the studios growth of Lifetime Clients. After the newborn session, the studio showcases the Baby Plan to move the client into their 3-6-9 month program. Colleen never leaves an opportunity to bring the client back into the studio. She constantly cross promotes to every client. The quicker they become a Colleen & Co.

client, the more likely we will be able to keep them forever.

Colleen Gonsar owns and operates two studio locations in Central Pennsylvania. Both Colleen and Darty Hines have taught at Texas School many times and also speak across the nation at a wide variety of events. Recently, they started a background company, www.colleenandco4pros.com and they also own and operate the very popular educational conference; SYNC (Senior and Youth National Conference)

For more information on their camera room setup, please contact Colleen Gonsar at colleenandco@comcast.net.



Hybrid Photography & Photoshop Workshops

Hands-On Studio Setups with Models

Equipment Swap Shop

All of this and more awaits you at the Sheraton Hotel in Arlington, October 19-20, 2013. The Texas Professional Photographers Association has put together an impressive weekend event to introduce you to the latest trends and technology that are sweeping the industry. There will be two workshops, one on Saturday and the other on Sunday, featuring Suzette Allen, one of the top Photoshop instructors in the nation.

Along with Suzette's workshops, there will be indoor and outdoor "hands-on" studio setups courtesy of Larson, Virtual Backgrounds, and the officers of Texas PPA. Choose which day you want to attend or attend both days and save!

Experienced Photoshop users are quite familiar with Suzette Allen. As one of the top Photoshop instructors in the nation, Suzette is a frequent instructor at the Texas School of Professional Photography. Over the years, she has helped thousands of professional photographers with Photoshop techniques that save time and make money. In October, Suzette offers her Photoshop expertise plus something altogether new... "Hybrid Photography."

Saturday, October 19 (9 am to 4 pm)
"HYBRID Photo/Video DAY"
Sponsored by Lumix

Hybrid, the combining of stills, video, and audio is turning heads everywhere and people are taking notice! Suzette will share the simple techniques that you can implement now and will demonstrate how to use hybrid templates to get you noticed. She'll show you what to shoot, how to record it, and how to maximize motion for impact. You'll learn what tools are needed and not needed to give your eProducts a professional look.



Two Workshops Featuring
Suzette Allen, Cr.Photo., CPP, API

Once you've managed to capture some Video+Stills+Audio, Suzette will show how to put it all together for a finished product with impact that you can easily sell to your clients. "All this new terminology and tech doesn't need to be overwhelming," says Suzette. "You can start embracing it at any level and enjoy the process of learning and creating now."

Saturday, October 19 (9 am to 4 pm)
"Hands-On Studio Setups"
Sponsored by Larson & Virtual Backgrounds

At the same time as Suzette's program on Saturday, the officers of Texas PPA have teamed up with Larson and Virtual Backgrounds to offer some actual "hands-on" experience with the latest equipment and technology. There will be multiple setups available for you to try out and experts on hand to assist you. Discover for yourself how cool it can be to work in a modern studio with live models! How cool is that?!

Sunday, October 20 (9 am to 4 pm)
"PHOTOSHOP Creativity DAY"

Photoshop is an essential part of our profession and Suzette Allen has a way of unraveling the cold, hard side of Photoshop to reveal the soft, warm glow that comes from understanding how Photoshop can work FOR you and not AGAINST you. This platform presentation will include a full set of notes so you won't have to decipher your own scribbles later. Even intermediate users will discover tons of great tips to save time so you can spend less time at the computer and more time taking pictures.

After lunch, Suzette takes it up a notch with some serious efficiency and automation tips to help you save even more time! She'll help you get into

high gear with actions, super shortcuts, and new Photoshop technology that can cut your time in half! You'll even learn some Hybrid video editing. Suzette is a whiz at making sense out of Photoshop and will help you tackle Photoshop with confidence. opening up a whole new market for professional photographers.

Sunday, October 20 (9 am to 4 pm)
"Hands-On Studio Setups"
Sponsored by Larson & Virtual Backgrounds

If you missed it on Saturday, you'll have another opportunity to get some "hands-on" experience with the latest technology, courtesy of Larson, Virtual Backgrounds, and the Texas PPA officers. There will be multiple setups available for you to try out and experts on hand to assist you. It's a great learning experience and you'll not want to miss a minute of it.

Saturday, October 19 (7 pm to 9 pm)
Equipment Swap Shop
Your Own Flea Market!

Do you have some equipment you want to sell or trade? Are you looking for a good deal on some particular item? Do you love flea markets? If the answer is "yes," plan to gather up those items and attend the Equipment Swap Shop on Saturday evening from 7 to 9.

This event is FREE for those who are registered for the seminar. If you are not a member of Texas PPA, don't worry! Your "non-member" rate will include membership in Texas PPA for the rest of this year. You will receive all of the benefits of other Texas PPA members, including an issue of this magazine. So, bring all of that equipment that has been gathering dust and set up your own "booth." Tables and space will be provided on a "first-come" basis, so be there early!

Schedule of Events

Saturday, October 19

9:00 am - Noon.....	HYBRID Photo/Video - Suzette Allen <i>sponsored by Lumix/Panasonic</i>
9:00 am - Noon.....	Hands-On Studio Setups <i>sponsored by Larson and Virtual Backgrounds</i>
Noon - 1:30 pm.....	Lunch (on your own)
1:30 pm - 4:00 pm.....	HYBRID Photo/Video - (continues) <i>sponsored by Lumix/Panasonic</i>
1:30 pm - 4:00 pm.....	Hands-On Studio Setups - (continues) <i>sponsored by Larson and Virtual Backgrounds</i>
7:00 pm - 9:00 pm.....	Swap Shop - table space is "first come"

Sunday, October 20

9:00 am - Noon.....	Photoshop Creative Day - Suzette Allen <i>sponsored by Lumix/Panasonic</i>
9:00 am - Noon.....	Hands-On Studio Setups <i>sponsored by Larson and Virtual Backgrounds</i>
Noon - 1:30 pm.....	Lunch (on your own)
1:30 pm - 4:00 pm.....	Photoshop Creative Day - (continues) <i>sponsored by Lumix/Panasonic</i>
1:30 pm - 4:00 pm.....	Hands-On Studio Setups - (continues) <i>sponsored by Larson and Virtual Backgrounds</i>
4:00 pm.....	Workshop Ends - Have a Safe Trip Home



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Marc Friedland
Dallas, Texas



Third Place

Michelle Shackelford
Roswell, New Mexico

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What's So Special About Texas School?

by
Don Dickson

Just imagine a thousand photographers, camera in hand, surrounded by props and hot models. Utilizing the knowledge that was acquired during the week, students and instructors participated in our fourth 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 Shootout was introduced three 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 place. Due to unexpected bad weather, the event was held inside the hotel facility this year instead of Addison Park. Every kind of posing situation a photographer might imagine was represented... children, families, siblings, seniors, brides, grooms, couples, and more. 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!

Winning First Place was Andy Lay of Fort Worth, Texas. Second place went to Marc Friedland of Dallas, Texas, and third place went to Michelle Shackelford of Roswell, New Mexico. Honorable Mentions went to Carol Scott of Kodiak, Alaska, Steve Templeton of Abilene, Texas, and Mickey Staudt of Guthrie, Oklahoma. The first place winner received a 2014 scholarship to the Texas School of Professional Photography as well as a \$750 lab credit to BWC Lab. The second place winner received a scholarship and \$500 lab credit and the third place winner received a scholarship and a \$300 lab credit. Each honorable mention received a \$250 lab credit.

Don't miss a chance to compete in next year's shootout. Mark it on your calendar now and make plans to attend the 2014 Texas School of Professional Photography, April 27 - May 2, 2014. We'll see ya there!

Fighting Fluorescent

Simple Explanation... Simple Solution

by
Jim Bacon

Have you ever wondered why you get such inconsistent results while photographing under fluorescent lighting? It's time to solve the mystery that some blame on the digital camera itself.

Unlike incandescent bulbs which emit a relatively steady wave of light, the fluorescent light source is continually changing in brightness and temperature. It all has to do with the mechanics of fluorescent bulb itself which emits photons as electricity and thereby excites the atoms inside the bulb. Since our homes are powered by "alternating current" (AC), the fluorescent lighting is continually reversing polarity within the bulb in a cycle known as a "sine wave" (see figure 1).

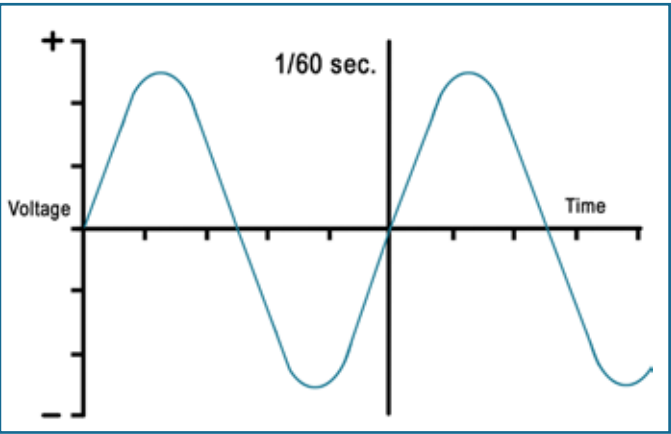


Fig. 1: As the alternating current used to power the fluorescent bulb goes from zero to positive and to negative and back, the changing voltage causes atoms inside the tube to emit light of varying intensity and wavelengths. With faster shutter speeds, it is impossible to predict what part of the wave you will capture on the camera sensor.

As the current goes from zero to positive and to negative and then back, the changing voltage causes the atoms inside the fluorescent tube to emit light of varying intensity and wavelengths. This entire process of polarity change takes roughly 1/60 of a second... the "cycle" of alternating (AC) current in American homes. During that brief time, two pulses of light are emitted, one during the positive cycle and one during the negative cycle. So, if your camera's shutter is open for less than 1/60 of a second, the light from only a portion of that cycle is recorded on the camera's sensor and you have no way of actually knowing which portion was actually recorded until you see the results, which can be "all over the place."



Fig. 2: One piece of paper taken in three short bursts at 1/320 sec. each. There is no way to predict what portion of the light wave will be recorded during the short exposure, resulting in varying color and density.

As seen in the illustration below (see figure 2), there is no way to predict the outcome because there is no way of knowing what part of the cycle you will catch during a short exposure of less than 1/60 of a second. This illustration was made of three short bursts taken of the same piece of solid paper, at 1/320 of a second. The problem is that, with faster shutter speeds, the second shutter curtain begins closing before the first curtain is fully open, resulting in different parts of the image sensor being exposed at different times throughout the wave cycle.

Photographers began noticing this phenomenon after converting to digital capture and some blame it on the digital camera itself. The fact is that the same problem existed with

film. The difference is that today's digital cameras allow us to use much higher ISO settings and therefore faster shutter speeds to capture images under available light. In the days of film, ISO 400 was considered to be "borderline." Today, one can obtain excellent results at ISO 1600 or higher. As we began using faster shutter speeds with available light, the problem simply became more noticeable.

The cure is actually quite simple... use a slower shutter speed that records the entire fluorescent wave cycle (see figure 3). Also, since fluorescent tubes vary in color, a custom white balance is highly recommended.



Fig. 3: Same images at 1/30 sec. The problem is solved by using a slower shutter speed that records the entire 1/60 second wave cycle of the fluorescent light source.

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THE ART & SCIENCE OF LIGHTING

Painting with Light at Carlsbad Caverns by Cris Duncan



Recently, my family and I took a trip to Carlsbad Caverns National Park. This is not my first trip to the Caverns. However, this time we had extra time to make some photographs. Carlsbad Caverns is a large underground cave system just a few miles from Carlsbad, in Eastern New Mexico. It is a fun place to visit and is relatively easy to get to from Texas, Oklahoma and New Mexico. To learn more about CCNP visit www.nps.gov/cave/index.htm.

As you could imagine, the caverns are a dark place and can create quite a challenge for photographers. Ansel Adams was hired to photograph the caverns in the 1930's for the United State Parks Department. Adams was quoted saying he "didn't think his cave images were very successful." Adams always worked with natural light, and of course the caves had to be lit artificially for his photos. This is true, artificial light must be used and has been strategically placed throughout the caverns. The designers of the cave's self-guided tour did an excellent job of lighting the walls, formations and rocks of this underground abyss for the tourist. As photographers, however, our eyes and camera seldom see the same thing. In a previous story, we discussed the fact that our eye can see a 24 stop range of contrast while our camera and prints can only hold a 5 stop range. You can view the archives at www.texasprophotomagazine.com.

There are a few options when photographing the cave. One is to use on-camera flash. This would be great for a record of the family visiting this park. The second option is to use HDR (exposing for all different values in the scene and using software to combine the images). Another option is to

Figure 1



Figure 1 - When using digital capture, we expose for the highlights. In this image, the ambient exposure was 2 seconds at f/16 at ISO 2000. Once a highlight is over-exposed, all data is gone and cannot be recovered.

paint with light (using off-camera flash or another light source to put light where you want it). This latter method is the one I choose for this trip.

There is not a restriction against using electronic flash in the caverns, so no covert action is needed. I went in with a 24-105 f/4 lens, a Canon 5D II, a tripod with a cable release, a speed light and wireless triggering device. These are necessities when doing long time exposures and painting with light. I also had my lovely bride there to help. I would also recommend using your camera's mirror lock feature. Many times in long exposure, the mirror raising can cause camera shake.

The lower-left image (Figure 1) was taken exposing for the ambient light in the cave. When using digital, we expose for the highlights. That is the "stake in the ground" that we cannot miss. Once a highlight is over-exposed, all data is gone and cannot be recovered. When painting with light, this highlight exposure is where we will need to begin and then calculate the flash output and number of flashes accordingly. Painting with light when using an external flash is different than just using off-camera flash. Typically more than one 'pop' of the flash is needed.

The reason for using several 'pops' is that it allows us to put light in more places, in turn making the light source larger, in turn it softens our shadows. The ambient exposure was 2 seconds at f/16 ISO 2000. A few challenges I have now is the time. I cannot produce enough 'pops' in the 2 seconds time frame, therefore I changed my ISO to 1000 which afforded me an exposure

Figure 2



Figure 2 - The next step is to calculate the number of 'pops' from the electronic flash needed to bring out the foreground. This image required eight 'pops' to balance the ambient light with additive flash in one exposure.



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time of 5 seconds at f/16. I set my flash unit to 1/4 power and took a meter reading of the flash. The flash output for this exposure was f/2.8 for a single 'pop'. I need to obtain a value of around f/8 to properly exposure the rocks in the foreground. Remember that a stop is half or double of the light.

To calculate the number of 'pops' needed is as follows. One flash or 'pop' is f/2.8. Two 'pops' equal f/4.0, double the amount of light. Four 'pops' are needed to obtain f/5.6. Eight 'pops' are then required for f/8.0. Therefore we needed eight 'pops' of the flash to accurately light the foreground. In the final image (Figure 2), we were able to balance ambient light with additive flash in one exposure.

Whenever we paint with light while ambient light exists, our first concern is the intensity of the ambient light. The following images (Figures 3 and 4) demonstrate the procedures. Determine the stake in the ground, the one thing we cannot change. In this scenario, it is the artificial light in the cave, just as before. The challenge to this image is not only the exposure but the size of the area that light needs to be added. In order to adequately 'pop' the entire area, more time is needed. I lowered my ISO till my exposure was around one minute at f/16. The speed-light was set at 1/2 power this time and was metered at f/4. For each area of the image that light is needed, we had to 'pop' the light eight times for a f/16 exposure.

Whenever possible, I will try to use more 'pops' and longer time for painting with light. The beauty of a long exposure and using multiple flash 'pops' in such a scene is that it affords us more latitude in making the exposure. With digital imagery, shooting in RAW, there is a 1/2 stop margin for error on either side. This means that in a 60 second exposure we can vary the



Figure 3 - The size of the scene is another factor. In order to adequately "pop" this area. After calculating the ambient light, the ISO was lowered until the exposure was about one minute at f/16. The speed-light was set at half power, metering at f/4.



Figure 4 - Each area of the image required 8 "pops" in order to achieve an f/16 final exposure. Longer exposures and multiple flashes allow for more latitude in making the exposure. Shooting in RAW mode also provides for more latitude.



Figure 5 - If you look closely at the final image, you can see the flash along the right side of the image. The flash is being gobo'd by my wife's hand. In the final image, of course, these would be cropped out in post-production.

painting with light. In fact, that experiment was refreshing. It is rare that we have time to just be still, play and shoot for fun. I hope that you will find time to do such a thing. Whether it be in a cave, a low light wedding reception or your own backyard, take some time to experiment with painting with light. I think you will find it a rewarding experience and it gives you one more tool in your box to help keep you ahead of the others in the market.

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. More info can be found at www.findyourfocus.org.

time by 15 seconds and still be within a usable exposure. The same holds true for the flash. In this example, eight 'pops' were needed, so using the same latitude we can miss the number of 'pops' by two 'pops.' This exposure latitude affords us some wiggle room when attempting images like this.

One final image (Figure 5) is just another example of painting with light and exploring the unusual beauty of Carlsbad Caverns National Park. If you look closely, you can see the flash along the right side of the image. The flash is being gobo'd by my wife's hand. In a final image, of course, these would be removed in post production. I left them in this image for you to see how many times we 'popped' the flash. Remember that when painting with light, the only thing that will show up is whatever the light hits. You cannot see my wife because no light is hitting her, just her hand. Typically, I would have a black card between the flash and the camera.

What started out as a casual family trip turned into an experiment in painting with light. In fact, that experiment was refreshing. It is rare that we have time to just be still, play and shoot for fun. I hope that you will find time to do such a thing. Whether it be in a cave, a low light wedding reception or your own backyard, take some time to experiment with painting with light. I think you will find it a rewarding experience and it gives you one more tool in your box to help keep you ahead of the others in the market.

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TPPA Star of Texas Award Presented to Frank Cricchio *for lifetime of achievement*

by
Bill Hedrick



The Texas Professional Photographers Association has established the Star of Texas Lifetime Achievement Award to honor those who give of themselves in service, leadership roles, and education in the advancement of the photographic

industry. He is very devoted to Rotary Club and has 54 years of perfect attendance and serves as the Executive Secretary-Treasurer of his local club. Frank was instrumental in starting "I Made a Difference" award in which a girl saved her family. The club raised money for a scholarship for her. He traveled and lectured around the world on 4 different occasions. He traveled to Italy 4 times, Japan eight times, Australia 4 times, New Zealand 2 times, United Kingdom 4 times, Germany 3 times, Austria, Spain, Ireland, Hong Kong, South Korea, Philippines, Taiwan, and South America



The first such award of its kind was presented at the 2013 TPPA Summer Roundup to Frank Cricchio.

As the icon of professional photography, Frank Cricchio is considered to be one of the greatest photographic educators in America today! Teaching to professional photographers for nearly a half century, he has a remarkable gift for making the most difficult lighting and posing setups seem very simple and has taught around the world. Combining creative posing styles and his vast technical knowledge with a willingness to share information with his fellow photographers has enabled Cricchio to develop a unique teaching style, beginning with a basic understanding of achieving a perfect digital file in the camera room or on location.

However, those of us who have been acquainted with Frank throughout the years, know him as a true friend who is always willing to share his knowledge and wisdom to anyone, regardless of their level of expertise. He has dedicated his life to sharing with and teaching to photographers throughout the world and his life is a testimony to dedication to the profession. Therefore, it is only fitting and proper that the Texas Professional Photographers Association presents this award to a true educator and friend, Frank Cricchio.



TPPA Executive Director, Doug Box, presents the Star of Texas Award to Frank Cricchio in Kerrville, Texas.

Cricchio was also honored with PPA's prestigious Lifetime Achievement Award, designated for only a select few individuals for a lifetime of service and innovation in the field of professional photography. In addition, he is a member of the Cameracraftsmen of America, the oldest and most exclusive photographic club with a membership limited to only 40 worldwide, and served as PPA President from 1999 to 2004.



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SUMMER ROUNDUP



Absolutely NOTHING Beats the Summer Roundup

by
Bill Hedrick

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 Farrah Braniff, Richard Sturdevant, Jenny Hollis, Sam Smead, Dominique Harmon, Barry Nelson, Beth Groom, Bill Hedrick, Jim Bacon, and Larry Lourcey. 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. Truly incredible!

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

Our annual print judging was on Saturday afternoon and this year's images were nothing short 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 something for everyone in Kerrville.

Of course, a vacation 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. This fun and exciting outing included 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 afternoon's Awards Banquet.

Distinguished Print Ribbon Winners included: "The Outsider" by Tejana Aguirre; "Body Art" by Tejana Aguirre; "La Antigua" by Tejana Aguirre; "Full Speed Ahead" by Jeremiah Alvarado; "Focused" by Jeremiah Alvarado; "I'll Make You a Deal" by Jeremiah Alvarado; "On the Steps of History" by Babak Pejman Aryan; "Crystal Wave" by Babak Pejman Aryan; "Foxy Lady" by Kirsten Avants-Baker; "A Toast to a Classic" by Raelynne Bayne; "The Dark Side of Fashion" by Maria Bernal; "65 Years" by Maria Bernal; (continued, page 35)

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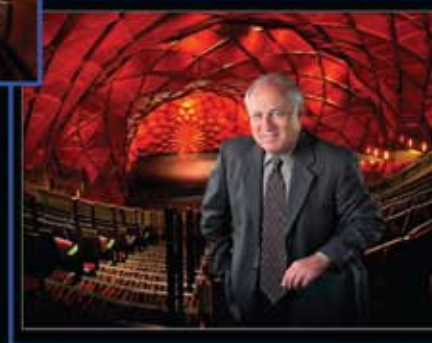
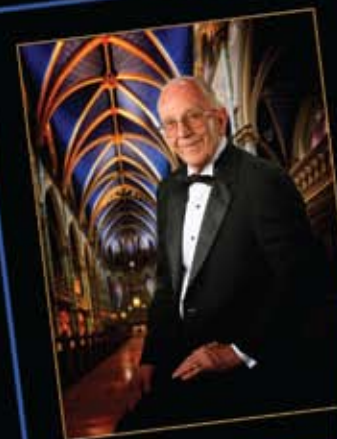
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Texas PPA Summer Roundup 2013 Trophy Gallery



Best Portrait of a Woman
"Allure of the Scarlet Dancer"
by Phyllis Kuykendall



Best Overall Commercial/Industrial General Exhibit
Best Architectural/Interior
"Oasis"
by John R. Rogers



Best Overall Portrait by a Master
Best Portrait of a Man
"The Fighter"
by Richard Sturdevant



Best Portrait by a Student
"The Closer"
by Babak Pejman Aryan



President's Theme Trophy
"Cloudy Sunday Stroll, Austin Style"
by John R. Rogers



Best Illustrative
"Ghost Riders in the Sky"
by Richard Sturdevant



Best Commercial/Industrial by a Student
"Subtle Sophistication"
by Macon Leiper



Best Overall Commercial/Industrial by a Master
"Mountain Time"
by Cris J. Duncan



Best General Album General Exhibit
"Christen"
by Leslie Ann Kitten



Best Overall Illustrative/Unclassified General Exhibit
"Taking Our Show on the Road"
by Dominique Harmon



Best Wedding Album General Exhibit
"Kennedyesque Wedding"
by Luke Edmonson



Best Electronic Imaging by a Student
"Panama Boys"
by Adrienne Sparks



Best of Show & Fuji Masterpiece Award
Best Wedding Album by a Master
"English Aristocracy Weds Texas Style"
by David Edmonson



Best Portrait of a Child
"Accept Me for Who I Am"
by David Edmonson



Best Multi-Maker General Album
"Scott and Jennifer"
by Cris J. Duncan



Best Animal
"Gandalf"
by Chris Hanoch



Best Overall Wedding Image by a Master
Best Bride
"Bellissima"
by Luke Edmonson



Best Illustrative/Unclassified by a Student
"Hell-Bent for Leather"
by Kristen Schmalzried



Best General Album by a Master
"A Baby Story"
by Angela Lynn Pencsak



Best Restoration
"The Allen Family"
by Catherine Dybala



A.S.P. Elite Award & Fuji Masterpiece Award
Best Overall Illustrative/Unclassified by a Master
"Fibers of Life"
by Maria Bernal



Best Overall Wedding Image General Exhibit
"Love and Lies"
by Francie Baltazar Stonestreet



Best Overall Portrait General Exhibit
"Steel Magnolia"
by Dominique Harmon



Best Classic Portrait
"Southern Beauty"
by Phyllis Kuykendall



Best Electronic Imaging by a Master
"Sub Hunters"
by Mark McCall



Best Scenic
"City Night, City Lights"
by Lee Pargmann



Best Overall Portrait General Exhibit
Best Portrait of a Group
"Dugout Crew"
by Chris Hanoch

Texas PPA Summer Roundup

Distinguished Ribbon Winners



"In the Bride's Shadow"
by Francie Baltazar-Stonestreet



"Mulan"
by Tracey Gibson



"Touching the Hand of God"
by Robert Suddarth



"Retro Viewer"
by Tanya McWilliams



"Rustic Elegance"
by Elizabeth Homan



"Posed in Perfect Light"
by Elizabeth Homan



"Full Speed Ahead"
by Jeremiah Alvarado



"Maple Lane"
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"Sculpted Dunes"
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by Dan Ferguson



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by Robert Gomez



"Red Headed Step-Child"
by Tracey Gibson



"Tribute to Georgia O'Keeffe"
by David Edmonson



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by Carrie Kuenzi



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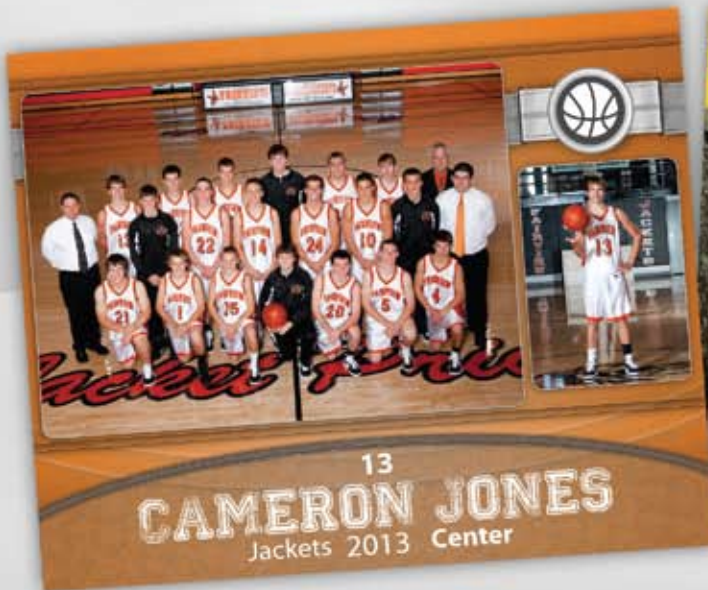


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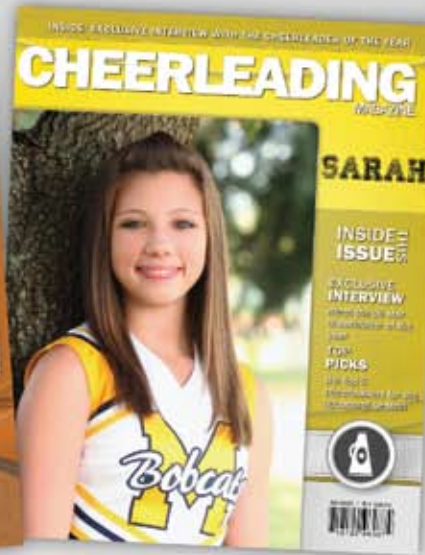
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Trophy Winners included: "The Closer" by Babak Pejman Aryan; "Elevated Love" by Babak Pejman Aryan; "Fibers of Life" by Maria Bernal; "Mountain Time" by Cris J. Duncan; "Scott and Jennifer" by Cris J. Duncan; "The Allen Family" by Catherine Dybala; "Bellissima" by David Edmonson; "English Aristocracy Weds Texas Style" by David Edmonson; "Kennedyesque Wedding" by Luke Edmonson; "Dugout Crew" by Chris Hanoch; "Gandalf" by Chris Hanoch; "Steel Magnolia" by Dominique Harmon; "Taking Our Show on the Road" by Dominique Harmon; "Christen" by Leslie Ann Kitten; "Allure of the Scarlet Dancer" by Phyllis Kuykendall; "Southern Beauty" by Phyllis Kuykendall; "Subtle Sophistication" by Macon Leiper; "Home Field Advantage" by Mark McCall; "Sub Hunters" by Mark McCall; "Revenge of the Stay Puff Marshmallow" by Barry Nelson; "City Night City Lights" by Lee Pargmann; "A Baby Story" by Angela Lynn Pencsak; "Oasis" by John R. Rogers; "Hell-Bent for Leather" by Kristen Schmalzried; "The Panama Boys" by Adrienne Sparks; "Love and Lies" by Francie Baltazar-Stonestreet; "The Fighter" by Richard Sturdevant; and "Ghost Riders in the Sky" by Richard Sturdevant.

Four for Four Pins were presented to: Phyllis Kuykendall, Barry Nelson, Cris J. Duncan, Catherine Dybala, David Edmonson, Brooke Kasper, Janel Randall, Farrah Branniff, Margaret Bryant, Armando Chacon, Elizabeth Homan, Richard Sturdevant, Maria Bernal, Luke Edmonson, Dominique Harmon, and Melissa Jeffcoat.

Top 10 Print Case winners were: Richard Sturdevant, Maria Bernal, David Edmonson, Luke Edmonson, Dominique Harmon, Phyllis Kuykendall, Barry Nelson, Chris Hanoch, Cris J. Duncan, and Mark McCall.

The Presidential Award was presented to Richard Sturdevant with a total of 362 points. The ribbon for Best First Time Entry for TPPA went to Kelli Higgins for "Vintage Beauty" and the trophy for Best First Time Entry went to Brooke Kasper for "The Temptation." The CPP Award was presented to Chris Hanoch for "Gandalf."

Fuji Masterpiece Awards were presented to Maria Bernal for "Fibers of Life" and to David Edmonson for "English Aristocracy Weds Texas Style." The Kodak Gallery Award was presented to Tracey Gibson for "Mulan." Maria Bernal also won the ASP Elite Award for "Fibers of Life" and Best of Show went to David Edmonson for "English Aristocracy Weds Texas Style."

Finally, the President's Theme Trophy for "Celebrate Texas" went to John R. Rogers for his image, "Cloudy Sunday Stroll, Austin Style."

Congratulations to everyone who entered!

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the totally true tale of the Tattered Photograph

by
Bill Hedrick

Editor's Note: This article was originally published in the April/May 1988 issue of the Texas Professional Photographer. After a recent Facebook discussion about putting together a "garage band" for the TPPA Summer Roundup, I remembered this article and thought it might provide some worthwhile information or at least a chuckle. By the way, I still have that photo in my desk drawer today.

Recently, while going through my desk, I ran across something that brought back fond memories of more carefree days in the 1960's. It was a tattered and worn, faded, fuzzy photograph of five young rock and roll musicians dressed in colorful, psychedelic costumes with bell-bottom pants. The one on the left is yours truly.

As I sat back and remembered those days, the time began to slip away, and suddenly I noticed the clock. It was time for a customer to come in and look at her preview slides from her photo session. I set the picture aside.

After my customer and her fiance previewed her session and narrowed down the images to a particular pose, we started discussing the size of the photograph. I had been projecting a 30x40 image. As always, she said she was interested in an 8x10, so I zoomed down and showed her the tiny image that would hang on the wall of her living room. After a brief moment I said, "I would like to show you what that portrait would look like in each size between 8x10 and 30x40," and proceeded to do just that.

The young lady was thrilled with a 20x24 image size... until she saw the price. She began to hesitate and ask herself why she should spend that amount of money. Finally, she said, "I think I had better settle for the 11x14."

At this point some would have drawn the sales session to a close while others would have turned on the high pressure. I could do neither. My mind was still back there in the 1960's, reminiscing about rock and roll. Then, suddenly it hit me like a ton of bricks, and I shut the projector off, sat down, and told them a true story...

"Most people get a kick out of trying to imagine me as a musician in a rock and roll band. I wore a silk shirt with puffy sleeves, long collar, and beads. I played bass guitar and sang *Jumpin' Jack Flash*, *In the Midnight Hour*, *Good Lovin'*, and all that good stuff.

The five of us were like brothers. We shared the same joys and problems and took life a day at a time. We were good boys but we had one thing in common. We were always broke. Even though we

enjoyed what we did, after expenses, we had very little to show for our efforts. We made sacrifices.

It's fun to remember those days but I have only one regret and it hurts deeply each time I think about it. You see, we never had enough money to get a good photograph made of our band. Looking back, I think I would have begged for or borrowed any amount at any interest rate to get a good picture of those five guys who are now scattered over three states. Now, this is the only thing I have, a fuzzy picture, torn and faded with the years."

As I handed them that tattered photo, price suddenly took on a new meaning. They purchased the 20x24.





“Good light” is light that illuminates the mask of the face, is of good color, and is diffused enough to give a nice, soft edge acutance. Doug Box

Finding Good Light

When it comes to portraiture, I describe “good light” as light that illuminates the mask of the face, is of good color, and is diffused enough to give a nice, soft edge acutance.

When I first began taking photographs with my Kodak Brownie Hawkeye as a child, I never thought about light. My dad was an amateur photographer and he taught me about lighting, but it wasn’t until I began shooting portraits that it became important to me. I realized that some of the portraits I took turned out great, but a lot of them did not. It all came down to lighting. So, how do you find great light?

Homemade Light Finder - It can take years to learn how to find good light for portraits. Fortunately, a light finder can help you to more easily determine whether or not the light you are presented with has too much contrast to create flattering portraits. You can easily construct your own light finder by starting with a 1x1x1 inch wooden block, purchased at a craft store. First, attach a wooden handle. Next, paint two sides (opposite each other) with the lighter shade of gray and the other two sides with the darker gray (figure below). To make the device look more

professional, paint the top, bottom, and handle black. If you aren’t up to the task of making your own light finder, you can purchase a commercially-made unit that comes with a video that will teach you how it is used (for more info, visit www.dougbox.com/shop/).



Make your own Light Finder or purchase one online with an instructional video.

To use the light finder, turn one of the tool’s darker sides toward your light source with the corner facing you. Move around while holding the light finder at eye level. Stop when the two sides appear to be approximately the same shade of gray. At this point, you will have found good light with approximately 3:1 lighting ratio. Now, there are times when you can use lighting that does not make the two shades of gray look identical, but you just won’t have a 3:1 ratio. In a case like this, determine whether the good qualities offered by the location compensate for the lack of ideal light.

As I mentioned, a light finder can also be used to determine whether the available light you encounter will have too much contrast to produce a flattering portrait. Simply turn the dark side of the light finder toward the light source. If it appears brighter than the light gray side, the contrast will be higher than 3:1 and you may need to use a reflector, placed opposite the light source, to add fill light to the subject.

Sweet Light - Another way to increase your odds of finding good light is to work with “sweet light.” Sweet light is found about thirty minutes before and after sunrise and sunset. When the sun is below the horizon, it yields bounced light, not the hard light that is produced when the sun is in the sky. The length of time that sweet light will be available to you depends on the weather conditions (continued)



Patience was key in achieving the great light in this image. I waited until the sun dipped below the horizon to capture the image. Notice the difference in intensity between the light on the bride’s face and her back.

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Best Portrait of a Man – Robert Michelau
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Best Illustration – Kim Reynolds
For knowing color, density and what a print should look like.

Best Overall Portrait by a Master –
To the entire BWC Team for the beautiful and incredible job you do!



BWC — The Real Winners.

This year at our state print competition in Kerrville, I was fortunate to win several awards: The Presidential Award for High Print case, Best Illustration, Best Portrait of a Man, Best Overall Portrait by a Master and Texas Top Ten Photographer of the Year. I decided to award these to BWC Printmakers. *Here’s why...*

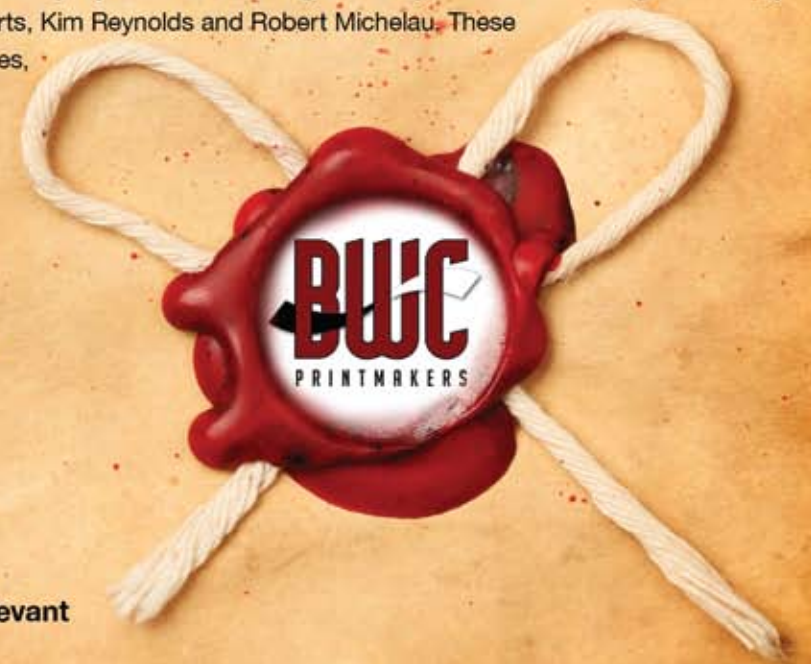
BWC has printed every award winning print I have entered into print competition. They work hard to give me and everyone that enter competitions the best possible product and chance to win. They seldom get recognized and they don’t expect it, they just do what they do. I cannot even begin to tell you how much I appreciate the hard work they do for each and every one who uses them! BWC printed the majority of the award winners at our Texas State competition, including the outstanding work of Maria Bernal and David and Luke Edmondson, the top winners of the day. If you want the best chance to win and you want detail in the shadows, BWC is where you need to go!

I called BWC and asked them to come by my studio. Lou George and Edythe Blackwell brought two of my favorite printing and mounting experts, Kim Reynolds and Robert Michelau. These are the real award winners in my eyes, and I am proud to hand over my trophies to you —

I could not have won them without you!

Thank you!

Richard Sturdevant



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you are faced with that day. For example, on an overcast day, you may run out of light more quickly than you would on a clear or partly cloudy day. You may only have a few minutes to shoot before the light changes.

Using sweet light is the easiest way to create an available light portrait. The lower angle that the light originates from is much more flattering than overhead light and the light has less contrast during this time. Getting great lighting is a snap. Just go outside and turn your subjects' faces toward the setting/rising sun or the brightest part of the sky.



In the far left image, we have beautiful, soft light coming from the right direction... not from the top, but from about a 45 degree angle to the face. Notice that the catchlights in the subject's eyes are at about the 2 o'clock position. The image of the baby is a good example of window lighting. There is light on the mask of the face and a soft edge acutance, but the angle the light came from was a little low and therefore the catchlight are in the 9 o'clock position rather than 2 o'clock or 10 o'clock. One of the greatest things about shooting in "sweet light" (below) is that the contrast is often so low that the subject can look away from the light source and you can still get a nice image.



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Many new photographers forget to make sure the mask of their subject's face is lit. They get all of their gear ready, find a great spot, pose the subject, and then forget to turn the face into the stream of light. Most of the time, we are only talking about a slight turn of the face... just a few inches. It is easy to spot this mistake in the final prints but it is harder to see the problem when making the images because there is so much light illuminating the subject.

Whenever you are shooting a portrait, get close to the subject and watch them slowly turn their face one way and then the other. Watch for catchlights in both eyes and make sure there is light on both eyes, the forehead, nose, mouth, chin, and cheeks.

Learning how to control and to use available light will allow you to work outside of your studio with confidence. The type of light you choose to work with will depend on your subject and your artistic vision.

Want to learn more? Check out Doug's book on "Available Light Photography" published by Amherst Media. For more information, go to: www.dougbox.com.



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by Bill Hedrick

Old Fort Parker The Comanche Connection



Old Fort Parker Historical Site near Grosebeck, Texas.

Fort Parker is off the beaten path, nestled in the plush East Texas woods between the small towns of Mexia and Grosebeck. Although not as well-known as the Alamo or some of the other historical sites in the Lone Star State, this tiny outpost played a significant role in the history of Texas as well as the entire Comanche Nation. The story of what happened there in 1836 is the kind of thing of which novels are written and movies are made and it is all the more fascinating because it is true.

Located near the headwaters of the Navasota River in East Texas, Fort Parker was a haven for several settlers who had come from Illinois to start a new life in this untamed wilderness. On May 19 of that year, shortly after three of the settlers left the safety of the fort to work in the fields, they were met by several hundred Comanche and Kiowa Indians. Benjamin Parker was the first to be killed as he approached the Indians in a gesture of friendship. Four other men were also killed as they attempted to defend the women and children. It didn't take long before the fort was overtaken and reports say that women and men were savagely killed and mutilated. One woman managed to escape and warn some nearby neighbors and the band of Comanches fled as the armed men arrived. In the end, two women and three children were taken hostage. Although most of them were ransomed soon afterwards, two of the children, nine year old Cynthia Ann



The Old Fort Parker historical site is located about three miles north of Grosebeck, Texas, and is an authentic reconstruction of the actual fort that was built around 1830. Admission is only \$2 for adults, \$1 for children ages 6 through 11, and free for children under age 5.

Parker and six year old John Parker, were taken away by the Comanches and eventually assimilated into the Comanche way of life.

Reports say that, some years later, John became a Comanche warrior, married a Mexican captive, and ended up with his own ranch in Mexico. Cynthia Ann also married into the Comanche tribe and had three children. Her oldest son would later be known as Quanah Parker, the last of the great Comanche Chiefs, and would play a pivotal role after the final defeat of the Comanche Nation.

Meanwhile, in 1860, Cynthia Ann Parker (known by this time as "Nadua," (Someone Found) and her daughter, Topsana (Prairie Flower) were captured by members of the U.S. 2nd Cavalry and Texas Rangers at the battle of Pease River which actually took place on Mule Creek. Quanah, his brother Pecos, and his father Peta Nocona were almost certainly not at the battle and "Nadua" was reunited with her white family.

However, it had been 24 years since she had been living among the Comanche and Nadua longed to be reunited with the only way of life she had ever known. She missed her husband and her two sons. In one historic photo of Nadua and her daughter, Topsana, taken while in Fort Worth, Nadua's hair is cut short as a sign of mourning.

Then, in 1863, Topsana died of an illness and many say that Nadua (Cynthia Ann) later died of a broken heart in 1870.

In June of 1874, a Comanche medicine man named Isa-tai called for a Sun Dance, even though the ritual was not actually a part of the Comanche religion. At that gathering, he and young Quanah Parker recruited warriors for some raids into Texas to avenge some slain relatives and targeted some hide merchants as a threat to the Indian way of life and the war party ventured into the Texas Panhandle. The Indians were repelled by long-range rifles and, as they were retreating, Quanah Parker's horse was shot out from under him at a range of some 500 yards. He was then wounded when a bullet lodged in his shoulder. This attack prompted a reversal in Washington and led to the Red River War which culminated in a decisive Army victory in the Battle of Palo Duro Canyon. It was the beginning of the end for the Comanche Nation. With their food source depleted, and under constant pressure from the army, the Quahadi Comanche finally surrendered in 1875.



After being "rescued" from the Indians in 1860, Cynthia Ann Parker had spent 24 years among the Comanche and longed to be with her Comanche family. After the death of her young daughter in 1863, many believe she died of a broken heart.



Cynthia Ann Parker's son, Quanah, became a wealthy rancher with eight wives and 25 children and was a close friend of President Theodore Roosevelt.

Afterwards, Parker helped settle the Comanche on the Kiowa-Comanche-Apache Reservation in southwestern Indian Territory. Interestingly enough, Parker was never elected chief by his own people. It was the U.S. Government that appointed Quanah Parker as chief of the entire nation once they were gathered on the reservation and introduced to general elections.

Quanah Parker became a wealthy rancher and influential in Comanche and European American society. He had eight wives and 25 children and numerous descendants. It was during this time that Quanah embraced much of the white culture and adopted the surname of Parker and was well-respected by the whites. He went on hunting trips with President Theodore Roosevelt, who often visited him at his home, called the Star House, which still stands today in the city of Cache, Oklahoma.

Today, it is easy to miss the landmark where this entire story began. Even so, Old Fort Parker is worth a day trip from just about anywhere in Texas. The recreation of the original fort is authentic in every detail and gives visitors a unique insight into the harsh life and dangers faced by early Texas settlers in search of a new life.

Admission is only \$2 for adults, \$1 for children 6 through 11, and free for kids 5 and under. Located about three miles north of Grosebeck, just off Highway 14, Old Fort Parker is near Fort Parker State Park, offering some of the most beautiful scenery that East Texas has to offer. For more information, visit: www.oldfortparker.org.

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OCT
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NEWS FROM AROUND THE STATE



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

Austin - Print judges for Austin PPA's May meeting included Lewis Kincheloe, Don Rodgers, and Steve Armstrong. The award for Highest print Case went to John R. Rogers and Best In Show went to Marlene Lebel. Best Portrait winner was John R. Rogers, Best Illustrative went to Marlene Lebel, and the Best Album went to Charles Caudillo.

Kimberly Smith, from CK Fine Portraits in Oklahoma, was the headline speaker for the June meeting. She presented her story, going from scrapbooker to Master Photographer, and encouraged everyone with her approach to approach senior photography, business and growth, and creating art. Kimberly uses primarily natural light and reflectors and discussed how Facebook played a major role in building her business and keeping seniors interested in her work.

Print competition winners for the June meeting were: Tim Babiack and John Rogers, tied for first place; Brian Runyen, second place; and Brandi Nellis, third place.

Brazos Valley - Francie Baltazar-Stonestreet was the speaker for the June meeting and shared "The Secrets to Earning Your CPP." She enlightened attendees about the changes that have taken place within the certification process and the steps required for earning a CPP. According to Francie, the mission of the CPP program is to acknowledge and validate a constant standard, not to stifle creativity, but to enhance the quality of creativity through establishing a strong professional foundation. As to the question of why someone should become a Certified Professional Photographer, Francie says, "Consumers may not know a lot about professional photography, but they know you have to take a test. It will distinguish you from the person down the street and it creates confidence in your client's mind."

Dallas - Addison's Artisan's Center will be the 2013 venue for DPPA meetings on the second Tuesday of each month except for August, which is the month for the Little Red Schoolhouse, to be held at the Hangar Hotel in Fredricksburg. The steamy theme will be "Pinups, Planes and Classy Dames" and speakers will be Jay Miller, Paul Ernest, and Richard Sturdevant. The weekend event is open to all photographers, national and international, and everyone is encouraged to bring their cameras and participate in the hands-on activities.

The May meeting featured Beverly Hills renowned wedding and fine art photographer Roberto Valenzuela. Roberto fascinated the audience with his philosophies on how to compose creatively, create instinctively and execute flawlessly.

The May print competition winners included: Houston Brown, first place Illustrative; Yosef Yetimgeta, second place Illustrative; Sandra Bently, first place Portrait; Melissa Vaughan, second place Portrait; Chris Caviness, first place Scenic; Hereb Frink, second place Scenic; Tim Fiss, first place Wedding; J.B. Sallee, first place Wedding Album; Hoang Vu, second place Wedding Album; Linda Guerra, first place General Album; Larry Darcy, second place General Album; and the Trophy Winner was Houston Brown.

The June meeting featured photographic artist Hiram Trillo. Hiram's theme was "Moving Images: Light with a purpose." Hiram, born in Mexico, developed an eye for dramatic lighting from his love of the Golden Era of Mexican cinema and Old Hollywood. He is the 2013 recipient of the prestigious WPPI Grand Award in Photojournalism, WPPI First Place

Award in Photojournalism and three Accolades of Excellence in 16x20 print competition. June Winners included: Yosef Yetimgeta, first place Illustrative; Charles Ames, second place Illustrative; Brooke Kasper, first place Portrait; Phaneendra Gudapati, second place Portrait; David Edmonson, first place Scenic; Dan Ferguson, second place Scenic; Scott Booth, first place Wedding; Ian Miller, second place Wedding; Hoang Vu, first place Wedding Album; Saiyed Munaza, second place Wedding Album; Lucy Huffstetter, first place General Album; Amy Columbus, second place General Album; and the Trophy Winner was David Edmonson.

Fort Worth - The special program for the May meeting of the Fort Worth Professional Photographers, held at the Colonial Country Club, was a mock print competition. Each participant was encouraged to submit up to four prints for judging. The judges for the evening were: Gabriel Alonso, Tony Corbell, and Steve Kozak. They offered their skill and expertise and advice on how to improve the prints.

The June meeting featured Tony Corbell and "The Power of Light in the Digital World." He had everyone on the edge of their seat with his knowledge and humor. If you ever want to know anything about the Beatles or the quality of light, Tony is the guy.



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In the Portrait category, winners were: Tracie Gibson, first place; Phyllis Kuykendall, second place; and Tom Thompson, third place. In the Illustrative category, winners were: Janel Randall, first place; Brad Barton, second place, and Keith Evans, third place. Terry Ip was the winner in the Album category and Members Choice went to Keith Evans.

Heart of Texas - The guest speaker for the May meeting of the Heart of Texas Guild was Francie Baltazar-Stonestreet, who spoke on "The Secrets to Earning Your CPP." Her program was inspirational and informative and has created quite a stir among Heart of Texas members about preparing for and taking their CPP exam. Print winners for May included: Tom Sergent, first place; Rhonda Williams, second place; and Luke Stokes, third place.

The June meeting featured Dominique Harmon and Barry Nelson, of Lubbock, who talked about Senior Portrait Photography. They began the evening by hosting a senior portrait session on Austin Avenue prior to the meeting and invited everyone to bring their cameras for some "hands-on" experience. Print winners for June included: Rhonda Williams, first place; Tom Sergent, second place; and Darrell Vickers, third place.

Houston - Darton Drake inspired Houstonians at their June meeting with his stories and images in a program titled "Portraiture and Depth of the Spirit." Darton demonstrated several examples of taking his work from original capture to final artwork. He discussed how he builds an honest rapport with his subjects and releases the shutter at that magic moment. Darton also brought new light to traditional topics such as composition, balance, perspective and color harmony as well as how to use textures in images to make them truly unique and amazing.

Entrants in the monthly image competition were thrilled to view their images on a new monitor which replaced the previously used television. Subsequent competitions will allow spectators to view the images on the large projection screen while the judges view and score on the monitor. Winners in the Active category included: Tom Hathcock, first place; Karen Butts, second place; and Tom Hathcock again for third place. Winners in the Masters category were: Armando Chacon, first place; and a second place tie between Armando Chacon and Iraj Ghavidel.

San Antonio - In May, PPSA welcomed Steve and Sophie Winslow from Bozeman, Montana. The Winslow's have been in business for over 20 years creating priceless memories for their clients. Their two main topics were: "A Love for Weddings" and "Love What You Do." The love they have for photographing weddings comes from being a part of the couple's experience. Their key to building the connection that allows them to be part of the celebration is being a person first and a photographer second. For those photographers who do not do wedding session, their message was "Love What You Do" and it will show in your results. To help us better understand this point, they had us think back on a session that we were excited about and one that we were not and compare the images. The result may not be noticeable to the client, but as the artist we recognize the difference. Print competition winners for May were: Elizabeth Homan, first place; Laura Pollard, second place; and Lisa Blaschke, third place.

Richard Sturdevant, the June speaker, showed everyone what he looks at when he creates a composite piece. He visualizes what to do in an image,

looks at the color and lighting of background, determines how to fine tune it, and adds details to the image. Richard is the first to admit that he is one tough instructor and challenges his students to set their goals high.

Print winners for June were: Nane Miller and Randy Pollard, tied for first place; Kristen Davis, second place; and a tie between Javier Barrera and Rey Coronado for third place. The Artist winner was Kristen Davis and the Album winner was Ross Benton. Members Choice award went to Dane Miller. Judges for the event were Angela Pencsak, Ross Benton, and Laura Pollard.

South Plains - In May, the South Plains PPA held a new event called the "South Plains PPA First Semi-Annual Shutter Stroll Shootout." All photographers in the area were invited to attend for fun, food, socializing and of course learning. The event was hosted at the Captivated Images studio by Barry Nelson and Dominique Harmon. Demonstrations of photographing in various situations around the facility were held in the studio, outside with both off-camera flash and available light. Lots of new friendships were formed, and everyone had a wonderful time!

The annual print competition was held at Leslie Kitten's studio and judges for the event were Francie Stonestreet, Cary Garrison, and Lewis Kincheloe. Winners were: Leslie Kitten for Best Electronic Imaging as well as Judges Choice. The President's Award for the highest print case total went to Dominique Harmon with a total of 352 points.

The June meeting featured Maria Elena Hernandez, from Dallas. She presented a program that included a hands-on camera demonstration with a beautiful ballerina model from Ballet Lubbock. Maria was sponsored by BWC Lab and was accompanied by BWC's Edyth Blackwell who displayed some of BWC's products.

Virtual Backgrounds Announces Workshop - October 14, 15 and 16 are the dates for "Imagine the Possibilities" workshop in San Marcos, Texas. This intensive workshop, presented by Master Photographer Mark Barnett, covers projected virtual backgrounds and includes lighting, posing, and total integration to help photographers maximally differentiate themselves from all others and to increase their sales.

This workshop includes extensive hands-on experience and attracts photographers from throughout the world. For more information about this and other workshops offered by Virtual Backgrounds, call them at 512-805-4844.

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

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